

"Pay heed to the tales of old wives. It may well be that
they alone keep in memory what it was once needful
for the wise to know."
— J.R.R. Tolkien, The Lord of the Rings

PENNING DOWN FOLKLORES

WELCOME TO PIADS

Page 72

OATH TAKING CEREMONY

BLOOD DONATION

Every drop of blood is
like a breath for
someone!

AURA 2K22

The most awaited annual event of
PIADS.

SELF DEFENCE

"When It Comes To
Self Defense, It Is
Better To Have The
Power And Not Need It
Than To Need It And
Not Have It."

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INTRODUCTION

For about 29 years the Priyadarshini Institute of Architecture and Design Studies, Nagpur, building has stood amongst the concrete hub of education as the definition of vernacular art. It tells the story of affinity between nature and education, the insights of architecture and space context with everything that surrounds it.

Highlighting the very ideology behind founding Piads. For every nook and corner of the building showcases the very architecture that we are being taught. Whether the stairs of varied materials, climate responsive courtyards, vernacular materials or local construction techniques



Working on similar lines, this year's magazine theme is,

PENNING DOWN FOLKLORES

Folklore is a story passed down from generation to generation through word of mouth. With penning down, we walk forward towards creating pages filled with the knowledge one encounters beyond books.

Learning from teachers about life with all its actuality, from students about dreaming big and finding the grey space blended perfectly with everything.

When a person becomes a book, knowledge transcends the realm of time. Each day becomes a page, and life events are chapters.

Hoping for all students to get a deeper understanding of what diving in the field truly means.



AR. HABEEB KHAN

*Director, Professor
B. Arch, M. Arch
(Univ. Of Illinois, USA)*

THE DIRECTOR'S DESK

LADDER TO SUCCESS

Architecture of today has become very complex and incorporates allied fields and science like it never did before. Complex and ever changing typologies, technical development and material advancement and its synthesis with architecture is the real challenge of today's architectural world. Architecture can also not forget its fundamental base of being essentially art and its finer nuances of sense, sensibilities and aesthetics. The understanding of this two diverse though processes and their incorporation into architectural education is the real challenge of today. We at LTJSS have taken up this challenge and are trying to impart architectural education which not only respects these but tries to go few steps beyond it. Architecture is characterized by a symbiosis between creativity and technology. The vibrant, dynamic and all-encompassing nature of Architecture and other arts implies that the teaching- learning process in this area is very different from other domains of education.

PIADS is one of the leading and most preferred Architecture Institute in Nagpur, imparting quality education. Our vision is to "Educate, Enlighten and Empower" has been tested over the last 25 years, and has proved to be effective and successful time and again, accepted and appreciated by the community. The Institute which had a humble beginning 25 years ago today has got thousands of students who have now become the professionals. The world today is changing at such an accelerated rate and we as educators need to pause and reflect on this entire system of Architecture Education.

PIADS does not believe in imparting "Knowledge" merely as "Information" but insist on giving value based education, which the world needs today. With a fine blending of Indian tradition and modernity, the value based education, with impetus on sound character building so as to become men and women for others in a changing society, has made PIADS unique among others.

Our educational thrust is based on a very high level of commitment and involvement where we expect all our students to breathe architecture every moment. That is the only ladder to success if one needs to become an architect who will make a mark on the architectural scene. Our educational module is based on this and we at PIADS feel that once this happens, PIADian's will not only make a mark on the national architectural scene but be successful internationally. We are on our way to making architectural education at LTJSS, one that can be looked up to and will compete with the highest and sought after institutes of national repute. We are committed to making PIADS and LTIADS centres of excellence in architectural education.

Warm wishes to all students and grand success in their future endeavors.

-Ar. Habib Khan

THE PRINCIPAL'S DESK



PROF. NISHANT MANAPURE

*Principal / Professor
M. Arch. (U.D.)*

MESSAGE FROM PRINCIPAL'S DESK

"Success comes to those who work hard and stays with those, who don't rest on the laurels of the past."

Dear Students,

Institute is our first contact with the world, a period of joy, healthy competition, adjustment and sharing. It's not the wide open spaces, classrooms, libraries, studios or the courtyards that make the institute. It is the heart of the students and staff that the true institution exists. Education plays an important role in enabling a person to face the real life situation with adequate knowledge. Institute is a temple of learning and we at PIADS are making our best efforts to give quality education to our students.

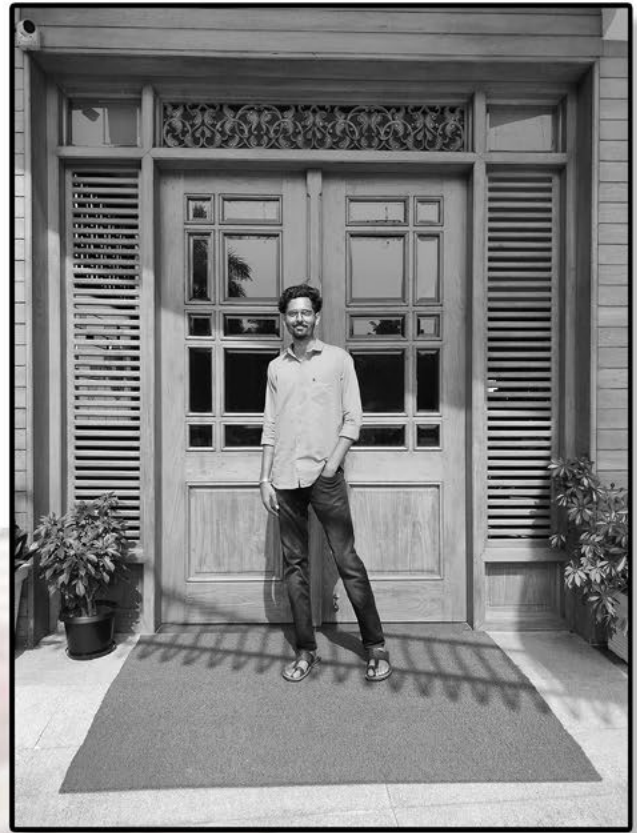
Aristotle once said that, "Educating the mind without educating the heart is no education at all." Even as we impart education to match the advancement in technology and globalization, we march our students ahead with PIADS' ethos of moral values and principles. We endeavour constantly to instil these qualities in our students. We pride ourselves to help them grow and develop into sensitive and responsible citizens of the next generation. Each issue of our college magazine is a milestone that marks our growth, unfolds our imaginations, and gives life to our thoughts and aspirations. It unleashes a wide spectrum of creative skills ranging from writing to editing and even in designing the magazine. I congratulate the entire editorial team for their hard work and dedication in making this dream come true. A committed and supportive management, dedicated teachers, caring and co-operative parents blend harmoniously to create a student-centric institute.

Dear students, it is my message to you all that, the people of fine character live by their values. They are honest and committed to truthfulness in thought, word and deed. The true character thus encompasses the capacity for self discipline.

"With warm wishes and God's Blessings."

-Ar. Nishant Manapure

WORDS FROM STUDENT COUNCIL



OMKAR TIFNE

President, Student Council 2021-22

"The purpose of life is to live it, to taste experience to the utmost, to reach eagerly and without fear for newer and richer experience."- Eleanor Roosevelt

The journey throughout the life is full of surprises and different experiences. We get to learn a new aspect of everything as we move forward at every step. Experience is a great teacher for everyone. A new achievement which is a part of the growth in every person brings new changes in your life. Many small steps in the right direction leads to a great path and a beautiful journey.

For me, this journey in Piads until now was a totally different experience which I'm ecstatic to be a part of. This journey had helped in broadening my perspective towards life and tackling various situations in a whole different way. Right from fulfilling the responsibilities given upto making some beautiful bonds with people, the positive attitude which was inculcated is really grateful to have within. This whole new adventure was full of ups and downs, but with everyone's support it was possible to make all this happen.

Seizing the opportunity and learning what is best for you and the people has made the journey more happening. As for the further journey, achieving some great lessons and experiences would be really worth it. Every experience has brought a gain in my courage and confidence. And lastly, staying optimistic about everything is the key to happiness.

Best wishes to everyone.



RISHI SAHU

Secretary, Student Council 2021-22

"For me, becoming isn't about arriving somewhere or achieving a certain aim. I see it instead as forward motion, a means of evolving, a way to reach continuously toward a better self. The journey doesn't end."

Being at secretary's post was a very different feeling in all. I was nervous, tensed, excited and happy at the same time. But all I knew was that I had to give my best for everyone around. Each day as a secretary was a new challenge for me but as an outcome of being at a post made me a more responsible person.

But this is just the beginning of everything I am really happy that I'm a whole new person now who knows how to handle situations and how important it is to look for the people around you.

I would like to thank all the faculty members, principal sir and my colleagues who supported me in perceiving this opportunity and I will always be grateful that I was able to experience such a tremendous journey in such short span of time.

"Literature always anticipates life. It does not copy it but molds it to its purpose. The nineteenth century, as we know it, is largely an invention of Balzac."- Oscar Wilde

One word to describe my journey - Prodigious. It was the first day of my college. I came in with lots of motivation and aspirations. But I never thought of being the Literary head. It was never planned. But as great people say, unplanned journeys are the best way of experiential learning. This short period of time as the literary head of the student council has taught me many life lessons. From being an ordinary student to taking responsibilities on such a huge level, it has induced a lot of discipline and confidence in me.

Everyday started with a new challenge to conquer. These challenges helped me explore my inner caliber and capabilities. It brought out the best version of me.

At last, I would like to thank each and every human being who constantly supported me throughout this journey.

Best wishes to everyone.



ABHISHEK PRASAD

*Literature Head, Student Council
2021-22*

Faculty at

PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES



AR. HABEEB KHAN

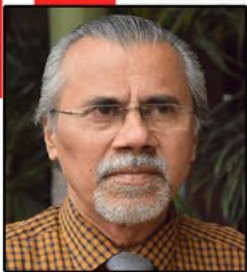
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*Dean Academics,
Asst. Prof.
B. Arch. M. Arch.*



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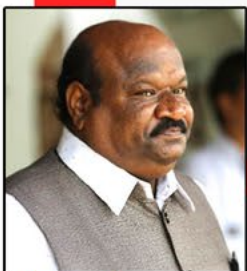
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MR. SANJAY SHARMA
Admission In-Charge



MR. AKOTKAR
Supervisor

STAFF



MR. B. N. MISHRA
Office Attendant



MR. SURESH MANDWEKAR
Office Attendant



MR R. P. TIWARI
Lib. Attendant

Teaching should be such that what is offered is perceived as a valuable gift and not as a hard duty.

— Albert Einstein

ARCHITECTURAL DESIGN

Architectural design is a discipline that focuses on covering and meeting the needs and demands, to create living spaces, using certain tools and especially, creativity.

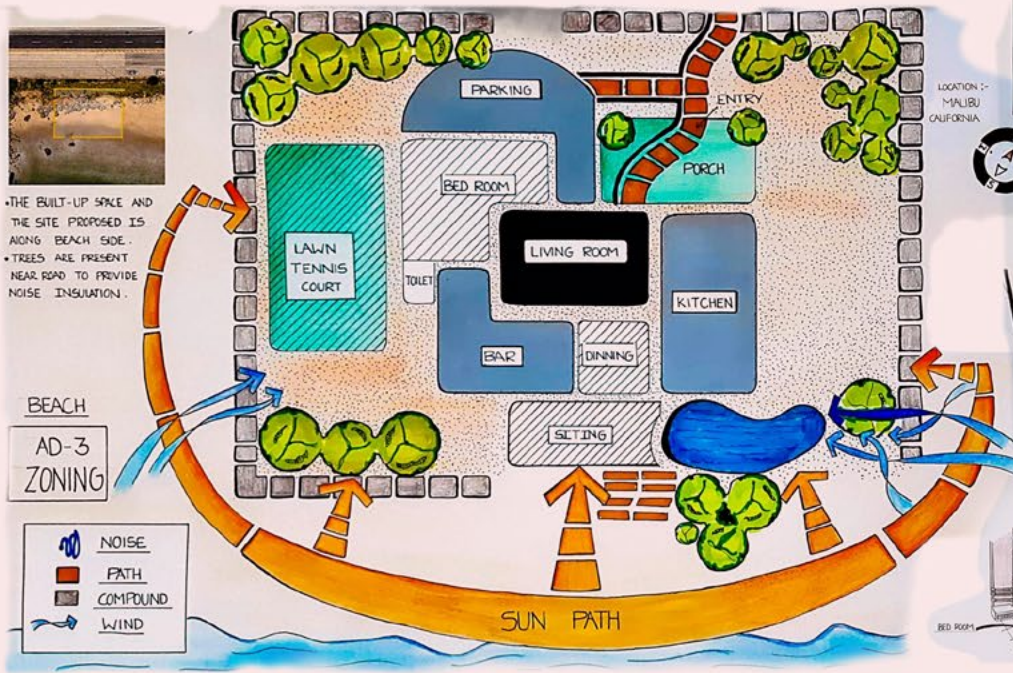
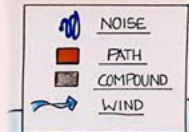
The aim of the subject is to focus on developing design abilities by focusing on Form & Space, Elements in built form, Principles of Design, Climate, Anthropometry, etc.





THE BUILT-UP SPACE AND THE SITE PROPOSED IS ALONG BEACH SIDE. TREES ARE PRESENT NEAR ROAD TO PROVIDE NOISE INSULATION.

BEACH
AD-3
ZONING



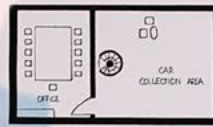
VOLUMETRIC STUDY - BLOCK MODEL



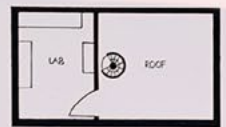
1. TRIED DIFFERENT SHAPES AND DIFFERENT FORMS TO CREATE INTERESTING DESIGN.
2. ACCORDING TO INSTRUCTIONS TRIED TO CREATE 2 DIFFERENT MODELS BASED ON SAME PLAN.
3. TOTAL BUILD UP AREA 339.71 SQ METER



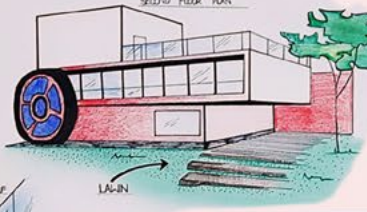
4. HOUSE INCLUDES
 - a. LIVING ROOM
 - b. BEDROOM
 - c. KITCHEN
 - d. BAR
 - e. DINNING
 - f. CAR COLLECTION
 - g. LAB
 - h. OFFICE
 - i. MASTER BED ROOM



FIRST FLOOR PLAN

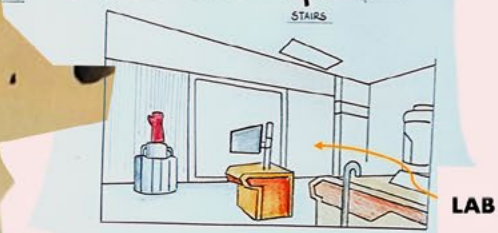
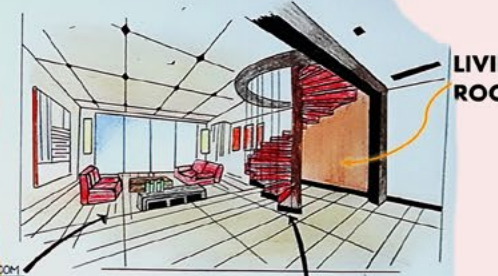
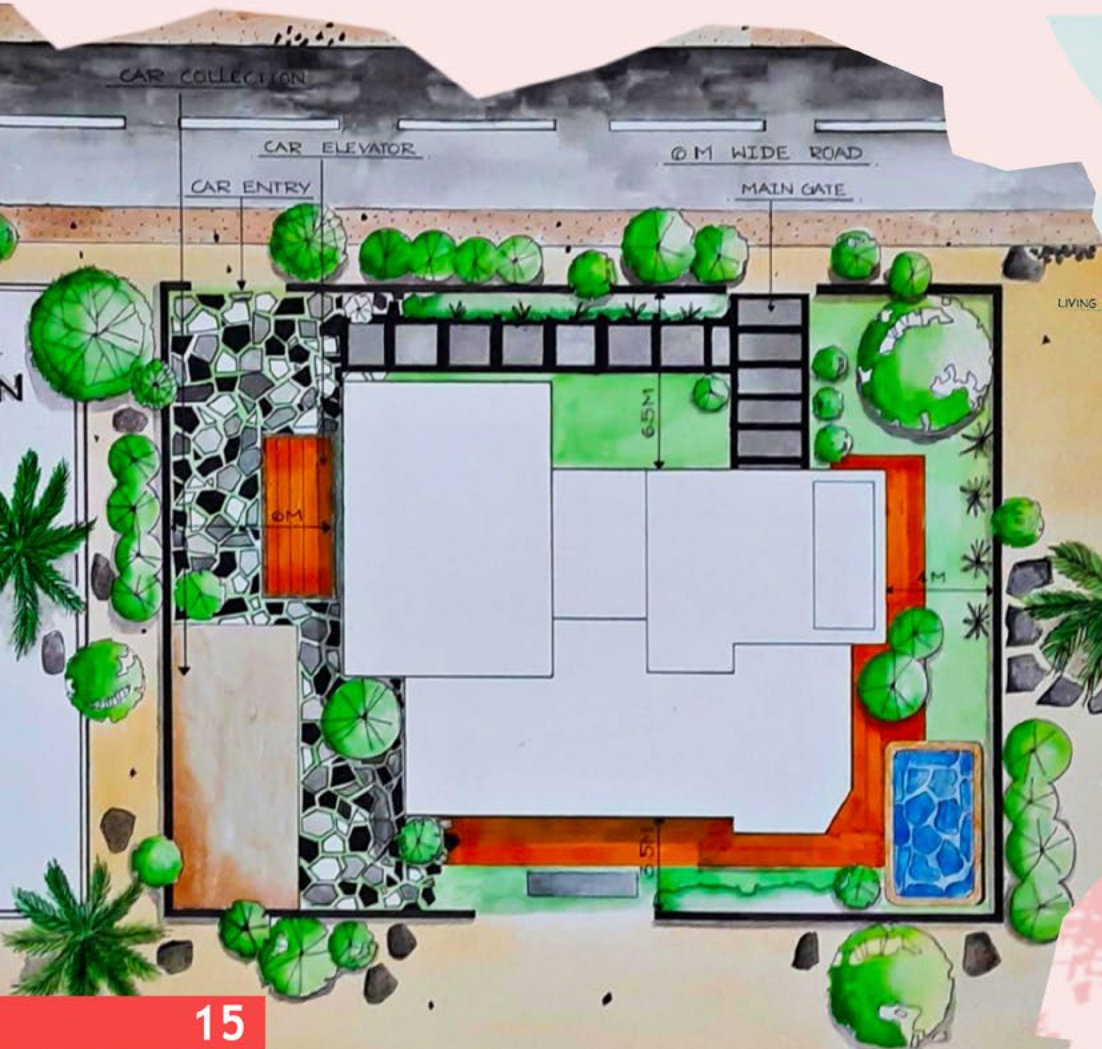


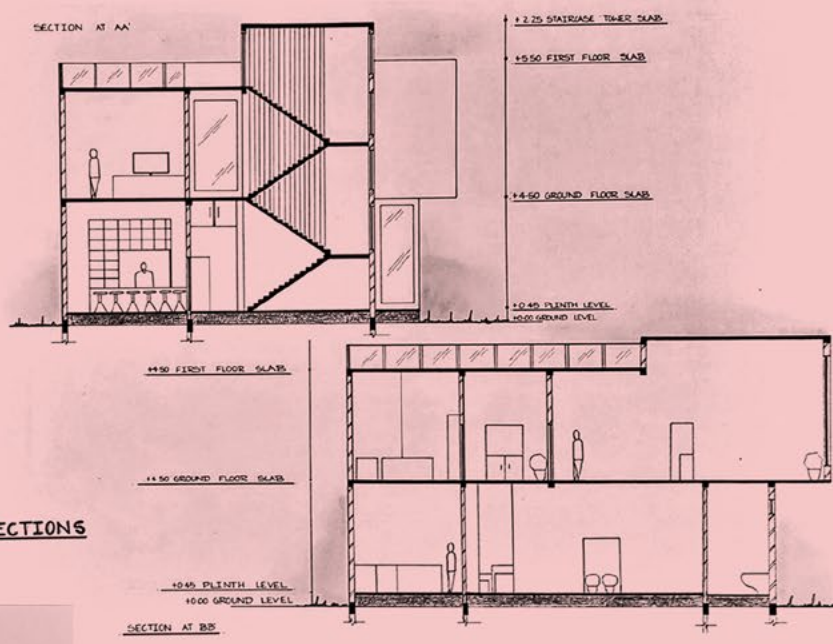
SECOND FLOOR PLAN



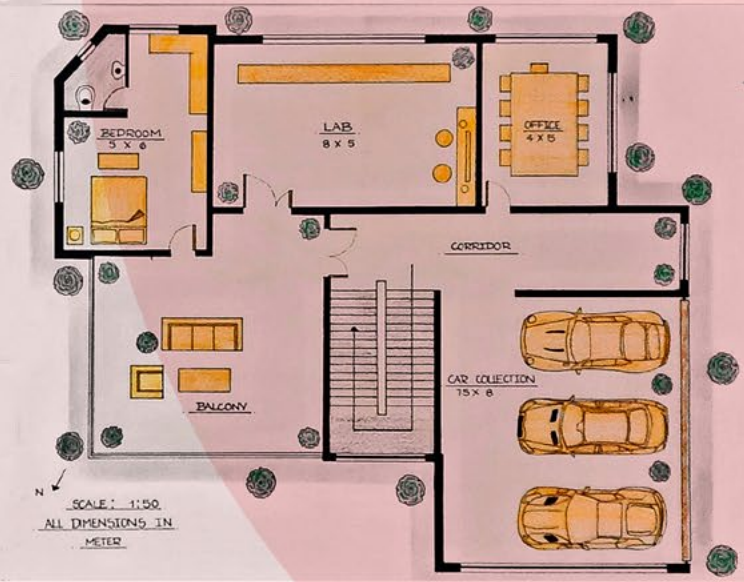
CONCEPTUAL SKETCHES

TOTAL THREE PLANS





SECTIONS



R.H.S VIEW

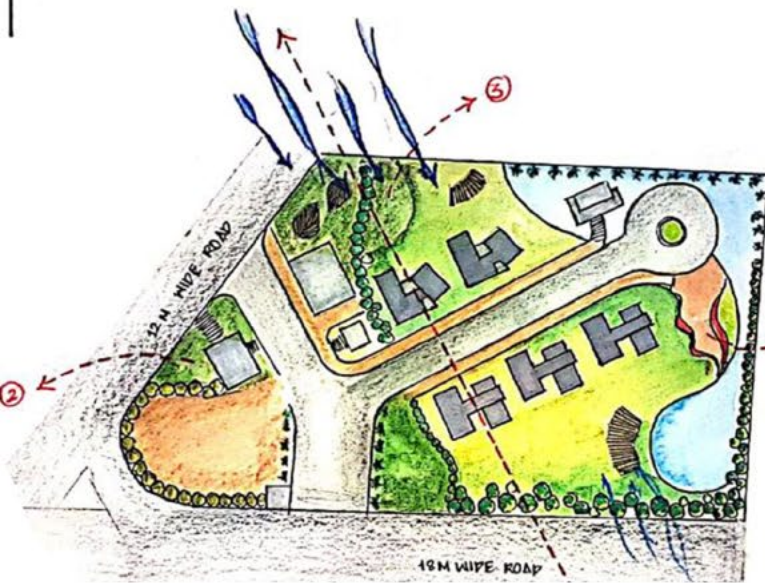


FRONT VIEW



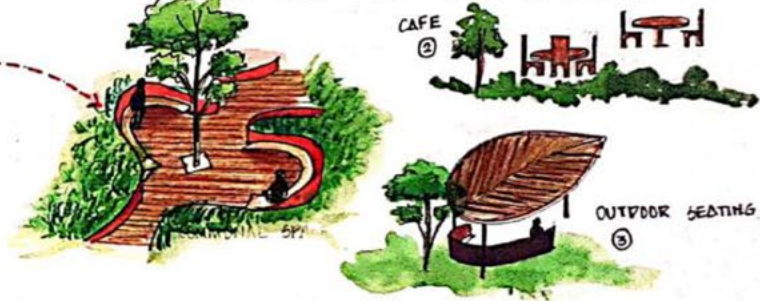
REAR VIEW





i) INTUITIVE DESIGN OF PUBLIC SPACE

BEING CONSCIOUS OF OPEN SPACES RATHER THAN FILLING UP THE SITE. WITH THE STRUCTURE IS CRUCIAL IS BRINGING THE CONCEPT OF SUSTAINABILITY. PUBLIC SPACE ACTS AS A BREATHING SPACE WHILE UTILIZING THE BUILDING.



ii) PASSIVE BUILDING DESIGN.

LOGICALLY ORIENT THE BUILDING ON THE SITE IN SUCH A WAY THAT WIND FLOWS THROUGH IS AN EFFICIENT WAY OF VENTILATION WITH MINIMAL AIR CONDITIONING SYSTEMS.



BUILDINGS ARE ARRANGED PERPENDICULAR TO WIND FLOW ALLOWING BETTER WIND VENTILATION WITHIN.

iii) UTILISING NATIVE VEGETATION.

DESIGNING ORGANICALLY WITH THE SITE AND UTILIZING THE VEGETATION FOUND WITHIN THE AREA BRINGS CHARACTER AND ENHANCE THE EXPERIENCE OF THE SPACE WHILE PRESERVING NATURE.

SALDHUPA, PHUMA, ROYAL PALM TREE, GULMOHAR, PELTOPHORUM PTEROCARPUM [COPPER TOP], ENTEROLOBIUM SANAM [RAIN TREE].

iv) BIOPHILIC ARCHITECTURE.

BIOPHILIC ARCHITECTURE IS A SUSTAINABLE APPROACH THAT INCORPORATES NATURE INTO A STRUCTURE. ROOF GARDENS AND GREEN WALLS ARE FEW ELEMENTS USED THAT INCORPORATE VEGETATION WITH MINIMAL SPACE USE.



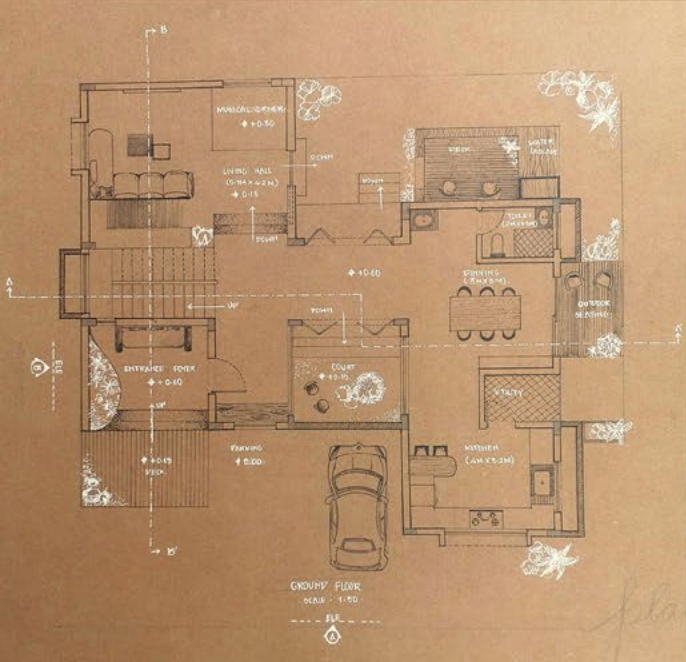
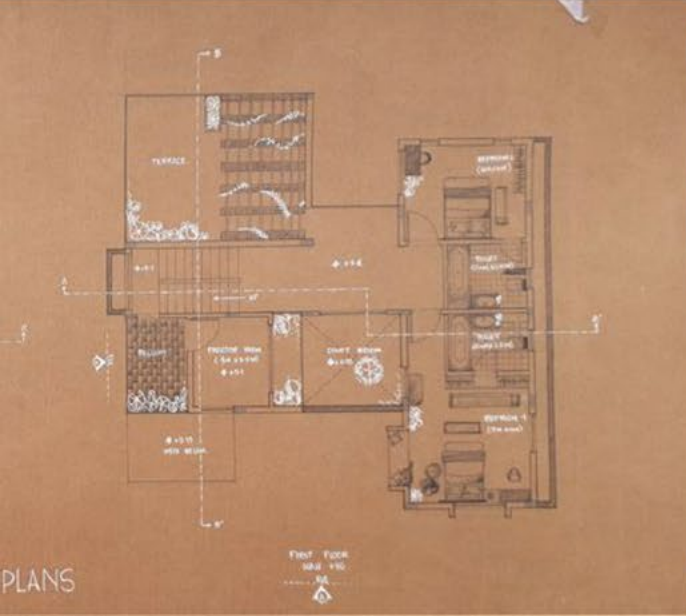
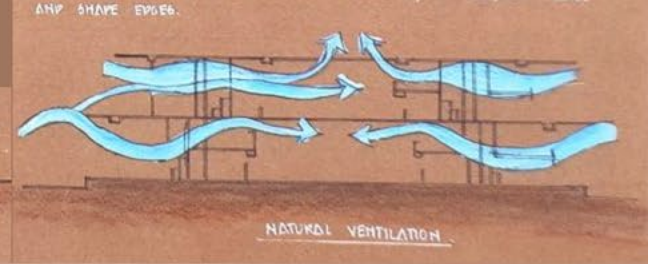
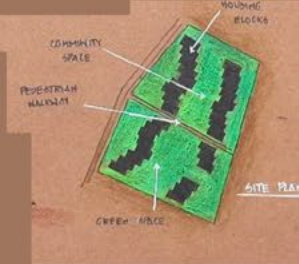
- OUR CONCEPT IS TO ACHIEVE A COMMUNITY CHARACTER BY ESTABLISHING HARMONY BETWEEN THE BUILT ENVIRONMENT AND THE PEOPLE.
- THE AIM IS TO SEPERATE THE OUTDOOR WORLD AND PROVIDING AN INTERIOR GARDEN THE BUILDING PERSEVES WELL PRIVATE LIFE OF FAMILIES WITHIN.
- THE CONCEPT TAKES CARE OF SUSTAINABILITY AND CLIMATE RESPONSIVENESS.

- ORGANIC ACCUMULATION OF MODULAR UNITS THAT SEEMS TO CLUSTER AROUND COURTYARDS.
- GEOMETRIC PATTERNS THAT WOULD HELP CREATE HIERARCHY.
- CLUSTERS ARRANGED AROUND LARGER COURTYARDS.
- OPEN SPACES COVERED WITH PERGOLAS.
- ROAD INWARDS FROM THIS KING ROAD AND END IN CUL-DE-SACS CREATING PEDESTRIAN ZONE.

PLANNING PRINCIPLES

[BASED ON CORREA'S PHILOSOPHY].





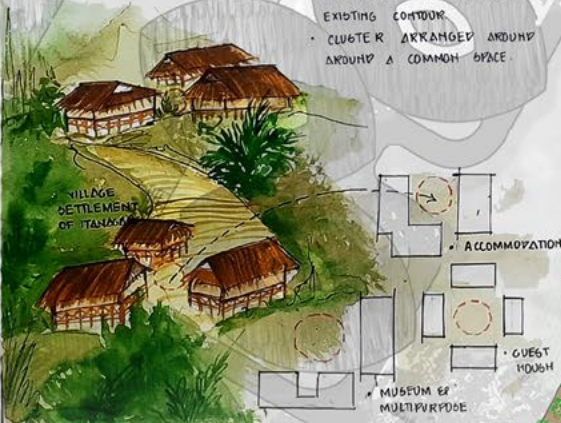
CONCEPT

- OUR CONCEPT MAJORLY FOCUSES ON REVIVING THE 'COMMUNITY' AND 'IDENTITY' OF APATANI TRIBE
- THE CORE IDEA IS TO WEAVE TOGETHER THE REGIONAL QUALITIES AND ACHIEVING A COMMUNITY CHARACTER BY ESTABLISHING HARMONY BETWEEN THE APATANI PEOPLE AND THE SPACE TO BEHOLD BELONGINGNESS AND FAMILIARITY.

DESIGN STRATEGIES

01. CONTEXTUAL APPROACH

- ADDING CHARACTER TO THE SPACE BY MERGING IT WITH THE EXISTING CONTOUR.
- CLUSTER ARRANGED AROUND A COMMON SPACE.

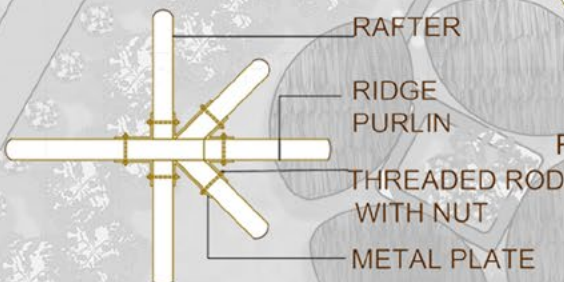


04. CLIMATE

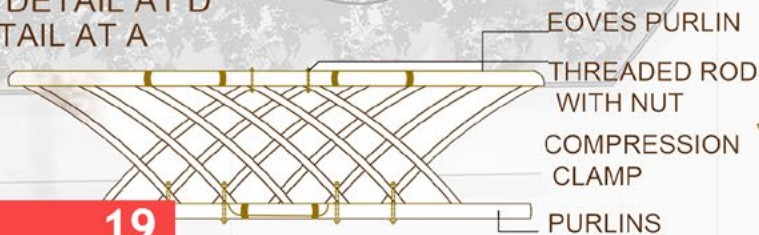
- HUMID SUBTROPICAL CLIMATE RESULTS IN HUMIDITY AND REQUIRES OPEN SPACES AND AIR MOVEMENT AND VENTILATION
- THIS IS ACHIEVED BY MAXIMIZING OPEN SPACES AND INTRODUCING WATER BODIES ALONG THE SPATIAL ARRANGEMENTS
- WIND DIRECTION CREATING A COOL MICROCLIMATE, ALONG WITH VIEW ORIENTED SPATIAL ARRANGEMENTS



DETAIL AT C



DETAIL AT D DETAIL AT A



19

TRANSLATED JUNCTION

02. VERNACULARISM -

REGIONAL INSPIRATION

- THE BASIC NATURE OF ARCHITECTURAL SPACE IS INTERPRETED THAT UPHOLDS IDENTITY OF SPACE



03. MATERIAL APPROACH

- BY FOCUSING ON MATERIALS, WE WILL NATURALLY LEAD TO A SPECIFIC CONSTRUCTION.
- BAMBOO, CANE, THATCH, WOOD
- BAMBOO
- AUTOCLAVED AERATED CONCRETE
- LIGHTWEIGHT MATERIAL FOR SEISMIC ZONE V



05. MERGING THE CONTEXT

STREET - ROOF

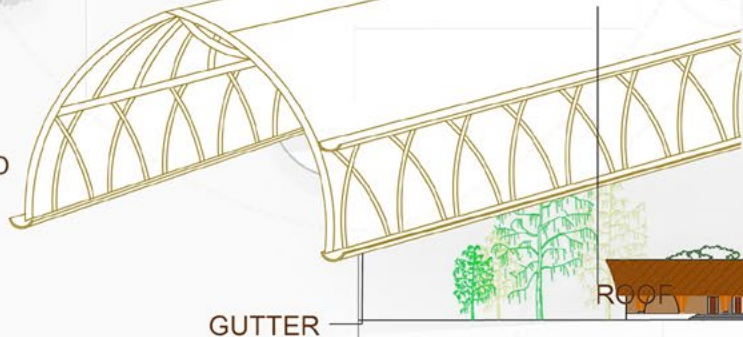
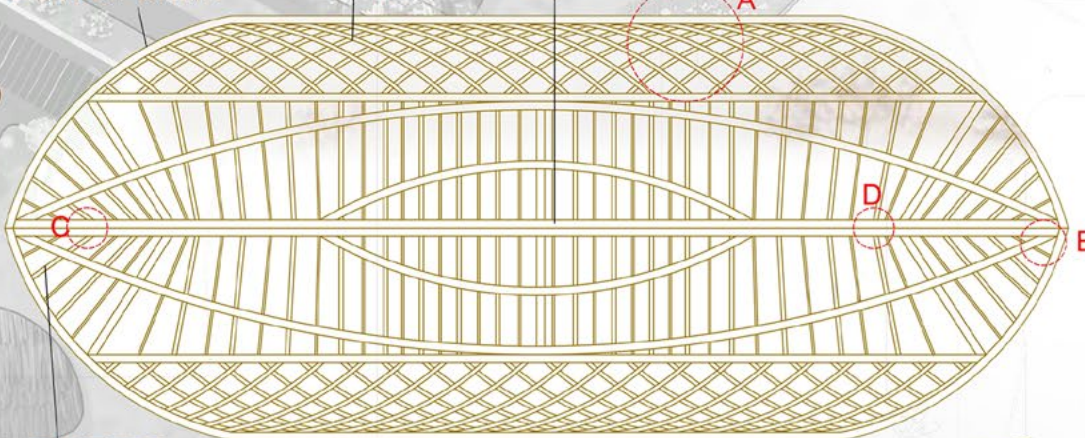
03. STREET CONCEPT

- THE IDEA IS TO EXPLORE PATTERNS OF WEAVING AND IMPLEMENTING THEM INTO ARCHITECTURAL DESIGN
- CONTINUITY IS DEVELOPED.

04. ROOF CONCEPT

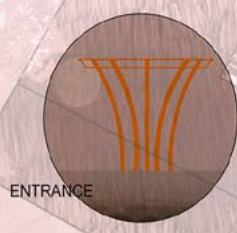
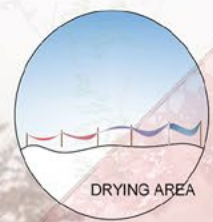
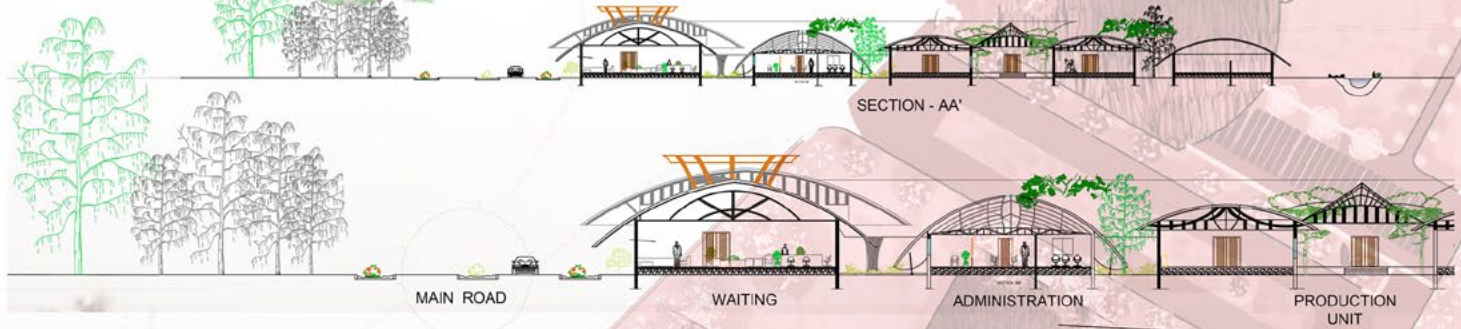
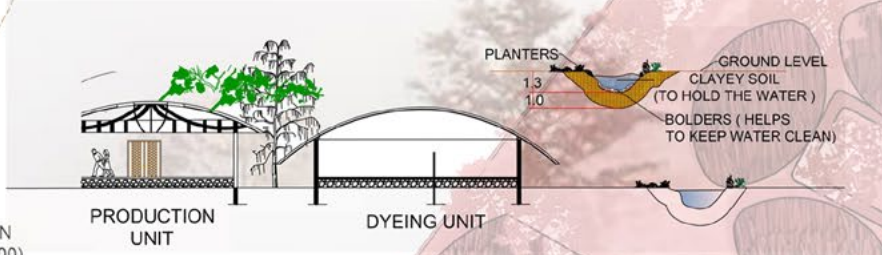
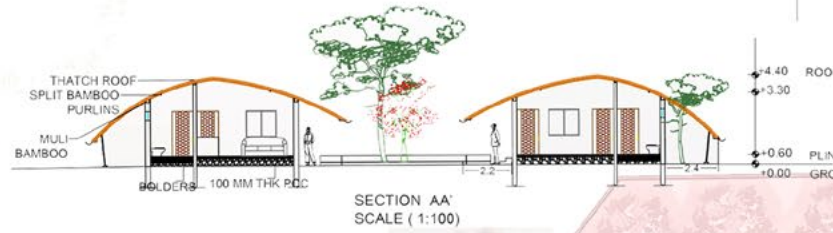
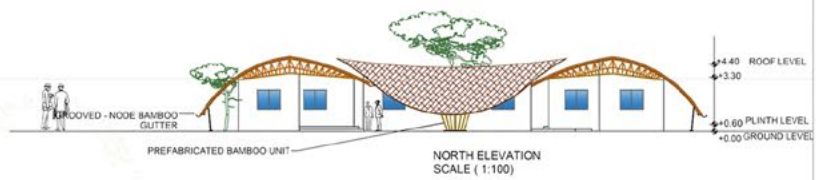
- ARCHITECTURAL PATTERN IS LAND OF COURTESY. THE OVERALL FORM OF BUILDING MERGES WITH THE EXISTING CONTOUR AROUND THE SITE.

EOVES PURLIN BRACING RIDGE PURLIN



GUTTER

ROOF





Pune - the city in its essence known to hold The Cultural identity of the state of Maharashtra. Known for its 'Rajashray' (royal patronage) before independence and 'Lokashray' after independence towards the Art and artists, the city inarguably is a paradise for celebration of the artistry. Knowing its love for Art, the city built Balagandharva Rangamandir in 1968 under guidance of Arguably Most loved personality of Maharashtra Mr. P.L. Deshpande.

In 2020 Balagandharva is completing its Glorious 52 Years, But In this 52 years city around it has developed at very vast scale. So PMC is considering to Redevelop the campus of Balagandharva. The site is on the banks of Mula river where PMC is planning to create continuous public realm along the river so it also needs to be incorporated in the cultural hub of the city

Historically Pune is city of wadas, Still we can see the skyline of city consists so many Wadas which gives Pune its Historical identity. But now This identity is on extinction due to rapid urbanisation, Increasing Population. This identity of architectural culture can only be preserved if the public buildings like balagandharva implement it in its design then and then only it can be called as cultural hub of Pune.

In short a stimulating urban centre along the river Mula in the city of Pune which will Represent and keep alive the culture of the city.



SITE PLAN

- Entire planning is axial so the central path is a grand Boulevard acting as a connector from J.M. road to the river. The boulevard is a central open space and the entrance to other wings lead to courtyards so there is always a connection between inside and outside.

Transition from Vehicular realm to the public realm

Levels created to mimic the fortress architecture

Facades speaking vernacular Architectural language.

Traditional art on walls

Elements borrowed from history



Elevational Section exhibiting the proposed architectural language

In Search of the Identity of the City....

Fort's are where it all began! Fort's were the first urban development of the city, thus city takes great pride in its fortress architecture and it is an important aspect of the culture of the city.

"Wada" (Vernacular housing typology) were the first form of urban settlement in the city. The city was developed on the south banks of river Mutha and the city took shape creating a unique identity. Several temples, iconic monuments were built which again is the pride of the city of Pune.

During the colonial period, the mix of colonial architecture and Indian architecture left footprints in the city. They are very important landmarks of the city.

The culture of the city is very festive, celebratory, vibrant and filled with energy. There is great respect for Art, crafts and artists which actually is another identity of the city.



Site in context with the city of Pune



Site Study

The site lies in the very heart of the city of Pune. The site has two approach roads and both of them are the busiest roads in the city. The site is on the banks of the Mutha river thus high and low flood lines are to be studied.

Building Mass Placement

To design the site as an urban cultural centre with universal acceptance pedestrians an realm is extended in the site, blocks are designed and placed into introverts because there is no view on the three sides of the site. The entire design is axial for simple circulation and easy orientation.

Contextual Detailing

Buildings are designed according to the vernacular planning concepts for cultural familiarity where buildings themselves speak to the culture. A central connector is developed as a boulevard to attract the crowd and enjoy the journey from the road to the river.

Legend

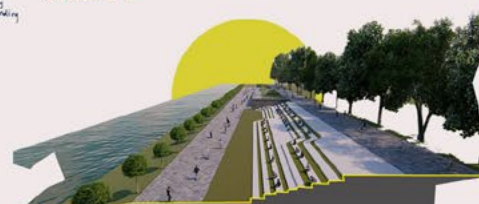
1. East wing complex (Three storied structure with two storied basement)
2. West wing complex (Two storied structure)
3. Sculpture garden (Halt point at entrance)
4. Entrance piazza (Grand welcoming entrance)
5. Lower Square (approach to exhibition hall)
6. Upper square (Main entrance with urban seating furniture)
7. Open air theatre (Amphitheatre)
8. View gallery (viewing deck to river)
9. Gateway to the riverfront (pergola entrance)
10. Riverfront (Access to river)



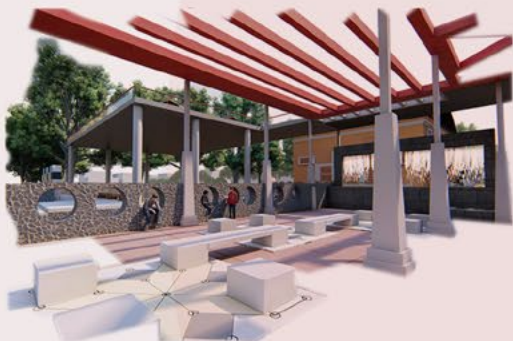
Section A-A



Section B-B



Section C-C

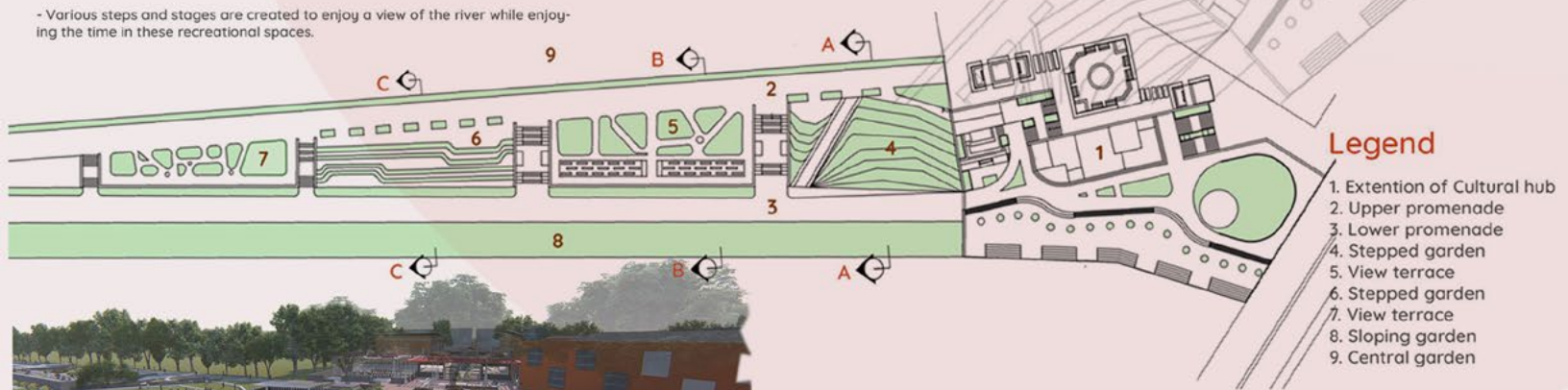


North bank Riverfront design

- North bank is divided into two parts one is an extension of 'Balagandharva rangamandir' where design is developed to cater for the needs of performers and visitors.

- second part is an extension of the central garden so it is divided into two promenades.

- Various steps and stages are created to enjoy a view of the river while enjoying the time in these recreational spaces.



ARTS & TECHNOLOGY PARK

A CENTER FOR EMERGING ART FORMS OF 21ST CENTURY

02

INTRODUCTION

The art forms that are emerging in the 21st century are somewhat different from the earlier art forms, as artists are experimenting with new mediums like computer and A.I. Digital Art is an intersection of Art and technology. The boundaries between the two disappear.

NEW MEDIA ART

New media art is a term coined to refer to art which breaks free of the traditional restraints of visual media. A new media work is where technology becomes the medium within the art, where what is done with the medium is at the cutting edge of technology. It allows artists to create striking, immersive, and highly engaging art pieces that are new and multi-disciplinary mixed media art and installations.

PROPOSAL

So, the project is about designing an arts and technology center as a platform for learning and exhibiting various artworks which are created by means of new media technologies. This center will facilitate exhibition as well as learning spaces, which will be designed with recent approaches towards architecture like Digital Morphogenesis.

DIGITAL MORPHOGENESIS

The form-finding experiments performed by Frei Otto and Antonio Gaudi for architectural explorations used different materials along with different physics concepts, the same can be performed nowadays, with physics-based simulations using some computational tools which are already used by many pioneering architects.

AIM

To design an arts and technology park for the art forms of 21st century, by means of digital morphogenesis.

OBJECTIVES

- 1.) To create a hub of digital art in India, a platform for expression and interaction between the artists, and the common people.
- 2.) To understand the ideology of exhibition and learning spaces and transform them into built forms.
- 3.) To break free from the conventional idea of art galleries/museum as wall hung showcase.
- 4.) To integrate technology with the built form.
- 5.) To use digital form-finding tools to find the most suited form while designing this museum.

NEED

Presently there is no single institute in India that deals comprehensively with digital arts and a need for a world-class institute has long been felt for the establishment of a facility to trace the recent trend in the field of arts. To this end, the project proposes the establishment of a center for the digital arts whose role would be to introduce the rapidly changing trends in field of arts and technology.

FOCUS

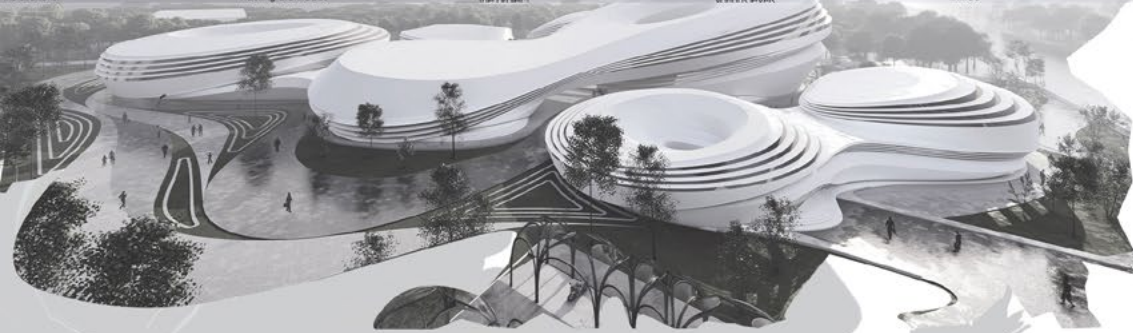
The design focus will be on experimenting with new approaches towards architecture like digital form-finding, interactivity and flexibility. It will also focus on developing this project as a vibrant public place, through placemaking at various levels.

SCOPE

As many of the recent art forms contain digital mediums and futuristic ideas, the art center can thus be designed with the recent digital and futuristic innovations in the field of architecture. Experimenting with new approaches towards architecture like digital form-finding and interactivity. Apart from these, the scope of the thesis includes developing spaces for museum/galleries, learning, administration and recreational purposes.

LIMITATIONS

Technical detailing of HVAC, electrical, plumbing and other service systems is beyond the scope of the thesis. Also, detailed study of the technologies used and their cost estimations will also be limited.



NON - LINEARITY

Non-linearity describes a project that escape from the conventional linear narrative coming from novels, theatre plays and movies, by developing interactive, generative, collaborative, immersive artworks. This is a key concept since people acquired the notion that they were confined to view everything in a linear and clear-cut fashion. Now, art is stepping out of that form and allowing for people to build their own experiences with the piece. Non-linearity describes a project that escape from the conventional linear narrative coming from novels, theatre plays and movies.

DIGITAL MORPHOGENESIS

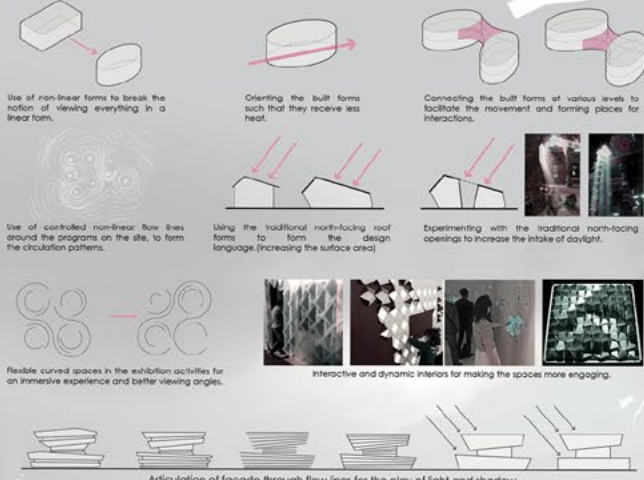
- Deriving the form by means of digital medium.
- Although it's more about the process, the end product can be reliable.
- Bridge between the New Media Arts & Architecture.
- Ways of using non-linearity in architecture.
- Generating field lines along the programs for circulation.

CONTEXT IN A NEW APPROACH

- Use of traditional elements/concepts with a new approach.
- Sloping roofs
- Intake of Natural lights
- Abstract characteristics of various design elements and strategies.

CONCEPT

FORM DEVELOPMENT



SITE PLAN

The main entrance for the site is from the east side. The site is basically divided into three parts, one consisting of the entrance and admin part, second for the main programs placed in the center and third is the restaurant block placed at the back near the secondary approach.

LEGEND

- 1- Main Entrance
- 2- Parking
- 3- Entrance
- 4- Admin
- 5- Museum
- 6- Convention
- 7- Temp. Exhibition
- 8- Education Center
- 9- Hospitality
- 10- SM. Pedestrian Road
- 11- Central Open Space
- 12- Service Entrance

SCALE - 1:500

+ 16.00

+ 12.00

+ 4.00

+ 0.00

23

STRUCTURAL SYSTEM

Structure will be constructed to seal out the elements and bear high wind and seismic loads. Initially, a system is devised that utilizes space frame as its main structural element. Cladding is a curtain wall system resting on girders, finished with various specially fabricated GFRP panels.

The cladding is glass fiber reinforced concrete (GFRP) panels. These extruded panels that have fiberglass embedded in their concrete matrix have three layers: the top and bottom with undisturbed, scattered fibers and the ones in between with bundles following the proposed form. No steel reinforcement, the panels can be slimmed down to 8-13 mm without losing flexural strength.



On the ground floor level, the museum and temporary exhibition spaces block are connected to each other to form a connection, for easy movement between the blocks and similarly there's a connection between the convention and education center, also between the entrance and admin block, on the ground level.

SCALE - 1:800



On the first floor level, the museum and convention center block are connected to each other to form a connection, for easy movement between the blocks and it also forms an interesting space underneath (on the ground floor level) like a gateway to enter the open space that is provided in the center.

SCALE - 1:800

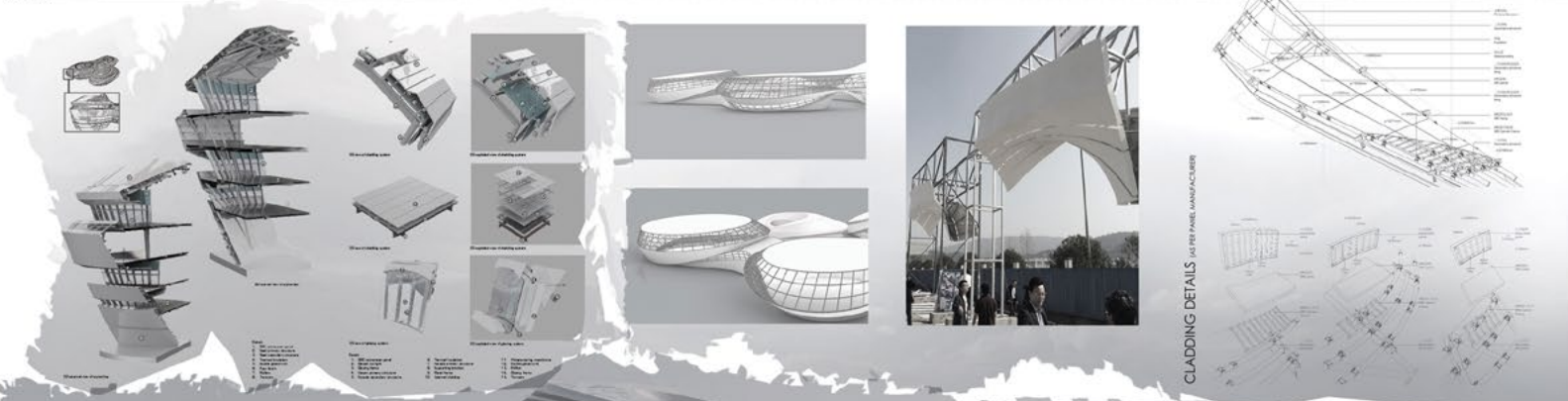
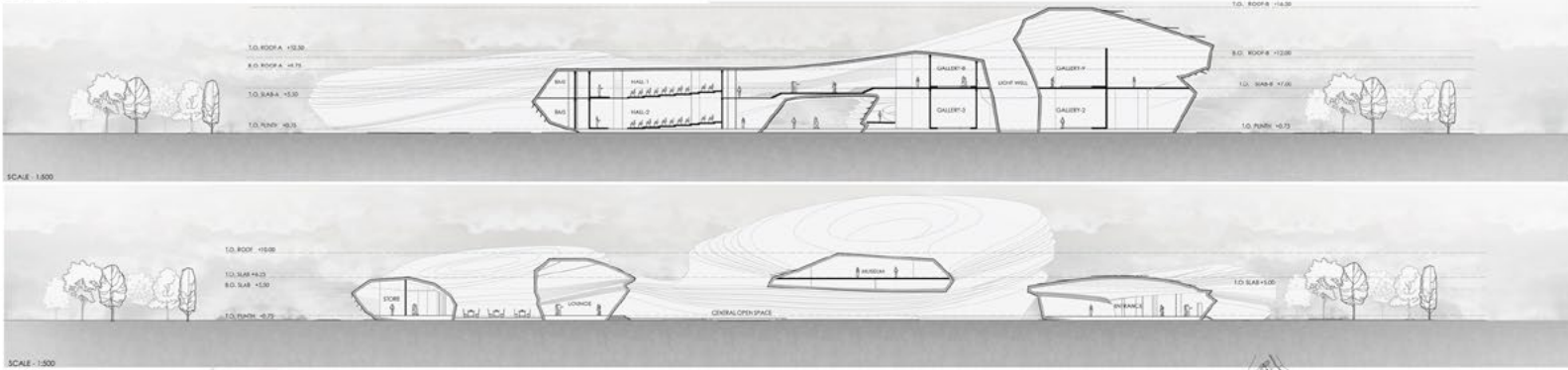


SITE PLAN

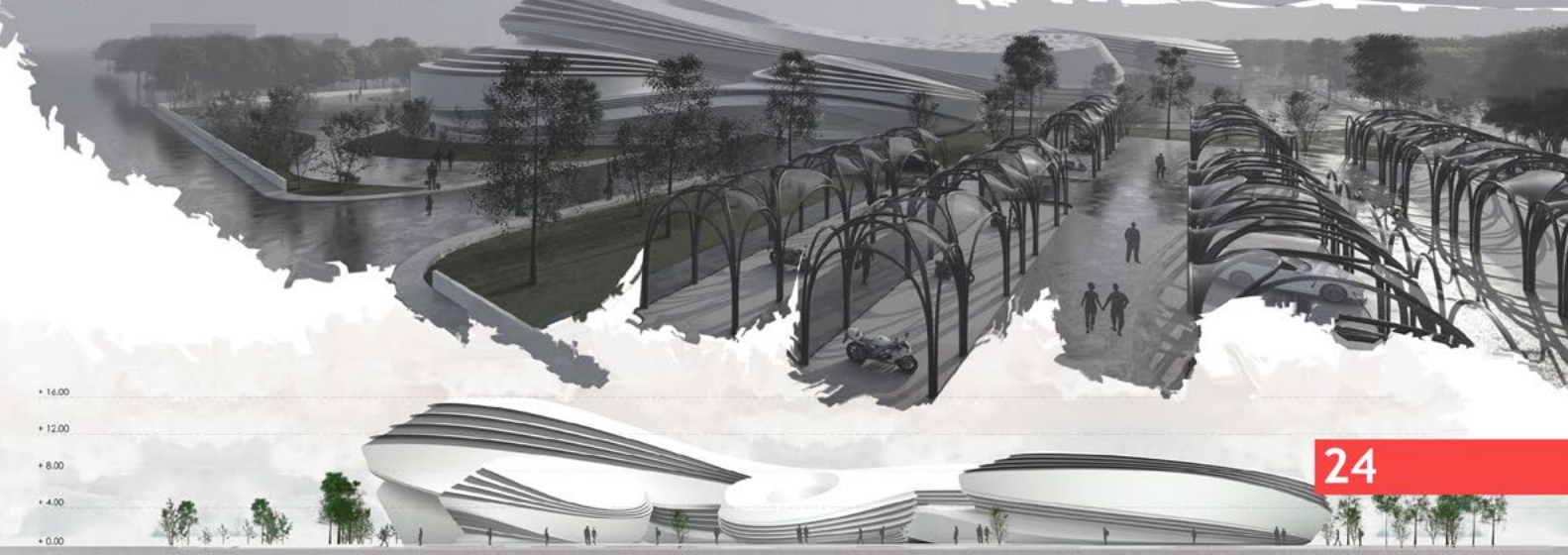
GROUND FLOOR LEVEL SITE PLAN

FIRST FLOOR LEVEL

SITE SECTION B-B' SITE SECTION A-A'



CLADDING DETAILS



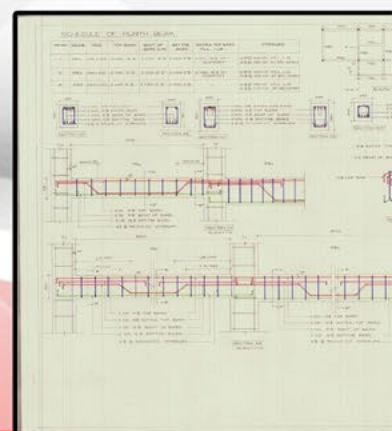
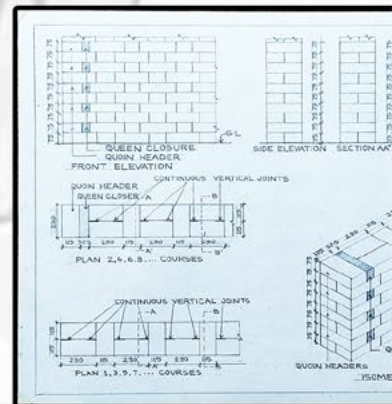
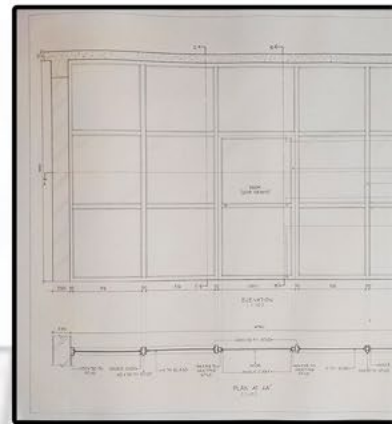
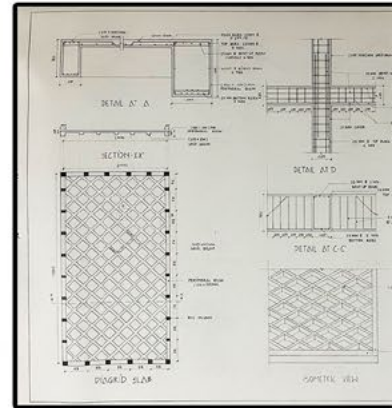
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CONSTRUCTION TECHNOLOGY & MATERIALS

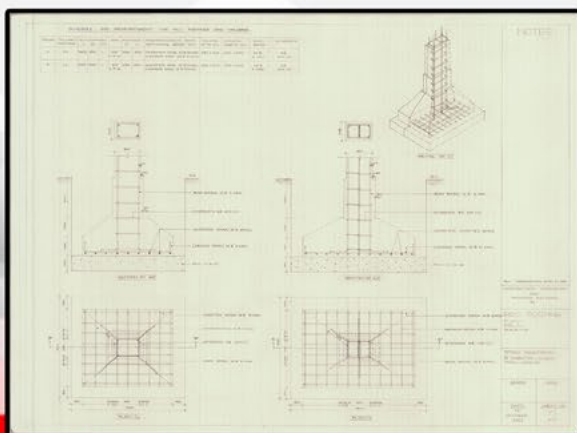
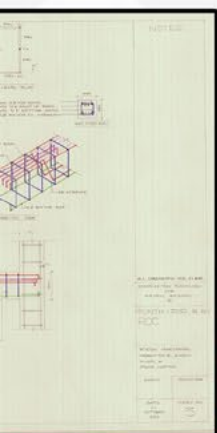
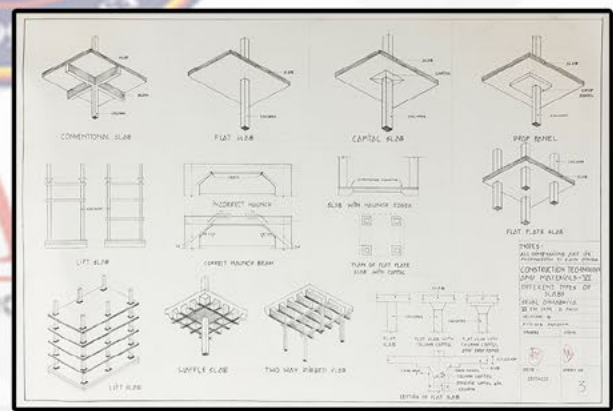
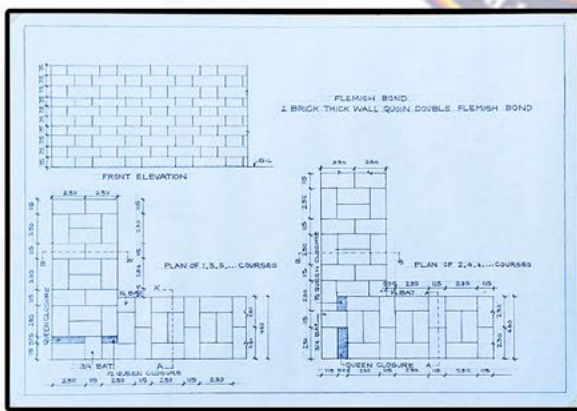
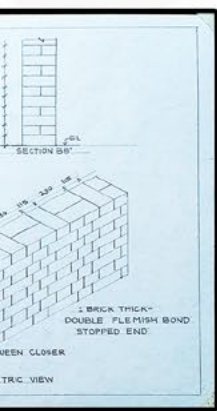
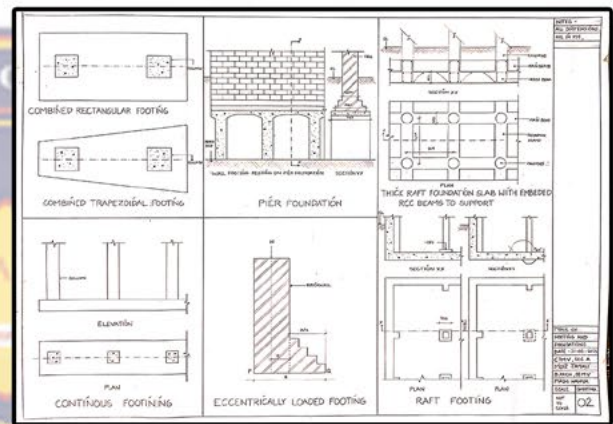
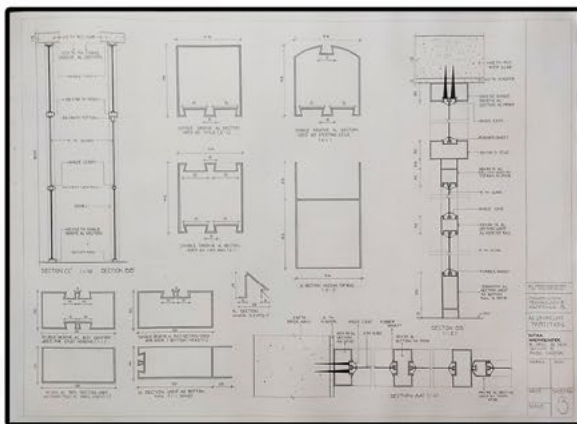
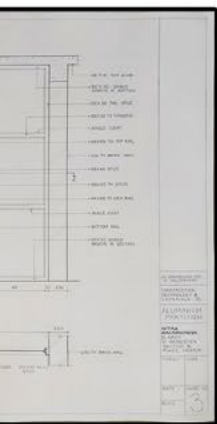
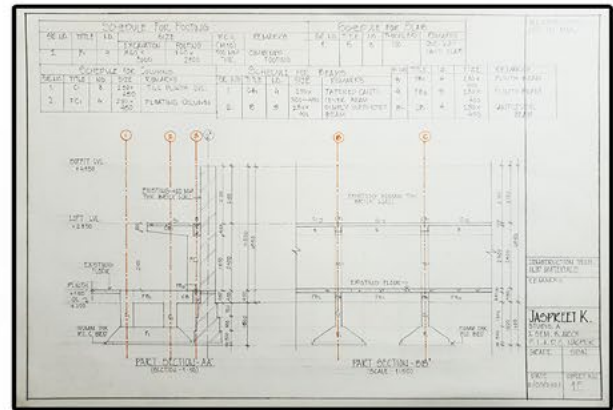
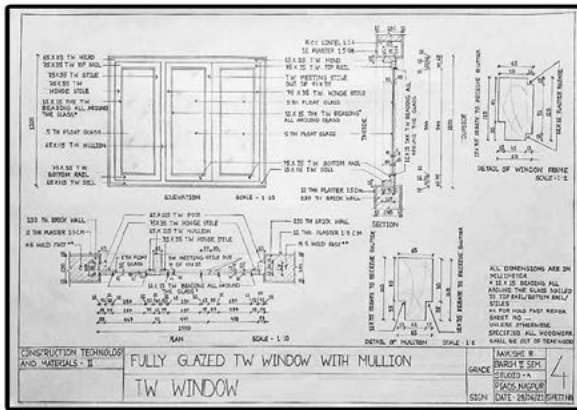
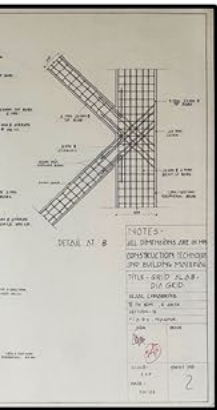
The aim of the subject is to focus on developing design abilities by applying basic principles of construction and choosing appropriate materials and techniques.

To develop understanding about construction principles. Study of basic building materials, such as brick, stone, cement, lime, concrete, Glass w.r.t classification, composition and general idea about their chemical, physical properties leading to structural strength and aesthetic qualities.

The students are to develop grasp over making choice of appropriate building materials in a given situation, construction technology and appropriate materials for structural systems, roofing, enveloping and interior finishes shall be considered under this subject from simple examples to complex.



STUDENTS' WORKS

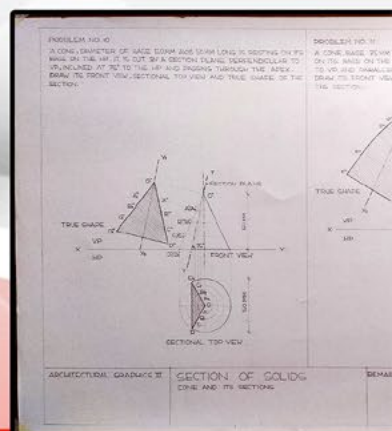
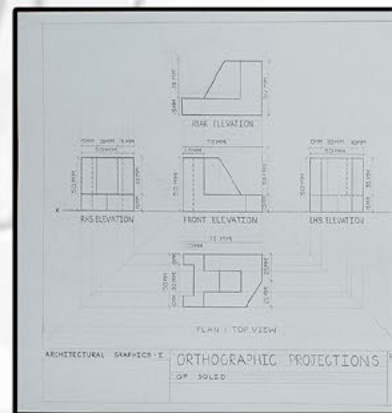
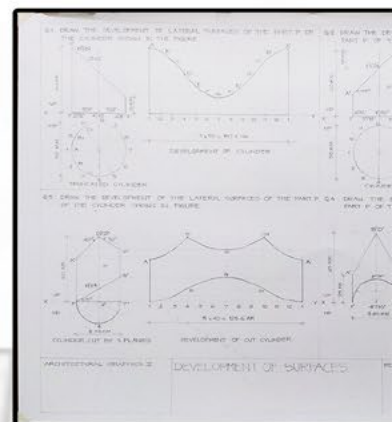
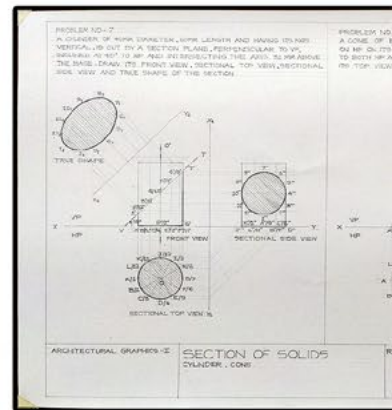


ARCHITECTURAL GRAPHICS

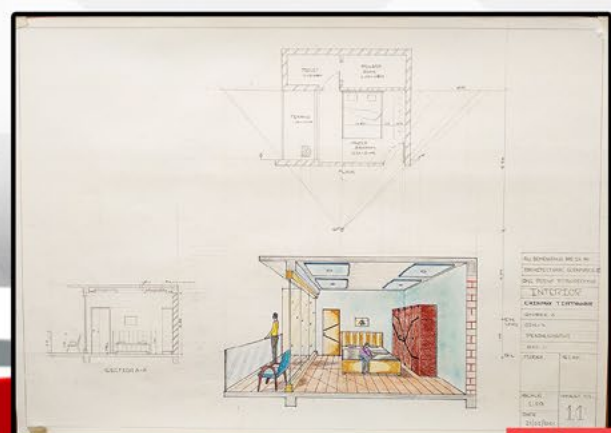
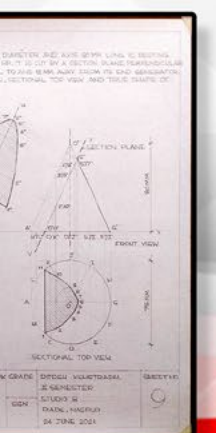
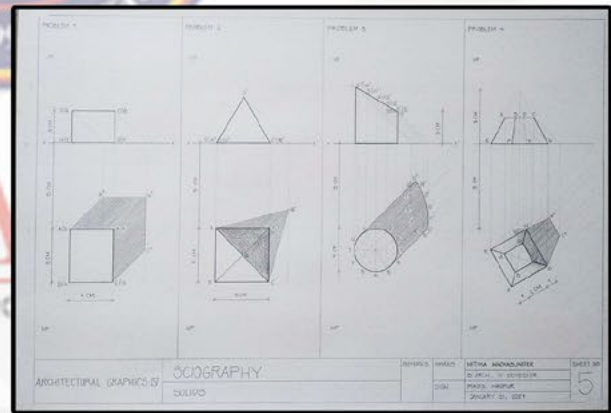
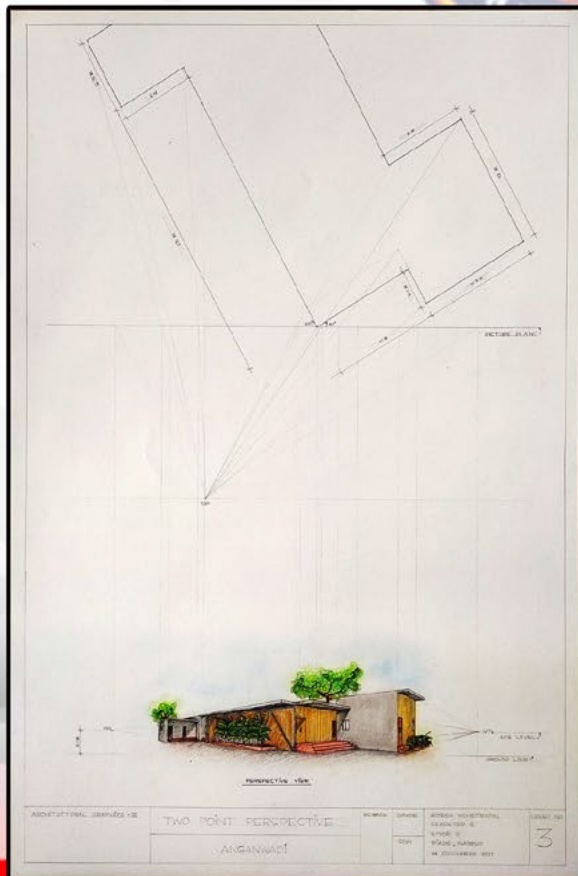
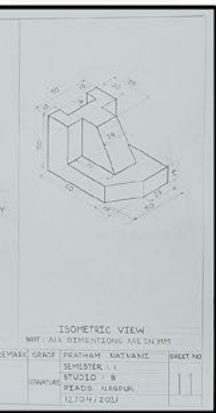
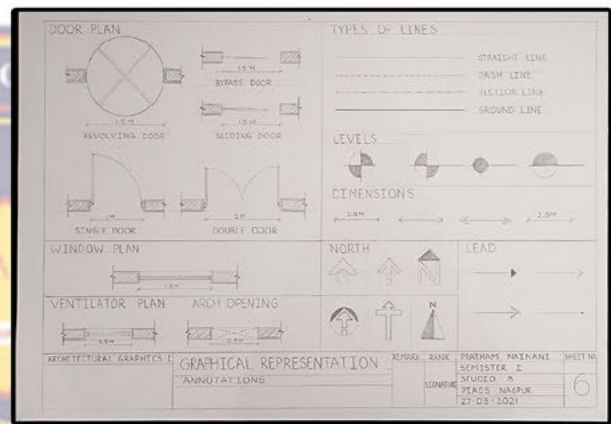
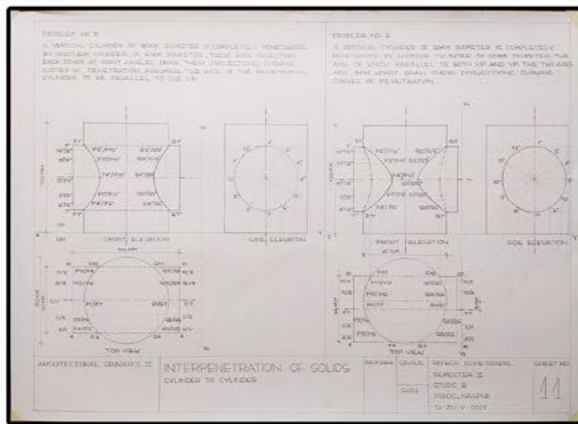
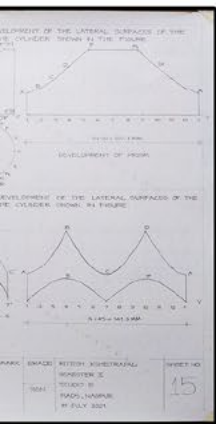
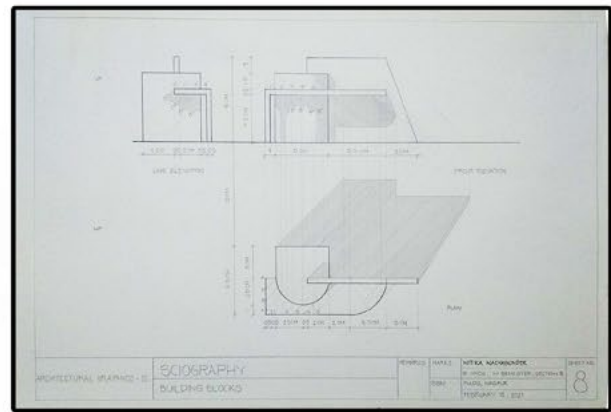
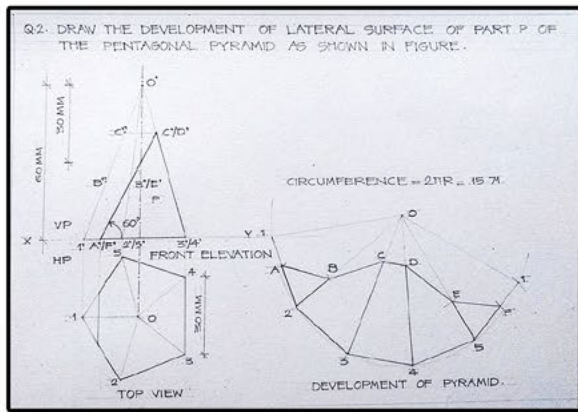
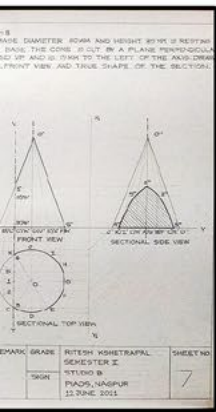
Aim of this subject is for students to develop from real world experiences and then technical aspects of solid geometry.

The understanding about representation of 3D objects in 2D by graphical ways of Orthographic Projections, Complex Projections, Perspective and Sciography.

The end outcome is for students to achieve ability to present in graphic form all elements of building design- study of shades and shadows, textures, tones, colours , geometrical form, perspectives and projections.



STUDENTS' WORKS



WORKING DRAWING

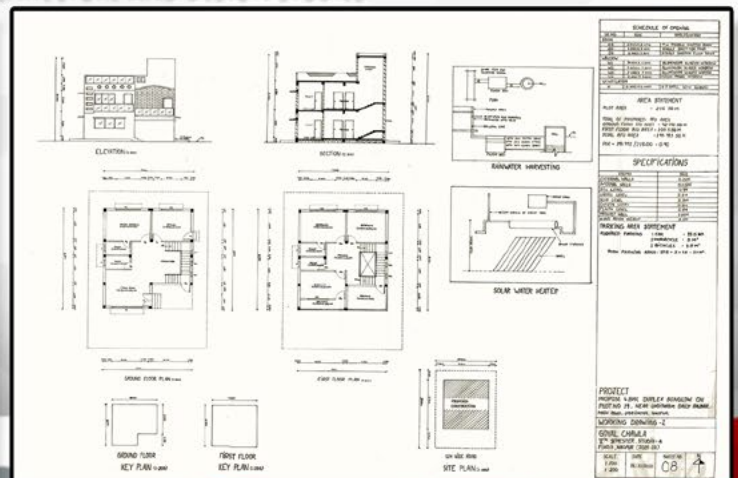
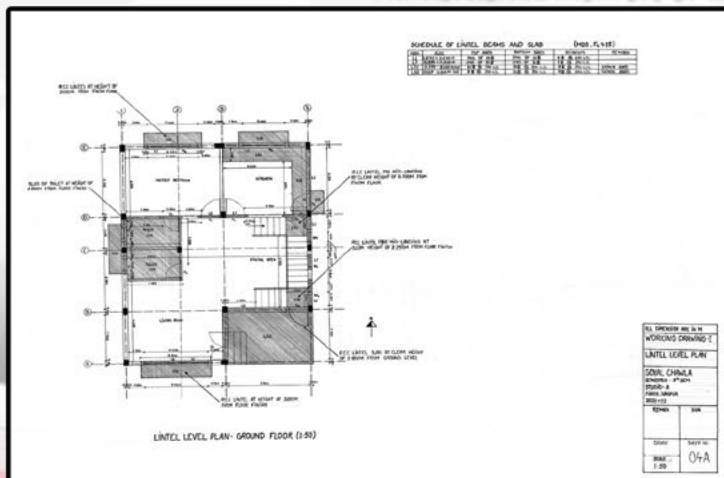
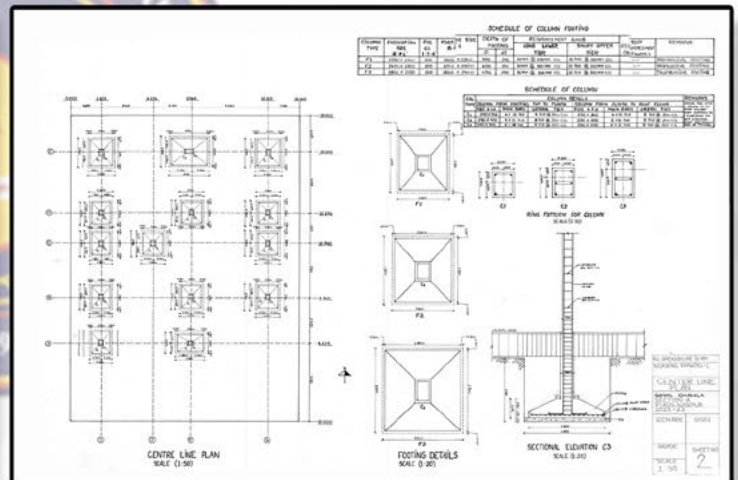
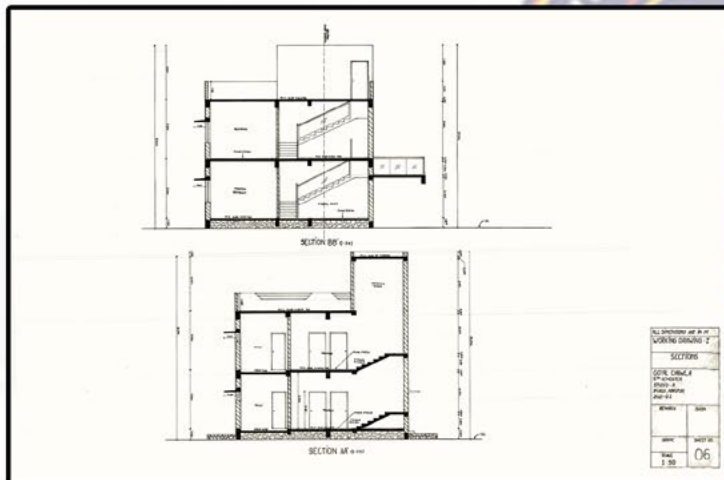
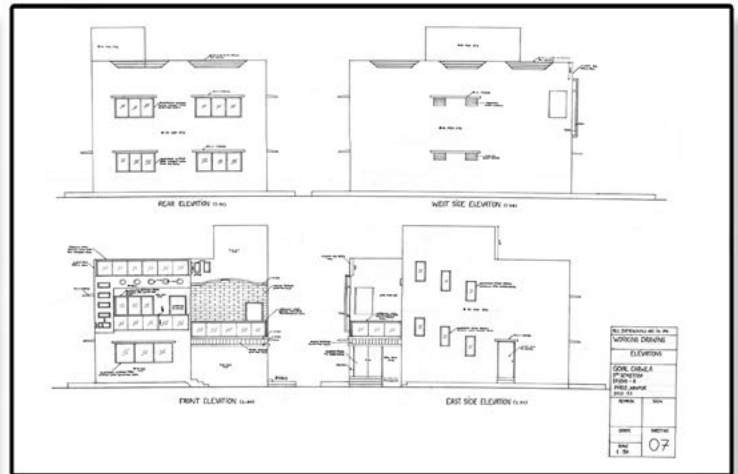
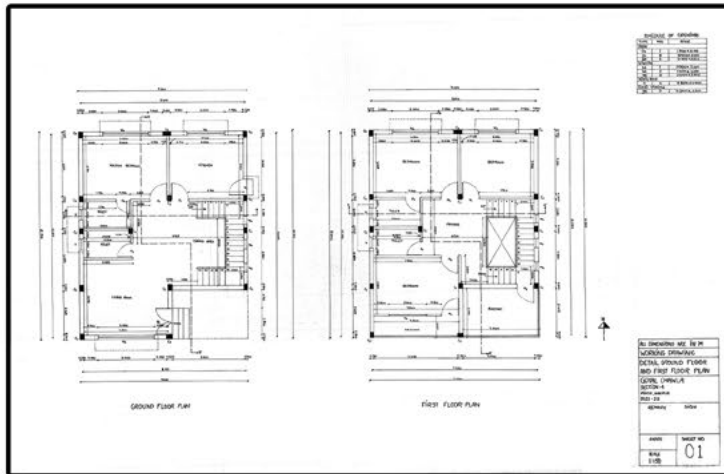
The main aim is to inculcate in students, the effect of climate, topography and services on the buildings, to understand relationship between form and function of buildings

The objective of this subject is to train the students for the preparation of :

- 1. Submission drawing as per the local building bye laws*
- 2) Working drawings required for carrying out actual construction work. The graphics of the drawings will be with specific reference to the code of practice for Architectural and Structural drawings as laid down in B.I.S. No.962 of 1960.*

The ideal end result is for students to comply with functional aspects involved in complex design situations.

STUDENTS' WORKS



INTERIOR DESIGN

The objective of this subject for the session was to learn the various styles of interiors based on locations and time periods.







WRITERS THEATRE

STUDIO GANG

FURNITURE DESIGN

CASE STUDY (WOOD JOINERY)

GAYATRI NAXIKAR
SEMESTER -IV
PIADS NAGPUR

LOCATION
GLENCOE, IL

STATUS
BUILT 2016

CLIENT
WRITERS THEATRE

TYPE
CULTURAL

SIZE
36,000 SF

SUSTAINABILITY
LEED GOLD
CERTIFIED

TAGS

- ✓ BIRD-SAFE
- ✓ MATERIALITY
- ✓ CIVIC GATHERING



• ORGANIZED AS A VILLAGE-LIKE CLUSTER OF DISTINCT VOLUMES THAT SURROUND A CENTRAL HUB, THE BUILDING'S FORM RESONATES WITH THE CHARACTER OF GLENCOE'S DOWNTOWN.

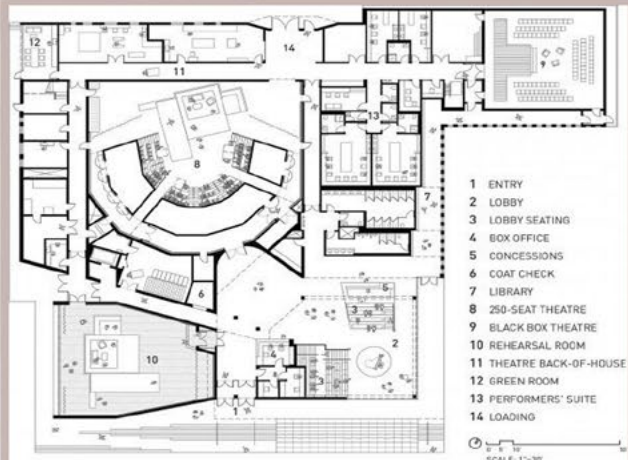
• THE THEATER'S TWO PERFORMANCE SPACES—A MAIN STAGE AND A SMALLER BLACK BOX VENUE—EMPLOY INNOVATIVE STAGING AND SEATING CONFIGURATIONS TO MAXIMIZE THE SENSE OF INTIMACY BETWEEN ACTORS AND AUDIENCE AND TO ENHANCE THE IMMERSIVE EXPERIENCE OF WRITERS' PRODUCTIONS.

MATERIALS USED:

- CEDAR WOOD
- WOODEN PLANKS
- GLASS
- STONE
- RCC
- IRON

GIANT TRUSSES SPANNING THE SPACE
WHICH SUPPORTS THE WOOD BLOCK
BEYOND.

STRUCTURED BY GREAT TIMBER
TRUSSES WITH A LIGHTER WOOD
LATTICE SUPPORTING ITS SECOND-
FLOOR CANOPY WALK



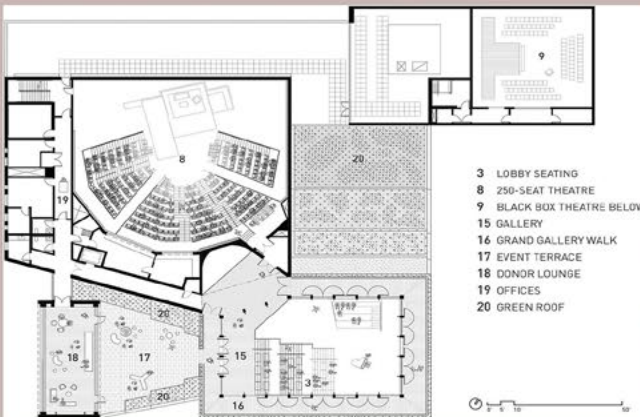
P
L
A
N
GROUND FLOOR

- 1 ENTRY
- 2 LOBBY
- 3 LOBBY SEATING
- 4 BOX OFFICE
- 5 CONCESSIONS
- 6 COAT CHECK
- 7 LIBRARY
- 8 250-SEAT THEATRE
- 9 BLACK BOX THEATRE
- 10 REHEARSAL ROOM
- 11 THEATRE BACK-OF-HOUSE
- 12 GREEN ROOM
- 13 PERFORMERS' SUITE
- 14 LOADING

SCALE: 1"=30'

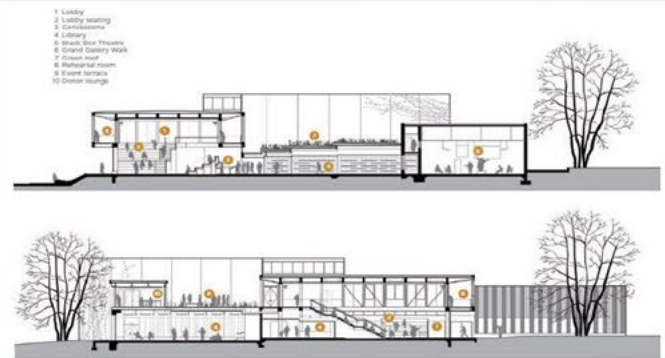
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FIRST FLOOR



- 3 LOBBY SEATING
- 8 250-SEAT THEATRE
- 9 BLACK BOX THEATRE BELOW
- 15 GALLERY
- 16 GRAND GALLERY WALK
- 17 EVENT TERRACE
- 18 DONOR LOUNGE
- 19 OFFICES
- 20 GREEN ROOF

SCALE: 1"=30'



SECTIONS

REFERENCING GLENCOE'S MANY TUDOR-STYLE BUILDINGS, THE DESIGN RECALLS THE INN-YARD THEATERS OF "THE EARLY MODERN PERIOD OF ENGLISH DRAMA."



LAP JOINT

- BETWEEN THE HORIZONTAL FRAME BEAMS ARE TENSION STRUNG, THIN, FULL-HEIGHT BATTENS OF STAINED PORT ORFORD CEDAR AT VARYING ANGLES TO THE VERTICAL, WHICH END WITH 'CAT'S PAWS' THAT GRIP INTO THE BEAMS.
- NO BOLTS WERE USED.
- THE STRUCTURE IS DEFINED BY A TIMBER VIERENDEEL TRUSS.

PROCESS



1 Cedar wood is prepared by cutting into desired dimension required.



2 It is cut into the shape of the design it is to be formed in.



3 Several pieces are joined together using a strong glue.



3 This is the result of all the cutting, shaping and pasting.



4 These are the wooden base in which the customized cedar battens are placed.



5 This was a trial, to verify the strength of trusses.



7 The beams and all the battens are sanded professionally and made perfectly smooth.



8 Test are run on the final product off-site.



9 Beams are joined with columns by using iron beam straps.



10 Placement of the battens starts.



11 Few workers fit and join the bottom of the batten.



12 While others fit the top portion simultaneously.



This is the end result (partially finished -> wooden planks will be added to finish the look)



Running of the test



Battens before finishing



Checking the aesthetics of the truss

OTHER JOINERIES



IN THE SLABS- MITERED BUTT JOINTS ARE USED.



THEN THE DUCTS ARE ADDED OVER IT.



MOST OF THE OTHER JOINTS FOR THE WOODEN PLANKS ARE BUTT JOINTS, MITERED JOINTS & LAP JOINTS.

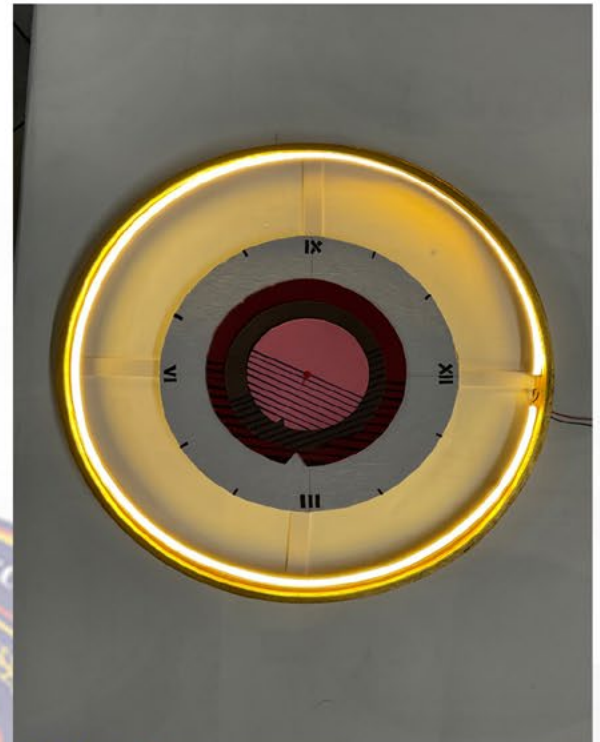




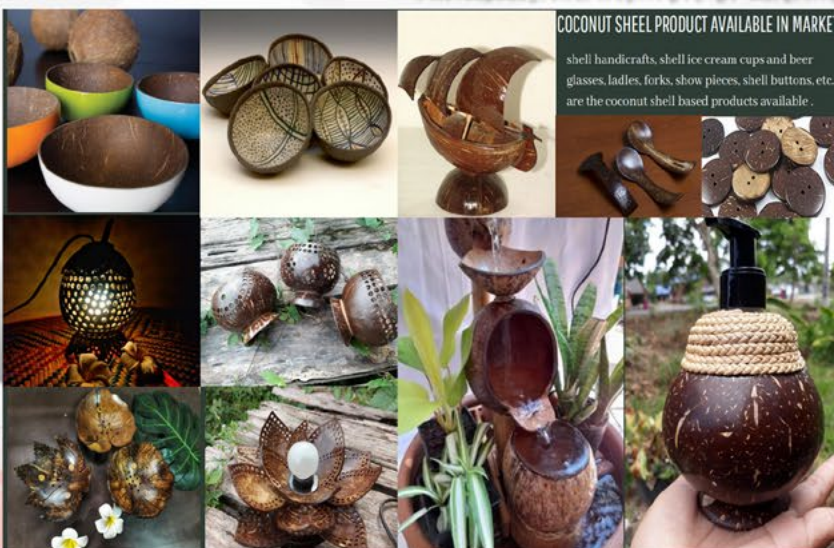
MASTERS IN DESIGN

The aim is to inculcate user centric approach and process using creativity, design thinking and design process to bring new ideas, products and value to companies, communities and people.

The programme largely employs project-based learning, in which problem-solving methodology forms the basis for teaching. Project-based learning has two aspects. Firstly, students are given a specific product development task which they complete during the teaching period, preferably in cooperation with an external client. Secondly, students must systematically document processes. They visualise and share acquired knowledge critically and constructively as reflective practitioners. This way they consciously evaluate, adjust and refine their own work during the project period



Reflective practice refers to the ability to continuously analyse and adjust the strategies to solve a problem as the process develops and the context change. This demands skills of paying critical attention to the practical values and theories which inform a variety of possible practical approaches. It is a learning process that has the aim of enhancing abilities to communicate and making informed decisions. It strengthens designer competence such as critical judgement about aesthetics and technical solutions. Furthermore, reflective practice is strategies connected to lifelong learning and thus prepares a continuously development of personal knowledge as a professional.





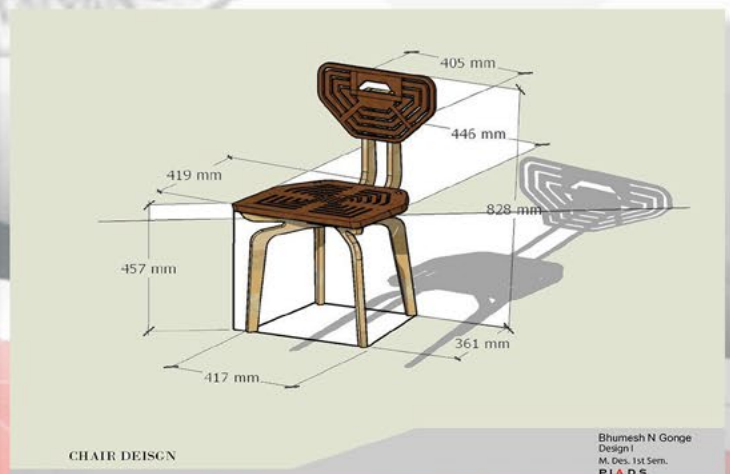
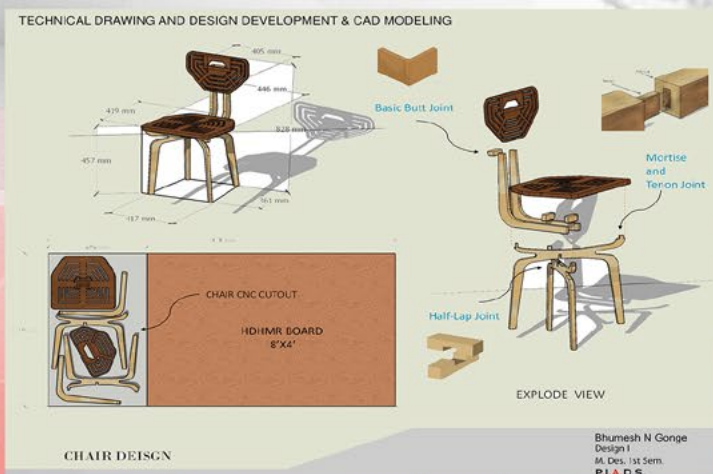
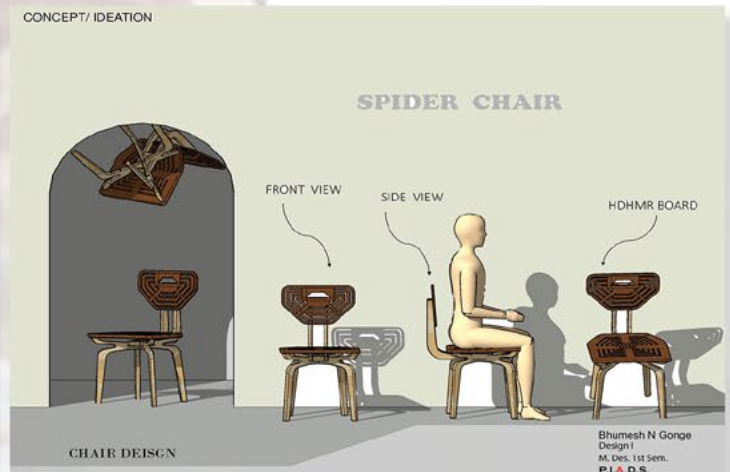
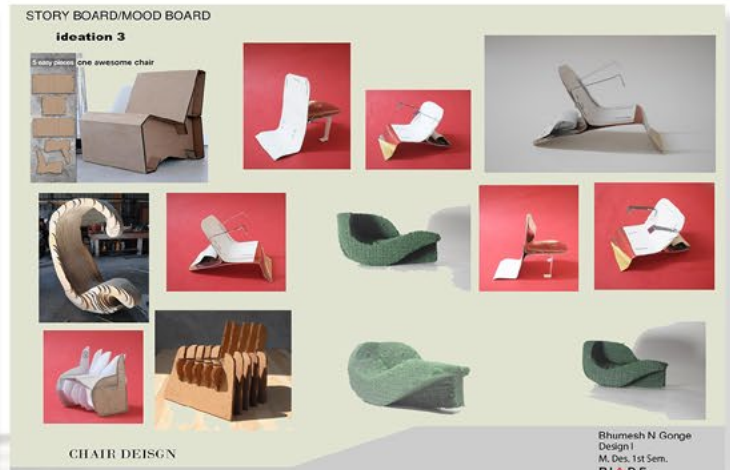
Due to the focus on materials and processes in this study programme, the studio workshops play a significant role in the educational experience of product design students. They spend a considerable amount of time in the studio workshops manipulating and testing ideas and methods in various materials under the guidance of professionals. Potential new products are discussed both regarding new concepts and new use of materials.

The programme will be planned as a progression and a context which will result in a rounded, multi-disciplinary understanding of the field, with an emphasis on integration of theory and p r a c t i c e . Subject areas and topics will be taught by means of lectures, seminars, group discussions, assignments, studio workshops and tutorials. The problem-solving method for cross-disciplinary project work will be widely used as a general methodology in addition to the method for implementing specific product design tasks. The organisation of cross-disciplinary collaboration will be carried out both individually and/or in groups. Work such as report writing, literature studies, assignment writing and subject reports (individual or in groups) will be part of the learning process.



Courses will be evaluated in accordance with the approved research formulations, and in accordance to demonstration of acquired knowledge, skills and general competence described in the learning outcomes of the study programme. Based on this, the general evaluation criteria are the following:

- Consistency (coherence and logical construction).
- Relevance (to product design profession and to society).
- Context (users, significance within area of use, environment, production etc.).
- Originality (choice of subject, approach/design methodology and/or result).
- Professionalism (project management, execution and presentation of material).





Bhumesh N Gonge
Design I
M. Des. 1st Sem.
P.I.A.D.S.



CHAIR DESIGN

Bhumesh N Gonge
Design I
M. Des. 1st Sem.
P.I.A.D.S.



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P I A D S
PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES



CHAIR DESIGN

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Design I
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P.I.A.D.S.







CHAIR DESIGN


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Design I
M. Des. 1st Sem.
P.I.A.D.S.

User Introduction

Name - ER.Sachin D. Sukalkar
AGE : 31 YR
GENDER: MALE
PROFESSION: Publisher
Dryanpath Publication Amravati (INDIA)

PERSONA STUDY



features

PHYSICAL CHARACTERISTICS

- comfortable clothing .
- sporty and professional look.
- healthy food.
- well organised surrounding.
- brand lover.

ACTIVITIES

- morning exercise
- light breakfast includes dry fruits
- spend maximum time in office
- attending party if any
- book/article's reading
- family time

EMOTIONAL CHARACTERISTICS

- He's emotionally intelligent.
- He celebrates loved one's achievements
- He's willing to put the work in.

COLOUR SENCE

- light shade color with very minimum shade of dark as an highlighting factor
- single tone colors



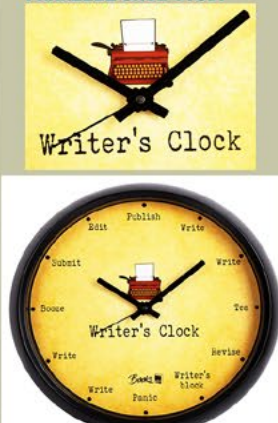
MOOD BORD

ACCORDINGS TO THE USERS LIKES



PARALLEL CASE STUDY


Writer's Clock



PRODUCT SPECIFICATION

- Colour : Brown
- Material: Plastic
- Item Dimensions :LxWxH 30 x 30 x 7 Centimeters
- Item Shape: Round
- Weight : \$50 Grams
- Are Batteries Included: No
- Number of Batteries: 1 AA batteries required.
- Mounting Type : Wall Mount
- Brand Names Etc
- Frame Material Acrylonitrile Butadiene Styrene, Glass

IDEAL GIFT FOR WRITERS/BLOGGERS







PARALLEL CASE STUDY

PRODUCT SPECIFICATION

- Colour Brown
- Material: Wood
- Item Dimensions :LxWxH 12 x 12 x 4 Centimeters
- Shape: Round
- Mounting Type :Wall Mount
- Alarm Clock No
- Brand:Sketchfab
- Frame Material: Wood, Glass
- Style Modern

ABOUT THIS ITEM

- This Is Hanging Wall Clock For Home. Clock Size is 12 Inch & Comes with Out Glass & wall hanging clock with the beautiful wooden color
- Its so fish fancy designer clock for living room battery operated (not included) perfect for entrance
- Its a perfect modern 3D clock
- 12 Inch Wood Frame Wall Clock Large Numbers For Easy Viewing.Stylish design wall clock
- Sturdy Clock Made Of MdF Wood.This clock has no frame or glass cover.

PARALLEL CASE STUDY

PRODUCT SPECIFICATION

- Colour Black
- Material: Wood
- Item Dimensions :LxWxH 45.3 x 43.2 x 7.6 Centimeters
- Shape: Round
- Item Weight 2.7 Kilograms
- Are Batteries Included No
- Mounting Type: Wall Mount
- Brand Artypillar
- Watch Movement Quartz
- Frame Material Wood

ABOUT THIS ITEM

- This beautiful wall clock is made up with wood which gives your home wall a vintage look. Having appealing colors, this Wooden wall clock enhances the look of your antique home décor.





PARALLEL CASE STUDY



PRODUCT SPECIFICATION

- Colour :Pink, Blue
- Material : Plastic
- Shape : Unicorn
- Are Batteries Included: No
- Alarm Clock :Yes
- Brand :About :Home
- Frame Material :Metal, Plastic

ABOUT THIS ITEM

- Size : 15*14*4.5 cm... Sleeping alarm functionality
- Clock has unicorn design with a Pen Stand.
- Kids just love such gift items. They are very much popular in kids gathering
- Works with 1 AA size battery cell (not included)
- Random color will be send.



PARALLEL CASE STUDY



PRODUCT SPECIFICATION

HEIGHT X WIDTH 160 MM X 175 MM
ANALOG

- Model Name :Laser Engraved Wooden Clock
- Material : Wood
- Luxury Clock :No
- Suitable For :Study Table,Dining Table,Gifting



ERGONOMICS VISUAL DISPLAY FOR CLOCK

A VISUAL DISPLAY IS A DEVICE THAT PRESENTS INFORMATION ABOUT OBJECTS, EVENTS OR SITUATIONS, TO YOU THROUGH YOUR EYES. ...



CATHODE RAY TUBE



LIQUID CRYSTALS



LIGHT-EMITTING DIODES



RADIUM CLOCK DISPLAY



PLASMA MONITORS

Classification according to type of information displayed

- QUANTITATIVE DISPLAYS
- QUALITATIVE DISPLAYS
- REPRESENTATIONAL DISPLAYS

- Displays may have their own internal or back-lighting, but if not, their design should be suited to the lowest expected lighting level.
- Illumination



ANALOGUE DISPLAY

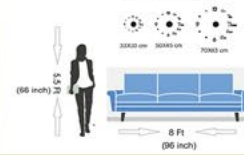


DIGITAL CLOCK DISPLAY

ERGONOMICS VISUAL DISPLAY FOR CLOCK

- A wall clock should be between six inches and eighteen inches in width. Wall clocks come in three general sizes: small, medium, and large. A small clock measures around 5.5 inches, a medium clock measures between 12-24 inches, and a large clock measures between 24-32 inches.

Size chart



Model No: 1028
Diameter: 15" X 125
Dial Size: 4.05" Round

HOW TO CHOOSE CLOCK SIZE AND LOCATION?

- One should not choose a clock that doesn't fit the space where one will hang it, the space surrounding the clock should be four times as high as the clock and six times as wide.
- Clocks work best at two height options, either between eye and chest level or above eye level. If you're going for a high clock, it should be higher than the tallest obstruction in the room.

CLOCKS

ANALOG CLOCKS

- Analog clocks are most often using famous clock face - moving hands of hour and minute handles over the arrangement of fixed numbered dials that are placed in a circle that signifies 12 hours of one day.
- Shorter hour hand can make exactly 2 revolutions in one day, and
- longer minute hand makes one revolution every hour. Sometimes (but not always) the second hand makes one revolution per minute.



DIGITAL CLOCKS

- The two most common display formats are 24-hour notation (from 00-23) and in 12-hr notation where clock must also show AM/PM indicator.
- Display surface of this clock does not need to be inside of small LCD, LED or VFD screen, but they can also be projected on either very large public surfaces or indoors for persons with imperfect vision.



ELECTRONIC WORD CLOCKS

- Word clocks are not using numeric display, but instead they are writing natural sentences on the screen that tells us time.
- Sentences can be recorded either via software or with hardware.



- User is a mechanical engineer and love the machine to

- searching for mechanical parts from which i can make clock

CONCEPT- 1



- taking the inspiration from the internal thread gear try to make a clock

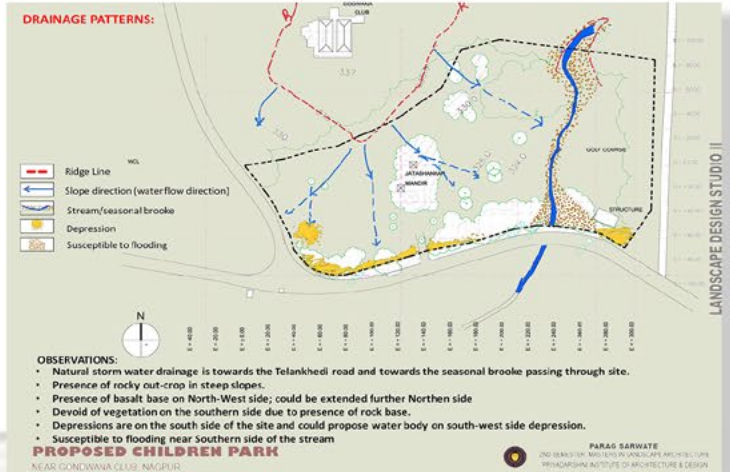
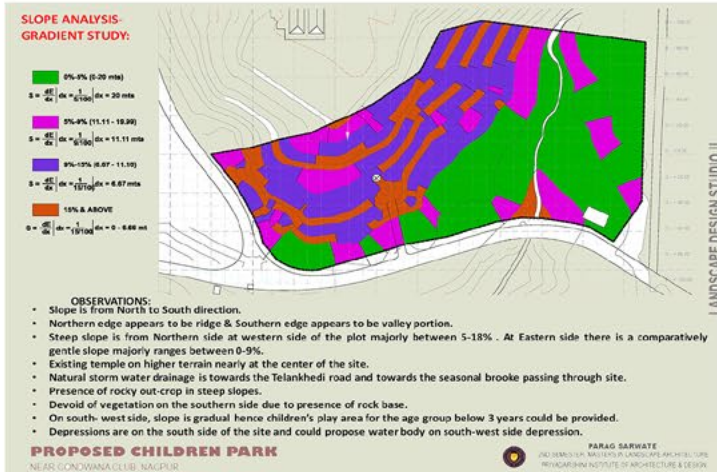
A detailed landscape design plan for the River Forest Public Library. The plan shows a central building with a circular entrance, surrounded by various trees, shrubs, and walkways. The design is color-coded to represent different plant types and materials. The title 'RIVER FOREST PUBLIC LIBRARY' is at the top.

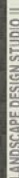
LANDSCAPE DESIGN

Landscape design subject teaches to combines nature and culture in order to create balanced, pleasing and functional spaces. The objective is to learn landscape types, materials, techniques, etc; with an aim to strike a balance between environment and design.

STUDENTS' WORKS



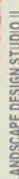




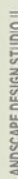
PARAG SARWATE
2ND SEMESTER, MAJESTY'S IN LANDSCAPE ARCHITECTURE
PRINCE ARJUN INSTITUTE OF ARCHITECTURE & DESIGN



PARAG SARWATE
2ND SEMESTER, MASTERS IN LANDSCAPE ARCHITECTURE
PRYADARSHINI INSTITUTE OF ARCHITECTURE & DESIGN



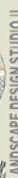
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LANDSCAPE DESIGN STUDIO II

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PRIVADARSHINI INSTITUTE OF ARCHITECTURE & DESIGN

RESEARCH WORK BY FACULTY

Sl. No.	Name of the teacher	Title of the paper/ book/chapters published	Title of the proceedings of the conference	Name of the conference	National / International	Year of publication	Affiliating Institute at the time of publication
1	Tanisha Dutta	Role of Circular Economy in Material Circularity	International Conference on Alternative and Renewable Energy Quest - Towards Environmental Development 3rd Edition 2020, Cairo, Egypt	AREK 2020; IEREK	International	2020 September	PIADS, Nagpur
2	Rupali Thokal	Study of Energy Efficient Building Envelope Design for Climate Change	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2020	International	2020	PIADS, Nagpur
3	Archana Bele	Perceptions of Waterfront Open Spaces: Case Studies of Lakefront Spaces of Nagpur City	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2020	International	2020	PIADS, Nagpur
4	Leena Ganvir	The study of Indegineous Knowledge adopted for Fencing by Farmers of Chattisgarh, India	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2020	International	2020	PIADS, Nagpur

Sl. No.	Name of the teacher	Title of the paper/ book/chapters published	Title of the proceedings of the conference	Name of the conference	National / International	Year of publication	Affiliating Institute at the time of publication
5	Aparna Tarar	Integrated Architecture Pedagogy for Energy efficient Design	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2021	International	2021	PIADS, Nagpur
6	Manisha Yelne	'Walk on Earth' - Go Green	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2022	International	2022	PIADS, Nagpur
7	Rashmi Dande	Energy Efficient Systems in Traditional Indian Cities	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2023	International	2023	PIADS, Nagpur
8	Shrutee Dhanorkar	Triggering Sustainable Urbanism Through Space Planning and Design	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2024	International	2024	PIADS, Nagpur
9	Trupti Dabe	Analysed the Relation between the building Design Elements and the performance of Daylight and indoor Temperature in the Residential Buildings	International conference on "sustainable and renewable energy - challenges and opportunities" organized by PIET in collaboration with CSRI-NEERI, Nagpur	ICSARE 2024	International	2024	PIADS, Nagpur

Architecture and Problem Solving

As I was walking on the footpath near my house, I noticed that the footpath was not just serving for means of connection but a vending space for food hawkers & illfated children selling balloons, pens.

But this footpath is safe for women & children in the daytime become less desired during night. So, a solution is placing ample lampposts along path?

Now this solution is just an answer to proposed "problem" & I'm not saying it's wrong but how much would that contribute to society, people living around the path & in turn the architecture of Nagpur city if there is any left? When we faced by a problem, any problem, we tend to find a candidate solution that is easiest and economical to a "problem solver"

But as in case of architecture, we all architects & 'architects to be' have a collective responsibility on our shoulders that a solution doctored for a client is not only shelter for him/her but it is going to be a physical structure perceived by everybody.

It is going to be an addition to a city's image, architecture & character.

The 'Mahal' sector doesn't project the same characteristic image as it had 50 or even 30 years ago. It all fell pray under the "urbanization" need of city. I'm not absolutely against this but what we need in India or Maharashtra is a sensible urbanization. I understand that in our fast paced "digital", we do not refer to region or province but a Global village. The happenings in Africa have repercussions & responses in Europe the same day, all this is possible by the technology. But is this "fit to all" solutions really fit our Indian city's images. Answer is no.

Yes, we need the urbanization, we need the development, and we need to move forward to match the pace of the world but at the cost of losing our architectural identity?

"The cities are often designed based on an architects' ideal understanding of what a modern or a sustainable city should be like, but it is the people living in it that eventually make it modern or sustainable" says Wang Yun, a renowned Chinese Architect.

A local municipality should also be keen in sanctioning the structure designs as it has the right & correct authority to permit the upcoming dwellings. As it is now compulsory to have rainwater harvesting & incoming few years without the presence of least number of sustainable techniques no plan would be sanctioned.

Many a times a beautiful face catches our eye. It seems out of the box & being an architect we applaud the physical manifestation of what the designer's thought process could have been.

But a layman or a 60-year-old resident would resent the mere presence of such building meanwhile the designer might take awards & accolades for the project. So as I discussed earlier that the mere solution to a client (in the form of habitable structure) is also not a good design & nor is the above mentioned eye candy.

So what is the essence of good design?

Is it a demonstration of mind-boggling creativity, an out-of-the-box structure or is it one that is contextual, addressing local sentiments? Both sides have solid arguments but we can always find a middle way that is best of both worlds.

Architect Sandeep J. of Architecture Paradigm says, "It is important not to lose focus while designing and succumb to market forces. It is very much possible to come up with strategies that are both old and new to instil a sense of drama and poetry while addressing problems of our technocratic times without ignoring the basic criteria of a good design."

*- Shreerang Bhagat
X Semester*

Intersection of Neuroscience and Architecture

PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES

Below, I present Introduction of my undergraduate research paper named "Intersection of neuroscience & architecture: formation of possible parameters for residential spaces" Guided by Prof. Tanisha Dutta

*"We shape our buildings, thereafter they shape us." (Churchill, 1943)
'Churchill's above aphorism was made during a debate about replacing the bombed out house of commons' chamber. He wanted to construct on same spot despite it being too small for the members of the parliament. But Churchill's argument was that overcrowding fostered a much stronger sense of atmosphere and political debate i.e. confrontational designs help to keep debates lively and robust but intimate keeping a "sense of urgency" and house would be empty most of the time.'- Jan Cisek - The Capital Feng Shui Expert.*

It is unbelievable that this famous quote had such powerful story. Yet nobody knows about it and hence real thought loses its meaning.

We are in consistent relationship with our environment (built/unbuilt) surrounding us. A warm room can cause discomfort, dark room can make people afraid, crack in bathroom door makes us feel insecure. This is called individual's relation to architecture.

Architecture was an expression and it moved us. It touched us through its beauty and intimacy offering us a platform to better understand ourselves. But through globalization and ever changing fast paced global village that we live in today the idea of neutral space emerged, devoid of any human touch, purely functional and utilitarian & was largely immediately accepted by masses because it catered to our physical need.

"By the way Neutralized space is full of emotions. The emotions I don't like"
- Daniel Libeskind.

According to Adrian Bica at TEDx on why and how this happened "firstly it was the transformation that happened at the end of the 17'th century when scientific thinking rejected the interpretive, intangible aspects of architecture - this resulted

in buildings that no longer concerned with their relationship with humanity "

- Shreerang Bhagat
X Semester

Madhubani MZ

Madhubani

A 2500-year-old folk art, the history of Madhubani paintings is said to date back to the time of Ramayana, when king Janaka asked an artist to capture his daughter Sita's wedding to prince Rama. These paintings were usually created by women on walls and floors of homes during festivals, ceremonies or special occasions.

Having originated in the Mithila region in Bihar, this form of painting, also known as Mithila art, has been in practice in areas around Bihar and Nepal. So how are these paintings made? Interestingly, Mithila or Madhubani paintings are done using fingers and twigs as well as matchsticks and pen nibs in the modern day. Usually bright colours are used in these paintings with an outline made from rice paste as its framework.

There are rarely any blank spaces in these paintings. If there's a border, it is embellished with geometric and floral patterns. Natural dyes are used for the paintings. For example, charcoal and soot for black, turmeric extract for yellow, red from sandalwood, blue from indigo and so on.

Madhubani paintings are characterised by figures that have prominently outlined, bulging fish-like eyes and pointed noses. The themes of these paintings usually include natural elements like fish, parrot, elephant, turtle, sun, moon, bamboo tree and lotus. Geometric patterns can also be seen in these pictures that often symbolize love, valour, devotion, fertility and prosperity.

This ancient art form has also been known to depict scenes of wedding rituals, religious rituals and different cultural events such as festivals, from mythology like Ramayana.

Madhubani beyond paintings

Today, Madhubani art piques interest in art lovers from different countries like USA, Australia, UK and Russia. Patterns from this art form have also found their way onto various items like bags, cushion covers, coasters, mugs, crockery and mouse pads.

Madhubani remains ever popular on the home décor front in the form of prints for table linens, napkin rings, and lamps and most importantly on wall hangings. Mostly because Mithila art was originally used for decorating walls and floors of homes.

The beautiful patterns of these paintings don't seem to have been used by Indian designers. But they have found their way onto silk sari borders, dupattas, kurtis and more. Here's to making our lives a bit richer by paying tribute to our nation's heritage and buying some authentic Madhubani art.

Optical Illusion

Optical Illusions can use color, light and patterns to create images that can be deceptive or misleading to our brains. The information gathered by the eye is processed by the brain,

creating a perception that in reality, does not match the true image.

What causes an optical illusion? Optical illusions often occur due to mistaken judgments or errors in vision. For instance, a bright object often appears larger than a dark object of the same dimensions.

Or, when objects of contrasting colors are placed in close vicinity, it plays tricks of movement and color definition on the eyes.

Archi-Torture

What began the thinking of Architecture?

For instance, every sketch artist wonders, could I be an architect?

But every person is an architect of their life, correct.

Well, my story began in KG - 2, when I got my hands on the blocks. These tiny, pointed plastic pieces used for making models, attracted me a lot. Since then, my dad used to call me an "Architect".

But now, when I'm in this course, I'm not really sure what the term 'Architect' stands for?

Are architects really changing the world or the world has changed architects.

Architecture for me is like carving a stone i.e. pick something from the nature, while enhancing its beauty, we must preserve its natural existence.

Architecture, according to me follows four functional aspects i.e. Discover, Discuss, Distribute and Design.

All this while, most architects were busy designing buildings, some of them were busy exploring how building functions for humanity.

Human Race, one of the most intelligent species on planet earth,

Could these buildings be our home or our shelter.

Sahil Wazalwar

IV sem

Grudges and Groves

*Her Silky gowns,
all over the grass.
While she dances,
her hands spread widely,
tempering her beauty.
Once, she layed,
underneath those stars,
she recogni-+zed,
Her beauty was only,
a grudge against the grove.*

- Sahil Wazalwar
IV Semester

Urbanism

*"Is it Urbanism or my imagination?
As soon as the Beautiful shadow of those winding trees touches the concrete some
souls were created in the narrow Street.
is it urbanism or my imagination?
More then hundered years, siren left rusting may be its home to someone i feel.
Narrow pedestrian pathways everywhere enough to shake the wheels.
is it urbanism or my imagination?
A structure so old, older then some trees do you see some creepy souls or is it just me.
My best lady holding an umbrella of trees.
Is sky this blue?
or we are living under seas?"*

- Sonal Bandre
X Se

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The 'Mahal' sector doesn't project the same characteristic image as it had 50 or even 30 years ago. it all fell pray under the "urbanization" need of city. I'm not absolutely against this but what we need in India or Maharashtra is a sensible urbanization. I understand that in our fast paced "digital", we do not refer to region or province but a Global village. The happenings in Africa have repercussions & responses in Europe the same day, all this is possible by the technology. But is this "fit to all" solutions really fit our Indian city's images. Answer is no.

Yes, we need the urbanization, we need the development, and we need to move forward to match the pace of the world but at the cost of losing our architectural identity?

"The cities are often designed based on an architects' ideal understanding of what a modern or a sustainable city should be like, but it is the people living in it that eventually make it modern or sustainable" says Wang Yun, a renowned Chinese Architect.

A local municipality should also be keen in sanctioning the structure designs as it has the right & correct authority to permit the upcoming dwellings. As it is now compulsory to have rainwater harvesting & incoming few years without the presence of least number of sustainable techniques no plan would be sanctioned.

But imagining that the rules about design of structure in boundary of particular municipality really feels brutal & hampers the very core of architecture i.e. Design freedom.

*(*1) to Mr. Iyer*

Many a times a beautiful face catches our eye. It seems out of the box & being an architect we applaud the physical manifestation of what the designer's thought process could have been.

But a layman or a 60-year-old resident would resent the mere presence of such building meanwhile the designer might take awards & accolades for the project. So as I discussed earlier that the mere solution to a client (in the form of habitable structure) is also not a good design & nor is the above mentioned eye candy.

So what is the essence of good design?

Is it a demonstration of mind-boggling creativity, an out-of-the-box structure or is it one that is contextual, addressing local sentiments? Both sides have solid arguments but we can always find a middle way that is best of both worlds.

Architect Sandeep J. of Architecture Paradigm says, "It is important not to lose focus while designing and succumb to market forces. It is very much possible to come up with strategies that are both old and new to instil a sense of drama and poetry while addressing problems of our technocratic times without ignoring the basic criteria of a good design."

- Shreerang Bhagat
X Semester

Intersection of Neuroscience and Architecture

PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES

Below, I present Introduction of my undergraduate research paper named "Intersection of neuroscience & architecture: formation of possible parameters for residential spaces" Guided by Prof. Tanisha Dutta

"We shape our buildings, thereafter they shape us." (Churchill, 1943)

'Churchill's above aphorism was made during a debate about replacing the bombed out house of commons' chamber. He wanted to construct on same spot despite it being too small for the members of the parliament. But Churchill's argument was that overcrowding fostered a much stronger sense of atmosphere and political debate i.e. confrontational designs help to keep debates lively and robust but intimate keeping a "sense of urgency" and house would be empty most of the time.' - Jan Cisek - The Capital Feng Shui Expert.

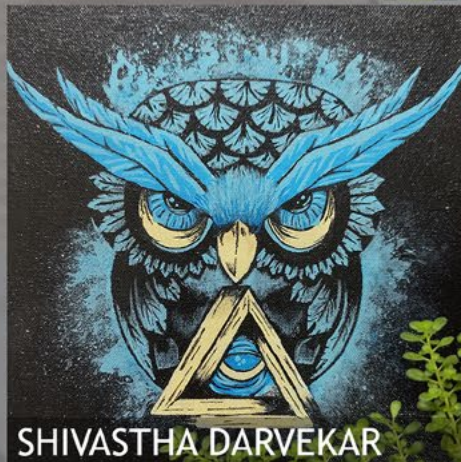
ARTWORK

THE PRINCIPLES OF TRUE ART IS NOT
TO POTRAY , BUT TO EVOKE .

- EDAGAR DEGAS



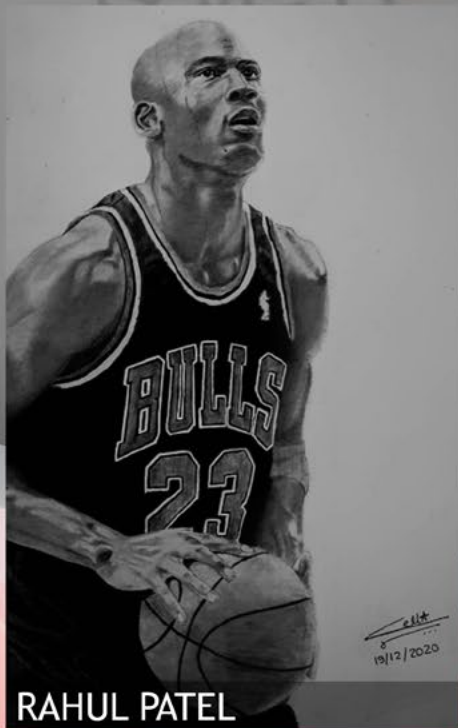
ARPITA DESHMUKH *Arpita*



SHIVASTHA DARVEKAR



PRATIKSHA BONDE



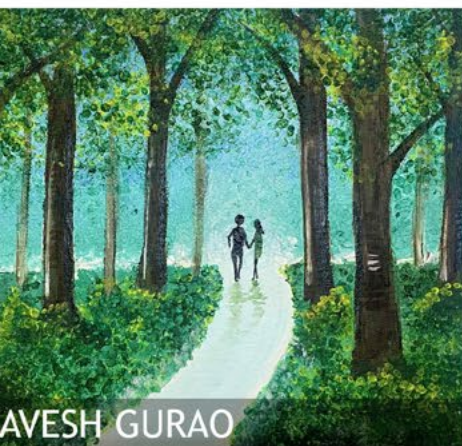
RAHUL PATEL



SHRUTI



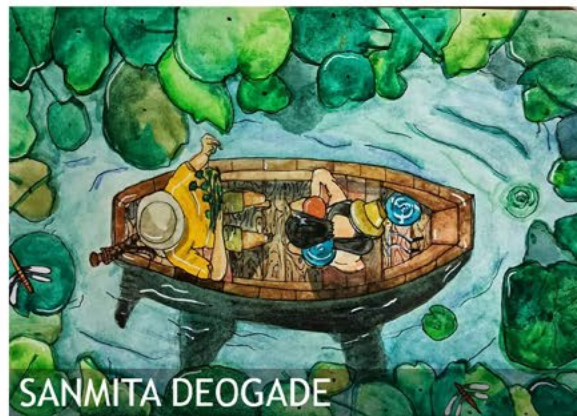
TUSHAR GUPTA



AVESH GURAO



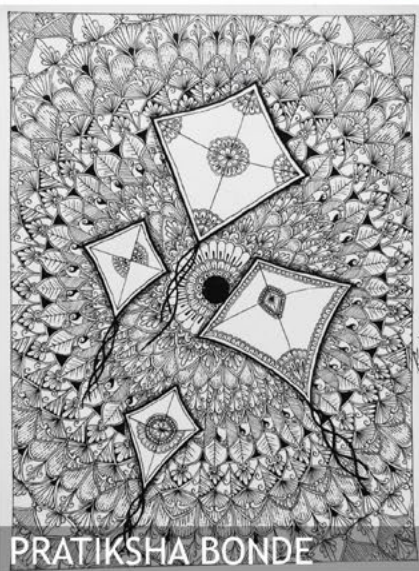
MOIZ JAMALI



SANMITA DEOGADE



ARAYU INGALE



PRATIKSHA BONDE



AYUSH GUPTA



YATRI NAXIKAR



MEENAL PAITHANE

Scanned by TapScanner



OMKAR TIFFANE

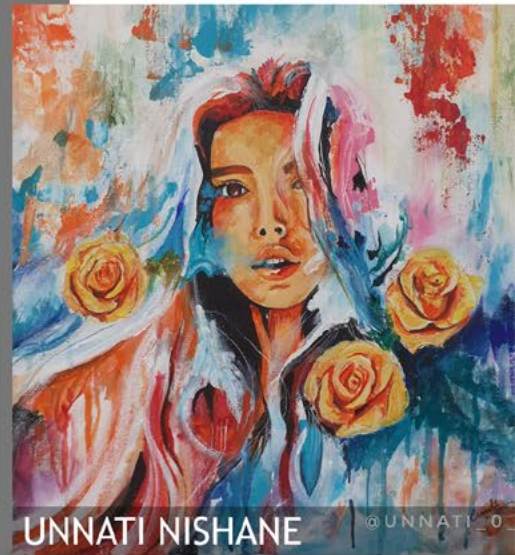
ARTWORK

*ART IS NOT AN IDENTITY OF ILLUSION AND
REALITY BUT A COUNTER - ILLUSION : ITS
WORLD IS A MATERIAL WORLD , BUT THE
MATERIAL OF AN INTELLIGIBLE SPIRITUAL
WORLD*

- NORTHROP FRYE



ANISHA KARNERWA



UNNATI NISHANE



UNNATI NISHANE



TRUPTI SONI



YASH SAHARE



AKASH WADEKAR



NISHANT KAKDE



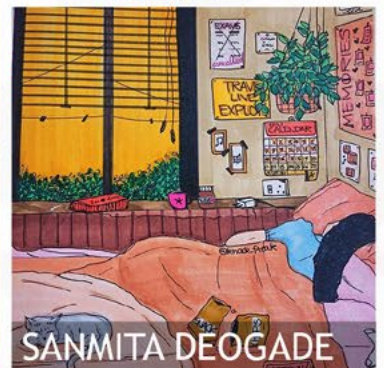
LAKSHMI PATURKAR



RENUKA KIDE



YASH SAHARE



SANMITA DEOGADE



TRUPTI SONI



ARPITA DESHMUKH



KOMAL AGRAWAL

ARTWORK

*ART IS NOT AN IDENTITY OF ILLUSION AND REALITY
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- NORTHROP FRYE



VAISHNAVI B



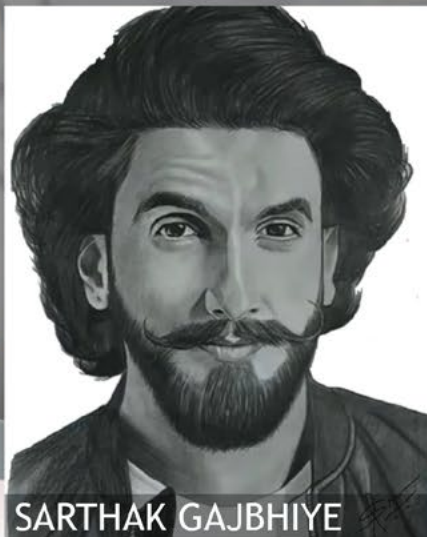
LAKSHMI PATURKAR



DEEPAK DEBATA



KOMAL AGRAWAL



SARTHAK GAJBHIYE



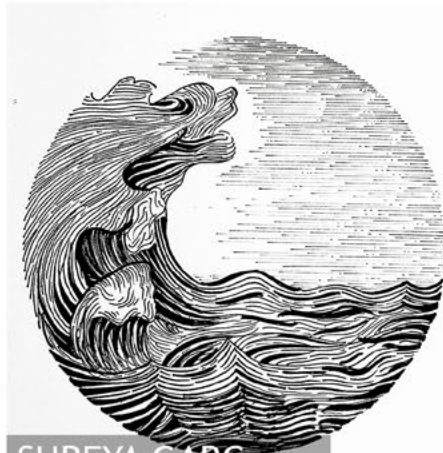
SAKSHAM WAGHMARE



SHRUTI



SAKSHI JAIS



SHREYA GARG



MITHILESH D



RADHIKA THAKUR



SAMIDHA CHAURIWAR



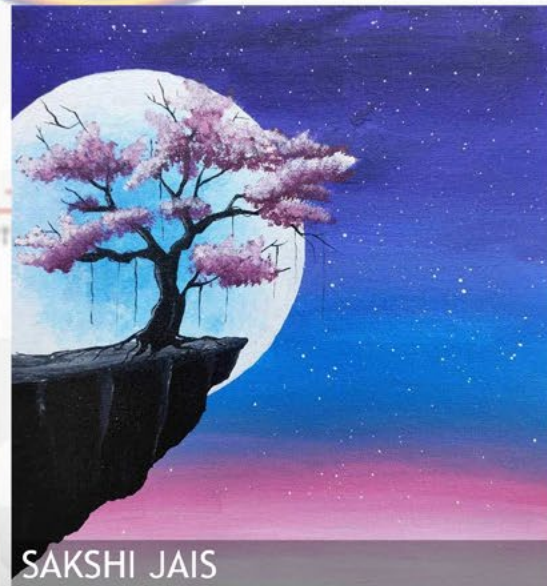
AKASH WADEKAR



AGRAWAL



ROHIT SALWATKAR



SAKSHI JAIS

Rampwalk by First-year students.



Top 4 from first year with their respective tags.



Rampwalk by second-year students.



Top 5 from 2nd year with their respective tags.

AURA

DAY 1

A Brilliant Artist's Yoga performance.



A charming imitation performance by first-year students.



Second-year students put up a magnificent performance.



Second-year students deliver mesmerising performances.

A magnificent dance duo.



Second year students gave a riveting performance.



First-year students put up a lovely dance performance.



A mesmerizing performance by this student duo.

AURA

DAY 1

Third-year students delivered an enthralling performance.



Another great imitation act put up by the junior batch students.



Top 4 tags of the 3rd Year batch.



-Third-year students with the Top 26 tags.

Deep discussion amongst the judges.



-The honourable judging panel.



Students showcasing their musical talent.



The flute which won every heart.

DAYTIME

AURA

DAY 2

Amazing dance off amongst students.



Students showcasing their talents.



The drum beats which energized everyone.



A beautiful vocal performance by the senior batch.

Welcoming Ar. Sapna, Vice President, COA



Welcoming Dr Satish Chaturvedi, Hon-ble Chairman, LTJSS.



Welcoming smt. Abha chaturvedi, Hon-ble Secretary, LTJSS.



The most important ritual of PIADS done by the Hon-ble Chief Guest.

EVENING

AURA

DAY 2

Demarking the presence by lighting the lamp..



Shri. Dushyant Chaturvedi lighting the lamp.



Group photo of the faculty and the hon-ble Chief Guests.



-The Director's speech.

Ar. Mahesh Mokha gracing the special occasion with his presence. Welcoming our beloved Shri. Shri-kant Tankhiwala sir.



Ar. Nishant Manapure, Principal, PIADS addressing the students.



Ar. Mahesh Mokha inspiring the students for their bright future.

EVENING

AURA

DAY 2

Felicitation of Dr. Satish Chaturvedi ji.



A beautiful speech by Ar. Sapna, hon-ble Chief Guest.



The OATH.



Convocation of passing out batch of 2020.

LECTURE SERIES 2022



HIGHRISE STRUCTURES

There Is A Strong Need Of Adoption Of High Rise Building In Today's World. A Webinar Was Organized On 4 June 2022 Where Ar. Pushyamitra Londhe Who Is Credited Of Working On More Than 10 Tall Buildings Over 200m In Height Educated Students About The Challenges Involved In Construction Of Such Structures Right From Designing To Execution.



FEMALE HEALTH

Female Health Is One Of The Very Important Aspects, And To Keep All The Women Updates A Seminar On "Female Health : Unraveling Myths" On Occasion Of International Women's Day Marking On 8 March 2022. Dr. Warsha Dhawale Debunk Some Of These Common Myths To Help Normalize Women's Health Which Are Unfiltered Due To Lack Of Scientific Knowledge, Stigma And Gender Based Discrimination.

NEW ENDAVEOURS.....



BIM

BIM Is One Of The Most Promising Recent Developments In The Architecture And Construction Industry. A Webinar Was Conducted On 8 Jan 2022, Where Our Esteemed Speaker Ar. Mugdha Shelgaonkar Proposed How BIM Not Only Allows Design And Construction Teams To Work More Efficiently, But It Allows Them To Capture The Data They Create During The Process To Benefit Operations And Maintenance Activities. This Information Was So Contemporary And Impressive For Students

IPR PATENTS AND DESIGN FILING

In The View Of Developing Intellectual Property Awareness "JPR", Patent And Design Filing Was Organized And Conducted By The PIADS Department Of Industrial Design On 4 March 2022 . Our Esteemed Speaker Was Mrs. Pooja Vishal Maulikar. The Main Aim Was To Aware Student About The Financial Benefit, Exclusive Right Granted And Industrial Design Constitution.



UPSC GUIDANCE

Government Of Maharashtra Has Taken Up An Initiative To Increase Awareness Of UPSC Exams To Increase Successful Percent Of Students From Maharashtra. In Accordance P.I.A.D.S. Organized A Webinar On "UPSC Pre IAS Guidance "On 11 Jan 2022. The Expert Speaker Of The Webinar Was Dr. Promod Lakhe And Provided With Very Precise Information.





SELF DEFENCE

The Statics Indicate That One In Three Women Will Be The Victim Of Some Type Of Violent Attack In Her Lifetime .P.I.A.D.S. Organized A Self Defense Seminar On 7 March 2022. Where Vice President, Maharashtra GI TUKO - KAI Sensei Rajesh LaroKar And 4 Dan Black Belt Sensei Vinod Gupta Taught The Proven Strategies And Simple Gross Motor Movement Techniques For Drastically Increasing The Chance Of Survival



GATE EXAM

GATE Primarily Tests The Comprehensive Understanding Of Various Undergraduate Subjects In Engineering , Architecture Science For Admission Into The Masters Program And Job In Public Sector Companies. It Is One Of The Most Competitive Examinations In India With A Great Scope For Future Studies . P.I.A.D.S. Formulated A Webinar On 11 Jan 2022 Where Ar. Kaushal Jajoo Enlightened Students.

"Anyone who stops learning is old, whether at twenty or eighty. Anyone who keeps learning stays young. The greatest thing in life is to keep your mind young."
- Henry Ford

POST COVID EYE CARE

In The Tough Times Of Covid We Followed All The Precautionary Measures, But The Post Covid eye care Precautions Gained Equal Importance. P. I.A.D.S. Organized "Post -Covid Eye Care " Seminar . On 31.March 2022 , Dr. Meena Deshmukh Educated Us About The Problems Related To Eye Health Crisis. Doctors Of Optometry Are Resuming The Delivery Of Comprehensive Eye Health And Vision Care And Implementing New Protocols To Provide Care In A Safe And Healthy Environment.

NEW BEGINNINGS.....



SUSTAINABILITY IN ARCHITECTURE

The Importance Of Sustainable Architecture Can Be Linked Back To More Than 50 Years. Sustainable Designed Buildings Strive To Lessen Their Impact On The Environment. In This Webinar Dr. Tanisha Dutta, Dr Sujata Kadag, Dr. Krti Bhonsale, Dr Shilpa Patil, Ar. Kishor Retawkar, Ar. Sameer Gujjar, Ar. Tanusheee Kambale, Ar. Rupali Borhade Conducted On 19 March 2022 To 23 March 2022 With Presentations For About Five Days. They Gave The Insights Of The Impact, Future, Importance, Benefits, Principles And Issues Related To Sustainable Architecture .

LECTURE SERIES 2021

INSIGHTS IN COVID -19

The COVID-19 Pandemic Has Caused Widespread Illness And Death, Economic Devastation, Day-to-day Challenges, And Long-term Uncertainty. How Has The COVID-19 Era Exacerbated Inequities In Health, Economic, And Education Outcomes? What Is Known About The Mental Health Toll Of The Crisis? Are There Lessons That Can Help Prevent Future Pandemics? All Such Questions Were Addressed By Our Expert Dr. Gautam Moharil.

Lokmanya Tilak Jankalyan Shikshan Sanstha's
Priyadarshini Institute of Architecture and Design Studies
In Collaboration with
Respira Chest and Critical Care

A WEBINAR ON
"INSIGHTS ON COVID-19"

Speaker
Dr. Gautam Moharil
Consultant Chest Physician & Intensivist
MBBS, DNB Respiratory Medicine

Date: Sunday, 7th March 2021
Time: 11:00 am to 12:30 pm

Registration link:
<https://forms.gle/78CngUddpwa886>

Webinar Platform: ZOOM
Registration Deadline: 06 March 2021
*Registration is mandatory as seats are limited
Registration is free and program is open for all

Coordinators:
Prof. Manisha Yelne
Prof. Rashmi Dande
Prof. Aparna Tatar

Contact details:
+919423762888, +919284520254
+91966046279
Email: webinar.piads@gmail.com

Prof. Habeeb Khan
Director PIADS
Prof. Nishant Manapure
Principal PIADS

NEW ENDAVEOURS.....

Lokmanya Tilak Jankalyan Shikshan Sanstha's
Priyadarshini Institute of Architecture and Design Studies, Nagpur
In collaboration with
Mandhaniya Cancer Hospital & Research Institute, Nagpur

WOMEN'S CELL OF PIADS INVITES YOU FOR ONLINE WEBINAR ON
Breast Cancer Awareness- Myths & Facts
October - Breast Cancer Awareness Month

DATE: Wednesday, the 27th October 2021
TIME: 5:00 PM to 6:00 PM

Register at:
<https://forms.gle/R9SctYhHJsM6K57aA>
Webinar is open for all

For further details contact:
+919423762888, +919168990550
Email: webinar.piads@gmail.com

Webinar Platform: ZOOM
Registration Deadline: 26th Oct 2021

Organized by IQAC, PIADS
Priyadarshini Campus, C.R.P.F. Nagpur 19

Speaker
Dr. Sushil Mandhaniya
MD, DM (ABMS), ESMO
Senior Medical Oncologist
Nagpur

Coordinators
Prof. Manisha Yelne Prof. Neema Gujarkar Prof. Rashmi Dande Prof. Rupali Thakur

Prof. Habeeb Khan
Director PIADS

Prof. Nishant Manapure
Principal PIADS

*Registration is mandatory

BREAST CANCER AWARENESS

Globally, breast cancer is the most common cancer affecting women. The global disparities in screening and treatment, as well as the persistently high incidence of the disease on a global scale, Many of myths were answered by our honorable speaker Dr. Sushil Mandhaniya which enlightened us on breast cancer and broke the taboo of speaking on such an important topic through webinar on 27 oct 2021.

LEARNING THROUGH ORIGAMI

On 17 Sept & 18 Sept 2021 We Had This Workshop Conducted By P.I.A.D.S. For Two Days In Online Mode On Zoom Platform. Students Got To Know The Basics Of Origami, It's Origin, How It Helps Us And It's Benefits. Students Got The Guidance Of Speaker Ar. Manisha Yelne. She Gave A Brief Information About Origami Which Is The Art Of Paper Folding. Students Were Highly Interested And Inquisitive About The Workshop And The Different Techniques.

Lokmanya Tilak Jankalyan Shikshan Sanstha's
Priyadarshini Institute of Architecture and Design Studies, Nagpur

CREATEAM OF PIADS CONDUCTING ONLINE WORKSHOP ON
LEARNING THROUGH ORIGAMI
Level - 1
By: Ar. Manisha Yelne

- ORIGAMI develops imagination and a sense of color.
- Improves concentration and spatial awareness.
- It is a practice that focuses on training attention in order to bring mental process under great voluntary control.

DATE: Fri, 17th & Sat, 18th Sept 2021
TIMINGS: 3:00 PM to 5:00 PM
Target participants: Age 15+

Registration link:
<https://forms.gle/tz5DKMqy3287aHEj6>

Coordinators:
Prof. Sonali Borate +91966046279
Prof. Rupali Thakur +91966046279
Email: webinar.piads@gmail.com
Workshop Platform: ZOOM
Registration Deadline: 16th Sept 2021

Prof. Habeeb Khan
Director PIADS

Prof. Nishant Manapure
Principal PIADS

*Registration is mandatory as seats are limited.

NASA

The 64th EDITION of NASA, INDIA'S BIGGEST ARCHITECTURAL COMPETITION witnessed an appreciable level of involvement FROM PIADS, with students from the IV and VI semesters competing for the VARIOUS TROPHIES INCLUDING ANDC, GRIHA, GSEN, and HUDCO.



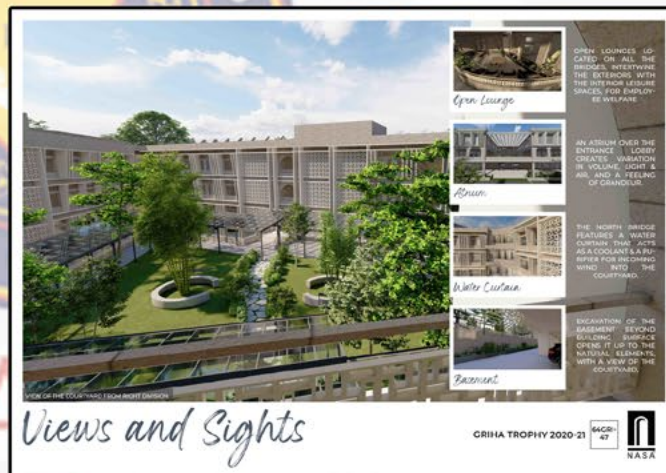
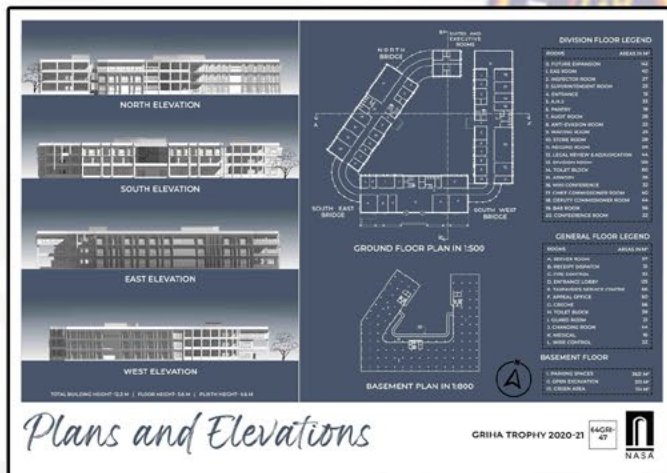
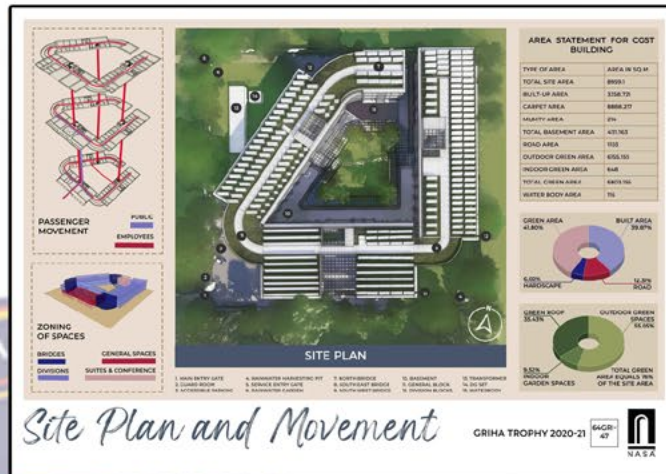
ALL THE PARTICIPANTS OF NASA 2022 FROM PIADS

DELEGATES FROM PIADS ATTENDING ANC IN CHRIST UNIVERSITY, BANGALORE



As the year came to a close, delegates from PIADS attended the Annual NASA Convention (ANC), which took place from June 1 to June 4. The National event was hosted by Christ University, Bangalore.

In the session 2021-22, the 64th year of NASA, students from the IV and VI semesters took up the GRIHA Trophy. They qualified I Round and were shortlisted in the top 16 entries. After an online jury for the II Round, their entry won the special mention 1. The Students were felicitated in two individual ceremonies held in Delhi and Bangalore.



SOCIAL EVENT 2022



KITE FESTIVAL - MAKAR SANKRANTI

Date:- 14/01/2022

Venue:- College Ground

Teachers of the institution celebrated the kite festival simultaneously, showing the students how to soar high and encouraging them to see the whole world in the sky.

SELF DEFENCE WORKSHOP

Date:- 07/03/2022

Venue:- PIADS campus

Self defence workshop led by Maharashtra Police Karate coach, 4th dan black belt holder and President, Maharashtra GI TOKU-KAI, Sensei Vinod Gupta. There was so much enthusiasm shown by PIADS staff and young girls of the college. It was quite a view to watch them being confident and empowering themselves.



FLASH MOB ON WOMEN'S DAY

Date:- 08/03/2022

Venue:- PIADS campus

Young lads of the college made Women's day more special by their enchanting performance. Every beat of the song and the synchronised steps made it clear how we appreciate and encourage women of our institution.



HEALTH AWARENESS SEMINAR ON WOMEN'S DAY

Date:- 08/03/2022

Venue:- PIADS campus

On the occasion of women's day, Women's cell, PIADS invited Dr. Warsha Dhawale MBBS, MD(OB GYN) to share her knowledge on the topic 'Female Health: Unraveling Myths'. The large amount of participation of students and teachers portrays how much we all give importance to health.

ANNUAL BLOOD DONATION CAMP

Date:- 05/04/2022

Venue:- PIADS campus

Blood donation camp in association with Shri Sainath Blood Bank and Components was organised in the campus to help the people at the time of need. Faculty members and students being the reason for someone's existence.





CREDITS

Group Head - Abhishek Prasad, Literary Head, Student Council 2021-22

Group Members - Deevi Chawda, Ketki Hurmade, Khwaish Fotani, Kranti Bollampalli, Laxmi Paturkar, Moiz Jamali, Nitika Waschasundar, Rahul Patel, Rajul Jain, Unnati Nishane

Guided by - Prof. Manisha Yelne, Prof. Trupti Dabe

Special thanks to Director PIADS - Ar. Habeeb Khan & Principal PIADS - Prof. Nishant Manapure for mentoring us throughout the entire process.

PIADS
PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES



Lokmanya Tilak Jankalyan Shikshan Sanstha's

PRIYADARSHINI INSTITUTE OF ARCHITECTURE & DESIGN STUDIES

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E-mail - piadsngp@gmail.com