

Sinhgad Institutes
SINHGAD TECHNICAL EDUCATION SOCIETY'S
Sinhgad College of Architecture, Pune

INVITES FOR

ARCHITECTURE
POSTMODERNISM
SYSTEMATIZATION
FORMAT
PROPORTION
BUILD
HOME
INNOVATION
BEAUTY & BALANCE
ENGINEER IDEA

VIRTUAL ANNUAL EXHIBITION
2020-2021

FACULTY COORDINATORS
KALPANA HADAP
ANLIJA INAMDAR
SIDHANT SABLE
VIRUSHALI DHAMNE

Venue: Sinhgad College of Architecture, Pune

Prof. ALN Navale
ME (Electrical), MIE, MBA,
Founder President

Dr. (Mrs) Sasurda Navale
B.A., M. PH, PHD
Founder Secretary

Dr. Jijit Navale
Vice President, HR

Mrs. Rachana Navale
Ashikar
Vice President (Admin)

Dr. Sarant Banerjee
Principal, SGOA

Virtual Annual Exhibition 2020 - 2021
Due to Covid 19 Our Online exhibition portraying the students' Academic work from 1st to 5th year B.Arch.
The exhibition was displayed online on our website for parents, students and architects to see.

SINHGAD COLLEGE OF ARCHITECTURE, PUNE

VIRTUAL ANNUAL EXHIBITION
2020 - 2021

FIRST YEAR B ARCH - BASIC DESIGN



Positive-Negative Space - 2D Composition

SINHGAD COLLEGE OF ARCHITECTURE Annual Exhibition 2020-21

SECOND YEAR B ARCH - DESIGN II



SINHGAD COLLEGE OF ARCHITECTURE Annual Exhibition 2020-21

Students work for the subject architectural Bungalow design

THIRD YEAR B ARCH - DESIGN V

1. Major Project: Beach Resort at Goa



SINHGAD COLLEGE OF ARCHITECTURE Annual Exhibition 2020-21

Students work for the subject architectural Design of Beach Resort

FOURTH YEAR B ARCH - DESIGN VII



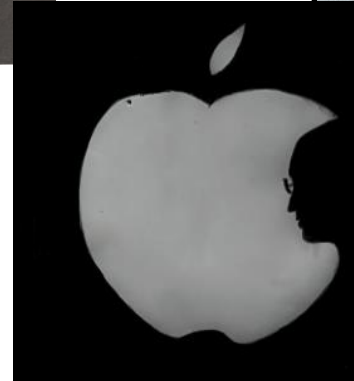
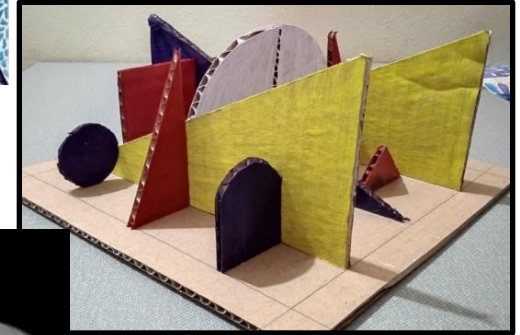
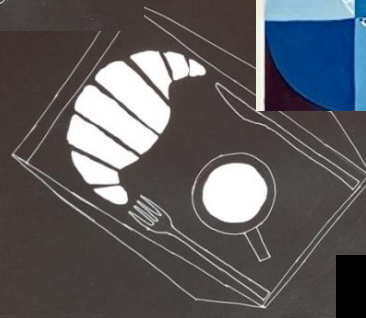
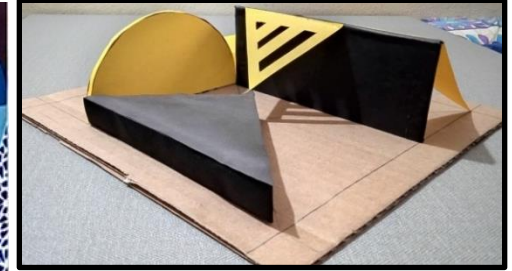
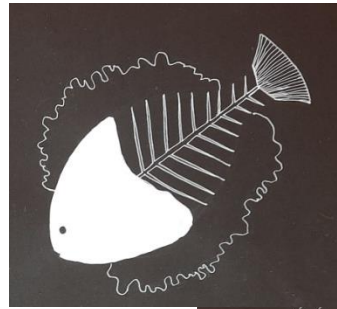
SINHGAD COLLEGE OF ARCHITECTURE Annual Exhibition 2020-21

Students work for the subject architectural Design -Housing

FIRST YEAR B ARCH – BASIC DESIGN

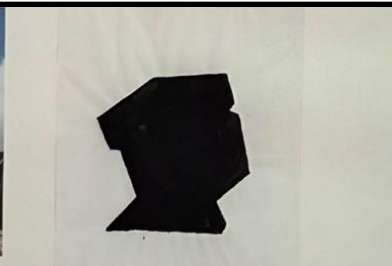
COURSE CONTENT

1. STUDY OF VISUAL ELEMENTS OF DESIGN [SUCH AS POINTS, LINES, PLANES, SHAPES, FORMS,
2. SPACE, COLOR AND TEXTURE] AND STUDY OF PRINCIPLES OF DESIGN [SUCH AS BALANCE,
3. CONTRAST, SCALE, PROPORTION, PATTERN, RHYTHM AND EMPHASIS].
4. INTRODUCTION TO MULTI-SENSORY ASPECTS OF SPACE.
5. TECHNIQUES TO IMPROVE CREATIVITY [SUCH AS BRAINSTORMING, MATRIX OF IDEAS, RANDOM.
6. COMBINATIONS, USE OF MANIPULATIVE VERBS, ABSTRACTION, TRANSFORMATION, LIST OF MENTAL ASSOCIATIONS AND USE OF THE RIDICULOUS]
7. SPACE MAKING THROUGH BASIC ELEMENTS OF DESIGN AND PRINCIPLES OF COMPOSITION.
9. ROLE OF EXPERIENCE, MEMORY, FANTASY, REALITY, IMAGINATION IN DESIGN.
10. SOURCES OF INSPIRATION SUCH AS NATURE, HISTORY, MATERIAL, CLIMATE, GEOMETRY, PARADOX, ETC. FOR CREATIVITY.



COURSE OBJECTIVES

1. TO HELP STUDENTS UNDERSTAND THE BASIC ELEMENTS AND PRINCIPLES OF DESIGN
2. TO INTRODUCE THE TECHNIQUES OF CREATIVITY, OBSERVATION SKILLS AND TO IMPROVE SENSITIVITY
3. TO SURROUNDINGS
4. TO SENSITIZE STUDENTS TO THE MULTI-SENSORY ASPECT OF SPACE.
5. TO INTRODUCE TO VARIOUS SOURCES OF INSPIRATION FOR CREATIVITY



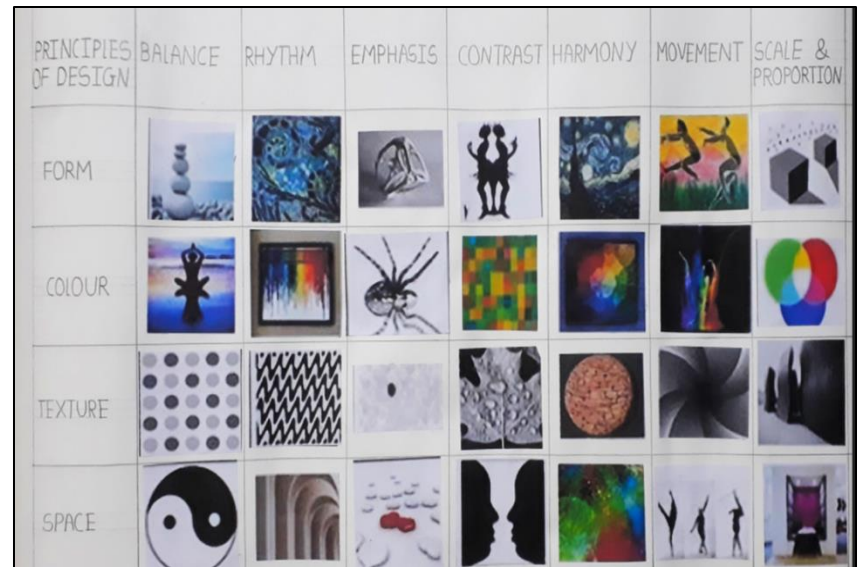
Texture – Identification of Texture (Visual and Tactile)



Visual and Tactile)



FIRST YEAR B ARCH – BASIC DESIGN



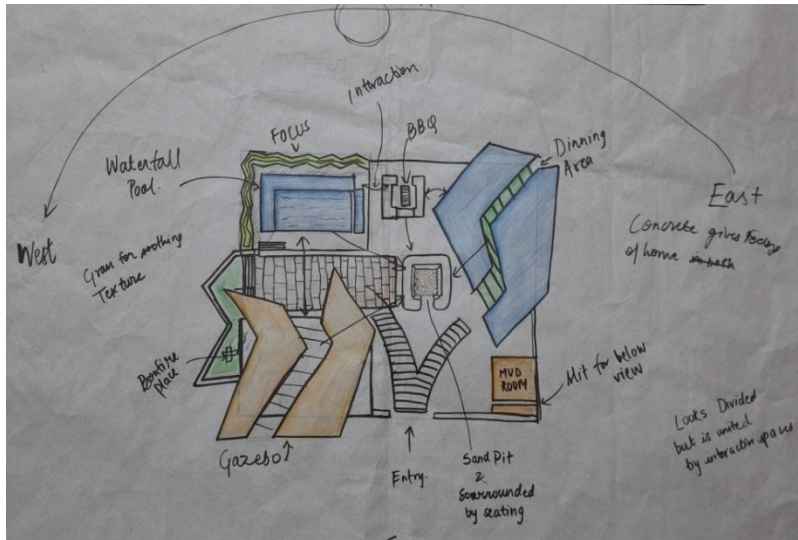
Principles of Design matrix



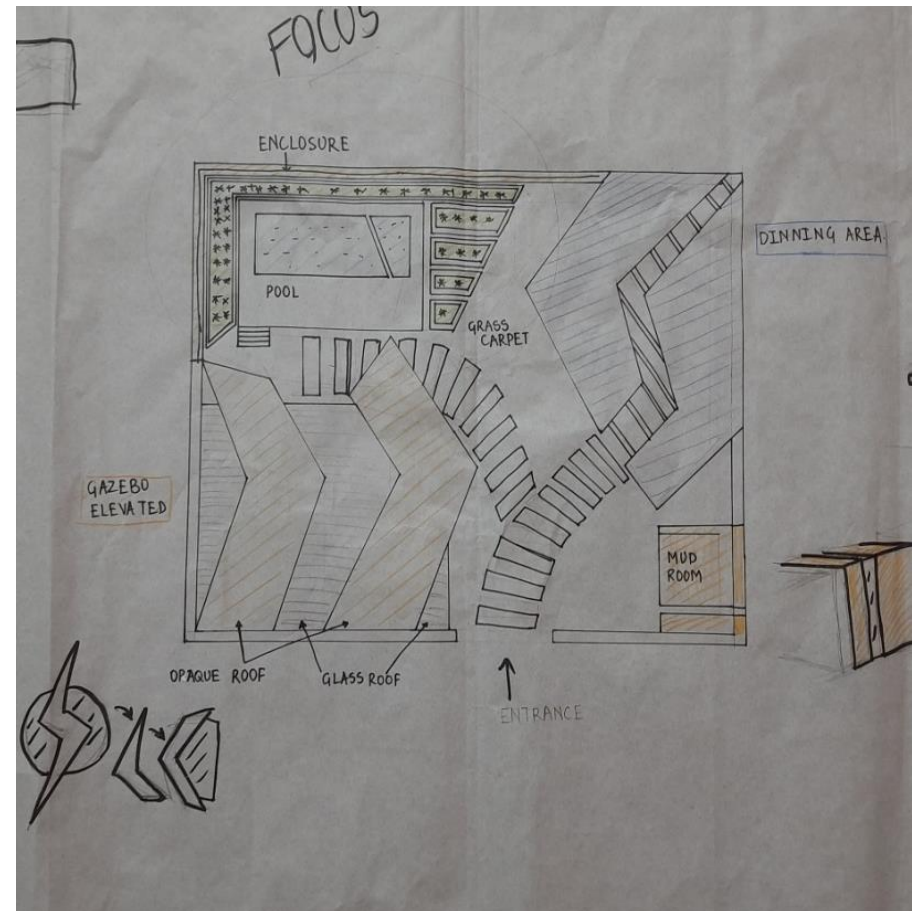
FIRST YEAR B ARCH – BASIC DESIGN

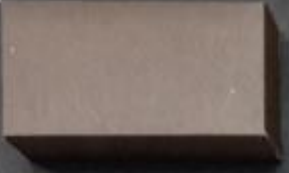











BASIC DESIGN I

NAME OF THE STUDENT- PRADNYESH DARVATKAR



ASSIGNMENT – GARDEN DESIGN



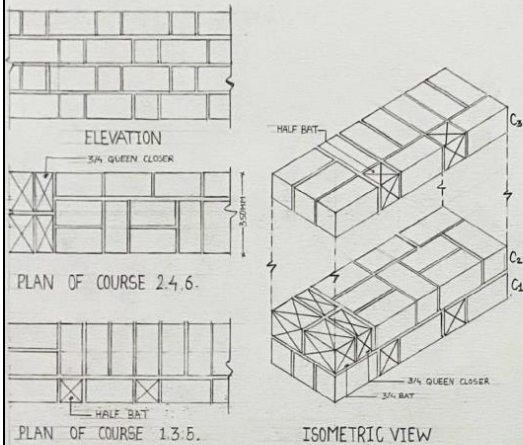
 <p>THE SIZE IS 230 MM X 110 MM X 65 MM IT IS GENERALLY USED IN CONSTRUCTION INDUSTRY.</p> <p>FULL SIZE BRICK</p>	 <p>IT IS USEFUL WHEN FILLING GAPS AND AS HEADERS OF HALF A BRICKS THICKNESS.</p> <p>HALF-BAT BRICK</p>	 <p>USED IN DOUBLE FLEMISH BOND.</p> <p>QUARTER CLOSURE BRICK</p>	 <p>USED IN FLEMISH BOND.</p> <p>3/4 CLOSURE BRICK</p>		
 <p>FROG ALSO CREATED AN EXTRA RECESS FOR THE MORTAR, RESULTING STRONGER BOND BETWEEN BRICKS.</p> <p>FROGGED BRICK</p>	 <p>IT IS GENERALLY USED AT THE END OF A COURSE.</p> <p>QUEEN CLOSURE (QUARTER) BRICK</p>	 <p>A QUEEN CLOSURE IS GENERALLY PLACED NEAR THE QUOIN HEADER TO OBTAIN NECESSARY LAP.</p> <p>QUEEN CLOSURE BRICK</p>	 <p>SPLIT BRICK ARE USED IN FLOORING IN A SIMILAR MANNER TO REGULAR FLOOR TILES.</p> <p>SPLIT BRICK</p>		
 <p>IT IS USED AT CORNERS, JUNCTIONS.</p> <p>MITRED CLOSURE BRICK</p>	 <p>A KING CLOSURE IS USED NEAR DOOR AND WINDOW OPENING TO GET SATISFACTORY ARRANGEMENT.</p> <p>KING CLOSURE BRICK</p>	 <p>IT IS USED IN SPLOYED BRICKWORK.</p> <p>BEVELLED CLOSURE BRICK</p>	 <p>THESE BRICK CAN BE USED TO CREATE SOFT AND ATTRACTIVE CURVE EDGES TO STEPS, SILLS ETC.</p> <p>BULL NOSE BRICK</p>		
TYPES OF BRICKS					
		DATE	SIGN	SINHGAD COLLEGE OF ARCHITECTURE	STAMP
				MANVI MAYANK	
				F.Y BARCH DIV-C ROLL NO-	
				WORKSHOP -1	

TBRICKS – TYPES OF BRICKS

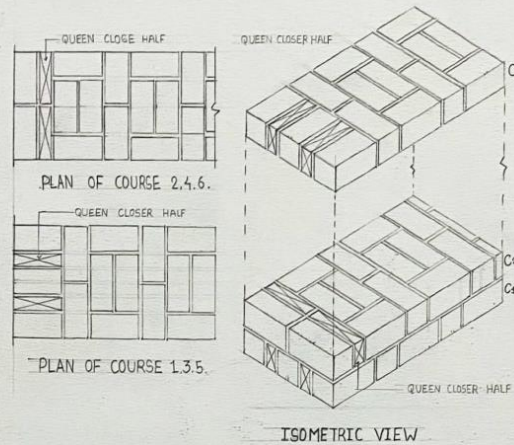
1. The purpose of the assignment was to give students basic understanding of brick as a construction material using a model.
2. Students have made model of various types of brick with their fundamental names and their uses.

NAME OF THE STUDENT : Manvi Mayank
Model: Types of Bricks

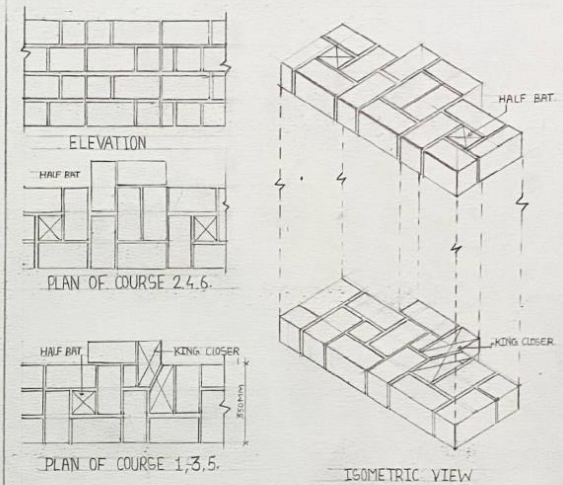
• SINGLE FLEMISH BOND - ONE AND HALF BRICK THICK OPENED WALL.



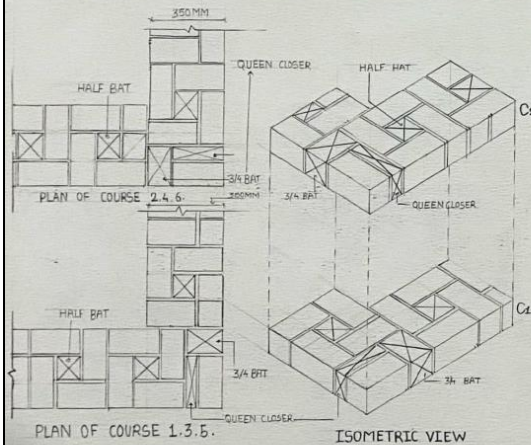
• DOUBLE FLEMISH BOND - TWO BRICK THICK OPENED WALL.



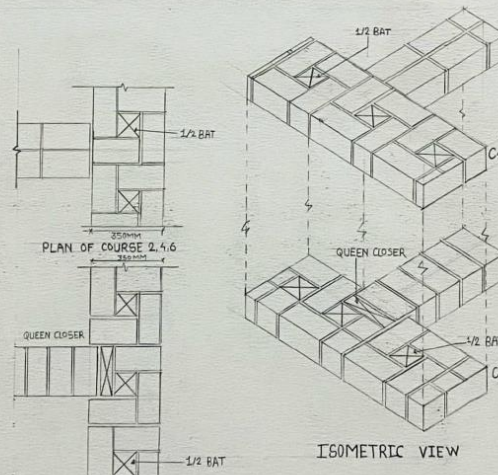
ATTACHED PIER FOR FLEMISH BOND



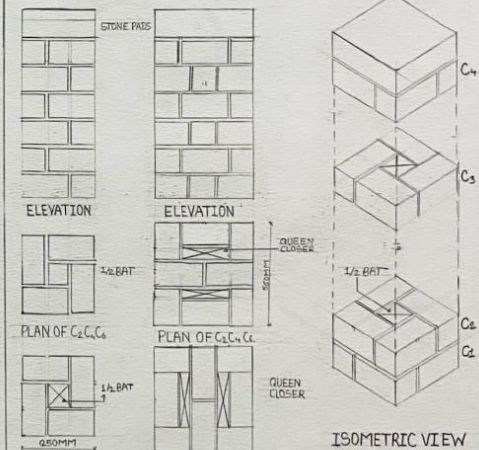
• L-JUNCTION - ONE AND HALF BRICK THICK DOUBLE FLEMISH BOND.



T-JUNCTION - 1 1/2 BRICK INTERNAL AND 2 BRICK EXTERNAL WALL DOUBLE FLEMISH EXTERNAL AND ENGLISH BOND INTERNAL.



DETACHED PIER FOR FLEMISH BOND
1/2 BRICK PIER 2 BRICK PIER



FIRST YEAR B ARCH – WORKSHOP I

Assignment : Opening from River Valley Civilisation

Intent- to understand the scale, massing, proportions and to explore different model making materials



STUDENT : Saumya Patel



Assignment : Landscape Model

Intent- introduction
to the Landscape,
landscape forms,
contours and model
making techniques
for landscape model

STUDENT :Archi
Patel

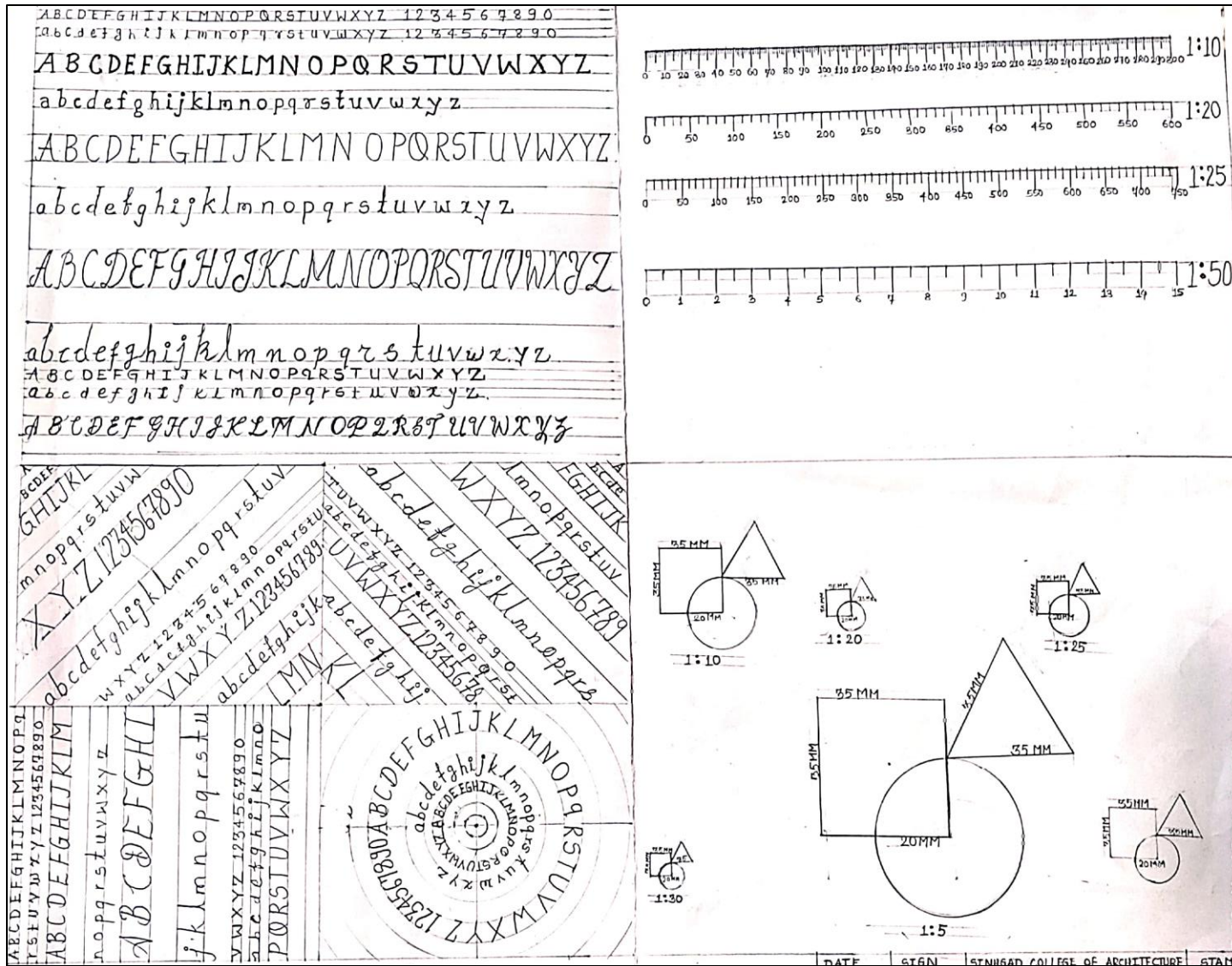


ASSIGNMENTS WAS INTENDED TO REALISE
THEIR CREATIVITY TO A SCALED DOWN
REALITY THROUGH VARIOUS EXERICES FOR
MAKING MODELS .



STUDENT
:Adesh Thange

FIRST YEAR B ARCH – AGD I



Assignment: Lettering and Scales and Proportions:

-Students were asked to draft construction lines of requires size and do lettering in between those lines of different sizes

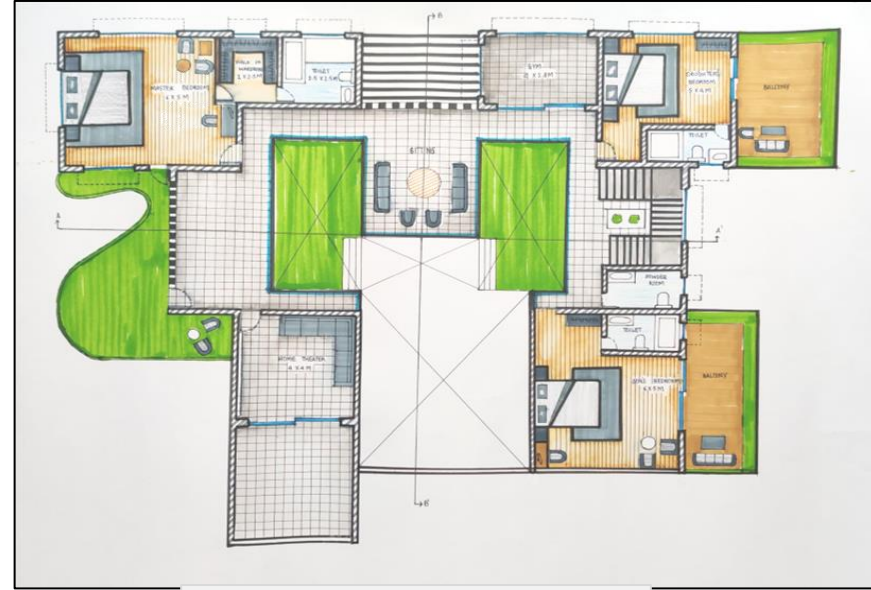
-They were also taught scales and proportion, given composition of 3 objects and were asked to draft it in different scales

DATE: _____ SIGN: _____ SINHGAD COLLEGE OF ARCHITECTURE STAMP: _____

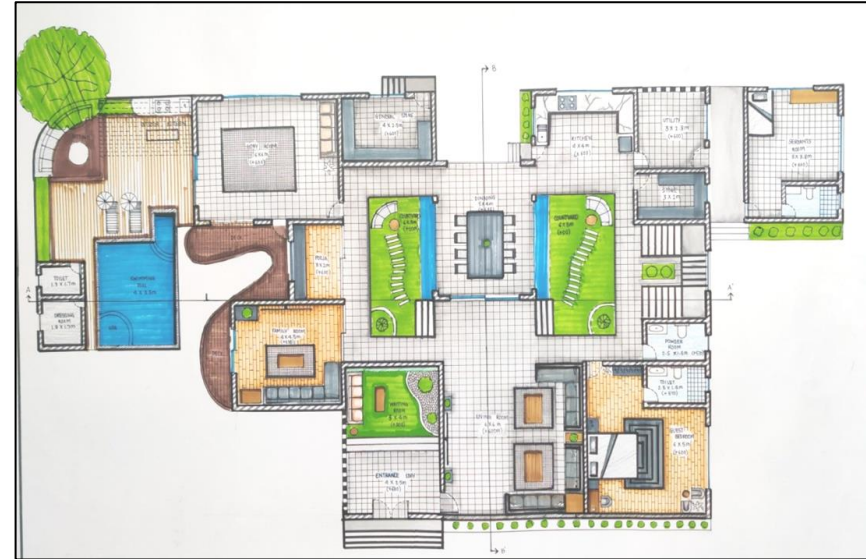
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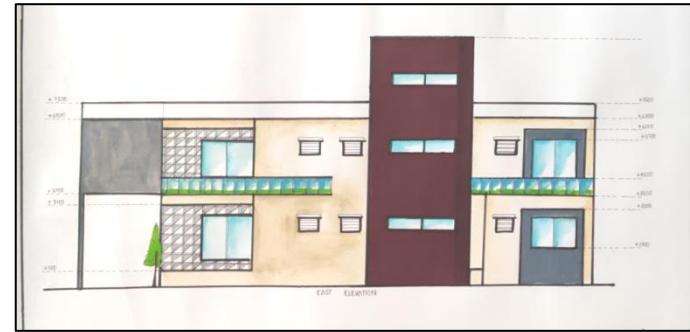
SITE PLAN



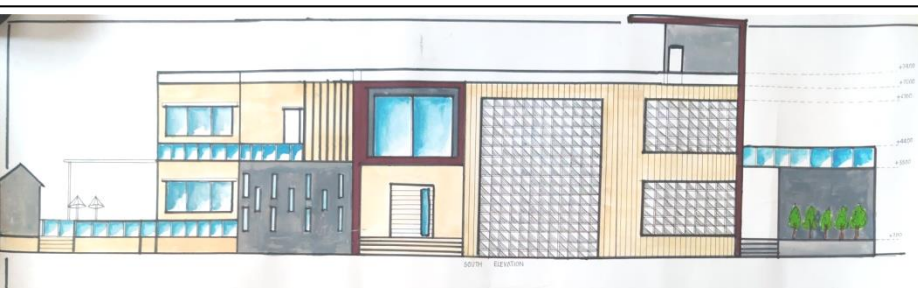
FIRST FLOOR PLAN

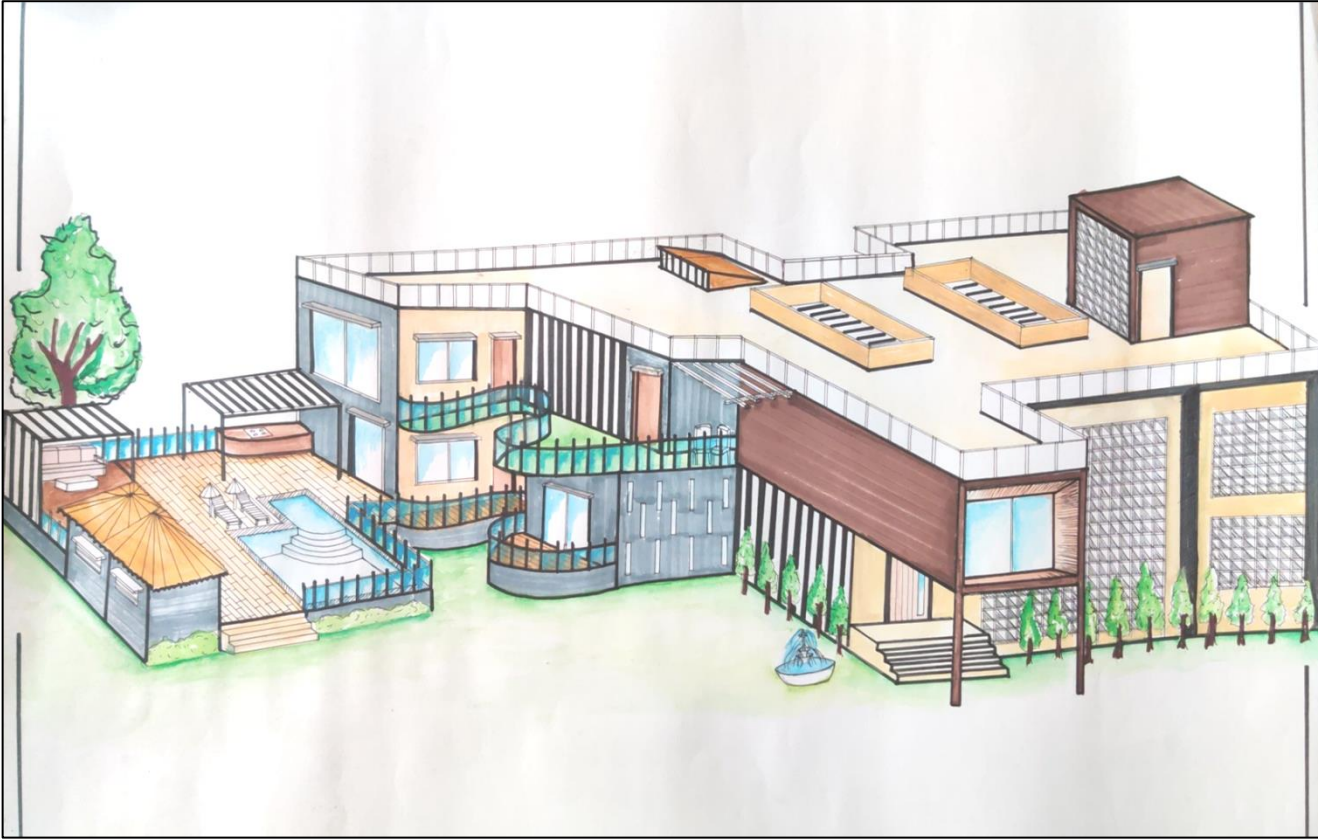


GROUND FLOOR PLAN



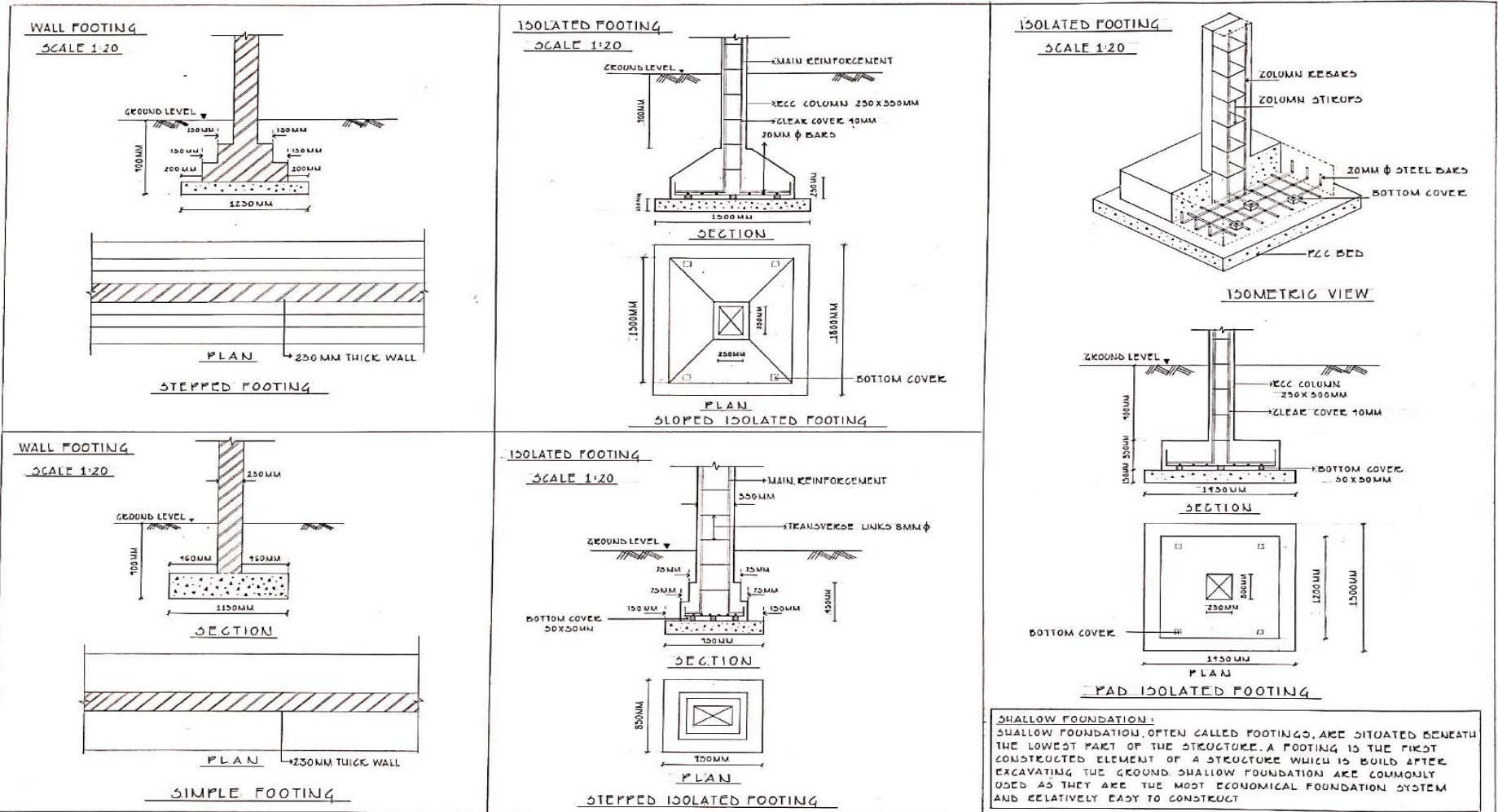
SECTIONS AND ELEVATIONS





3D
VIEW
AND
MODEL





TYPES OF SHALLOW FOUNDATION -1

CHK-2	CHK-1	STUDIO	SINHGAD COLLEGE OF ARCHITECTURE	STAMP
			NAME: SHRADDHA POTDAR	
			SUB: BCM III	
			YEAR: 2Y ARCH	

TYPES OF SHALLOW FOUNDATIONS
 NAME OF STUDENT- SHRADDHA POTDAR

SECOND YEAR B. ARCH - BCM III

KEY PLAN
SCALE 1:100

FRAMING PLAN
SCALE 1:75

BEAM 3
LONGITUDINAL SECTION
SCALE 1:20

SCHEDULE OF RCC ELEMENTS

ELEMENT	SIZE	REINFORCEMENT DETAILS		REMARK
		MAIN STEEL	SECONDARY STEEL	
B1	250X600	3#20	8#@250c/c	PLINTH BEAM
B2	250X500	2#16	8#@280c/c	PLINTH BEAM
B3	250X100	3#20	8#@250c/c	PLINTH BEAM
C1	250X600	8#20	12#@250c/c	
C2	250X500	1#16	10#@250c/c	
C3	250X100	6#16	10#@250c/c	

COLUMN AND BEAM CROSS-SECTION
SCALE 1:20

SCHEDULE OF OPENINGS

ELEMENT	SYMBOL	SIZES
DOOR	D1	100 X 2500
DOOR 2	D2	700 X 2300
WINDOW	W	1800 X 1150
WINDOW	W1	1500 X 1500
WINDOW	W2	550 X 800
WINDOW	W3	600 X 800

FOUNDATION PLAN
SCALE 1:75

VERTICAL SECTION WITH PLINTH BEAM DETAILING
SCALE 1:20

ISOMETRIC VIEW
SCALE 1:20

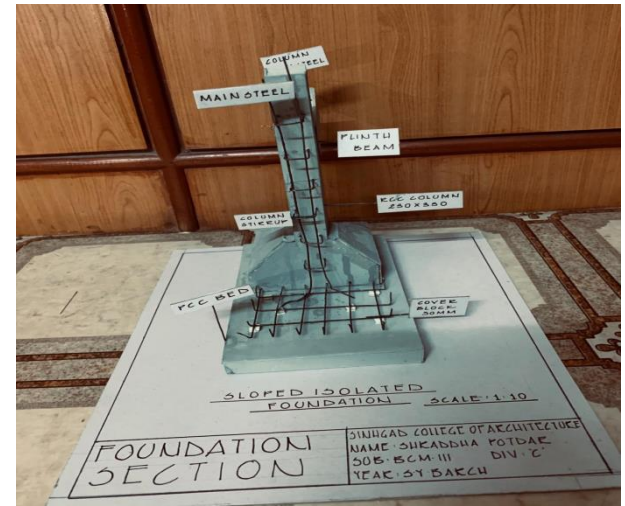
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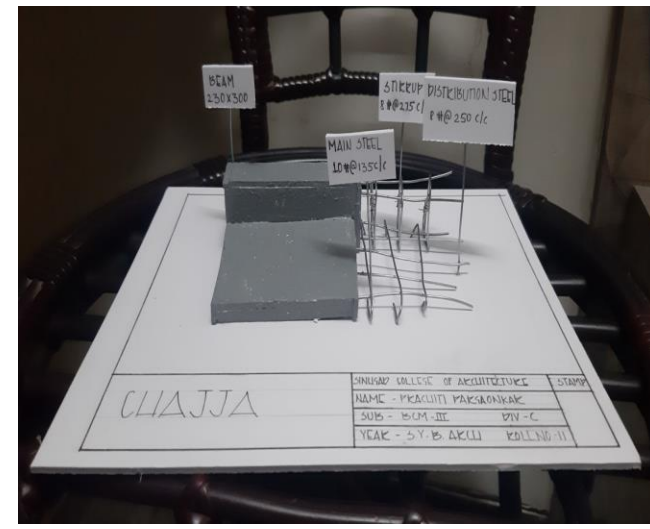
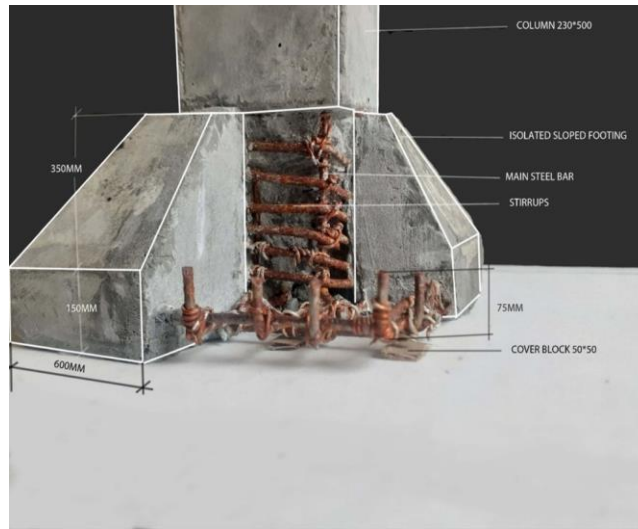
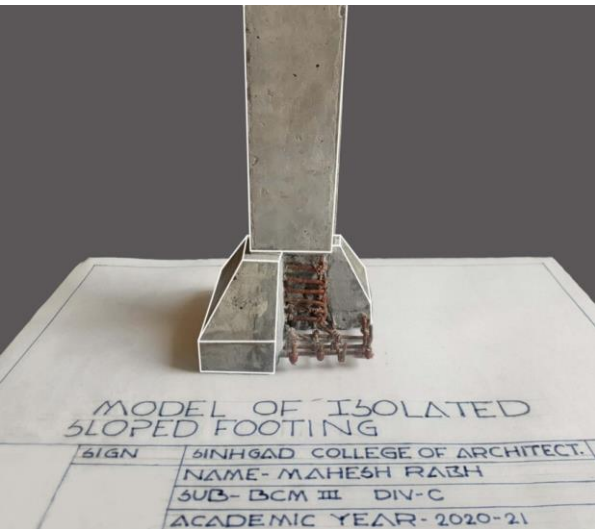
INTRODUCTION TO RCC ELEMENTS (WORK UPTO PLINTH LEVEL)

STUDIO	CHK-2	CHK-1	SINHGAD COLLEGE OF ARCHITECTURE	STAMP
			NAME: SHRADDHA POTDAR	
			305: BCM-III	
			YEAR: 20YBAC8H	

RCC DETAILING UPTO PLINTH LEVEL
NAME OF STUDENT- SHRADDHA POTDAR



MODEL-RCC ISOLATED FOUNDATION-NAME OF STUDENT- SHRADDHA POTDAR –SY-DIV-



MODEL-RCC ISOLATED FOUNDATION
NAME OF STUDENT- MAHESH RAKH-

MODEL-CHAJJA DETAILING
NAME OF STUDENT- PRACHITI PARGAONKAR

SECOND YEAR B. ARCH - CLIMATOLOGY

WEATHER AND CLIMATE

DIFFERENCE BETWEEN WEATHER AND CLIMATE

BASIS FOR COMPARISON	WEATHER	CLIMATE
MEANING	WEATHER IS DAY TO DAY INFO OF THE CHANGES IN THE ATMOSPHERIC CONDITION IN ANY AREA	CLIMATE IS STATISTICAL WEATHER INFO THAT PROVIDES INFO ABOUT THE AVERAGE CONDITION OF PLACE OVER A LONG PERIOD.
AFFECTED BY	WEATHER IS AFFECTED BY TEMPERATURE, PRESSURE, WIND, RAIN, FLOODING, ICE STORMS, ETC.	THE CLIMATE IS THE LONG TERM OBSERVATIONS OF THE ATMOSPHERIC CONDITION AT ANY LOCATION LIKE WIND, HUMIDITY, ETC.
STUDIED BY	WEATHER FORECASTING IS OBSERVED BY THE METEOROLOGICAL DEPT. AND THE STUDY IS KNOWN AS METEOROLOGY.	THE CLIMATE PREDICTION CENTRE PREDICTS CLIMATE AND ITS STUDY IS KNOWN AS CLIMATOLOGY.

DIFFERENCE BETWEEN CLIMATE AND WEATHER
WEATHER OF PUNE MONTH: JULY

DAY AND DATE	TEMPERATURE	WEATHER
WEDNESDAY 8 JULY 2020	21°C	LIGHT RAIN, PARTLY SUNNY
THURSDAY 9 JULY 2020	26°C	PASSING CLOUDS
FRIDAY 10 JULY 2020	21°C	DRIZZLE, OVERCAST
SATURDAY 11 JULY 2020	28°C	PASSING CLOUDS
SUNDAY 12 JULY 2020	27°C	PARTLY SUNNY
MONDAY 13 JULY 2020	21°C	PASSING CLOUDS

DIFFERENCE BETWEEN CLIMATE AND WEATHER
WEATHER OF PUNE MONTH: JULY

EARTH MOVES AROUND THE SUN ON A SLIGHTLY ELLIPTICAL ORBIT AXIS IS TILTED BY 23.5°

FACTORS AFFECTING CLIMATE

AMBIENT TEMPERATURE
THE TEMPERATURE OF AIR IN A SHADED (BUT WELL VENTILATED) ENCLOSURE IS KNOWN AS THE AMBIENT TEMPERATURE; IT IS GENERALLY EXPRESSED IN DEGREE CELSIUS (°C) TEMPERATURE AT A GIVEN SITE DEPENDS ON WINDS AS WELL AS SHADING, PRESENCE OF WATER BODY, ETC.

AIR HUMIDITY
AIR HUMIDITY, WHICH REPRESENTS THE AMOUNT OF MOISTURE PRESENT IN THE AIR, IS USUALLY EXPRESSED IN TERMS OF 'RELATIVE HUMIDITY'. HIGH HUMIDITY REDUCES EVAPORATION OF WATER AND SWEAT. CONSEQUENTLY, HIGH HUMIDITY ACCOMPANIED BY HIGH AMBIENT TEMPERATURE CAUSES A LOT OF DISCOMFORT.

EFFECT OF HIGH TEMP & HIGH HUMIDITY
HIGH HUMIDITY & HIGH TEMPERATURE CAUSES DISCOMFORT.

EFFECT OF HIGH TEMP AND LOW HUMIDITY
DRY AIR LEADS TO FASTER RATE OF EVAPORATION IF ACCOMPANIED BY HIGH TEMPERATURE RESULTING IN HEAT STROKE.

EFFECT OF LOW TEMPERATURE AND HIGH HUMIDITY
VERY LOW TEMPERATURE AND HIGH HUMIDITY RESULTS IN CONDENSATION OCCURRING ON COOLER SIDE OF SURFACE.

EFFECT OF SKY CONDITION
EVAPORATION OF WATER REDUCE TEMPERATURE OF AMBIENT AIR. ON CLEAR NIGHT RE-RADIATION DUCT TO SKY REDUCES AMBIENT TEMPERATURE.

SKY CONDITION
DECIDUOUS TREES PROVIDES SHADE IN SUMMER & ALLOW SUNLIGHT IN WINTER. SKY CONDITION GENERALLY DEPENDS TO THE EXTENT OF CLOUD COVER IN THE SKY OR THE DURATION OF SUNSHINE. UNDER CLEAR SKY CONDITION, THE INTENSITY OF SOLAR RADIATION INCREASES; WHEREAS IT REDUCES IN MONSOON DUE TO CLOUD COVER. THE RE-RADIATION LOSSES FROM THE BUILDING SHADED BY CLOUD COVER RECEIVE LESS SOLAR RADIATION.

EFFECT OF SHADING
TREES SHADES GROUND, HENCE SURROUNDING AMBIENT TEMPERATURE IS REDUCED. BUILDING SHADED BY CLOUD COVER RECEIVE LESS SOLAR RADIATION.

EFFECT OF SKY CONDITION
INCREASE WHEN FACING CLEAR SKIES.

ELEMENTS OF CLIMATE

FACTORS AFFECTING CLIMATE
BOTH WEATHER AND CLIMATE ARE CHARACTERISED BY THE CERTAIN VARIABLES KNOWN AS CLIMATIC FACTORS. A. SOLAR RADIATION B. PRECIPITATION C. AMBIENT TEMPERATURE D. WIND E. AIR HUMIDITY F. SKY CONDITION

A. SOLAR RADIATION
SOLAR RADIATION IS THE RADIANT ENERGY RECEIVED FROM THE SUN. IT IS THE INTENSITY OF SUNRAYS FALLING PER SQUARE M. (W/M²) THE RADIATION INCIDENT ON A SURFACE VARIES FROM MOMENT TO MOMENT DEPENDING ON ITS GEOGRAPHIC LOCATION, ORIENTATION, SEASON, ETC. THE INSTRUMENTS USED FOR MEASURING OF SOLAR RADIATION ARE THE PYRANOMETER AND THE PYRHELIOMETER.

EFFECT OF SKY COVER
DIRECT SUNLIGHT IN SUMMER. SUNLIGHT CUT-OFF IN MONSOON DUE TO PRESENCE OF CLOUDS.

EFFECT OF TIME
IN LATE AFTERNOONS, SOUTHWEST WINDS RELIEVE MORE RADIATION. SUN DIRECTLY OVER HEAD AT NOON THEREFORE SOLAR RADIATION IS MORE. SUN AT AN ANGLE IN EVENING THEREFORE SOLAR RADIATION IS LESS.

PRECIPITATION
PRECIPITATION INCLUDES WATER IN ALL ITS FORMS RAIN, SNOW, HAIL OR DEW. IT IS MEASURED IN MM.

EFFECT OF RAINFALL
- IN COLD REGION WIND NEEDS TO BE RESTRICTED
- IN HUMID REGION MODERATE INTENSITY TAKE IN AND MASSING OF WINDS ARE WELCOME, BUILDINGS AFFECT WIND SPEED.

PRECIPITATION IN THE FORM OF SNOW CAN PROVIDE ADDITIONAL LAYER OF INSULATION.

WIND SPEED CAN BE MEASURED BY AN ANEMOMETER AND IS IN METERS PER SECOND (M/S).

SOLAR RADIATION ON SURFACES NORMAL TO SUNS RAYS IS HIGHER THAN ON HORIZONTAL SURFACES.

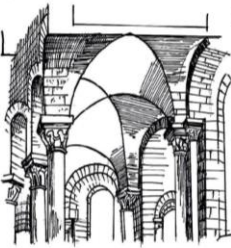
SOLAR RADIATION IS THE MOST IMPORTANT WEATHER VARIABLE THAT DETERMINES WHETHER A PLACE EXPERIENCES HIGH TEMPERATURES OR IS PREDOMINANTLY COLD.

Unit 1:
Assignment-

1. A3 size sheets explaining difference between weather & climate.
2. Elements of climate- Factors affecting climate (A3 sheets)
3. CREDITS: SHRADDHA POTDAR
4. SECOND YEAR B.Arch

CHURCH OF SERGIUS AND BACCHUS, ISTANBUL

THE EXTERIOR MASONRY OF THE STRUCTURE ADOPTS THE USUAL TECHNIQUE OF THAT PERIOD IN CONSTANTINOPLE, WHICH USES BRICKS JOINED IN THICK BEDS OF MORTAR. THE WALLS ARE REINFORCED BY CHAINS MADE OF SMALL STONES



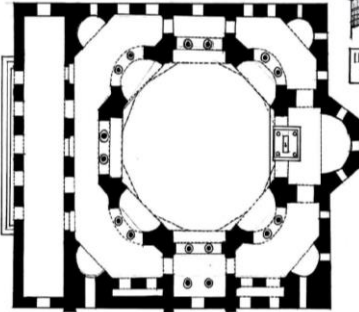
INTERIOR OF CHURCH OF SERGIUS AND BACCHUS

LOCATION: ISTANBUL, TURKEY

ARCHITECTS:

ISIDORUS OF MILETUS
ANTHEMIUS OF TRALLES

STYLE: BYZANTINE
MATERIALS: BRICK, GRANITE, MARBLE, VESUVIANTIC ANTIQUE



PLAN OF CHURCH



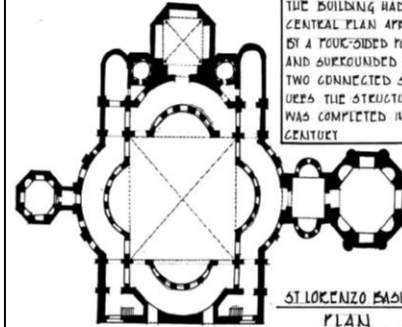
SECTION

ST LORENZO BASILICA, MILAN, ITALY

THE BASILICA OF SAN LORENZO IS A CHURCH IN MILAN, ITALY. LOCATED WITHIN THE CITY'S KING OF CANALS, IT WAS ORIGINALLY BUILT IN ROMAN TIMES AND SUBSEQUENTLY REBUILT SEVERAL TIMES OVER A NUMBER OF CENTURIES. IT IS CLOSE TO THE MEDIAEVAL TICINO GATE AND IS ONE OF THE OLDEST CHURCHES IN MILAN. THE BASILICA, PERHAPS TO AVOID THE UNSTABLE AND MARSHY GROUND, WAS BUILT ON AN ARTIFICIAL HILL.

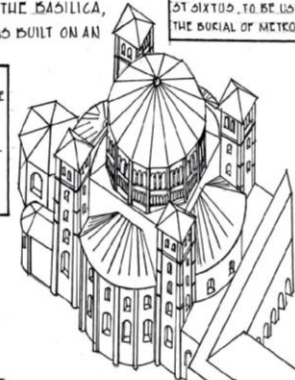
BETWEEN 459 & 511 BISHOP LORENZO HAD A THIRD STRUCTURE BUILT TO THE NORTH. A CHAPEL DEDICATED TO ST SIXTUS, TO BE USED FOR THE BURIAL OF METROPOLITAN

THE BUILDING HAD A CENTRAL PLAN APPROACH BY A FOUR-SIDED PORTICO AND SURROUNDED BY TWO CONNECTED STRUCTURES THE STRUCTURE WAS COMPLETED IN 15TH CENTURY



ST LORENZO BASILICA

PLAN



VIEW OF ST LORENZO BASILICA, ITALY

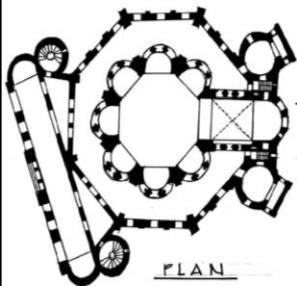
BASILICA OF SAN VITALE, REVENNA

THE CHURCH HAS AN OCTAGONAL PLAN. THE BUILDING COMBINES ROMAN ELEMENTS: THE DOME, SHAPE OF DOORWAYS, AND STEPPED TOWERS; WITH BYZANTINE ELEMENTS: POLYGONAL APSE, CAPITALS, NARROW BRICKS, ETC.



VIEW OF SAN VITALE BASILICA

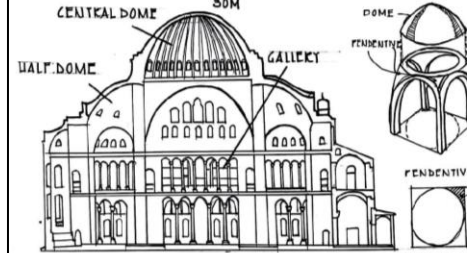
THE CHURCH WAS MOST FAMOUS FOR ITS WEALTH OF MOSAICS, THE LARGEST AND BEST PRESERVED OUTSIDE OF CONSTANTINOPLE. THE CHURCH IS OF EXTREME IMPORTANCE IN BYZANTINE ART, AS IT IS THE ONLY MAJOR CHURCH FROM THE PERIOD OF THE EMPEROR JUSTINIAN I TO SURVIVE VIRTUALLY INTACT TO THE PRESENT DAY.



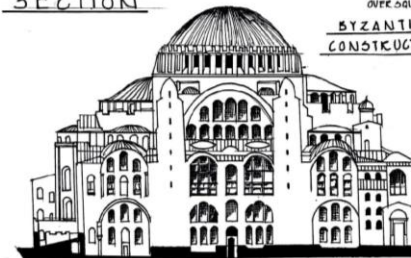
PLAN



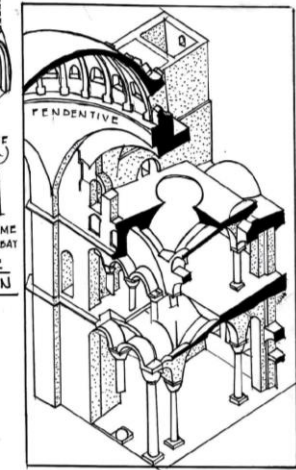
SECTION



SECTION



NORTH-EAST ELEVATION



HAGIA SOPHIA CONSTANTINOPLE
SECTIONAL VIEW

BYZANTINE ARCHITECTURE

NAME OF THE STUDENT: SHRADDHA POTDAR

ANDREA PALLADIO - VILLA ROTUDA

LOCATION: VICENZA, VENETO, ITALY
 THE SITE SELECTED WAS A HILLTOP JUST OUTSIDE THE CITY OF VICENZA UNLIKE SOME OTHER PALLADIAN VILLAS OF THE VENETO, THE BUILDING WAS NOT DESIGNED FOR A SITE WHICH WAS, IN MODERN TERMINOLOGY, "SUBURBAN" PALLADIO CLASSIFIED THE BUILDING AS 'PALAZZO' RATHER THAN A VILLA

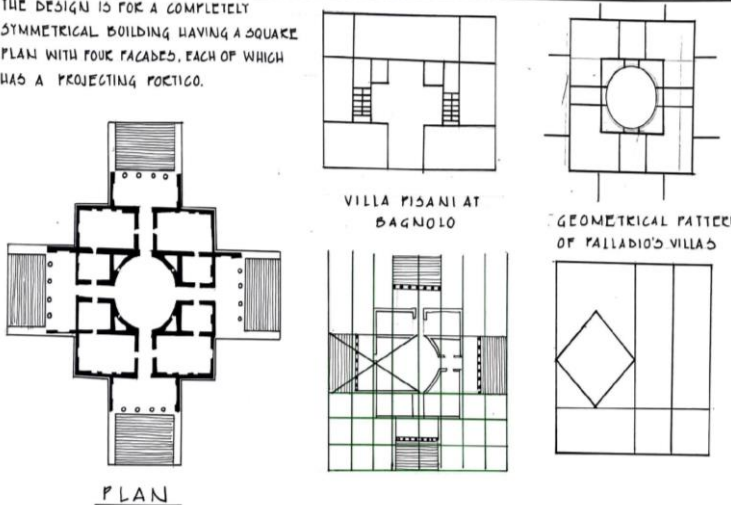


ANDREA PALLADIO
 VILLA ROTUDA
 ITALY

SECTION

ANDREA PALLADIO VILLA ROTUDA, ITALY

THE DESIGN IS FOR A COMPLETELY SYMMETRICAL BUILDING HAVING A SQUARE PLAN WITH FOUR FACADES, EACH OF WHICH HAS A PROJECTING PORTICO.

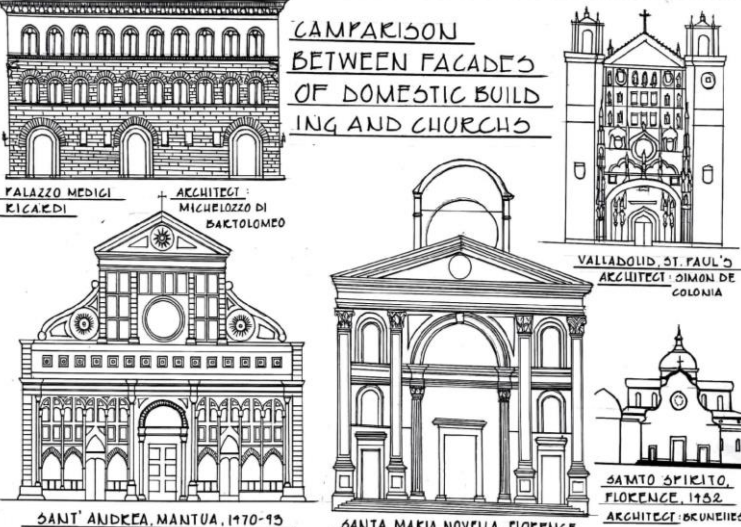


VILLA PISANI AT BAGNOLO

GEOMETRICAL PATTERN OF PALLADIO'S VILLAS

PLAN

COMPARISON BETWEEN FACADES OF DOMESTIC BUILDING AND CHURCHES



FALAZZO MEDICI
 ARCHITECT: MICHELOZZO DI BARTOLOMEO

VALLADOLID, ST. PAUL'S
 ARCHITECT: SIMON DE COLONIA

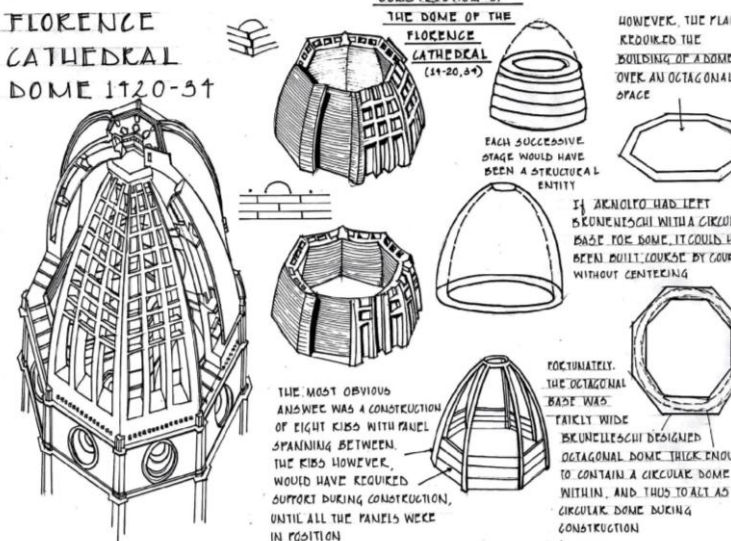
SANT' ANDREA, MANTUA, 1470-95

SANTA MARIA NOVELLA, FLORENCE

SANTO SPIRITO, FLORENCE, 1452
 ARCHITECT: BRUNELLESCHI

FLORENCE CATHEDRAL DOME 1420-59

CONSTRUCTION OF THE DOME OF THE FLORENCE CATHEDRAL (1420-59)



HOWEVER, THE PLAN REQUIRED THE BUILDING OF A DOME OVER AN OCTAGONAL SPACE

EACH SUCCESSIVE STAGE WOULD HAVE BEEN A STRUCTURAL ENTITY

IF BRUNELLESCHI HAD LEFT BRUNELLESCHI WITH A CIRCULAR BASE FOR DOME, IT COULD HAVE BEEN BUILT COURSE BY COURSE WITHOUT CENTERING

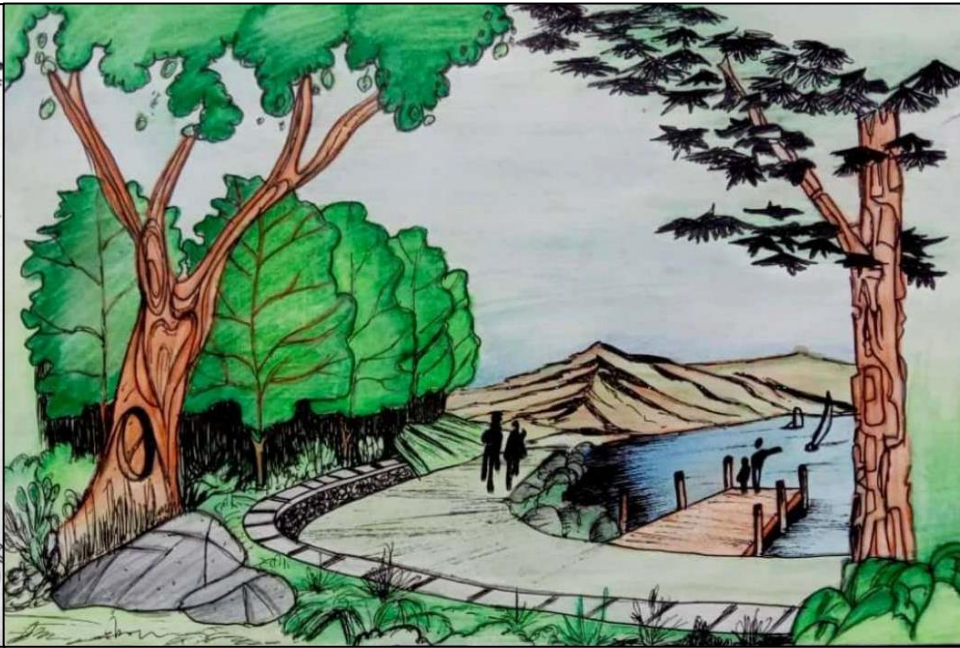
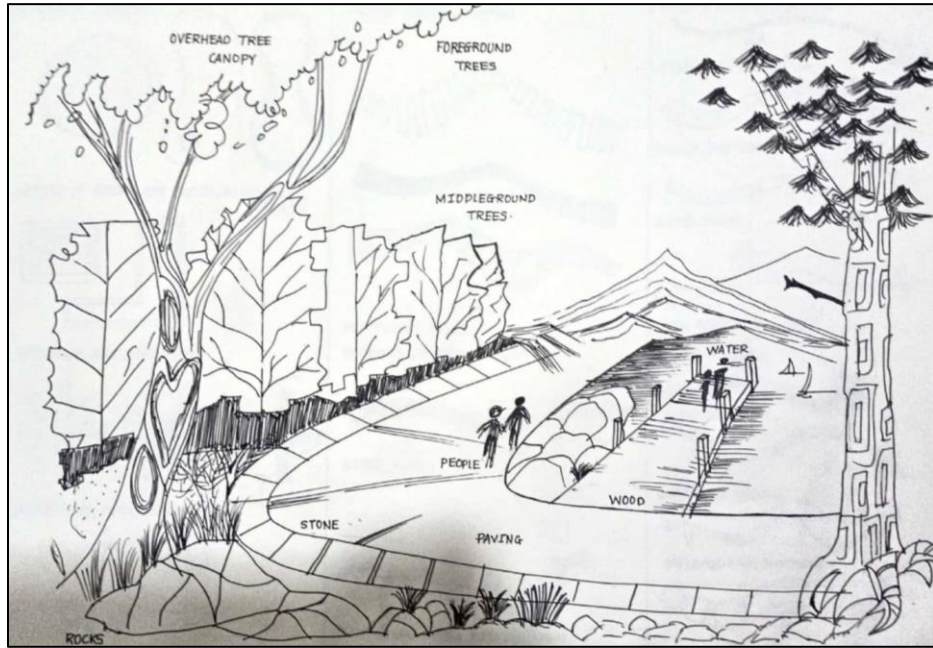
FOR UNFORTUNATELY, THE OCTAGONAL BASE WAS FAIRLY WIDE BRUNELLESCHI DESIGNED OCTAGONAL DOME THICK ENOUGH TO CONTAIN A CIRCULAR DOME WITHIN, AND THUS TO ACT AS A CIRCULAR DOME DURING CONSTRUCTION

THE MOST OBVIOUS ANSWER WAS A CONSTRUCTION OF EIGHT KIBS WITH PANEL SPANNING BETWEEN THE KIBS HOWEVER, WOULD HAVE REQUIRED SUPPORT DURING CONSTRUCTION, UNTIL ALL THE PANELS WERE IN POSITION

RENAISSANCE ARCHITECTURE

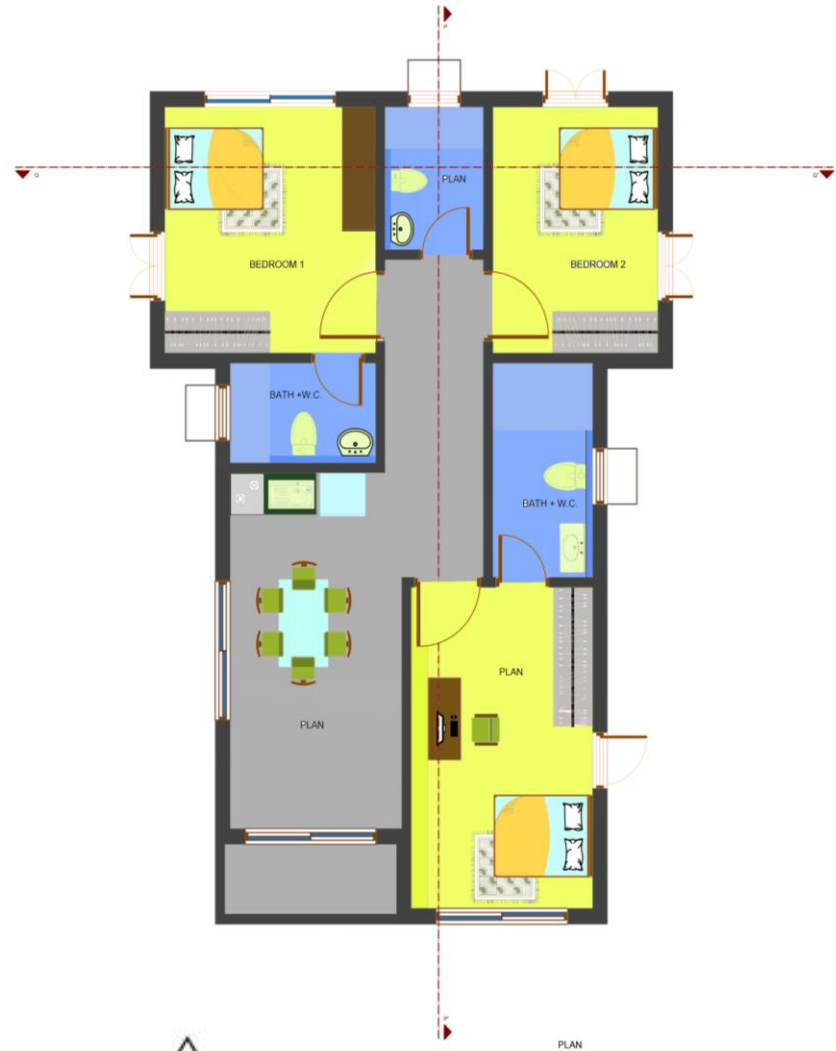
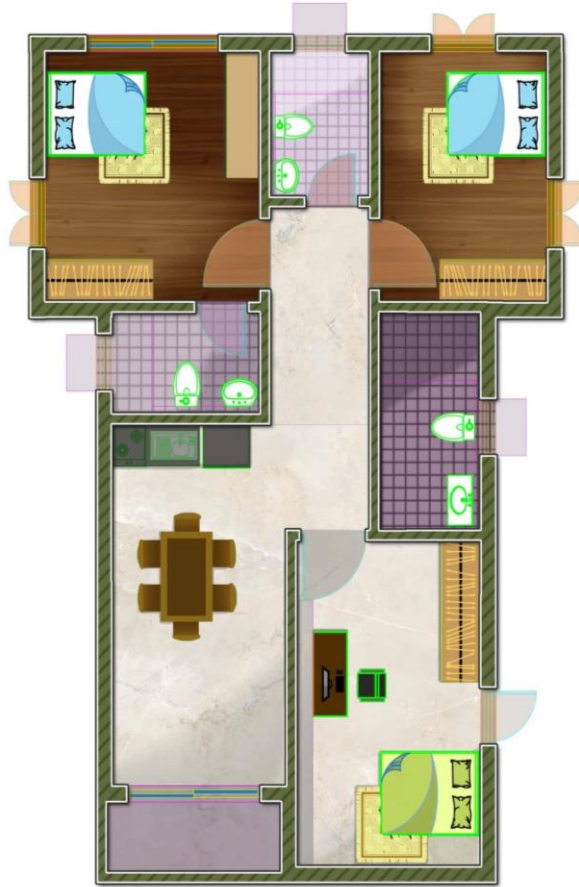
NAME OF STUDENT : SHRADDHA POTDAR

SECOND YEAR B. ARCH – COMPUTER AIDED DRAWING AND GRAPHICS



SECOND YEAR B. ARCH – COMPUTER AIDED DRAWING AND GRAPHICS

AUTOCAD DRAFTING AND RENDERING
NAME OF STUDENT MAYURI DESHMUKH



1. Major Project: Beach Resort at Goa



1. Major Project: Beach Resort at Goa

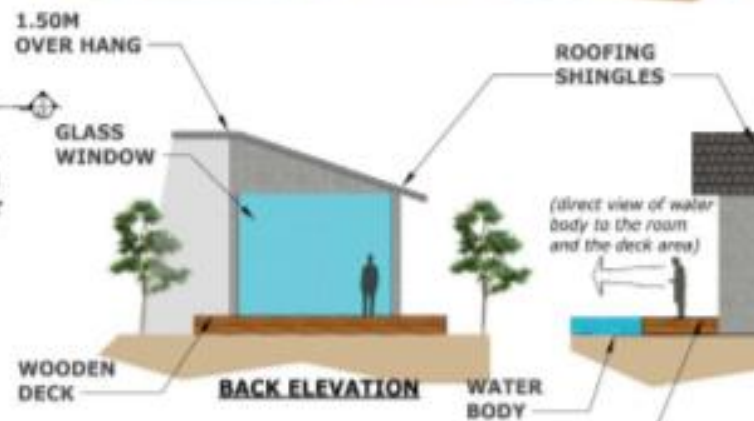
ROOM TYPE 1- DELUXE ROOM



AREA - 32 SQ.M
CAPACITY - 2 PEOPLE
NO.OF ROOMS - 14 UNITS

AMENITIES -

- KIND SIZED BED
- TABLE AND CHAIR
- CUPBOARD
- LAUNDRY
- AIR CONDITIONING
- ROOM KEEPING



1. Major Project: Beach Resort at Goa

ROOM TYPE 4 - 2 BEDROOM VILLA

The concept of this 2 bedroom villa came from the user only from the need of the user itself. It was designed in such a way that each one would have their own space and they should connect with the nature directly. From the bedrooms and the living area there is the direct view of Beach. They have their private bathroom courtyard and the infinity swimming pool at the front facing the beach with wooden deck and a private garden.

AREA - 32 SQ.M
CAPACITY - 2 PEOPLE
NO.OF ROOMS - 14 UNITS



COURTYARD INSIDE THE BATHROOM
BEDROOM

AMENITIES -

- QUEEN SIZED BED
- CUPBOARD
- PANTRY
- LAUNDRY
- ROOM KEEPING
- PRIVATE GARDEN
- TABLE AND CHAIR
- SOFA
- PRIVATE COURTYARD
- AIR CONDITIONING
- DECK CHAIR



it has direct view of beach without any obstruction from each room



SPA AND COFFEE SHOP

The concept for the SPA came from the natural things only. As we know, water, trees, wood, are the natural resources. I incorporate the same things in the SPA itself.

The flooring is given a nice wood finish it has a touch of modern too while earthy palette is being used. Deck area is given for the specialised area with the view of nice water body and the lush green tall coconut tree so that they directly connect with the nature. In fact huge glass openings are given. The whole concept is to make the user feel connected to the nature only because spa is the place where they can feel relax and meditate too.

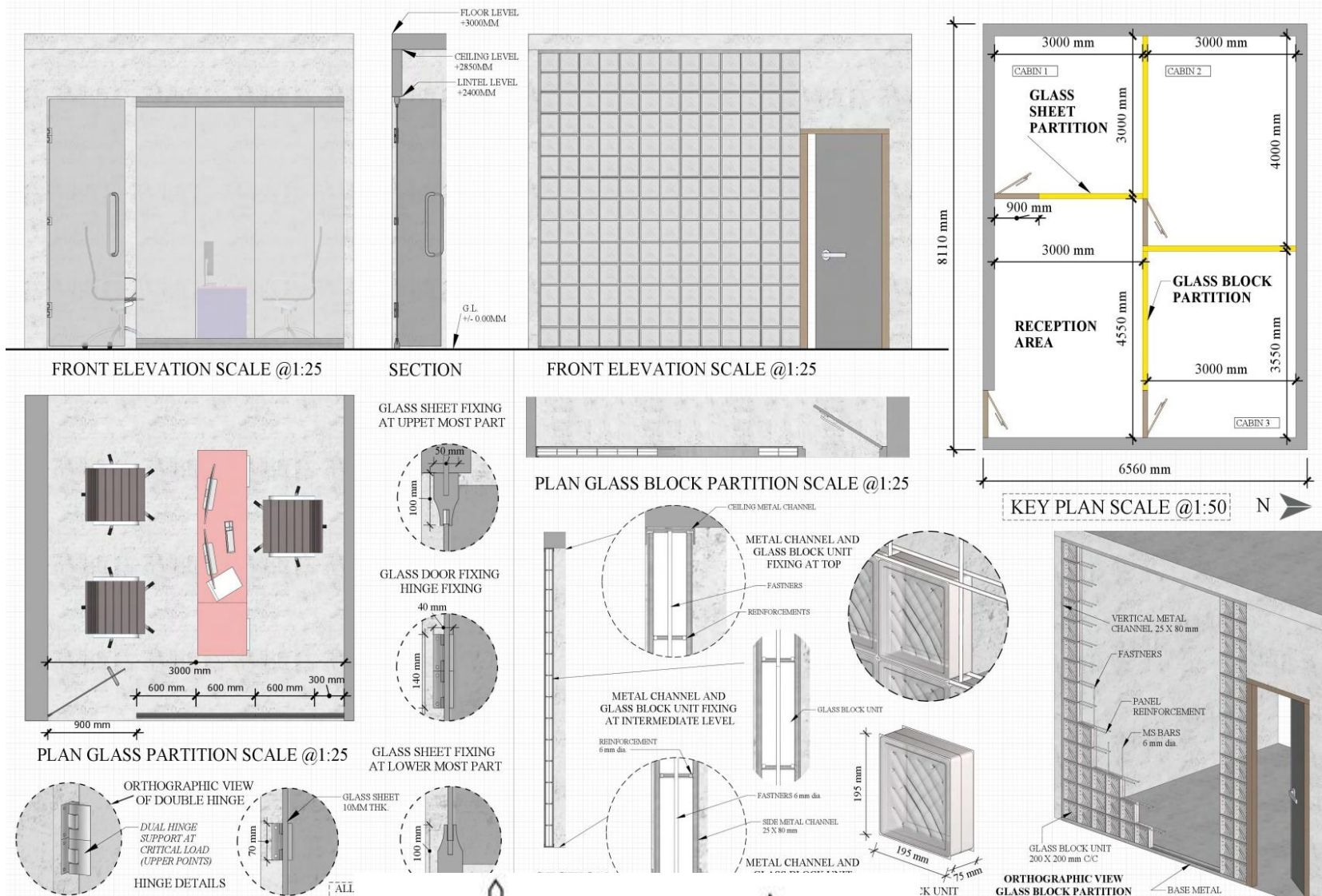
1. Major Project: Beach Resort at Goa

Coffee shop or a Cateria is place where the person should have a choice of their own where to sit.

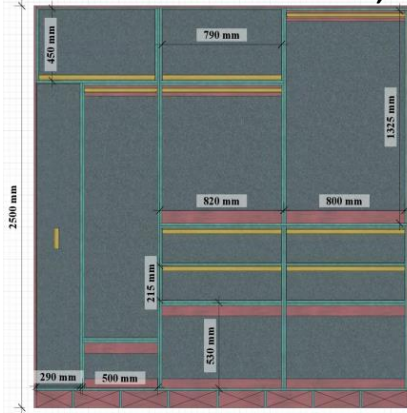
By taking this thing into consideration, there are indoor and outdoor sitting for people. Indoor has a modern touch of ambience while outdoor has essence of water body huge tall coconut trees and the wooden deck surrounded by the sand which gives the feeling that they are connected with the nature as well as the beach, inshort it gives the beachy vibes only.



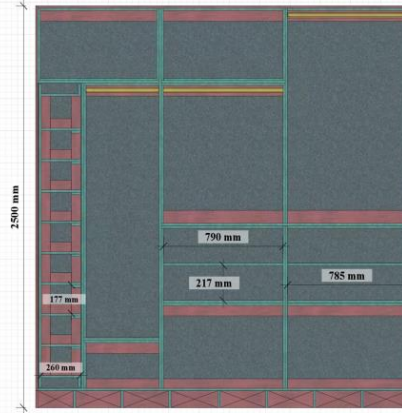
PARTITIONS AND PANNELING



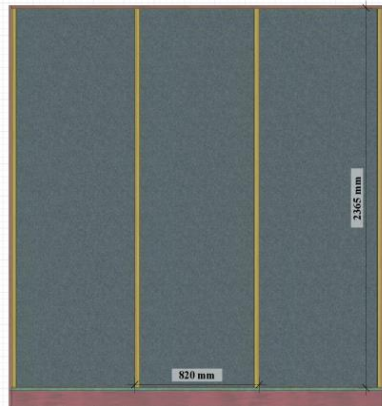
FURNITURE DESIGN – WARDROBE , DINNING TABLE



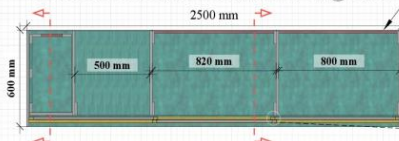
FRONT ELEVATION LEVEL 2ND



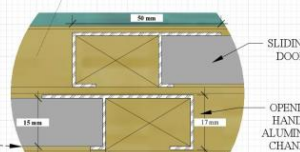
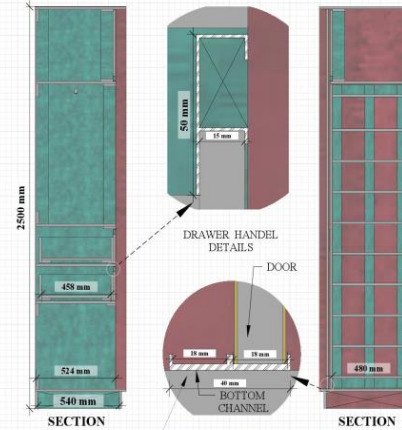
FRONT ELEVATION LEVEL 3RD



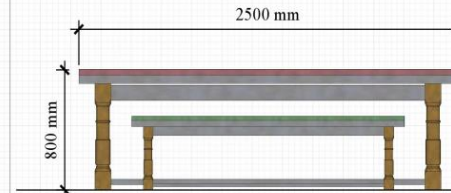
FRONT ELEVATION SCALE @ 1:20



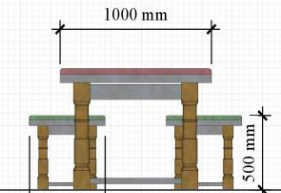
PLAN OF WARDROBE SCALE @ 1:20



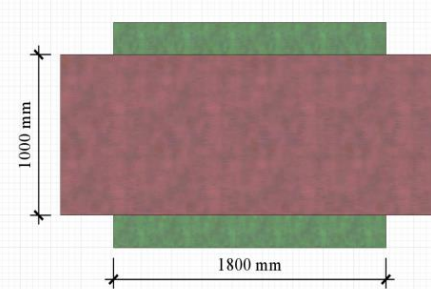
ALL DETAILS AT SCALE 1:1



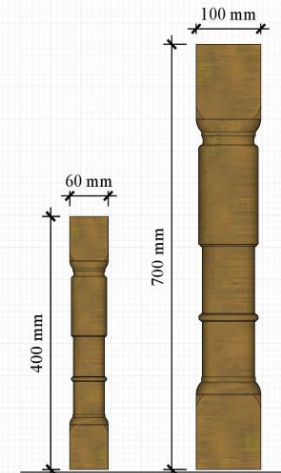
FRONT ELEVATION SCALE @ 1:20



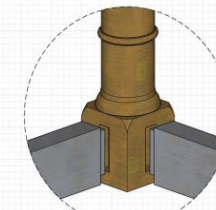
SIDE ELEVATION SCALE @ 1:20



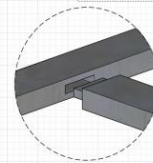
PLAN DINING TABLE SCALE @ 1:20



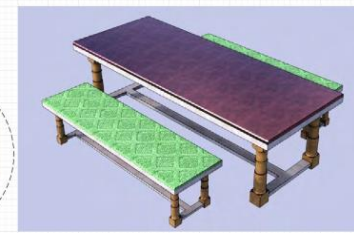
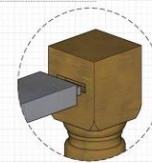
WOODEN LEG DETAILS



WOODEN JOINERY DETAILS



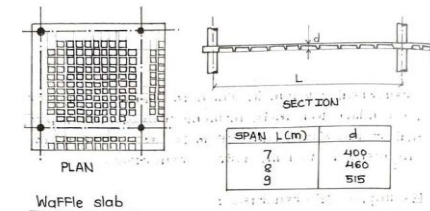
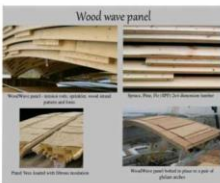
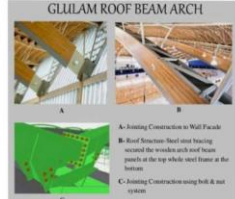
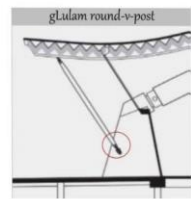
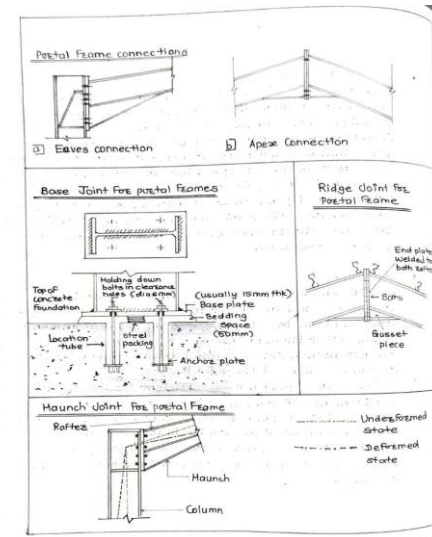
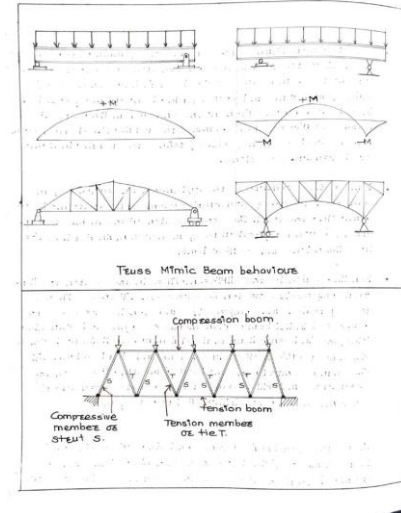
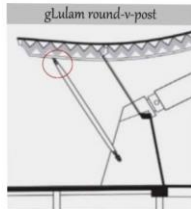
ALL DETAILS AT SCALE 1:5



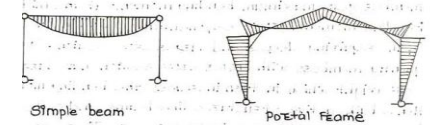
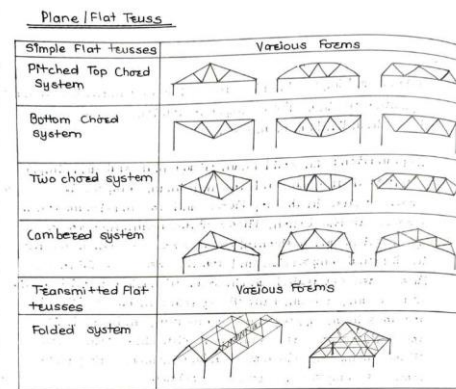
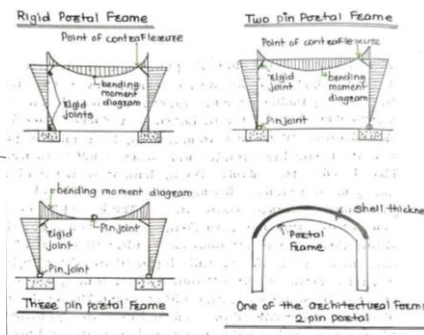
3D SKETCHUP MODEL OF DESIGN

LONG SPAN CONSTRUCTION

Sketches



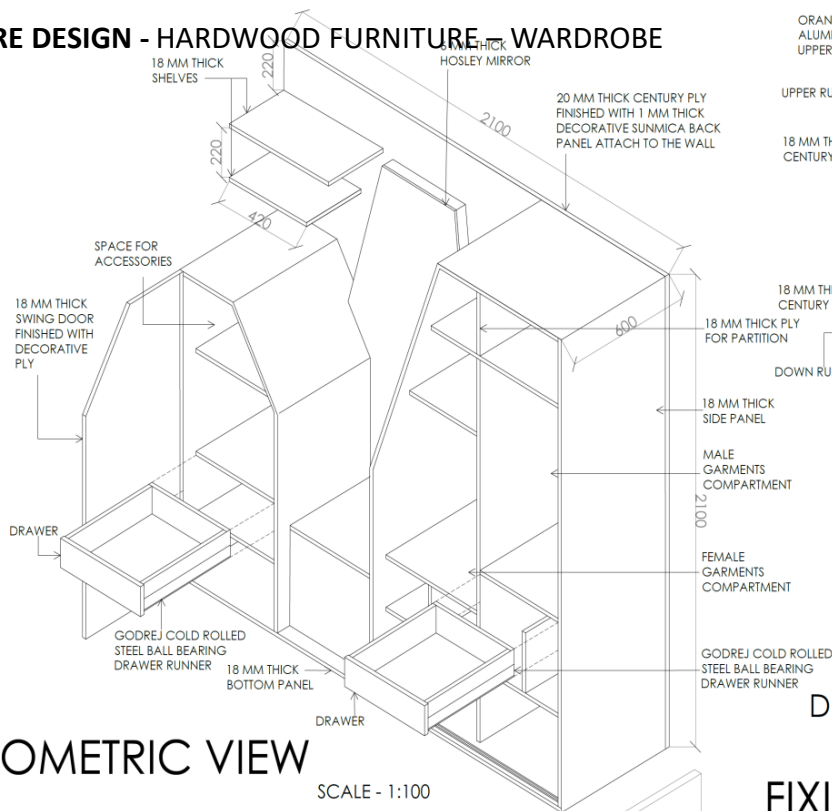
Waffle slab



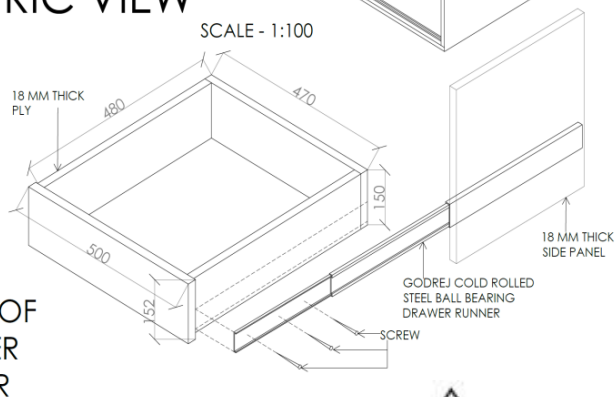
Simple beam

Postal Frame

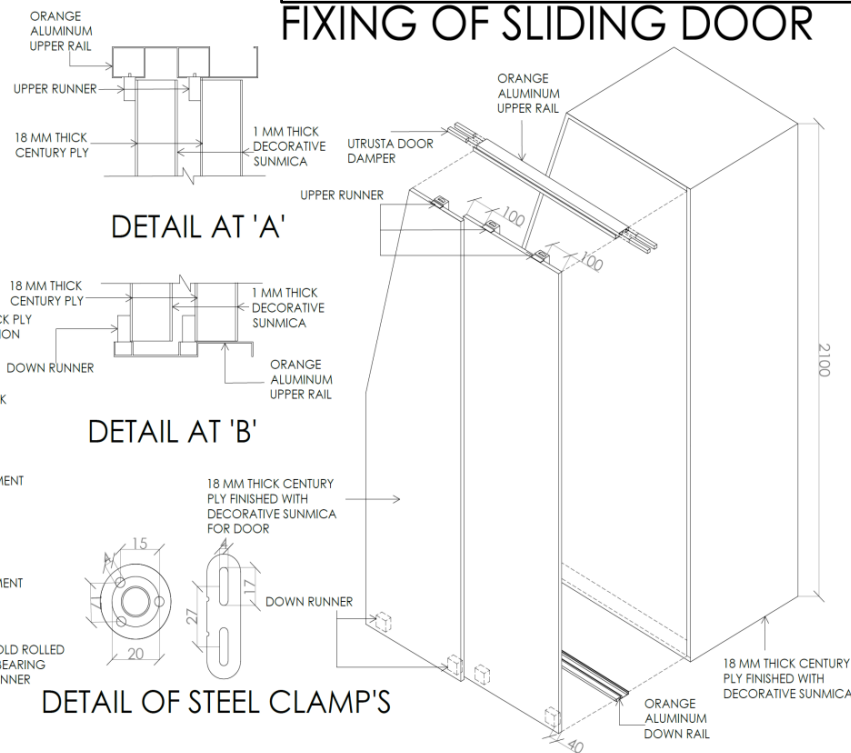
FURNITURE DESIGN - HARDWOOD FURNITURE - WARDROBE



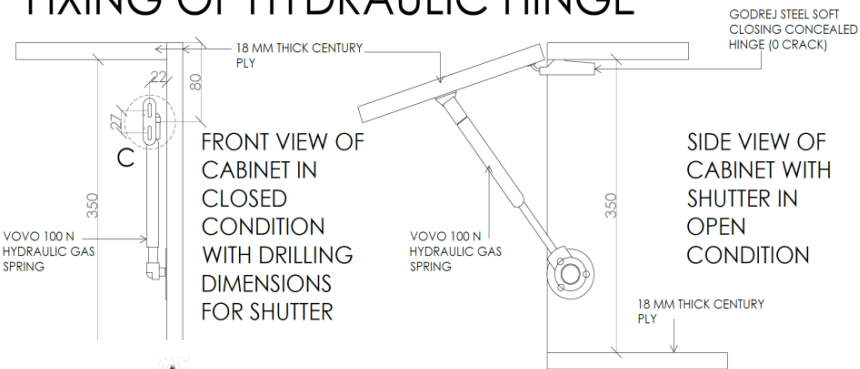
FIXING OF DRAWER RUNNER



FIXING OF SLIDING DOOR



FIXING OF HYDRAULIC HINGE



INTERACTIVE SPACE DESIGN



AMPHITHE



GRAVEL PATHWAYS

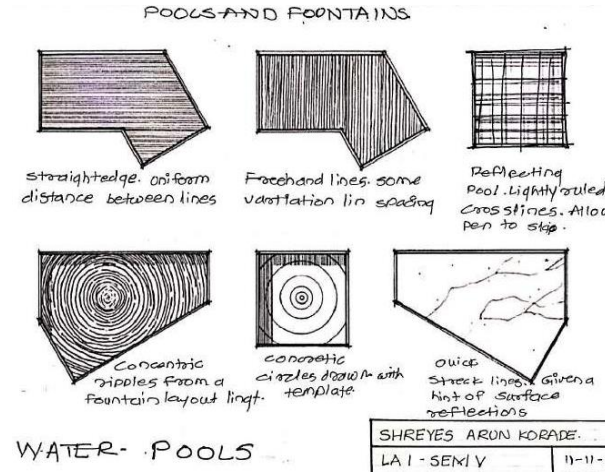
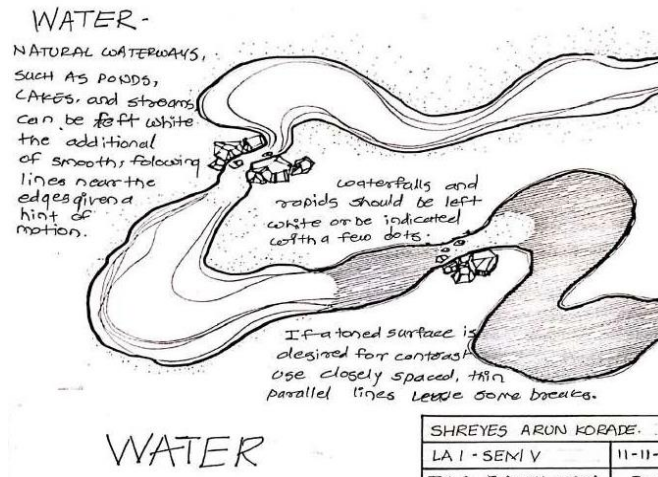
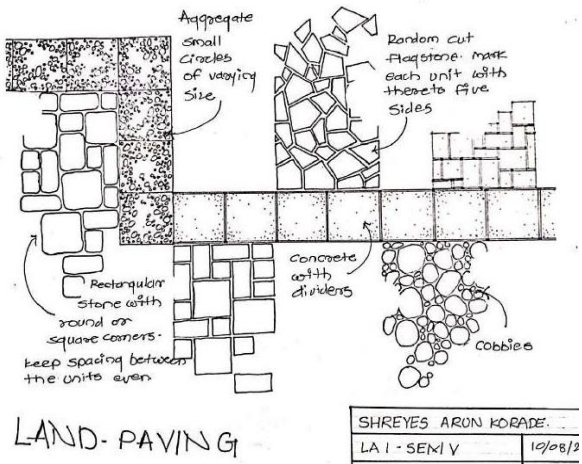
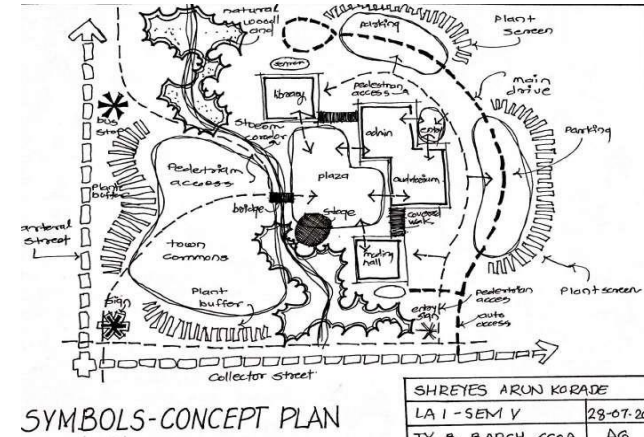
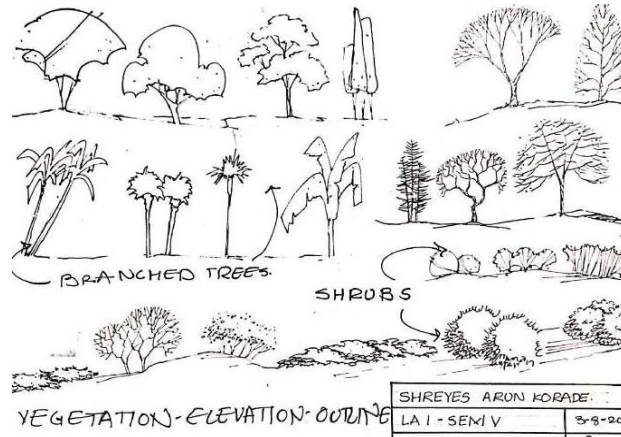
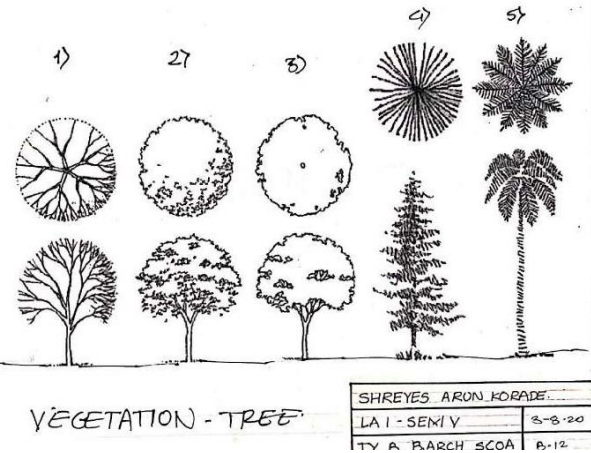
INTERACTIVE SPACE AREA COMPLETE OPEN TO SKY
STREAM VIEW ,

JAPANESE GARDEN CONCEPT

- HARD LANDSCAPING ARE GRAVELS PATHWAYS , STEPPING STONES .
- CURVY PATHWAYS AND GROUPING OF TREES .
- JAPANESE STYLE GAZEBO
- CONIFERUS , PINE TREES ARE USE IN VEGETATION
- MATERIAL USED IN INTERACTIVE SPACE : GRAVEL PATHWAYS , STONE FOR SITOUT , PEBBLES.



SKETCHBOOK – LANDSCAPE GRAPHICS



HISTORY OF LANDSCAPE ARCHITECTURE

1. JAPANESE ARCHITECTURE



THERE ARE VARIOUS ELEMENTS OF JAPANESE ARCHITECTURE -

1. WATER SYMBOLIZE RENEWAL, CALM, WONDER & CONTINUITY
2. STONE SYMBOLIZE DURATION.
3. LANTERN IS THE MAIN FEATURE
4. BRIDGES CAN BE OF WOOD, BAMBOO, EARTH & STONES.
5. LOTUS CONSIDER AS SACRED.
6. PINE NEXT TO THE PAVILION ADDS INTIMACY OF GARDEN.

ZEN JAPANESE GARDEN

2. INDIAN ARCHITECTURE



INDIAN LANDSCAPE ARCHITECTURE DEPEND UPON VARIOUS FACTORS SUCH AS GEOLOGY, SOILS, HYDROLOGY, TOPOGRAPHY, CLIMATE, VEGETATION, WILDLIFE, ECOLOGY AS WELL AS THE RELATIONSHIP BETWEEN VEGETATION AND NATURE. PEOPLE AND SOCIAL FACTOR AND MANY MORE. IT ALSO CONSIDER SOME SPIRITUAL VALUES- RITES AND RITUALS, VASTU SHASTRA, CULTURE, ETC.

IT ALSO CONSIDER THE EXPERIENCE OF THE RECEIVER AND THE USERS.

3. CHINESE ARCHITECTURE



1. THE CREATION OF CLASSICAL CHINESE GARDEN DEPEND ON MOUNTAINS, RIVERS, BUILDINGS, PLANTS, ANIMALS AND EVEN THE WEATHER.
2. IN THE TYPE OF LANDSCAPE, USUALLY THE GROUND IS LIKE THAT OF THE MOUNTAIN AREA
3. LAYOUT INTIMATES REAL TERRAIN
4. CHINESE SCHOLAR'S ROCKS, ARE USED BOTH FOR STRUCTURAL AND SCULPTURAL PURPOSES.

YUYUAN GARDEN

1. A series of lectures have been presented by the faculty on various landscape design and trends around the world over a period of time.

2. Students are expected to draw typical plans explaining various aspects of each style

4. MESOPOTAMIAN ARCHITECTURE



1. MESOPOTAMIAN LANDSCAPE WERE CONSTRUCTED WITH A VERY BASIC ARCHITECTURE.
2. THE FOUNTAIN OR THE WATER BODY IS THE MAIN FEATURE OF THE MESOPOTAMIAN LANDSCAPE ARCHITECTURE.

3. ANOTHER IMPORTANT LANDSCAPE ELEMENT WAS VACANT LOT.

4. HANGING GARDEN OF BABYLON WAS THE BEST EXAMPLE.

5. MOORISH ARCHITECTURE



IT IS A CLOSED TYPE OF LANDSCAPE ARCHITECTURE. SIMPLICITY OF PLANNING AND THE UNIQUENESS.

3. WATER AS WELL AS COURTYARD ARE THE PRIMARY MOTIFS.

4. EXOTIC TREES, DECORATIVE PAVING, AQUEDUC SPLENDOR VERTICAL FOUNTAINS ARE THE MAIN KEY ELEMENTS OF MOORISH LANDSCAPE ARCHITECTURE.

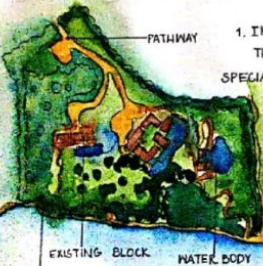
6. PERSIAN ARCHITECTURE



FOLLOWING ARE THE BASIC ELEMENTS OF PERSIAN LANDSCAPE ARCHITECTURE -

1. SUNLIGHT, SHADE, WATER AND BUILDINGS.
2. THESE ELEMENTS PROVIDE RELAXATION IN DIFFERENT MANNERS SUCH AS SPIRITUAL LEISURELY-PRIMARY AIM OF PERSIAN LANDSCAPE CONSIDER PARADISE ON EARTH.
3. OFTEN CONNECT INTERNAL YARDS GARDEN WITH THE SURROUNDING GARDENS

7. GREEK ARCHITECTURE



1. IN GREEK LANDSCAPE ARCHITECTURE THERE ARE VARIOUS REPETITIVE SPECIAL FEATURE ARE SEEN -

2. COLORFUL DASHES ON WHITE OR EARTHEN BACKGROUND PERGOLAS
3. VINES AND OTHER CLIMBING TREES ARE CREATED FOR DEEP SHADES.
4. COLUMNS AND SCULPTURES, VASES AND FOUNTAINS ARE USUALLY SEEN IN GREEK LANDSCAPE ARCHITECTURE.

8. ROMAN ARCHITECTURE

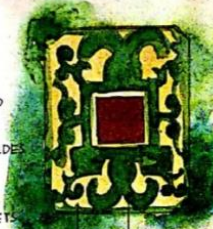


1. THE ROMAN TRADITIONS TYPICALLY SHOW GRAND PANORAMAS OF IMAGINARY LANDSCAPES, GENERALLY BACKED WITH A RANGE OF SPECTACULAR MOUNTAINS ROME OFTEN INCLUDES SEA, LAKES OR RIVERS.

2. VARIETY OF DWARF TREES, MARIGOLD, HYACINTHS, NARCISSI, VIOLETS SAFFRON, CASSIA AND THYME.

3. ROMAN ARCHITECTURE INFLUENCED BY GREEK, PERSIAN AS WELL AS EGYPTIAN LANDSCAPE.

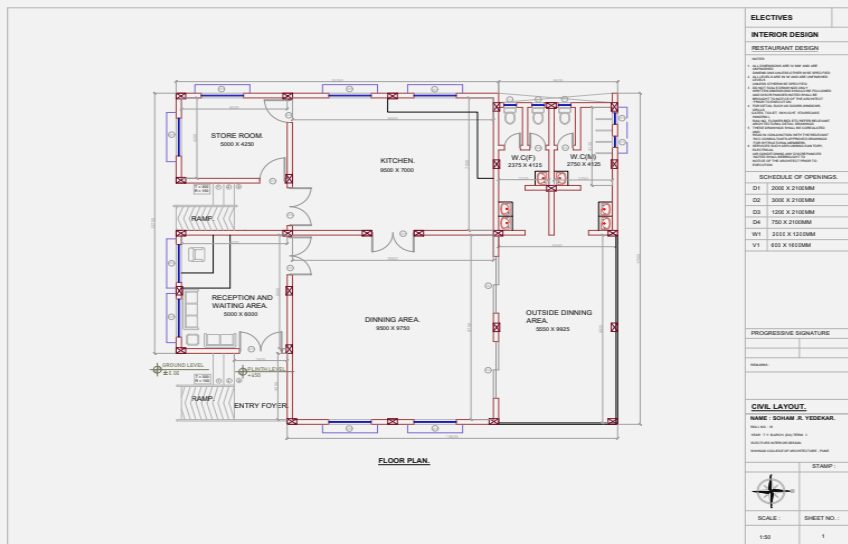
9. BAROQUE ARCHITECTURE



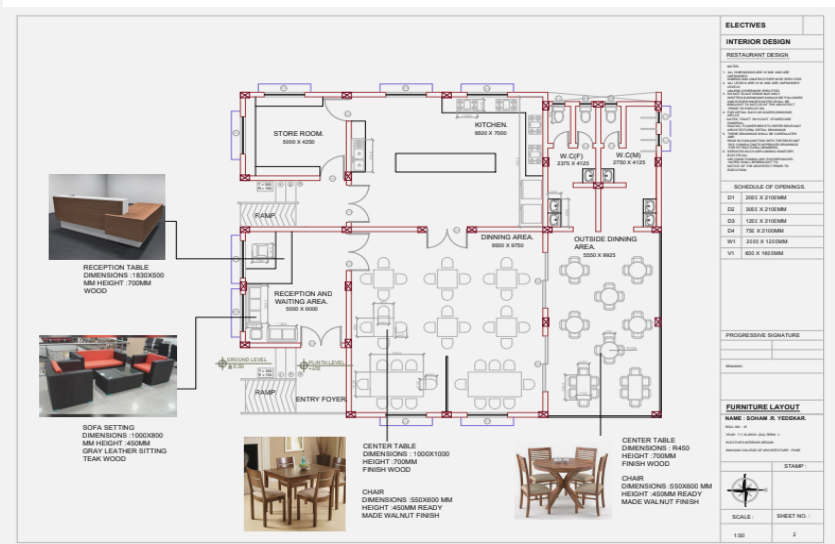
FOLLOWING ARE THE CHARACTERISTIC FEATURES OF BAROQUE LANDSCAPE ARCHITECTURE -

1. CENTRALLY POSITIONED BUILDING
2. ELABORATE PARTERRES
3. FOUNTAINS
4. BASINS
5. CANAL
6. SCULPTURE
7. CASCADES
8. PLANTING AND MANY MORE FEATURES.

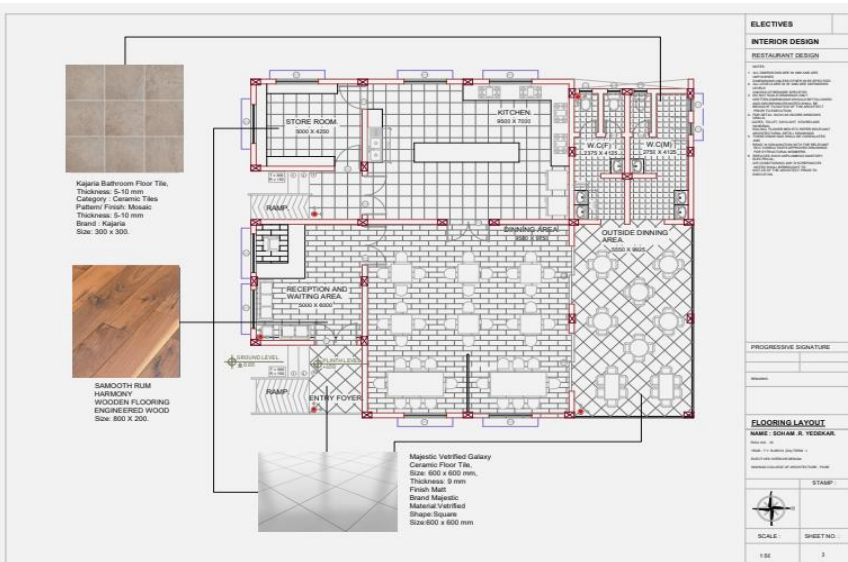
THIRD YEAR B ARCH – WORKING DRAWING II



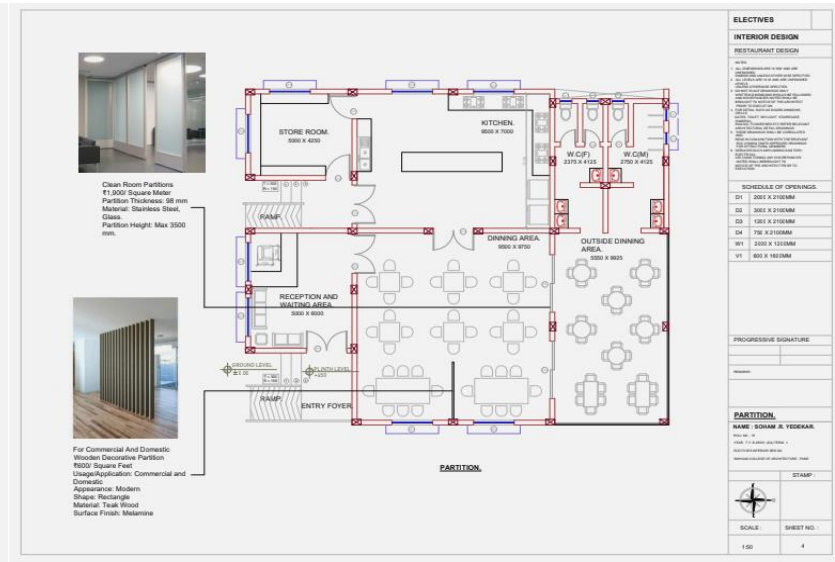
Ground Floor Plan



Ground Floor Plan with Furniture Layout



Flooring Layout with starting Point



Partition Details Plan



FOURTH YEAR B ARCH – DESIGN VII

The site plan illustrates a residential development with three main building phases (PHASE 1, PHASE 2, PHASE 3) arranged around a central park area. The park includes a swimming pool, a tennis court, and various green spaces. A 30m wide road runs along the left side, and a 12m wide road runs along the bottom. An amenity space is located at the bottom right. A north arrow is present in the lower-left quadrant of the plan.

VIEW OF AMPITHEATRE

VIEW OF HINDU TEMPLE

VIEW OF CHILDREN'S PLAY AREA

SITE PLAN SHOWING STILT FLOOR (1:400)

VIEW A - FROM THE 30M WIDE ROAD

VIEW B - BIRD'S EYE VIEW OF THE CENTRAL PARK

VIEW C - SOUTH-WEST VIEW

HOUSING AT AUNDH

OMKAR DANDWATE | FO.Y | DIV - A | R.N - 28 | S.C.O.A- PUNE

FOURTH YEAR B ARCH – DESIGN VII



HOUSING AT AUNDH

OMKAR DANDWATE | FO.Y | DIV - A | R.N - 28 | S.C.O.A

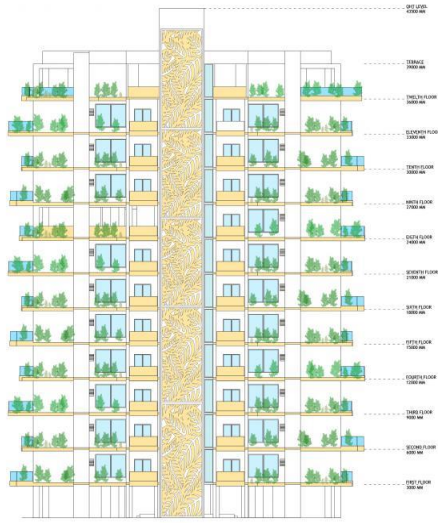
FOURTH YEAR B ARCH – DESIGN VII



TOWER A (2 NO.S)

BASEMENT + STILT
3 + 36 = 39 M HEIGHT
(2 X 10) - 1 = 19 3 B.H.K
2 PENTHOUSES

DESIGNED EXCLUSIVELY FOR THE ULTRA LUXURIOUS 3 B.H.K AND PENTHOUSE UNITS ONLY WITH THE NEAREST ACCESS FROM THE MAIN ROAD.
PENTHOUSES PROVIDED WITH PRIVATE TERRACES AND TOP FLOOR VIEWS TO ENHANCE THE LUXURIOUS EXPERIENCE OF THE USERS.



HOUSING AT AUNDH

OMKAR DANDWATE | FO.Y | DIV-A | R.N - 28 | DESIGN -VII | S.C.O.A

FOURTH YEAR B ARCH – DESIGN VII



Sky Penthouse Interiors - Coastal X Bohemian X Modern



A reflection of ultra luxury sky penthouse fused with the idea of utilitarian space. Located on the top floors the openings are maximised for panoramic views of the city and to let in maximum natural light into every space.

Features - Double height Living Area | Outdoor Deck | Maximum Daylight.

Materials - Polished Italian Marble | Rich Suede Fabric | Textured Wallpapers | Dark Oakwood | Solar Control Glass.

HOUSING AT AUNDH

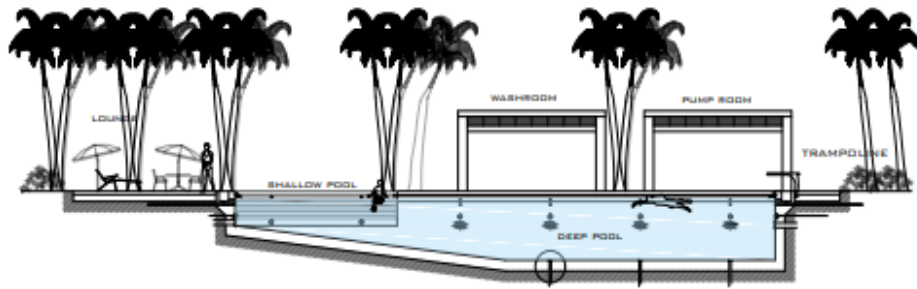
OMKAR DANDWATE | FO.Y | DIV - A | R.N - 28 | S.C.O.A- PUNE

THANK YOU

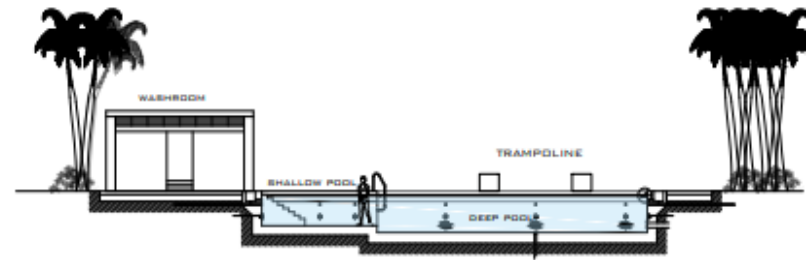
THE MANHATTAN SHIRE
Luxurious Housing at Sandh | Design VII
By Ombkar Sandvale



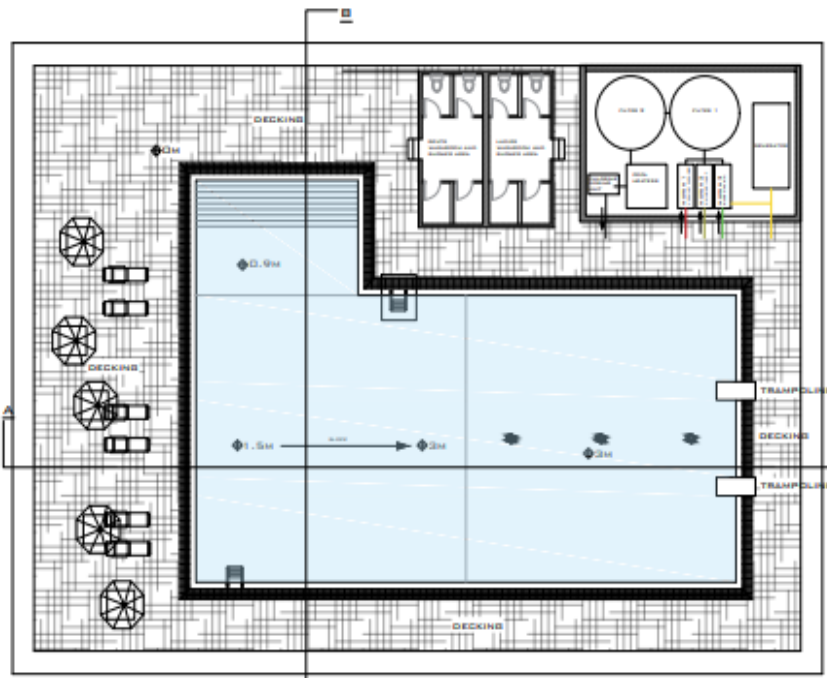
Assignment 3: Design a Swimming Pool for Housing Project



SECTION A-A

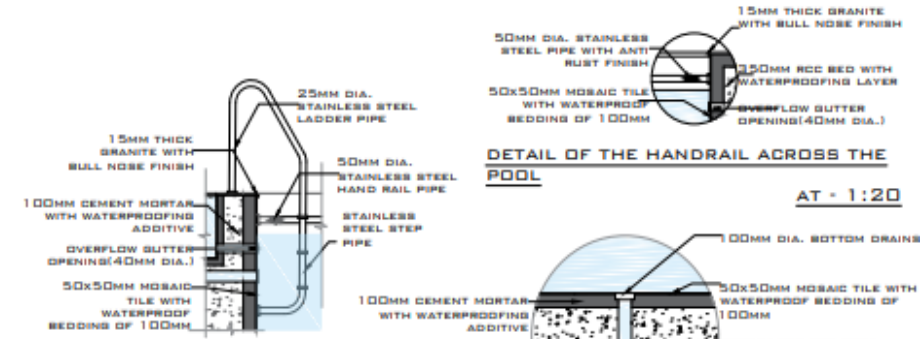


SECTION B-B



PLAN

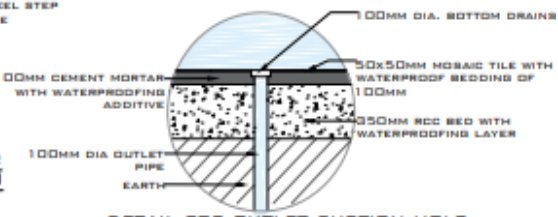
AT - 1:100



DETAIL OF THE HANDRAIL ACROSS THE POOL

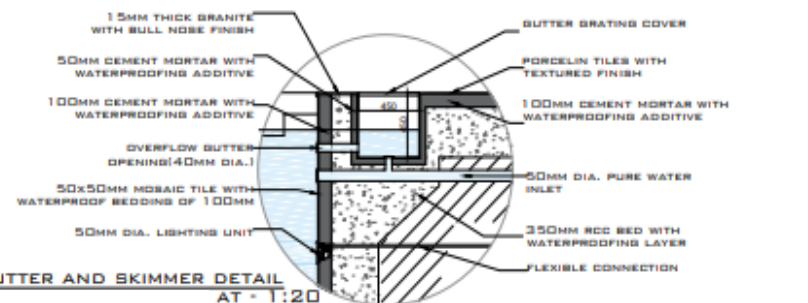
AT - 1:20

DETAIL FOR THE CLIMBING LADDER AT - 1:20

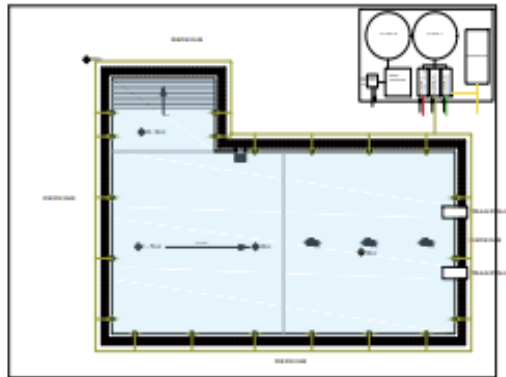


DETAIL FOR OUTLET SUCTION HOLE AT - 1:20

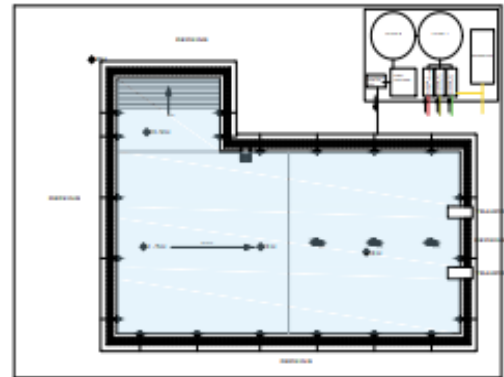
DRAIN GUTTER AND SKIMMER DETAIL AT - 1:20



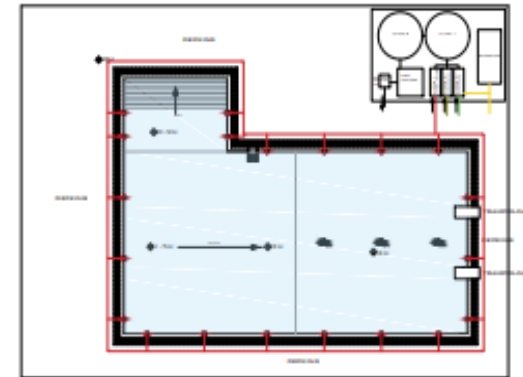
FOURTH YEAR B ARCH – ABTS I



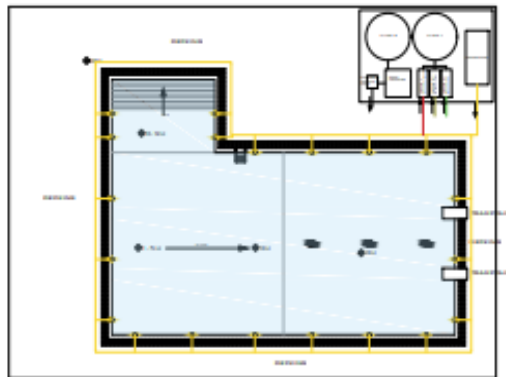
SKIMMER OUTLET POINTS LAYOUT
AT - 1:20



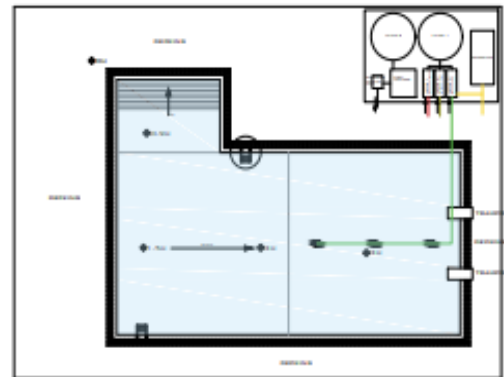
INLET POINT DETAIL LAYOUT
AT - 1:20



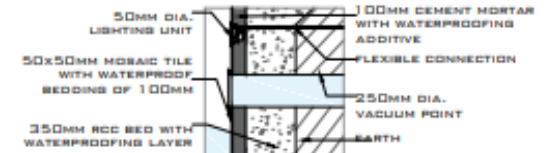
VACUUM SUCTION POINTS LAYOUT
AT - 1:20



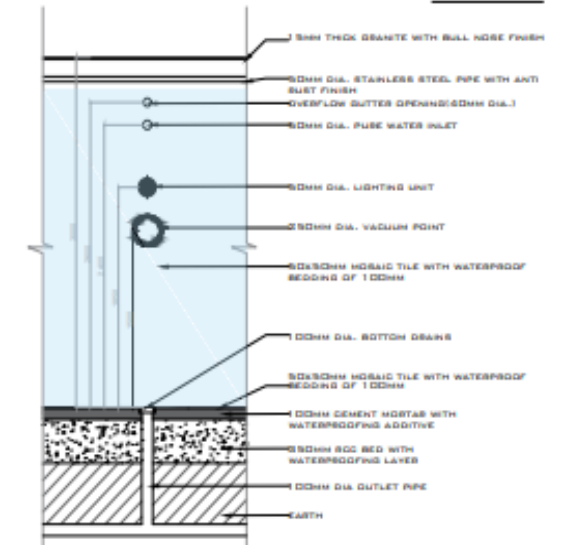
ELECTRICAL LIGHTING POINTS AND LAYOUT
AT - 1:20



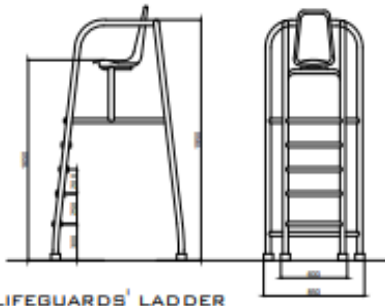
BOTTOM OUTLET LAYOUT
AT - 1:20



LIGHTING AND VACUUM SUCTION HOLE DETAIL
AT - 1:20

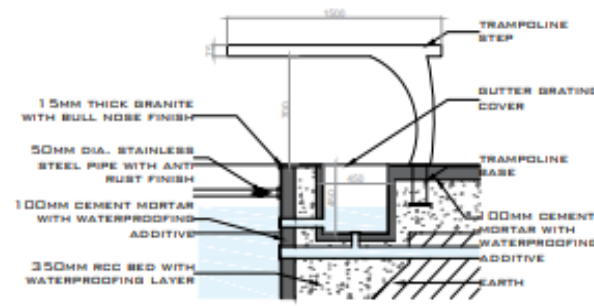


EQUIPMENT LOCATION & HEIGHT DETAILS
AT - 1:20



LIFEGUARDS LADDER

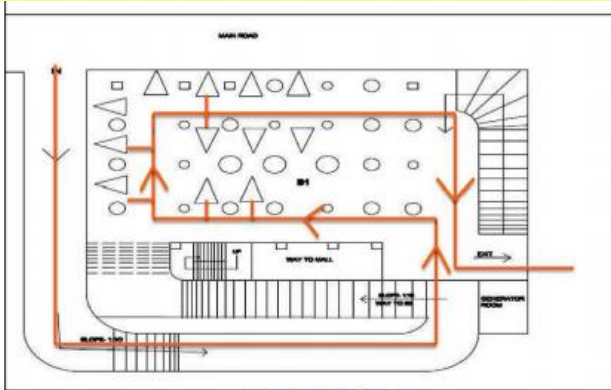
AT - 1:50



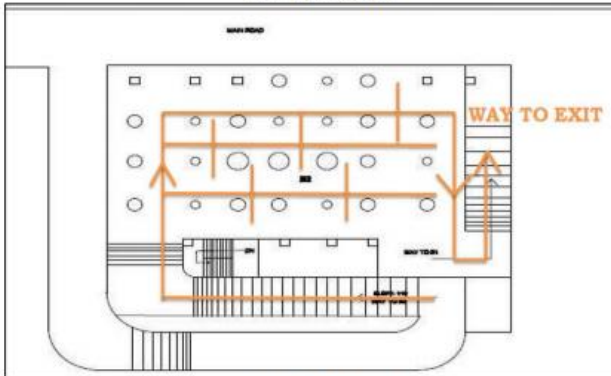
TRAMPOLINE DETAIL WITH OVERFLOW DRAIN

BUILDING CONSTRUCTION AND MATERIALS V

NAME OF THE STUDENT- ANURAG PANDA

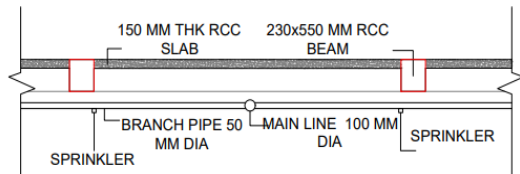


B1 LAYOUT

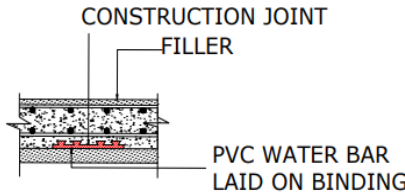


**B2 LAYOUT
OBSERVATION**

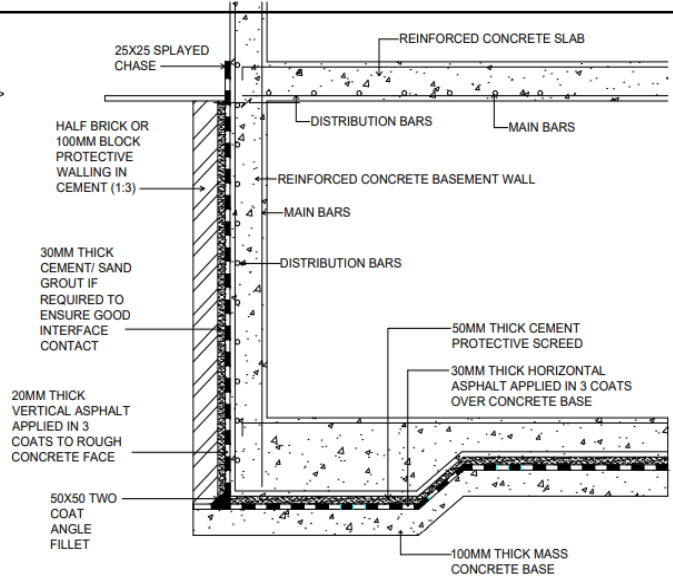
- FOR ONE CAR PARKING 3M X 6M SPACE PROVIDED AND 7M OF GANGWAY PROVIDED, WHICH IS A WASTE OF SPACE AND 7M WIDE GANGWAY IS TOO MUCH CIRCULATION
- THE ENTRY AND EXIT GETS CLOGGED UP, IF IT IS SO THEN THERE'S NEED OF EXTRA AREA FOR CAR MOVEMENT.
- NO NATURAL LIGHT USED IN B2.
- B1 HAVING NATURAL LIGHT FROM OPENINGS PROVIDED ABOVE RAMP.



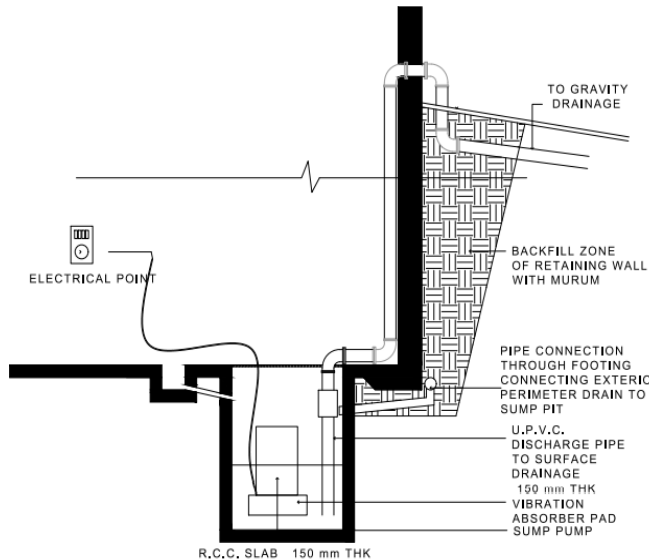
SECTION THROUGH SLAB



BASEMENT SLAB JOINT DETAIL

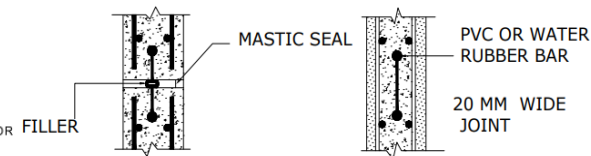


**SECTION THRU BASEMENT WALL
WITH WATERPROOFING DETAIL**



SUMP & DUMP DETAIL

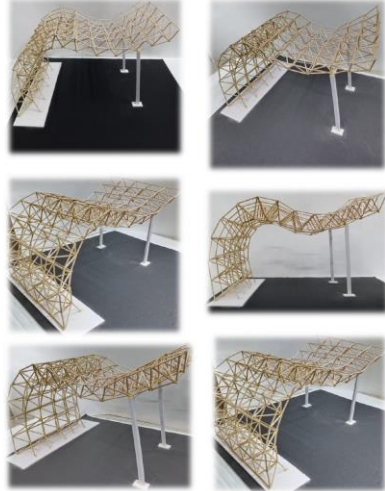
BASEMENT WALL JOINT DETAIL



EXPANSION JOINTS

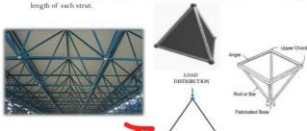
CONSTRUCTION JOINTS

LONG SPAN STRUCTURE MODEL "SPACE FRAME STRUCTURE" :



STRUCTURAL LOAD TRANSFER SYSTEM :

- A truss-like, lightweight rigid structure constructed from interlocking struts in a geometric pattern.
- Space frames can be used to span large areas with few interior supports.
- A space frame is strong because of :
 - The inherent rigidity of the triangle;
 - Flaring loads (bending moments) are transmitted as tension and compression loads along the length of each strut.



STRUCTURAL BACKGROUND

• A SPACE FRAME ALONG SPANNING THREE-DIMENSIONAL PLATE STRUCTURE BASED ON THE RIGIDITY OF THE TRIANGLE AND COMPOSED OF LINEAR ELEMENTS SUBJECT ONLY TO AXIAL TENSION OR COMPRESSION. EVEN IN THE CASE OF CONSTRUCTION BY COMBINATIVELY RIGID JOINTS, THE INFLUENCE OF BENDING OR TORSIONAL MOMENT IS INSIGNIFICANT.

CHECK 1	CHECK 2	SINHGAD COLLEGE OF ARCHITECTURE	STAMP
		HIRAL GIRISH SHAHA	
		FY-B-ARCH-D	ROLLNO : 15
		ABTS - I	

CABLE SUSPENSION BRIDGE

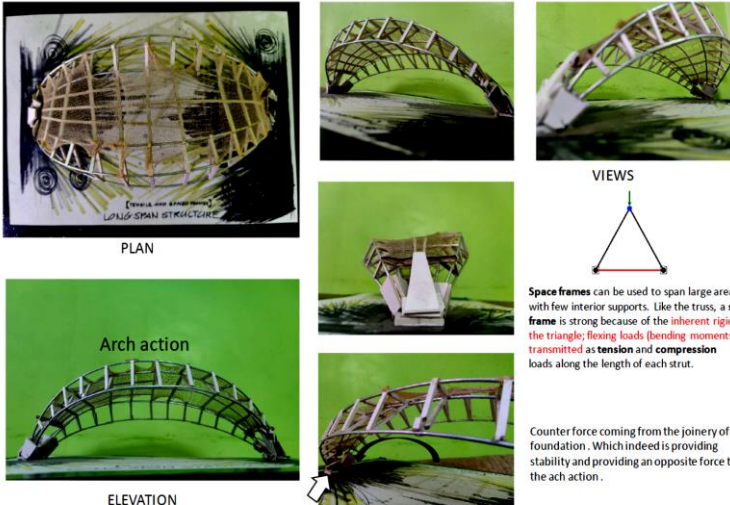


LONG SPAN STRUCTURE - MODEL

CHECK I II	S . C . O . A	STAMP
	VRUSHAL R. SAVLA	
	FY - B ARCH - D	ROLL NO-13

LONGSPAN STRUCTURE MODEL

SPACE FRAME SYSTEM



PLAN

ELEVATION

VIEWS

Space frames can be used to span large areas with few interior supports. Like the truss, a **space frame** is strong because of the inherent rigidity of the triangle; **flaring loads (bending moments) are transmitted as tension and compression loads** along the length of each strut.

Counter force coming from the joinery of the foundation, which indeed is providing stability and providing an opposite force to the arch action.

[ABTS-I | SCOA] F.Y.B.Arch | NACHIKI



PRATT TRUSS BRIDGE

LONG SPAN STRUCTURE MODEL

EXTENSION
COMPRESSION

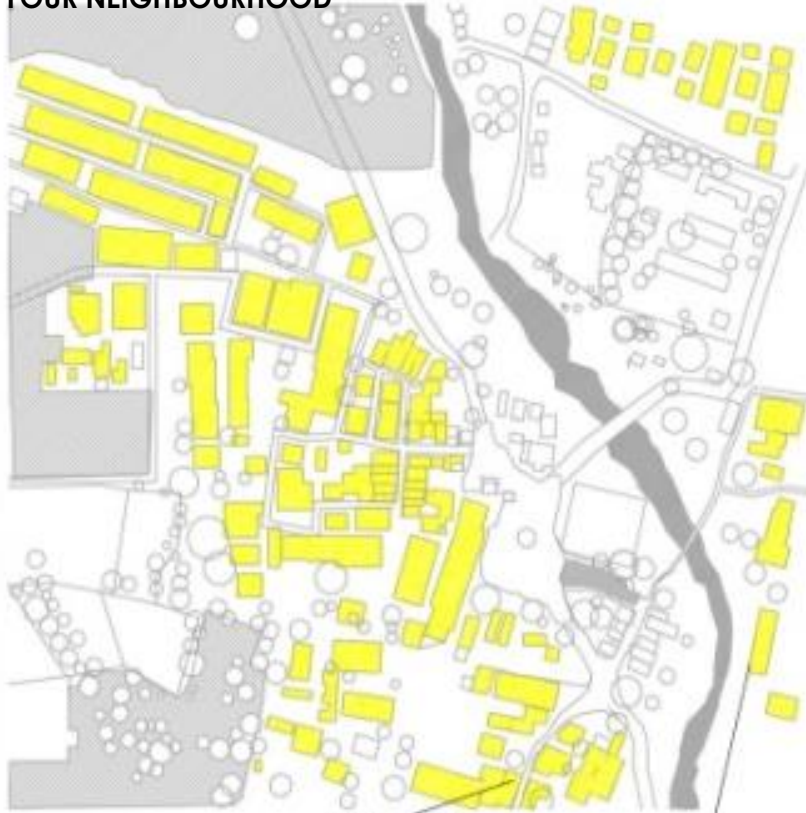
DESIGNED BY: VIKAS KUMAR
DATE: 15/08/2020
PAGE NO: 15
ROLL NO: 15

FOURTH YEAR B ARCH – URBAN STUDIES I

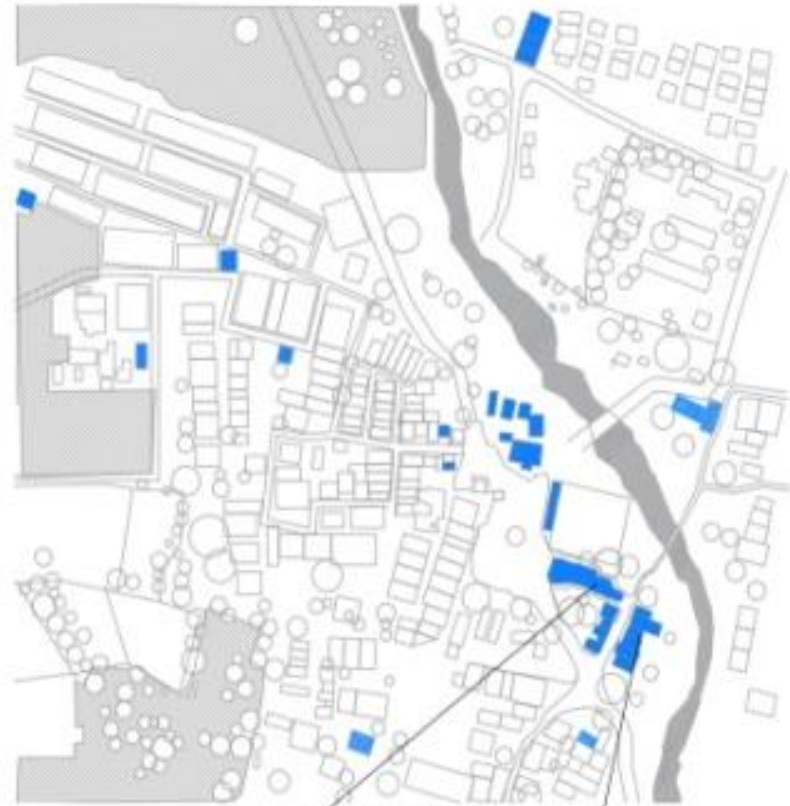
URBAN STUDIES I KNOW YOUR NEIGHBOURHOOD

NAME OF THE STUDENT- PRADNYA MAHAJAN

RESIDENTIAL AND COMMERCIAL AREA



Residential



Commercial



residences



Residential area



Shopping complex



shop

NORTH SINHGAD COLLEGE OF ARCHITECTURE

□ WATER BODY (CHAMPAVATI RIVER) AND ROADS



Water Body / river



Roads



River view

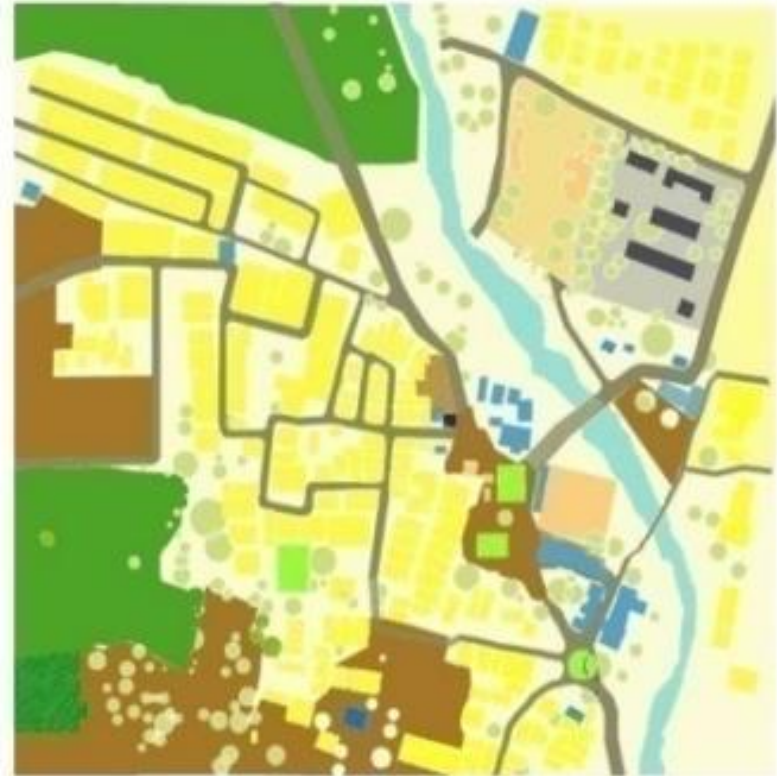




Building use map

Showing individual building footprint in plots

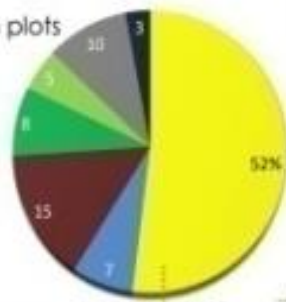
- **Building characteristics**
- Usually all houses have common walls. Due to this, Many households facing ventilation issues.
- Mostly mud houses with narrow lanes.
- **Issues**
- Every house has its own septic tanks but, many households still dealing with open waste water drainage lines.



land use map

Showing plot boundaries with respect to different zones

- residential
- commercial
- open spaces
- agriculture
- recreational
- roads
- educational



Land use chart

• **Potentials-**

- More interactive spaces within lanes.
- Peaceful atmosphere.
- Great cultural background.
- Good Water and electricity supply .
- All public utilities nearby.
- School nearby.



FOURTH YEAR B ARCH – ELECTIVE

SHAPE GRAMMAR DESIGN :

- MEASUREMENTS OF THE PRODUCT DESIGN :**

ELEVATION
200
700
210

PLAN
300

SIDE ELEVATION
400
700
210

FRONT ELEVATION
400
300

3 D VIEW
100
300
170

Final View of the table

View of the table from other side

SHAPE GRAMMAR	NAME : Hiral Girish Shahs ROLL NO : 13 SUBJECT : Electives – II FOURTH YEAR B.ARCH - D	STAMP AND SIGNATURE
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SHAPE GRAMMAR DESIGN :

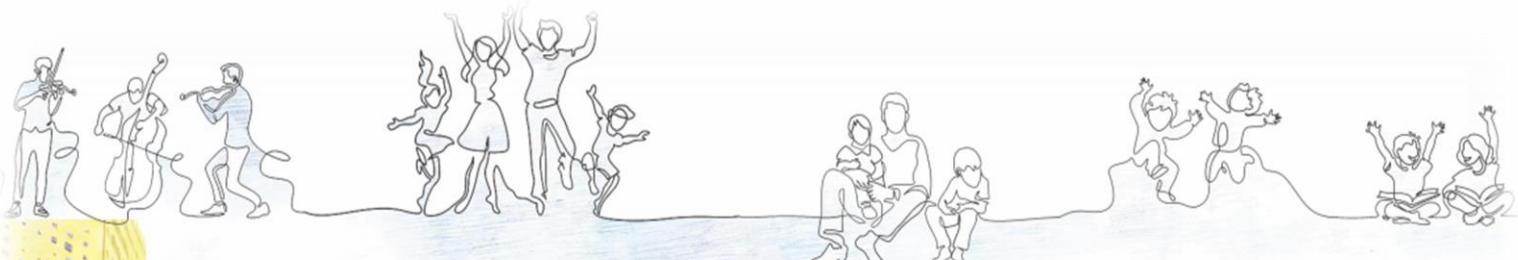
- OTHER APPLICATIONS USING THE SAME METHOD :**

Pen stand

Desk

SHAPE GRAMMAR	NAME : Hiral Girish Shahs ROLL NO : 13 SUBJECT : Electives – II FOURTH YEAR B.ARCH - D	STAMP AND SIGNATURE
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V YEAR B. ARCH- TERM-II- ARCHITECTURAL DESIGN PROJECT



CUBE CITY **RECREATIONAL CENTRE FOR YOUNG MINDS**

INTRODUCTION

The Youth Center is a social and recreational center intended primarily for use by children. The Center supports opportunities for youth to develop their physical, social, emotional, and cognitive abilities and to experience achievement, leadership, enjoyment, friendship, and recognition. The Youth Center offers organized instructional programs for physical activities such as dance, yoga, and martial arts and for academic and arts programs such as science, crafts, recycling and theatre. It also offers opportunities for unstructured activities such as game playing, socializing, club meetings, and outdoor play.

PURPOSE

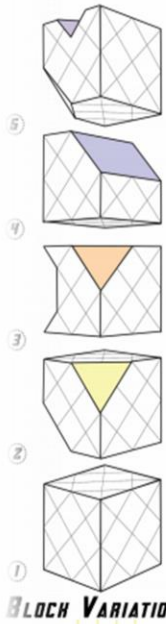
CUBE CITY- A RECREATIONAL CENTRE FOR YOUNG MINDS.

To provide an opportunity to the students to apply the knowledge gained in earlier years to full-fledged Architectural Design project of student's choice with a holistic approach including background research, program formulation, site selection investigations and design demonstration.

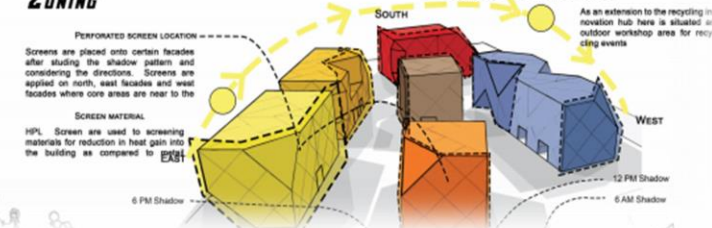
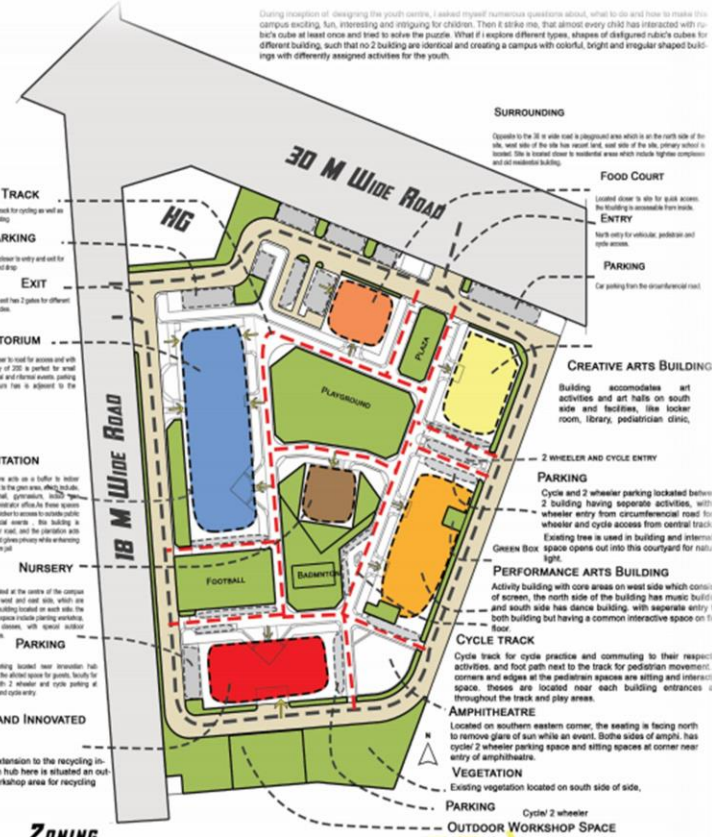
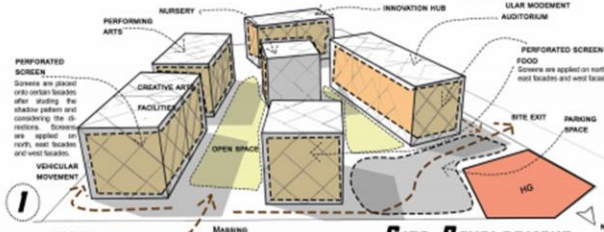
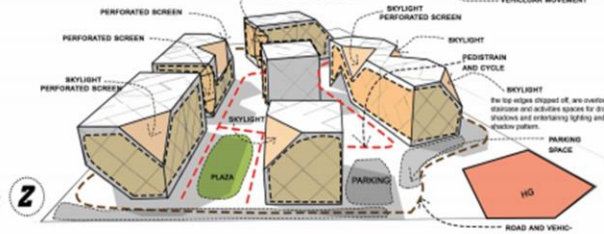
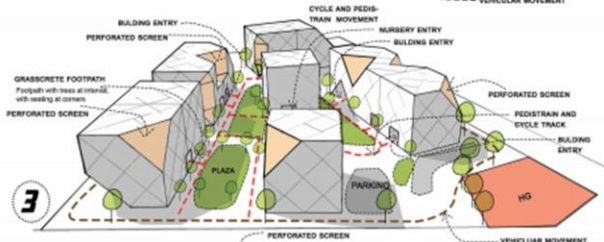
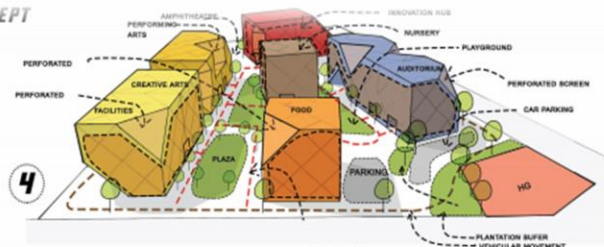
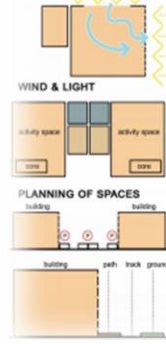


V YEAR B. ARCH- TERM-II- ARCHITECTURAL DESIGN PROJECT

ZONING AND CONCEPT



BLOCK VARIATIONS

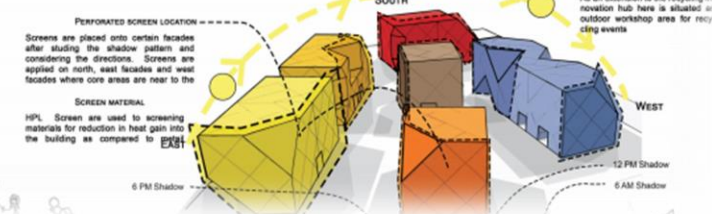


PURPOSE

A concept is an idea, that forms backbone and foundation of a design project and one that drives it forward. It becomes the force and identity behind a projects progress and is consistently consulted throughout every stage of its development.

During inception of designing the youth center, I asked myself numerous questions about, what to do and how to make this campus exciting, fun, interesting and intriguing for children. Then it strike me, that almost every child has interacted with ruck-back cube at least once and tried to solve the puzzle. What if explore different types, shapes of deagraded rubic's cubes for different building, such that no 2 building are identical and creating a campus with colorful, bright and irregular shaped buildings with differently assigned activities for the youth.

ZONING



V YEAR B. ARCH- TERM-II- ARCHITECTURAL DESIGN PROJECT



PURPOSE

A site plan is an architectural document that functions as a map of a building site. It provides all the details about how the structure will be oriented on the lot



V YEAR B. ARCH- TERM-II- ARCHITECTURAL DESIGN PROJECT

CREATIVE ARTS BUILDING

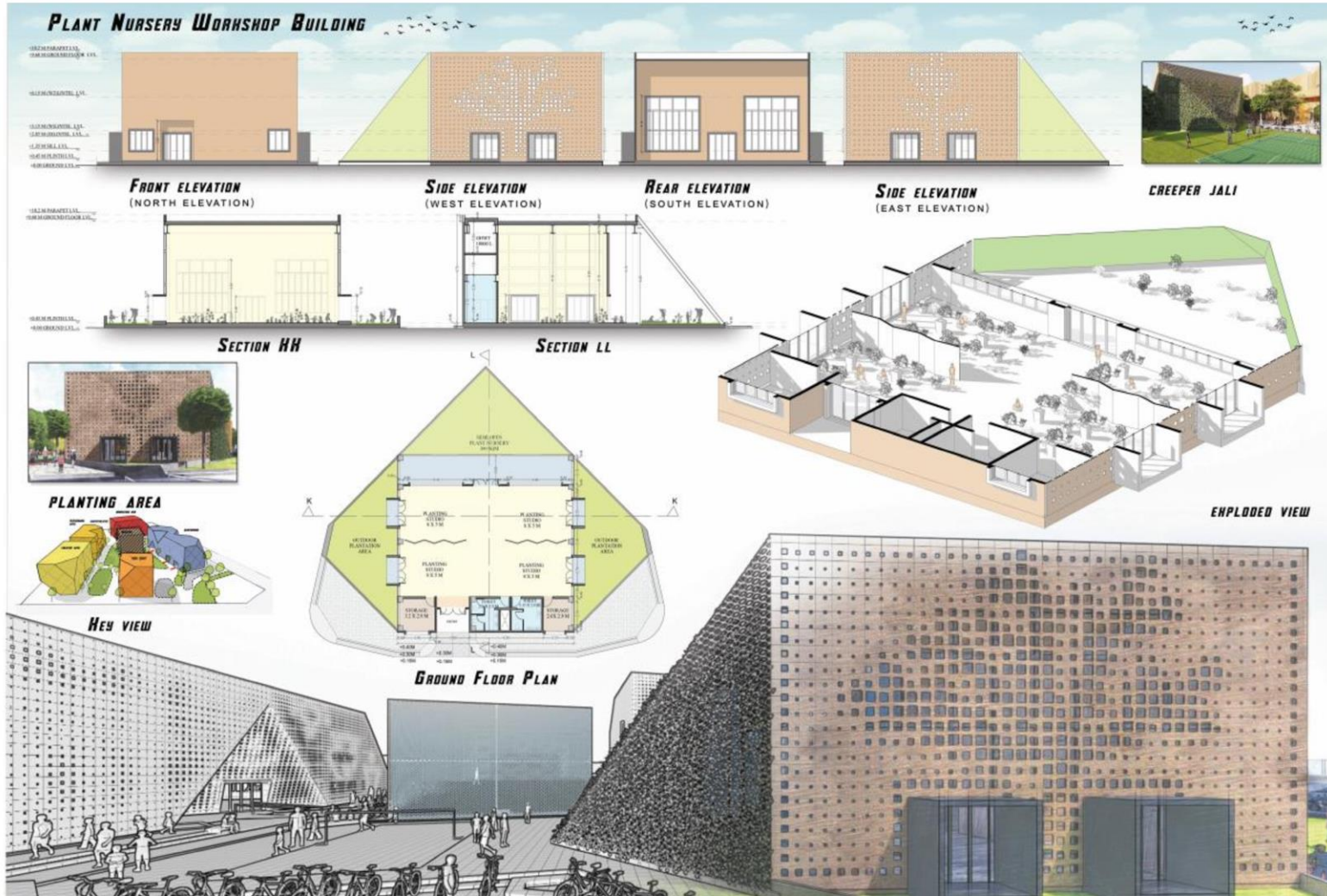


PURPOSE

The Adjacent drawing consists of FLOOR PLANS, ELEVATIONS, SECTIONS, VIEWS of CREATIVE ART BUILDING.



V YEAR B. ARCH- TERM-II- ARCHITECTURAL DESIGN PROJECT



PURPOSE

The Adjacent drawing consists of FLOOR PLANS, ELEVATIONS, SECTIONS, VIEWS of PLANT NURSERY & WORKSHOP BUILDING.

GLIMPSES OF OFFLINE EXHIBITION



PRESENTATION COMPILED BY,
AR. ANUJA INAMDAR
ASSOCIATE PROFESSOR,
SINHGAD COLLEGE OF ARCHITECTURE, VADGAON, PUNE-

411041

**THANK
YOU!**