



CRITERIA III

Key Indicator 3.2 Innovation Ecosystem

ANNEXURE – 3.2.1

Institution has created an ecosystem for innovations including Incubation centre and other initiatives for creation and transfer of knowledge

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Prof. A.V.Purohit
(Principal, IDEAS, Nagpur)

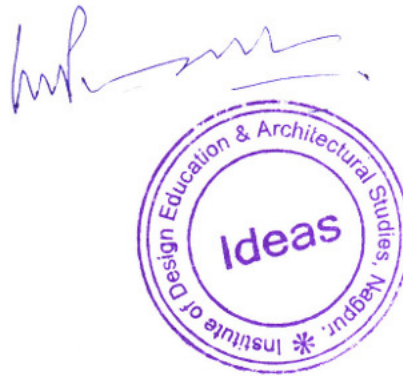
Principal
ideas
Institute of Design Education &
Architectural Studies, Nagpur

Institute of Design Education and Architectural Studies, Nagpur



Swargiya Jagannath Jattewar Shikshan Sanstha , Nagpur
Institute of design education & architectural studies , Nagpur

Code of conduct Incubation cell ideas



1. Preamble

- 1.1 The following rules shall regulate the Incubation cell activities for students of IDEAS.
- 1.2 The rules shall come in to force with effect from June 2019
- 1.3 The Research Committee (RC) is final authority relating to the research proposals, its approval and enforcement.
- 1.4 The Research and Development Committee may Add/Amend/ Alter or change the service conditions as and when it deems it necessary.

2. Definitions

- 2.1 Collage or Institute means IDEAS - Institute of Design Education and Architectural Studies.
- 2.2 IQAC means Internal Quality Assessment Committee of IDEAS
- 2.3 IQAC Head means a person authorized by the institute to discharge the duties and responsibilities of IQAC Head.
- 2.4 Research Development committee means the Governing Body of Incubation cell.
- 2.5 Research Development committee Chairman means a person authorized by IQAC to discharge the duties and responsibilities
- 2.6 A year means an academic year unless stated otherwise
- 2.7 A month means calendar month
- 2.8 Researcher means a student of IDEAS who is aspired to conduct a research project.

3. General conditions of Incubation Cell

- 3.1 Only IDEAS students are Eligible to give proposal to Incubation cell.
- 3.2 Research aspirant students shall submit the research proposal in the given format (annexure A) to Incubation cell endorsed through guide/mentor.
- 3.3 Research and Development committee shall be the authority competent to receive and scrutinize the research proposal submitted by students.
- 3.4 Research proposal shall be scrutinize within 15 day from the date of Proposal submission.
- 3.5 Students shall resubmit the proposal with revision as per scrutiny report.
- 3.6 Research and Development committee shall present the proposal to IQAC for budget allocation.
- 3.7 The allotted budget shall be disbursed to the student as recommended by the guide/mentor, as per the stages decided by committee.
- 3.8 The maximum span of the said project shall not exceed normally more than one academic semester.
- 3.9 Depending upon the intensity and area of research, the Research Development Committee may consider integrating it with core academics.

4. Conduct of Project

- 4.1 RDC along with mentor/guide and the research aspirant shall mutually decide on the Research stages reviews. If required the same would be clubbed with the academic evaluation.
- 4.2 Disbursement of funds shall be approved by RDC and IQAC after successful completion of stages mentioned in the schedule.
- 4.3 RDC and Incubation cell shall be responsible for providing all resources equipments and industry interaction as per the requirements of the project once approved.

4.4 Submission of the Detail Project Report shall be as per Annexure – B.

4.5 Plagiarism report shall be attached to Detail Project Report while submission.

5. Termination of Project

5.1 if stages are not completed within stipulated time then the project shall be consider as terminated and allocated funds shall be returned to the institute.



List of Entrepreneurs

sn.no	Student Name	Year of passing	Firm Name	Link for business page
1	Anuja Dhawle	2014	Anu.kruti	https://instagram.com/anu.kruti?igshid=1frvs3lg1tea2
2	Aditya Pande	2014	Vista Design Studio	https://instagram.com/vistadesignstudio?igshid=tu0hbgb8my76
3	Kunal relwaniwani	2014	Kunal relwaniwani architects	
4	Gaurav Dhadiwal	2014	Gaurav Dhadiwal and Architects	
5	Ar. Srushti Tiwari	2015	Chaukhat design	https://instagram.com/chaukhatdesigns?igshid=azbahnaj4cdj
6	Khyati Vasani	2015	Khyati Vasani Architects	https://instagram.com/khyativasani?igshid=70myj0qso3qa
7	Sandeep Pathe	2015	Studio Sakha	https://instagram.com/studiosakha?igshid=1dsaexk7le6s0
8	Aniket Tabhane	2015	Att Architects	https://instagram.com/aat_architects?igshid=j1zcg0pb1qcw
9	Pranay Parate	2015	Vista Design Studio	https://instagram.com/vistadesignstudio?igshid=tu0hbgb8my76
10	Suman Sharma	2015	Aikya Design Studio	https://instagram.com/aikyadesignstudio?igshid=1phmtidhn4arh
11	Aditi Agrawal	2015	Studio Grove	https://instagram.com/studiogrove?igshid=bguia2jmywv8
12	Madhura Joshi	2015	MDA design Studio	https://instagram.com/mdadesignstudio?igshid=vje659u8hp9m
13	Disha Chhajed	2015	Fancys Shades	https://instagram.com/fancysshades0?igshid=25334sb297ap
14	Aditi Pradhan	2015	Primeatelierind	https://instagram.com/primeatelierind?igshid=182urejaz0pem
15	Nikhil Jolly	2015	Nikhil Jolly Architects	
16	Sameer Kachore	2015	Bold Design Studio	
17	Saket Dhanorkar	2015	Bold Design Studio	
18	Nikhil Hindariya	2015	Nikhil Hindariya Architects	



19	Samriddhi Khedulkar	2016	Siddhis Hous Of cake	https://instagram.com/siddhis_house_of_cakes?igshid=nj45w7b8e8lv
20	Ravina Bhakre	2016	Kalaa Bai	https://instagram.com/kalaa_bai?igshid=1urg0kfgvfia5
21	Nikita Chachada	2016	In Out 28	https://instagram.com/in_out_28?igshid=1w2pw6biqijdi
22	Amol Wanjari	2016	Orange Odyssey India	https://instagram.com/orange_odysseyindia?igshid=bmkg70tcrkn
23	Nisha Bothra	2017	Ocher	https://instagram.com/ocher36?igshid=f0jq9qimrudk
24	Ravindra Gughane	2017	db Designs	https://instagram.com/db_designs?igshid=27owc0zthso
25	Devesh Chindhe	2017	Chindhe Associates	https://instagram.com/chindheassociates?igshid=stoje0wyxbao
26	Sayali Sawarkar	2017	Design hub Nagpur	https://instagram.com/designhubnagpur?igshid=1g6x2t68x7imy
27	Ameya Barbadikar	2017	Fore Studio Architects	https://instagram.com/fore_studio_architects?igshid=1qehatb5qukd1
28	Rahul Pandharipande	2017	Fore Studio Architects	https://instagram.com/fore_studio_architects?igshid=1qehatb5qukd1
29	Pranav Kalyani	2017	Fore Studio Architects	https://instagram.com/fore_studio_architects?igshid=1qehatb5qukd1
30	Rohan Takalkar	2017	Fore Studio Architects	https://instagram.com/fore_studio_architects?igshid=1qehatb5qukd1
31	Sayal Sethia	2017	Arc Design	
32	Rounak Agrawal	2017	Rounak Agrawal and Architects	
33	Pratik Sarve	2018	tiny pots and plants	https://instagram.com/tinypotnplants?igshid=1btjxdayjq45
34	Gandhar Khandekar	2018	Vista Design Studio	https://instagram.com/vistadesignstudio?igshid=tu0hbgb8my76
35	Dhrupad Ashahar	2018	Drupad Ashar designs	https://instagram.com/drupadashardesigns?igshid=1x0lggubs7ojs
36	Riya Mohata	2019	Pen and Chai	https://instagram.com/penandchai?igshid=1kxp9qkonw04x



37	Ajinkya Gandhe	2019	Pen and Chai	https://instagram.com/penandchai?igshid=1kxp9qkonw04x
38	shivani Khandeshwar	2019	tiny pots and plants	<a href="https://instagram.com/tinypot
snplants?igshid=1btjxdayjq45">https://instagram.com/tinypot snplants?igshid=1btjxdayjq45

Principal
Ideas
Institute of Design Education &
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1. Vertical Design Studio - 2018-19 - Policy Document

Coordinated by : Prof. Milind Gujarkar

Year/Semester : All Semesters

Date : 8th Dec to 25th Dec

Duration : Entire Day

Number of Students : 484

Number of Teachers : 43

Event venue : Architectural Design studios , On Site , College Campus

Objectives : Enhance ability of the student to innovate and create to strengthen Architectural Knowledge and Understanding.

Description :

The institute believes in imparting education through "Learning Through Experimentation". The Institute organize **Ideas Design Opportunity (Ido)** which increase participation of students and cross learning's by conducting a Vertical Design Studio. **This Vertical design studio provides a platform for students to interact, learn , Understanding team building , leadership qualities and learn various aspects required to provide design solutions .**

Photograph: Figure 1 : Participants of Vertical Design studio with Mr. Nellabh Banerjee Cartoonist with Tol




Principal
Ideas
 Institute of Design Education &
 Architectural Studies, Nagpur

2018-19

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Principal
Prakash

Institute of Design Education & Architectural Studies
Maharaja Pratap Singh
Muzium
Architectural Design Opportunity 2018-19

VERTICAL
DESIGN
STUDIO

POLICY DOCUMENT


Ideas Design
Opportunity
2018-19



Convener: Prof. Milind Gujarikar
Principal: Prof. Abhay Purohit
Institute of Design Education and Architectural Studies, Nagpur

Swarajya Jagannath Jadhav, Shri Kishan Samarth's



Overview

Ideo (Ideas Design Opportunity) is an initiative where interaction among students of all years is envisaged for a coordinated teamwork to bring out the creative best from each student. It is a platform for learning between peers for a more enriching experience, and generating team spirit.

Objective:

An event where each one shall participate on the same platform, may have equal **opportunity** to express, participate and execute.

Studio structure:

- Competition shall be carried out here for the four groups of FIFSA.
- Each group of FIFSA shall further be subdivided into four groups, to participate in the four design themes.
- A group of faculty will act as consultants for each design theme.
- Student shall work in institution on field in pre designated studio areas.
- The students may call for external expert if required in consultation with the internal faculty.
- Final work to be submitted on 15th December 2018 between 3:00-4:00pm.
- Jury scheduled on Tuesday, 19th December 2018 at 10:30am in the Auditorium, OAD.

Themes for the Competition:

1. **Cultural** - Enrich the community
2. **Social** - The Urban Experiences - People, Place and Space
3. **Technical** - Ride - Style
4. **Music** - Understanding the Link Between Music & Landscape

Schedule:

- 8/12/2018 (Sat)
 - Introduction to the concept, idea, policy of various design themes of Ideo, and detail design brief.
 - Each group to give list of trophy coordinators and participants to respective design theme.
- 10/12/2018 (Sun)
 - Studio assignments and materials distribution (10:30am-1:30pm)
 - Competition work (1:30am-5:00pm)
- 11/12/2018 (Mon)
 - Competition work (9:30am-3:30pm)
 - Query session with Faculty coordinator (3:30pm)/A.Z Room.
- 12/12/2018 (Tue)
 - Competition work (9:30am-5:30pm)
- 13/12/2018 (Wed)
 - Competition work (9:30am-5:30pm)
- 14/12/2018 (Thu)
 - Competition work (9:30am-5:30pm)
- 15/12/2018 (Fri)
 - Competition work (9:30am-4:00pm)
 - Final Submission (4:00 pm)
- 19/12/2018 (Tue)
 - **Final Jury** (10:00 am Onwards)

Evaluation Process:

1. All trophies shall be evaluated by two external jurors.
2. Each design theme shall be evaluated for 25 points.
3. The group securing highest marks within the design theme shall be declared winner of that theme.
4. Group securing highest total marks as addition of all design theme shall be overall winner.
5. 40% marks weightage shall be considered in Fiesta.

Note: Since this is Co-curricular Activity, appropriate academic weightage would be given for each student.

Competition Briefs

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Velupillai Prabhakaran
Institute of Design Education &
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Enliven the vanishing glory

..... a folk performance

Design theme 1

The folk theatre having roots in native cultures embedded in local identity and social values. Besides providing mass entertainment, it has helped Indian society as indigenous tools of interpersonal, inter-group and inter-village communication for ages. It has been used extensively in and to propagate critical social, political and cultural values in the form of theatrical messages to create awareness among the people. As a traditional form it breaks all kinds of formal barriers of human communication and appeals directly to the people. Each folk theatre form has a particular community, language area or locale of life. When we delve into the history of arts of India's folk theatre, origin is shown that this theatrical tradition is inextricable from our human evolution. Some of the most popular performing art forms of Maharashtra are Pawanji, Lavni, Khati gammat, Tamasha etc. It involves the traditional use of music, dance, drama and religious rituals to express human emotions and feelings. While most of these the great styles have their own unique form dependent on their local variations, they differ immensely in the contextual-reference.

Things to learn from competition

- Exploring the diminishing traditional performing art form – Folk theater, music, instruments, acting style, costume and staging story telling.
- Role of Folk Theatre in Indian society.
- Creating expressions of own collective analysis for their immediate context.
- Revised of folk performance in today's context.

Schedule of competition

6.12.2018 (Thursday)	Final briefing to all groups at 2pm. Theme distribution.
8.12.2018 (Saturday)	Introduction by experts teams (Mumbai group)
9.12.2018 (Sunday)	Literature study and research on folk arts by students.
10.12.2018 (Monday)	Interaction with expert (Charudatt Sharma, Mumbai). Venue: A.V. room 2
11.12.2018 (Tuesday) 9:30-11:00 AM 11:30-2:00 PM	Workshop defining the theme of performance. Interaction with folk artist group. Focus on individual groups. (Venues for introduction: Group A - AV room 3, Group B - AV room 4, Group C - AV room 4, Group D- AV room 5)
2:30 onwards	Live performance by artists. (Venue - AV room 3)
12.12.2018 to 14.12.2018 (Wednesday - Friday)	Work with expert team. Time for practice, identification and preparation of costumes, instruments, props and other stagecraft.
	Work venue - Group A - Studio near Auditorium, Group 2- Studio behind library, Group 3 - Studio near staircase, Group 4 - Studio near lab)
15.12.2018 (Saturday)	Submission of Theme, Script, Artists names at 3:00pm
19.12.2018	Final performance in FIESTA.

Assessment for the winning entry will be done by jury members after presentation of all groups.
 Note: Students can consult faculties for guidance whenever and wherever required

Mode of presentation

Stage performance - Time: 15 min.

Performance time distribution

- 3 min. oration about theme
- 15 min. performance
- 15 min Jury questions
- 8 min change over

Evaluation Criteria:

- Theme
- Theme representation through Script
- Stagecraft
- Style of costumes, make up, instruments, as per type of folk performance.
- Performance

Faculty team:

Prof. Ajay Thormare
 Prof. Sonali Jattewar
 Prof. Vaidehi Pathak
 Prof. Sandeep Pathe
 Prof. Aditi Lule

Prof. Komal Thakur
 Prof. Nandkishor Mankar
 Prof. Neha Jaipuria Shelke
 Prof. Amruta Vaccher

Jurors:

Mr. Saijay Bhakare, Nagapur
 Mr. Charudatt Bhagwat, Mumbai

Jury Venue: O.A.T.

Mediums of folk performances: • Daika • Dandhar
 • Khadi gammal • Gondhal

The Urban Experiences... People, Place and Space

Collective Story Telling through Illustrations
 - Experiences in Life of Nagpur

Design theme 2

A City is More Than a Place in Space, it is Drama in Time

-Patrick Geddes

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

- Jane Jacobs, The Death and Life of Great American Cities

"The essence of urban life lies in exuberant diversity, in the making available to anyone, at any time, a vast range of choices of things to do."

Jane Jacobs

"The city is, rather, a state of mind, a body of customs and traditions, and of the organized attitudes and sentiments that inhere in these customs and are transmitted with this tradition. The city is not, in other words, merely a physical mechanism and an artificial construction. It is involved in the vital processes of the people who compose it; it is a product of nature and particularly of human nature".

-Robert Park

City Gets its identity through Urban Space. Culture of the city is created in the urban spaces. The two main elements of experience in a city are the everyday life and the events. Urbanity is layered with cultural and social histories, and the demands of day-to-day living

- Quality.
 - 1.Human.Aspects
 - 2.Experience - City as Urban Experience
- Human Life.
 - 1.Everyday life - Human Aspects of a City
 - 2.Events constitute the experiences

- **Urban Space** – 1. Defined for both even day life and Events
- **Indian Context** – 1. Everyday Plans as a Key Role

Architecture – URBAN DESIGN – Engineering needs to probably look at Qualitative aspect of City it has received justly from the Urban Question of Man and Urban – The city has become more complex and dynamic **URBAN ANALYSIS** attempts to focus more on the interrelation of human with space.

The Trophy revolves around the notion of our's – It is experience which the city offers. It looks at Man's "Collection" of images and experiences that define the city as a quirky, made and inevitable city of ours.

One has to shoot Photo, draw or sketch or just tell a story on anything you find in Nagpur as a – It is an experience. There is a wealth of things to look at, cows sunbathing, measuring rings, rickshaws, hand-sadhus or cellphones, spitting and spitting in public spaces, lot of colors in a festivals Jwala, the list is endless. Anything that is on basic cell phone camera will do, you lose, it captures a quirky, quirky, non-mathematicality.

One can take inspirations from the loads of cutting-edge material already put up there – great sets from past and present, hilarious photographs and cartoons from various news archives and more. It can be in form of photos, cartoons, sketches, anecdotes (Story) etc.

One can also examine the existing photos and video to retrieve any cool stuff that you may already have lying with you, take a stroll to a city public spaces, for inspiration when you were stuck in maddening traffic jam. There is no degree of "bad" story, interesting or plain absurd things you will come across in our daily life. Themes which one can explore in the exhibition.

1. **Chatta** – Nagpur – The Intimate – Don't Copy – 2012

tolerance for everything attitude. Dumping garbage on roads, playing cards at work, copying on duty..... the list is endless.

2. **Jugaad** – Nagpur – Innovative Fixes – outperforming street mechanics and business ideas, bending / bypassing of rules – Hairy Engine autos, washing machines to make less things falling in place at the last minute in a public function.....

3. **Kulimaal** – Nagpur – Bribery – Setting – Dandeshand (excess cutting corners, Corrupt), Hinky Panky, Phoney (High Cost goods) and fake brands.

4. **Bizare** – Nagpur – strange customs, rituals and superstitions, study this, spell, sig, words, tools, drinking, Vaj, and drinks – Sadha (country, on line), Sig, words, the Child Beer, the Vaj, words in back garden of houses.

5. **Public Space** – Compete alternative, the ground system in the city, the ground uses stopping, the road side and public parking.

6. **Overloaded** – Nagpur – Typical scenes – Overload of cars, lot of kids, family of seven on a scooter, hordes of people on top of a truck, colikes, overloaded houses, autos, cycles, rickshaws and tracks.

7. **Incredible** – Nagpur – the Beauty Heritage and legacy of water that is Reflected in the city, Monuments, Festivals, fairs, colonial dresses, wildlife, nature, mountains and beaches, water bod, lakes, fountains.

8. **Asli** – Nagpur – The Reality that is Nagpur, that is not shared, street children, Showgirls, a Broken Water Pipe, the beggars on street, Slums, Tardi Pahan and paths etc.

Things to learn from competition

- Experience the Multiplicity of Urban Space within the city
- Understanding – Illustrations and Abstractions – as a medium of documentation and communication
- Illustrations as tools to reflect Human Experiences

- Learning the process of Illustrations and Model Making.

Process

One can think of an idea of what to shoot, draw, or write. One can come up with one's own idea (i.e. Your own "Take" on what makes NAGPUR the unique place that it is) or one can think and work on various themes mentioned below reflected in various parts of the city offering various interesting urban experiences.

- Experiencing the City through Various Themes
 - Identifying the Theme
 - Drawings, Sketching, taking pictures of various experiences
 - Making a 1 A1 Size Illustration of Urban Experience based on respective themes
 - Making Model with MDF and Soft Boards with Play Of Volumes and Depths.
- Expert Guidance
- Mr. Neelabh Banerjee, Illustrator/Cartoonist
 - Prof. Veepa Jariwala, Urban Designer
 - Prof. Harshwardhan Nagpure, Urban Designer

Schedule of competition:

- 08.12.18 (10:30am) Introduction to the competition
Talk on urban Experiences and How to record the Informations and Similer examples.
- 09.12.18 (10:00am) Inputs by Mr Neelabh Banerjee on How to Finalise theme . How to develop Layer drawings and Fundamentals of illustrations.
- 10.12.18 (10:30 am) Site visits to identified sites / locations and site visit by the team.
- 10.12.18 (10:30 am) Inputs by Mr Neelabh Banerjee on script Writing , site observations and how to prepare illustrations on recorded Urban experiences.

- 11.12.18 (10:30 am) Field Visit by students
Work on the Illustrations and Finalisation in College
- 12.12.18 (9:30 am) Field Visit
(10:30 am) Completion of Illustration with Finishing
- 13.12.18 (9:30 am) Work on Model with MDF , Acrellic Sheet with Layers and Finishing.
- 14.12.18 (9:00 am) Work on Model with MDF , Acrellic Sheet with Layers and Finishing
- 15.12.18 (9:00 am) Finishing and finalisation of Submission by 3:00 pm
- 19.12.18 (10:00 am) Final Jury

Mode of presentation:

1. 1 A1 Size Poster " A Day in a Life of Nagpur " (Based on Theme)
With Small Paragraph on Preface explaining the Illustration .
2. 12ft x 3ft Model of the Collage on Pop / Soft Board Base .

Evaluation criteria:

1. Concept/ Premise and Building the story structure around the theme / Experience
2. Usage of Sketches , Abstarctons
3. Whether the Collage is able to give a wholesome experience of the Theme / Urban Space.
4. Finishing of Model and Collage.

Faculty Team:

- Prof. Abhay Purohit Prof. Uday Gadkari
Prof. Rahul Deshpande Prof. Veepa Jariwala
Prof. Trilok Kubde Prof. Harshwardhan Nagpure
Ar. Nikhil Authankar Prof. Samad Baig
Prof. Awani Gaibhiye



Ref:

- 1. The Urban Experience by David Harvey
- 2. The Life and Death of Great American Cities by Jane Jacobs
- 3. Town Square, Sensibility, Garden Culture

Ride in Style

David Grubbs

Riding is a combination of exhilaration, fear, relaxation, and pleasure that engages you forever. It's physical & emotional pleasure, with a layer of nicotine & adrenaline.

- Four wheels make a body
 - Two wheels make a soul
- Anonymous

When you ride, you experience a way that you don't when you train within a vehicle with an enclosed enclosure. Your senses are already accustomed to another sensory element of nature. The temperature, breeze, aroma, sun's heat, and sound pollution, everyone is having the total immersion of mind, body, and situational awareness. Riding commands a soul can have a meditative and somewhat spiritual effect."

But when you ride, you're not just putting yourself at the mercy of the rest of the world. And this can be minimized to great extent by wearing protective **Riding Headgear**.

In developing country like India, more two wheelers are one of the major mode of commuting, even after controls on by law, majority people are still wearing protective headgears. The law of the land as an opportunity to study the related issues and an attempt to solve and minimize the identified problems

Headgear – noun

- Hats, helmets, and other items worn on the head.
- "protective headgear"

Design Requirements:

- It should be **strong** enough to withstand and absorb shocks and vibrations, and also **light** as per **Indian standards**.
- It should be **comfortable** ergonomically for the targeted user group for a considerable amount of time.
- It shall have innovative features as **value addition** as compared to the conventional riding headgears.
- It should be **aesthetically** pleasing as a finished product.
- It shall be **compact** enough to be accommodated in a two wheeler boot or locked elsewhere.
- Use of readymade parts like inner absorbing paddings, liners, visors, chin straps as per the design proposal / concept is allowed.
- The final finished prototype has to be finished within the provided quantity of materials and time.

Things to learn from the job:

- How to scale and design as per Ergonomics of user.
- Study of a particular user / user group and market for which the product is designed.
- Study of materials, its handling and various industrial processes related to it.
- Journey of a product from concept to finished full scale prototype to mass production.
- Skills like concept generation, scheduling and distribution of tasks within the team, model making, etc.

Materials:

Sr.No	Item	Quantity / Units
1.	FRP Resin	1 Ltr. - 3 nos
2.	Wax	1 box (as required)
3.	Brushes	2" - 1" - 2 nos
4.	M450 FRP mat	2 M long
5.	POP	1 bag (20 kg)
6.	Shadu Clay	1 bag (30 kg)
7.	Scissors	1 no. (large)
8.	Gloves	2 pairs (as required)
9.	Clay Modelling Tools	As required
10.	Cutter Blade	1 no.
11.	Sand Papers	3 nos. (hard / fine / very fine)
12.	Paint	500 ml
13.	Spray Gun	1 no.
14.	Fevicol SR	250 ml

1 Person for making Mold in clay and POP shall be provided if required.
Other materials as per design requirements shall be procured from market.

Schedule of competition:

6/12/2018 to 8/12/2018

Introduction to the design brief & Preliminary Process.

9/12/2018

Study of headgears, its assembly / construction techniques, market survey, etc.

10/12/2018

**Stage: Headgears-Basic intro presentation
Conceptual proposal – Sheet 1 – size A2**

All the groups are required to prepare their conceptual proposals well before using the material for Evaluation. Use any computer software that could assist you in the design, be as innovative as possible in terms of representation, use of photographs, collage, and various media of expression can be explored.

Acquiring materials & Proceeding to Model Making.

Date: 11/12/2018

Stage 2: Production drawing - Sheet 2

Two Mock up models

Carry on the case taken regarding the scene of the drama, try to discuss their intention to make sure the idea and design is well presented and compare it with other models such as 3d models, graphics, axonometric drawing and a complete physical model developed in 3.

Date: 12/12/2018

Review from Industry experts on concept sheets and two mock up models. Get the concepts and models on drawing for final model.

Date: 13/12, 2018 to 15/12/2018

Stage 3: Production of finalized design concept – Sheet 3

Production of finished full scale model

A systematic photographic documentation has to be done while constructing the final production to explain the process of assembly.

Date: 16, 12/ 2018 - Final Submission of All Models and Sheets.

Mode of presentation:

1. Drawing sheet – A4, A2 size,

2. Mock up models & final headgear – 1:1 scale of final stage.

Evaluation Criteria:

Stage 1:

- Originality of ideas and representation

Stage 2:

- Level of details in 2D and representation.
- Finishing of scaled model.

Stage 3:

- Comfort, Fit and Ergonomics as per targeted user - user group.
- Protection strength and Durability.
- Value added in the overall design.
- Quality of materials Finishing, Finishing, Finishing.
- Creative and innovative concept of material.
- Process of manufacturing.
- Demonstration of explanation.

Faculty team:

Prof. Milind G. Joshi	Prof. D. Deshpande
Prof. Chetan Bokde	Prof. Rajesh Naikant
Prof. Kunal Warade	Prof. Anil Shesh Pratewar
Prof. Amit Shekar	Dr. Meera Misal
Dr. Gautam Vagnanekar	Prof. Manoj Banarase

Jurors:

Mr. Sharad Dahake, Mr. Sushobh More

Work: Jury Venue:
IDEAS entrance (1st floor)

"You don't stop learning when you get old; you just get old when you stop learning."

Understanding Connect Between Music & Landscape

Design theme 4

Landscape varies from place to place, it shaped by its natural features, which has its own language of expression, boundaries, geometry and patterns derived from its natural determinants. These are very much associated and became inherent part in connecting society with its city's values, memories and history. Which gives direction to them for evolution of art, architecture, music and sculpture.

Similarly art is the medium of expression which expresses society, its past memories and way of life. Hence juxtaposition of music and landscape can be the way to direct and express the medium of art and Architecture.

Hence study will be based on the way to look at music as an instrumental tool to decode, generate an abstract from it which in turn forms the basis of landscape design.

Keywords: Music, Decoding, Abstract, Language of Expression, Landscape Design

Study will be revolved around following stages,

- Understanding Music and Landscape as a tool of expression, Establishing the relation between music and landscape.
- Interpretation of music to generate abstract resulting into open space design.

Stage I: Understanding Music

"Music is the way to express our Feelings". It has its own language, elements, forms and ways of expression.

This stage will enable students to understand methods attempted to decode music through various art forms, to select one in a group a clip of 5 minutes duration with justification.

Stage II: Decoding Landscape

Students are expected to interpret patterns and to draw following the basic principles of composition using lines, planes, basic forms and colour to generate an abstract in the form of 2d or 3d art which must be germinated from selected music clip.

Stage III: Abstract art as basis of landscape design.

Interpretation of abstract on an actual site to derive a landscape proposal which is resultant of the processes followed from Stage I to 3.

Things to learn from competition

- To understand, How Inspiration and Interpretation of music can lead a way to yield design for open space. This study will enable student to identify symbolism.
- To understand and draw abstract of art form, interpret and express by virtue of open space design.

Schedule of competition

- 8/12/2018
- Introduction to Music as an instrumental tool to inspire for landscape design.
 - Introduction to Design brief, Students Group formations and tasks to be done prior to VDS 2018.
- 10/12/2018
- A presentation on "Indian Examples Of Decoded Music In Art Forms" by Ar. Ravi Nafde & Mrs. Tanuja R. Nafde


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- Decoding Music: Identify the related Music according to theme and Decode the music in the form of drawing/abstract.
- Architecture - Study, Translation and Association of Music with "Spatial Design" by Anil Dashrath Prakash
- Students work on the assignment and add a video explaining the selected music which will be the more than 3 minutes and arrive at the form abstract using basic principles of composition.

13/12/2016

- Abstract sketching map.
- Lecture on "Music as an Inspiration for Architecture" by Mr. Anil Dashrath Prakash
- Students work on the assignment (know the map listing the selected music and add a new color as per colors to the existing line form of that music. Basic principles of composition).
- Students work on "Music and Painting" by Anil Dashrath Prakash
- Students work on the assignment (know the map listing the selected music and add a new color as per colors to the existing line and basic form abstract using basic principles of composition)
- Presentation of above mentioned work by the students in required formats and medium, about 70%

13/12/2016

- Documentary of works of Selected Artists in auditorium understanding their individual approach to derive abstract art forms.
- Students work for the assignment (Group exercise) reviewing the abstract generated by the students a day before based on hints/gate level through above

documentaries, plus amending comments received at Review etc)

13/12/2016

- Identifying Activity, Size and Setting.
- Interpretation of Music and demonstrating a landscape proposal on actual site, it should be the reflection of process and interpret in the form of sketch. It should include
 - Identification of activity.
 - Identification of site (not more than 3.0 acre) and its use/label.
 - Students work on the assignment
 - Professors related abstract art generated from music. Students presentation and discussions..FF&S, A, etc
 - Students work on the assignment
 - Re interpret, and add meaningful, comparative, based on activity and above procedure for a landscape proposal.
 - Students work on the assignment
 - Design proposal must demonstrate the link and connect it music to abstract form initial or fill end. etc. REVIEW etc

13/12/2016

- Final submission in the form of A2 drawing, landscape proposal/palette, making A2 Drawing, 10 Views, Mood boards comprising all initial work including sketches, contracts sheets and other creations highlighting the processes involved in achieving objectives
- Assessment for the winning entry will be done by jury members after presentation of all groups FINAL JURY
- Note: Students can consult facilities for guidance whenever and wherever required

Evaluation Criteria:

1. Process and Methods involved in getting final outcome
2. Connection between the stages (stage I to Stage III)
3. Method of Connect between Music and Landscape

Faculty team :

Prof. Ketan Kimmalkar	Prof. Ankita Giripunjje
Prof. Milind Kambale	Prof. Sumeet Patange
Prof. Harshal Ganorkar	Prof. Kiran D. Purohit
Prof. Sandeep Pathe	Prof. Ravina Bhakre
Prof. Shekhar Tandekar	Prof. Rahul Deshmuk.

Jurors:

Ar. Ravi Nafde , Prof. Milind K. Gujarkar.

Experts

Ar. Dushyant Prakash, Mr. Stefan Mathew
Mr. Dinesh Mirzapure, Mr. Nana Misal,
Mr. Milind Limbekar

Work Venue: Studio 1, A.V. room 1

Jury Venue: IDEAS Auditorium..



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IDEAS Design Opportunity 2018-19



VERTICAL DESIGN STUDIO 2018

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GRAND OPEN JURY

Ideas Design Opportunity

• JURY SCHEDULE •

THEMES:	Time Slot	Competition	Venue
Cultural	17.00-19.00	KAT	OAT
Social	10.30-12.30	HPN	Audi
Technical	13.00-15.00	CTB	Audi
Music	15.00-17.00	ACG	Audi

• JURER •

Cultural



Mr. Chandrabart Baghel
Mr. Chandrabart Baghel is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.

Social



Prof. Anand Wadhavkar
Prof. Anand Wadhavkar is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.

Technical



Mr. Ghanshyam Bhambhani
Mr. Ghanshyam Bhambhani is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.

Music



Mr. Ramesh Bhatnagar
Mr. Ramesh Bhatnagar is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.



Mr. Sanjay Bhambhani
Mr. Sanjay Bhambhani is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.



Mr. Anand Patil
Mr. Anand Patil is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.



Mr. Sachin Mahapatra
Mr. Sachin Mahapatra is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.



Mr. Kiran Limbkar
Mr. Kiran Limbkar is a highly qualified and experienced professional in the field of Architecture and Design. He has worked for several years in the field of Architecture and Design, and has a wealth of experience in the field of Architecture and Design.



Convener:
Prof. Anand Coljekar

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Ideas Design Opportunity

Studio Structure:

- Students shall be divided into four groups and further required to part in four areas of design with one design field.
- All faculties to be divided in four groups as per design and shall act as supervisor or consultant.
- Students shall work in institution in pre allotted studios.
- There could be external mentor if required in consultation with the internal faculty.

THEMES

1

Under the Shade

2

Sense of Place

3

Urban Reflections

4

Companion of Joy

Day -2 = 09/12/2017
Introduction to the concept, Idea & design brief
9.30 am OAT

Day 1 = 11/12/2017
Material handover & Studio work
9.30 am Studio

Day 2 = 12/12/2017
Query sessions with faculty co-ordinators
9.30 am Studio

Day 3 = 13/12/2017
Studio work
9.30 am Studio

Day 4 = 14/12/2017
Studio work
9.30 am Studio

Day 5 = 15/12/2017
Final Submission
9.30 am Studio

Day 6 = 16/12/2017
Final Submission
9.30 am Studio

19/12/2017 • Final Jury • 10am : Auditorium



VERTICAL DESIGN STUDIO

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Institute of Design Education & Architectural Studies, Nagpur

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VERTICAL DESIGN STUDIO

Ideas Design Opportunity

Studio Structures :

Students shall be divided into four groups and further required to split in four teams of strength with one design lead.
All faculties to be divided in four groups. Design lead and staff act as supervisor in each group.
Students shall work in each design group in their studios. There should be external review if required in consultation with faculty members.

JURY SCHEDULE

1 Sense of Place

2

3

4 Urban Reflections

Under the Shade

JURER

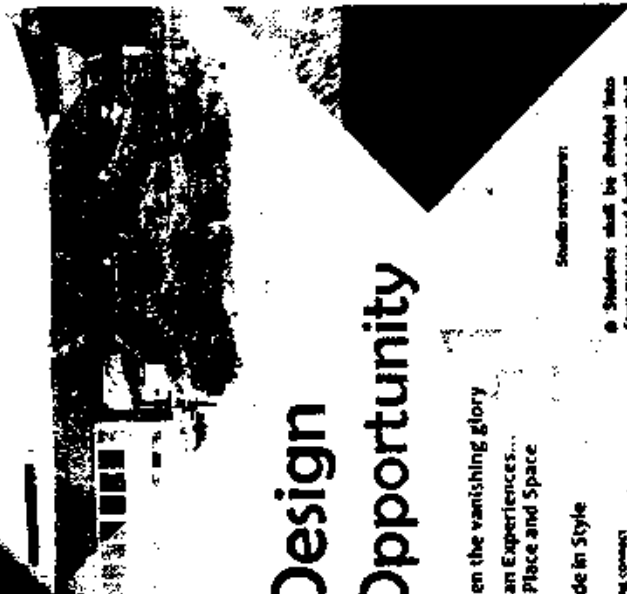


Abhishek Sharma, Manoj Patil, Nishant Bhatnagar, Sarath Rajguru, Ashish Bhargava, Anand Bhargava

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VERTICAL DESIGN STUDIO 2018



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THEMES :

- Cultural | Enliven the vanishing glory
- Social | The Urban Experiences...
- Technical | Ride in Style
- Music | Understanding connect between Music & Landscape design

Studio structure:

- Students shall be divided into four groups and further they shall be subdivided in four groups.
- All faculties to be divided in four groups and shall act as supervisor and coordinator if required in consultation with faculty members.
- Students shall work in consultation in pre designed studio.
- There should be external review if required in consultation with the external faculty.
- The Jury to be appointed as external recommended by Internal faculty.

Schedule :
8 Dec. 2018 to 15 Dec. 2018
Final Jury :
18th Dec. 2018



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VERTICAL DESIGN STUDIO 2018

GRAND OPEN JURY

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Schedule :
11 Dec. 2018 to
15 Dec. 2018
Final Jury :
18th Dec. 2018

• JURY SCHEDULE •

THEMES :	Time Slot	Contributors	Venue
Cultural	17.00-19.00	KAT	OAT
Social	10.30-12.30	HPN	Audi
Technical	13.00-15.00	CTB	Audi
Music	15.00-17.00	ACG	Audi

• JURER •

Cultural



Mr. Chiranjit Bhagwat
Senior Lecturer, School of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Social



Prof. Anand Wadankar
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Technical



Mr. Sharad Dushke
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Music



Mr. Sandeep
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Cultural



Mr. Sangeet Bhaskar
Senior Lecturer, School of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Social



Mr. Anand's Khatri
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Technical



Mr. Sangeet Murty
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur

Music



Mr. Akshay Jambekar
Head of Department of Architecture, Institute of Design Education & Architectural Studies, Nagpur



Convener :
Prof. Anand Gajjar



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