



aakar

the architecture magazine

2020-21



The Cover Story

The cover design, in fact, is inspired by Indian Craftmanship. The cover has a graphic touch, which depicts an architectural language that embraces aesthetics and minimalism while resisting passing trends and fashion.

The 'Khun' (खुण) fabric illustrated is a traditional Maharashtrian fabric. The fabric with its ethnical elegance and unique minimal aesthetic portrays the simplicity, depth and admiration for its creators.

This Cover Story is our small effort to express tremendous respect and gratitude towards the local artisans and craftpersons, who are working effortlessly and untiringly to create these magical weaves.

Hon. Dr. D.Y. Patil

Founder President, D.Y. Patil Pratisthan



I congratulate students of School of Architecture for dedicated and whole hearted efforts for 'AAKAR' event. I feel proud to see my students excel in curricular, co-curricular and extra-curricular activities.

My best wishes and blessings for the 'AAKAR'

Forewords

Hon. Sanjay D. Patil

President, D.Y. Patil Pratishthan

It is with great pleasure, that I announce the successful conduction of 'AAKAR' fest by the School of Architecture. In this difficult situation of Covid-19, the 'AAKAR' team has taken immense efforts for successful conduction of activities virtually with the same enthusiasm and energy.



With great pleasure, I announce publication of the annual student's magazine of School of Architecture. The magazine shows the enthusiasm of the students to showcase their academic, curricular and extracurricular activities.

I take pride in my resourceful and dedicated faculty who have supported the students in the strive to make this magazine a better version every year.

I wish all the best to all the students of School of Architecture for achieving greater heights of success in all their future endeavors.

My Best wishes for team AAKAR!

Hon. Satej D. Patil

**MLC, Maharashtra Government
Vice President, D.Y. Patil Pratishthan**

I feel extremely glad and proud, for the students of School of Architecture, who have put together the magazine with skillful efforts. I appreciate their attempt for organizing a variety of online activities in the pandemic period of Covid -19, through the student body 'AAKAR'.



'AAKAR' is a wide platform for the students to learn, to interact, to share, and to display their creative, vibrant and flamboyant talents. The magazine successfully portrays all of this.

They have indeed set a benchmark for the future batches of students. I appreciate the sincere efforts taken by the students and faculty.

Congratulations and Best wishes for AAKAR Magazine!

Hon. Ruturaj S. Patil

Trustee, D.Y. Patil Pratisthan

This is the beginning of a new dawn. It is my privilege to address you all through this forum. We all are fortunate enough that we are associated with a 36 year old establishment under the guidance of Dr. D.Y. Patil who created the golden era of education. This organization is the pioneer in education, hospitality and retail. Times are changing and we need to pace up with it.



We have to be technically very advanced. Keep ourselves updated on current affairs. Some of the initiatives that I have taken up to ensure that we also pace up with current scenario

1. Focus on training
2. Focus on placement
3. Technically Advance Equipments
4. International Tie-ups

'AAKAR' has always been unfolding academic excellence every year. Students of school of architecture have always lined up with our expectations, be it in academics, sports, culturals.

Here they are with yet another venture!

I wish 'AAKAR' team and all the students of SOA a great success!

Hon. Pruthviraj Patil

Trustee, D.Y. Patil Pratisthan

I feel very happy for the students who put in the all efforts and skill to conduct various activities through 'AAKAR'. It has been a great learning experience through innovative ideas, views, feelings and memories.



The students have taken their best to organize various events, workshops and seminars which definitely creates the positive impact among the students. The energy and effort they have shown for conduction of Virtual AAKAR is commendable.

My Best wishes with SOA !

Dr. A.K. Gupta

Executive Director, D.Y. Patil Group

As an Executive Director of this esteemed institution, I am overwhelmed to learn about the publication of this year's edition of annual magazine under the annual fest, AAKAR. I firmly believe that learning by direct experience has an advantage where students develop knowledge and understanding along with skill and values, as contrast to with formal classroom learning.



Students of School of Architecture are the best example of this. They have always brought the name of our institute to limelight through their performance. In the current Pandemic situation of Covid-19, the efforts put in by the students towards publishing the magazine are highly commendable.

This magazine is a common platform for students and faculty to share their work and ideas. I extend my best wishes to AAKAR team and all the students of School of architecture with the hope that they will always keep up the spirit.

Good luck to the team Aakar for successful endeavour!!

Dr. S. D. Chede

Principal, D.Y.P.C.E.T

AAKAR is a gallery and exhibition of talent, achievement and contribution of students of SOA. It is a great way to exhibit academic achievement and encourage the feeling of affection in students towards the institution.



I appreciate and congratulate the sincere effort taken by the students and faculty of School of Architecture for successful conduction of AAKAR 2020-21 virtually with the same energy and enthusiasm. The students have been energetic and intuitive in their approach while conducting the entire activities.

My Best Wishes for Aakar 2020-21!

Ar. Ravindra Savant

Dean, School of Architecture.

We, at School of Architecture, DYPCET, Kolhapur, are consciously offering quality education in Architecture. Our focus is to mould the student to become sensitive, creative, practical, dutiful and ethical Architects to serve the nation. School of Architecture is established in the year 1984 and has been publishing its annual magazine since its inception.



The intension is to provide a medium for exploring knowledge, ideas, opinions and memories. It is an appropriate outlet for the students to express skills of writing, sketching, photography, literary works and others. It also includes academic work, study tour experiences, reports of various events organized in college and achievements of students and faculty.

It gives me immense satisfaction to appreciate the efforts of students for continuing the tradition of publishing the annual magazine even in the pandemic period. I congratulate all the students who brought laurels to the institute by winning national and international awards in Architectural projects, competitions conducted by NASA and other organizations.

Let your bright future always shine. Good Luck !!

Ar. Indrajeet Jadhav

Head, School of Architecture.

Hello all, It has been a tough situation since the outbreak of Covid-19. Everybody in the world suffered in one or the other manner. Education sector also was no exception. It was very challenging for all faculty members to conduct online classes, especially studios. Class room without physical presence of students is little hard to digest.



There has been immense contribution of all faculty & students, with a great support from management to maintain the standard of education. True team work indeed!

Any negative looking situation can be transformed into positive one with right attitude. We have followed the same path of thinking and took advantage of the situation by creating opportunities.

Virtual tours for design, construction and services were also arranged for the benefit of the students. Aakar activities were conducted online including cultural events. This magazine is also the result of efforts of faculty and students during this pandemic.

I extend my sincere thanks to Chairman Hon. Dr. Sanjay D. Patil, Vice Chairman Hon. Satej D. Patil, Trustees Hon. Shri Ruturaj S. Patil and Hon. Pruthviraj S. Patil for their constant support, Executive Director Dr. A. K. Gupta Sir and Principal Dr. S. D. Chede Sir for guiding us, Registrar Dr. L. V. Malde for encouragement, Dean Prof. R. G. Savant Sir for time to time inputs and support, all faculty members and students for their contribution towards this magazine and Prof. Gauri Kulkarni, magazine coordinator, for making it a success.

Ar. Gaori Kulkarni

Magazine Co-ordinator

I'm overwhelmed to be a part of college magazine, a very unique experience. Putting a magazine together was no cake walk. Along with my editorial team have made this magazine stand out. So here we have the long awaited magazine of DYPCET School of Architecture for the year 2020-2021.



This magazine is a platform that exhibits the literary skills, innovative ideas in a creative way and contributions of teachers. Magazine is a sign of holistic progression of curriculum of an institute. I do appreciate and applaud the editorial team for their successful completion of this tedious yet daunting task of putting together the myriad thoughts, creations and dreams of our student and faculty into a meaningful and delightful visual fest.

Nurturing creativity and inspiring innovation are two of the key elements of a successful education, and a college magazine is the perfect amalgamation of both. I congratulate the team of students and the faculty for their efforts that have come to fruition in the form of this magazine.

I also owe my sincere thanks to our college Dean Ar.R.G.Savant and HOD Ar. Indrajeet Jadhav who rendered their valuable suggestions and precious time for publishing Magazine.

My best wishes to entire endeavour!

The Void

The
theme for 'AAKAR 2020-21'

'The Void' is inspired by the philosophical concept of nothingness manifested. The manifestation of nothingness is closely associated with the contemplation of emptiness, and with human attempts to identify and personify it. As such, the concept of the Void, and ideas similar to it, have a significant and historically evolving presence in artistic and creative expression, as well as in academic, scientific and philosophical debate surrounding the nature of the human condition. The world has no empty space within it, but forms one united whole. This is a necessary result of the sympathy and tension which binds together things on earth. In this world we live in a countless strange connections in terms of concepts such as mathematical, biological, physical and so forth. In the same way in architecture, voids and solids connects the spaces within. During creation of building, we all work towards the void we that we wanted to create. Voids are end of something and start of something that allow us to create a wonder within. Much like everything else the existence of settlements, habitats is build on voids.

Representation of void for this years theme as
vital source of light, a hope in the darkness
after the crucial times of pandemic.

- Team AAKAR 2020-21

Parth Mali

Aakar President

"Coming together is a beginning , keeping together is progress and working together is success."

In simple words I would say that this was a teamwork and everyone did their part, as our main message to all freshers and students was that no matter what difficulties we face, life goes on.



We were in certain void after we got hit by the pandemic, to carve a path out of it by creating enthusiasm amongst all the students was accomplished by my team.

"Aakar is its own word means Shape , You are essentially who you create yourself to be and all that occurs in your life is the result of your own making"

It's a great pleasure for me to present you the AAKAR 2021 Magazine, which gives you a glance of my creative friends who put there efforts to magnify the beauty of architecture with their academic excellence and innovative ideas emerging outside the walls.

Sending good Vibes and Positive Energy to Aakar Team !!

Koustubh Patil

Aakar Vice-President

AAKAR is special and close to the heart of each one of us and the success of this event is more than that. It is the best platform for freshers as well as seniors to showcase skills, knowledge, and abilities.



As they say, "Coming together is a beginning. Keeping together is progress. Working together is success." In any given occasion, there will always be people who exerted so much effort for its success. Events like this cannot happen overnight. So, as the wheel starts rolling weeks ago and requires planning and bird's eye for detail.

Here, we are fortunate enough to be backed by a team of a very dedicated and motivated team of our school who know their tasks and are very much result oriented.

Words won't suffice to express my gratitude towards the head of the department and our faculties for the support and love they've showered to make this event a success.

Kudos to your great enthusiasm !!

editorial

Dear Readers,

We are eternally grateful to present you the long awaited 'AAKAR' Architecture Magazine for the year 2020-21. As editors of this year's magazine we aimed to encourage students to express their stories, thoughts, works by connecting each one of them and this edition is our effort to whole heartedly portray every participant's originality and expression in a simplest way.



Our deepest thanks to the faculty members especially, Dean. Prof. R. G. Sawant Sir, Head. Prof. I. S. Jadhav Sir and Prof. Gauri Kulkarni Ma'am for constant encouragement and valuable guidance. Our warm thanks to the guests for sharing their thoughtful words. A word of gratitude for young architects and alumnis for taking out moment to share their expression.

We also appreciate the genuine efforts taken by all the student to share their part of experiences and workings with us. We can't thank enough to team AAKAR for the opportunity and energy to make this edition unique and memorable.

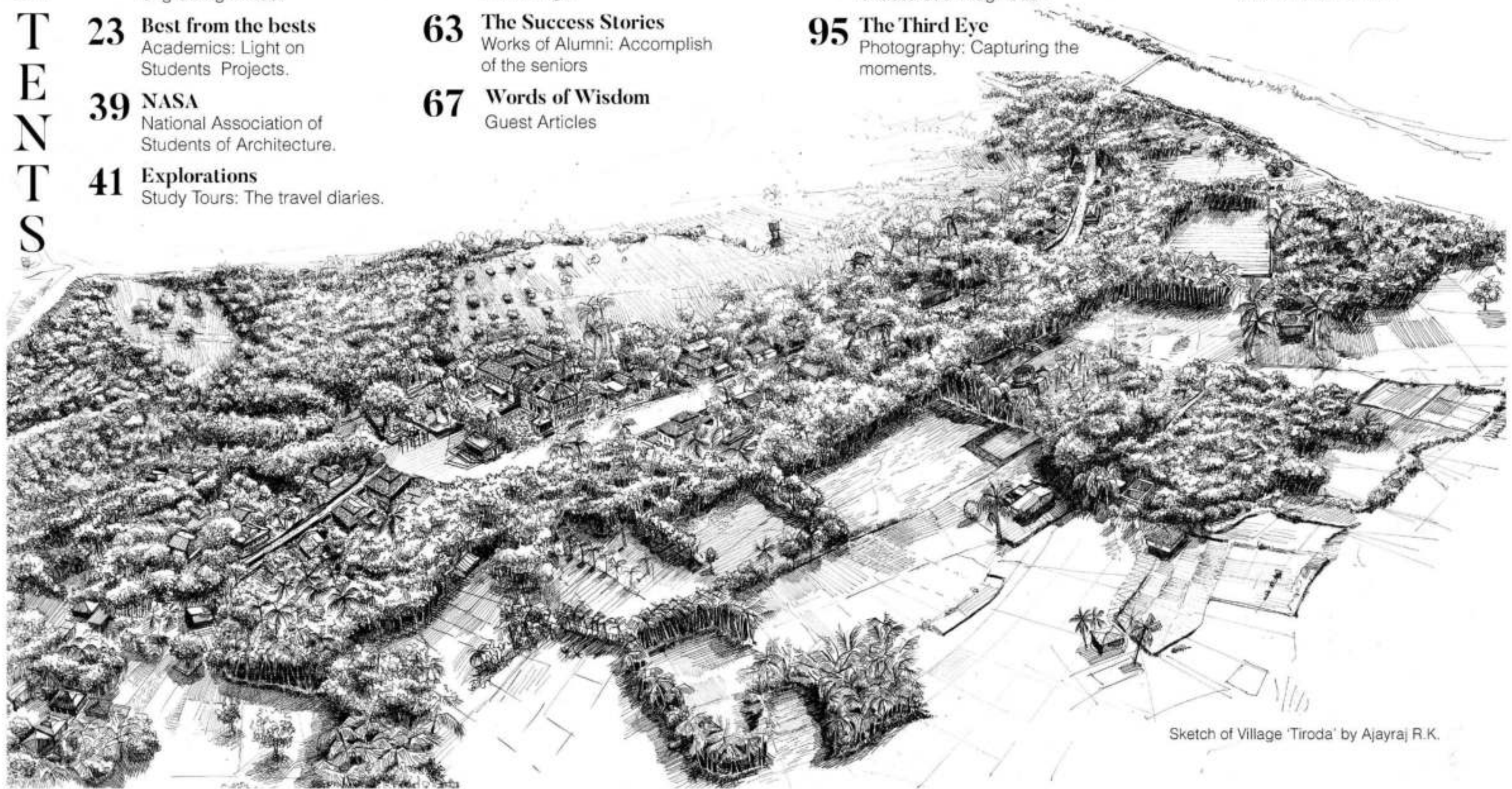
Happy Reading !!!



Purva Ingavale
Shubhada Thorat

C O N T E N T S

- 01 Words of Wisdom**
Faculty Articles: Share from years of experience.
- 11 Expression of Thought**
Student Articles: Perceptions of growing minds.
- 23 Best from the bests**
Academics: Light on Students Projects.
- 39 NASA**
National Association of Students of Architecture.
- 41 Explorations**
Study Tours: The travel diaries.
- 45 Beyond Academics**
Competitions: Learning, Experimenting and Workings.
- 47 Living the Dreams**
Young Architects: Fulfilling the feelings.
- 63 The Success Stories**
Works of Alumni: Accomplish of the seniors
- 67 Words of Wisdom**
Guest Articles
- 76 Skill of Hands**
Sketches: Effortless transformation of moments through strokes.
- 83 Expression of Future**
Digital Renders: Transformation of aesthetic imagination
- 95 The Third Eye**
Photography: Capturing the moments.
- 101 Virtual Sharings**
Webinars: Knowledge from experties in the field.
- 105 #one.last.time**
Farewell 2021: Integrity, Memories and fun !



Sketch of Village 'Tiroda' by Ajayraj R.K.

Faculty Articles



Image: Samruddhi Chougule | V Year

Thermal Comfort inside Residential Buildings in Moderate Climatic Conditions.



Ar. Ravindra Savant.
Dean,
School of Architecture.

Introduction :

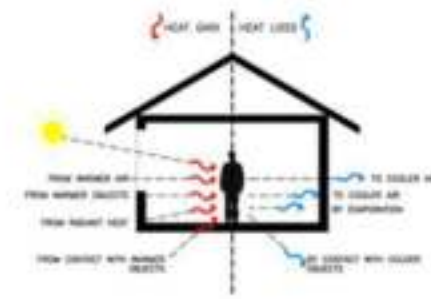
Technological growth has been presented with greater intensity from mid- twentieth century to the present. It has caused an excessive increase in energy consumption due to daily anthropogenic activities, as well as new infrastructure requires increased energy use for function properly. However, it is important to consider that each time energy is used, derived from burning oil, coal or natural gas (fossil fuels), used in various daily activities in all sectors, including the buildings, greenhouse gases (GHG), mainly carbon dioxide (CO₂) are emitted to the environment, which represents an imminent risk to the health of people. It is therefore of utmost importance to consider the appropriate balance of environmental factors involved in the architectural design of any space and building. It is eminent increased GHG due to growth of large cities in 2008 alone carbon footprint from housing and residential buildings accounted for 18% of direct CO₂ emissions, of which 11% are for Heating and Ventilation Air Conditioning (HVAC) systems, appliances and lighting.

All these strategies mentioned before are aimed at reducing energy consumption whilst providing hygrothermal comfort to building's occupants, and significant health benefits. Therefore, the application of alternative solutions in dry warm climates can help to reduce the environment.

To prevent moisture-induced damage in buildings, hydrothermal simulation tools should be used to design envelope parts with good performance. The building envelope responds to the dynamic exterior and interior environmental loads. Temperature and humidity conditions in building structures must not exceed certain thresholds for effective moisture control. This has been recognized recently by a number of standards organizations in Europe and North America that deal with hydrothermal analysis. This paper gives an overview of ventilation and air quality in low energy buildings leading to a description of how materials can influence the performance of ventilation system. Emphasis is placed on natural ventilation, since, in principle, it offers a passive low-energy solution. Potentially important contributions from materials relate to the control of envelope leakage, thermal storage with phase-change materials, 'smart' glazing for controlling solar gains and possibly, porous materials for insulation and night cooling.

Human Thermal Comfort :

Energy efficient buildings are only effective when the occupants of the buildings are comfortable. If they are not comfortable, then they will take alternative means of heating or cooling and that will be worse than typical HVAC systems. Thermal comfort is difficult to measure because it is highly subjective. It depends on the air temperature, humidity, radiant temperature, air velocity, metabolic rates and clothing levels and each individual experiences these sensations a bit differently based on his or her physiology and state.



Factors in Human Comfort :

- There are six factors to take into consideration when designing for thermal comfort. Its determining factors include the following :
- Metabolic rate (met): The energy generated from human body.
- Clothing insulation (clo): The amount of thermal insulation the person is wearing.
- Air temperature: Temperature of the air surrounding the occupant.
- Radiant temperature: The weighted average of all the temperatures from surfaces surrounding an occupant.
- Air velocity: Rate of air movement given distance over time.
- Relative humidity: Percentage of water vapor in the air.

Thermal comfort is calculated as a heat transfer energy balance. Heat transfer through radiation, convection and conduction are balanced against the occupant's metabolic rate. The heat transfer occurs between the environment and human body, which has an area of 19 Sq.ft. If the heat leaving the occupant is greater than the heat entering the occupant, the thermal perception is 'cold'. If the heat entering the occupant is greater than the heat leaving the occupant, the thermal perception is 'warm'. A method of describing thermal comfort was developed by Ole Fanger and is referred to as Predicted Mean Vote (PMV) and Predicted Percentage of Dissatisfied (PPD).



Conclusions :

This study shows that comfort and energy are critical factors of the design of sustainable buildings and there is a close relationship between the user comfort and energy use in buildings. However, traditional comfort theories imply that improving comfort levels would result in increasing energy consumption in buildings. The paper provides the evidence that the application of adaptive comfort model to the operation of buildings can lead to energy savings. This paper concludes with design considerations for sustainable buildings in order to realize energy saving potentials of the adaptive model in practice.

Shelter that was pleasure..

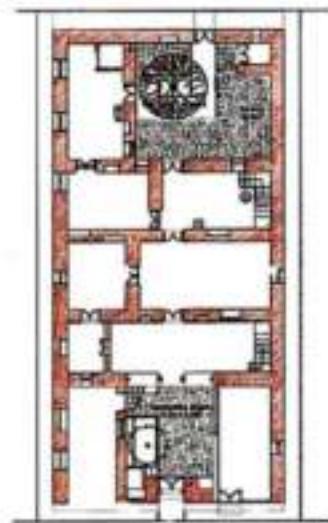


Ar. Indrajeet Jadhav,
Head,
School of Architecture.

All the buildings of that period, mostly G + 1, displayed vernacular character and our house was no exception. Abutting to 12 m. wide roads, these structures portrayed nice and proportionate streetscape. Located in third lane of Shahupuri, constructed on a plot of size 12.19 m. x 24.38 m., our house was a Wada with two courtyards, one on northern side and another on southern side. It spanned from third lane to fourth lane in North – South direction with main entrance on north side and secondary on south side.

Planning

The planning of house was typically linear and inward looking with two courtyards and very small openings to external walls. The distance between two adjacent buildings was only 1.50 m. and therefore these courtyards proved excellent for light and ventilation. First floor limited in middle part of the structure provided setback from both the roads.



Ground Floor Plan



First Floor Plan



Mango tree in the rear courtyard.



Section of the House



House that reflected a strong image.

Quality of shelter

Constructed in vernacular style, the structure expressed a strong image as it appeared bulky because of 0.9 m. thick walls of stone having a clear floor height of merely 2.40 m. The room widths were also small and ranged between 2.40 m. to 3.20 m. Built up area was almost 50% more than carpet area. Strong image of the house gave feeling of safety, though it was actually open from inside. Stone walls exposed from outside and plastered with mud from inside along with mud flooring, wooden framed floors and country tiled roofing provided excellent thermal insulation. We never required fans in our house except last few years, after 1990, up to 2004. We used to occupy central part of the house on ground floor in summers as it was cool and had nice breeze flowing from one courtyard to the other. Mud flooring was anti slippery and nobody fell by slipping in the entire lifespan of the house!

The Entrance – Main entrance to the house was through a tall door through 1.50 m. thick stone wall which gave a feeling denoted strength. Every person entering the house had a view of small temple and Tulsi Vrindavan in the rear courtyard and gave the feeling of sanctity. Low heighted, open living room seemed humble when compared to entrance. Both the entrances had sitting platforms on both the sides where we used to sit up to late in the night, mainly in summer vacations. Chitchatting on these kattas was fun in childhood.



katta

Rooms – All the rooms had mud flooring and mud plaster. We ourselves used to paint sopa one day before Ganesh Chaturti every year with synthetic distemper which was a lot of fun and also proved very economical. Rest of the house was painted once in 5 – 6 years mainly before Diwali. The country tiled roof used to leak many times but by moving tiles by few centimeters, the leakages could be stopped easily. Compared with those of R.C.C. slabs, now I can say it was extremely easy to overcome the problem. Only four windows were of bigger size & easily provided sitting area and were a number of times place for study. Big swing that was occasionally hung in sopa was major attraction to all age groups. Room on first floor exactly above sopa was open yet private space. We could afford if it was not well kept. I have prepared all my models of design, AVA and B.T. here only and was never worried even the room was shabby a number of times.



The front courtyard – most temporal space of the house.



Impression that will remain....

It was a very hard decision to demolish the house, but the physical condition of the house forced us to take it. The house saw ups and downs of six generations and was full of people all the time. I had a house which was rich in its planning, construction, environment and appearance, simple in specifications, thanks to my great grandfather who constructed it. A vernacular building always remains close to the heart as it appears very natural, is climate responsive, provides comfort without any forced arrangements and displays a strong bond between earth and us. It makes me nostalgic when I see parts of the house through hundreds of photographs that we have. It even captures my dreams many a times leaving me uneasy in the morning. This impression of the house will remain in my mind and heart till my last breath and I feel this is how a piece of architecture becomes timeless!

I, by my own perception, feel that the house that we live in since our birth is perhaps the place we love the most. I have lived in a Wada for thirty four years before it was demolished in 2004, after its excellent service of about 90 years. Constructed in 1915 by my great grandfather, Shri. Ramchandra Narayan Jadhav, who was a Mamledar, this house was one of the initial buildings of Shahupuri in Kolhapur. Shahupuri was developed by Rajarshree Chatrapati Shahu Maharaj in 1904 AD to encourage and support trade and business and therefore was located near Kolhapur railway station and was first extension of Kolhapur city limits.

History of Development of Gardens in Pune City.



Ar. C. S. Dudgikar.
Principal,
D. Y. Patil College of
Architecture, Talsande.



1. Saras Baug :

In the year of 1950 an artificial pond was created on the border of Ambil Odha. This pond was being used for boating & for swimming for the elephants. The area of this pond was 25 acres. In the year of 1784 Shrimant Madhavrao Peshave built a small temple of Shree Siddivinayak. This Ganesh Temple is very famous temple of Pune city & also tourist point for outside city people. Thus, Saras Baug is 270 years old garden. Between the 18th and the 19th century, the temple was used by the Marathas as a meeting point to carry out military strategy discussions. They made tactical plans against the British and the Nizams. It is said that the Marathas would sail in boats to the Ganesh Temple in the middle of the lake and, for complete privacy, the boats were steered by Native Africans because they would not understand a

2. Bund Garden (Mahatma Gandhi Udyan):



Just 2 km from the Pune Railway Station lies this popular retreat for people of all ages. The gardens are situated next to Fitzgerald Bridge and take their name from the bund, or dam, on the Mula river. These mini dams built by Jamsetjee Jejeebhoy, the Parsi businessman and philanthropist, served as a source of irrigation water for the under-privileged. The garden was opened in 1869 when the bridge was completed. It was planned by Colonel Sellon who was able to transform the waste space into a pleasing garden, known today as the "Mahatma Gandhi Udyan" a reference to the existing bridge that leads to the Gandhi National Memorial.



3. Empress Garden :



Sir John Malcolm, then Governor of Bombay state established a trust called Agri-Horticultural Society of Western India in the year 1830. Some of the earlier members of the trust were famous botanist Dr. Birdwood, Dr. Heddle, Dr. Jagannath Shankar Seth, David Sassoon, Jamsheji Jijabhoy & others. It was ten years later, Bombay's Rani Baug was also established under the Society. In 1853, Botanical Garden in Kirkee was established. For number of years the Society was looked after by various committees.

At a later stage, it was under Dr. C. D. Deshmukh and Sardar Mudaliar. Later on, Sir Jamshedji Jijabhoy established Bund Garden in Pune. The Empress Garden was formerly known as the "Soldier's Garden." The land where the garden stands today was owned by Sardar Vithalrao Purandhare in Pune. It was taken care of and managed by General Finjer. After some years, it was taken over by the Government in the year 1838. Later, in the year 1845, it was named "Garden of Dr Don" when the land was handed over to Sir Charles Napier. It was later renamed as the "Empress Garden" in the honour of Queen Victoria who acquired the title of the "Empress of India." It was also called Soldier's Garden because it is said that the British East India Company laid this down for their British soldiers to come here for leisure and recreation every now and then. Soon, the responsibility of the Empress Garden was given to the Government of Bombay. In the year 1892, the Government gave this duty and authority to Agri - Horticulture Society of Western India. Till date, the same society is carrying out functions and doing the needful for this botanical bounty.

4. Kamala Nehru Park (Erandwane Pune):



Kamla Nehru Park located in the city was established in 1956. It has since a decade attracted elderly as well as children to the park. This park was started by the Pune Municipal Corporation (PMC) and has since become a favourite for many. Kamla Nehru Park is situated on Dr. Ketkar Road, Erandwana, Pune. This park has a jogging track, Playground for kids, a fountain and two lawns. A military jet (HAL HF-24 Marut) is also kept in one of the lawns. There are stalls of food item outside this park's main gate. There is a temple of Lord Dutta next to this park. This park is two kilometres away from Deccan Gymkhana.

5. Sambhaji Park (Deccan Jymkhana, Pune) :

Chhatrapati Sambhajiraje Garden built by Pune Municipal Corporation flaunts the Aquarium of freshwater ornamental fishes, which was set up on 1st Aug 1953. The aquarium at the garden is loved by kids as it serves the educational as well as entertainment purpose for them. A garden is a perfect place for children, young as well as for seniors.

During the rule of the Peshwas, Pune flourished in terms of green cover. Until 1818, there were at least 100 private 'baugs' (gardens), but they were unlike the gardens we see today. They were more of fruit bearing trees, flowering plants and food crops. There were no landscaped lawns or carved fountains and manicured trees that we find in gardens today. These gardens were found from Shaniwar wada into all four corners of the city as far as Bobdev ghat. What we know as Tulsibaug, Hirbaug, Belbaug, Chiman baug, Motibaug are not just names of areas but in the Peshwa era were actual gardens spread over acres of land. Now we identify Sarasbaug as one of the oldest baug created by the Peshwas. It was not just the Peshwas who had the gardens, but Pune then boasted of several Sardars as well as commoners having baugs. Let us understand the history of some of the oldest gardens in Pune City.

Vertical Garden and Climate Change.



Ar. Archana Deshpande.
Visiting Faculty,
School of Architecture.

INTRODUCTION : At last the rains have gone off, at least for now. The Indians have sighed, as they are relieved of the havoc it caused this year. Crops, homes, lives destroyed, but mankind fought it bravely and life resumed.

Rapid industrialization, depletion of natural resources over the years has contributed to this nature's fury. The greenhouse gases and carbon emissions generated are contributing to climate change, disturbing the ecosystem of every country. This has led to global warming, making our planet hotter by 1-2 degrees. Increasing concentration of Greenhouse Gases like CO₂, Methane, Nitrous Oxide. They deplete the ozone layer and emit heat. Construction of buildings leads to more heat gain as buildings radiate more heat. All building codes have made it compulsory to build buildings as green buildings which include: Green cover, rain water harvesting, recycled sewage water etc.

Forest cover is lost. Man needs to protect forests, mangroves, backwaters, riverbanks, so that future generations would survive. Trees absorb carbon and harmful gases from atmosphere up to 48 lbs. Of carbon every year. Trees make oxygen enough for four people to breathe.



To reduce pollution in cities and reversing harmful effects, men have sought to vertical gardening in addition to normal gardening. A vertical garden is a technique used, to grow plants on a vertically suspended panel, by using hydroponics, aeroponics, cocoa peat or soil. This is known as Green Wall.



Sanjay Ghodawat University, Kolhapur has a Green Wall in its campus.



Punjab's income tax department starts vertical garden from recycled plastic bottles.

“In a world of more than seven billion people, each of us is a tiny drop in a bucket. But with enough drops, we can fill any bucket.”

- David Suzuki



Hosur Bangalore highway has Vertical garden for pillars of its flyover.

Conclusion: Apart from its aesthetical values, Vertical gardens are a blessing for the future. We need to contribute our share in reducing the effects of climate change, by making our planet GREEN.

Changing Environment & Sustainable Architecture.



Ar. Krushnali Patil.
Adobe,
School of Architecture.

An Overview

Infrastructure is vital for the development of nations and it is because of this that the construction industry is ever-growing. Experts even estimate that by 2030, the global volume of construction output will grow by 85%. The environmental impact of construction contributes to global warming. Construction projects emit large amounts of carbon dioxide and methane. Infrastructure developments cause pollution and produce waste. As a result its damaging effects on the environment.

The rapid increase of human population is putting an incredible strain on our environment. While developed countries continue to pollute the environment and deplete its resources, developing countries are under increasing pressure to compete economically and their industrial advancements are damaging as well. The demands that this growth places on our global environment are threatening the future of sustainable life on earth. One of the largest environmental effects of human population growth is the problem of global warming. Some scientists fear that global warming will lead to rising sea levels and extreme weather conditions in the future. In order to support the growing population, forests are being destroyed at an alarming rate. Humans also continue to put a great demand on the natural resources of our planet. Many non-renewable resources are being depleted due to the unrestrained use of fuel and energy. Many parts of the world also suffer from a shortage of food and water. The growth of population puts larger demands on our already limited resources. The environment on earth is suffering from the growth of global population. The depletion of resources and biodiversity, the production of waste, and the destroying of natural habitat are serious problems that must be addressed in order to ensure that life on earth will be sustainable throughout the next century.



Environmental Architecture & Sustainability

Architects need to make buildings that are friendly to the environment and more sustainable which can be adaptable to the surroundings. Sustainable buildings which are designed to reduce the overall impact of the built environment on human health and nature. So following things should take into consideration:

- Efficiently using energy, water, and other resources
- Protecting residents' health and improving people's productivity
- Reducing waste, pollution, and environmental degradation

Sustainability in architecture needs to take into account the natural resources and conditions at the site, incorporating these into the design wherever feasible. Sustainable architects and builders should also consider employing systems into the design that harness waste and reuse it in as efficient a manner as possible.

Proper building placement is vital in minimizing its energy consumption, creating a design that works with its natural surroundings, rather than against them. The orientation of a building and its windows or the size of its rooms are all examples of passive architectural strategies to ensure energy efficiency. A well-insulated building will require less heat generating or dissipating power, provided it has the capacity to ventilate and expel polluted indoor air.

Solar panels can be added to the roof to generate electricity for the home, with roofs often angled toward the sun to enable photovoltaic panels to capture energy efficiently. Solar water heaters are a cost-effective way of generating hot water for the household, while air-source heat pumps can be used to remove unwanted heat from the interior of the house. Small-scale wind turbines can also be employed to generate electricity, with their effectiveness determined by the wind conditions at the site.

Sustainable Waste Management Systems

The goal of sustainable waste management is to reduce the amount of natural resources consumed, confirm that any materials that are taken from nature are reused as many times as possible and that the waste created is kept to a minimum.

Sustainable waste management systems should have low-impact. Systems need to be built into the design that will manage things like gray water harvesting for garden beds, composting toilets to reduce sewage and water usage, as well as on-site food waste composting. Each element can help to significantly reduce a household's waste well into the future.

You can't build or design a good building without understanding their relationship with the natural systems and the surrounding environment.



Student Articles



Painting: Devika Ghatage | V Year

Jammu & Kashmir

Rabiat Singh
I Year
@rabiatreen_



Game of Shadows

Saloni Joshi
IV Year
@calm.and.thechaos



Jammu and Kashmir, famous for its scenic beauty is home to several valleys and some major tourist attraction like Srinagar, mughal gardens, patnitop, Jammu, etc. The architecture of Jammu and Kashmir is a unique blend of various mosques, holy shrines, museums and gardens. Architecture in Jammu and Kashmir is an amalgamation of culture and various styles of architecture and this is what makes it one of the most desired place in the world. There is an interesting connection between Islamic, Hindu and Buddhist architecture because of the kingdoms that have ruled it in the past. The architecture of Jammu and Kashmir includes four different architecture from Srinagar, Kashmir, Ladakh and Jammu which compliment each other in a unique manner.

One of the fascinating piece of architecture over there will be the Amar Singh palace. It has become one of the spotlight of Jammu city. All the landmarks here indicate different history, represent the most beautiful Indian architecture and offer a beautiful view of gardens & mountains.

Ladakh on the other hand is famous for its monasteries. Buddhism have a very strong impact in this region. The fairly light buildings over here have wooden framework, earthen walls and willow for floor. Cave temples are also a spotlight of Ladakh in Jammu and Kashmir. All the famous mughal gardens like Shalimar garden, Nishat bagh, Nila Nag bagh are part of Srinagar. The Gardens of Kashmir has inspired poets throughout the centuries.

Srinagar is home to various Architectural marvels. Even though the modern architecture has taken over, the interior of these marvels still hold some historical essence. Surrounded by mountain peaks, lush green valleys, glistening lakes, temples and spectacular Mughal-era gardens Kashmir is known for its incredible natural beauty. The architecture in the Valley celebrates the historical skill of Kashmiri craftsmen. The architectural skill of the Mughals and the elaborate detailing of the Hindu architecture have all contributed to the awe inspiring nature of Jammu and Kashmir architecture.



*bulbul wanan chu poshan
gulshan watan chu souni,
Mahjoora des sonuy
baagah chhu nundabonuy
ath lol gatghi baronuy
gulshan vatan chhu sonuy*

*The bulbul sings to the flowers:
'A garden is our land!
Mahjoor, our motherland
is the loveliest on earth!
Shall we not love her best?
A garden is our land*

I have always had a passion for photography from a very young age. As my liking for photography increased over the years, I wanted to do something different with my passion; something which was out of the box. I started experimenting with different ideas, and while doing so, I found my calling for shadow photography. I came across an artist, a Chinese photographer, Fan Ho. His works have inspired me a lot. While photographing shadows, I found a part of myself in it.

Personally I think that shadows act as the essential elements in a good picture; they add a sense of balance to the composition and accentuate the minor details which we tend to ignore. The shape of the shadow depending upon the source of light and the surface on which it is cast, creates some interesting compositions. Shadow photography can be termed as the mere manipulation of light. The position of the light source, adds or eliminates the darkness from the frame and gives it a dramatic effect.

I try to make shadows as the focal points of the picture and create a story out of it. This helps in noticing the overlooked details in our day to day lives. Shadows can be very fascinating, if you are curious just look around yourselves there are various beautiful shadows, you only need to observe. Happy shadow hunting!





Laurie Baker

Learning the Master

Image by : Rupesh Chougule, III Year

Wherever I go, I see the lavish buildings, fashionable dwellings merely a showing off game going on all over. It is good that Indian architects and their designs are getting recognition on a global level. The architecture of India is going international but how much India do we have in Indian architecture? That was the question I was having after starting to explore the Architectural field. During that period I got to know about LBC NASA INDIA EXPOSURE PROGRAM 2019, it was an exposure program where the student got to know about Alternatives in architecture like Environment-friendly, affordable, cost-effective, aesthetically appealing structures, along with a hands-on workshop in mud, bricks, and rubble masonry. Working under mason's skilled hands strikes me and I was very interested in this. And I attended a 4-day Exposure program at Laurie Baker Centre, Vilappisala, Thiruvananthapuram, Kerala.

It was a great experience for me in my first year. We were guided by the Ar. Padmkumar sir about Laurie Baker and Baker's approach. We got to know about a new kind of brick masonry i.e. RAT TRAP BOND which by proposed by Ar. Laurie Baker for cost-cutting.

Along with that, we got to know about Laurie Baker's philosophy and approach to architecture and building construction. We started with the very basics in the hands-on workshop from brick masonry, rubble, mud, and bamboo. Later we begin with bamboo as an alternative construction material, filler slab, rat trap bond, and arches. We also did field visits to urban housing colonies, institutions, and selected buildings of Ar. Laurie Baker. I have studied a bit about his work, most of his work was small in scale which made me realise, his words, "Small is not only beautiful but is often essential and even more important than large." His design's directly indirectly tells us to believe in respecting everyone irrespective of class or income, living in peace without hurting others and in the power of non-violence. And also advised studying and knowing local materials, their availability, performance, costs, techniques and workmen who know how to use them.

What we refer to carbon footprints today, he promoted that in those days itself, he simply stated , minimize your consumption and wastage, keep your footprint small and live such that sustainability matters. His concerns about resource depletion prevented him from doing anything that was not necessary. And it makes me think what is necessary? what is not?



Himanshu Kene

II Year

@knehimanshu



Calligraphy

Expression of Self Exploration

Shravani Amte

III Year

@shravani9394



• जगा माऊलीसारखी कोण आहे,
• जिचे जन्मांतरीचे ऋण आहे,
• असे ऋण हे व्याज नाही,
• त्या ऋणाविन जीवनास साज नाही,
• जिच्यासारखे कौतुक बोल नाहीत
• जिच्या यातनांना जगा तोड नाही..
• तिचे नाव जगात आई..
• आई एवढे करालाच मोल नाही

A beautiful handwriting is a remark which I have received since my school days. It was because of my handwriting that my friend and peers remembered me. Writing is not just a way of presenting thoughts and ideas; your handwriting can also become an important design tool.

I, as an artist never knew that my handwriting would grow into my passion for calligraphy. I always felt that letters were created by someone, somewhere, for a different purpose. I think various shapes, strokes, thickness of individual letters always kept me on my toes to learn more about them, practice them several times, which in turn created an entire world of calligraphy within me.

When I was in 7th standard I went to an exhibition of art and culture, which was having different types of paintings, sketches and one thing that which I saw those beautiful letters. At that time, I loved those letters and at that moment I decided to learn. I learned calligraphy by referring the books of hankare sir and started practicing the strokes. Calligraphy has helped me to improve my patience and my body posture while I am writing. My hand movement has to be very smooth, which came with rigorous practice.

Buying calligraphy tools for the first time was fascinating. Material you need for calligraphy are the paper, calligraphy pens, cut nibs, handkerchief, ink, pencil, ruler, markers, some steel brushes and metal brushes of different sizes. Same was cleaning and maintaining them. It was enthralling to see how the ink flows, the sharpness of tools when writing a letter, the perfection of words, thickness of the strokes, the line quality, fluidity of various inks and colors. It captured my attention and I got attached to it and developed a deep relationship with that subject. The first letter which I wrote was from gothic script. I started with the letter 'A' and obviously it was not perfect but soon perfection came with practice. I realized that each letter had its own beauty and anatomy.

As a beginner it was a challenging task but soon, I included calligraphy as part of my paintings to create compositions just by using different types and styles of script. I also created designs not only on different types but also on different materials like wood, fabric, acrylic etc.

From calligraphy I have learned different languages like Devanagari, old English, gothic English and modern English. Like any art form, calligraphy requires rigorous practice at least for 8 to 10 hours a day. I accepted the challenge and I gave 9 years to this art and still feel that there is a lot more to be explored.

I would say for me 'CALLIGRAPHY IS IMPERFECT'
KEEP WORKING & KEEP WRITING !





ऋण

दगड- गोट्यांचा मजबूत पाया, कारवीच्या कडाच्या भिती निलगिरीच्या मजबूत लाकडाचे छते व त्यावर मातीची कौले, कौलोपरच्या शाहवाडी तालुक्यामध्ये बघावयास मिळालेली ही निसर्गपिरिपण सुंदर वास्तू निसर्ग व मानवी जीवन यामधील परस्परावलंबी नात्याचे उत्कृष्ट असे उदाहरणचं।

ही घरे बांधण्याच्या वेळी आजूबाजूस उपलब्ध असलेल्या दगड-गोट्यांचा वापर करून पाया बनवतात, जंगली झापदापासून संरक्षणाकरिता कारवीचे झाडे कुंपण म्हणून लावले जाते, झाडे कालावधीने वाढून गेल्यावर त्याच्या काट्या विणून कारवीच्या कडाच्या भिती बनवतात व त्याचवेळी परत कुंपणासाठी नविन झाडे लावली जातात, जेणेकरून ती वाढून वाढल्यानंतर पुन्हा नव्या भिती बनवण्यासाठी किंवा जुन्या भितीच्या डागडुजीसाठी वापर करण्यात येतो.

छतासाठी वापरलेल्या निलगिरीच्या लाकडाचे सुद्धा तसेच, आपापल्या शेतावरील बांधावर लावलेल्या झाडांचे लाकडांचे घराच्या छतासाठी वापरतात, एका पिढीकडून झाडांचे रोपण केले जाते, पुढच्या वेळी छताच्या डागडुजीची नविन बांधण्याची वेळ येईपर्यंत रोपण केलेली झाडे वापरासाठी तयार होतात व नविन झाडांचे त्याचवेळी रोपण केले जाते. मातीची कौले कुंभाराकडून धान्य किंवा इतर वस्तू मीबदल्यात घेतली जातात. याद्वारे, " निसर्गाशी एकरूप होऊन जगण्याचे संस्कारचं जणू नविन पिढीवर केले जातात."

मानवी जीवन कळत - नकळत रित्या पूणपणे निसर्गविर अवलंबून असूनदेखील आज काळात आधुनिकतेच्या शयतीमोगे त्याचा निसर्गाचा हास करित असताना, वरिल प्रमाणे नैसर्गिक जीवनेली अवलंबून जीवन जगणे म्हणजे मानवी जीवनावर असलेल्या निसर्गाच्या असंख्य व अनन्यसाधारण उपकारांचे ' ऋण ' व्यक्त करणे होय.



Shubhada Thorat,
IV Year
@sshubhada_



Reetal Pandit,
V Year
@reetal.p

Dear semantics,

So, I do know that this world wouldn't even be enough if we decided to give each and every person a word as a share of their life on Earth. It's a beautiful place with words that describe anything and everything we want to be scripted or quoted. I've never been a keen enthusiast of semantics but you see it's baffles me of how far we all have come from not communicating to expanding our thought vessels. The way in which our tongues exercise to all those words falling off our lips is a miracle. It makes me wonder of how man could invent languages and used symbols to strengthen our day to day conversations. It's always been a wonder how these symbols later modified according to the way it moulded under a person's page. How a person made new friends with the help of his words is what amuses me. All the stories about how letters were travelling on wires in small villages via postman and then hopped on to the backseat of the cycle and reached their destination carrying the baggage of words and messages has amused me. To how the same words and languages bifurcated later on to each and every city and towns own language which later on again helped the same towns be interconnected with each other is a miraculous thing. And now as we are moving on from years on to decade I can't decide if it's the words I'm grateful for, or the language! But I guess it's the semantics that I'm grateful for! Because without meaning there is nothing that could ever be defined.

There's an infinite Galaxy of words we all need to know and here we are yet falling short of words more than our breaths falling short of all the words we know still believing that a book could contain all of them!

-Yours truly
An honestly confused person.



The Path Untravelled...

धनगरवाडा, धुंदवडे

The journey initiated and the only thing known was the name of place where Me and Shubhada want to reach. With the blessings of the GPS and some in situ helping humans we reached upto village Dhundavde. Dhanagars are one of the tribal communities primarily nomads, as their livelihood is independent, isolated from village mostly on the hilltop.

The native roads to Dhangarwada were told by villagers of Dhundvade with quite interesting reaction that why these girls need to go Dhanagarwada!!

Following the road told by villagers we reached at the one random gate..!

Which indicate the entrance to area of Dhangarwada. Honestly.. there is no any feeling of reaching destination cause it was only gate which seems to lead you nowhere but the forest, valley and to mountain.

Keeping faith in heart and trusting the instincts we did almost one and half hour of walk or may be trek through that deserted kaccha road leading to forest surrounding the mountain ranges.

In that moment we felt like long away there is some sense of aliveness. After moving closer, hushh..! We met an old man with his 47 year old mud house. The mud house is absolutely an example of timelessness having randomly rubbled stone plinth with cob walls and adjoining small cattleshade.

Moving ahead with the same curiosity we saw the another dwelling with 'Aangan' enclosed within the wattle compound wall and creatively placed gate. As we entered inside an old lady came out of home by hearing sense of us, just sat on the wooden threshold and started curiously asking about what we are doing here? That Aaji (old lady) was such a pure soul. We were so overwhelmed by her warm gesture and blessings.

In 3rd dwelling we met an old couple with their 3 grandchildren. They told the story about their homes.. 30 years ago they built their own house which is made up of wattle walls plastered with mud mortar and Thatched roof now recently they are shifted to the newly constructed brick house and that old house is converted to the cattle shed. The place has no electricity, network and even the basic facilities but still they remained their, rooted to their place. Nothing more authentic than the satisfaction they expressed.



Purva Ingavale
IV Year
@purva_si77



Through my eyes:

Architecture and Thailand

Krupa Magdum
V Year
@_krupaamagdum_



I've always been fascinated and amazed by tropical beaches, opulent royal palaces, ancient ornate temples and ultra modern cities full of numerous lights and glitter. Studying architecture has been of great advantage to me, especially in shaping my vision-I not only look at buildings as a mere shelter but also as a work of art which plays an important role in its environment both functionally and aesthetically. I visited Thailand in June 2019,when the early tropical monsoon had just set in with its occasional bursts of rain and heavy humidity.

One usually expects to see huge skyscrapers with congested buildings as they land in capital cities like Bangkok and so did I, but it was a pleasant surprise as I was greeted by lush green rice paddies that surrounded the city. Numerous rectangles of green laid out reminiscent of a Paul Klee painting! The prominent architectural styles that prevail in Thailand are Indian, Burmese, Chinese, Sino-Portuguese and Khmer.

The Khmer influence was due to some parts of northern Thailand that were once part of Cambodia. The city of Bangkok has a mixture of high rise structures, old temples, apartments and markets. One of the things that I found interesting was the large number of openings that the high rise apartments had. Most of the buildings had quite a large number of windows which was quite peculiar. On the other hand, the modern steel and glass structures were well designed and adorned with good vertical landscaping. The famous 'King Power MahaNakhon' or commonly known as the 'Pixel Building' stood tall with 77 floors and was a majestic sight.

As I moved through Bangkok, I was constantly reminded of Mumbai-the old low cost housings surrounding the road, the street vendors and the 'Tuk-Tuk'(which is like a rickshaw). Bangkok has a more disciplined traffic with zero honking, no over speeding, people using the footpaths, etc. It was a rare novelty to my senses.

Phuket is a brilliant green city with laid back homes. The town has typical old houses dating back to the 18th century with Sino-Portuguese style architecture which reminded me of Goa. Weekend markets are held in these old streets. Phuket surprised me with a gigantic shopping mall with about 500 retail stores. I must say I hadn't expected to see Louis Vuitton or Chanel in midst of a tropical forest. Thailand is also home to many of the world's best beach resorts and spas which linger in our memories as we leave. The experience of waking up to the azure water of the Andaman sea and walking on the pristine white beach, is something one simply cannot miss.

Bangkok is a city that wakes up as night falls. My walk through the city centre after around 7 pm made me realize how enticing all the lights can get. The streets are lined with bars having live karaoke, the upscale bars can be seen beautifully lit at the top of buildings whose entries are guarded by heavily built bouncers. Bangkok with all those vibrant lights, disciplined traffic and huge ongoing infrastructural developments I think, will soon resemble Dubai.

The other parts of Thailand that I visited included Pattaya, Phuket and the phi phi islands. Pattaya is a less developed but commercially flourishing city which also has a great night life.

For me, Thailand was a place full of surprises and its architectural developments showed tremendous potential. It was a great learning experience and I do believe that this place should be on every architecture lover's bucket list.

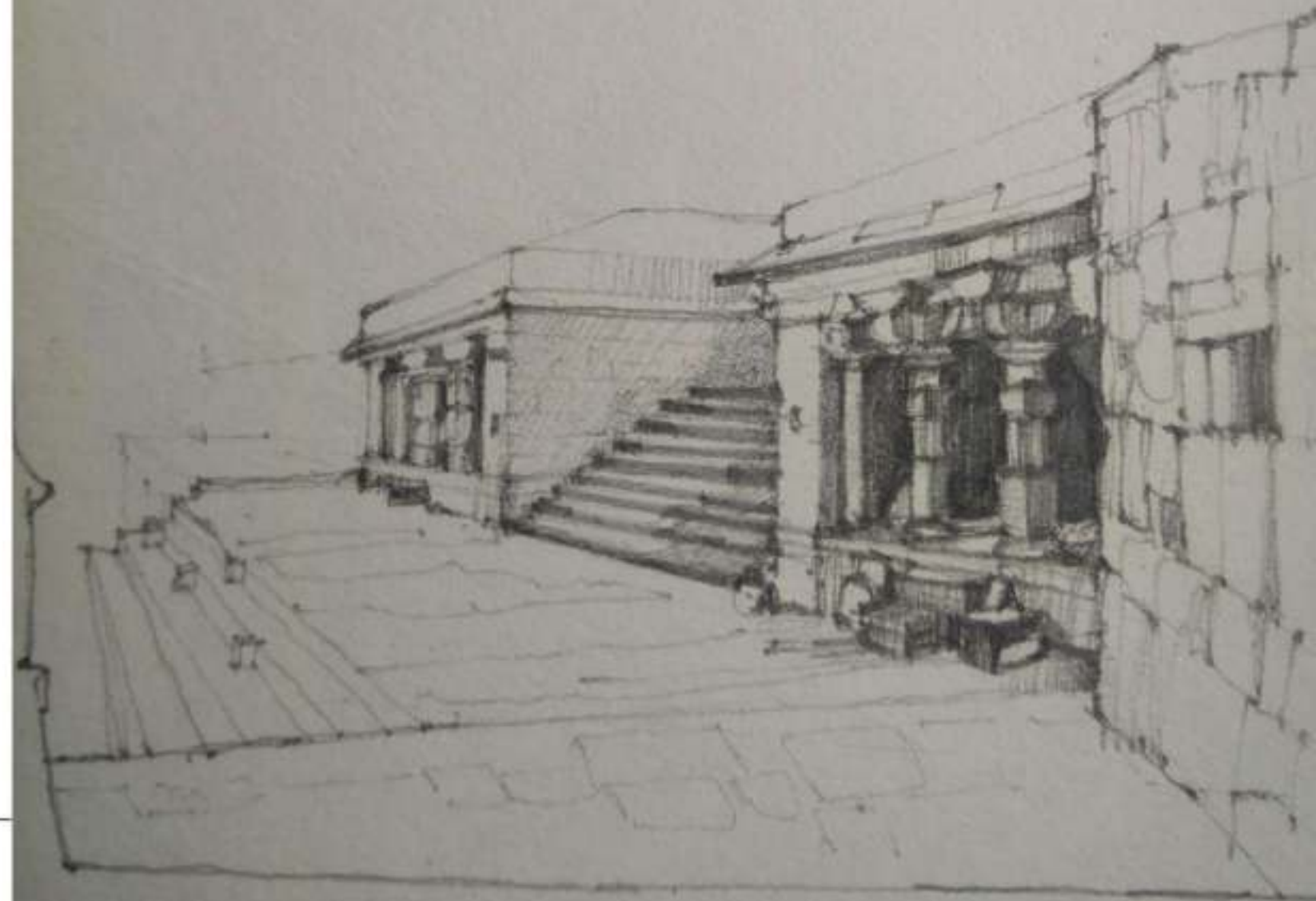
Thailand will leave you enthralled, enchanted and enlightened!



Academics

With happiness, it goes high,
Grief taps it low,
Zeal swings it to and fro,
Anger drags a through zigzag,
fauvour patters it with a crisscross,
Quest for ultimate thruth,
Sets a severe tide of waves,
Sympathy settles into a stable grid,
Difference travel on a parallel path,
Until empathy collects them to a node,
Let's simplify it folks,
Life is just a 'Matter of strokes'.

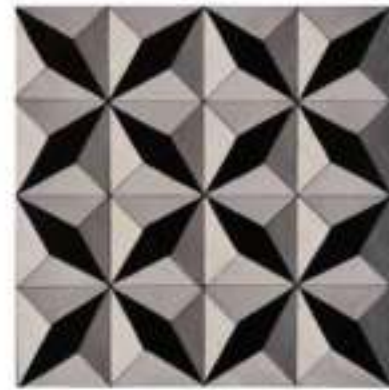
- Prof. Madhugandha Mithari.



Sketch: Suyash Godbole | IV Year



Pratham Jadhav



Anjali Rasal



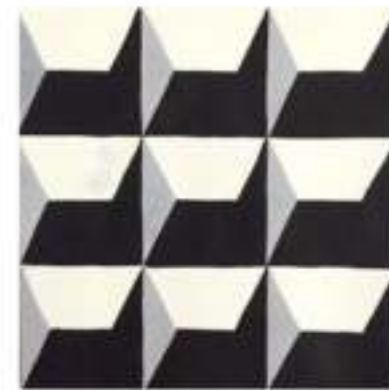
Anjali Rasal



Shivtej S. Patil



Shivtej S. Patil



Sharvari Hubalikar



Nilesh Shinde

Patterns

I Year Aesthetic and Visual Arts

Pattern in architecture is the idea of capturing architectural design ideas as archetypal and reusable descriptions. The concept of having collections of "patterns", or typical samples as such, is much older. One can think of these collections as forming a pattern language, whereas the elements of this language may be combined to generate and analyse aesthetics.



Shivtej N. Patil



Anjali Rasal



Shivtej S. Patil



Shivam Kumbhar



Sharvari Hubalikar



Shadows and Spaces

I Year Aesthetic and Visual Arts

A dramatic shadow is perceived by us as an abstract form on a surface. We try to define it with meaning that helps develop our imaginative power. We try to create a story and be a part of it. Every human perceives these forms differently. It also embeds as a memory in our mind that stays forever, thus making the shadow of architecture a wholly unique experience. We try to associate this story with every other place, making the space memory in our minds.

The Seamless House...



Ground Floor Plan



Corner view of the site showing the main building and caretakers room.



View of 2nd plus shaped courtyard with overhead bridge



First Floor Plan

Gazebo Infinity Pool Machan Amphitheatre

Horticulture Farm



Souravi Kurane.
II Year
@souravikurane

CONCEPT

- A Home not only consist of physical spaces but also emotional and psychological relationship where memory, comfort, activity and familiarity are some of the many factors considered in designing of a HOME.
- Creating an environment suitable for people of all age groups living together.
- Embracing the outdoor space by creating buffer courtyards.



Site Plan academics | 25

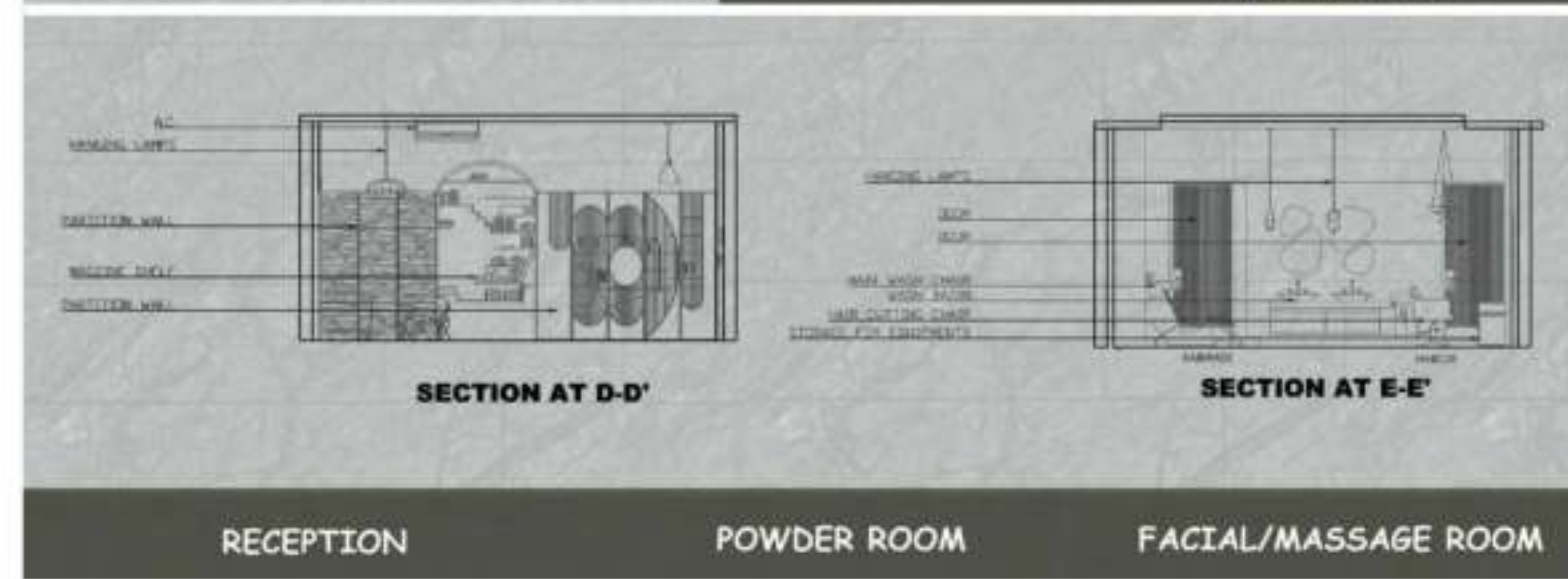
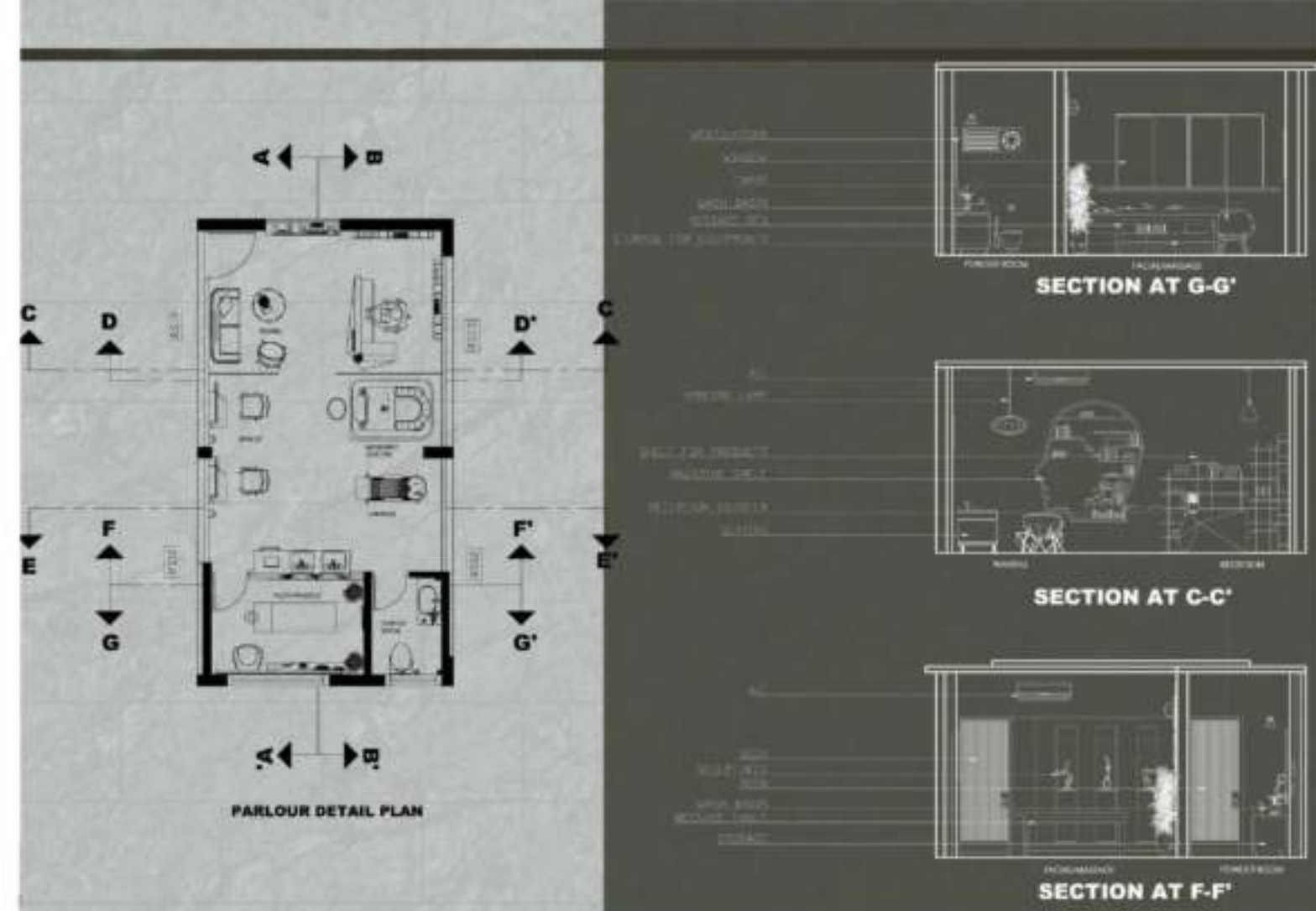


North West Elevation

academics | 26



Bellissimo Salon



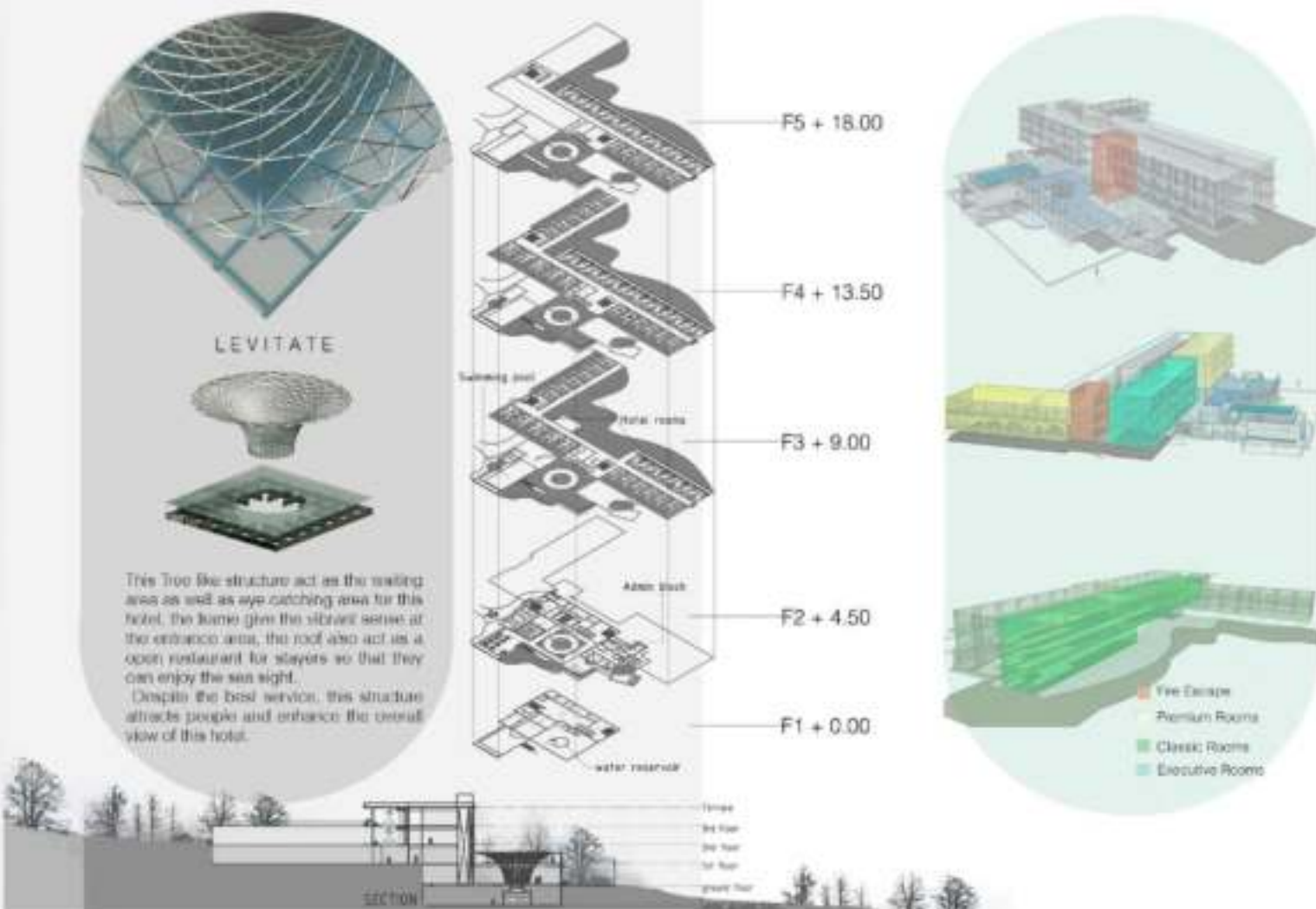
ELEGANCE AND OPULANCE

The definition of elegant is someone or something luxurious in a restraint manner or something that is very well thought through yet very simple. Essential components of the concept include the simplicity and consistency of design, focusing on the essential features of an object. In art of any kind one might also require dignified grace or restraint beauty of style.

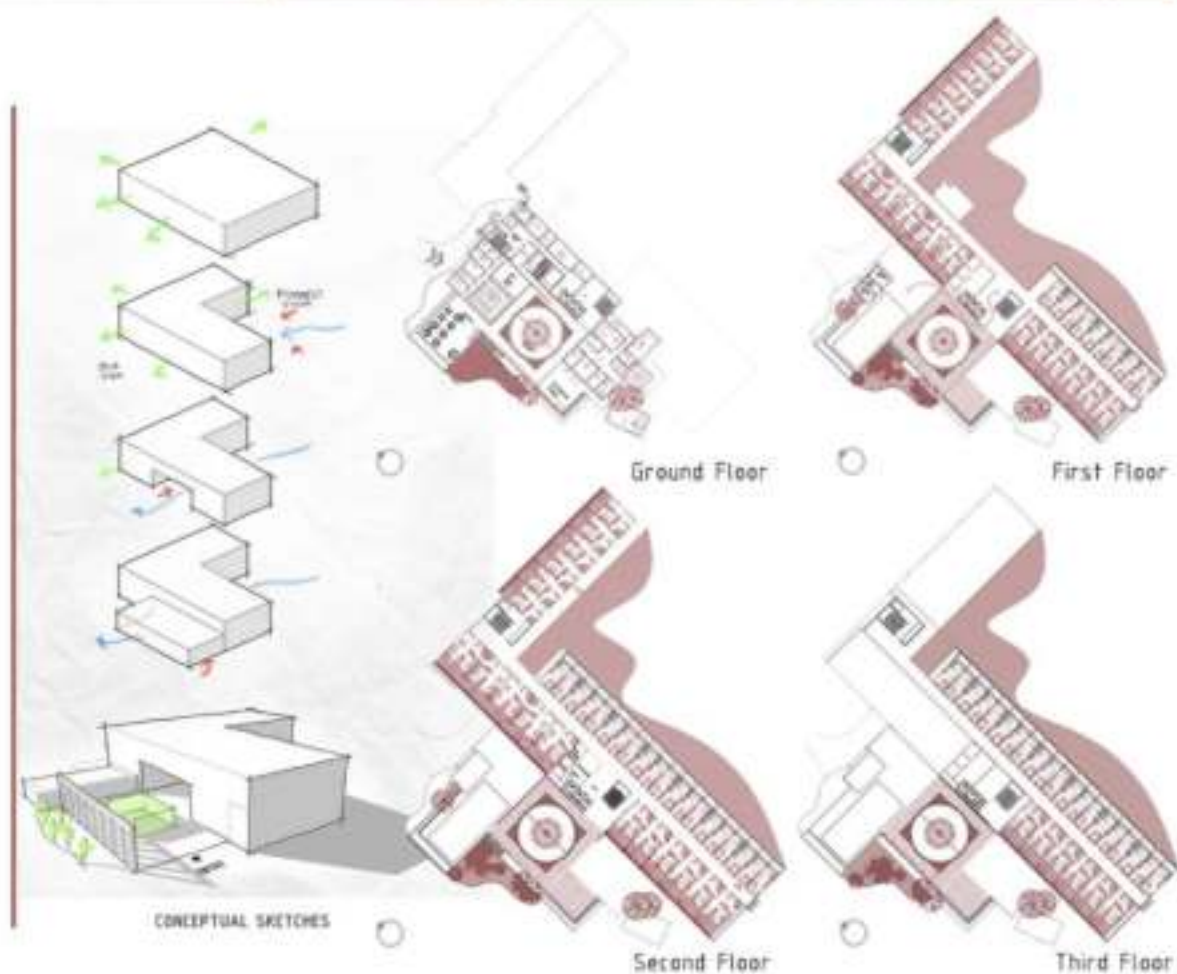
Visual stimuli are frequently considered elegant if a small no. of colours and stimuli are used. Emphasizing the reminder. Naturally the saloon is outfitted a conservative style that's late 20th century with lots of olive green, beige and shades of brown. Opulent is something which is reach in appearance. Opulent is being attractive, mature and sophisticated while still being approachable.



Prerana Sarda.
III Year
Interior Design
@perry__19



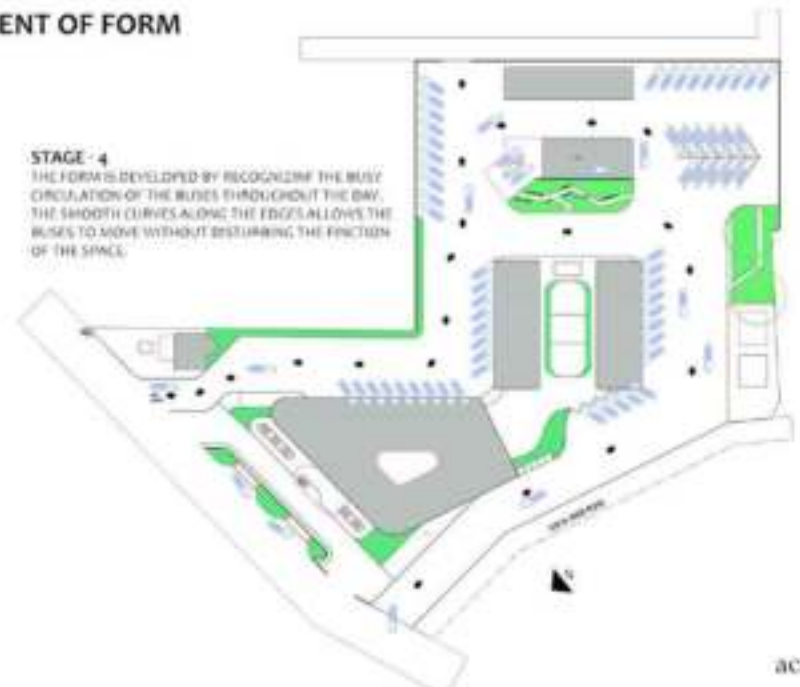
Ajayraj R. K.
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REDEVELOPMENT OF KOLHAPUR CENTRAL BUS-STAND



DEVELOPMENT OF FORM



Parth Mali.
IV Year
Adv. Architectural Design
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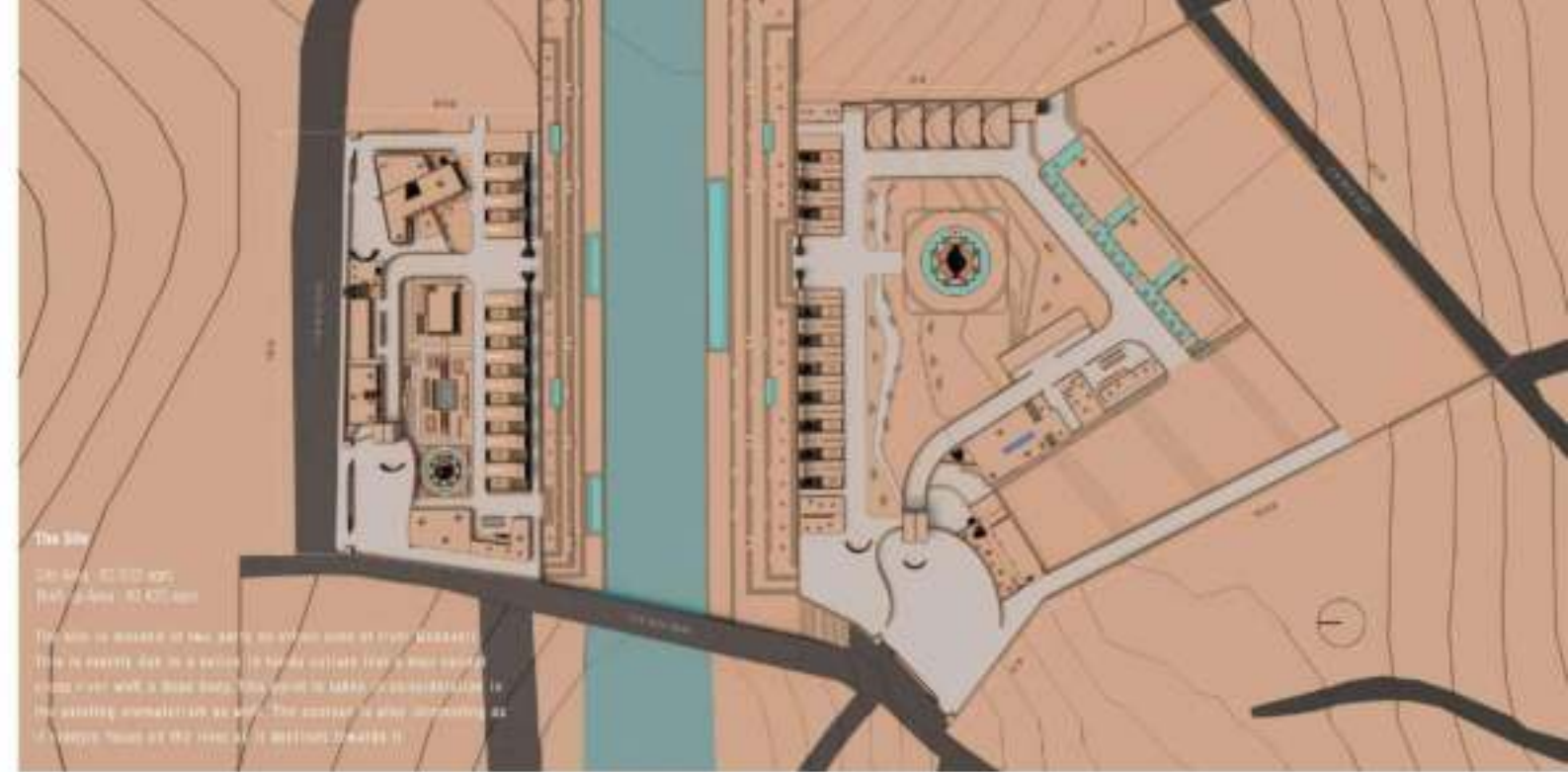


आत्मन - Crematorium at Nashik

“ In reality here is no death - only transition.

Death is the only certainty in life, for the best example of knowledge all things that live must die one day. Thus death is and has arguably always been a crucial part of mankind's existence - whether we choose to dwell on it or not.

- Lindsay Anne Hall

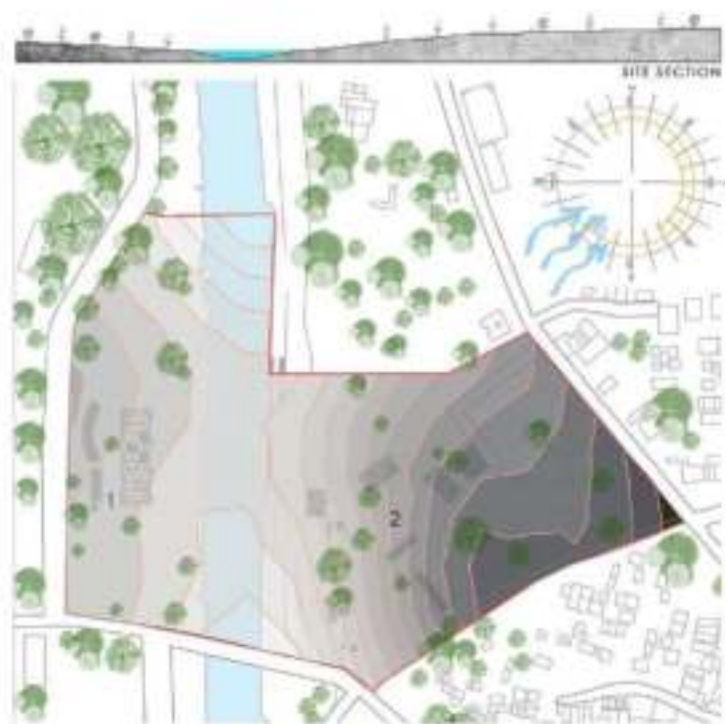


Harshal Chavan
V Year
Architectural Thesis
@_harshal_chavan



Planning Thought

The entrance plaza is elegant combination of stone wall and a brick entrance monument which welcomes the users in a warm gestures. This entrance directs the users on a processional path which is enclosed by 4m concrete wall on either side which gives a feel of calm and safe environment. This path leads to pyre area. This design element is added to make sure that there is no interruption in 'Shav-Yatra'.



Objective

1. Explore efficient and sustainable ways to cremate.
2. To shift the public perception of these structure from morbid spaces to peaceful places.
3. To design the process of cremation in a certain way that it helps the nourishment of nature.
4. To study the traditional cremation in India and helps to adapt traditional architectural features using new technology.
5. To design the space in which all the main religion can perform their funeral process in the same complex.

Site Location - Nashik. Crematorium 2 - 23,000 sq.m
Site Area - 47,000 sq.m Crematorium 1 - 16,000 sq.m



Crematorium 1



Sky Light

1. A funnel shaped sky light is introduced to let max. light through roof.
2. This not only improves the quality of space but it also cost efficient.



Green design solutions

1. **Kund** - Separate kunds are provided for each crematorium room so that the river water is not polluted.
2. **Ash Pits** - It is provided because the ashes are directly stored in it, which is good for organic life hence eco friendly solution is provided.

Design Process

The cremation areas are separated by a multi-functional zone, the purpose of this space is to provide privacy for each cremation area in a congested setting. This space act as a buffer zone between two pyres. It also provide space for pre-cremation rituals. It has a positive vibe due to beautiful Chapa tree surrounded by water body which symbolises life, this space is enclosed with a wall on either side made of earthen pots which connects with the last rights of man in it's cremation process.

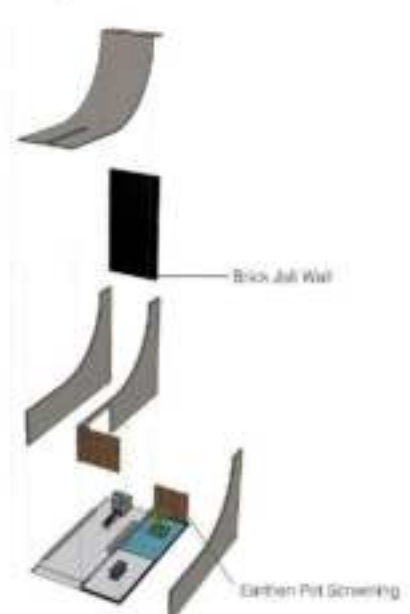


Eco-Cremation

1. Only 30-40 Kg wood is required for this type of cremation.
2. Helps generate enough heat to efficiently burn a human body with less wood.
3. Cost and Pollution reduced by 60%.



Exploded View



Prayer Hall

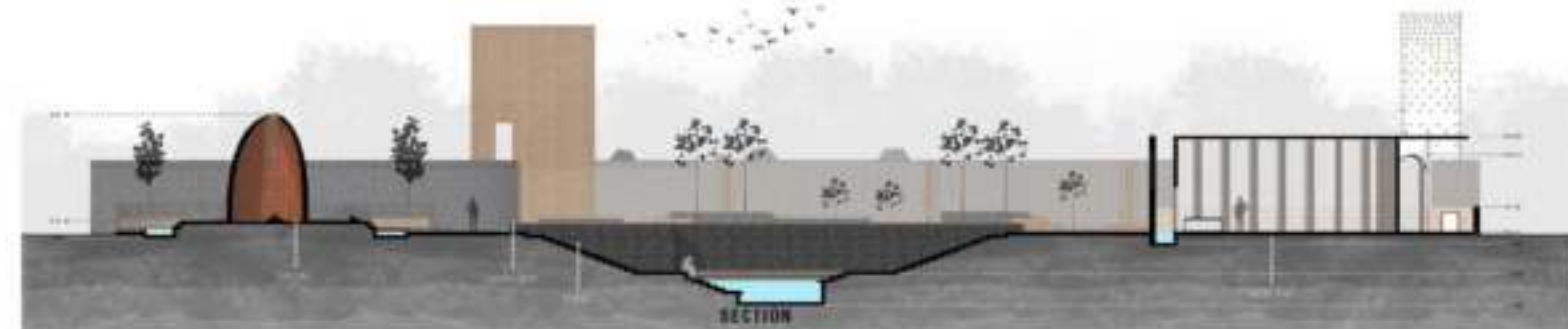
1. The prayer hall is surrounded with verticle concrete diagonal columns and is covered with brick jali between them.
2. The hall is surrounded with water cannal which reflects light into hall.

Landscapes

The space between prayer hall and temple is connected by a series of landscape elements like water cannal, step sitting and a kund.

Temple

1. A worship place which is designed to evoke galaxy.
2. The wall unravel slightly on one side, opening to reveal the glass entrance. This leads to it's spiralling interior that evoke the inside of a conch.
3. Temple's egg shape was chosen as nod to shiva-lingam a sacred stone in the hindu religion.



NASA



Z-304

Zonal NASA Convention at JNEC, Aurangabad.

Annual NASA Convention at Innovative film city, Bangalore.

Achievements for the year 2019-20 :

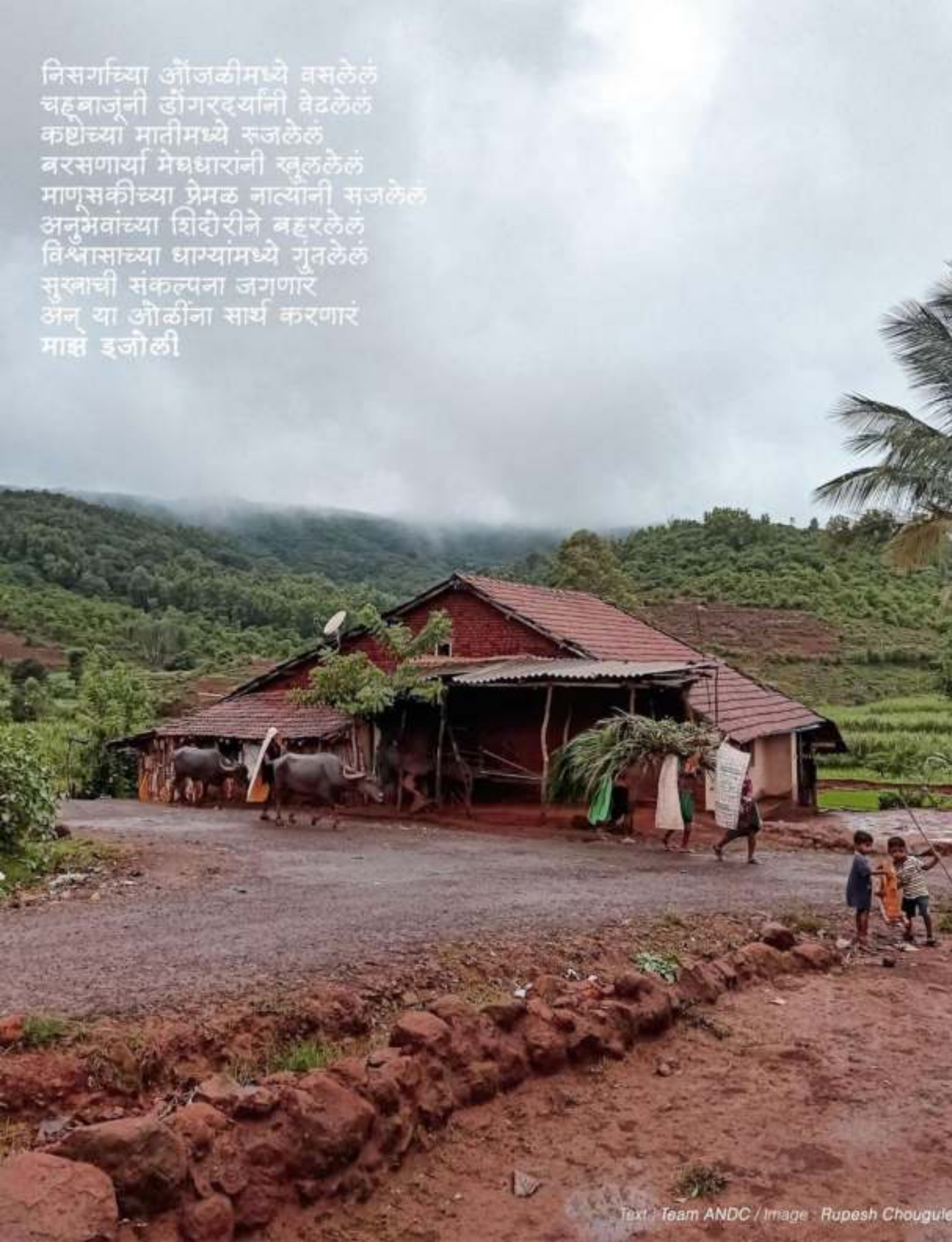
ANDC Trophy, Shortlisted in Top 24 at ANC, Bangalore.

General Championship at ZNC.

Reubens Trophy, Citation at ZNC.

Fashion Trophy, Special Mention 1 at ZNC.

निसर्गाच्या औजळीमध्ये वसलेलं
चहूबाजूंनी डोंगरदर्यांनी वेढलेलं
कष्टाच्या मातीमध्ये रुजलेलं
बरसणार्या मेघधारांनी खुललेलं
माणसकीच्या प्रेमळ नात्यांनी सजलेलं
अनुभवांच्या शिंदीरीने बहरलेलं
विश्वासाच्या धाग्यांमध्ये गुंतलेलं
सुखाची संकल्पना जगणारे
अन् या औळींना सार्थ करणारं
माझ इजोली





“To be modern is not a fashion it is a state. It is necessary to understand history. He who understand history knows how to find continuity between that which was, that which is and that which will be.”

- Le Corbusier



They shared the stories, stories that neither written anywhere, nor told by anyone. Stories.. about life 'survived', about life 'surviving' and for the life to 'survive.'

Wisdom, Experience and Humility, greatest treasures they hold within them. That's the simplicity and beauty of Indian village communities : Reminding ourselves to be humble and rooted.

Study Tours





Ahmedabad



Madhumita Sawant
V Year
@madhumita18

Ahmedabad - India's first UNESCO city. The journey of Ahmedabad's architecture travels from the magnificent, dominating, intricate ancient structures to simplified, brutalist modern architecture. The city nestled along the river Sabarmati has a lot to offer and the study tour of 2019-20 was a chance to have a sneak peek into it.

The city is blessed with many monuments that reflect the richness of the historic eras. Sidi Saiyyed mosque is one of the most prominent structure of Indo-Islamic architecture. The intricacy of stone lattice work "tree of life" jail not only depicts the hard work and efficiency of the masons but also reflects their honesty towards their art. Jama Mashid is also an outstanding structure of Mughal architecture whose large volume and high columns make you wonder.

Heritage walk with Ar.Himanshu Patel at old city of Ahmedabad was an experience in itself. Stepping into the old walled city through pol (gates) felt like entering into the world of intricate carvings and old memories. The carving depicting the ancient culture, history not only add to the aesthetics but also keep the space shaded. The 15 th century glory- Adalaj stepwell showcase some of the finest carvings and is an excellent example of the magic created by geometry, repetition, volume and light in architecture. Manek chowk in old Ahmedabad is a city square surrounded by historic structures and is a best example of time sharing spaces. It acts as a vegetable market in the morning, turns into a bullion market in the noon and at night, it's the best place to satisfy your taste buds with some mouthwatering street food.



Sabarmati Ashram, the place from where the historic Dandi march started is a must visit. Designed by Ar. Charis Chorea on the principle of simplicity and frugality, it is a perfect place to experience the legacy of Mahatma Gandhi, rich history of our fight for freedom along with peace and calmness. The Sabarmati riverfront provides a gentle green space for people to enjoy their evenings along the ripples of Sabarmati river.

Ar. B.V.Doshi has a great contribution to Architecture and Ahmedabad is a perfect place to experience it in form of CEPT, Hussain Doshi gufa, Sangat, Tagore hall, etc. CEPT is one of best educational campus ever designed which has balance in between learning spaces, nature and the building mass. Husain Doshi gufa is an underground art gallery which aims to combine visual art and architecture in same space. The flowing curves of ferrocement and M.F Hussain paintings takes us into an colourful abstract world.



Ahmedabad is an incredible city which can be explored differently by each individual. It has that magic to mesmerize ones soul and satisfy the hunger of art, artifacts, architecture, food, textile, and what not. The city is on the path of modernism but is deeply rooted with its past which makes it more relatable and delightful.



Rajasthan



Shruti Nale
IV Year
@shrutinale

Rajasthan, meaning 'The Adobe of Rajas' was earlier known as Rajputana 'The land of the kings', but if you ask me every person visiting it feels like one. Not only are the structures colorful but the people living there are colorful as well. I remember been there earlier and all I saw was this place with rich culture and these beautiful colors all around me but now being a third year Architecture student, I had a different lens on which not only saw that but how structures and landscape played its role into this culture. Rajasthan a place with so much contrast to itself; colorful cities amid desert.

The train ride from a city of dreams and chaos; a city that never sleeps to a city on the edge of Thar Desert; *The Blue City*. Our very first spot was the Mehranghar Fort, this magnificent fort sitting on bed of rock as if it is crowned on the rocky hill below it. The fort is built in Red Sandstone, a locally available material, with grand doorways, intricate carvings, and expansive courtyards. The entrance gate had paintings of God and Goddess and motifs and as we were proceeded ahead all we could see was these grand doorways which made me look so tiny, fascinating intricate carving on balconies, finely designed cornices, and such magnificent lintels.



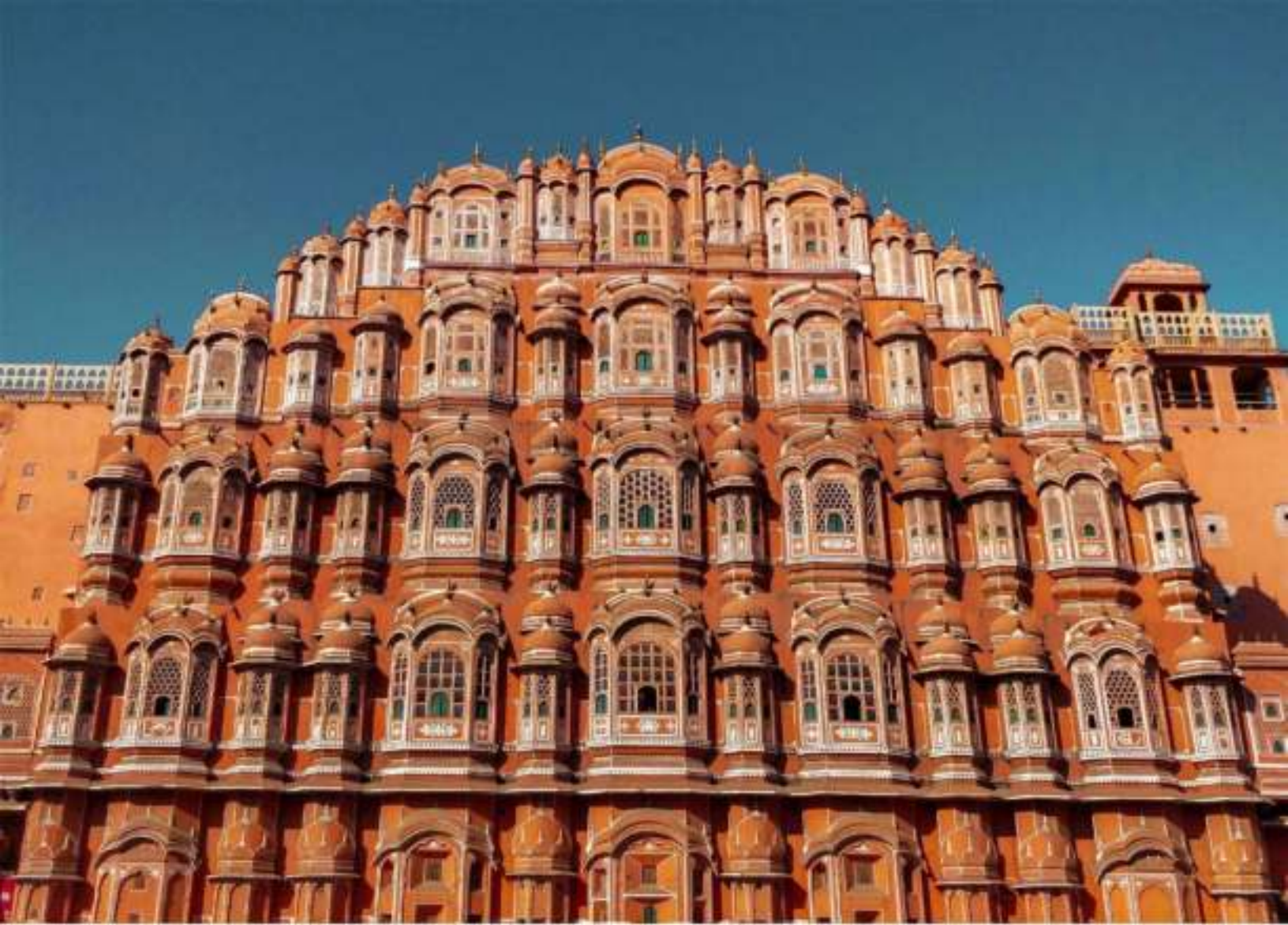
The next day we all headed towards 'The Golden City' Jaisalmer. It was breathtaking; as if I was in some fairytale, sand and the weather was so pleasant cool and calm and all I could see was this golden layer of blanket all around me. Next morning, we all headed towards 'Patwon ki Haveli' the largest haveli in Jaisalmer, the road which led to the haveli was such a treat for us, beautiful traditional houses, and yellow sandstone everywhere. Though the windows were small in size as compared; the haveli was nicely ventilated and the sandstone brickwork was also attractive, as like how one sandstone was pasted to another without mortar and yet having such fine shape to it.

The haveli is carved door balconies, window pillars, common courtyard. It is also famous for its exclusive mirror work and fine wall painting. The architecture of Patwon Ki Haveli is like almost every other building of Jaisalmer, and it blends in with the golden features of the city very well. After a while we were on the way to Jaisalmer fort; or The Golden Fort. As we reached the top of the fort it was almost dark, and we could see the whole city lighted up as if there were millions of fireflies. We all returned to the foot of the fort we all enjoyed some Rajasthani cuisine.

The next morning as we headed to Udaipur, *The City of Lakes*. We had a stop at Jodhpur's Umaid Bhavan Palace. The youngest palace of India is an architectural splendor, marvelous heritage hotel of Jodhpur and a true royal experience. Then we reached to Udaipur. The next morning, we started our day with Fateh Sagar Lake. There we visited Maharana Fateh Singh Memorial and took a boat ride in Fateh Sagar Lake.

Then we headed to The City Palace of Udaipur. It was built over a period of nearly 400 years, with contributions from several rulers of the Mewar dynasty. The unique aspect of this conglomeration is that the architectural design is distinctly homogeneous. Later we all had an opportunity to visit some local marble workshop and shops with some our college alumina, from there we all headed towards the Forum Celebration Mallis "Asia's Number 1 Heritage Mall", had a great talk with the college alumina and that was the end of Udaipur.

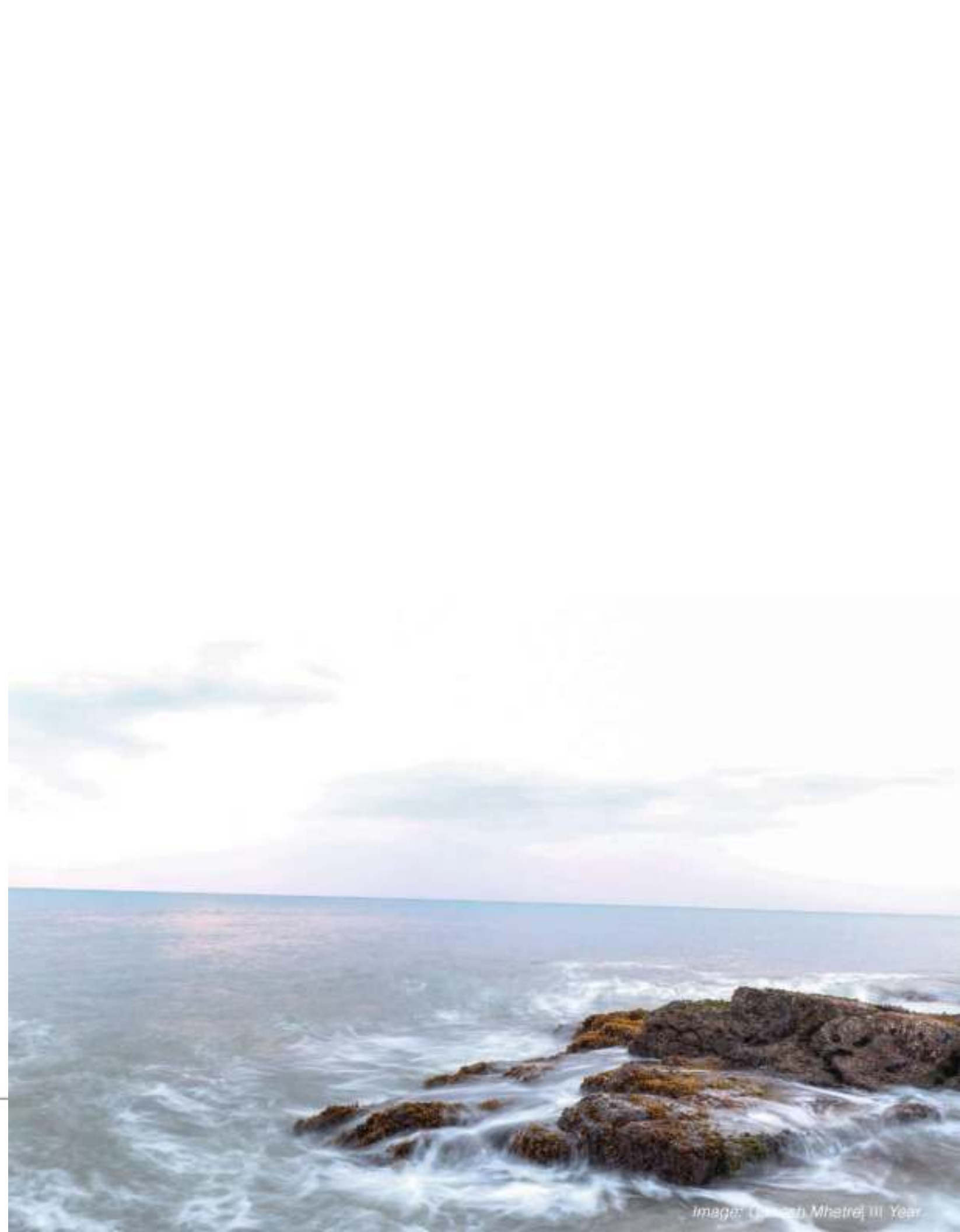




Then we headed towards the place that we all were excited for last destination ' *Jaipur: The Pink City* '. After we reached Jaipur, we started our day with the Hawa Mahal: "The Palace of Winds" or "The Palace of Breeze". Built from red and pink sandstone, The structure was built in 1799 by Maharaja Sawai Pratap Singh, the grandson of Maharaja Sawai Jai Singh. It was designed by Lal Chand Ustad. The mahal has a five-floor exterior is akin to honeycomb with its 953 small windows called Jharokhas decorated with intricate latticework. Its cultural and architectural heritage reflects a fusion of Hindu Rajput architecture and Islamic Mughal architecture; the Rajput style is seen in the form of domed canopies, fluted pillars, lotus, and floral patterns, and the Islamic style as evident in its stone inlay filigree work and arches. The palace complex has several buildings, various courtyards, galleries, restaurants, and offices of the Museum Trust. It is dedicated to the Hindu Goddess Lakshmi and Lord Vishnu (Narayan).

Overall if you ask me, I will say Rajasthan is full of colors, beauty, fine architecture, tasty cuisine, and such fine culture and I wish to visit it again. For me Rajasthan is like a fairytale and the more I read the more it gets interesting, and I never wish to end reading and discovering what happens next. Rajasthan is a whole experience, and it brings back feeling of something that is real and still feel like reel.

Young Architects



Sustainability?!



Ar. Vikas Patil,
Batch of 2019-20
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"We need the rich time dimension to help us avoid the all too common triviality of living in the moment, as a continuous prelude to rushing thoughtlessly into the future."

(G. Evelyn Hutchinson in s. Dillon Ripley, ed., *knowledge among men, smithsonian institution symposium*,
Reference: *House form culture* by Amos Rapoport, page no.5)

Sustainable! I was not a big fan of this world though. During the process of growing and grooming throughout my life, I misunderstood and understood many things. They made my ethics and principals of living. There are many conflicts I resolved and continuously try to resolve in my mind to make myself clear and world the better place to be in.

Human beings designed and shaped their environment and remoulded it again and again according to their needs. There are different aspects of this creation; social, religious, ambitions, needs, economic, physical, fashion, visual, landscape, and so on. Not only they have commonly contributed much to the distinctive character of landscapes, but they also stand as the concrete expressions of a complex interaction among cultural skills and norms, climatic conditions, and the potentialities of natural materials. As the time passes designs are getting more user friendly in the sense that they are comfortable for both body and mind of the user. Designers are getting more concentrated on the behavioural science and commerce side of the design. As the result of these habits of user it has been used for money-making.

Sustainability could be understood by splitting it into two distinctive parts i.e. mind and material. For instance, if one is grown in a culture where cutting a tree is immoral and he is conditioned in similar thoughts, then obviously, he will live sustained life. The philosophical richness of man derives materialistic expression of him.

Therefore, my biggest concern is cultural pollution. Culture is the expression of multiple iterations from long ago by people who contributed their thoughts in making of culture. They are the scripts of living life. For instance, we can take an example of minimalism during the industrialization to full fill the needs of people service providers wipe out all the details from the products and made them purely utilitarian. When we see temples, churches, mosques, tombs, etc. in scripted with flooded ornaments and stories we can easily compare both of them and find a clash between them. According to Plato, "Art is the thing where one can find himself". Therefore, in my aspect we are reducing flavours of life, by desaturating culture. This is sort of harmful deviation we are doing.

We forget Hassan Fathy, "Build your architecture from what is beneath your feet". We are submerged in commentarial outcomes from buildings. We are diluting our humanitarian values. Boxes of concrete manufactured in factory transported and shifted in the city then we add a whole lot of details of interior coatings to it of plasters, paints, claddings, concrete finishes, etc. Oh sorry! I forgot to mention glass for light and AC machines to cool our buildings. and AC machines to cool our buildings.

We forgot to smell the earth. It is an old fashion now and we are futuristic. Now we have systems to calculate greenness of building. Concrete buildings of 60 to 100 years age get green building rating but the earthen building of 7000 to 3300 BC (oldest) didn't get it, why so? reason behind this could be the designers of earthen buildings are down to earth, they don't want any sort of publicity. Once Rumi said, "You transform all those who are touched by you".

Nature is the best sustainable designer. Every design is unique, perfect, beautiful, different, responsive and harmonious, etc. It is balancing life and death, material and immaterial. But the man is moulding and disturbing nature's designs for his greed. A man needs to understand his materiality for better harmonious living.

*yeh tanu mundana be mundana
aakhir matti mein mil jana*

*matti kahe kumhar ko be tu kyu khode mujhko
koi bakht aisa aavega ki main gadhungi tujhko*

*lakdi kahe sutar ko be tu kyu chhede mujhko
koi bakht yu aavega ki mai jalau tujhko*

*kahat kabira sun bhai saadho
dena nahi tha lena
bhav bhagat se paar utaro
ram naam jap kar karna*

- Kabir

YOU ARE.

BE in the best of both worlds!

Learn to unlearn,

When we graduate our society always tends to have us get jobs, work, run and fly. Why is it supposed to be so tedious right after you have actually achieved something so legit in life as a human?

I hope and I believe we all can understand, recollect and point out the stress which comes along the process.

But I think we should all think of Walking towards a valley and seeing it ending after a few steps but not have a pre notion of flying.

There will be so many options you can counter when it comes to any situation and I personally believe when you walk towards a valley and don't see a railing built for safety you consider yourself as a human and not a bird.

When you are a human you walk, go ahead, sit near the edge and look at the valley because that's your future.

The sunset's your fruit and the winds are the patience you need to contain. Recollect what you learn, what you walked from and then decide, when and why you want to get up from that particular moment of life.

When I decided to pursue masters, I had too much in my bag to carry, be it mentally, physically or in the moment but I think when you have the will of doing something with your whole heart in it you do it. Keeping aside whatever others say, feel and think about you.

Pursuing education is one thing but what comes along it is life skills, it is how you leave, walk and reach a place

It is how you stand, talk and create a chase.

It is how you open the doors, let your guard down and grow.

Last but not the least,

it is how you learn to unlearn and grow again.

Whoever told you that you have to fly right after you graduate may or mostly will be someone who never really enjoyed or felt a really beautiful sunset.



Ar. Vaishnavi Limaye,

Batch of 2018-19

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When I started studying in CEPT university I hardly had any experience of living alone in a city like Ahmedabad, in a situation like covid and meeting so many new individuals from different parts of India made me understand that when you take a decision like this you should always be open to change, be it intellectually, physically or mentally.

When you meet new people, you understand that you aren't the only one going through something in life. Different people have different situations and problems which we can't even imagine. It's always a surprise to listen to people and actually feel the fact that we always underestimate and take our lives for granted.

Taking things for granted enables us to subtract growth in general because we tend to see ourselves weak. I would say if you think you are weak you should always accept the fact that you are.

CEPT has made me realize that when you accept things in life just the way they are, 'Raw' it's easier to breathe.

Be it the simplest question someone asks you! Hey, do you need help? When you need it, you should always say yes! Keeping things to yourselves, lying in juries when you don't know things, saying you are happy when you are not, spending money when you don't have it, saying you are loved when you are not, saying you are okay with things when they are trembling it's all the same. Acceptance helps you literally win in life. It also helps you lower down your ego which helps you understand others more, helping you make yourself Kind.

Everyone should be Kind because You can be and **YOU ARE.**

My take way from the journey which I am still in would be that if you open up to the fact that You can be wrong, you may not know everything and maybe, maybe someone else is right too, you learn things which are not even seen to the naked eye, you feel things which are invisible and you live life like a sponge always!

'Be a sponge absorb, soak, exude, repeat.'



An open letter to budding architects...

I feel so honoured to write this letter on 'World Architecture Day.' Architects are the creative souls that shapes habitat. Architecture has been evolving, it's been in past, it's there in present and it's going to evolve into future. Thus, we have a collective responsibility of how we become as a person and as an architect.

I would like to keep this letter pretty frank, to connect to my experiences in architecture. Architecture is a creative field. It is a R and D workshop. Everyday is the new page, every new project is new learning. But how do we sail our journey as Architect after graduation? This is where I feel the choices matter.

Here are few tips as per my experiences. (P. S. It may vary to person to person)

- Try to be in an independent space of mind and analyse what you want to do as an architect.
- For me, Working into core architecture was the goal.
- Explore the places of your goals. See how the profession is progressing all over.

For Example :

- The working style in Mumbai is completely different from Chennai - is completely different from Kolhapur.
- Working style in MNC is different from mid-size firm - is different from small size firm - is different from start up.
- Start up is a whole new step. We need to understand the depths of architecture and should have experience to analyse what is right way of practising architecture. That comes only by working under experienced architects of your choice.

Irrespective of what choices we make to take forward, we need to be determined about the goal. At any fine moment, when your instincts says to scratch it to zero then 'JUST DO IT' and start over again.

I personally feel, the phase just after architecture towards understanding your career is the most beautiful thing. We are independent to think, to start, to try, to explore and experiment. You need to thoroughly enjoy the process. Let it be a good experience or bad. Good once - treasure it, bad once - learn from it and try not to repeat.

For me, the journey from post college days to work life was joyful as my passion turned into profession. The only draw back I feel about this is you get involved 100% of your presence into work. Your brain still keeps working / calculating / designing even in your sleep.

It feels really good but as time progress you need to know how to deal with overworking. I personally feel, each one should have atleast '5 HOBBIES TO BALANCE LIFE'

1. One to make you money.
(essential to survive)
2. One to keep you in SHAPE.
(to keep your mind and physio well)
3. One to keep you CREATIVE.
(it helps you evolve your thought process).
4. One to build KNOWLEDGE.
(it's an unending process).
5. One to evolve your MINDSET.

My experiences about adopting these five hobbies were like -

1. One to make MONEY - I made a choice to work at place that constantly makes me out perform my job description. This made my passion turned profession into monetizing. I didn't look much after getting a freelancing or over booking my schedule to just start monetizing. I rather choose the quality of work and restricted it to balance the other aspects of life.
2. One to keep in SHAPE - Extremely, Extremely important factor. A fit mind gives a beautiful output and fit body should support that output to turn into reality. For my personal well being - I opted to get trained for Martial arts for an year and later adapted a sustainable way of transportation that's cycling ! By changing into these two habits I started to get better overview / stamina / readiness at work.
3. One to keep you CREATIVE - Creative energies can be balanced in multiple ways depending on situation. One such habit taught by my mentor was to notice and appreciate the details of any form of creativeness. Let it be sketch, let it be song, comic, story telling or even fashion designing. The moment you see beyond what is just visible you activate and energize creative mind.
4. One to build KNOWLEDGE - Having a conversation with a person more knowledgeable than you is the best way to build your knowledge. Knowledge - Not just about profession but different walks of life. My way of building knowledge is having conversations with dad. Discussing each others projects, solving problems and then setting action plan for it. Observing how the profession runs, the mistakes that can be avoided or a simpler way of doing particular work tricks my brain to build my knowledge.
5. One to evolve your MINDSET - One of the most beautiful thing occured to me is to be blessed to live and work along beach side. The morning sunrise, the birds chirping to the moon rising from same horizon this made me evolve my mind on daily basis and became part of my daily routine.

I believe everybody talks about their projects, their works but the journey is not known and admist all these having a quality life in 20's with an inspirational mind to work each day. May be this is what we want !!

Finally enclosing this letter with loads of positive vibe and looking forward for in person conversation about - ARCHITECTURE आणि बरंच काही... :)

LIFE in a PAUSE...!!

Ar. Anup Rajiv Rangole.
Batch of 2017-18



Almost all the crazy and fun filled moments came to an happy ending after college days, all of us friends shattered away into different paths seeking the purpose of life, and here I was totally depressed and silent unknowing what to do in life further, to take up a job and get into the regular routine life or what am I really supposed to do in life was the utter question beneath me asking to self..

How far can you run when your own soul starts questioning you about your purpose in life? I was turning out to be silent and depressed or maybe trying to connect with myself at deeper level.

I decided to travel across India in its Rural and Tribal areas of the country for next 6 months being a normal human being with zero thought of being an architect. Also unaware of the thought that need to arrange money for travel but had sheer determination and willpower to travel in India. When I spoke to my parents about this that for next 6 months I want to travel in India being a normal human being keeping aside the thought of being an architect and directly joining a job.

I want to explore nomadic in society understanding the economically backward classes, lower middle class people's life issues, the different class of people in society, their contribution to society, their lifestyle, their environmental carbon footprints, issues, developments, laws, traditions, climate, culture etc. almost everything like a new born baby seeks to learn from everything also I wanted to relearn few things and unlearn a lot within me..

To which my parents agreed after a long debate over this decision and let me travel in India for next 6 months on condition that I would not be sponsored by them as well I would need to join job in January..

Finally I left home in search of this expedition,

Now where to Go ? Was the question arising, I used to take freelance assignments of students had gathered some money for basic travel, 2018 There were floods in Kerala, I went there to Kerala as a Flood Relief Volunteer along with my friend Nadim, under the guidance and support of COSTFORD (Centre Of Science and Technology For Rural Development), Trivandrum, Kerala.

There we started cleaning houses ,river sides, streets, churches, which was damaged due to flood, working with different teams, experiencing new food, language , dressing styles etc. and everyone was being proud of the team that we are being a flood relief volunteer in Kerala, which would give us the pleasant smile on face. Accommodation and food facilities were taken care by COSTFORD.

After the flood relief work we got shifted into Dynamic Action office (Social work Office) Tiruvalla. Here we got introduced to social workers working in different sectors each day was new, sharing of life experiences of different people, their views on certain topics was a process of relearning to me a lot about myself...!!



Architecture that intends for a Social Impacts

ON THE FOOTPATHS OF MUMBAI..

It's been years daddy (Laurie Baker) passed away and we look further to carry forward his legacy, philosophy and his mission. It's a great time of my life here in COSTFORD (Centre Of Science and Technology For Rural Development) Trivandrum, Kerala. That I am fortunate to get trained as an architect for a social change. Sometimes I feel confused and broken but when I look at Ar. P.B.Sajan Sir, Ar. Padmakumar Sir and other office staff working relentlessly, I get inspiration to work for the purpose and it feels good that he made me a part of COSTFORD family. I feel like I have met Laurie Baker through him, from his talks, his guidance, and stories. Hope one day we all will be able to accomplish daddy's mission of housing for all. Daddy's every small step has inspired us all in many different ways.



Ar. Anup Rajiv Rangole,
Batch of 2017-18
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Guruji...!!

What is the purpose?

But there is lot of work to be done , an unfinished dream to be fulfilled, he is no longer a person , He is a PURPOSE, His thoughts would wander way beyond of his time and

He will live on through the end of time..!!!

Sustainability is not only in buildings anymore for me now: it's a way of Life.

An Architect can only create a harmonious space in nature if at all we are at peace with ourselves and respect for nature.





Ar. Nadim Gavandi.
Batch of 2017-18
mail2nadim0@gmail.com

Who am I?

Am I an agglomeration of my past memories and experiences, a tepid residual of years of accustomed conditioning? Or am I an embodiment of perpetual growth, an experiment in progress, a character in constant upheavals of modification? My personality must be a sediment. A mix of the past and my present. Accumulating memories, behaviors and experiences, this character is developing its patina, layer by layer. This character in a designed environment is moving forward with precocious curiosity along with a condescending resignation. This duality of thoughts brings with it a range of questions.

How about I purposely place myself in an environment that is outside the purview of my regular existence? And I imagine this experience to be a viewfinder, allowing me to witness myself as a different character learning from and responding to challenges. When this accumulated sedimentation is peeled away layer by layer, will I still be in the grasps of my conditioned thoughts, beliefs and ideas? To imagine this experiment to completely untether my own perspectives and launch me into new avenues of learnings would be an unfair shot. What I do expect, is that this experience will allow me a window for introspection, to examine myself unhinged in an unfamiliar environment, and deliver to myself answers to some questions that I otherwise wouldn't ask myself.

Unsure, afraid and still learning, I have made up my mind to experience homelessness and extreme deprivation. From this moment on till the end of my self-nominated choosing, I plan to move forward with caution and with curiosity. 'When we don't restrict ourselves with thoughts, conditioned beliefs and familiar memories, the doors of universal learning are opened to us.'

Homelessness is an untethered plague in our country. As per the most recent census in 2011, four million people face homelessness. The sky being a roof, and the bare earth the floor. Everything in between is an unending struggle to stay alive. With over 2 million people, sometimes for generations, living on footpaths, the plight of the shelter-less is truly heart rending in a city like Mumbai. These are people who live a mouth to mouth life, barely surviving by collecting alms or by doing petty jobs. For whom the rents of a nook in a slum is a faraway dream. These are migrants; infants, children, men, women and the aged who came to the city in search of better opportunities and standards of living. This massive explosion of the homeless population is conveniently ignored by the very same authorities that sanction the construction of flyovers, township projects, parks and metro projects that imperatively find investments of crores in annual budgets.

Rural-urban migration is compounded as more and more people leave their traditional occupations in search of capitalist ventures. Inside the 'city of dreams' however, this search takes a laughably sinister turn as these homeless people struggle for the paramount 'roti, kapda aur makaan'. Pulled away from their natural roots of traditional occupations and vernacular cultures, massive migrant communities are collapsing under the weight of our collective lack of compassion to address these root issues of social and economic disparity.

While we engage in our arbitrary ambitions of better gadgets and new technology of trade and commerce and even better education, the paramount ambition of the homeless remains a roof above their head and three healthful meals a day. How can this very basic need for survival be so above the purview of our morals and values? Who are we? Who am

This is one of the last chapters of my journey and I choose to narrate it from this point on the 4th of April, 2018.

I arrived in Mumbai and put sincere efforts to experience homelessness in the utmost authentic manner. As for my possessions, I carried a jhola with absolutely frugal necessities; a pair of clothes, a journal, a pen, a towel and a bed sheet. I also carried around 200 Rs to sustain till I was able to find work and thus food and shelter. I was aware that even these possessions are a luxury for a few homeless. I had prepared for this part mentally, by emptying my beliefs and preconceived notions related to this experience. Meditating on my purpose, I deliberated a course of being. Of being an empty vessel, and absorbing as much as I could and blending with my environment.

I spent the first day by prioritizing the search for work. The very first obstacle I faced was in the form of resistance from the locals. There was mistrust and doubt as to my person and whereabouts, and therefore I couldn't find work without any references. With my jhola snug under my arms, I wandered around CST and Masjid Bandar (commercial area) and knocked for work door to door. Surprisingly by the end of the day, I approached a trader who was willing to provide me some work from the next day. Satisfied I then went on to tackle another challenge of the day and that was to find a place to rest at night.

I spent some time observing and walking around the spots near CST where homeless people stay for the night. These footpaths are swarmed with the homeless at night, and yet conveniently cleared by the police wielding batons during the day. Where do these children, the aged and the handicapped disappear during the day, I wondered. I came to find a spot on the footpath near the Crawford market area. I started laying out my belongings and prepared to rest as if it was the most natural occurrence for me. However my appearance has stirred a few migrant workers sleeping nearby from their slumber. There was a general unrest, a few inquiring questions as to my background. I realized that my almost clean appearance and general mannerisms were in quite contrast to them and they must have sensed this disparity. The homeless have reserved spaces to rest at night and there are territorial subjugations for areas by several groups. Amongst them, even though of temporarily similar circumstances, I was an outsider, an intruder. When I had finally laid down my belongings and prepared a semi comfortable space by rolling up my bag and bed sheet, I could find a quiet moment to think about the day.



"Daily waged labor is hardly a lucrative incentive in itself, but the struggle of finding a footing in these surroundings where every man is rushing around in various directions, surrounded by unfamiliar sounds and smells and rejection, I was overwhelmed with a range of emotions. But lying down for the first time that day, with my legs throbbing in pain and my mind numbed by tiredness, I believe that I felt one with my surroundings. We were all looking to survive just another day. There was no 'them' and there was no 'me'. We were of similar precedence and bound by the starless, night sky gasping for air."

I devised quite promptly, that the frame of reference for the remainder of my life will change quite drastically, the day I wake up on a footpath. There is no time or space to wake up gingerly from slumber, to rub the sleep from your eyes or to get accustomed to the morning light. Instead you wake up to sounds of the city waking up steadily, making more and more noise, shutters opening and markets coming to life. That morning, I was quite relieved to find a public bathroom and engage in my morning routine and face the new day with vigor and intensity.

The day before I had been advised by the trader to go to the Sewri bazaar to get work on a daily wage basis at a plastic making unit/workshop based on his reference. I took the local train from CST to Sewri. Once there, I walked up to the unit looking for a job. To my surprise, there was no time for perfunctory introductions or small talk. I was straight away shown towards my duties from morning till my shift ended. In the Sewri workshop, I was trained for a couple of days to cut plastic from plastic rolls, seal and pack them according to sizes. Performing the same task over and over is not only monotonous but also has an attribute to kill all appetite for aspiration. As my palms sweat and my forearms ached from the constant rotatory movement of the machine, I could not but focus on anything other than the moment at hand. My mind couldn't wander, as the slightest mistake would earn the ire of the workshop manager. Hence for this period of the day, numbed by the mundane activity and hunger being the only call to my cognizant reality, I spent my afternoon hours surrounded by the smell and haze of toxic plastic fumes.

I made acquaintances with the three other workers there; a young local boy, a young man barely older than me named Alam (who trained me for the work) and a middle aged woman. From 9 in the morning till 5 in the evening, I cleaned the work area periodically, cut, scraped, wrapped, loaded and unloaded bundles of plastic. From 5 in the evening when the unit shut down, I carried bags weighing between 30-40 kg from Sewri to Masjid Bandar area. The commute was partly by the local train and partly by foot. Once in the Masjid Bandar area, I would also help to load, unload and deliver orders to neighboring plastic shops. Thus from 9 in the morning till 9 at night, every day I worked very hard for my daily wage of 200 rupees.



"The first day I received my wages, it was an incomparable array of emotions that pushed out through my tired body; ecstasy, gratitude and compassion for my fellow workers. I ran to eat my only meal of the day that night, and it is with absolute truthfulness that I will say that, I tasted every single morsel till I carefully wiped the crumbs off that plate of food. For me, food has been always been an expression of benevolence and an event of social interaction with friends and family. But when you are homeless, every basic necessity is a long drawn battle for sustenance. Security, privacy, utilities and even a simple meal, all become challenges of everyday life. And once you live in this environment long enough, this struggle is your most primal response to long term sustenance. There is no 'yesterday' or 'tomorrow'. Only 'today'. And I survived today."

That day, I could not go back to the place I slept the day before. Earlier that morning, I was informed by a neighboring fellow that the place I slept was reserved for another person and I was not welcome there in quite certain terms. Following my dinner, I once again set out to find a place to rest for the night. That morning I had left my jhola over a bus stop in CST before I left for Sewri, but to my utter dejection when I came back for it that night, everything except my blanket had disappeared. However, I soon realized that whoever must have claimed these items showed a very genuine altruism in leaving the only item I imperatively needed. A piece of cloth to lay on the ground to rest my aching back. This thought brought me back to my usual easy going state of mind and I experienced a unique sense of kinship with this unidentified, troubled person who came upon my belongings.

That night I found another place to sleep, and this was my abode for the remainder of the two weeks I spent on the streets. There were new lessons; you cannot be too careful of the police when you're homeless, sometimes they come for inspections wielding lathis and drive away the homeless in droves. Sometimes there is a considerate settlement of 'hafta' and they are allowed to stay for a week or a month more. But such is the ambiguous, unpredictable life of the homeless.

I found a vacant space on the landing of the steps leading to a commercial building in CST. I soon found out that I could not avail this space till 10 in the night. The reason being, this street bustled with small time traders in the evenings, selling their wares consisting of anything and everything. Even though my circumstances must have seemed dire to some, I grew to develop a peculiar joy towards coming back to my humble abode of the warm concrete steps at the end of long, hard working day. At the crack of dawn, I would wake up to the sounds of fishermen bustling through with their empty baskets to the Crawford market, reams of working class humanity milling towards an accustomed workday. And every single day,

I woke up with a sense of wonder of belonging with this sea of 'clamour for survival'. Joining the line of persons waiting to use the public toilets opposite to where I slept was a forlorn but a necessary endeavor and later within hours I fed myself and was at my place for work. Breakfast quickly became the most important meal leading to a physically and mentally demanding day and I settled into my routine steadily and with abiding faith in my autonomy.



"I formulated this experience as an extension of my spiritual journey which is elaborated in the upcoming chapters. However, leading this life quickly led me to the observation that the encumbrances of this way of life; with my most basic physiological needs being the paramount challenge of my days and nights, left only enough space for spiritual growth, values, ambition and motivation to be dismissed as capricious dreams. In retrospection, for the very brief time I experienced homelessness, I remember only heaving into a dreamless sleep every night. If I didn't work for a day, I would go hungry that night. Being pushed into survival mode on a daily basis can be very taxing on a person's mental health. As mentioned earlier, I witnessed a large number of mentally deviated individuals wandering around aimlessly and wondered if their mental issues caused their homelessness or was it the other way around. To them, I humbly dedicate this chapter in my journey.

A walk unto myself I undertook,

That launched me into a world unto itself, Revealed some secrets and some it kept, but
The world unveiled to me, only as I AM.

"My struggles during this experience, strengthened my gratitude for my life and all the resources I had been able to access, the foremost being my education. Persistence and patience is a valuable virtue, one that we must all cultivate in our daily life. To be able to prevail in the most unfavorable of circumstances is a true testament to the strength and grit of the homeless. I am thankful that my experience was not just as a spectator, but as a 'liver and doer' amongst the homeless. My pragmatic life here taught me that very little of what we think we need is actually 'necessary'.

Some people start life at a disadvantage, and homelessness is more about circumstances and decisions than about personal ability, intelligence or laziness. I lived through this experience as I am and so were the other homeless. Here, a quote comes to mind "We experience the world not as it is, but as we are." And what we are is determined by our choices and decisions in life, but sometimes also by our circumstances and immediate environment. The most transcendent way is to approach others as we must approach ourselves. Foremost with kindness, understanding and compassion but also with acceptance and without judgement.

At last, the most crucial learning was learning the importance of being a part of a strong moral community and to have my feet set humbly on earth at all times."



Image: Sarthak Bagade | III Year

अरे खोप्यामधी खोपा सुगरणीचा चांगला
देखा पिल्लासाठी तिनं शोका झाडाले टांगला
खोपा इनला इनला जसा गिलक्याचा कौसा
पाखराची कारागिरी जरा देख रे माणसा!

- बहिणाबाई

Alumni

DREAM HOUSE

Our House, the house of our dreams owing to this we wanted to do something different. With this thought process we commenced the planning. As everyone had the curiosity as how the architect house is going to be, turned out to be the biggest challenge to us.

The project is located in Ichalkaranji , a small town in Maharashtra. Ichalkaranji is famous for textile – known as Manchester of India. Ichalkaranji falls in the hot and dry climate zone with the warm and humid monsoon.





Central Courtyard

The courtyard is 15' x 5' in size. The focal point of the house is the central courtyard and big open to sky at the centre of the house which allows pouring in natural sunlight throughout the day. Due to this a positive energy flow throughout the day in the house. The courtyard is designed with traditional court-yard theory by giving modern effects and amenities. The courtyard is designed to have a central water body to keep temperature cool. The northern side wall in the courtyard is designed to have beautiful birds flying from west to east adds up to the beauty.



Ar. Abhay Pise.
Alumnus.

Planning

Use of garden at west side for natural ventilation and cooling effect throughout the day. Central open to sky water body maintains the temperature of the house during hot climate.

A horizontal louver covers large area of balconies at the south helping in reducing the harsh effect of direct sunlight giving continuous ventilation.

Granite tiles in combination with wall cladding to the south-west façade helps in maintaining the temperature and giving cooling effect throughout.

Open to sky performs major activity for the house such as central part of the house, staircase, walk-IN wardrobes, master toilet, giving natural light to each part of the house.

Granite used in the exterior steps and verandha at south side gives cooling effect.

Solar energy, rainwater harvesting, drip irrigation system, vertical garden, central courtyard are the key features used.

Green Features

Use of Natural Light.

Use of drip irrigation

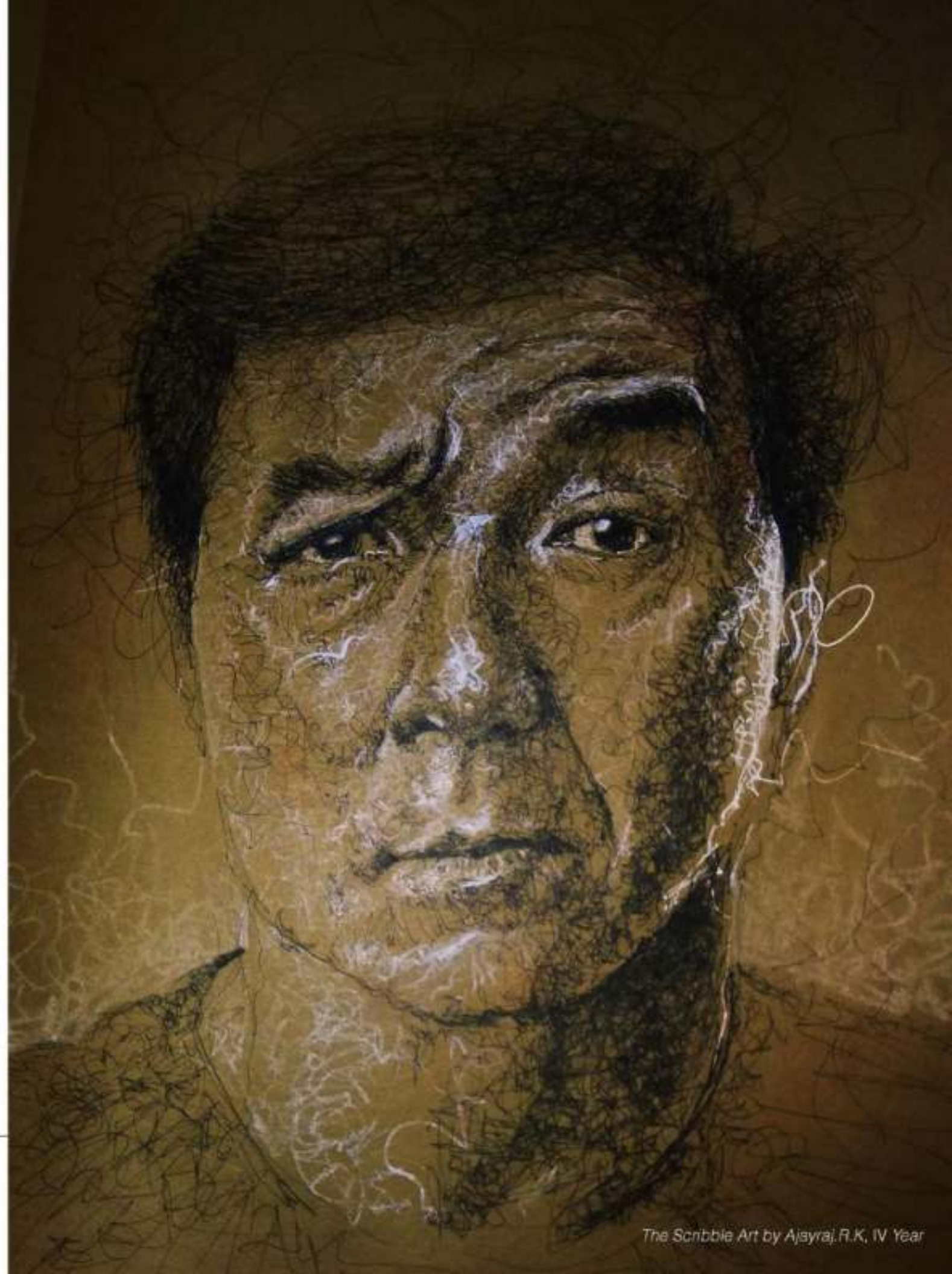
Use of solar energy.

Rain-water harvesting.

Sustainable office design.



Guest Articles





Let's Save,
ARCH within ARCHitecture...

The COVID situation has left us with a lot of questions; the most pressing of which is the way we have been treating nature ! We have been tirelessly building in the last century to achieve meaningless growth and hollow progress brutally swiping down all the divisions ... racial, economical , cultural and based on religion. The physical distancing would be the deciding factor of scale and proportion. Our cities and the so-called celebrated architecture is living proof of our idiosyncrasies. The way we consume through architecture must now be rethought. Everything from how much we build, where we build, what materials we use and how we use them is going to dictate the way we greet our future.

Over the past few years and with the increasing awareness on global warming, our efforts towards 'greening' the buildings have been in vogue. In order to get away from the guilt of having consumed so much around us, thanks to our lifestyles, we have started taking comfort in complex technological eco-friendliness. The mega-mania has spread like the SEZ virus. Environmental experts are busy piling reports and finding mitigation techniques that would allow us shamelessly continue with the consumption drive. Energy and resource consumption is often propelled by a false notion of progress. A growing economy cannot be sustainable if the idea of development is synonymous with that of over-consumption .

ARCH KRANTI

"From Boxes to
Arches....again"



Ar. Praveen Mali
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Most of the building activity in India uses high energy consuming materials like RCC and glass. The industry can not be blamed if architectural schools do not indulge much in propagating sustainability. As a reflection of the nation's economic principles, Indian architecture today is sending a wrong message. Gandhiji's ideal house would use materials procured from within a radius of five kilometers and constructed with vernacular techniques.

It is disheartening that our post-independence architecture is so divorced from such ideals. Our secular architecture is an imitation of the corbusian Chandigarh and other sectors including housing too are an attempt at aping the west. The fact that such ignorance is coupled with a shocking negligence towards our climatic conditions is unfortunate. Architecture being built around us has largely been symbolic & false notion of development. Mega structures built in high energy consuming materials like RCC and glass are testament to our stupidity. Even Architecture has been reduced to piling of boxes one on top of the other and architectural thinking is happening within the box - literally!

What is the relevant 'out of the box' then today? The answers may be sought in Gandhiji's dream India and hence Laurie Baker's lessons. Local materials, local techniques and local people creating their own architecture! A timeless symbol of this philosophy has been the most important yet long forgotten element in architecture- 'the arch'! The arch is quite capable of taking us out of the box - literally !!



ARCH - being mother element of ARCHitecture & form in nature , she has always cared,inspired the profession, buildings & environment. Any kind arch has the most stable form due to itsgeometric properties and structural strength of always acting in compression with gravity as against lateral beam structures that are in tension against gravity. Large bridges, churches, mosques, temples used this property to achieve longer unsupported spans.

More important than the structural abilities of the arch are its aesthetic possibilities. Built from local materials, the arch – as a technique could take the shape of simple semicircle, triangle or even a flat beam and transform the otherwise mundane box in to a vault, sloping roof, dome and many such forms. Most of these forms varied from place to place and each place therefore had its own identity or its own 'contextuality'. Each place has its own way of doing roofs, openings through local arch making technique that changed beautifully like cultures and languages. All this 'contextuality' is now threatened by the cancerous spread of flat concrete boxes.Today when we are turning our backs to traditional architecture – a science evolved out of years of cultivation and common sense of dealing with climate . The simplicity and ease of building with local materials using arches, now is replaced by the unfortunate onslaught of generic concrete complications.

The arch could empower people very much like the micro finance mechanism. Savings throughbuildings could be utilized for betterment of their lives. At a macro level, these savings means savings of non- renewable resources. Investing on Artisions rather than energy & resources would result job satisfied happy & healthy society. In a situation where the majority of population cannot fulfill its housing need due to conventional construction practices, it is extremely ironic to boast about economic growth and reforms.

A small change in our mindsets to go from concrete boxes to local arches could bring in a sea change in the way we will build our future civilizations. The age-old practices of arches, vaults and domes as our basic building modules to build must find their lost place in today's architectural routine. Thus an arch can release the tension of any span into compression & it has the potential to release the tension of mankind & Earth.



Adopt the pace of nature. Her secret is patience.



Image: d6thD Design Studio

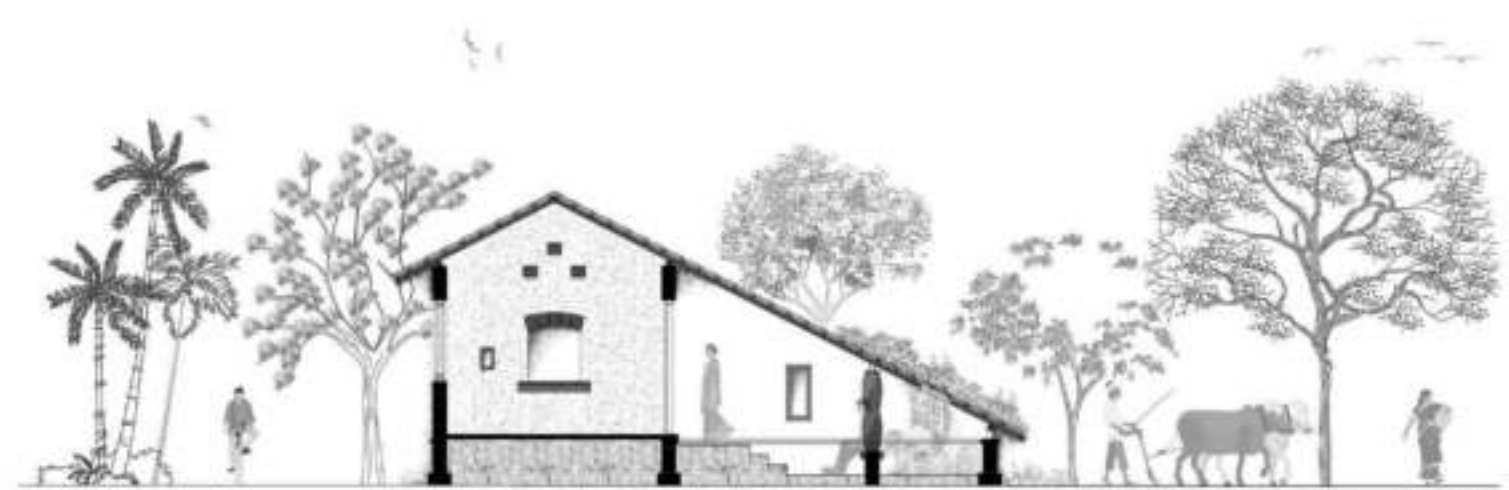


Image: Aranya Farmstay Resort | by d6thD

Now a day, Eco-friendly, sustainable or green buildings are buzz words. However defining it in relation with building design is a complex concept. There is an urgent need in India to extend the understanding of sustainable architecture with socio-cultural aspects in its production. Indian builders and architects have failed to recognize the significance of the social dimension in facilitating the sustainable development. The key to architectural sustainability is to work with, rather than against Nature. Gandhiji was the only leader in our country who has talked consistently with common sense about the building needs of our country. He told that the real India lives in the villages.

Vernacular architecture almost always has good answers to all our problems. Simple life patterns with value of village people who are contented and happy even with very few material possessions left an indelible impression on my mind. I strongly believe that Vernacular architecture is not merely an architectural style but it is an attitude which carries holistic lifestyle. I understood vernacular by its some fundamental attributes and characteristic it brings. One characteristic attribute is that it has evolved out of the conditions of the place locally and the second attribute is that it has continued to evolve over time.

Thus implying, the particularity to place as well as evolution of time. Hence, vernacular is not about grandmother's nostalgia or the reverence for the old and so I call it the new vernacular architecture.

One more challenge to India's acceptance of sustainable architecture is the gap between technology and economic condition. There is little sense in spending millions on the best technology to create the greenest of green buildings if very few Indians can associate with them and even fewer can afford. By limiting itself to sustainability that is dependent on technology for solutions, sustainable architecture in India fails to incorporate the critical dimension of social and cultural sustainability without which it may not work in the Indian context. To be environmentally sustainable, architecture would need to also register the social, political, economical and cultural context of India and offer solutions that are sensitive to its particularities.

I think time has come to ask ourselves a lot of questions. What does 'modern' means? Can't we go back to the past and carry on with that wonderful history of research and development by applying twentieth century knowledge and show love and respect for all that has gone before us?



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प्रत्येक प्रांतात, राज्यात, जिल्ह्यात तेथील कला आणि संस्कृती वैविध्यतेने नटलेली आहे. नैसर्गिक संपदा तर भारतातील प्रत्येक भूभागात वैशिष्ट्यपूर्ण आहे. त्यामुळे भ्रमंतीसाठी आपल्याला दूर कुठे जाणे होत नसेल तर आपल्याच आजूबाजूला खूप कोही आहे. जवळचे आहे म्हणून आपल्याला त्याचे महत्त्व नसते. पण, 'नजर' असेल तर तेही प्रेक्षणीय आणि आनंद देणारे असते. महाराष्ट्र तर गड-कल्ल्यांनी समृद्ध आहे. जागतिक वारसा असणा-या अजंठा, वेरुळसारख्या लेण्या, वास्तू आहेत. अशा प्राचीन आणि ऐतिहासिक ठेवा असणा-या ठिकाणांना आपण आवजून भेटी द्यायला हव्यात. या निमित्ताने आपल्या पूर्वजांनी जे दैदीप्यमान करून ठेवले आहे, त्याचा तरी आपण रसिकतेने आस्वाद घ्यावा. पूर्वजांची सौंदर्यदृष्टी किती प्रगल्भ होती ते यानिमित्ताने कळते. अशा वास्तू आणि वस्तू जतन करणे, सुरक्षित ठेवणे ही आपली जबाबदारी असते. कारण आपल्याकडे अशा वास्तूंचा आस्वाद कसा घ्यावा, त्या कशा पहाव्यात, याबाबत कमालीची उदासीनता आहे.

आपल्याकडील ब-याच लेण्या, गुंफा, स्तूप, वास्तू, मंदिरे ही अभ्यासाची, संशोधनाची केंद्रे व्हायला हवीत. मात्र ती केवळ पर्यटनस्थळे झाली आहेत. अजंठ्याची भिल्लीचित्रे कशी पहावीत, त्याचे कलात्मक व ऐतिहासिक महत्त्व काय याबाबतचे पुरेसे ज्ञान नसेल तर त्या चित्रांचा अपेक्षित आस्वाद घेता येत नाही. अशा प्राचीन कलावशेषांची दृश्यभाषा कळत नसल्याने आणि त्याबाबतची साक्षरता नसल्याने अनेकांची अजंठा ही केवळ मौजमजेची सहल होते. शिवाय अशा बघ्यांच्या गदीमुळे त्या दुर्मिळ चित्रांना इजाही पोहचू शकते. अजिंठ्याच्या बरीच भिल्लीचित्रे नष्ट झाली आहेत. भीमबेटकाची गुहाचित्रे, सांचीचा स्तूप, काल-भाजे येथील चैत्य, हंपी-बदामी-बेल्लूर-हळेबीड येथील मंदिरे, मदुराईचे मीनाक्षी मंदिर, खजुराहोची मंदिरे, कोणाकचे सूर्यमंदिर, महाबल्लिपूरम, घारापुरीची त्रिमूर्ती, नालंदा येथील स्तूप, विजापूरचा गोलघुमट, कुतुबमिनार, ताजमहाल यांसारखी असंख्य मंदिरे, वास्तू, गुंफा, लेणी, स्तूप ही संशोधन केंद्रे व्हायला हवीत. अशा प्राचीन अवशेषांचा इतिहास माहीत असल्याशिवाय त्याचा आस्वाद घेता येत नाही. गंमत अशी की, अशा ठिकाणी जे गार्ड माहिती देतात ती देखील जुजबी आणि बहुतांशी काल्पनिक, मिथकाप्रमाणे असते.

प्राचीन व कलात्मक वास्तूंचे किंवा शिल्पाकृतींचे सौंदर्य न्याहाळणे, आस्वादणे हा अनुभव देखील तुमच्या सहलीचा, पर्यटनाचा मुख्य उद्देश असायला हवा. केवळ अशा प्राचीन वास्तू, किंवा शिल्पाकृतीजवळ उभे राहून सेल्फी काढण्यात आणि तो लगेचच वाटसुअप अथवा फेसबुकवर शेअर करण्यात धन्यता मानू नये. यापेक्षा तिथे परवानगी असेल तर वेगवेगळ्या कौनातून त्या वास्तूचे किंवा शिल्पाकृतीचे छायाचित्रण करावे. त्यातील कलात्मकता व कौरीवकाम अभ्यासावे.



आस्वादक दृष्टी

भारतासारख्या वैविध्यतेने समृद्ध असलेल्या देशात दिवसेंदिवस पर्यटन वाढत आहे. ऐतिहासिक वास्तू, स्मारके, गुंफा, लेणी, चर्च, मंदिरे, कलासंग्रहालये, विज्ञान केंद्रे, बागबगीचे, निसर्गमय ठिकाणे अशा स्थळांकडे पर्यटकांचा ओढा वाढत आहे. यात भारतीय आणि विदेशी पर्यटकांचा समावेश आहे. त्यामुळे पर्यटन व्यवसायाला सध्या चांगले दिवस आले आहेत. भारतीय लोकांचे बाहेरच्या देशात पर्यटनाला जाण्याचे प्रमाणही लक्षणीय आहे. पर्यटनामुळे विविध संस्कृतींचे आदानप्रदान होत असते. भाषा, प्रांत, जात, धर्म इत्यादींच्या सीमारेषा या निमित्ताने पुसट होत जातात.

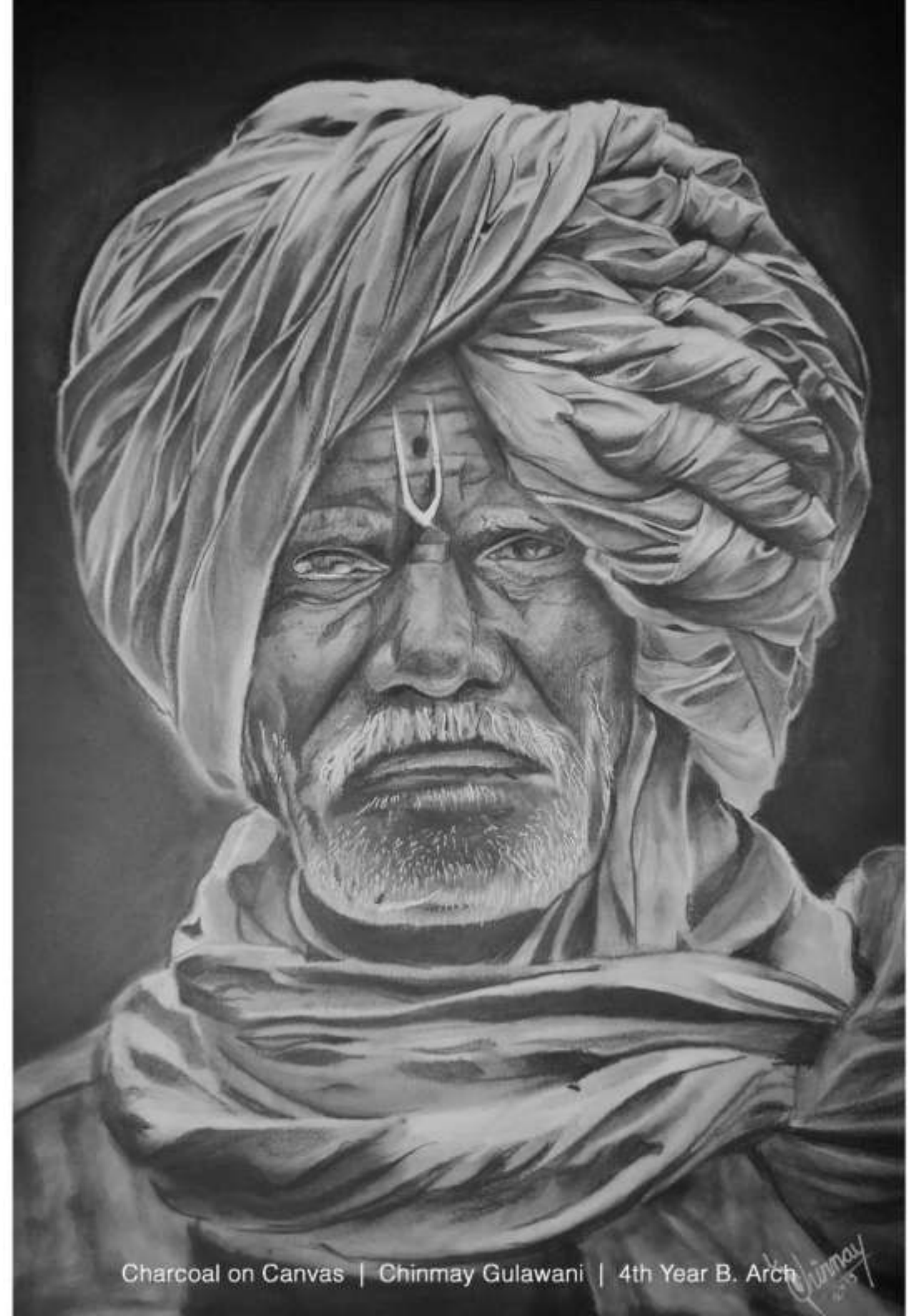
पृथ्वीतलावरील माणसांची कलात्मक व वैज्ञानिक श्रेप या निमित्ताने पाहता येते. पृथ्वीच्या पाठीवर निसर्गाने निर्माण केलेली आश्चर्ये पाहून माणस थक्क होऊन जातो. माहिती, ज्ञान, रंजन-मनोरंजन, अद्भुतता आणि रम्य गोष्टींचा आस्वाद पर्यटनामधून होत असतो. माहीत नसलेल्या ब-याच गोष्टींचे आकलन होत असते. त्यामुळे रोजच्या जगण्यातील तीच ती पणो जाऊन काही क्षण का होईना माणस आनंदी, उत्साही होतो. नेहमीचे कष्टप्रद व तणावग्रस्त जगणे पर्यटनामुळे हलके, सुसह्य होते. त्यामुळे माणसाने अशा कलात्मक वास्तू, वस्तू आणि निसर्गरम्यस्थळांना आवजून भेटी द्यायला हव्यात. जगण्यावर प्रेम वाढविण्याचा आणि का जगावं? हे शिकण्याचा तीच एक समृद्ध मार्ग आहे.

पर्यटनाला किंवा भ्रमंती करायला जातानाही काही तयारी करावी लागते. ज्या ठिकाणी पर्यटनाला जायचे आहे त्या ठिकाणाची भौगोलिक, ऐतिहासिक पार्श्वभूमी आणि कलात्मक वैशिष्ट्ये इत्यादींचा शास्त्रशुद्ध अभ्यास करायला हवा. केवळ जायचे कसे?, राहायचे कुठे? आणि खायचे काय? एवढ्या अभ्यासावर जाऊ नये. विदेशातील पर्यटक भारतात पर्यटनाला येतात तेव्हा त्यांच्याबरोबर असणा-या गोष्टी माफक पण महत्त्वाच्या असतात. त्या ठिकाणाची अभ्यासपूर्ण माहिती सांगणारी पुस्तके, नकाशे, कॅमेरा, दुभाषी किंवा गार्ड इत्यादींचा अगोदरच विचार व्हायला हवा. म्हणजे त्या स्थळाचे परिपूर्ण दर्शन होते. यापैकी ब-याच गोष्टीबाबत आपल्याकडील काही लोक सजग असतात, पण बहुतांशी लोक या सर्व बाबींकडे दुर्लक्ष करून पर्यटन किंवा भ्रमंती म्हणजे केवळ एन्जॉय असाच अर्थ घेतात. भारतातील प्रेक्षणीय व ऐतिहासिक स्थळांची समृद्धी खूप आहे.



भारतीय पुरातत्व सर्वेक्षण विभागाने भारतातील अशा बऱ्याच प्राचीन वास्तू आणि शिल्पांना संरक्षित स्मारक म्हणून घोषित केले आहे. परंतु त्यातील बरीच स्मारकं दुलक्षित आणि नष्ट होण्याच्या मागविर आहेत. तर बऱ्याच दुर्मिळ व कलात्मक असणाऱ्या वास्तू या विभागाच्या आखल्यारित नाहीत. आपणास फक्त प्रसिद्ध असणाऱ्या व सहज तेथे जाता येईल अशा प्राचीन वास्तू, वस्तू व शिल्पाकृती माहित आहेत. परंतु भारतातील अनेक गाव परिसरात अशा दुर्मिळ व कलात्मक वास्तू, वस्तू आपल्या प्रतिक्षेत आहेत. उदाहरणार्थ कनटिकातील गदगपासून काही अंतरावर असलेल्या लंक्कुडी गावात सुबक कौरीवकाम असणारी पाषाणातील अनेक मंदिरे व विहिरी आहेत. कारागिरीचा व वास्तुशास्त्राचा उत्तम नमुना असलेली ही मंदिरे व विहिरी काहीशी दुलक्षित आहेत. महाराष्ट्रातील पुणे जिल्ह्यात असलेले भुलेश्वर मंदिर बाहेरुन अतिशय साधे आहे. छोट्याशा टेकडीवर असणारे हे मंदिर तसे दुलक्षित आहे. परंतु मंदिरात प्रवेश केल्यानंतर मात्र आपण थक्क होऊन जातो. काळ्या पाषाणातील हे महादेवाचे मंदिर आतून अनेक रेखीव शिल्पाकृतींनी समृद्ध आहे. परंतु या मंदिरात नंतरच्या काळात झालेले सांस्कृतिक आक्रमण लक्ष वेधणारे आहे. इथे रामायण-महाभारताचे प्रसंग कौरलेल्या उत्थितशिल्पांचे दगड नंतरच्या काळात मध्येच घुसडलेले दिसतात. तर अशी दुलक्षित अनेक मंदिरे, वास्तू आपल्या आजूबाजूला आहेत पण ती प्रसिद्धीपासून दूर आहेत. आपली आभिरुची आणि 'आस्वादक दृष्टी' वाटवणी-या कलावस्तू नेहमीच प्रेरणा देणो-या असतात. त्यासाठी अशा कलावास्तू कोवळ पयर्टनस्थळ न ठरता ती अभ्यासकेंद्रही व्हावीत अशी अपेक्षा.....

Sketches



Charcoal on Canvas | Chinmay Gulawani | 4th Year B. Arch

Chinmay
2017



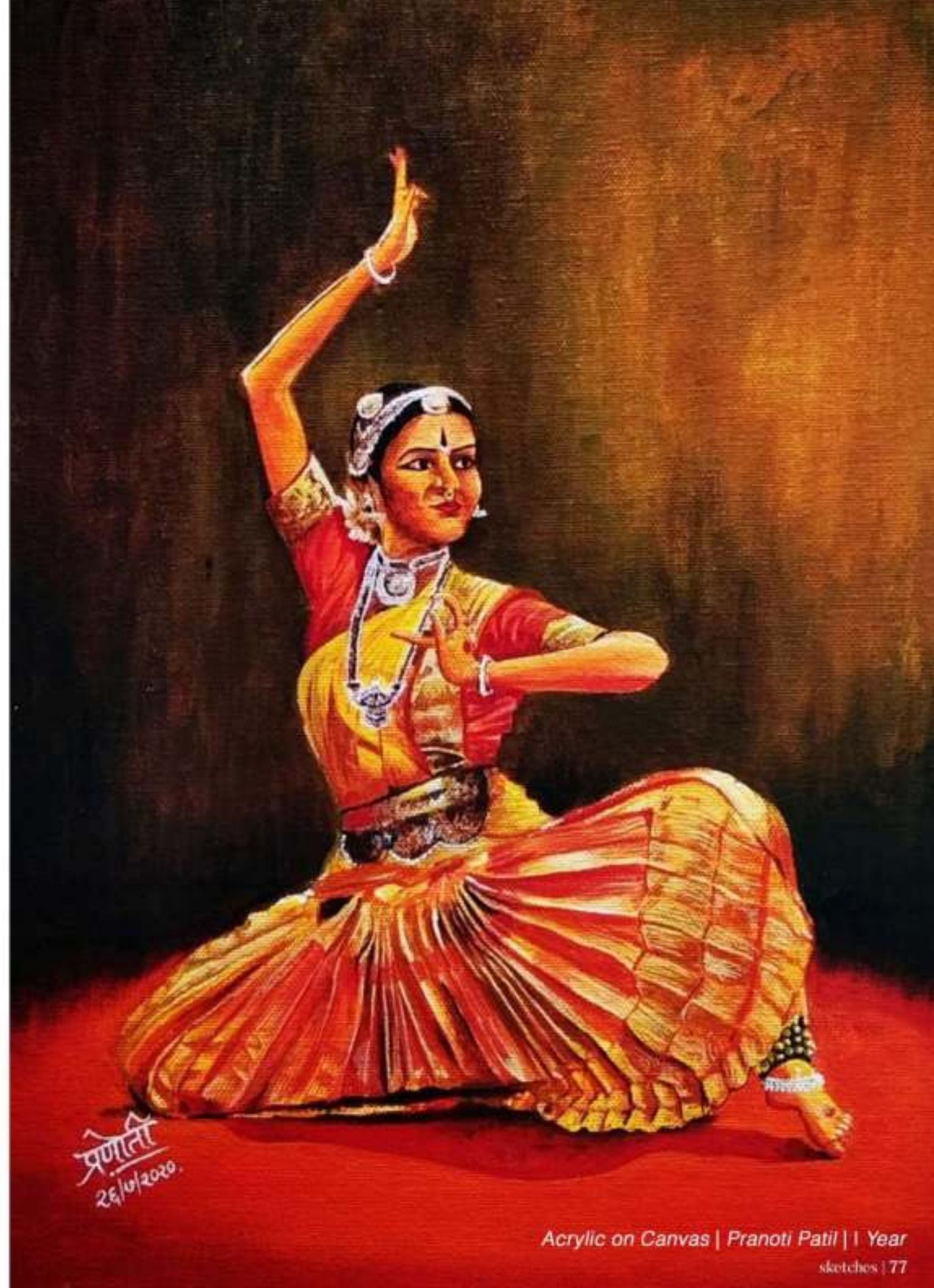
Pranoti Patil | I Year



Color pencil on paper | Chinmay Gulawani | IV Year



Charcoal on canvas | Chinmay Gulawani | IV Year
sketches | 76



Acrylic on Canvas | Pranoti Patil | I Year
sketches | 77



Sketches: Suyash Godbole | IV Year

Chhaya's Court



sketches | 77

STREET



sketches | 78

STREET

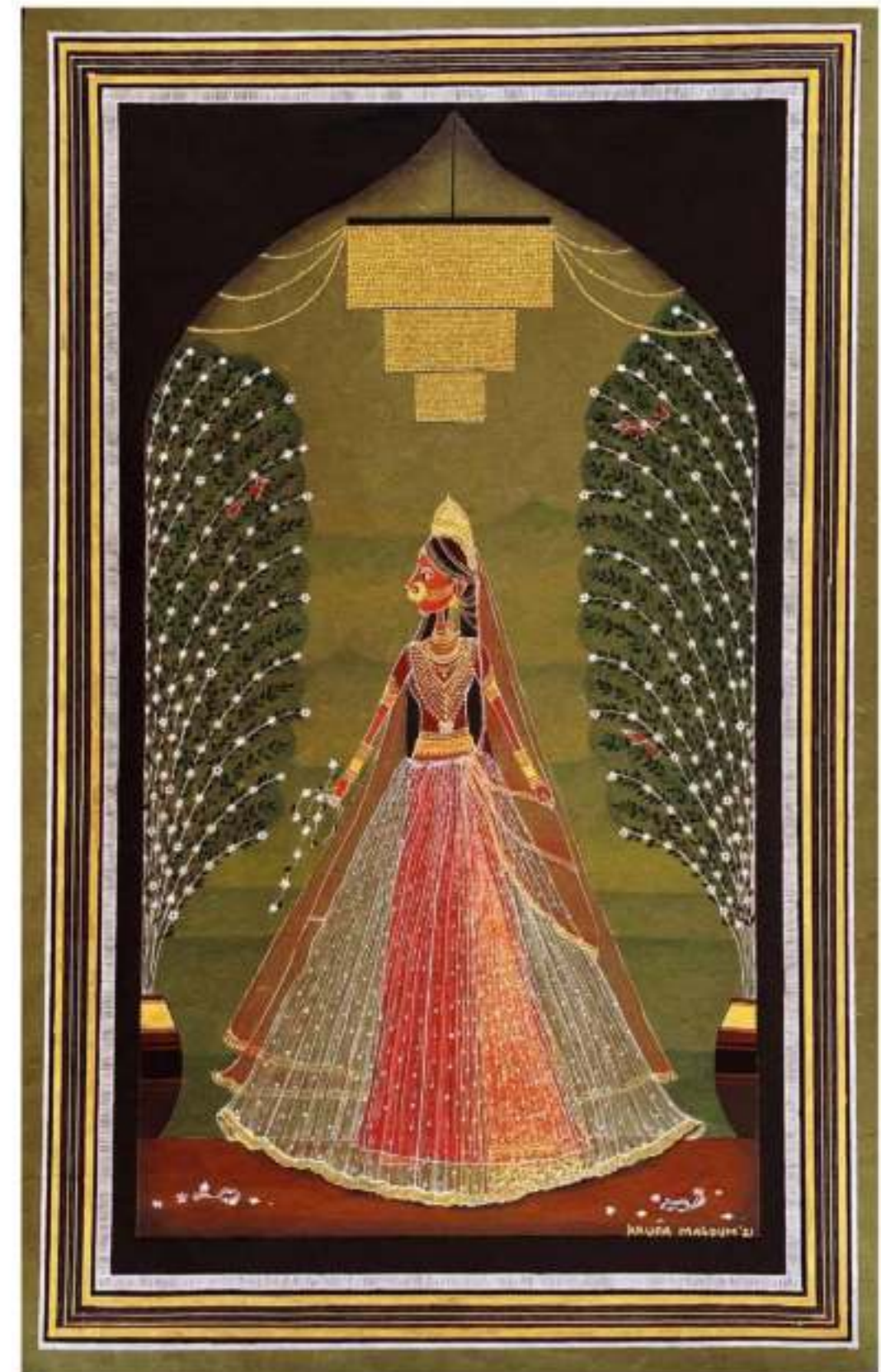
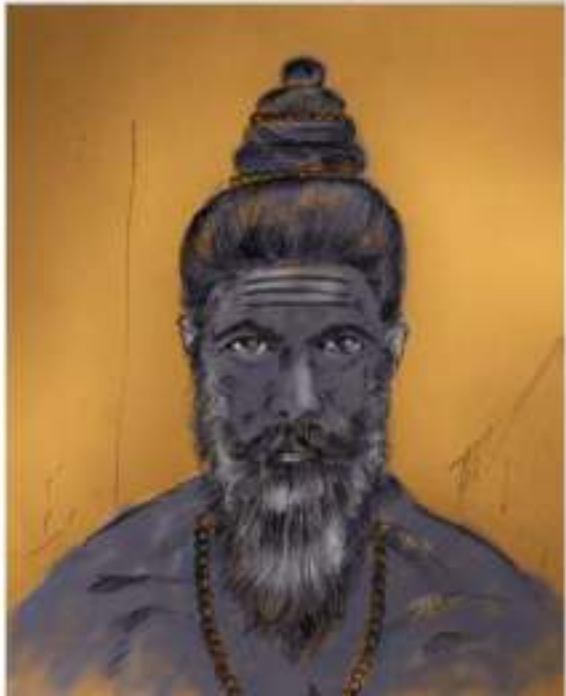


Sketches: Ajayraj R.K | IV Year



“Mandala being an ancient art form is an integrated structure organized around a unifying center. 'Mandala' a sanskrit word means 'circle' forming patterns. Within the circular pattern, creating mandala is like Knowing the wider Universe with it's asthetics and harmony.”

Acryalics on Norway | Devika Ghatage | Final Year B.arch



SAMARAGNI: The Empress

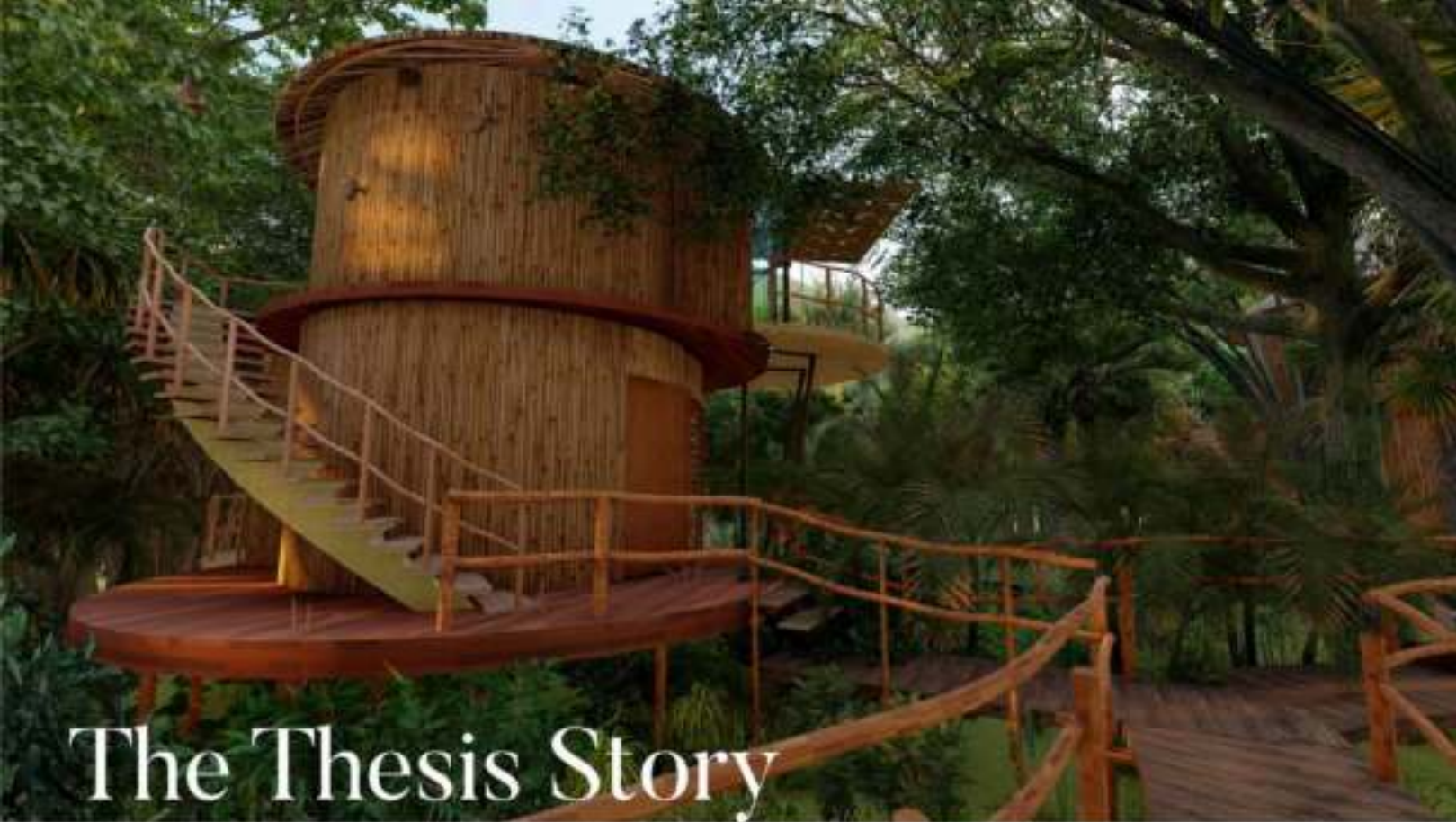
Samragni is every woman who has been fighting for her rights- in her house as well as in her workplace. I dedicate this painting to all hard working women and also the men who've been supportive of their dreams and successes. Each woman feels proud of being a modern day 'Samragni' while looking at the painting. This pride is well deserved.

Krupa Magdum | Final Year B.Arch



Digital Renders

Render by: Sudarshan Biranje | V Year



The Thesis Story



Pooja Mali

V Year

@poojama

My project as titled 'A sustainable getaway at Tillari conservation reserve' which aims and stands by the tagline 'RECONNECTING PEOPLE, ART AND NATURE' intended to create a sustainable venture in form of eco-resort in ecologically reserved zone that not only serve as leisure but also create awareness about the ecosystem, respects natural habitats and helps improve the local community.

Design approach:

The project gives a reflection of patterns and fractals inspired from nature.

All the spaces are a refreshing and imaginative combination of locally sourced materials built to ensure they leave no carbon footprint.

By building above the jungle (built on bamboo stilts) and letting it grow, my project not only creates less damage but finds its ways to allow life to thrive in all spaces creating unhindered pathways for natural topography while also protecting from access water flows during monsoons and allowing free animal movement.





A Silent Shore

Render: Neelam Singh | IV Year



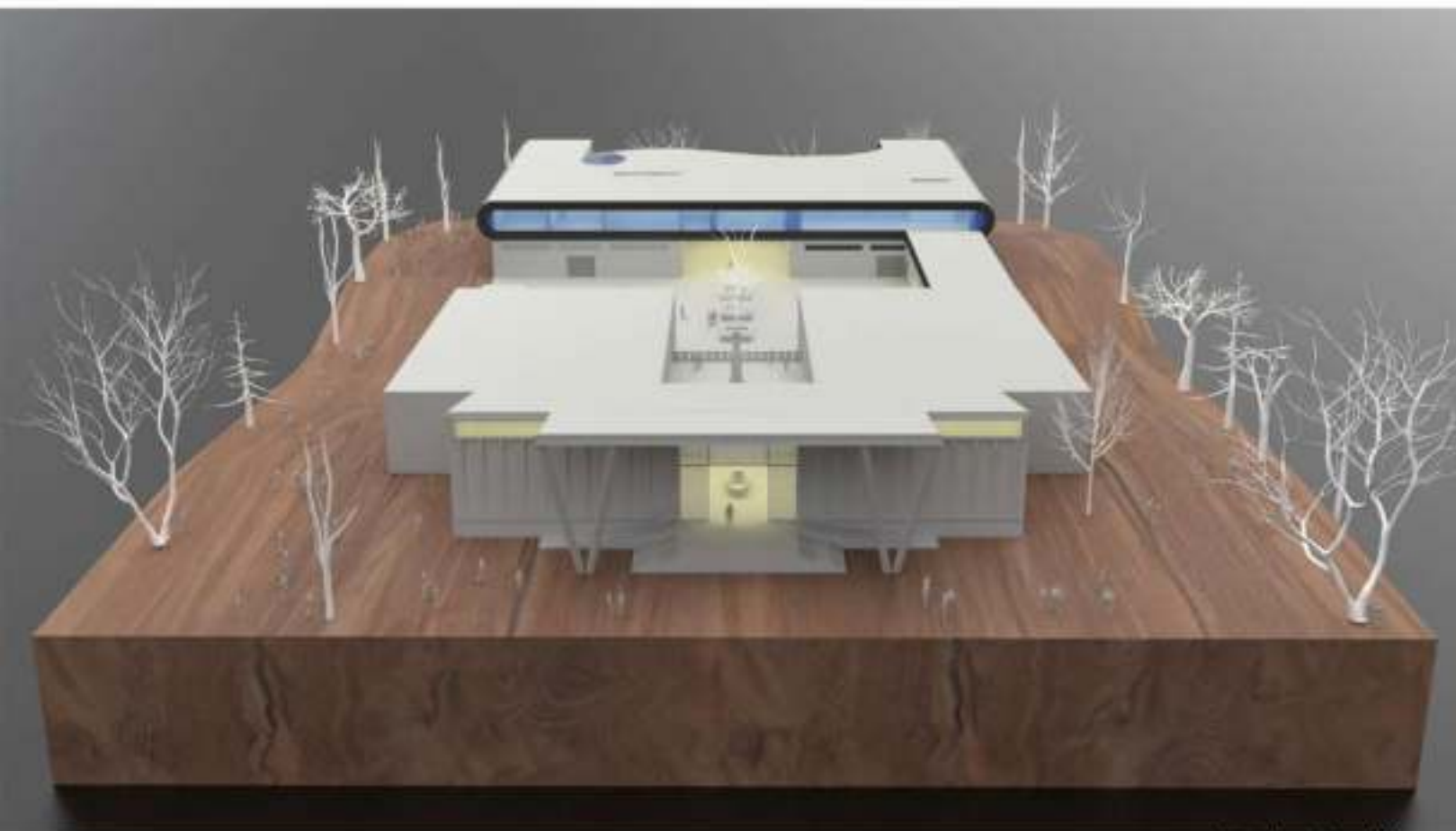
Render: Jay Kamble | III Year



Render: Omkar Patil | IV Year



Sudarshan Biranje
V Year
@sudarshan_biranje







Photography



Images: Ganesh Mhetre | II Year
photography | 95

Images: Ramesh Chougale | III Year
photography | 96



Images: Sarthak Bagade | III Year
photography | 97

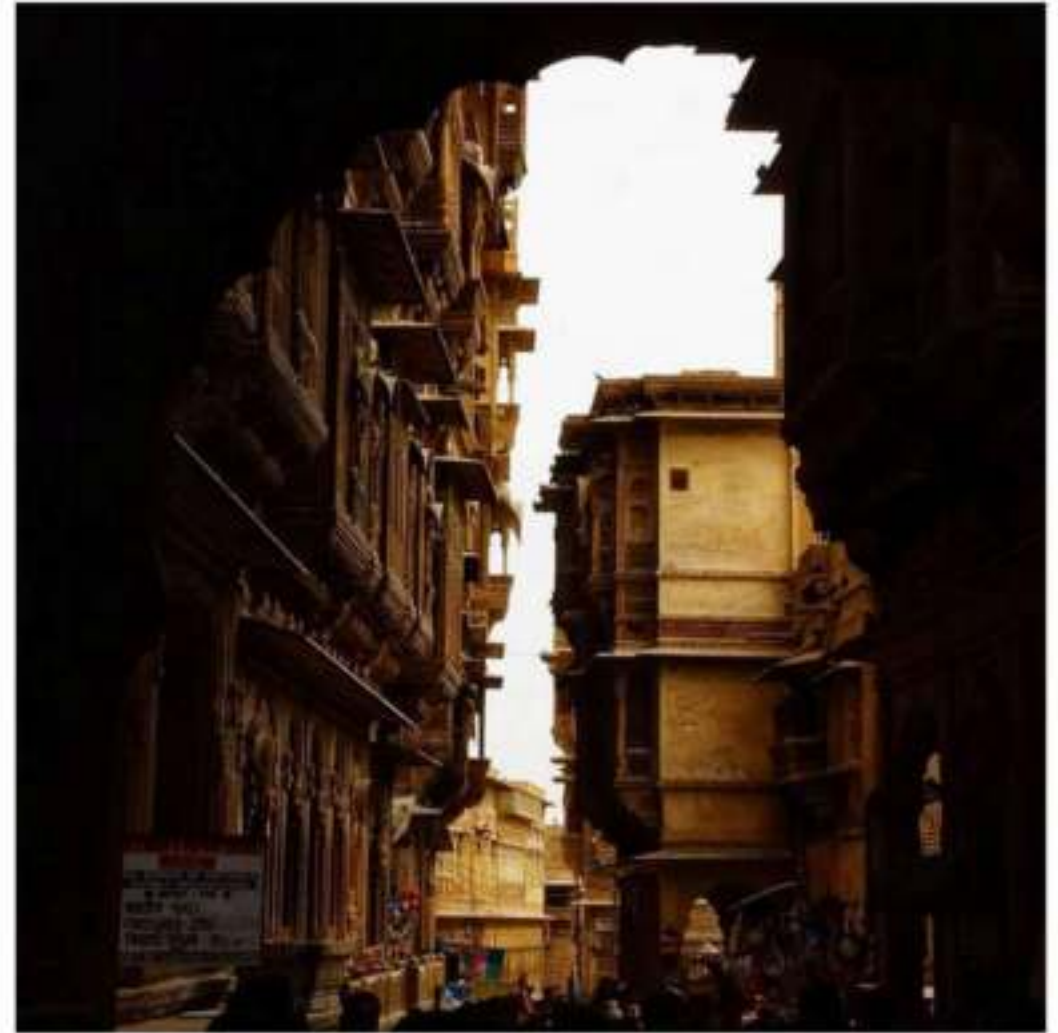


Image: Amey Thoke | IV Year



Image: Shubhada Thorat | IV Year

Webinars

Virtual Sharings

'Process of Architecture' by Ar. Ajay Ghei



Objective: To aware students about the Process of Architecture.

Process: A webinar on 'Process of Architecture' by Ar. Ajay Ghei was arranged for the students of Second year to Final year B.Arch on 3rd - 4th July 2020. Process architecture is the structural make-up of general process systems. It applies to fields such as technology, software, business processes, and any other process system, in varying degrees of complexity. Process Architecture is essentially a commonly understood, shared view of all the business processes that an organization may carry out in order to deliver a product or service to their customers and clients. As business capabilities expand and demands change, processes can become overly complex, garbled or disorganized as they are re-jigged and edited - the nature of strong process architecture is to ensure these processes remain at their optimal state.

Achievement: Students studied journey of an architectural project from start to end designed by Ar. Ajay Ghei.

'Contextual Design' by Ar. Kiran Kalamdani



Objective: To aware students about the Contextual Design.

Process: A webinar on 'Contextual Design' by Ar. Kiran Kalamdani was arranged for the students of Second year to Final year B.Arch on 11 July 2020. Contextualism, or contextual architecture, is a process in which a structure is designed in response to its specific urban and natural environment. In an architectural sense, context gives meaning to parts of a building by reference to its surroundings.

Achievement: Students learnt the aspects of contextual design through the examples of works of Ar. Kiran Kalamdani.

'Solar Energy and Architecture' by Ar. Sohan Das



Objective: To aware students about the use of solar energy and its influence in architectural design.

Process: A webinar on 'Solar Energy and Architecture' by Ar. Sohan Das from Minnesota, USA was arranged for students from Second year to Final year B.Arch. Ar. Sohan Das is an alumnus of the institute from 2007 batch and currently working at Minnesota USA. He started the presentation with active and passive solar energy and its conservation into buildings. He explained how passive architecture can be used as a energy conservation tool in architectural design process. He also explained some of the projects which he has worked on and are equipped with solar designs. Students gained lot of new and valuable information through this webinar which could be used in the design process.

Achievement: Students learnt the importance and use of renewable solar energy and also its application in Architectural design. They gained insights on inter relation between Solar energy and Architecture.

'Emerging Trends in Architecture' by Ar. Abhay Purohit



Objective: To aware students about the new and upcoming trends in architecture.

Process: A webinar on 'Emerging Trends in Architecture' by Ar. Abhay Purohit was organized for students from second year to final year B.Arch. following points were discussed in the seminar:

- Change of architectural considerations in near future
- Clean energy
- Conservation
- Smart material
- IT and automation
- Self sustaining habitats

Achievement: Students found this webinar very informative. New trends and technologies were introduced to the students through this webinar.

Virtual Sharings

'Tools for Design' by Ar. Pushkar Kanvinde



Objective: To enlighten the students regarding the tools and techniques in architectural design process.

Process: A webinar was arranged on 'Tools for Design' on 14th August 2020 by Ar. Pushkar Kanvinde. This was arranged for the students from second year to final year B.Arch. The key points discussed were as follows:

- Design starts and ends with logical and physical premise, which are bridged by a process of abstraction, now referred to as concept.
- Architectural design is an intelligent expression of the individual abstraction of totality of its components, bound in their functional commitments and limitations of physical properties of the space and materials involved.
- An architectural design achieves excellence, if the complexities of function and limitations of space and materials become assets of the abstraction.

Achievement: Students learnt various tools of Design and different aspects of it. They gained knowledge about application of tools while designing.

'Highlights of UDCPR 2020' by Ar. Rajesh Choudhary



Objective: To update the knowledge and get the doubts clear about UDCPR among the students from second year to final year B.Arch., the webinar was arranged in Architecture Department.

Process: A webinar on 'Highlights of UDCPR 2020' was arranged on 23rd December 2020 for the students from second year to final year B.Arch. the new UDCPR contains total 14 chapters. All chapters are having some additions and changes in rules as per new conditions. These all new changes were discussed chapter wise by Ar. Rajesh Choudhary. He also cleared the doubts raised by the students and faculty members. Students and faculty members from BNCA Pune, D.Y.Patil Architecture College, Akurdi Pune, D.Y.Patil school of Architecture, Talsande attended the webinar.

Achievement: All the students found this webinar very informative and useful. It was useful for the faculty members also. All the doubts were cleared in this webinar and other useful information was also shared by the speaker with the students.

'Anti Object – Towards Sensitive Built Environment' by Ar. T. Sagar



Objective: To aware students about the architecture in older days and its influence on modern architecture.

Process: Webinar on 'Anti Object – towards sensitive built environment' by Ar. T Sagar SIT, Tumkur was arranged for students of Second year to Final year B.Arch. Ar. T Sagar discussed various architectural details and styles in heritage buildings and how the same patterns and details can be incorporated or can influence in modern architectural designs. Students were also involved in the discussion forum.

Achievement: Students gained knowledge about sensitivity towards built environment (anti-object) and intangible aspects through heritage buildings across India.

'Regulating Lines In Landscape Design' by Ar. Sangram Mohanty

Objective: To guide students regarding landscape design and basics in landscape design. To teach how to use line and line types in landscape design.

Process: A webinar on 'Regulating Lines in Landscape Design' was arranged on 9th November 2020 for the students from second year to final year B.Arch. Use of geometric forms in landscape design is a very interesting for students. Most of the students were not aware about the types of lines and its use in landscape design. This webinar became as a powerful tool especially for the third year students who were designing the landscape projects for their Architectural Design as well as Landscape design subjects. Ar. Sangram Mohanty explained all the geometric forms to be used in the landscape design, and stressed upon the line and line types. He also explained some of his ongoing and completed projects to the students.

Achievement: Students studied landscape design elements and some live landscape projects designed by Ar. Sangram Mohanty. And found the seminar very informative and thought provoking.

#One.Last.Time.

Batch of 2020-21

Rohan Rajendra Kasture
Amogh Girish Benare
Sudarshan Shivaji Biranje
Mayuresh Suresh Sawant
Prithviraj Pramodsinh More
Mandar Sunil Daithankar
Aishwarya Ramesh Potdar
Lucky Star Pyngrope
Siddharth Mohan Paila
Abhishek Rajesh Mote
Ashwini Rajaram Patil
Mukta Manoj Gokhle
Mahima Satyen Sharma
Sujay Suresh Dongare
Priyanka Rajendra Mane
Sneha Sunil Patil
Kalyani Kalidas Borkar
Padmaja Milind Tonape
Vaishnavi Vijay Dhavale
Harshada Rajendra Hukkeri

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Dolphin Anthony Dsouza
Devika Madan Ghatge
Anushree Vinod Patil
Krutika Sanjay Mandavkar
Shruti Ulhas Bhagwat
Siddhi Suhas Ingle
Krupa Sanjeev Magdum
Sanskruti Sushant Phadnis
Swapnil Ramesh Natakle
Divya Vijay Palkar
SUMIT SUNIL KUMBHAR
Trupti Maruti Bodake
Gauri Prakash Mangelkar
Saba Riaz Lad
PRIYALIPRADEEP JOSHI
Onkar Pravin Suryawanshi
Samruddhi Pravin Chougule
Utkarsha Uttam Patil
Rajnigandha Subhash Kasar
Rachana Ashok Sutar
Janvi Nishant Nirmale
Kshitija Nitin Karekar
shweta sandeep kelkar
Omkar Nitin Desai
sunny Jagannath jadhav
Anushka Suhas Yadav patil
Ritika Rahul Karekar
Vaibhav Chandrashekhar Patil
Prathamesh Chandrakant Ugave
Prarthana Nitin Mali
Madhumita Ashok Sawant
Pawan Jayveer Patil
Prathamesh Baburao Khot
Pradeep Rangrao Thorat
Sharanya Shivkumar Sasne
Reetal Rajan Pandit
Pooja Phoolchand Mali
Abhijit Jitendra Patil
Harshal Bhagwant Chavan
Prakriti Younkumar Rai
Namrata Narasingrao Kesarkar
Chinmayi Dilipkumar Patil
Apurva Santosh Bhosale
Lanchenba Singh Ningthoujam
Shardul Ashok Patil
Aditya Ashok Narvekar
Shreya Pravin Shingate
Prathamesh Pradip Mane
Shivashish Mahendra Patil
Kiranjeet Harjinder Singh Nagi

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