

# VASTUVIDHAN

2021-2022



वास्तुविद्या सुसूत्रता

**BHARATIYA KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE, PUNE 30**



**COVER DESIGN CREDIT**

Tanaya Chiplunkar  
Prerana Parlikar

## **Disclaimer**

The opinions and views expressed by the authors in this magazine are solely of the authors. Editors or BKPS College of Architecture do not hold any responsibility for the same. The editors or the college do not hold any responsibility of the materials/text used by the authors for the copyright infringement (if any) and the authors are solely responsible for it.



**माननीय श्री. पुष्कराज भालचंद्र पाठक  
सचिव  
भारतीय कला प्रसारिणी सभा, पुणे ३०**

**मुलांनो नमस्कार .....**

ह्या वर्षीचे "वास्तुविधान" करीताचे मनोगत लिहित असताना मला एक महत्वाचा आनंद आहे, तो म्हणजे कोरोना महामारी विरूद्ध आपल्या देशाने यशस्वी लढा देऊन कोरोनाच्या सावटातून देश सहीसलामत बाहेर निघाला

आहे.त्या करीता अर्थातच केंद्र सरकार व राज्य शासन यांनी केलेले नियम व उपाययोजना ह्यामुळेच आपण सर्वजण कोरोना स्थितीवर यशस्वीरीत्या मात करू शकलो. देशामध्ये कोरोना वॅक्सीनेशन मोहीम ज्याप्रमाणे राबविली गेली ते फार वाखाणण्याजोगे आहे. मला विद्यार्थ्यांचे विशेष कौतुक करावेसे वाटते, कोरोना काळातील गेली सुमारे दोन वर्षे वास्तुविद्येचा अवघड अभ्यासक्रम विद्यार्थ्यांनी ऑनलाईन पध्दतीने अभ्यासित केला. ह्यातून तुम्हा सर्व विद्यार्थ्यांची हुशारी ब योग्यता प्रतिबिंबित होते. कारण प्रत्यक्ष वर्गामध्ये येवून शिक्षण न घेता तुम्ही तुमचा अभ्यासक्रम कोरोना काळात देखील खूप चांगला आत्मसात केला. अर्थातच हे सर्व करत असताना आपल्या महाविद्यालयाच्या सर्व आदरणीय अध्यापकांनी तुम्हांस खूप चांगले मार्गदर्शन केले. प्राचार्य श्री. अभिजीत नातू यांनी ऑनलाईन शिक्षणामध्ये अतिशय योग्य प्रकारे सुसूत्रता राहिल या दृष्टीने सर्व उपाय योजना काळजीपूर्वक केल्या.

आपल्या महाविद्यालयातील विद्यार्थ्यांचा व त्यांच्या हुशारीचा मला नेहमीच अभिमान वाटत आला आहे. दर वर्षी आमच्या महाविद्यालयाचे विद्यार्थी विविध परीक्षांमधून, स्पर्धामधून प्राविण्य मिळवीतच असतात. कु. मधुरा वझे हिने सावित्रीबाई फुले पुणे विद्यापीठात शैक्षणिक वर्ष २०२०-२१ चे अंतिम वर्षाच्या परीक्षेत प्राविण्य मिळवून प्रथम क्रमांकाने उत्तीर्ण झाली व सुवर्ण पदक मिळविले. त्याबद्दल तिचे अगदी मनापासून अभिनंदन, तिच्या ह्या कामगिरीमुळे निश्चितच इतरही विद्यार्थ्यांना प्रोत्साहन मिळणार आहे. आपल्या महाविद्यालयाचे प्राचार्य श्री.अभिजीत नातू यांच्या संकल्पनेतून ह्या वर्षी पासून "राज्यस्तरीय वास्तुकला मराठी परिषद" या अभिनव उपक्रमास सुरुवात झाली. त्यास महाविद्यालयाच्या शिक्षक, शिक्षकेत्तर कर्मचाऱ्यांनी प्राचार्यांना महत्वाची साथ केली. सदरील उपक्रमाची दखल वर्तमानपत्रांनीदेखील घेतली. वास्तुविचेसंबंधीत अनुभवाचे लेख ह्या उपक्रमातून ऑनलाईन पद्धतीत सर्वासमोर वाचण्याकरीता उपलब्ध झाले आहेत त्या करीता सर्वांचे मनापासून अभिनंदन. मुलांनो तुमच्या ज्ञानास व नवनिर्मितीच्या ध्यासास कल्पकतेची जोड देऊन तुमच्या ज्ञानास अद्ययावत करत रहा. तुम्ही महाविद्यालयात यशस्वी होत आहात तसेच व्यावहारिक जगात देखील यशस्वी व्हाल याची मला नक्कीच खात्री आहे. तुम्हाला तुमच्या भावी वाटचाली करीता मनःपूर्वक शुभेच्छा.

**“मुलांनो व्यसनाधीन होवू नका, नियमीत व्यायाम करा, सकस आहार घ्या आणि निरोगी राहा ह्याच सदिच्छा.”**

धन्यवाद..

# From the Principal's Desk

“Online – Offline” the new dichotomy which evolved during the pandemic situation gave a lot of learnings to academia. Despite the limitations of the online teaching-learning process particularly in Architecture education, it surely opened up doors (rather windows!) to speak to, interact with Architects, and scholars all over the world, and get enriched with their knowledge and experience. At college, we aptly utilized this medium to have lecture series “Tale of a Detail”, “Design of Houses”, and “Designing for Health Care” wherein practicing architects, and researchers were invited to deliver lectures.

On the occasion of the Azadi ka Amrut Mahotsav and Marathi Bhasha Gaurav Divas 2022, Bhartiya Kala Prasarini Sabha and the Regional Office of Technical Education, Maharashtra State jointly organized a one-day Online Marathi Conference on Architecture. It was probably the first of its kind and was attended by more than 40 architects and researchers. The feedback from the participants is very encouraging and they would look forward to such conferences next year too. I sincerely thank Hon Shri Pushkaraj Bhalchandra Pathak for the strong support he gave for the conference as well as the various activities of the college.

Ms. Madhura Vaze of the 2019-20 batch of our college stood first in the University and will be awarded the prestigious Gold Medal. It is indeed a moment of pride for the College. Our students have also participated in various competitions and won prizes. I congratulate them on the same.

We have now moved to the classroom teaching and we hope the pandemic will come to an end and we shift to the “old normal”. I appreciate the various events being organized by the teachers and the students, be it online or offline, continuing the legacy of the college- then be it Environment Day or International Women’s Day. I appreciate the relentless efforts put by them into organizing these events.

VAASTUVIDHAN2021-22 continues the legacy of the annual magazine of the college by having quality content and presentation.

With best wishes to all,



Dr. Abhijit Natu,  
Principal In-Charge,

BKPS College of Architecture, Pune



गतवर्षातील घडामोडींचा थोडक्यात अहवाल पुढीलप्रमाणे :

गतवर्षी वर्षभरात महाविद्यालयामधे झालेल्या शैक्षणिक व अनुषंगिक घडामोडींचा आढावा स्नेहसंमेलनाचे निमित्ताने घेण्याची पध्दत आहे . गेल्या वर्षभरातील घडामोडींवर हा आढावा आपल्यापुढे सादर करताना मला आनंद होत आहे.

२०२० -२१ हे शैक्षणिक वर्ष कोरोना काळातील निर्बंधांमुळे आपणा सर्वांना आव्हानात्मक ठरले.ऑनलाईन प्रणालीव्दारे वास्तुकलेचे शिक्षण सर्वांसाठी एक नवीन प्रयोग तसेच अनुभव ठरला.महाविद्यालयाचे व्यवस्थापन , सर्व शिक्षकवृंद , कार्यालयीन सहकारी , विद्यार्थ्यांचे पालक आणि विद्यार्थी साऱ्यांच्या प्रयत्नांनी व सहकार्याने ऑनलाईन शिक्षण साध्य तसेच यशस्वी करता आले. आपणा सर्वांचे मनःपूर्वक आभार. आपल्या सहभागाविना हे सारे अशक्य होते. मर्यादित सोयी सुविधांचा प्रभावी उपयोग करून डिझाइन स्टुडिओ तसेच लेखी परीक्षा विषयांचे शिक्षण आपण घेऊन ऑनलाईन प्रणालीव्दारेच विद्यापीठ परीक्षांमधेही सुयश मिळवले त्याबद्दल शुभेच्छा व अभिनंदन .

सोबतच विविध विषयांवरील तज्ञांच्या ऑनलाईन कार्यशाळा व सभांचे आयोजन करण्यातही सर्वांचा सक्रिय सहभाग अत्यंत महत्वाचा ठरला. वास्तुविधान २०२०-२१ चे प्रकाशनही यावर्षी ऑनलाईन व्यासपीठाव्दारे करण्यात आले. एकंदरीतच हा आव्हानात्मक काळ आपणा सर्वांची परीक्षा पाहणारा होता तरीही आपण एकीने व सामूहिक प्रयत्नांनी सर्व अडचणींवर मात करून पुढील वाटचाल करत आहोत.

### गेल्या वार्षिक परीक्षांमधे विविध वर्गांचे निकाल पुढीलप्रमाणे -

प्रथम वर्ष	९१ टक्के	प्रथम क्रमांक	ईशा चिपळूणकर
द्वितीय वर्ष	९२ टक्के	प्रथम क्रमांक	पियुष अग्रवाल
तृतीय वर्ष	९४ टक्के	प्रथम क्रमांक	मितुशी सावरकर
चतुर्थ वर्ष	१०० टक्के	प्रथम क्रमांक	स्वप्नील तिवसकर
पंचम वर्ष	१०० टक्के	प्रथम क्रमांक	देवश्री भावे

उत्तीर्ण विद्यार्थ्यांचे अभिनंदन आणि अनुत्तीर्ण विद्यार्थ्यांना पुढील परीक्षेसाठी शुभेच्छा.

तसेच आपल्या बऱ्याच विद्यार्थ्यांना देशी व परदेशी विद्यापीठांमधे पदव्युत्तर शिक्षणासाठी प्रवेश मिळाला आहे अशा विद्यार्थ्यांचे अभिनंदन व पुढील शिक्षणासाठी शुभेच्छा.

वर्षभरातील विविध उपक्रम व कामांसाठी भारतीय कला प्रसारिणी सभेचे सचिव मा.पुष्कराज भालचंद्र पाठक यांचेकडून भरीव सहकार्य व उत्तेजन मिळाले. त्यांचे मार्गदर्शनाखाली महाविद्यालयाच्या उन्नतीची वाटचाल वेगाने चालू झाली आहे.

भविष्यकाळात विविध पदव्युत्तर अभ्यासक्रम आपल्या महाविद्यालयात सुरू करण्याचे दृष्टीने आखणी सुरू केली आहे. तसेच महाविद्यालयाचे विकासाचा नियोजनबद्ध कार्यक्रम बनविण्याचे काम सुरू आहे. समोर असणाऱ्या अनंत अडचणींवर मात करून हे सर्व संकल्प आम्ही एकमेकांच्या व आपणा सर्वांच्या सहकार्याने निश्चितच सिध्दीस नेऊ याची खात्री आहे.

# राज्यस्तरीय वास्तुकला मराठी परिषद

## State level Marathi Conference

On the occasion of "Marathi Bhasha Gaurav Din", Bharatiya Kala Prasarini Sabha's College of Architecture and the Directorate of Technical Education (R.O. Pune) jointly hosted online, the "राज्यस्तरीय वास्तुकला मराठी परिषद" (State Level Marathi Conference in Architecture). It was certainly, the very first Marathi conference in architecture.

The keynote speaker for this conference was the esteemed Vice-Chancellor of SNDT Women's university Architect Dr. Ujjwala Chakradeo.

Our professors Dr. Parag Narkhede and Ms. Pradnya Patki jointly hosted the conference with the encouragement of BKP Sabha's Hon. Secretary Shri. Pushkaraj Pathak and DTE's Hon. Director Dr. Abhay wagh and under guidance of our Principal Dr. Abhijit Natu and DTE's Hon. Dy-director Dr. Dattreya Jadhav along with the support of fellow teaching and non-teaching staff.

The conference being unique and first of its kind, received an overwhelming response. More than 40 research papers were presented by practicing architects, professors and architecture students across the state.

All the research papers have been published as e-conference proceedings which are now available for reference on BKP Sabha's official website <https://bkps.edu>

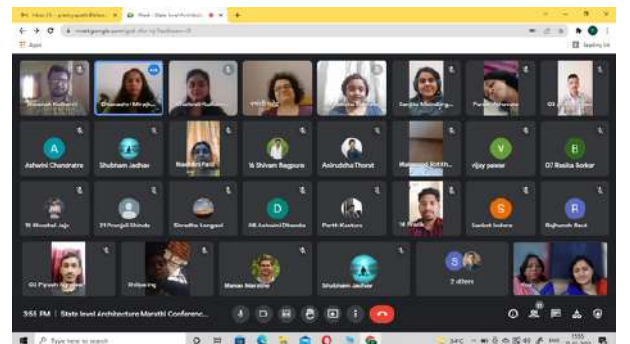
## वास्तुकला मराठी परिषद उत्साहात

पुणे, ता. १ : मराठी भाषादिनानिमित्त 'राज्यस्तरीय वास्तुकला मराठी परिषद : २०२२' नुकतीच पार पडली. भारतीय कला प्रसारिणी सभा व राज्य सरकारच्या तंत्र शिक्षण विभागातर्फे या परिषदेचे आयोजन केले होते. नामवंत वास्तु विशारदांच्या अनुभवाचा इतरांनाही उपयोग व्हावा आणि माहिती मराठी भाषेत सर्वांना उपलब्ध होण्यासाठी परिषद आयोजित केली होती.

परिषदेचे उद्घाटन सभेचे सचिव पुष्कराज पाठक यांच्या हस्ते झाले. ते म्हणाले, "या परिषदेच्या माध्यमातून राबविलेल्या जाणाऱ्या उपक्रमाचा फायदा वास्तुकलेच्या क्षेत्रात नव्याने सहभागी होणारे विद्यार्थी, नुकतेच उत्तीर्ण झालेले

वास्तु विशारद व वास्तु कलेविषयी उत्सुकता असणाऱ्या सर्वांनाच होणार आहे."

एसएनडीटी महिला विद्यापीठाच्या कुलगुरू डॉ. उज्वला चक्रदेव या परिषदेला ऑनलाइन पद्धतीने उपस्थित होत्या. संस्थेच्या वास्तुविद्या महाविद्यालयाचे प्राचार्य डॉ. अभिजित नातू यांच्या संकल्पनेतून ही परिषद पार झाली. या परिषदेत एकूण चाळीस नामवंत वास्तु विशारदांनी विविध विषयांवर शोधनिबंध सादर केले. या वेळी वास्तुविशारद अरविंद पाठक उपस्थित होते. कार्यक्रमाचे नियोजन डॉ. पराग नारखेडे व प्रा. प्रज्ञा पत्की यांनी केले. सूत्रसंचालन संजय सिंग यांनी केले.





# FROM THE EDITOR

It was a pleasure to be the editor of our esteemed college magazine VASTUVIDHAN 21-22. I am indeed fortunate to have been selected as editor by my teachers among my classmates. Having said that, it was a huge responsibility that lay on my shoulders to publish a magazine without a specific theme for the first time. This decision was indeed very difficult to take as there was a broad spectrum of ideas on topics already floating in our class.

In VASTUVIDHAN 21-22 we are presenting some marvelous works of architects across the world, interesting current affairs in the profession of architecture and some remarkable works done by our students and alumni. The initial stages of the magazine were in the online mode but later we were continuously adapting to the online/offline mode of compiling this magazine. It was indeed a Herculean task to compile the magazine online but with the support of my classmates, I could successfully complete this task.

My journey as an editor from inception to completion has been enriching and memorable.

I sincerely thank my teachers, administrative staff, and support staff for their timely guidance and best wishes.

I appreciate the contribution of those who have supported this magazine directly or indirectly. I am grateful to BKP Sabha for their perpetual unflinching support.

With mixed feelings and lots of excitement to cherish forever, the 2nd year class of BKPSOCA presents the VASTUVIDHAN 21-22.

**Prerana Parlikar**  
(Second year)



# ACKNOWLEDGEMENT

At the acme of the successful completion of the VASTUVIDHAN 2021-22 , we sincerely thank honorable Shri. Pushkaraj Pathak Sir (Secretary and patron of B.K.P.S COA, Pune) and Dr. Abhijit Natu sir ( Principal In-Charge of B.K.P.S COA, Pune ) for their support without which the magazine wouldn't have been possible.

We are deeply grateful to Prof. Sushama Parashar Ma'am, Dr. Parag Narkhede Sir, Prof. Pradnya Patki Ma'am for their timely support and guidance throughout this journey. A sincere word of appreciation is warranted for their support.

We thank all our faculty members, Assistant Librarian Mr. J. S. Salvi, all the non- teaching and support staff who stood by us throughout this process. Our acknowledgment would be incomplete without thanking our alumni, our seniors and juniors for their participation and collaboration. As one flower makes no garland, this magazine would not have taken shape without everyone's whole hearted contribution and complete involvement.



## **MAGAZINE EDITOR**

Prerana Parlikar

## **GRAPHICS TEAM**

Tanaya Chiplunkar

Yogendra Sahare

Isha Chiplunkar

Aniket Shinde

Shradha Longani

Parth Kasture

## **ARTICLE COLLECTION TEAM**

## **& DATA COLLECTION TEAM**

Sakshi Gulpatil

Deepali Khalkar

Srushti Chandak



# CONTENT

<b>10</b>	<b>Student council</b>	
<b>15</b>	<b>Articles &amp; Case studies</b>	<p>15.The Altruistic works of Ar. Shigeru Ban</p> <p>17.Dubai Creek Tower case study</p> <p>19.Relevance of Metaverse to Architects and Designers</p> <p>22.The Concepts of Animal Architecture</p> <p>26.The Capital gate case study</p> <p>28.Aftermath of Covid Pandemic: An Educational Havoc</p>
<b>31</b>	<b>Eco club</b>	<p>32.Green initiatives at BKPSCOA</p> <p>35.Activities in ecoclub</p>
<b>40</b>	<b>Academic Works</b>	<p>41.Basic design work</p> <p>42.AD-I Vaccination Center</p> <p>43.AD- II Bungalow</p> <p>45.AD- VI Temple Museum</p> <p>47.Urban Studies project</p> <p>48.AD- VIII Housing at Lullanagar, Pune</p> <p>50.Thesis project</p> <p>54.Settlement study at Siddhpur</p> <p>56.Settlement study at Bhaje</p>
<b>48</b>	<b>Students work</b>	<p>58.Photography section</p> <p>62.Artworks</p> <p>65.Poems</p> <p>67.Site visits</p>
	<b>College activities</b>	
	<b>Achievements</b>	<p>68.Special Mention in CPTED &amp; NIASA thesis presentation</p> <p>72.Presentation at Rookies</p> <p>76.Cultural Events</p> <p>78.Online seminars</p> <p>81.College photographs</p>



# STUDENT'S COUNCIL

## GENERAL SECRETARY

Shubham Jadhav ( Fourth year )

## CLASS REPRESENTATIVES

### First year:

CR - Shreyas Suryavanshi  
LR - Teesha Gangla

### Second year :

CR - Rushikesh Kamble  
LR - Shradha Longani

### Third year:

CR - Rachita Gajbhiye  
LR - Richa Bhagwat

### Fourth year :

CR - Sanket Indore  
LR - Akshata Parbate

## NASA HEADS

### Unit secretary:

Pranjali Shinde ( Third year )

### Unit designee:

Aniket Shinde ( Second year )

## MAGAZINE HEAD

Prerana Parlikar  
( Second year )

## SPORTS SECRETARYT

Yuvraj Saray  
(Fourth year )





भारतीय कला प्रसारिणा  
अभिनव कला महाविद्यालय  
रवेर वास्तुविद्या महाविद्यालय, पुणे

Government  
एन.टी. पुणे कॉलेज

1000  
YEARS  
ANNIVERSARY  
2020  
BE A PART OF SOUL OF  
HOT POLLUTION  
SAVE E



# CORE FACULTY



**Dr. A. S. Natu**  
**B. Arch., M. L. Arch.,**  
**Ph. D**  
**Principal-In-Charge Associate Professor**



**Prof. A.A. Bhagwat**  
**B. Arch.,ME[TP],**  
**M. Arch.**  
**Associate**  
**Professor**



**Prof. S. V. Parashar**  
**G. D. Arch.**  
**Assistant Professor**



**Dr. P. G. Narkhede**  
**G. D. Arch.,ME[TP],**  
**Ph. D**  
**Assistant Professor**



**Prof Pradnya N. Patki**  
**B. Arch , M. Arch (Envi)**  
**Assistant Professor**

# — VISITING FACULTY —



Ar. Rajiv Raje



Ar. Vibha Nakhre



Ar. Pushkar Kanvinde



Ar. Arthur Cutinho



Ar. Prasad Mahajan



Ar. Shruti Utgikar



Ar. Amey Joshi



Ar. Prashant Joshi



Ar. Anita Kavathekar



Ar. Pradnya Diwan



Ar. Ajay Mane



Ar. Gayatri Desai



# ADMIN STAFF



MRS. H.A. SHEJALE  
Sr. Clerk  
Office Superintendent Incharge



MR. S. S. SINGH  
Steno Typist



MR. J. S. SALVI  
Assistant Librarian



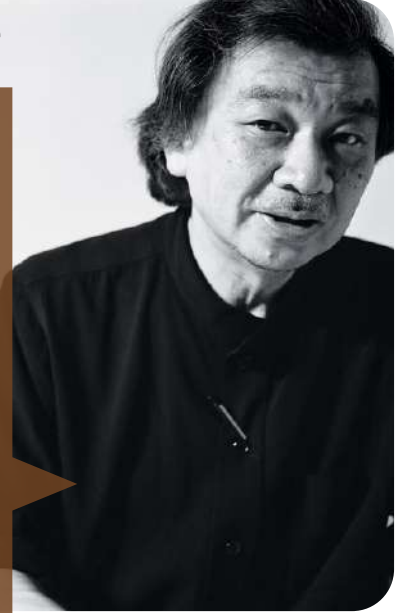
SHRI. A. N. PAWAR  
Naik



SHRI. D. N. KORKE  
Peon

# ALTRUISTIC WORKS OF AR. SHIGERU BAN

Yogendra Sahare  
(second year)



Ar. Shigeru Ban is a Japanese architect, known for his innovative work with paper, particularly recycled cardboard tubes used to quickly and efficiently house disaster victims.

He was profiled by Time magazine in their projection of 21st-century innovators in the field of architecture and design.

In 2014, Ban was named the 37th recipient of the Pritzker Architecture Prize, the most prestigious prize in modern architecture.

**“What is permanent? What is temporary? Even a building made of paper can be permanent as long as people love it,” says Ban.**

Japanese architect Shigeru Ban designs intermediate emergency shelters made of paper tubing.

He began working with cardboard tubing in cooperation with the UNHCR during the humanitarian crisis of war-torn Rwanda in 1994. Before his work, refugees were provided with aluminum poles and plastic sheeting for shelter construction. But as the aluminum poles gained good prices on local markets they preferred to sell and replace them with branches found in the woods.

As deforestation already was a problem, another solution was needed. Eventually, paper tubing was distributed. In 1995 after the earthquake in Kobe, Japan, Ban started constructing emergency housing completely out of paper tubes.



Disappointed that architecture has lost its way of visualizing the money and power of the rich and privileged, he has dedicated himself to creating buildings for society.

The success then led to similar shelters in other countries such as Rwanda, Turkey, and India.

The Paper Log House is easily constructed. It could be erected by 1-20 people, with an average of 6 hours per house. The list of materials contains only 10 items which includes cardboard tubes, beer crates, and tent-like materials, all of which could be found locally on each site, costing only \$2,000 total.

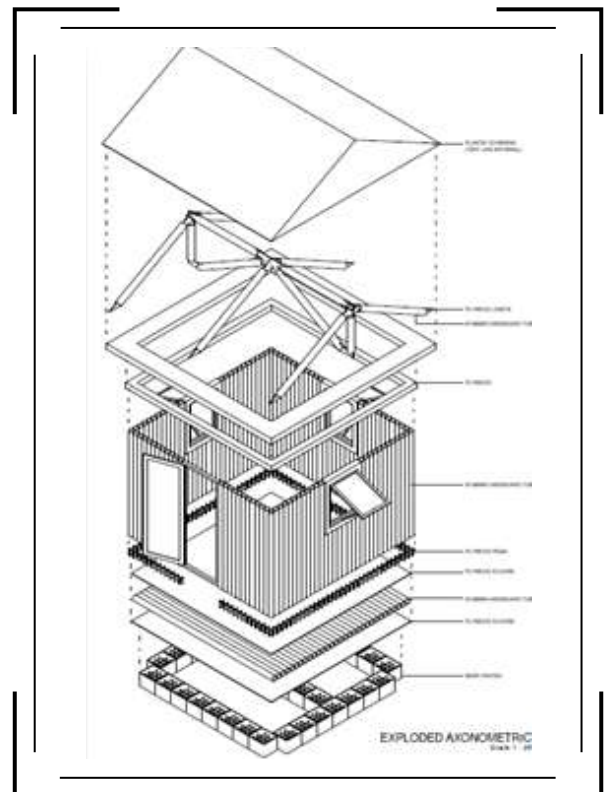






- The first emergency building constructed by Ban was the Paper Log House. It was designed for the Vietnamese community living in Japan that lost their homes during the Great Hanshin-Awaji Earthquake in Kobe in 1995.
- Paper Log House has a ground floor area of 6x6m.
- Its structure was made of paper tubes with a diameter of 108mm and a thickness of 4mm, placed next to each other and connected to each other with self-adhesive sponge tape.
- For additional support, steel rods were placed horizontally into the cardboard tubes. The walls were attached to the floor boards by means of wooden pegs.
- The base board was set on foundations made of beer crates and filled with sand bags
- The roof was covered with a PVC membrane stretched on a frame made of paper tubes. The roof's gables could be opened during the summer to get an air flow
- The construction of the Paper Log House was simple and could be managed by non-professionals. After the house had been erected, the paper tubes were painted with a polyurethane-based varnish.
- The cost of one unit built in Kobe was approximately USD 2,000 and it took a group of two to four volunteers six hours to erect it.
- Twenty-seven Paper Log Houses were built in Kobe in 1995. The shelters were also put up in other parts of the world.
- Seventeen units were constructed in Turkey in 2000,
- twenty units in India in 2001
- and a few units in Daanbantayan in the Philippines in 2014.

- Lack of beer crates in India resulted in the foundations being built out of rubble left over from destroyed buildings, covered with a layer of soil flooring. The roof vaults in India were made out of cane mats with a tarpaulin placed on bamboo ribs. The veranda added to the house offered a shaded outer space.
- Both the Turkish and Indian solutions differed slightly from the original Kobe houses. Because Turkish families tend to be larger, the Turkish Log Houses were 3x6m. In Turkey the paper tubes were filled with waste paper for improved thermal insulation.



#### REFERENCES -

<https://journals.open.tudelft.nl/abe/article/download/3758/3844/9988>



## DUBAI CREEK TOWER, DUBAI, UAE

Parth Kasture  
(Second Year)



Dubai Creek Tower is an Ultra High rise tower under development in Dubai, the tower will become the World's Tallest Tower and Tallest Man-made Structure upon completion in 2022

### LOCATION:

25.1976°N 55.3551°E Dubai Creek Tower will be built on a site in the vicinity of Dubai Creek, which is a waterfront area located near Ras Al Khor National Wildlife Sanctuary, Dubai Creek Harbor is planned to be a new district in Dubai, covering an area of 6 square kilometers (2.3 square miles).

### HEIGHT:

928 meters-1400 meters

However, Dubai Creek Tower will not likely to be recognized as the World's Tallest Building, because according to The Council on Tall Buildings and Urban Habitat (CTBUH), a structure is considered a building only if at least fifty percent of its height is habitable, for Dubai Creek Tower, less than 30 percent of height will have habitable floors

### USES:

Dubai Creek Tower will be mainly used for observation decks or sky gardens. And there will be 20 floors occupied by hotels and restaurants as well, and even residences. The antenna on the peak will be used for broadcasting



It is designed by Spanish-Swiss architect Santiago Calatrava Valls

Santiago Calatrava claims the inspiration of his design was drawn from the natural form of lily

Structurally, the tower will comprise a hollow reinforced concrete cylinder with an external diameter of 25m (the “stem”), overmounted by the panoramic terrace and the spire.



The stem will be at least 700m in height, leading to a very slender structure. Such a svelte structure cannot be free-standing; therefore, two arrays of post-tensioned cables are used to stabilize the tower horizontally.

### **SUSTAINABLE FEATURES OF THE TOWER**

A highly efficient cooling system will be added to the skyscraper, where collected water from the system will be used to clean the façade of the building. Green corridors across the structure will provide solar protection. An integrated shading system will improve the energy efficiency of the building.



### **REFERENCES -**

<https://properties.emaar.com>  
<https://www.designbuild-network.com/>  
<https://thetowerinfo.com/>  
<https://www.ecsmge-2019.com/>

<https://www.guiding-architects.net/>  
<https://propsearch.ae/>  
<https://www.aurecongroup.com/>



# RELEVANCE OF METAVERSE TO ARCHITECTS AND DESIGNERS

Isha Chiplunkar  
(Second Year)

Ever since the launch event by Mark Zuckerberg, everyone's been talking about "Metaverse". The word Metaverse is a combination of 2 words namely "Meta", a Greek word meaning beyond, and "verse" from the word universe. The term "Metaverse" was first used by Novelist Neil Stephenson, in 1992, in his sci-fi novel "Snowcrash", constituting his vision of how the digital world might evolve in the near future.



Along with texts, photos to videos in recent times, the Metaverse comes next, marking the coexistence with the Internet, a virtual universe, with the real one, as its extension. It will allow us to extend our senses of sight, hearing, and touch, as well as integrate digital objects into the actual world and enter completely immersive 3D environments anytime we desire.

With the help of a life-like "Avatar"- a 3d depiction of the user, the metaverse gives us the freedom to live and express ourselves the way we want to. The Metaverse shall enable us to live out our fantasies, doing anything we want with just a snap of our fingers. We could be doing that in a way that feels incredibly real, and in a setup of our liking.

The Metaverse would enable us to virtually travel not just in space but also in time. With Metaverse, We could learn about things by looking at them, touching them, and obtaining the information in a more visual and interactive way than ever before. This will not only help us learn faster but also do things faster, making us more productive.

To quote the founders of Metaverse, **"The energy around the metaverse will come from users, not the company."** It is said that the Metaverse does not come from any industry giant, but from the crystallization of the co-creation of millions of people. Everyone is welcome to make their own for the metaverse through programming, game design, and content creation.





## Metaverse for architects and designers

### Digital economy:

The pandemic has surely accelerated the rise of e-commerce, changed our work culture, and transformed how businesses operate. The Metaverse is expected to have a similar effect as well. Architects being a major component of the real economy, shall certainly have a significant role to be played in this digital, virtual economy as well.

### Architects as Bridge Between the Physical and Virtual World:

With their excellent understanding of 3D space and visualization, they are known for transforming intangible ideas into a tangible form. The same superpower can be capitalized on by architects to not only create and help expand this new virtual world but also be a link between the real and virtual worlds.

### Digital assets:

Quite recently, people have been using the term “Non Fungible Tokens” or the NFTs. “Non-fungible” means that the item is unique and can’t be replaced with something else. The value of NFTs is therefore understood as certifying the creation of the digital item as “unique.” And that digital creation can be anything, including digital architecture. A Toronto-based artist Krista Kim has sold the first NFT-backed digital home for over half a million dollars (3.7Cr) which costs more than a real house in many North American cities. Another trend in the crypto world is to invest in virtual real estate. A patch of virtual land in the blockchain-based online world Decentraland sold for more than \$900,000 (6.7Cr) recently. In virtual worlds such as Decentraland, Sandbox, and Somnium Space, people can display their NFT art collections, walk around with friends, visit buildings and attend events. This may sound like a hoax and the platform might be premature but it is definitely an interesting and possibly lucrative domain for architects and designers to leverage their design skills in the physical world and extend them into the virtual world.



### Architects- Consultant to Content Creator:

For architects, the metaverse is a virgin territory full of possibilities, and a Utopia without the constraints of the physical world. Architects can create unique designs backed with NFT for people who like to collect one-of-a-kind assets. Architects can also build digital assets and sell them multiple times to virtual games, movies, and worlds. The other thing is that architects are no longer master builders in modern society. Many major disciplines like structure, mechanics, budget, and construction management have been separated from the discipline of architecture. Architects act as designers, form-makers, visioners, and project managers to collaborate with clients, other consultants, contractors, and government officials to make a project happen. In the Metaverse, instead of providing one-to-one services, architects could reinvent their business model to provide products and services that can scale, solutions that can be reused and can benefit millions of users, not just one client. While architecture is relatively a local business, we can provide digital products and services across the globe. It might be difficult to find clients who value your design from your region, but it’s much easier to find users that appreciate your design, worldwide. In addition to this, Architecture is the manifestation and expression of culture. Since the Metaverse is not location-specific, the users will be coming from different cultural backgrounds, and we could have an opportunity to design many “vernacular” Metaverses that are full of varieties and cultural inclusion.







**Making Metaverse a better place to be:** Architects are good listeners and communicators, and understand what clients want and what communities want. While serving clients, architects tend to put the social impact and responsibility first to serve the community as a whole. The involvement of architects in the Metaverse will surely help in painting a better picture of the virtual world as the “better” is going to be primarily defined and implemented by the architects and their architecture.

### Criticism and concerns of Metaverse

Architects building for the metaverse may require new skills and a shift in perspective. In the Metaverse, architects need to do the 3D modeling and integrate professional knowledge in multiple fields, including user interface, content design, character design, and even game design. These new demanding shifts in skillset are likely to deviate the architects from their core skills of designing, 3D visualization, communication and management.

No real-life rules or restrictions such as gravity, structural stability, climatic issues, or physical laws will be at play in the Metaverse. Therefore, architects have the freedom to overcome the existing conditions and create exceptional environments and surreal pieces of art.

Having said that, “architecture” of the Metaverse might be more and more inclined towards “art”, overpowering the permanence and functional aspects of architectural design in the real world.

In addition, not all five senses are included in the metaverse architecture. Thus, the atmosphere is delivered with limited sources and visual and audio effects are more emphasized than “experience” of a built space as a whole.

Lastly, Metaverse architects working in front of computer screens for long hours can be harmful to our circadian rhythm in the long term.

The Metaverse is no more an experiment by tech geeks, it's going to be a cyberspace where reality means imagination. The more we join the Metaverse, the more we shift towards digital goods and experiences. The question is not about “if or how we will get there”, it is already here and it will continue to evolve towards what the company is claiming it to be. Some are afraid that it might overstep its purpose. The users may tend to miss the uniquely human elements of life, which cannot be replicated online.



Metaverse definitely cannot be a second life, at best, it is going to be an escape from reality. Having said that, it will be a technology driven augmented reality space, a living, shared, everlasting, highly immersive virtual universe to offer extraordinary experiences, which may change how we interact and live, forever. In a nutshell, it is going to be a playfield for us as we are going to be the initiators, visioners and mentors of this entire virtual world and is sure going to open us up to new horizons full of innovative and unparalleled possibilities. The Metaverse is unfolding and evolving. Dear fellow architects, are we ready?

### REFERENCES -

- <https://www.youtube.com/watch?v=RgJwPco3wew>
- <https://www.youtube.com/watch?v=ydWYJSpsCLE>
- <https://metropolismag.com>
- <https://www.archdaily.com/968905/architecting-the-metaverse>
- <https://coinyuppie.com>

# The Concepts of Animal Architecture

Dr. Parag Narkhede  
Ar. Gautami Bura



Architecture has always been influenced by nature since ancient times. Imagine a city, replicating natural forms, induced by greenery and blending with nature. However, we are already inspired by the most common animal concepts such as honeycomb structure, fractals, automobile designs inspired by birds and aquatic animals, and many more. These concepts of animal architecture inspire Architects and Designers and in design, beauty, form, function and structural and design solutions as well. How can we derive these concepts? **Concepts are not only a form of the natural habitat, but can also be the function.**



Animal structures are classified into four groups, according to Bahaman and Pérez;

- Animal anatomical structures
- Animal constructive structures
- Social animal constructive structures
- Temporary animal structures



- **Animal anatomical structures** are those types in which animals secrete and create a habitat. For example, a larva secretes and forms a pupa which is its home. The spider creates a silky web itself; the web is basically a tensile structure, which is an anatomical structure.
- **Animal Constructive Structures** are those which are built by individuals or groups of animals. Birds are one of the most common examples that build constructive forms (nests) using various materials like mud, clay, grass, sticks, and leaves.
- Social animals such as bees, termites, ants, Meerkats, and many others build habitats in a group. Their natural patterns can be inspired and seen in architectural patterns.



## Classification

Animal habitats are constructed or found below the ground, on the ground, or above the ground level. Each of them has different materials, thermal comfort, and structure.

Another classification can be done based on materials; Mineral and Organic. Materials like soil, sand, clay, mud, stones, etc. are classified under mineral materials. Vegetation, grass, sticks, leaves, etc. are classified under organic materials. Although both are natural and sustainable materials they have different properties which sustain in different conditions.



**Birds**

The purpose of focusing on birds as individual constructive animals is because almost all birds are intelligent creatures that construct nests on trees, ground, and available spaces in nature and urban. By using simple twigs and mud they build comfortable nests. The weaver birds intertwine twigs and create a strong net structure that holds weight and hangs on the branches of the trees. Hanging structures with openings at the bottommost point provides safety from predators as the only entrance is possible through air.

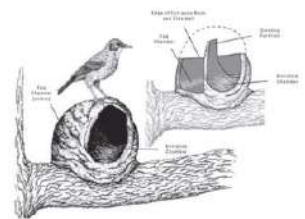
The Red oven bird builds dome-like structures made of mud and clay on elevated surfaces or trees. A mud partition is made to hide the eggs, as the bird enters through the opening it turns around to the secret room. The flexibility of plant materials is greater when it is fresh, thus most birds like weaver birds and hummingbirds use fresh grass.



Weaver Bird Nest



Red Oven bird nest



Bower bird hut nest



megapodidae bird nest



Swallow Nest



Blackcap hummingbird nest



**Case study: Beijing Olympic Stadium, China**

This Olympic stadium was designed by Herzog & De Meuron Architekten, Arup Sport, and the China Architecture Design and Research Group. The roof is designed in a twisting steel sections structure that has similar concepts to the bird's nest. Most birds like sparrows and blackcap hummingbirds use sticks and twigs as a reciprocal frame intertwined with each other. The same concept has used an amalgamation of steel beams and structural elements to create and inspire natural structures.





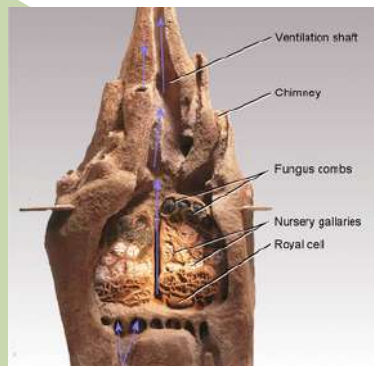
The spaces between the structural beams and supports are filled with translucent membranes. This makes the roof resistant to weather. The cantilever trusses support the roof of the seating. Geometry, Airflow, Seismic studies, and external envelope have been designed by parametric design software and thus achieve maximum sustainability. The nest structure may look random but it follows specific geometry as well and consists of 36km of unwrapped steel.



## Social Animals

Social animals work in a team, although their size may be small when working together in greater numbers, they build massive structures. Beehives have hexagonal structures commonly seen in building façades and designs. **'A hexagonal honeycomb is the way to fit the most area with the least perimeter.'** This statement is given by mathematician, Thomas Hales. Efficient space and six sides around each hole create a better compressive structure. Ants being very small in size can carry more than their body weight. They create giant mud ant hills which are skyscrapers to them. Ventilation and safety are well designed in an anthill.

Termites are bigger in size and stronger. Termite mounds are very large and can be up to three meters in height. The airflow is of two types: thermo-siphon flow and induced flow. This is similar to the stack effect.



## Case Study: Eastgate Building, Harare, Zimbabwe

This shopping center building located in Zimbabwe is designed by Architect Mick Pearce. The design of ventilation in this building is inspired by the termite mound's ventilation concept. Termite mounds are constructed like a chimney in which warm air rises up when the outdoor temperature falls and at night when the temperature is cold, the mound maintains warmth.





This concept keeps temperature stable and the same is inspired in this building, the Eastgate building has brick chimneys to regulate airflow. This building is the first to inspire termite mound animal architectural concepts in architectural practice. Eastgate has achieved less consumption of 35% of total energy than average conventional buildings in the city.



### Are these concepts the only examples?

Not only are these two case studies but there are numerous buildings that are inspired by animal architectural concepts. It doesn't matter whatever type of habitat we see, all of them including plants, coral reefs, aquatic shelters, spider webs, cocoons, etc. have architectural concepts for inspiration and provide sustainable solutions. Along with this architects designing with animal architecture concepts develop awareness among people of the importance and beauty of natural beings.

To read the whole research paper, scan the QR code.

This article is based upon the paper published in ' Compliance Engineering Journal '  
[cijceng.com/vol-12/8-2021](http://cijceng.com/vol-12/8-2021)

# THE CAPITAL GATE

**Falguni Bailmare**  
(Second Year)



**Project Name** - The Capital Gate

**Location** - Abu Dhabi ,United Arab Emirates

**Area** - 53100 m<sup>2</sup>

**Architects** - RMJM (Robert Matthew & Johnson Marshall)

**Structural Engineer** - RMJM

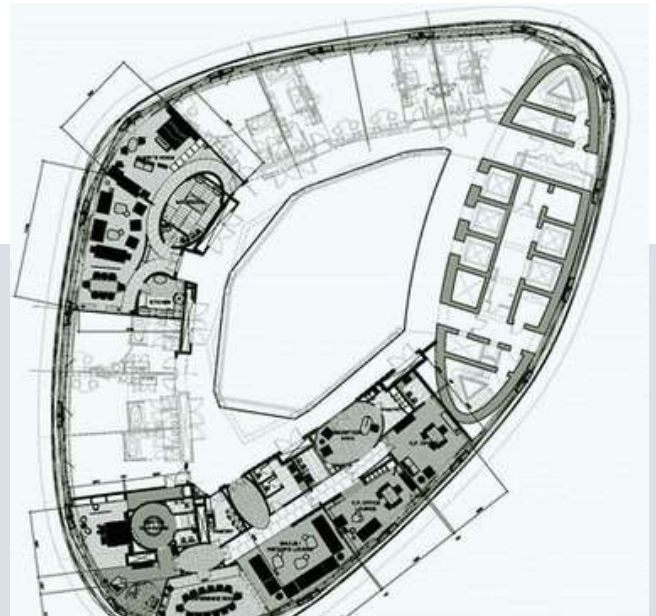
**Type** - Commercial I, hotel

**Architectural Style**- Deconstructivism

**Roof (height)** - 160m

**Main contractor** - AL Habtoor

Engineering enterprises



## The 'Leaning Tower' of Middle East

The Capital Gate 'Feature Tower' is an iconic development located on the exhibition site of the greater ADNEC masterplan. The tower is distinguished by a dramatic steel and glass facade with a striking organic form. With its cantilevered tea lounge and open air pool deck, it provides a unique presence on the skyline of Abu Dhabi and creates a memorable identity to the exhibition Centre. Sculptural stainless steel 'splash' flows down the front and at low level forms the hotel entrance canopy, flowing over the existing grandstand and acting as a solar shading device for both the building and the grandstand seating.

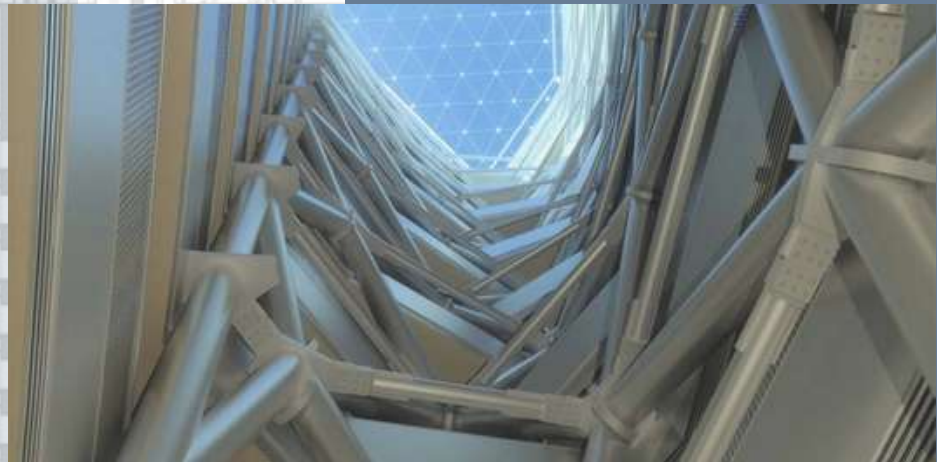
The world's first "pre-cambered core," made up of 15,000 cubic meters of concrete reinforced with 10,000 tons of steel.

A free form internal atrium with a dynamic glass roof brings natural light and space deep into the tower. External lighting is designed to minimise both light pollution and energy consumption, based on a combination of low-level landscape lighting with façade lighting comprising a net of compact LED clusters integrated into the design of the steel glazing system. At over 160m tall, the building stands 35 storeys high and offers over 16,000 sqm of high quality office space, as well as Abu Dhabi's first Hyatt hotel, 'The Hyatt@Capital Centre'.





Structurally, this challenging building sits on an intensive distribution of 490 piles which were drilled 30 meters underground to accommodate the gravitational, wind, and seismic forces caused by the distinctive lean of the building. The Feature Tower is an exemplary example of RMJM's design and in-house engineering capabilities. In January 2010, Capital Gate in Abu Dhabi was recognized as the world's furthest leaning manmade tower by the Guinness Book of World Records



## Facts :

- The structure rests on a foundation of 900 pilings that have been drilled 30 meters (98 ft) below ground
- Capital Gate is one of only a handful of diagrid buildings in the world.

## REFERENCES -

<https://www.archdaily.com/889854/capital-gate-rmjm>

# AFTERMATH OF COVID PANDEMIC: AN EDUCATIONAL HAVOC

Piyush Agrawal  
(Third Year)

About two years ago, everything was finely going on. I, as an architecture student was eager to learn new things everyday from my professors, mentors and surrounding. Suddenly a dramatic but vigorous change happened in the form of global pandemic Covid – 19 and with no time whole country suffered a lockdown. This pandemic forced to start online architecture learning which really, I had never thought of before. The stream which was more about practicality and collaboration was now taught in online mode. The routine and methods were changed totally. With the ongoing Covid – 19 pandemic my daily routines had altered significantly and perhaps permanently. Everyday with rising Sun, myself as a student, who normally attends studios in college stuck to laptops with the help of Zoom and Google Meet platform to attend design, technology and other studios like theory lectures.



In architecture, online education means no more site visits, end semester juries, postponing exhibitions, and many other events that are crucial part of academic curriculum. Instead of that, Zoom and Google Meet have suddenly become essential part. This shake – up in the education system might seem sudden and may be even unwanted, but the reality is that it was long time coming. It seems to be like I have been thrown out of my comfort zones. The authority that professors have display on us for so long has been rendered fruitless due to their absence. Architecture studios are generally lauded being creative spaces but the demon of upcoming submissions ensures me to harness this creativity and convert it into productivity because of this unsuitable situation and online systems.



Architectural learning has always been more practical than theoretical. There are materials, textures, and colors to be chosen. We need to do site visits, study their surroundings and oversee construction. We work with the aim of building something tangible and out of the box, something which we can envision. But all this goes at stake in the online world.



In college, professors encouraged us to work together on some projects, ensuring that we learn the value of team effort. The pandemic has however, guaranteed that does not happen now. Design studios are a huge part of the architecture course and these studios generally work based on one-to-one discussions which cannot be translated online. It is also difficult to get comments in form of scribbles on designs in studios by professors, in this online platform. In this online world, I have no luxury of the second, third opinions of my classmates. It means I need to be mentally prepared to rely on my own thoughts.






A person's psychology develops according to his or her surroundings. We are all dealing with online learning during this pandemic in our own peculiar ways. There are 2 sides to every coin. Yes, this social distancing in learning is teaching me to be more self-reliant and independent. I am trying to improve technical skills, learning new softwares that still allows me to present my work creatively. On the other hand, there have been inimical psychological effects too. The major adverse effect is on eyes, head because of spending more time on laptops. Other than that, I have to battle loneliness, having lost of fun, spirited banter of my classrooms. We often learn while comparing our work with others, getting new ideas from classmates and friends. Now, this process is no longer possible, our creativity has been restrained, too.



For me, surviving and learning in this online world is full of challenges. Right from lack of resources and materials as I live in small village to all the fun and teachings that I experience in college that are missing in the online platform. The pandemic forced to no more study tours to look forward to, anytime soon, where I learn benefits of group work, team spirit and all while learning in person from the places we visit and the people we meet. At about two years back I thought all this situation will end soon and we will be back to normal methods of learning. As I start thinking that conditions are seeming to be normal and college might start offline soon, a new variant detects and all the situation of learning will continue in online mode like before. It means the reality is different, those days of online classes soon became weeks, weeks became months, months became semester and semester eventually became year of college life. Now I am hopeful and anxious about when the world would go "BACK TO NORMAL".







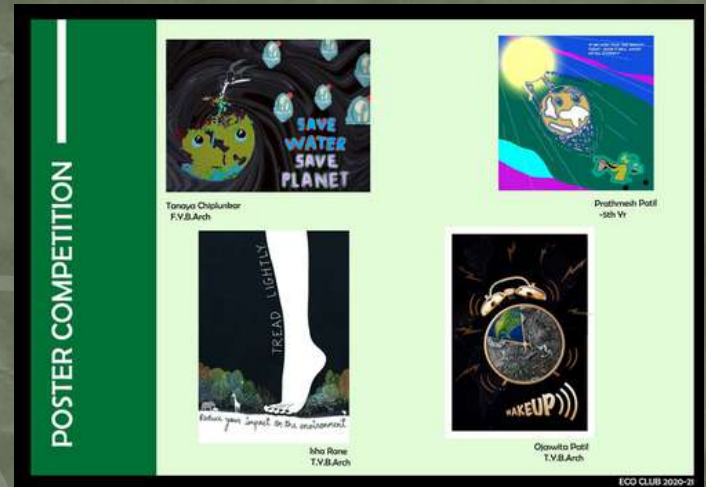
IEC  
CLUB

BKPS COLLEGE OF  
ARCHITECTURE

# GREEN INITIATIVES AT BKPS COA

I'm fortunate enough that I'm in the teaching field where I'm teaching and relearning few subjects where at some point of the time I'm able to convey my love for nature to the students. Being in the lockdown due to the Pandemic, students were learning in an online mode since 2020. A new subject was introduced in the second year syllabus as Environmental Sciences. We started discussing on topics such as change in lifestyle choices, waste management, 3Rs concept etc. during our studios. Few students were showing inclination of doing something apart from what was prescribed in the syllabus as a part of sessional submission. Self-motivation for a lifestyle change, creating awareness, determination to moving ahead with likeminded souls led to formulation of an "Eco club" with students where we shared our practices with each other. Few students who took initiative in the Eco club from second year were Pranjali Shinde, Ankit Avhad, Aadya Pedanekar, Khushal Jaju, Piyush Agrawal. Raksha Barhate took the lead to organise and compile events such as Earth day, World Environment day, Gandhi Jayanti and Azadi Ka Amrit Mahotsav.

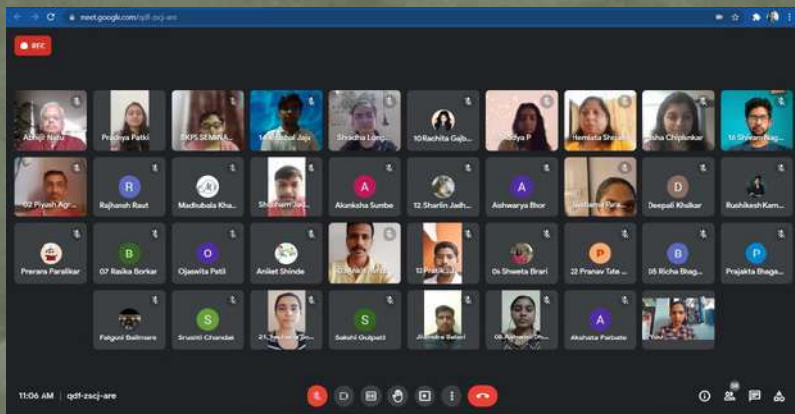
**Prof. Pradnya N. Patki**  
B. Arch , M. Arch (Envi)  
Assistant Professor



Being in a lockdown condition with less resources available, students were bound to reuse paper/sheets, cardboard, carton boxes to make drawings and models. Reusing Wool, fabric, paper, cardboard boxes for storing stationery; old CDS, paper, newspaper, bamboo etc. for decorations; doormat from old Saari, and curtains from Saari were few of the "best from waste" activities which were undertaken. Students grew organic vegetables in their balconies and terrace gardens using handmade planters from plastic bottles, tyres, bamboo, bulbs etc. Students visited exhibition of recyclable and up-cycled waste products used in interiors, and product design. Students participated consistently in seminars, workshop and competitions, research paper presentations at conferences where they expressed some or the other environmental approaches in architecture.







Green oath was taken by all staff and students under “Majhi Vasundhara” initiative by Government of Maharashtra. Students did tree plantation and also adopted potted plants. Signages are displayed in toilets, classrooms and computer labs to shut off computers, lights, water taps when not needed. Display of environmental awareness board such as – save water, save electricity, switch off light and fan after use were displayed in college premises. Few activities which are planned for next year are E waste management, classroom waste management, plastic collection by students, use of alternative plastic free stationary etc.

While doing so I found that students are capable of leading and motivating others too. I was very surprised and inspired also by few students who already but quietly doing great social and environmental work at their own hometowns. We can definitely inspire each other for moving ahead for Green and Sustainable practices at home and our workplaces. A single person can make a change. Start today. Spread the love for our dear Earth so that our future generations can live in harmony with it. I'm looking forward for more offline activities in future with the help of students.

Consistently for two years we have been doing model from metal scrap under Workshop subject. One of the assignments that we did together from reusing metal waste was metal sculpture of a traffic island. Students enjoyed the assignment and explored various metal objects to make innovative designs. We hosted poster design Competition and celebrating Eco friendly Ganpati and Diwali festival for BKPS Students. Here the students celebrated using natural materials with handmade Shadu clay Ganpati idols and Diwali paper lanterns. Students showed lot of enthusiasm in our first offline activity of Plastic collection under the Pune Zonal NASA led by Pranjali Shinde. The students collected and donated plastic bags waste to an organisation Recharakha in Karvenagar which upcycles plastic bags into useful products. With this first plastic collection drive now we at BKPS COA also have a monthly plastic waste collection drive supported by Rudra Environmental Solutions which converts plastic into polyfuel. All the staff and students can contribute to this cause.





students were certified by  
**Majhi Vasundhara Green Oath**

On the account of world environment day poster competition was held BKPSOA in which Ms. ISHA RANE stood first.



Plastic waste collection drive by Rudra Environmental Solution



Workshop of Eco Friendly Ganesh murti



## Stationery organisers using recycled plastic

Aadya Pednekar  
(Third Year)



## Reused paper in ganapati backdrop decoration

Khushal Jaju  
(Third Year)



## Hand-made paper from waste papers

Ojaswita Patil  
(Fourth Year)





# TERRACE GARDENS

Eating healthy and chemical free vegetables is very essential nowadays in our hepatic lifestyles. Organic farming is a great solution to this and its totally eco-friendly. Wet garbage and waste which is biodegradable and can be used to produce manures for your plants.



ADYAA PEDNEKAR  
TY B.ARCH



ISHA CHIPLUNKAR  
SY B.ARCH



ANIKET SHINDE  
SY B.ARCH



# DIY PLANTERS



ADYAA PEDNEKAR  
TY B.ARCH



TANAYA CHIPLUNKAR  
SY B.ARCH



YOGENDRA SAHARE  
SY B.ARCH



ISHA CHIPLUNKAR  
SY B.ARCH

# ECO CLUB ACTIVITIES

भा. क. प्र. सभेचे वास्तुविद्या  
महाविद्यालयाच्या  
इको क्लब द्वारे आयोजित  
गांधी जयंती व  
भारतीय स्वातंत्र्याचा अमृत महोत्सव  
या दोहो निमित्त कार्यक्रम

- प्रस्तावना : प्रा. प्रज्ञा पतकी
- गांधीजींच्या सामाजिक कार्य व तत्वज्ञानावाबद्दल भाषण
- सामाजिक जागरूकता उपक्रम
- पर्यावरण जागरूकता व प्लास्टिक संकलन
- कोविड जागरूकता
- पर्यावरणपूरक (इको फ्रेंडली) गणेशोत्सव पुरस्कार वितरण
- 'Sustainable landscape design' स्पर्धेचा परिचय : डॉ. अभिजीत नातू

शनिवार, २ ऑक्टोबर २०२१  
सकाळी १०.३० वा.  
Google meet प्रणाली द्वारे  
<https://meet.google.com/qdf-zscj-are>



Plastic donation at Rechalkha

## 15<sup>th</sup> Edition of IGBC Green Design Competition

### WINNERS

#### 2ND PRIZE

Darshan Sukhadiya,  
Khushal Korat.

SCET- Sarvajanic  
Education  
Society

#### 1ST PRIZE

Shubham Kumar,  
Jatin Kumar,  
Sruthi Tummalapalli.

SPA Vijayawada

#### 3RD PRIZE

Chaitali Kalokhe,  
Samiksha Doshi,  
Vaibhavi Kalokhe.

BKPS College Of  
Architecture

CONGRATULATIONS



Students of our college got 3rd prize in 15th edition of IGBC Green Building Design Competition





# RECYCLED METAL SCULPTURE

Reusing metals is an environmental friendly practice it also conserves natural resources.

Recycling existing materials keeps them out of the landfills.

And it is economically beneficial.

Regarding this great cause we had an activity in our academics in which we used metal scrap for creating a sculpture that was to be kept in a secondary school.



Srushti Chandak



Tanaya Chiplunkar



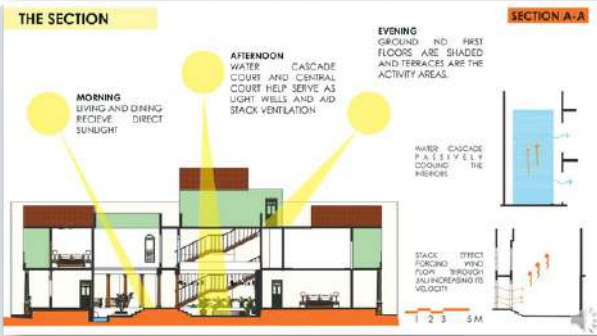
Prerana Parlikar



Parth Kasture



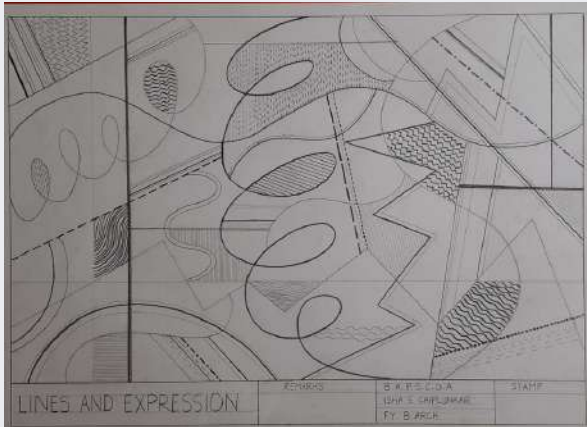
Isha Chiplunkar



# Academic Works



# Basic Design- 1st Year



## Lines and Expression

by Isha Chiplunkar (2nd year)



## Vistaar

by Aniket Shinde (2nd year)



## 3D Composition

by Shradha Longani (2nd year)



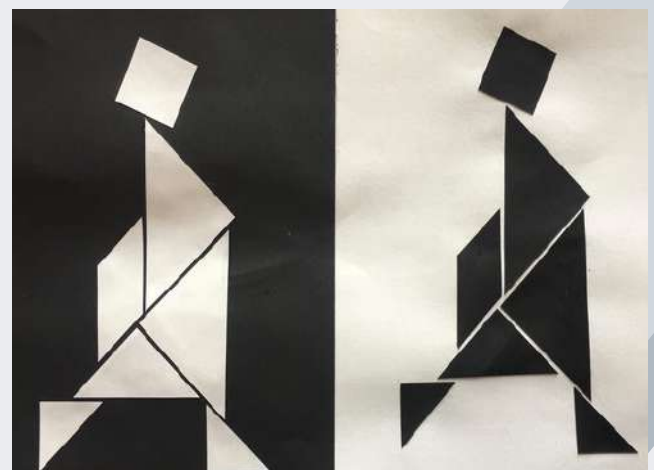
## Facade Design

by Aniket Shinde (2nd year)



## Metal Sculpture

by Srushti Chandak (2nd year)



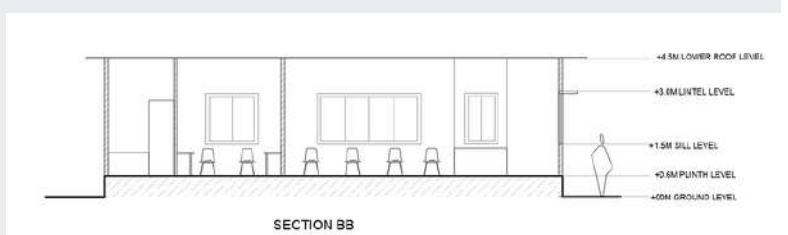
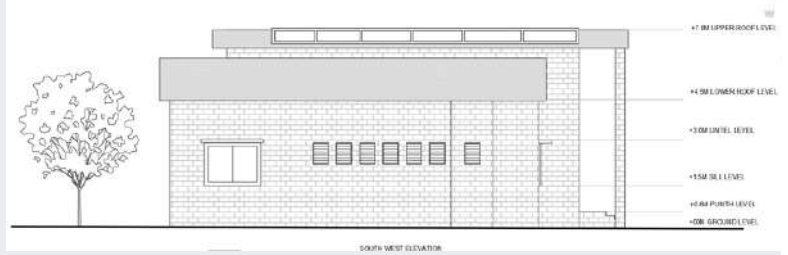
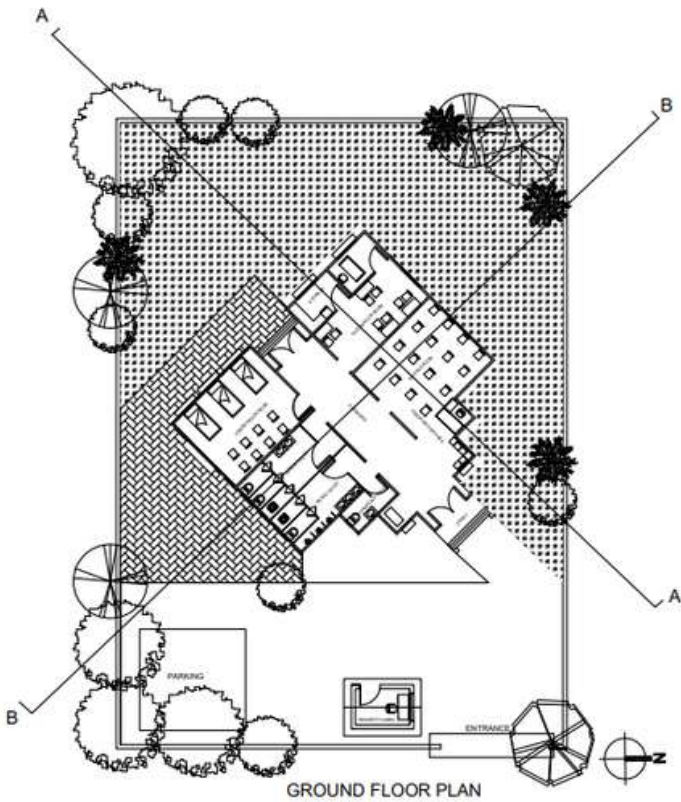
## Tangram

by Prerana Parlikar (2nd year)

# Architectural Design - 1st YEAR

As a part of curriculum the students did an online settlement study in Roti village. Amid the Indian vaccination drive, students were asked to design a Vaccination center in the same rural context.

## Prerana Paralikar

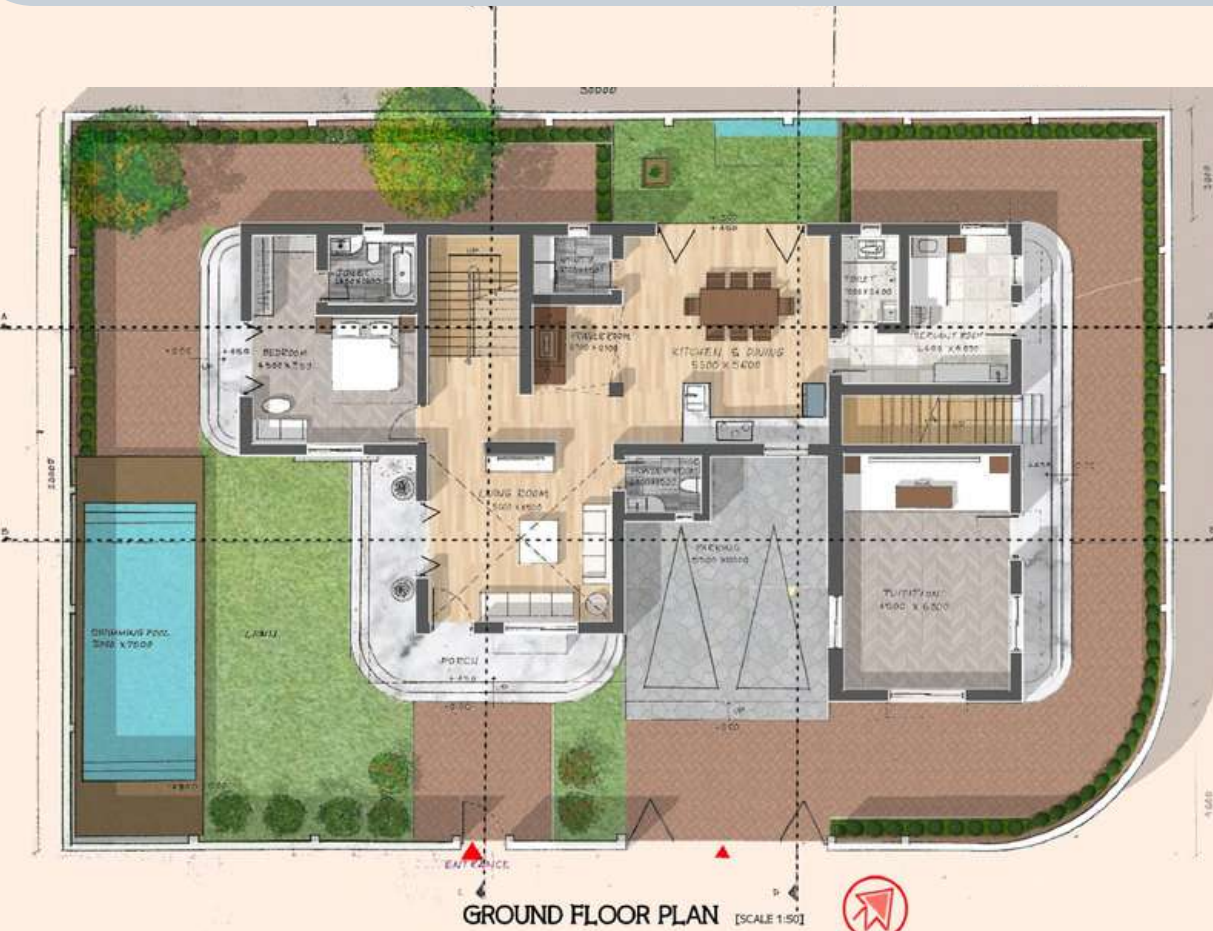




# Architectural Design - 2nd Year

To understand Architectural Design as a process of generating design brief and taking design decisions based on Socio-Cultural Aspects, Aesthetics, Anthropometry & Function, climate etc. students were asked to design a residence for a single family.

**Pranav Tate Deshmukh**

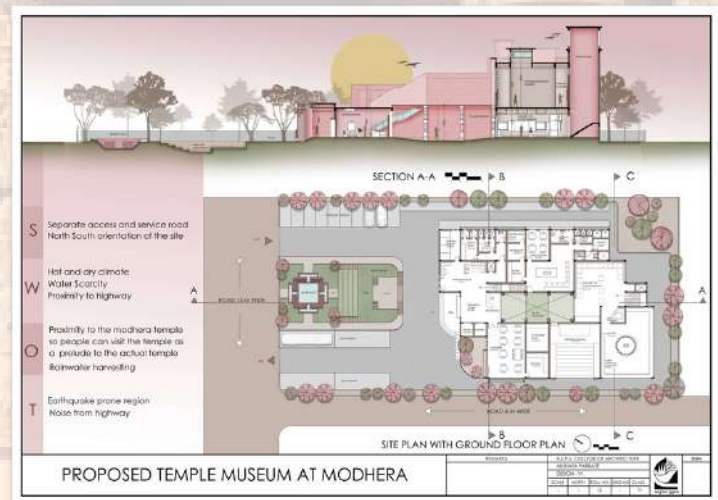
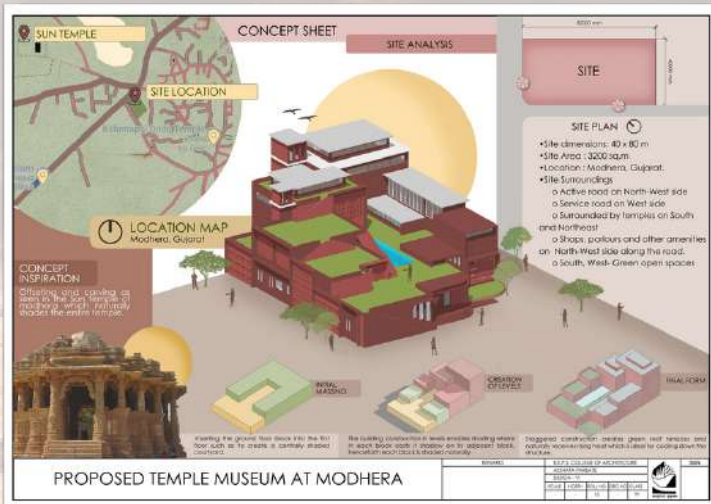




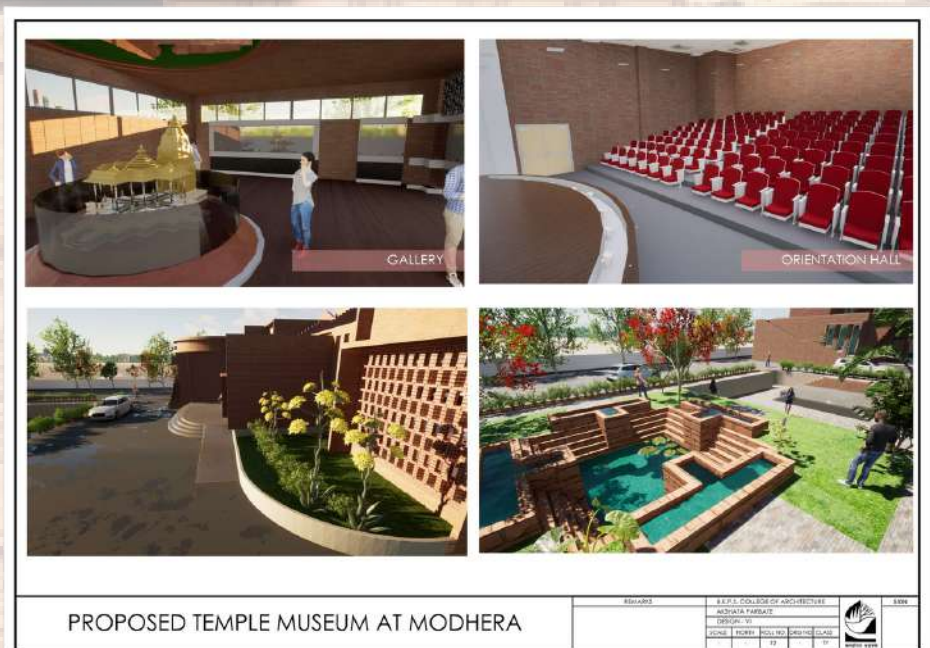


# Architectural Design - 3rd Year

Akshata Parbate









# Urban Studies - 4th Year

Swapnil Tiwaskar

## KANKARIA LAKEFRONT DEVELOPMENT, AHMEDABAD, GUJARAT, INDIA



PROJECT TITLE: KANKARIA LAKEFRONT PROJECT  
 LOCATION: MANINAGAR, AHMEDABAD (WEST, GUJARAT)  
 CLIENT: AHMEDABAD MUNICIPAL CORPORATION  
 CONSULTANTS: HCPDPM PVT. AMC  
 DATES: STARTED - DEC, 2006  
 COMPLETED - DEC, 2008  
 SCOPE: 2.3 KM LONG LAKE EDGE DEVELOPED AS A PEDESTRIAN ZONE WITH AMENITIES LIKE FOUNTAINS, HAWKERS ZONES, PUBLIC TOILETS FOR PEOPLE LIKE TOURISTS, NEARBY LOCAL KIDS AND PARENTS EATING ENTHUSIAST, JOGGERS, HAWKERS, SERVICE PROVIDERS  
 SOCIAL STRUCTURE: MIXED

### CONTEXT AND OPPORTUNITY

#### SOCIO-ECONOMIC CONTEXT

- ITS IS THE SITE FOR THE ANNUAL KANKARIA CARNIVAL
- A WIDE RANGE OF CULTURAL PROGRAMS, PERFORMANCES, SKITS AND COMPETITIONS ARE CONDUCTED FOR PEOPLE OF DIFFERENT CULTURAL BACKGROUNDS AND AGE GROUPS.
- IN ADDITION TO THE SOCIAL GATHERING, THIS PLACE ACTS AS THE SOURCE OF DAILY BREAD FOR MANY, FOR EXAMPLE- VENDORS, HAWKERS, ETC.



#### ARCHITECTURAL CONTEXT

- ARCHITECTURE IS REPRESENTED IN TERMS OF THE PUBLIC RELATED BUILDING AND OPEN SPACES LIKE TEMPLES, GARDENS, ETC.
- THE SURROUNDING HERITAGE NEEDS TO BE PRESERVED AND BLENDED WITH THE DESIGN SO THAT IT ACTS AS IS THE KEY ATTRACTION.

#### POLITICAL CONTEXT

- IMPORTANT FACTOR IN DEFINING THE NEW FACE OF THE PUBLIC SPACE ATTITUDE AND THE WILL OF THE POLITICAL PARTIES TOWARDS SUCH DEVELOPMENT HELPS IN THE SUCCESS OF THE USABILITY OF THE ADVANCEMENT.

#### OPPORTUNITIES

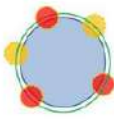
- PUBLIC SPACE WHICH WOULD BE THE IMAGE OF THE CITY
- RECOGNIZING THE UNRECOGNIZED VENDORS AND HAWKERS AND STRATEGIZING THEIR POSITIONS IN THE DESIGN
- UNDERSTANDING THE CULTURAL VALUES AND THE PATTERNS BY THE USERS AND ALLOCATING SPACES FOR THE SAME.
- MAKING GUIDELINES FOR USE AND MAINTENANCE OF THE PLACE.

### DESIGN PRINCIPLES



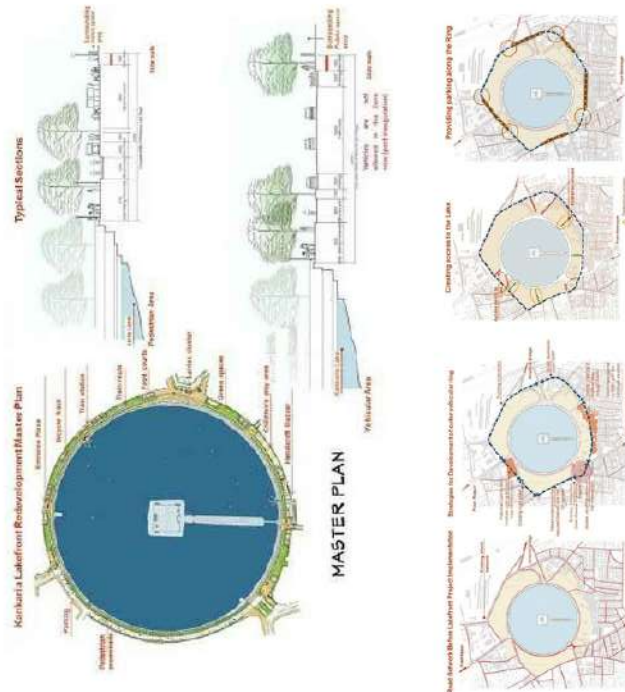
- LAKEFRONT IS DESIGNED IN SIMPLE CIRCULAR RINGS FOLLOWING TRACK PATHWAYS, TREES, CYCLE FURNITURE, INFORMAL ACTIVITY ZONES SUCH AS FOOD PLAZAS AND OTHER RECREATIONAL ACTIVITIES VERY PECULIAR CIRCULAR RADIAL PATTERNS ARE OBSERVED.
- HERITAGE SITES ARE PRESERVED SENSE OF ENCLOSURE CREATED BY THE TREES AND THE FURNITURE.
- SERIAL VISION IS GENERATED BY PLACING DIFFERENT ACTIVITIES AND FACILITIES AT DIFFERENT ENTRY POINTS.
- LINKAGES TO THE OUTER PERIPHERY VEHICULAR ROADS ARE ESTABLISHED.

### DESIGN FEATURES



- LANDMARKS ARE CREATED IN TERMS OF ACTIVITIES AT ENTRANCE POINTS.
- FOOD PLAZAS AND RECREATIONAL AREAS ARE AT IMPORTANT NODES.
- LANDSCAPE BECOMES IMPORTANT FEATURES AS THESE DEFINE SPACES.
- STREET FURNITURE ALSO ACTS AS THE KEY ELEMENT.
- USER FRIENDLY EDGE CONDITIONS ALSO BECOME KEY FEATURE OF THE DESIGN.
- UNIVERSAL ACCESSIBILITY IS ALSO CATERED.

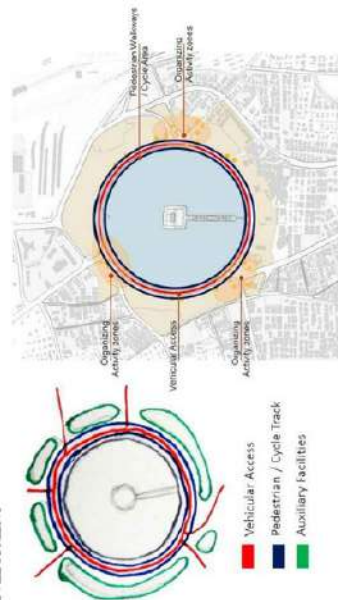
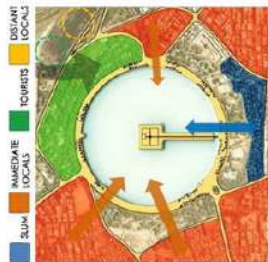
### DESIGN PROPOSAL BY HCPDPM



### ANALYSIS

THE INTERVENTION HAS PROVED BENEFICIAL IN BINDING THE FACILITIES AND ACTIVITIES AND THE ARCHITECTURE AROUND THE LAKE. THIS BECOMING A POINT OF THE FURTHER DEVELOPMENT RATHER THAN JUST BEING A SEPARATE RENOVATION PROJECT. COMPLETE PEDESTRIAN ZONE WAS A BOLD STEP DEMORALIZING PRIVATE VEHICULAR OWNERS TO VISIT THIS PLACE. THE SUCCESS OF THE TRANSFORMATION OF VEHICULAR TO PEDESTRIAN ZONE HAS NO NEGATIVE IMPACT ON THE ECONOMICAL AND SOCIAL CONDITIONS OF THE PLACE. IT IS NOW A COMPLETE RECREATIONAL SPACE WITH SOCIAL ELEMENTS AND GATHERINGS OF GRAND SCALE HAPPENINGS AT FREQUENT TIMES WITHIN A YEAR PERIOD.

SUCCESSFULLY IDENTIFIED THE UNUTILISED LAND (RAIL YARDS, ETC) AND INTEGRATED WITH THE NEW DEVELOPMENT



## LAKEFRONT DEVELOPMENT CASESTUDY

ROAD NETWORKS

ACCESSIBILITY

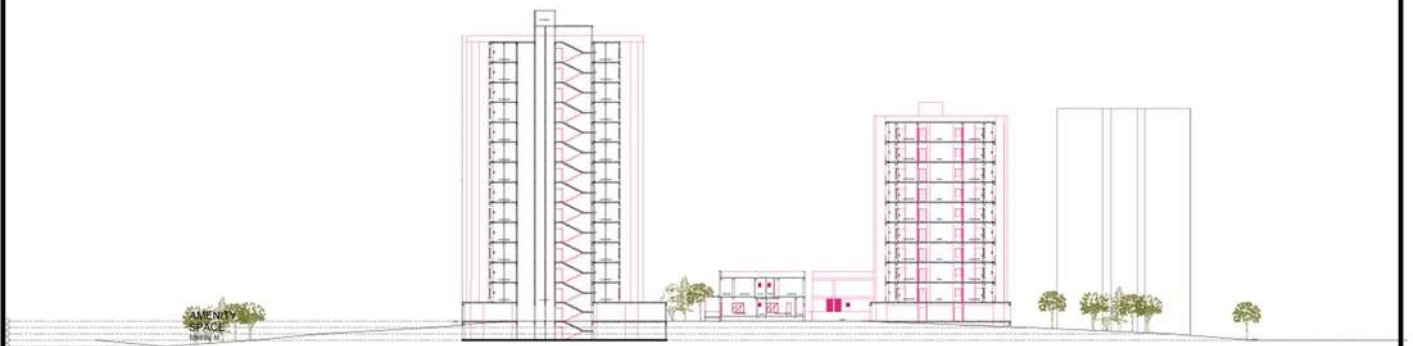
DEVELOPMENT NEAR THE ZOO

NAME	DEPARTMENT OF ARCHITECTURE	ROLL NO.	1800452004
NAME	SVAPNIL TIWASKAR	DATE	18/06/2018









## SECTION BB

**REFUGE AREA PLAN (A BLOCK)**  
SCALE - 1:200

**REFUGE AREA PLAN (B1&B2 BLOCK)**  
SCALE - 1:200

**CLUSTER PLAN A BLOCK** (SCALE - 1:200)

**CLUSTER PLAN B1&B2 BLOCK** (SCALE - 1:200)

**REFUGE AREA PLAN (D BLOCK)**  
SCALE - 1:200

**CLUSTER PLAN D BLOCK** (SCALE - 1:200)

**GROUND FLOOR PLAN**  
(SCALE - 1:50)

**FIRST FLOOR PLAN**  
(SCALE - 1:50)

PLUT SIZE - 1100X1000  
NO. OF HOUSES - 12

**1 R K LAYOUT** (SCALE - 1:50)

NO. OF FLOORS - 8 BLOCK B - 10 FLOORS  
NO. OF TOWERS/FLYING CORRIDOR - 2-108  
REFUGE AREA ON THE FLOOR - 1st FLOOR

**3.5 BHK LAYOUT** (SCALE - 1:50)

**2.5 BHK LAYOUT** (SCALE - 1:50)

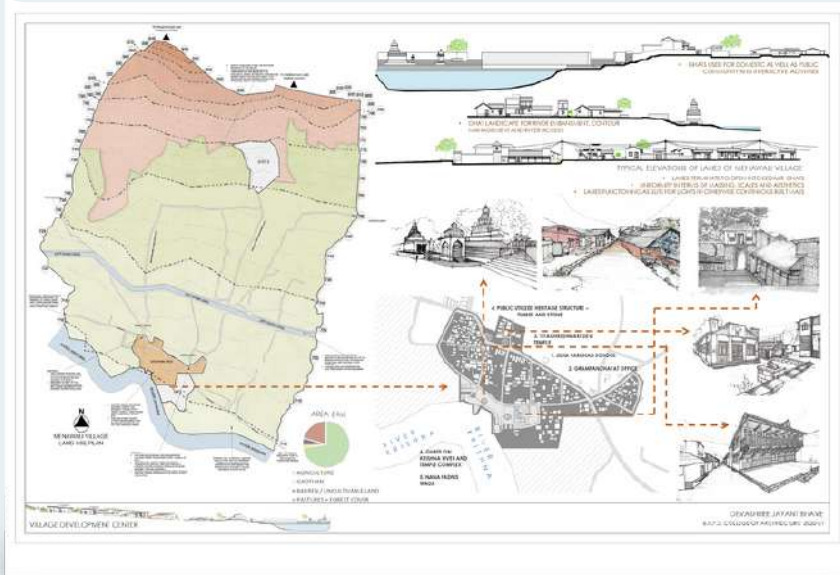
**ROW HOUSES**



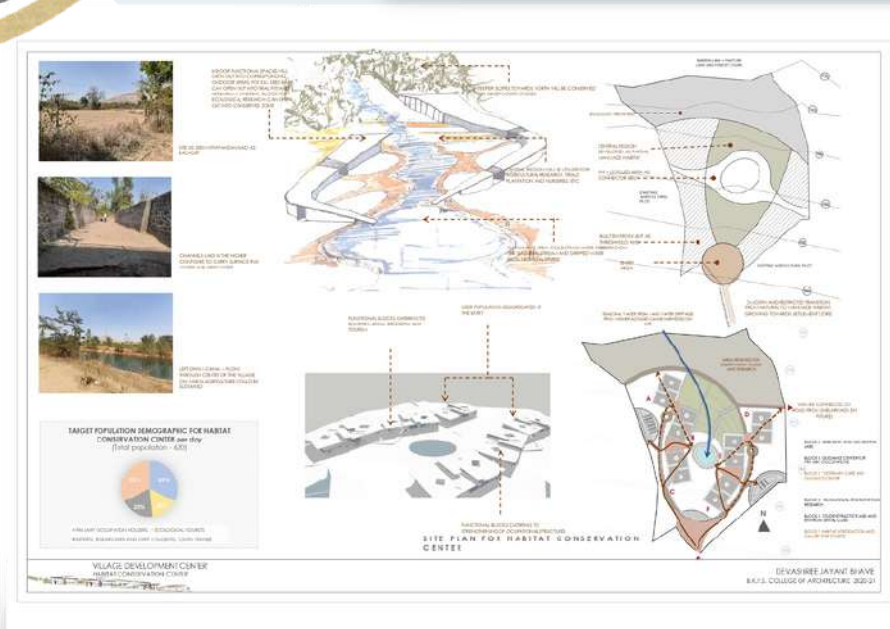
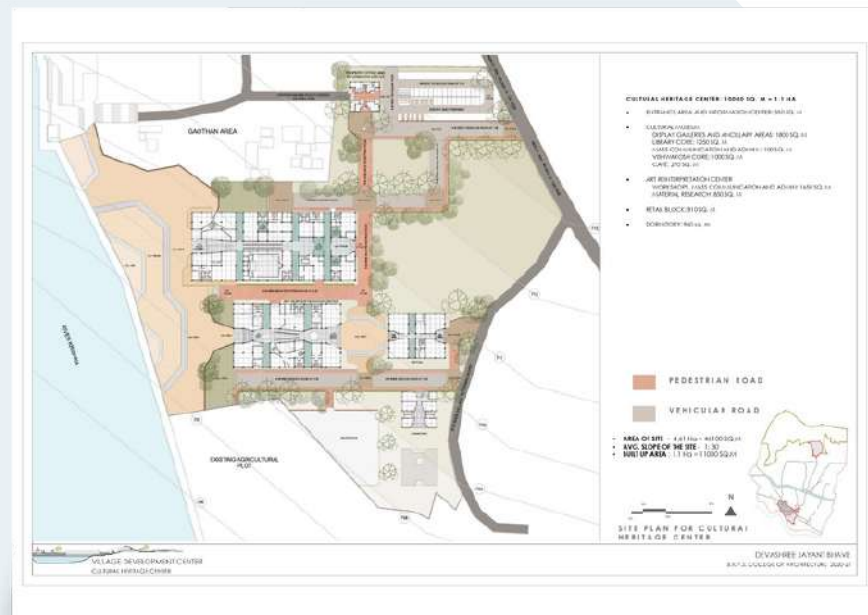
# Architectural Design Project

Cultural and Ecological Conservation Centers for Development of Village in an Ecologically Sensitive Zone (Menawali, Wai)

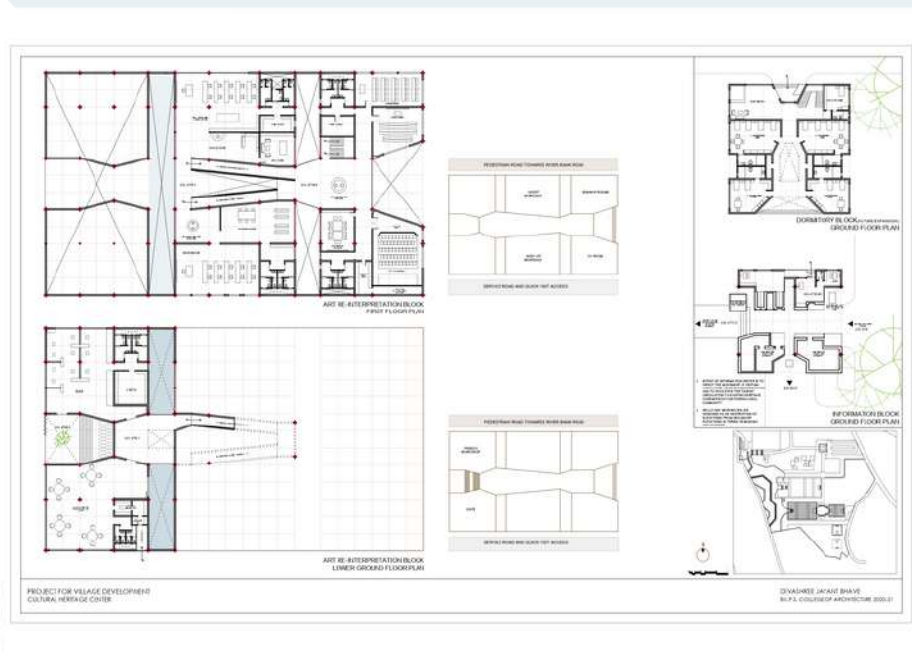
Devashree Bhawe

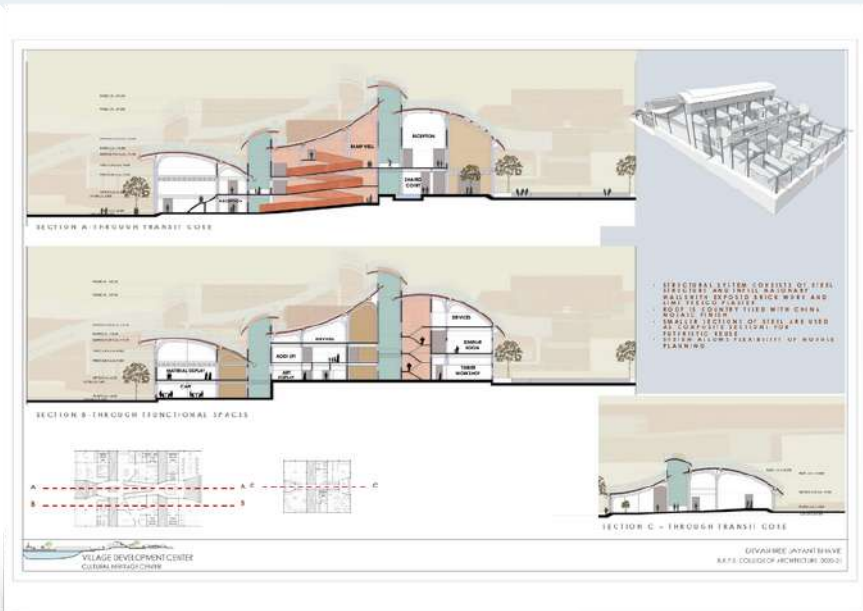
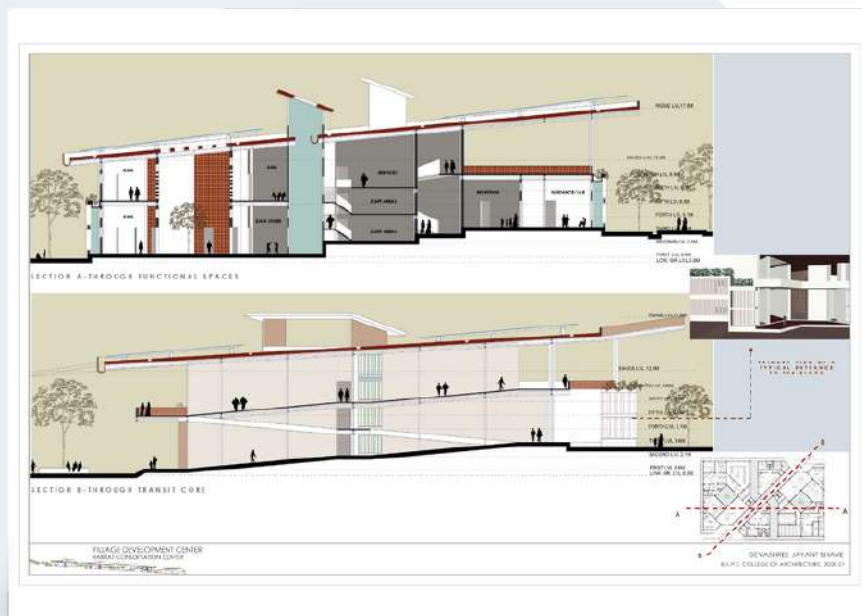
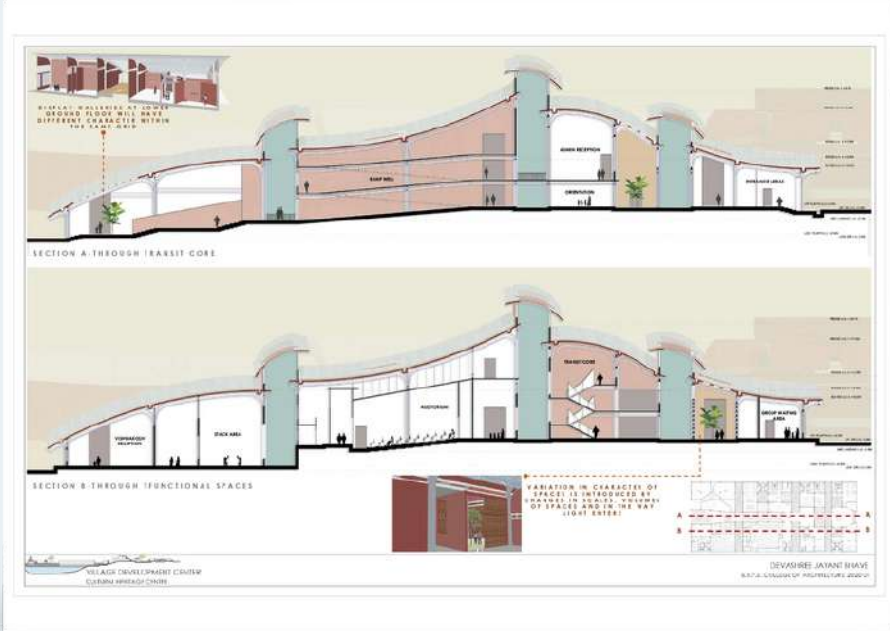


The final year design project provides an opportunity to the students to apply the knowledge gained in earlier years to a full-fledged Architectural Design project of student's choice with a holistic approach including background research, programme formulation, site selection, investigations and design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

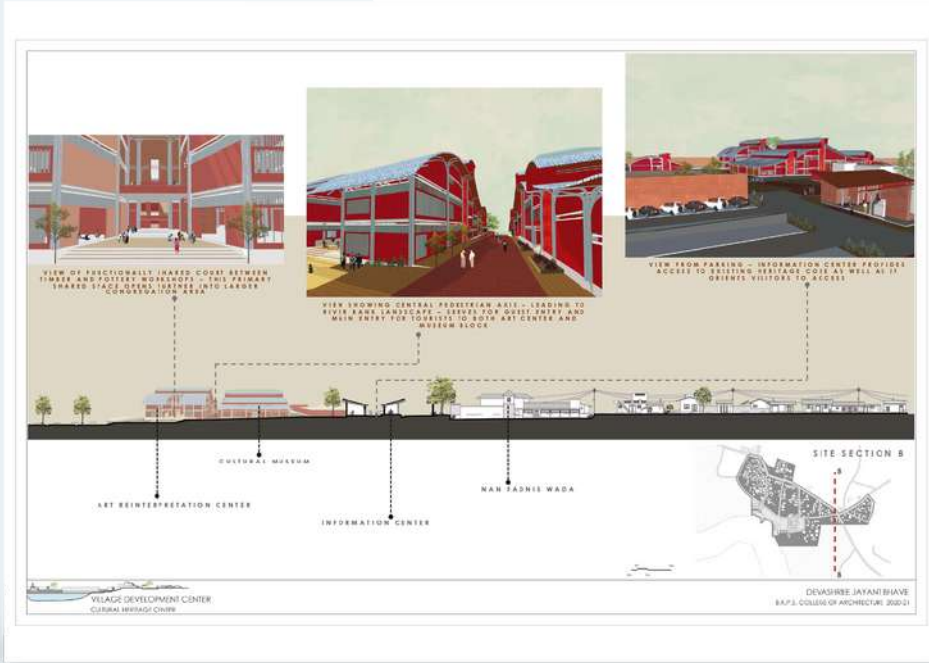








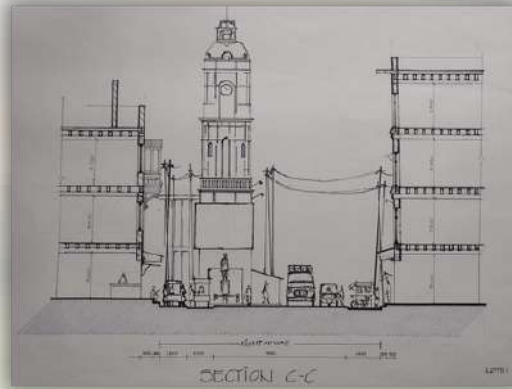
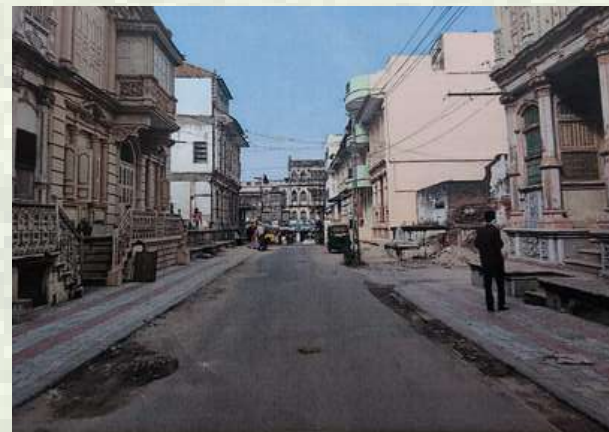




# — SETTLEMENT STUDY AT SIDDHPUR —

A settlement study at Siddhpur, Patan, Gujarat was conducted by the second year (2019-20) of BKPS college of Architecture. The intent was to study the regional history, traditions, the socio cultural aspects and their influence on the streets, houses, facade design, streetscapes and the design potential for design insert in the existing residential context of siddhpur.

Primary data collection and inventory was done along with measured drawings, photos and live sketches.



**ARCHITECTURAL INFLUENCE**

- THE ARCHITECTURE IN SIDDHPUR IS BASICALLY A SYNTHESIS OF HINDU CRAFTSMANSHIP WITH ISLAMIC FORMS IN SUB-SARACENIC ARCHITECTURE. ALSO IT IS COMBINATION OF EUROPEAN STYLE COLLECTED WITH LOCAL ELEMENTS IN COLONIAL ARCHITECTURE.
- THE BOMBA HOUSES AT SIDDHPUR, EXCEPTING STREET ARCHITECTURE, EXHIBITLY AMALGAM THE HINDU-ISLAMIC-COLONIAL STYLE REFLECTING THEIR SEPARATE HABITS & BELIEFS, ISLAMIC FAITH & VALUES & EUROPEAN TASTE FOR ARCHITECTURE IN BOMBAY. EXISTED DUE TO OTHER PRODUCE OF BRITISH IN INDIA.
- CLASSICAL & OTHER EUROPEAN STYLES AS A SYMBOL OF HIGH SOCIETY AND STATUS.
- PERIODS OF ADAPTATION, ADOPTION & EVOLUTION IN THESE ARCHITECTURAL FORMS.
- REPERMUTATION IN SIDDHPUR GAVE A NEW FEEL IN THE ENVIRONMENT OF TRADITIONAL ARCHITECTURE WITH TRANSPARENT SUSTAINABLE DETAILS OF ORGANIZATION & CLARITY OF FORMS.
- THE SETTLEMENT WITH BOMBAY THE HOUSES IN BOMBAY TYPICALLY ARE ASSOCIATED WITH A STREET & THOSE FORMS A MURALLA. COVERSAL MATERIALS FROM A BOMBAY.
- ORDER OF ORDER.
- EXTENSIVE CLEANLINES.
- WELL DEVELOPED DRAINAGE SYSTEM.
- LARGE PART IS A BOMB HOUSE PATTERNS IN COULDED ONE FLOORS.
- THE BEAUTY OF HOUSE BY ELEGANT CLASS AND ELEGANT DETAILS.
- THE LONG CORRIDOR CORRECTLY KUT HOUSES KEEP THE VENTURE FROM EXTERNAL FORCE STARTING THE INTERNAL FLOOR.

**SETTLEMENT STUDY : SIDDHPUR ARCHITECTURE**

11 RAHUL 12 ANSHITA 13 PARISHI 14 MANALI

BKPS COLLEGE OF ARCHITECTURE

DR. B. ARUN

DESIGN IV

**SECTION A-A**

**SETTLEMENT STUDY : SIDDHPUR MEASURED DRAWING**

11 RAHUL 12 ANSHITA 13 PARISHI 14 MANALI

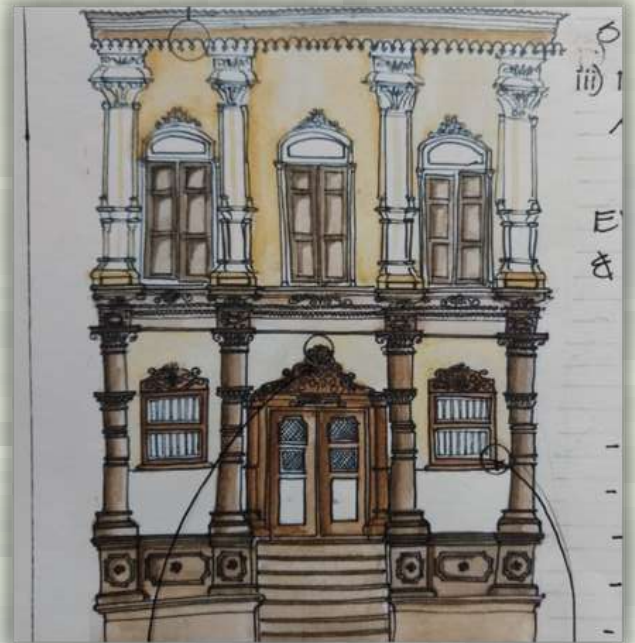
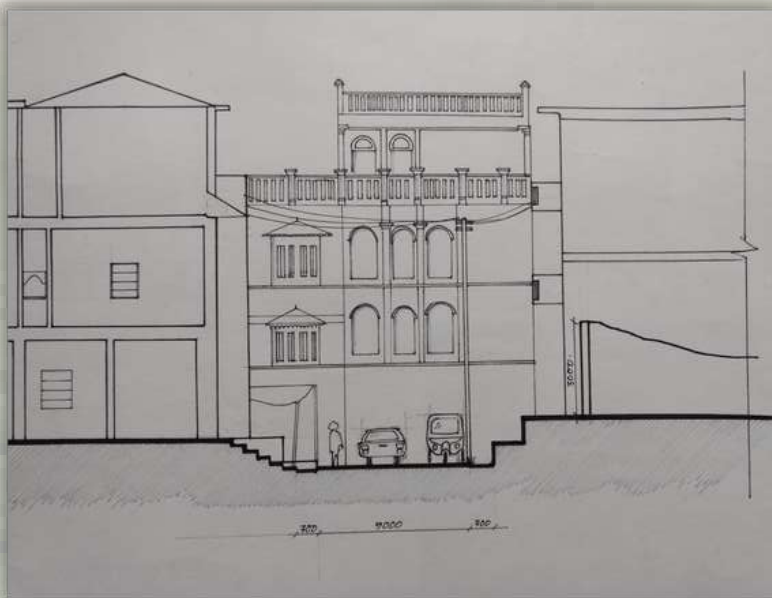
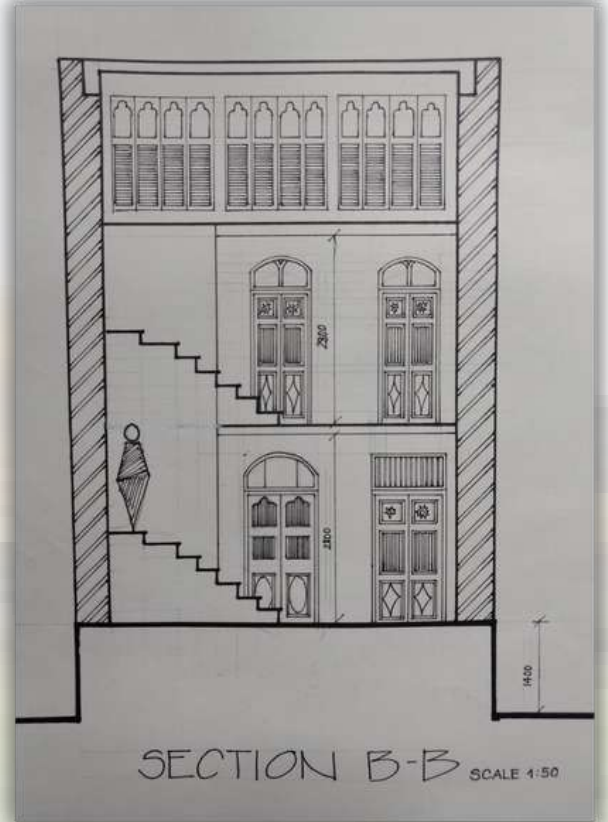
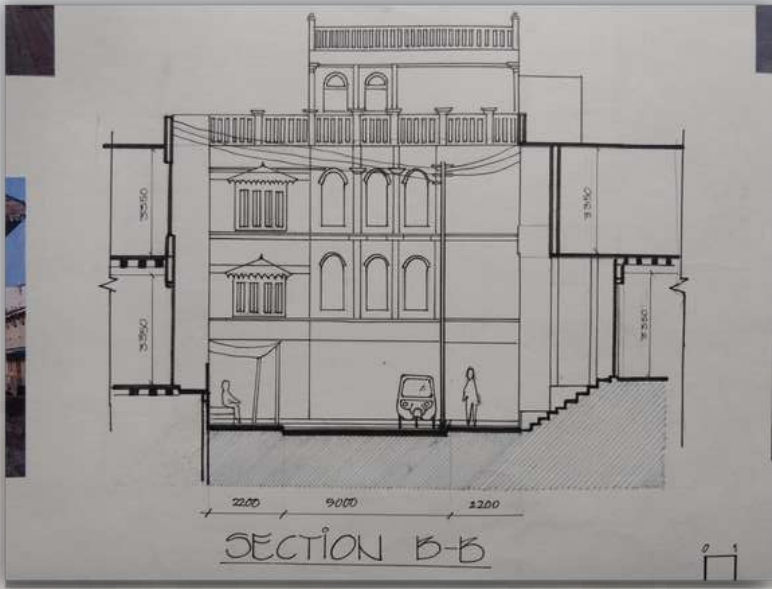
BKPS COLLEGE OF ARCHITECTURE

DR. B. ARUN

DESIGN IV

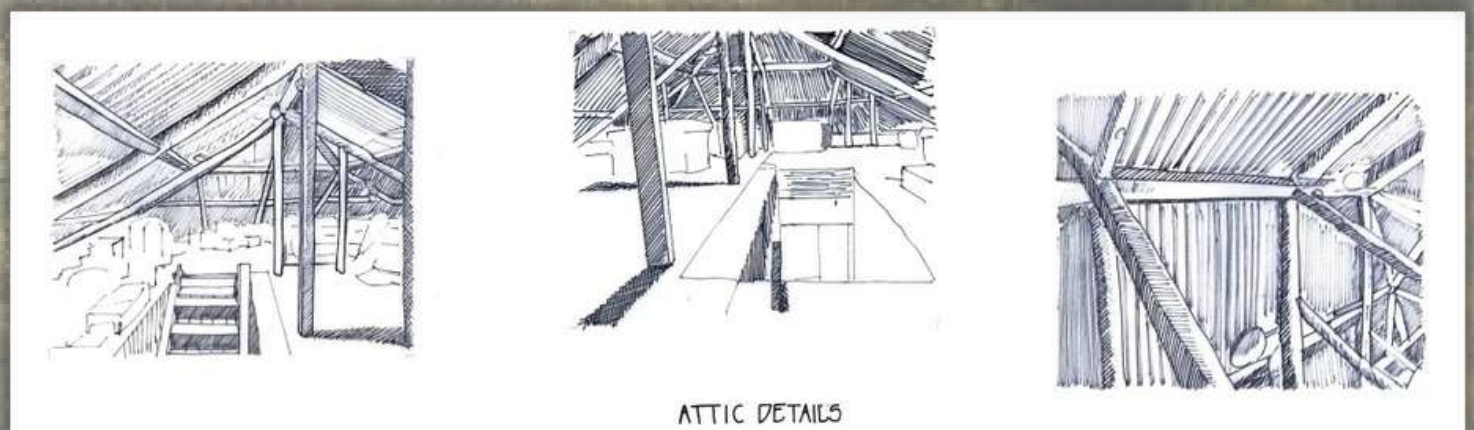
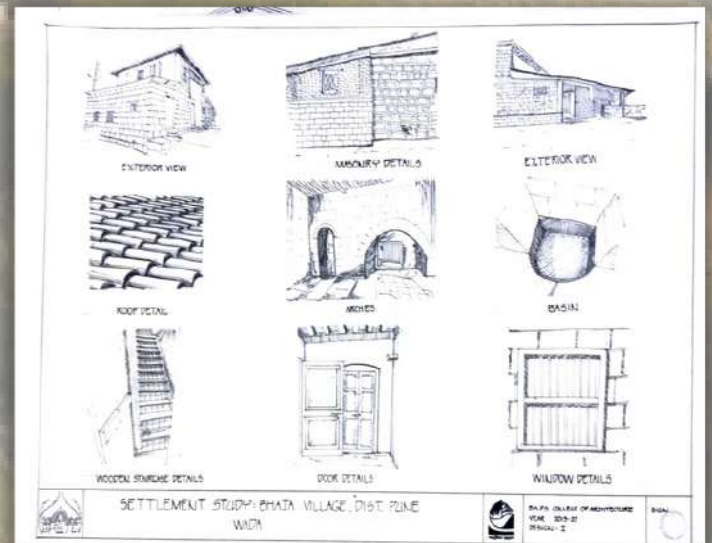
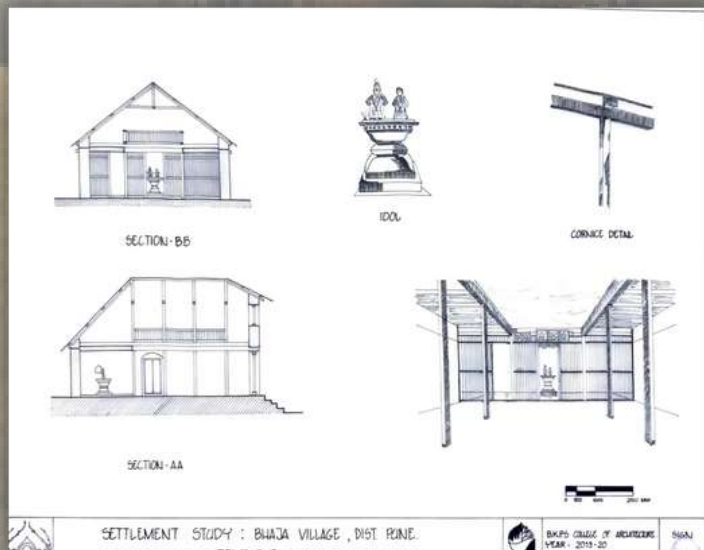
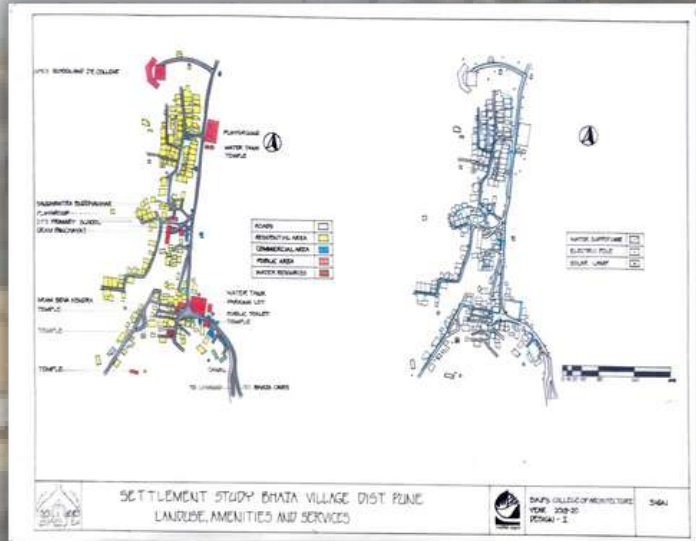




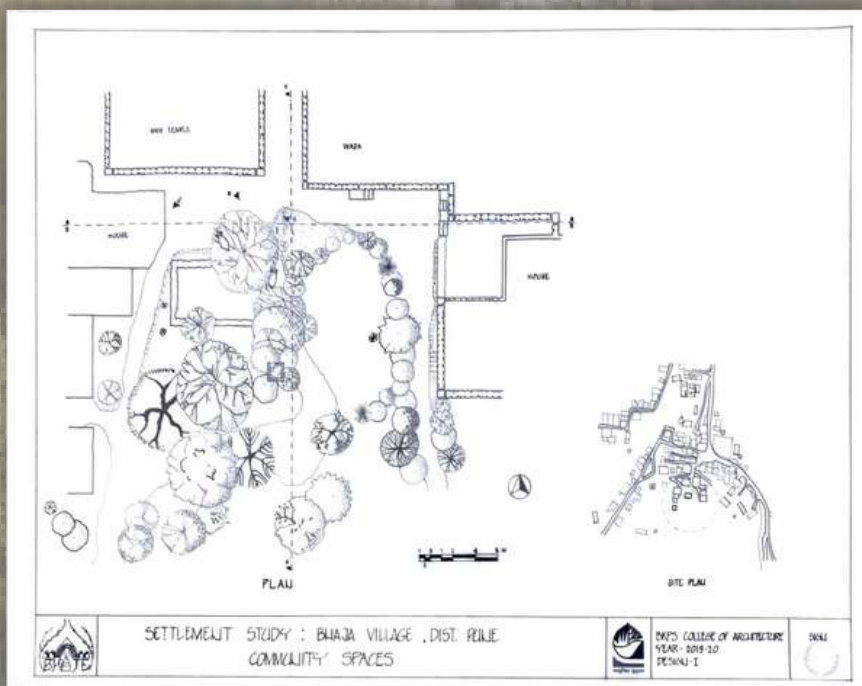
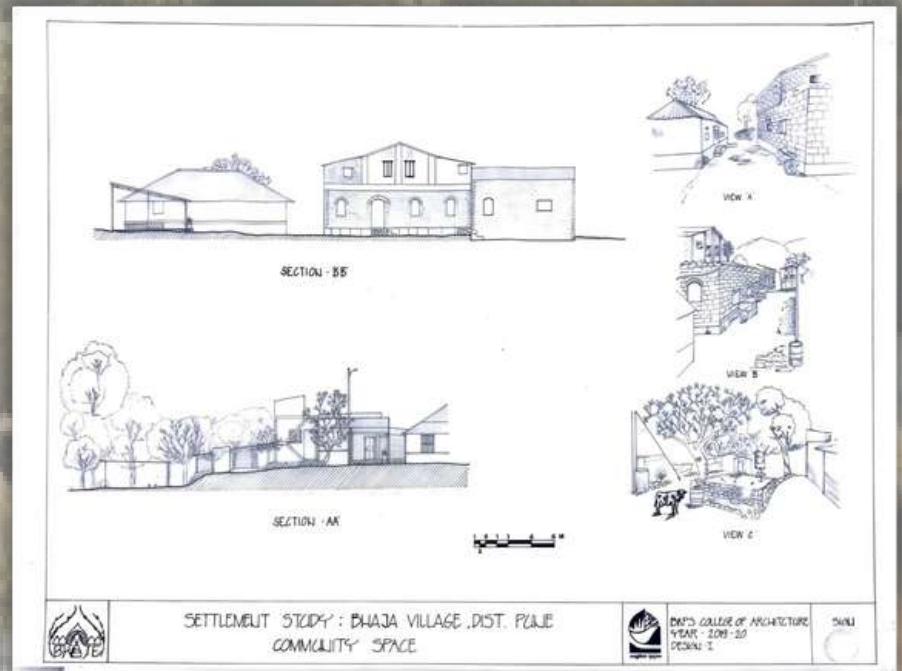
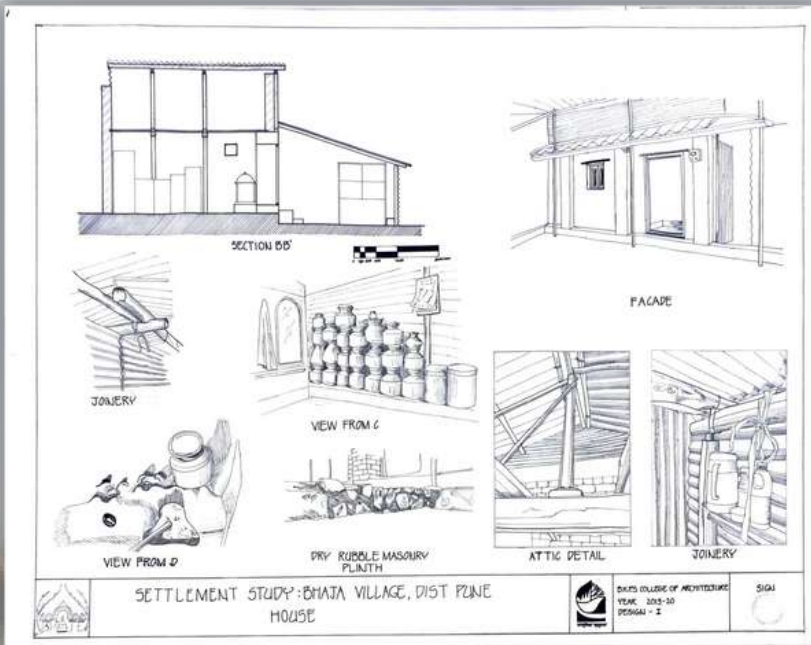


# SETTLEMENT STUDY AT BHAJE

A settlement study at Bhaje, Pune was conducted by first year students (2019-20) of BKPS College of Architecture. The intend was to document the settlement texture, structural features and architectural features of settlement. In this context, the historical, geographical, socioeconomical, and cultural information of the settlement was studied. The inside and outside documentation of dwellings and public buildings like temple was done through primary data collection, interviews, photographs, live sketches and measured drawings.







PHOTOGRAPHY



**Yogendra Sahare**  
2nd Year



**Aniket Shinde**  
2nd Year



**Aniket Shinde**  
2nd Year



**Shradha Longani**  
2nd Year



**Tanaya Chiplunkar**  
2nd Year



**Virangana Pawar**  
1st Year





PHOTOGRAPHY



**Rushikesh Kamble**  
2nd Year



**Tanaya Avhad**  
1st Year



**Rushikesh Kamble**  
2nd Year B



**Sakshi Gulpatil**  
2nd Year



**Tanaya Avhad**  
1st Year





PHOTOGRAPHY

Tanaya Avhad  
1st Year



Aniket Shinde  
2nd Year



Shradha Longani  
2nd Year



Yogendra Sahare  
2nd Year



Rushikesh Kamble  
2nd Year





PHOTOGRAPHY



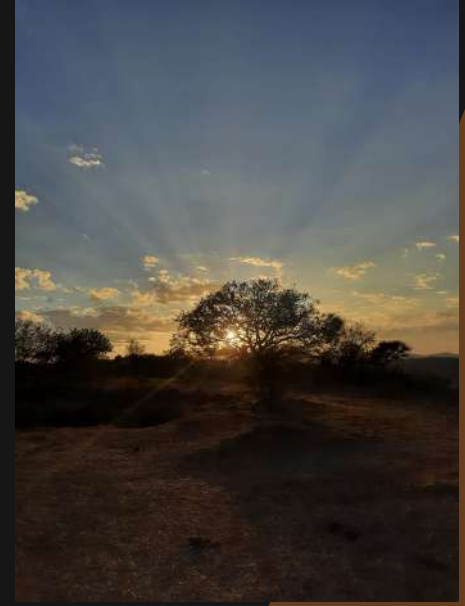
**Rushikesh Kamble**  
2nd Year



**Pranjali Shinde**  
3rd Year



**Shradha Longani**  
2nd Year



**Isha Chiplunkar**  
2nd Year



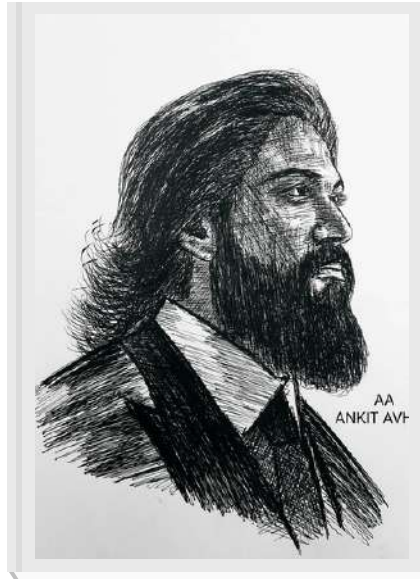
**Yogendra Sahare**  
2nd Year



# ARTWORKS



**Aditya Rane**  
1st Year



**Ankit Avhad**  
3rd Year



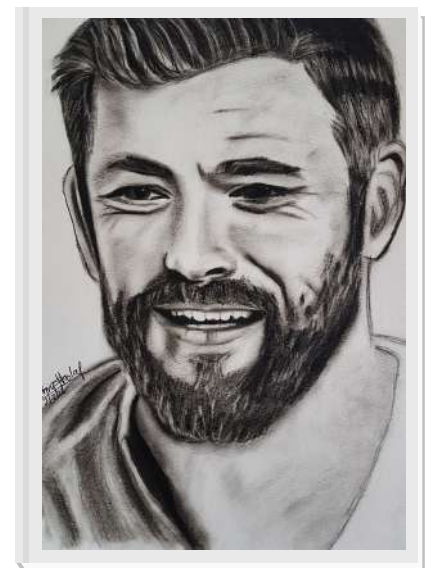
**Pranjal Lokhande**  
1st Year



**Swapnil Tiwaskar**  
4th Year



**Sanket Jadhav**  
1st Year



**Shruti Kolap**  
2nd Year



# ARTWORKS



**Isha Chiplunkar**  
2nd Year



**Swapnil Tiwaskar**  
4th Year



**Ankit Avhad**  
3rd Year



**Tanaya Chiplunkar**  
2nd Year



**Tanaya Chiplunkar**  
2nd Year



**Akshata Bathe**  
1st Year



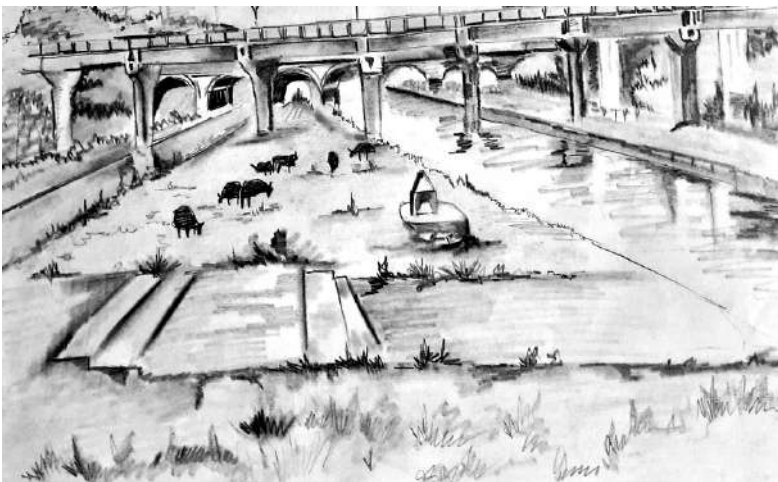
# ARTWORKS



**Srushti Chandak**  
2nd Year



**Prerana Paralikar**  
2nd Year



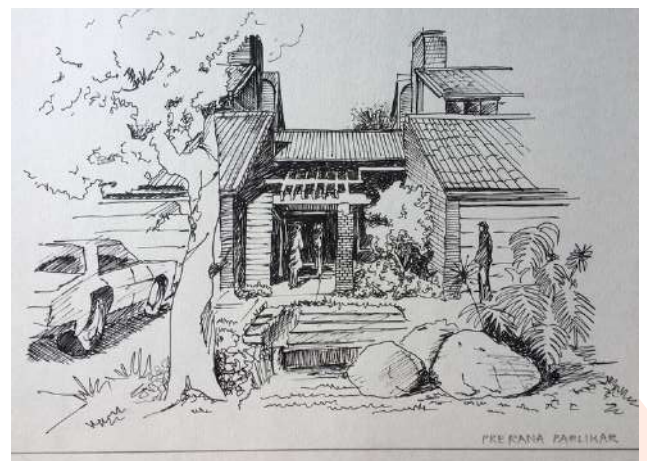
**Isha Chiplunkar**  
2nd Year



**Pranjal Lokhande**  
1st Year



**Aditya Rane**  
1st Year



**Prerana Paralikar**  
2nd Year



## नव्या वाटा

घरापासून दूर,  
जबाबदारी पासून दूर नाही ,  
तुटून बनलो ,  
झालो कधी चुर नाही,  
हा आयुष्यभरचा प्रवास,  
वन डे दूर नाही,  
प्रवास नेहमी सोबत ,  
त्यामुळे खुश आहे मजबूर नाही,

नवे शहर नव्या वाटा,  
त्याला गुलाबा सारखा सुगंध ,  
त्याच बरोबर टोचनारा काटा,  
सर कर नवीन आव्हानांचा लाटा,  
जवळी घेऊन अनुभवाचा साठा,

कोणी नसणार सोबत,  
मोकळा तुझा रोड,  
नाती स्वतःशी तु जोड,  
आळशी पणाचा हा आरसा,  
तु अथक प्रयत्नांनी तोड

- ऋषिकेश कांबळे

## तुटे परिंदे

तुटे परिंदे होते है एसे की,  
कभी वे जुड़ते नहीं।  
लाखो मुरादों करलो फिर भी,  
टुटके बिखरते नहीं।  
रातो दिनों ये सोते नहीं,  
वे रोते रहते हैं।  
तुटे परिंदे होते है एसे,  
की सबके खवाबो को पुरा करते,  
और खुद को टूटकर एक जगह  
मिट जाते है वे।  
तुटे परिन्दे होते है एसे की ,  
सबको दिखते नहीं।

- फाल्गुनी बैलमारे

**This is what where the love lies.**

Once upon a time,  
 A little boy from the field of  
 innocence  
 Asked me  
 "What is love?"  
 I spoke to him with my heart  
 within  
 "Love is....."

Hearing silence in her tears  
 Being afraid in her fears  
 With a straightness in the curved  
 of smiles  
 This is what where the love lies.

Her hair seems like the threads of  
 pearls  
 Her eyes are like the galaxies  
 purple  
 Her smile's like these boat in skies  
 This is what where the love lies.

Beyond truth, beyond lies,  
 Beyond fear, beyond cries  
 Far from office, far from duty  
 In the fairy garden of Beauty  
 This is what where the love lies.

Never spoken  
 But always felt  
 Never understood but always  
 came..  
 This is what where the love lies

- Aditya Rane

**Memories of my past**

Memories of my past  
 Faded thoughts of life  
 Lavish dreams of the dull nights  
 Spooky nightmares of haunting hollows

Cold and bitter memories of my past  
 Glimmering of the icy dagger  
 Piercing straight through my heart  
 Burning within the flames of sorrow  
 Regrets words most of all

My heart waits for you  
 My ears static to hear your voice  
 My eyes search for you in the crowded  
 room

And till then my soul will sink  
 Deep down into the fiery sea  
 Waiting for your hand to reach

-Aditya Rane



**S  
I  
T  
E  
  
V  
I  
S  
I  
T  
S**



Site visit to Parvati water purification plant  
Sinhgad Road



Site visit to COEP Plumbing Lab



Site visit to old Pune under conservation  
elective By Dr. Vaishali Latkar & Prof.  
Sharveya Dongre



Site visit at Panshet



Site visit to MIT Dome



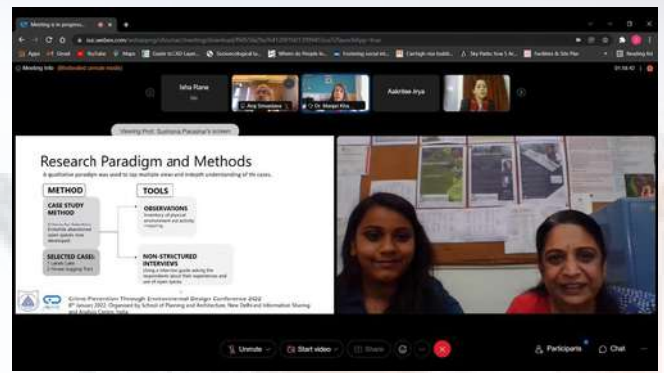
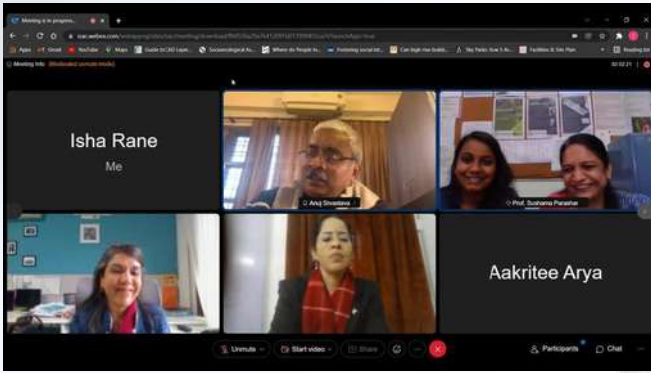
Site visit at Baner



# ACHIEVEMENTS

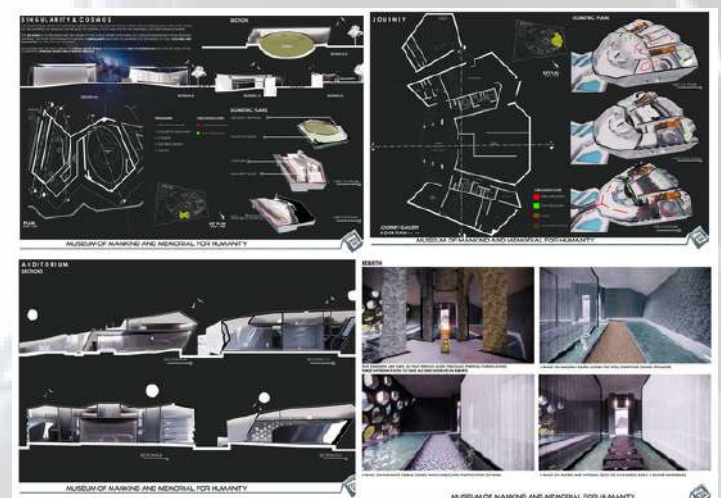
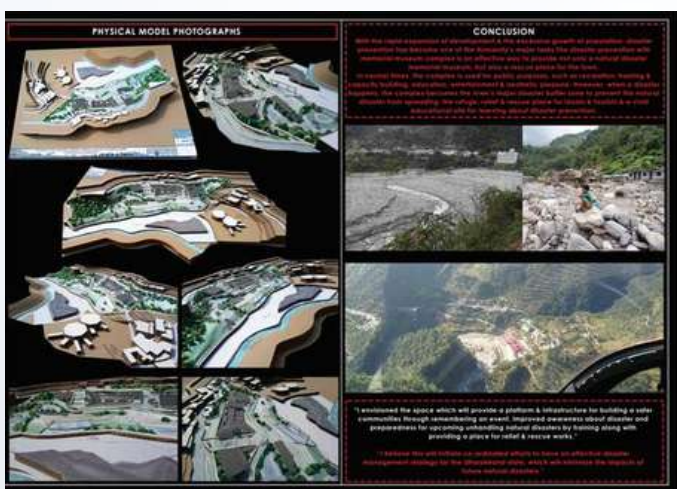
dreamstime





Prof. Sushama Parashar and Ms. Isha Rane presented their paper "Crime Control through Landscape Development of Neighbourhood Open Spaces" which received a **Special Mention** in the CPTED (Crime Prevention Through Environmental Design) Conference organized by SPA Delhi and ISAC.

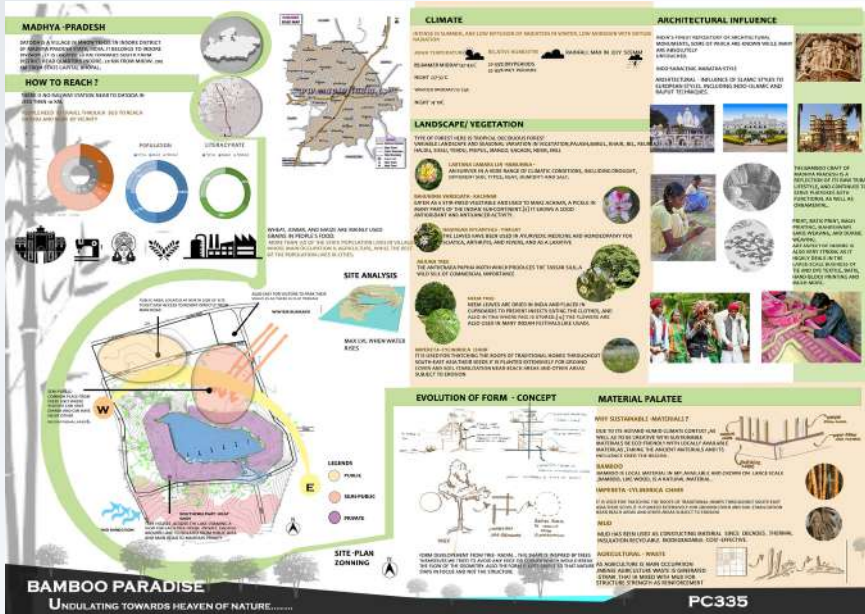
## NIASA thesis competition 2020 by COA:-



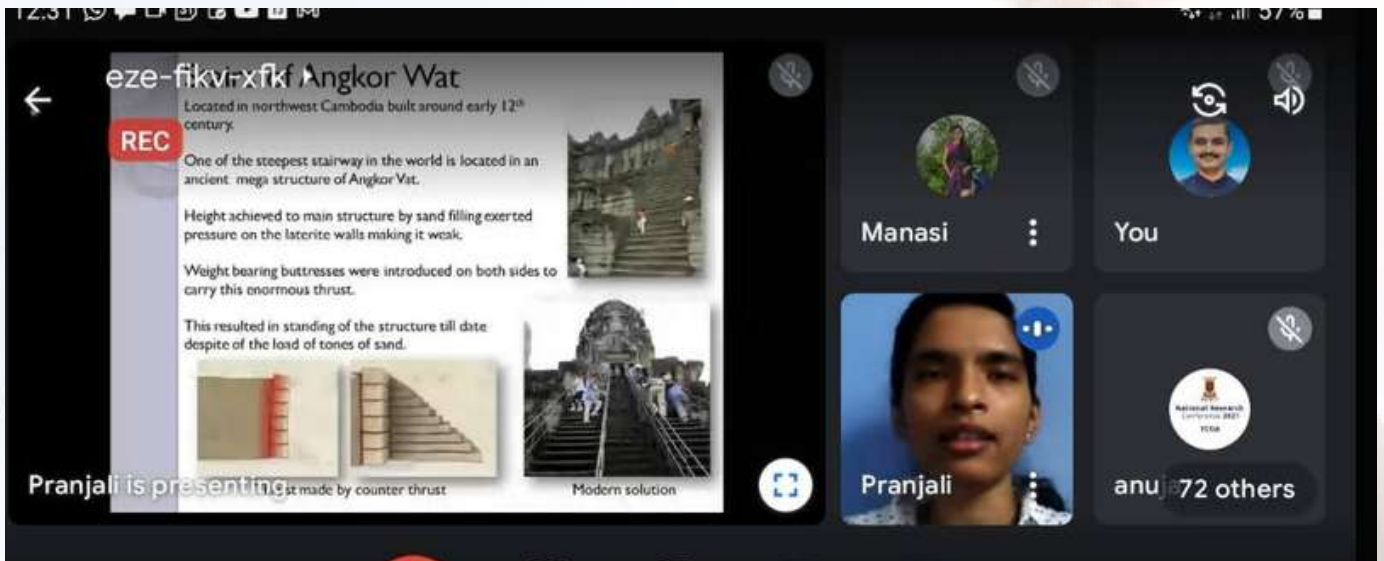
**Madhura Vaze** presented her thesis work- **Kedarnath Flood Memorial Complex and Disaster Awareness Center** at zonal awards.

**Ishan Patil** presented his thesis work- **"Astitva" A memorial of humanity and museum of mankind** at zonal awards.





Ojaswita Patil, Shalaka Bawkar and Vishakha Gaikwad received a **Special Mention** for their **Tree House** project in **IPSA Design Trophy "Wonderland"**



**Trinity College of Architecture** held a National research conference in an online mode for the researchers to present their paper. It was an experience full of nervousness, happiness and learning new things. I feel very grateful to be able to present my research work at such a grand level



We congratulate Ar. Madhura Vaze for standing first and has been awarded with the prestigious gold medal by SPPU in 2020.





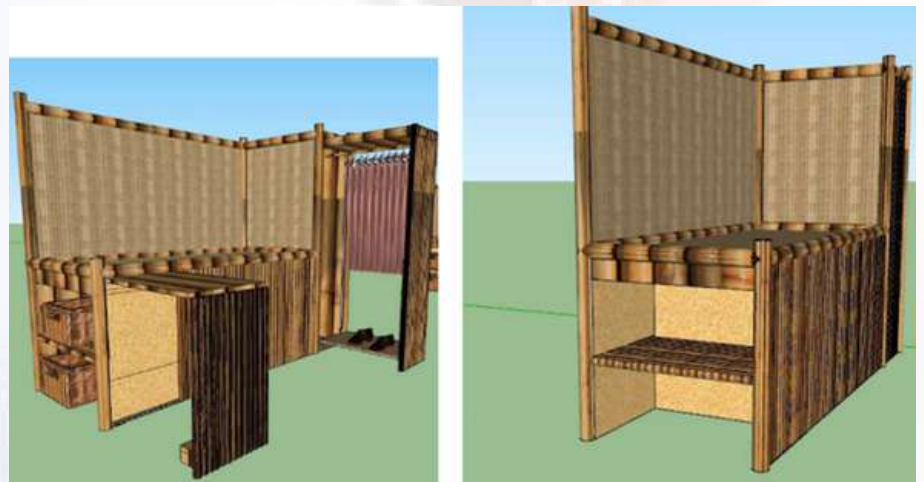
SWAPNIL SHINDE



POORNIMA KOTAGAL

## VIRASAAT ETHSOS INDIA

A team of three students of BKPS College of Architecture, Aadya Pednekar, Shreenath Pawate and Khushal Jaju won third prize in the Maharashtra Bamboo Product Foundation design excellence Award for students 2021, Bamboo - design for sustainability under Furniture Design. They designed a space saving furniture piece that has bamboo as its main material. This piece was designed for the students - in college or in school. 'Sustainably saving's main motto is saving space. This was done by integrating desk, bed, storage, display area and wardrobe.



## FURNITURE DESIGN COMPETITION



## ENS DESIGN COMPETITION

Faculty - Ms.. Pradnya Patki  
 Students - Pradnya Hankare  
 Samiksha Doshi  
 Chaitali Kalokhe  
 Pragati Kale  
 Shweta Misal



# Entries for Rookies Trophy 2021

for architects specializing in architectural visualization- interiors and exteriors, landscaping, town planning and sustainability.

By-Isha Rane

After studying the settlements of Bohra community in Siddhpur, the students were challenged to put the given site to an adaptive reuse and revive it. The design project of Zostel, aims to offer a comfortable stay for youngsters to explore the town while providing glimpse into lifestyle, architecture and crafts of the Siddhpur through facade and interior planning.



**SIDDHPUR**

**TOURISM CIRCUIT OF AHMEDABAD - MODERAH - PATAN**

THE PLACES OF HISTORICAL IMPORTANCE ARE LOCATED ON THIS ROUTE WHICH IS OFTEN FOLLOWED BY TOURISTS VISITING GUJARAT

**AHMEDABAD** : JAMA MASJID, SIDI SAIYED MOSQUE, POLS, TEEN DARWAZA, SASARMATI ASHRAM

**MODERAH** : SUN TEMPLE

**PATAN** : ADALAJ KI VAV, RANI KI VAV, SIDDHPUR

**LOCATION**  
DISTRICT: PATAN  
STATE: GUJARAT  
COUNTRY: INDIA

**CLIMATE**  
MAX TEMP: 44 °C  
MIN TEMP: 16 °C  
MEAN ANNUAL TEMP: 19.7 °C  
MEAN ANNUAL RAINFALL: 2914 MM

**SIDDHPUR**

IT IS FAMOUS FOR THE **RUDRA MAHALAYA** : A SHIVA TEMPLE AND **BINDU SAROVAR LAKE**.

THIS TOWN IS FAMOUS FOR THE ANCESTRAL MAINSIONS OF THE **DAWOODI BOHRAS** : A COMMUNITY OF TRADERS.

THE SETTLEMENT IS CALLED **BOHRAWAD** OR **VOHRAWAD** AND CONSISTS OF **COLOURFUL ROW HOUSES** WITH INTRICATELY DESIGNED FACADES.

**TIMELINE**

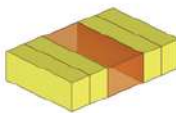
- 10 TH CENTURY CE**: TOWN NAMED AFTER HINDU RULER SCLANKI JAISINGH
- EARLY 20 TH CENTUARY**: TOWN STRUCK BY FAMINE. BOHRA COMMUNITY LEADER ADVISED PEOPLE TO LEAVE THE TOWN
- LATE 20 TH CENTUARY**: BOHRAS BECAME TRADERS AND TRAVELLED TO EUROPEAN NATIONS. BUILT MAINSIONS IN HOMETOWN

**CONCEPT**

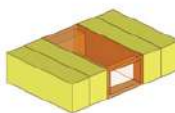
- HOT CLIMATE
- LOCKED HOUSES
- ABSENCE OF GREENERY
- NEGLECT

RAAHAT MEANS RELIEF FROM THE ELEMENTS THAT MAKE PRESENT DAY LANES OF SIDDHPUR PROJECT A SENSE OF UNEASINESS AND EMPTINESS. MONOTONY AND ABANDONMENT.


**CONCEPT DEVELOPMENT**




TRADITIONAL FACADES IN A SINGLE PLANE



RECESSING THE FACADE EXCEPT FOR COLUMNS AND RAILINGS



TRADITIONAL COURTS FOR STACK VENTILATION



INTRODUCTION OF MULTIPLE COURTYARDS

TO FOCUS ON ARCHITECTURAL FEATURES AND PROVIDE SHADING

TO ALLOW MORE LIGHT INSIDE AND PROVIDE VENTILATION

**ARCHITECTURAL FEATURES**

- GREEK AND GOTHIC**
  - GABLE ROOFS
  - CORINTHIAN COLUMNS
  - TRIPARTITE FACDES
- MUGHAL**
  - JALIS
  - INTRICATE RAILINGS
  - INTROVERT PLANNING

**ELEVATION**



TRIPARTITE FACADE

- GUJARATI AND RAJASTHANI**
  - ZHAROKAS
  - FLORAL AND ANIMAL MOTIFS
  - USE OF WOOD FOR FACADES

**TYPICAL PLAN**



WELL AT ENTRANCE OF THE HOUSE

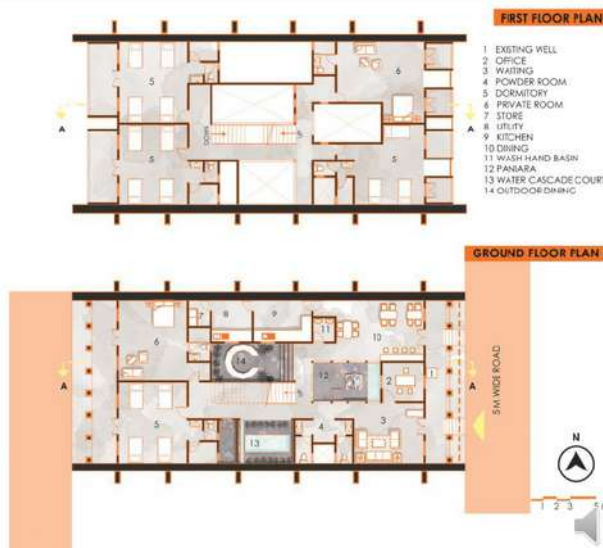
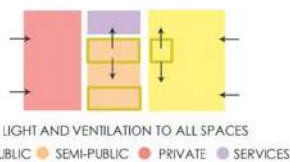
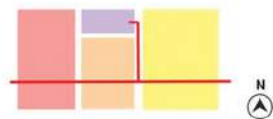
PANARA : DECORATED PLACE FOR DRINKING WATER STORAGE

**SKYLINE**

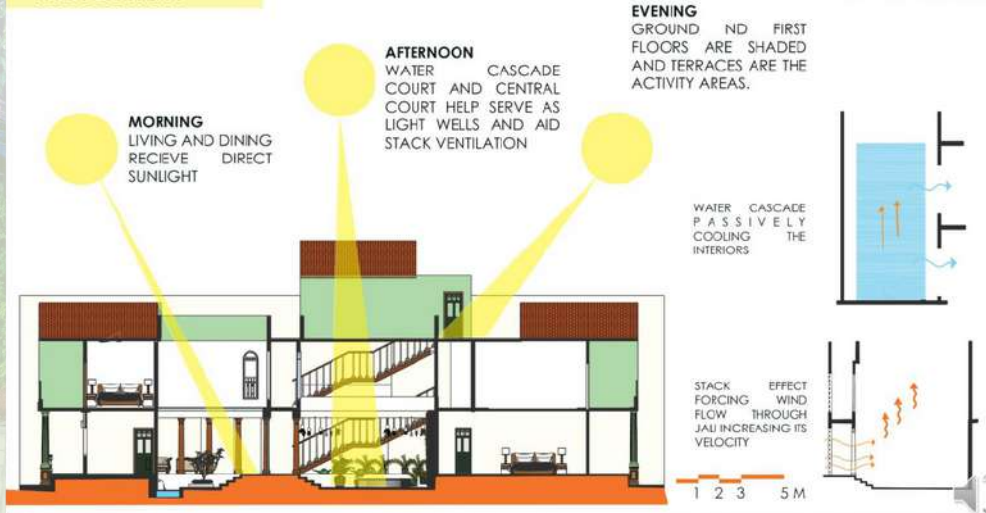




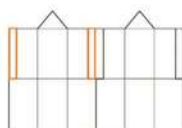
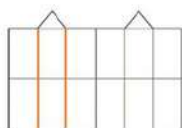
**THE PLAN**



**THE SECTION**



**THE ELEVATION**



**EAST ELEVATION**



**INTERIOR VIEWS**



OUTDOOR DINING AND ACTIVITY COURT



VIEW OF WATER CASCADE COURT FROM THE STAIRCASE




PANIARA BETWEEN WAITING ROOM AND DINING ROOM



### HISTORY

- A sacred site town in Patan district of North Gujarat, Sindhur, has a powerful place in history and mythology named after the great Sankaraj Ruler sleeping deity, who built the Rudra Mahadevya Temple in 12th century around which the town developed.
- It is located on the banks of the Saraswati River that the great warrior Parashurama performed the last rites of his mother, making Sindhur a sacred pilgrimage among Hindu devotees.
- Sindhur has come to be known as the 'Kashi (Varanasi) of the West'.
- The **Dawoodi Betees**, a leading community, flourished in Sindhur from the 1600s to the 1930s which influenced the architecture of Sindhur.




### WHY SIDDHPUR?

- As Sindhur is a famous place well known from its street lined with colourful grand mansions and clock tower which attracts many tourists.
- It is well connected to Ahmedabad and Mumbai.


### ARCHITECTURE AND COMMUNITY

- The Sindhur town is native of an affluent Muslim trading community, **Betees community**. Their old Havelis and mansions, have a distinctly European flavour, illustrating the Victorian, Islamic, Gothic Architecture.
- With a more attentive inspection, the European influence in the architecture of havelis becomes more evident with its **gabled roofs, ornate banisters, pilasters, columns, and decorated doors and windows**.
- The Havelis facades are rich in variety and aesthetic expression with intricate details in wood represent a nostalgic mood.
- The facades of these houses are in a **palette of pastel colours - pink, blue, lime green, peach, lemon, beige** and the last and every house facade has an intricate masonry with the initials of the owner.



### CLIMATE

- The climate in Sindhur is **warm and temperate**.
- The summers here have a good deal of rainfall, while the winters have very little.
- The temperature varies from 13°C to 41°C.
- The wind speed varies from 10km/hr to 11km/hr.
- Arcual 2814 mm of precipitation falls annually.



### OBSERVATIONS:

- The **entrance lobby** creates a transition spaces from the outside to the inside.
- The **Zoniches** (courtyards) traditional with tall walls patterns, also suggest the community's **inherent nature**.
- Deep plan** are designed for the hot and dry climate of Sindhur.
- A special space for drinking water was provided in spaces.
- Wideren furniture** with intricate carvings were observed.

### PROJECT


**SITE**  
Site Area = 335 sq.m

The site identified for the project is a rectangular plot between two existing havelis (existing with access road of 5M on both sides) and a plinth of 1000mm and a wall on eastern side. A marked street is located near the site.


**PRESENT SCENARIO**  
The new generation of the town migrated to larger cities in search of better sources of income. As a result the houses are in a state of neglect which makes the town lonely.

### DESIGN PROCESS AND CONCEPT

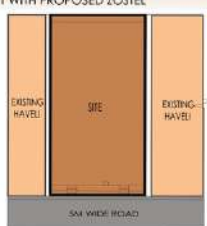
**ELEVATION OF STREET WITH PROPOSED ZOSTEL**



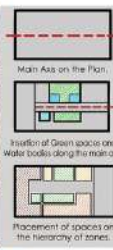
**PLAN OF TYPICAL HAVELI**



**SITE PLAN**



**EVOLUTION OF DESIGN**



**ZONING**

- Green Space
- Water Body
- Public Zone
- Private Zone
- Semi Public Zone
- Service
- Circulation Space

**Water Cascade** is provided for cooling in interior during summer.



The double height dining view from the first floor



The Visual Connection between Courtyard and the pathway



View of Private Room i.e. 8



The traditional furniture gives tourist the essence of Sindhur in Dining Area

### SECTION A-A



### SECTION B-B



### FIRST FLOOR PLAN



### GROUND FLOOR PLAN



**MATERIALS**

- Taylor Tile is used for roofing which is local material of Sindhur.
- White colorings on wooden ceiling and columns which is the main feature of Sindhur houses.
- Locally carved **Wooden Furniture** is used in interior.
- Beige color to the facade blends the structure with the other facades.



View of Dormitory



The View of the waiting Area with traditional furniture and vertical garden gives welcoming gesture to guests



Front View of the Zostel





View of Private Room



View of Waiting Area



View of Dining Area from first floor;



View of Water Cascade and green space



View of Courtyard



View from the corridor

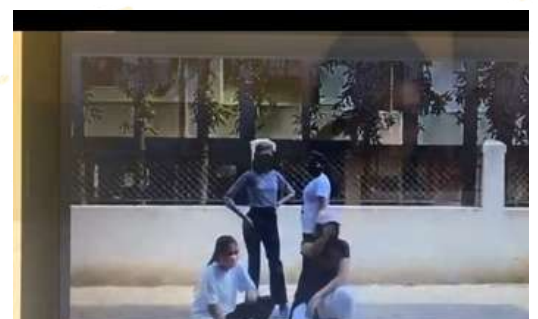
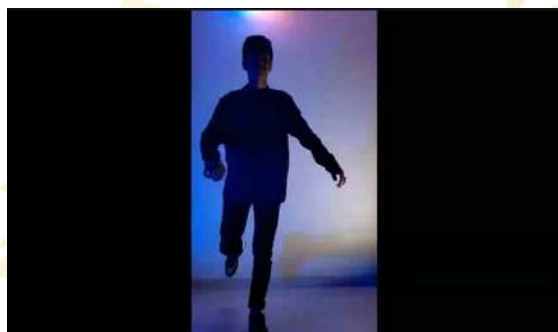


View of Dining Area

# CULTURAL EVENTS



A R C H I M E E T                      2 0 2 0 - 2 1



A R C H I M E E T                      2 0 2 1 - 2 2





## 60TH BATCH CONVOCATION



## FRESHER'S PARTY 2019



## SWARAJYA AND ENVIRONMENT DAY 2019





# ONLINE SEMINARS

**AUDIT COURSE - PERFORMING ARTS**

**DANCE APPRECIATION ONLINE LECTURES**

SATURDAY FEB' 27 & MARCH 6 10AM

**Topics**  
Indian Classical dance, its characteristics, and expression. It shall also cover aspects like performance space, aesthetics of dance, Angharas and Natyashastra.

**About the Speaker**  
Anjali Bagal is a Bharatanatyam teacher, choreographer and dancer from Pune. She is the disciple of Dr. Sucheta Bhide Chapekar, with an M.A. in Bharatanatyam from Lalit Kala Kendra, Pune University. Over the last 25 years, she has been training students as the head of Kalavardhini Charitable Trust's Aundh branch. She has performed extensively within India as well as internationally at festivals such as the Zurich Dance festival in Switzerland, prestigious domestic institutions like N.I.A. N.C.L. I.I.T.M. HEMRI etc. She has also performed at the Sri Aurobindo ashram and Auroville in Pondicherry, Sri Aurobindo Ashram in Delhi etc. Previously, she has choreographed dance productions like Anandakanda, Shakti, Bhavani Bharati. Her current research focuses on Angharas from the seminal Natyashastra, under the guidance of Dr. Saroj Deshpande.

**BHARATIYA KALA PRASARINI SABHA'S COLLEGE OF ARCHITECTURE**

By - Anjali Bagal  
27 Feb 2021

**AUDIT COURSE - PERFORMING ARTS**

**MUSIC APPRECIATION ONLINE LECTURES -**

By **Shri. Pushkar Lele**

organized by BKPS College of Architecture, Pune.

Dates - 6,7 February 2021 at 10 am and 8th February at 2 pm.

**Topics**  
Indian Classical music, its characteristics, various genres. It shall also cover aspects like performance space, aesthetics of music and so on.

**About the Speaker**  
Pushkar Lele is today, one of India's leading young North Indian classical vocalists belonging to the Gwalaharana. A rigorous study of more than two decades with renowned and able Gurus, like Pt. Gangadharbhai Pimpalkhite, Shri. Vijay Kojarkar, Pt. Vijay Santoshmehalkar and Pt. Satyashankar Deshpande has enriched Pushkar with a rich fund of knowledge. He is a recipient of the Central Government scholarship for classical vocal music awarded by the Centre for Cultural Resources and Training (CCRT) as well as the scholarship from the Department of Culture, Government of India. He has featured on various TV Channels. He is a regular performer on AIR (All India Radio). Pushkar holds a Master's Degree in Music from Lalit Kala Kendra (Centre for Performing Arts), University of Pune and is the recipient of numerous prestigious awards like Pandit Vishnu Digambar Parabkar Award, Dr. Viswanath Deshpande Yashwantrao Paraskar, 'Sri Mani' Gopnaracharya Ramkshabaasa Vaze Paraskar, Sudhir Phadke Yuvonmeh Paraskar, Pt. Jitendra Abhisheki Smriti Yashwantrao Paraskar and Manik Varma Paraskar. Pushkar is also the recipient of the prestigious Saranjan Sangret Paraskar. He regularly conducts workshops on Hindustani Classical Music Appreciation which have become extremely popular. Stanford University (USA), NCPA (Mumbai) and Indira Gandhi National Centre for Arts (GRC, Bangalore) are just some of the important places where he has conducted these workshops. He has many albums to his credit brought out by Fountain Music, Nisaaad Creations, Dreams Entertainment and Soric Octaves.

**BHARATIYA KALA PRASARINI SABHA'S COLLEGE OF ARCHITECTURE**

By - Shri. Pushkar Lele  
6,7 Feb 2021

**AUDIT COURSE - PERFORMING ARTS**

**ACTING FOR STAGE AND SCREEN**

SATURDAY 3rd & SUNDAY 4th APRIL 2021 10-11 AM ONLINE SEMINAR

**Ar. Sarang Patwardhan**

Ar. Sarang Patwardhan is an actor and architect. He studied architecture at B.K.P.S. College of Architecture, Pune and later completed a diploma in acting from Anupam Kher's acting school 'Actor Repertory'. As an actor he has been working across different platforms such as theatre, web, television and film. He has worked with some eminent directors such as Nitin Chandrabhanu Desai and Sobu Cyril as a set designer as well. Architecture and performing arts these two aspects of his professional life merge together as an academicians, as he teaches how set designing is nothing else but a visual language to convey stories.

**DAY 1 - 3rd April**  
Ar. Sarang Patwardhan will be discussing his journey from Architecture to set designing and Teaching. He will be talking about process of making a play, about film, television, ads and web-series here and the process and composition of these two mediums theatre and painting. He delves into how an actor has to grapple his performance differently based on different mediums and different context.

**DAY 2- 4th April**  
Ar. Sarang Patwardhan will be discussing challenges of a working actor. But also share how his understanding of the design process helped him to understand the process of acting. Finally he will conclude with the Role of architecture in filmmaking and in theatre.

**BHARATIYA KALA PRASARINI SABHA'S COLLEGE OF ARCHITECTURE**

By - Ar. Sarang Patwardhan  
3,4 April 2021

## AUDIT COURSE - PERFORMING ARTS

**SEMINAR ENVIRONMENTAL PSYCHOLOGY**

(FOR FOURTH AND FINAL YEAR STUDENTS)

WEDNESDAY, 20TH FEBRUARY 2019 FROM 9:30 AM TO 1:00 PM

**DR. VASUDHA GOKHALE**  
**TOPIC: PSYCHOLOGY OF EVACUATION**  
Professor at BKPA with a teaching experience of about 25 years. PhD from IIT Koolkan. Worked as Visiting Professor of University of Melbourne and Victoria University of Wellington. Area of Research Disaster management. Witnessed the aftermath of four major disasters in India (earthquake, experience of course of research papers which are published. For last 10 years (compart of IIT Koolkan) and conduct workshops for students of architecture to include earthquake safety culture under the banner of OIC.

**DR. SUJATA KARVE**  
**TOPIC: ENVIRONMENTAL ROLE AND PERCEPTION OF COMFORT**  
Associate Professor and Head, Dept. of Environmental Architecture BKPA with about 18 years of teaching experience. Masters in Housing from School of Planning and Architecture, New Delhi. Area of research - Environmental psychology (indoor green buildings).

**PROF. PUSHKAR KANVINDE**  
**TOPIC: IMAGE ABILITY AND WAY FINDING**  
More than 33 years in teaching and practice. Teacher and heads BKPS College of Architecture. Selected to head BKPSA, academic unit of Council of Architecture, as its first Director from 2008 to 2009. Has completed more than 300 Architectural projects and more than 400 interior projects. Contribution to many schools of Architecture and Universities in India as Advisor, member of Board of Studies, evaluator, etc. Was awarded prestigious, best innovative teaching practice Award by University of Pune in 2011. He is involved in social architectural design in Pune and country. Vice-President of BKPA Pune. Pushkar is Member of Council of Architecture. He is deeply involved in bringing in reforms to Architecture education in India.

**B.K.P.S. COLLEGE OF ARCHITECTURE, PUNE**

By - Dr. Vasudha Gokhale  
Dr. Sujata Karve  
Prof. Pushkar Kanvinde  
27 Feb 2021

**BKPS COLLEGE OF ARCHITECTURE, PUNE**

Seminar on Electives (Universal Design): Fourth Year B.Arch 2019-2020

Date: 18<sup>th</sup> September 2019

**"Barrier Free Architecture"**

A Radhika Vaidya is an award winning architect, senior planner teacher and writer, with a B.Arch degree (1979) and M.E. in Town & Country Planning (1981) after gaining valuable work experience, she started practicing since 1983 as partner under the company name 'Radhika Vaidya and Associates'. She is a member of COA, IITD, ICPD, IEDA and is currently Executive committee member of SA Pune Center. She has an experience of 40 years and has worked on over 400 projects in various sectors: residential, redevelopment, hospitality, institutional, commercial and business of over India. She is heavily involved in ecological studies and implementation of the same in her projects. She has completed the special housing project for senior citizens (senior 100 club) and is currently working on a senior housing neighborhood of 1000 apartments. Her seminar topics are on 'senior living - how to make these THURAKASA AMBUDHARA, NDTV (New South India) and 'Knowledge' (New South India) under 100 years', 'RDV Report on 2013' and received the India Signatures and Architecture Education Award, 2017. She was selected the U.S. Public College of Architecture in September 2019 as the recipient of 'Women's Day the laureate' award in various fields and international recognition. She has been a regular at national and international level forums such as CONCRETE International, National Healthcare Conference for Assisted Living, Language Centre, India and CONCRETE International on 'Universal Design', 'Challenges, Change and Housing for the elderly' and 'Universal Design' Proponent.

**"Design for Elderly"**

Designing for the elderly is a challenge and a responsibility for architects. It is not just about making a space accessible, but about creating a space that is meaningful and enriching for the elderly. This seminar will explore the challenges and opportunities of designing for the elderly, and will provide practical advice on how to create inclusive and age-friendly environments.

**BHARATIYA KALA PRASARINI SABHA'S COLLEGE OF ARCHITECTURE**

By - Ar. Radhika Vaidya  
Dr. Abhijit Natu  
18 Sept 2019

**Celebrating Women's Day**

MONDAY 8<sup>th</sup> MARCH 2021 10AM ONLINE SEMINAR

**Topic:- LIVE LIFE QUEEN SIZE**  
**Dr. Poorva Keskar**  
(Principal, B.K.P.S. College of Architecture, Director- VKA)  
Dr. Poorva Ujjwal Keskar is an Architect, Environmental designer, quality manager, educator and author of numerous articles on the practice of environment design and environment management. She is the director of VKA Environmental, a consultancy firm with a mandate to consult on energy conservation, green buildings and environmental planning. Her work in sustainability has been awarded at national and local level. Her contribution to the profession and architecture education was recognized by Indian Institute of Architects, Pune chapter.

**Topic:- GENDER SENSITIVE SPACE PLANNING**  
**Dr. Sudnya Mahimkar** (Head, BKPS College of Architecture)  
Dr. Sudnya Mahimkar is an Academician, graduated in 1990 from Honsika University and teaching since 1992. Her research areas include 'gender and spatial planning', 'social sciences', behavioural science, etc. with respect to architecture and planning. Gender consideration in Architectural practice is a recent development in the field of architectural planning as well as in the greater context of urban planning. Men and women experience and perceive spaces in a different manner. It is, hence, important to sensitize the students and practicing architects to include gender sensitivity while conceptualizing spaces for these two user groups.

**Topic:- WOMEN-THE REAL ARCHITECTS OF SOCIETY.**  
**Ar. Sushama Parashar** (Instructor, BKPS College of Architecture)  
Ar. Sushama Parashar is an Academician, Researcher, Mentor and a Professional. An Architect is a person who designs and guides a plan or undertaking. To make our society, country and our world of large, a better place to live, we need to acknowledge the strengths of the real architects of society, who are an integral part of the growth and development. The architect of a better tomorrow are... WOMEN.

**BHARATIYA KALA PRASARINI SABHA'S COLLEGE OF ARCHITECTURE**

By - Dr. Poorva Keskar  
Dr. Sudnya Mahimkar  
Ar. Sushama Parashar  
08 March 2021







ONLINE LECTURE SERIES  
**'TALE OF A DETAIL'**

THE CONCEPTUAL IDEA OF A BUILDING CULMINATES IN AN EXECUTED PHYSICAL REALITY. THIS PROCESS UNDERGOES AN ITERATIVE PROCESS OF PART TO WHOLE AND VICE VERSA. ARCHITECTURAL DETAILING IS AN ART AND SCIENCE. THE LECTURE SERIES PLANNED PRIMARILY FOR UNDERGRADUATE STUDENTS INTENDS TO UNDERSTAND THE PROCESS OF CONCEPTUALIZATION, TO DESIGN DEVELOPMENT, TO WORKING DETAILS AND FINALLY THE EXECUTION. EVERY DETAIL HAS A JOURNEY AND A TALE BEHIND IT.

**THIRD LECTURE IN THE SERIES BY  
AR. JAYANT DHARAP**

A landscape architect and sculptor with over 32 years of experience, Jayant Dharap is the founder and principal of 'Forethought Design Consultants' based in Pune, India. He graduated from BEPS College of Architecture Pune. Jayant is a gold medalist in the Master of Landscape Architecture programme at the School of Planning and Architecture (New Delhi) and has won many Regional and National awards for his professional work. He started his career working with the eminent Landscape architecture firm Shreeve and Associates in Delhi. In his current capacity, Dharap has worked on residential, commercial and environmental projects. His pre-occupation with reasoning, doodling and sketching during his college days developed into a keen interest in sculpting. He likes to work in metal and enjoys doing environmental sculptures. Projects handled by the Forethought team, led by Jayant, attempt to diffuse boundaries between Art, Architecture, Sculpture and Landscape Architecture.

**JOIN US  
ON SATURDAY  
21ST AUGUST 2021  
AT 10 AM IST  
ON GOOGLE  
MEET  
ffw-hevf-yys**

**BHARATIY KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE PUNE**  
(Grant In Aid Institute Of Government of Maharashtra)

By - Ar. Jayant Dharap  
21 August 2021

ONLINE LECTURE SERIES  
**'TALE OF A DETAIL'**

THE CONCEPTUAL IDEA OF A BUILDING CULMINATES IN AN EXECUTED PHYSICAL REALITY. THIS PROCESS UNDERGOES AN ITERATIVE PROCESS OF PART TO WHOLE AND VICE VERSA. ARCHITECTURAL DETAILING IS AN ART AND SCIENCE. THE LECTURE SERIES PLANNED PRIMARILY FOR UNDERGRADUATE STUDENTS INTENDS TO UNDERSTAND THE PROCESS OF CONCEPTUALIZATION, TO DESIGN DEVELOPMENT, TO WORKING DETAILS AND FINALLY THE EXECUTION. EVERY DETAIL HAS A JOURNEY AND A TALE BEHIND IT.

**FOURTH LECTURE IN THE SERIES BY  
AR. SAURABH MALPANI  
(PRINCIPAL, CO-FOUNDER)**

Saurabh Malpani is a principal architect at Archa studio, a sustainable design firm, located in Pune, Maharashtra. In his more than twelve years of architectural practice, he has apprenticed with masters, such as Geoffrey Bawa in Sri Lanka and Álvaro Siza in Portugal. He has received his diploma and degree in architecture from the school of architecture, CEPT, Ahmedabad in 2003. He had the opportunity to study at technical university of Delft, Netherlands, and received further training at faculty of architecture at university of Porto.

Archa studio is a significant design consultancy founded on the conviction of the evolving social patterns and alternating hybrid character and culture of the society. Their work attributes to extensive involvement of the user to make prudent decisions regarding short term cost management and experiential quality of the space, by incorporating smart and sustainable assessments. "Sustainable design is not a style but a sensibility which evokes simple and feasible solutions that are both smart and appropriate. These solutions are particularly cognizant of our responsibility towards ecology, economy and society." The studio challenges the idea of commoditization and standardization of building production and does not follow standard and generic ideas for any program and is neither radical in the design approach.

**JOIN US  
SATURDAY 28TH AUGUST  
AT 10 AM IST  
ON GOOGLE MEET: DCB-NEKB-WAX**

**BHARATIY KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE, PUNE**  
(Grant in Aid Institute of Government of Maharashtra)

By - Ar. Saurabh Malpani  
28 August 2021

ONLINE LECTURE SERIES  
**'TALE OF A DETAIL'**

THE CONCEPTUAL IDEA OF A BUILDING CULMINATES IN AN EXECUTED PHYSICAL REALITY. THIS PROCESS UNDERGOES AN ITERATIVE PROCESS OF PART TO WHOLE AND VICE VERSA. ARCHITECTURAL DETAILING IS AN ART AND SCIENCE. THE LECTURE SERIES PLANNED PRIMARILY FOR UNDERGRADUATE STUDENTS INTENDS TO UNDERSTAND THE PROCESS OF CONCEPTUALIZATION, TO DESIGN DEVELOPMENT, TO WORKING DETAILS AND FINALLY THE EXECUTION. EVERY DETAIL HAS A JOURNEY AND A TALE BEHIND IT.

**SECOND LECTURE IN THE SERIES BY  
AR. AMIT UPADHYE  
(PHOENIX, AZ USA)**

Amit has worked with high profile companies such as Morphosis, Gensler, Jones Studio, Richard and Bauer, Marwan Al-Sayed, The Construction Zone, Architektón in the USA, Aedas, DP Architects in Singapore and Ahani Rajee Architect in India on broad range of projects from Tall Buildings, Performing Art Centers, Border Station, Higher Education US Consulate, Commercial Retail to High-end residential. He is licensed in the USA and India with over 27 years of experience.

He teaches as Adjunct Faculty at ASU graduate and undergraduate School of Architecture since 2002. He believes that good built environment begins with solid foundations laid for students.

His projects have been on AIA, Contemporary Forum and Spirit of the Senses home tours, showcased on Dwell, Archdaily, Architizer websites and Arizona Republic, Inside-Outside publications. He has given talks about his work and travelogue at institutions of US and India such as University of Arizona, Arizona State University, Phoenix Art Museum, National Institute of Design, India and FEED Forum, PVP College of Architecture, India.

He was brought up influenced by the great works of Le Corbusier and Louis Kahn in Ahmedabad, India, such as Mill Owners Association, Samskar Museum, Villa Shodhan and Villa Sarabhai by Corbusier and Indian Institute of Management that plays pivotal role in his upbringing.

He is passionate about meaningful work in Architecture that is responsible, sustainable, poetic and phenomenological.

**JOIN US  
SATURDAY  
14TH AUGUST 2021  
9.30 AM IST  
BY ONLINE MODE**

**BHARATIY KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE PUNE**  
(Grant In Aid Institute Of Government of Maharashtra)

By - Ar. Amit Upadhye  
14 August 2021

ONLINE LECTURE SERIES  
**'TALE OF A DETAIL'**

THE CONCEPTUAL IDEA OF A BUILDING CULMINATES IN AN EXECUTED PHYSICAL REALITY. THIS PROCESS UNDERGOES AN ITERATIVE PROCESS OF PART TO WHOLE AND VICE VERSA. ARCHITECTURAL DETAILING IS AN ART AND SCIENCE. THE LECTURE SERIES PLANNED PRIMARILY FOR UNDERGRADUATE STUDENTS INTENDS TO UNDERSTAND THE PROCESS OF CONCEPTUALIZATION, TO DESIGN DEVELOPMENT, TO WORKING DETAILS AND FINALLY THE EXECUTION. EVERY DETAIL HAS A JOURNEY AND A TALE BEHIND IT.

**FIRST LECTURE IN THE SERIES  
BY  
AR. AMIT PIMPALE**

Amit Pimpale, an Architect and Urban Designer, is a Principal of Amit Pimpale and Associates (APA). Having worked in the UK and India, he brings wide experience of 18 years of Urban & Community Planning holistic Urban Design, Sustainable Architecture.

He completed his B. Arch. from B.P.S. College of Architecture with First rank throughout the course at the Pune University. He was the recipient of 'International Graduate Fellowship' awarded by London Metropolitan University, UK where he completed his Masters in Urban Design.

While learning & implementing the principles of 'Urbanism', Amit worked with IEP for 7 years on prestigious projects such as London Olympics 2012 Legacy Masterplan & several other Masterplanning & Urban Design projects in the UK, Europe, Russia & China. APA's current portfolio includes large scale townships, hospitalary projects, institutes & research centres, spirituality centres, art & cultural centres & a variety of housing projects, where lot of attention is given to detailing.

**JOIN US  
ON SATURDAY  
7TH AUGUST 2021  
AT 11 AM  
BY ONLINE MODE**

**BHARATIY KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE, PUNE**

By - Ar. Amit Pimpale  
07 August 2021

**TALE OF A DETAIL LECTURE SERIES**



# Class Photographs



First Year



Second Year





Third Year



Fourth Year





**"THE MORE YOU  
MINITURIZE,  
THE MORE  
EXPANSIVE YOU  
BECOME"**

B.V.DOSHI



वास्तुविद्या सुसूत्रता