

VASTUVIDHAN

20
23



अथांग
alhaang



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

वस्तुविद्या मुमुक्षु

SECRETARY'S NOTE



**Namaskar !
Dear Students,**

After a long corona period of two years, this year you were able to celebrate gathering and various days. Moreover, the annual exhibition of your work is also taking place this year. I'm really happy about it, especially as your quality gets to be seen publicly at the annual exhibition, I think you'll be pleased too.

Kumari Isha Chiplunkar represented the college in research competition in the Avishkar event organized by Savitribai Phule Pune university.

Kumari Prajakta Bhaganghare got the first rank in the competition related to disaster management. Apart from this, Kumar Vedant Galinde, Kumar Aniket Shinde, Kumar Pranav Tate Deshmukh and Kumari Shraddha Longani also achieved excellence in various other competitions held by Pune University. Congratulations to all the successful students of our college, College will always be proud of your achievements. Students, I believe that your parents and teachers have a major role in your success.

The initiative "**Akhil Marathi Vastu Vidya Parishad**" started from the concept of Dr. Abhijit Natu, Principal of our college, is receiving a huge response. The research papers presented by dignitaries in this event are indeed highly commendable.

The Bharatiya Kala Prasarini Sabha has always been ready for the development of the college but for that it is very important to get a proper response from the Government. The administration of the institution was always done keeping the interests of the students at the center. And it will continue to do so.

My heartfelt best wishes to you students stay away from addictions, exercise regularly, eat well and stay healthy.

**Pushkaraj Bhalchandra Pathak
Secretary
Bhartiya Kala Prasarini Sabha**

A TRIBUTE TO B. V. DOSHI

"Learn how to discover things, always remain fresh, and ask yourself every day is there anything different from what you did yesterday?"

B. V. DOSHI

ACKNOWLEDGEMENT

With a great sense of gratitude, we would like to thank Shri. Pushkaraj Pathak (Secretary, and patron of BKPS COA, Pune) and Dr. Abhijit Natu (principal in charge of BKPS COA, Pune) for their moral backing. We also thank Prof. S.V. Parashar and Dr. P.G. Narkhede for their consistent guidance and mentorship throughout the journey. Special Thanks to Prof. P.N. Patki, Ms. Hema Shejale, and assistant librarian Mr. J.S. Salvi for their encouragement and support in the critical moments of despondency. Without your unwavering commitment and dedication, this dream would not have been possible. Your expertise and guidance has helped us to produce an exceptional publication that showcases the talent and creativity of our students.

VASTUVIDHAAN 2022-23 encompasses the *ATHAANG* (limitless) aspects and never-ending facets of Architecture that empower it to shelter and enhance our lives on Earth. With immense respect towards our theme "*ATHAANG*", we have been collectively engaged in putting effort into documenting our views and ideas throughout this journey.

This magazine is a successful result of the combined efforts of our teaching-non-teaching staff, seniors, and the entire magazine team. On behalf of BKPS College of Architecture, we would also like to express our sincerest thanks to Prayesh printers for your excellent printing services provided for the magazine. We appreciate your professionalism, quality work, and timely delivery of our printed material.

We would also like to express our heartfelt gratitude to our sponsors for your generous support. We are grateful for your belief in our vision, and your willingness to support us in bringing our magazine to life and we hope to continue working with you in the upcoming years.

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FROM THE PRINCIPAL'S DESK



DR. ABHIJIT NATU

It is indeed a pleasure to present Vaastuvidhan 2023 the annual magazine of the BKPS College of Architecture, Pune. The college has a long legacy of publishing the magazine which includes students' works, achievements, articles, art works and so on. The team of students and guiding teachers have put lot of time and efforts in the making of this magazine. I appreciate their efforts and congratulate them.

The theme title chosen by the students is "*अथांग*". Finding exact synonym in English for a Marathi word sometimes becomes impossible. The same is true for the word "*अथांग*". One wonders whether it means boundless, fathomless, unexplored, or something else. The word reminds me of Poet V. V. Shirwadkar's poem describing the sea-

*"आवडतो मज अफाट सागर, अथांग पाणी निळे,
निळ्या जांभळ्या जळात केशर सायंकाळी मिळे"*.

To me, it is depth of the sea waters which one does not know, In our case, the sea of knowledge. Every time one reads a book, one feels there is still something more to comprehend and the ocean of knowledge becomes unfathomable. The lack of synonyms also echoes in various disciplines including architecture. There is a dearth of synonyms for certain words such as the "*आंगण*", "*माजघर*", "*देवघर*", etc. Hence learning architecture in local language, and understanding the local lingo has become imperative. With this thought, the college has been organizing Marathi Conference on Architecture for past two years with the able support of the Shri. Pushkaraj Bhalchandra Pathak, Hon. Secretary of the BKP Sabha and the Directorate of Technical Education, Pune Regional Office. I believe it's first of its kind in the country and the compilation of the papers in Marathi, now available on our website is an important contribution of the college to the knowledge resource in Marathi.

The college has been organizing various co-curricular seminars, workshops, lectures, for overall development of the students. Be it the Accountancy and Bookkeeping Elective or the Creative Writing Audit Course or the Hands-on Workshops. The students have been engaging in extracurricular activities like sports competitions, art competitions at university level and achieving accolades. I congratulate them on their achievements. Along with the articles one would get glimpses of all these activities in the magazine. I am sure the readers will like the magazine.

वार्षिक अहवाल 2022-23

गतवर्षातील घडामोडींचा थोडक्यात अहवाल पुढीलप्रमाणे

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

गेल्या शैक्षणिक वर्षात विद्यापीठाच्या अभ्यासकमानुसार आवश्यक असलेल्या सर्व अभ्यास सहलीचे यशस्वी नियोजन करण्यात आले. महाविद्यालय आणि तंत्रशिक्षण संचालनालय यांच्या संयुक्त विद्यमाने राज्यस्तरीय वास्तुकला मराठी परिषदेचे आयोजन करण्यात आले. ऑनलाईन पध्दतीने ही परिषद दि. 27/2/2022 म्हणजेच मराठी भाषा गौरवदिनी आयोजित केली गेली. परिषदेस उत्तम प्रतिसाद लाभला. एप्रिल च्या पहिल्या आठवड्यात वार्षिक स्नेहसंमेलन प्रदर्शन तसेच महाविद्यालयाचे नियतकालिक वास्तुविधान चे प्रकाशन झाले. विविध स्पर्धांमध्ये आपल्या महाविद्यालयाच्या विद्यार्थ्यांनी यशस्वी सहभाग दिला. सर्वांचे कौतुक आणि अभिनंदन.

गेल्या वार्षिक परीक्षांमध्ये विविध वर्गांचे निकाल असे आहेत

प्रथम वर्ष	93 टक्के	प्रथम क्रमांक	श्रेयस सूर्यवंशी
द्वितीय वर्ष	93 टक्के	प्रथम क्रमांक	अनिकेत शिंदे
तृतीय वर्ष	94 टक्के	प्रथम क्रमांक	पियुष अग्रवाल
चतुर्थ वर्ष	100 टक्के	प्रथम क्रमांक	ईशा राणे
पंचम वर्ष	93 टक्के	प्रथम क्रमांक	स्वप्नील तिवसकर

उत्तीर्ण विद्यार्थ्यांचे अभिनंदन आणि अनुत्तीर्ण विद्यार्थ्यांनापुढील परीक्षेसाठी शुभेच्छा.

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

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

भविष्यकाळात महाविद्यालयाचे विकासाचा नियोजनबद्ध कार्यक्रम बनविण्याचे काम सुरु आहे. समोर असणाऱ्या अनंत अडचणींवर मात करून हे सर्व संकल्प आम्ही एकमेकांच्या व आपणा सर्वांच्या सहकार्याने निश्चितच सिद्धीस नेवू अशी आशा आहे.



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-SANKET BARSE
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EDITOR'S NOTE

Dear readers,

We are excited to present to you our annual college magazine, Vastuvidhan. The opportunity to serve as magazine editor for Vastuvidhan 2022–23 has been a task of great pleasure for us. We are extremely fortunate to be selected as magazine editors among our fellow classmates by our teachers. We have poured our hard work into curating an exciting and engaging collection of articles, essays, and artwork that we hope will capture your interest and spark your curiosity.

From in-depth study of our theme "AATHANG" itself being a limitless and unbounded entity, to its thoughtful reflections on current events and architecture, this magazine represents a diverse range of perspectives and voices from across our minds. We are proud to showcase the talent and creativity of our fellow students, and we believe that this magazine truly captures the spirit and vitality of the theme and does it justice. This magazine is an outcome of the collective efforts of the entire second year batch along with the guidance of seniors and our professors. Therefore, we sincerely thank everyone who contributed even in every way, from idea to publisher of this magazine.

Every aspect of Vastuvidhan is very close to our heart. Compiling the magazine with my fellow classmates will always be cherished as one of our most treasured memories.

As always, we welcome your feedback and input. We hope that this magazine will inspire you to think critically, explore new perspectives, and engage limitlessly with the world around you. Thank you for your continuous support and readership.

Yours thankfully,
Sanket Barse
Kshitija Pathak



SANKET BARSE



KSHITIJA PATHAK

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SECOND YEAR



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KSHITIJA PATHAK
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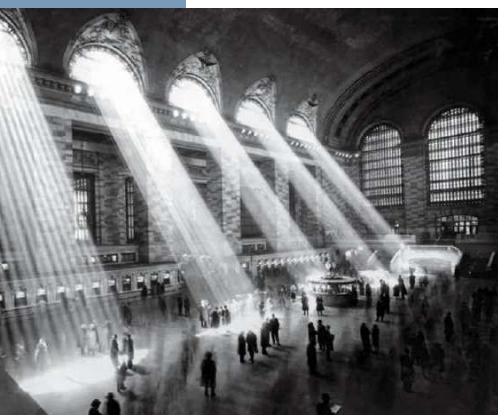
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CREATIVE ARCADE

PC:SANKET BARSE

ATHAANG

KSHITIJA PATHAK
VIDHI DHANVALKAR
SAYALI JADHAV
SIDDHI GHAM
(2ND YEAR)

Athaang is about being limitless and an unbounded entity. It is an emotion of never-ending prospect that one can work upon. A designer has no limitations. There are unceasing dimensions of imagination. Perpetual thoughts of design, blending of creative notion contribute to cosmic culmination. Eventual composition of artists impression manifests the ethics, morals, and culture. Respecting the cultural environment and cultural difference is also a part of our values. The thoughts behind a creation and eternal ocean of exploration create an effective and attractive work of art. Hierarchy of intellectual effectuation gives direction to engage with functionality.

Design differs from art in that has to have a purpose of enhancing the visual appearance and functionality. There are limitless unending possibilities that one can work upon in architecture. The field itself is interminable, as it talks about designing a space, giving the space a cultural and emotional aspect. Architecture speaks about time, space and people. It gives range of perspective and significance of emotions. Design typically begins with elementary demonstrations and lateral thinking. Oscillating between traditionalism and modernism gives us a direction of general objective. Architecture adds a unique conceptualization to the art of building.

No one will ever know the abyss of the ocean. We have never found such a ceasing mindset either. Waves of unfathomable thoughts flow continuously through the minds of people in this vast world. This is what gives birth to new ideas and keeps the world on the onset. Some of these thoughts lead into creation of art. While enjoying this unforgettable art, we may not consider the immeasurable thoughts behind it, but everyone should understand how these considerations are of greater importance. The abyssal thinking behind the silhouette of artwork is what creates it and enlightens us.

PC:SHAYNA PATIL

FRAMING THE FRAME

Significance of architectural photography

Photography has long been an important tool in architecture. Architectural photographers have used the medium to showcase the beauty and functionality of the built environment. From capturing the grandeur of towering skyscrapers to the intimate details of a residential interior. One of the most common applications of photography in architecture is documentation and record-keeping. During the design and construction phases, architectural photographers capture buildings and structures to provide a visual record of the project for future reference. These photographs also serve as a historical record, documenting the design and construction process for future generations.

Marketing and advertising are also important aspects of architectural photography. With the architecture industry becoming more competitive, architects and designers hire photographers who specialize in architecture to showcase their projects to potential clients and the architectural community.

It can be used commercially to communicate better with a layman audience, the allure of such images is important because this is where funds generally come from. It goes beyond making plans and sections.

“Every architect could be a photographer”.

SIDDHI GHAM
SHAYNA PATIL
2ND YEAR



When it is important to communicate your design in an effective and marketable way, photographs are used. It is the perfect fusion to communicate three dimensional spaces in a two-dimensional manner.

“Every architect could be a photographer”. One doesn't even need a sophisticated camera to click pictures, you should have a keen eye to observe everything around you. We live in a built environment. We are surrounded by examples. At first glance, one might think that clicking pictures of buildings is rather dull. Unlike clicking pictures of people, that relies on spontaneity and capturing a moment in time that never returns.

It takes a relatively longer time for changes to take place in the built environment. There is a certain beauty to this. The changes seen in architectural spaces are much starker over time and showcase the contrasting lifestyle of people from a time lost in history.

Urbanization is a feat of modern history that has played a huge role in architectural photography.

High quality images of buildings and spaces can aid in communicating a project's design concepts, materials, and construction techniques. This visual representation can especially be useful for highlighting the project's unique features, such as sustainable materials, innovative technologies, or cultural influences. Harmony between the architect and photographer is important when the pictures are to be used for documentation or commercial use. The photographer must infer the architect's vision and what they want to convey with the building design. Aside from these practical applications, photography in architecture can also be used as an artistic medium.

Architectural photographers capture the beauty and elegance of buildings and spaces by highlighting the interplay of light, form, and texture. These images help in capturing the essence of the built environment in a way that transcends mere representation. With the rise of digital media, photography in architecture has become increasingly important.



SIDDHI GHAM (2ND YEAR)



Bernice Abbot -
Grand Central Station
1941

In the beginning photographers focused more on documentation for academic and commercial work. But, with the rise of modern cameras, it has become popular to click pictures, leaving the architectural photography space full of clutter. Most people have the access to the same resources you have, how will you make your photograph stand out from the rest? The answer lies in broadening your horizon and thinking like an artist while clicking a photograph.

In conclusion, architectural photography is an important tool for capturing and communicating the beauty and functionality of the built environment. With technological advancements, the opportunities for architects and photographers to showcase their work have never been greater. Photography, whether used for practical or artistic purposes, is still an important part of the architectural world and will continue to play an important role in the industry for many years to come.

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BIOPHILIC ARCHITECTURE

AASTHA BHAGWATKAR
2ND YEAR

As a dictionary would define, biophilia is a hypothetical human tendency to interact or be closely associated with other forms of life in nature: a desire or tendency to commune with nature.

The biophilic concept is based on creating instances of natural elements and replicating the experiences of nature into built surroundings.

Biophilic design incorporates natural elements that one can experience throughout the volume of a space. Maximizing daylight, views of nature, natural materials, and natural features such as indoor planting and water features, in architecture and interior designs are superficial to the biophilic principles.



The choice of application of biophilic attributes depends majorly on project constraints, building typology, landscape design, economic expectancy, and ecological conditions.



The Active/Direct Attributes

A Connection with Natural Systems

Specially seasonal and temporal changes. These can be generated visually as well as non-visually

A Visual Connection

This can be achieved by offering a view of elements of nature, living systems, and natural processes.

Natural light: Dynamic & Diffused, stimulates optical response, and the variations in the intensity of light and shadows throughout the day create a natural order. This can be achieved by introducing skylights, windows, atriums, and other natural lighting techniques.

A Non-Visual Connection

Sounds and aromas that we associate with nature are great auditory and olfactory stimuli and use of natural and textured materials have a haptic effect similar to what one would associate in any natural setting.

Presence of Water

Aquatic features enhances the experience of a place through seeing, hearing or touching water.

Thermal & Airflow Variability

Subtle changes in airflow across the skin, air temperature, surface temperatures and relative humidity that mimic natural environment

Apart from introducing nature in space, biophilic patterns also follow Nature Analogues and Nature of the space.

These patterns are the amalgamation of Biomorphic Forms & Patterns, Material Connection with Nature, spatial hierarchy similar to those encountered in nature as well as transitions from a state to other, creating refuge, mystery, surveillance and planning.

PARADOX

by Core Architecture

Taking a nearest example, the office building of CORE ARCHITECTURE, "Paradox", envelops a green and healthy work space by introducing biophilic patterns .



To know more about "Paradox" scan the QR to visit their official page



TO APPLY OR NOT TO APPLY IS THE QUESTION

Working for more than 2 years in the industry after my bachelor's graduation I believed that I was ready to take the next step. Who knew that I would end up working with Zaha Hadid Architects a year later.

I still remember, it was a rainy day and here I was waiting outside the office building of an overseas education consultation office. Several questions crossed my mind:

1. Do I need to pursue my masters abroad?
2. Is it worth the price?
3. Which university, country and course should I go for?

I believe many of you would be having similar questions that I did. Thus, I thought I'd share a few of my experiences which may be of some help to you in one way or another.

Pursuing a master for me was never a decision because of social pressure. It was clear that I was inclined to gain more knowledge about digital architecture, something that was not a subject we were introduced to whilst in our bachelor's. After extensive research, it was clear to me that to explore what I wanted, pursuing a degree abroad was the best option as we didn't have courses specific to my interest in India. This thought process brought me to the point where I started looking for a course abroad. I guess, half of the battle I already won if you are clear about why and which area of the subject are you interested in.

-AR.KARAN PURANIK
BKPS ALUMNI

Within a few months, I was already in a foreign land (University of Sheffield, MSc Digital Architecture) It was a great experience, something I would cherish my whole life. The reason primarily is the overall student life. Right from comprehending their thick English accent, to knowing the culture, cooking, managing by yourself and making friends from all parts of the world. I realized that the focus here is to push for self-learning. Importance is more on the presentation side as against its technicality unlike ours. Your tutors/professors are proactive in clearing out your doubts, giving you directions and having conversations. It does sound to be very intimidating to email course leaders to ask what exactly goes in a program or module while you are thinking to apply for it, however, it is so much easy than you think so. It is important to understand that as much as we need them so do they need us. Not just on the education front but also on the business side. Looking back what I could have done better is to send out an email to the universities before applying with whatever questions you may have without any hesitation or wary of any replies. I am positive they would get back to you. This would ease out into deciding which course may suit you.

The choice of the country would depend on various factors:

1. Is it just for education?
2. Would you like to work later in the industry, for the experience or financial purposes?
3. Would you like to settle there or return to your home country?

We are asked similar questions, but unfortunately or fortunately, the answer lies within you. This is something very personal, based on your background, your interest and something that you will need to ask to yourself and figure out the right way out for you. It is always a good idea, to talk your friends, students, alumni, or any person who you may think can be a guide.

I hope this might find you a bit helpful and not daunting. Nonetheless, I am sure, that we from BKPS always find a way out in one way or another. May it be a last-minute submission or a last-minute application!



PUNE: A SMART CITY

-PRASAD MOHITE
SANKET BARSE
2ND YEAR

With secure technology as a means, smart cities empower people to live their best lives. Cities are using technologies to anticipate, automate and simplify access to services. Information and Computer Technology (ICT) infrastructure forms the foundation of a smart city. ICT infrastructure comprises high speed wired and wireless network connectivity, high end data centers, physical space enrichment and much more. A city is a permanent and a densely settled place with extensive system of housing, transportation, sanitation and communication.

It heads towards being called a smart city when the government starts infusing the higher technology in every aspect of city's operation which includes transportation, water and power waste management, sanitation, communication and E governance. The technology infused is then integrated to collect data and enhance these operations to make the day to day lives of inhabitants easy. The primary goals of the smart city include offering digital

supports to social needs in all daily transactions, to adapt the citizens to the notion of the digital society and to collect information from the public departments and citizens in order to support sustainable growth of the city. Pune Municipal Corporation (PMC) is on a list of 100 smart cities declared by the Government of India for development under the Smart Cities Mission. Pune's quest for better urban living got a boost as it was listed among 100 cities selected by the Union Government of India.

What makes Pune a smart city?

Sitting right on the second position of the recently announced government's list of Top-20 cities selected to be developed as smart cities, is the city of Pune. The Cultural capital of Maharashtra, Pune, was picked along with nineteen others from a list of 97 cities submitted by states during a competition held last year. The cities were selected on the basis of their infrastructure, service levels, and track record. A city is earmarked as a smart city when its investments in traditional and modern communication infrastructure and social and human capital give rise to sustainable economic development and a high quality of life to the city residents. Further, a Smart city has the best quality government services including water, waste, healthcare, traffic management and transport.

Pune's quest for better urban living got a boost as it was listed among 100 cities selected by the Union Government of India



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High literacy rate:

Education is that strong foundation that can not only help an individual go a long way in their career but also put a city on the Fastrack to development. Pune as a city has been consistently ranked amongst the topmost cities in the country on several parameters. It's literacy rate of 89.29% (as per census 2011) of Pune Urban Agglomeration (UA) is the highest amongst the top ten urban agglomerations in India. The city comes at 5th position all over the country in terms of literacy.

Quality of Life:

In the 21st century, all that one is looking for is an international level standard of living at a decent rate in a decent city. The city of Pune fits the bill to the tee. According to data released by 'Mercer Quality of Living Survey 2015' which ranks around 440 cities all around the world based on their living conditions, Pune was placed at a decent 145th position globally and at good 2nd position out of the only 7 Indian cities that made it to the list.

IT Destination:

Over the years, Pune has able to establish itself as a notable IT destination in the country. Home to hundreds of top IT companies like WIPRO, Accenture, TCS and Volkswagen, the city perceives hundreds of youths shifting their base to the city in need of employment. IT employees are said to enjoy decent salaries with a promising future graph and hence the sector has become one of the driving factors in the city's development.



<https://pin.it/5dWllo>



<https://pin.it/5dWllo>

Education Hub:

Crowned with the title of being the Oxford of the East, the city has more than 9 deemed universities and 400 colleges affiliated to the Pune University, offering courses across various streams. Almost 45% of foreign students who come to study in India choose Pune as their education city.

The Smart city Real Estate Boost:

Pune for sure has a lot of potential to grow and develop in the coming years and now with the smart city tag associated to it, the development can be expected to take place at a jet-speed rate. This means a golden spell for the real estate sector is in store. According to experts, the city could witness investments to the tune of Rs. 30,000 crores in the next five years because of the new smart city tag christened to it. In order to compliment the pace of growth, the city has already started with some basic infrastructural development in the city like street cobbling and underground wiring etc. With everything on the track for the city, coming years could see Pune transform into a real estate powerhouse.

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MINIMALISM AND FRUGALITY IN ARCHITECTURE

ISHA CHIPLUNKAR
3RD YEAR

The visual aesthetic of the past few decades could be defined as designing with the principles of 'nothingness'. Whether it's through art, interior design or architecture as a whole, there has been an need to keep things at a bare minimum, promoting the globally-loved-yet-highly-criticized trend of minimalism. In a world of diminishing resources and environmental degradation, the idea of 'reduction' has become increasingly important. Spiritual communities consider it a virtue to save money and resources for charitable purposes, while environmentalists consider frugality to be a virtue to make use of ancestral skills and find meaning in nature instead of man-made conventions, carrying little and needing little.

To 'Minimize' is to 'reduce to a minimum. The term 'Minimalism' in architecture as in music and the visual arts, generally refers to a work stripped down to its essentials, devoid of expressive elements and artifice. At first the minimalism was merely visual, where building Elements were conceived as abstract geometrical entities. Floating lines and planes composed weightlessly in Cartesian space.

For example, Barcelona Pavilion by Mies Van Der Rohe. The design was based on his own quote "less is more" meaning design can be achieved with minimum elements.

It is a simple structure devoid of any decoration. It contains plenty of open, light-filled spaces which have simplicity in form as well as function.



Some might criticize it as a lack of detail, but it is a classic example that visual "minimalism" means retaining the essence while removing the unnecessary.

Minimalism extends beyond visuals to consider energy, materials, water, air, and wellness. Frugality is an agricultural attitude of saving and sparing, rooted in the word 'Frux/Fruges' meaning 'fruit of the earth'. To be 'Frugal' is to produce with care for the earth, experiencing a continuum of matter that is ecologically interrelated.

For example, the Centre for Development Studies at Trivandrum by Laurie Baker envisions unique architectural techniques through cost-effective construction. The campus blends with the site, preserving existing vegetation and creating an organic design.

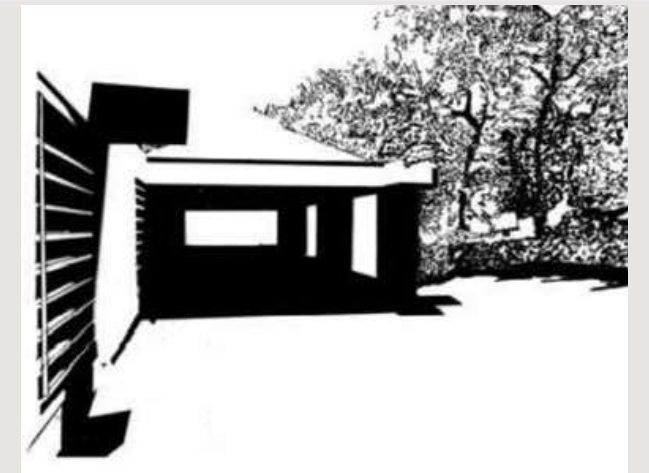
The campus uses natural materials to improve the indoor microclimate, courtyards, arch openings and light wells to facilitate cross ventilation. The architecture of this campus is more than just the materials and cost effectiveness. Its frugality plays with light and shadows, spaces creating comfort for body and soul.



Transparency is an important part of frugality, as it brings all aspects of a system into the light. Truth is rooted in seeing. Porosity is the measure of void in a material, requiring density, proximity and continuity to open up a material 'intimacy'. Its reflection can be seen into his residence Hruday Kunj and later in the memorial museum designed by Charles Correa.



Gandhiji established his Ashram Hruday Kunj on the banks of the Sabarmati River in 1917 to experiment with living and non-violent political activity, based on his belief in the 'frugal' way of life. He believed that self-sufficiency of the village was essential for modernity. The basis for his sensibility rooted in his belief in the 'frugal' way of life.



Shade and Shadow: Porosity and Transparency through Form and Space.

Both structures pay tribute this frugal personality of Gandhiji through their space utilization, choice of materials and collectively the visual language, keeping intact the link between the two structures with entirely different functions but bound together by a common personality. They are the proof that frugal are thoughts, simple are the design solutions. Furthermore, they demonstrate that Frugality is an attitude of engagement that is based on 'being' with an environment, rather than the 'perception' of an environment.

Frugal architecture is an international phenomenon that defers to locally available resources and the needs of the community. Frugality is a thought that starts at the designing level and gradually shows its presence into the technology of construction, choice of materials, and visual language of the structure. This lifestyle is giving people a feeling of lightness, peace, tranquility, and build sense of self. As Socrates said, "the secret of happiness is not found in seeking more but in developing the capacity to enjoy the less." All of this is shaping the architecture around us which in turn is shaping us.

TOWERING NEW HEIGHTS

INDIA AND SKYSCRAPERS

-PRASAD MOHITE
2ND YEAR

Travel to every bustling country of Asia and you will notice many of them have something in common. They build big, massive and tall skyscrapers over the city centers, largely as a product of economic growth and demand for space in the congested areas. In line with rising population density, and advancements in engineering, height limits around the world are being revisited and revised to maximize space for commercial and residential growth.

Then there's India. The country is home to some of the most highly populated cities in the world and has the second highest GDP on the continent after China. But the buildings don't really reflect this number. It has some skyscrapers which are mostly in Mumbai but are fewer and they're shorter as compared to neighboring Asian cities.

This city sits on a peninsula where land is both scarce and expensive. Normally such constraints force developers to build upwards – think New York or Hong Kong. And yet, Mumbai is still far behind the skyscraper game. So if India's population and wealth are so high, why does it build so low?

A skyscraper is a machine that makes the land play

Well, it all has to do with a little-known rule holding the country back from going big and managing density. This is how politics, infrastructure, and money are inhibiting India's skyline.

To many of us, skyscrapers are symbols of things like wealth, power, and growth and they tend to rise in places where there's high demand for space.



China has constructed nearly 1,100 skyscrapers over 200 meters tall. It's followed by South Korea with 86, Malaysia with 61, and Indonesia with 48. But India has just 24 and only a couple buildings even close to 300 meters under construction.

That's a very unusual difference considering its population of 1.4 billion people and overall wealth. Instead, the country tends to build outward and historically there are few reasons for that, amongst one is infrastructure. With such a large population, India experiences frequent power outages especially during the hotter months when demand for electricity is high, and many of its cities often grapple with access to clean water. Now, the availability of power and water are important for skyscrapers. High rise buildings consume more power potential than low-rise

buildings so it's essential that the surrounding infrastructure can support them. But the reality showcases that the economic situation of the country is still developing for authorizing such high buildings.

The Floor Space Index (floor area ratio) is the maximum permitted floor area that a developer can build or construct on any given plot. It determines the total area that's allowed to be built across all floors. Lower FSI number lowers a building's volume and floor space. According to urban planners, this tool should be used in a way that does not create scarcity of land. It can help to reduce land cost per unit in areas where the price of land is expensive. Now several cities have these building codes for height restrictions in place – but those in India are severe than most countries with similar profiles.

Horizontal growth in Mumbai is limited due to its geographical location on an island, but the low FSI limits it even further. It wasn't until 2022 that Mumbai unconstrained strict restrictions. Thus, generally Mumbai has been following the **vertical growth** system that is growing vertically in forms of taller buildings rather than spreading around horizontally at a low rate. Now the FSI ranges between 2.5 and 5



depending on the exact location. Other cities across India have similar or even lower numbers.

Urban planners say increasing FSI would be a good first step to relieve overcrowding and lowering housing prices. But it would also have to be accompanied by investments in mass transportation, roads, and other vital infrastructure networks

Though it's just a small increase, the recent change in Mumbai's FSI could indicate a taller future for the city's skyline and better managed population density. Development has rapidly increased in just the last few years. India's population growth especially in its major cities, isn't slowing down anytime soon, demanding for more space, especially in places like Mumbai that promotes vertical system of growth. But if the country builds further into the sky, and invests more in its infrastructure, then its urban housing crisis could start to cease and the country could have a brand-new skyline.

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INNOVATIVE TECHNOLOGIES INFLUENCING ARCHITECTURE

WRITTEN BY
SANKET JADHAV
2ND YEAR

New architectural styles, building methods, and design trends are developing over time as architecture transforms. Technology makes it easier for clients and designers to visualize and carry out any design project, using design tools like 3D modeling software, augmented reality, BIM, 3D printing. Following are some of the popular technologies which are a part and parcel of limitless design:



BUILDING INFORMATION MODELLING (BIM)

The process of creating and managing building data during its design and construction is known as building information modelling (BIM). Typically, three-dimensional building modelling software is used in the process. It is a new way of working that employs advanced technology to aid decision-making, collaboration, risk management, and project management. BIM is becoming increasingly popular amongst the contractors, engineers, and architects. Designers' digital 3D models frequently include information about both physical and functional characteristics. As a result, whenever an element is changed, every view in the model is updated, with the new change visible in section, elevation, and sheet views. You can use the data in the model to improve your design before it is built. BIM also aids in design decisions by providing a better understanding of the building's future operations and maintenance.

VIRTUAL REALITY

A person utilizing specialized electronic equipment can interact with a computer-generated simulation of a three-dimensional image or environment in a way that appears real or tactile. A virtual reality (VR) headset is a head-mounted display (HMD) that enables the user to see only what is inside the headset, regardless of what is happening in the surrounding. You have the impression that you are interacting with the augmented environment. Architects use a variety of 3D modelling software with VR equipment made by companies like HTC, Vive and Oculus. Architects can exhibit 3D renderings of their plans using virtual reality. They can also provide a virtual tour of the designed space to their client for them to grasp the idea of the design.

Modern construction technologies enable designers to think outside the box and create something unique and peculiar.

AUGMENTED REALITY

A system that combines the real and virtual worlds with real-time interaction and accurate 3D blending of virtual and real objects is known as augmented reality. The study of and use of augmented reality (AR) in the field of architecture is expanding. By overlaying architectural designs onto real-world scenes, this helpful tool can aid architects in visualizing architectural designs. Augmented reality programs overlay images onto the real world that you see through your phone screen or other digital device on top of it. The ability of AR to provide precise measurements of actual spaces is another significant use of this technology in architecture. For instance, using AR technology might enable us to spot some discrepancies between our draft and the final product. This is much quicker than any conventional procedure and costs less money in both labor and materials. Another thing that conventional methods struggle to do well is to accurately predict construction costs and timelines for projects. Augmented reality makes this possible. By combining information from drones and sensors with 3D models of buildings, it could be used for illustration, which would enable architects to recognize any safety risks at construction sites as soon as possible and take action to address them before they turn fatal or impossible to manage.



3D PRINTING

A three-dimensional object is created using 3D printing from a Computer Aided Drawing model or other digital 3D model. It can be accomplished using a variety of processes in which material is added together, typically layer by layer, and then, joining, or solidification are all controlled by computers. 3D Printing will reshape how architects explore ideas and innovate. Using 3D printing, architects can quickly and easily produce intricate, accurate, and durable scale models. These magnificently created models can aid architects in more easily visualizing intricate geometric shapes. The final appearance of the design is properly explained by 3D printed architectural scale models, making the design tangible and leaving a lasting visual impression. Time savings is one of the main advantages of 3D printing for architects. To render scale models precisely without introducing human error and to seamlessly integrate into the design process, 3D printers can easily communicate with 3D software. Before construction, architects can find, test, and evaluate the scale model for design flaws. These also help to present projects to the clients and give them a better idea.

In conclusion, technology is a boon to the field of architecture, but implementing these may need a specific arrangement and supporting devices which are costlier, and as these technologies are becoming popular in recent years, fewer people are aware of them, hence awareness needs to be created. If we overlook these drawbacks, these technologies are bringing a greater change in the field of architecture and may help the budding architects of this new age!

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GREEN ARCHITECTURE

KSHITIJA PATHAK
TEESHA GANGLA
2ND YEAR

Green architecture, also known as sustainable architecture or green building architecture is the science of designing buildings and constructing in accordance with eco-friendly principles. Green architecture focuses on natural building design, passive solar design, sustainable building materials, living architecture among other things. Green buildings must have a number of common components which include energy efficiency, renewable energy, efficient use of water and materials with low carbon dioxide emissions. Green architecture is the method of minimizing negative effects of built structures on surrounding environment. This practice expands and compliments the classical building design concerns of economy, utility, durability and comfort

Ventilation systems designed for efficient heating and cooling:

The main purposes of a Heating, Ventilation and Air-Conditioning (HVAC) system are to help maintain good indoor air quality (IAQ) through adequate ventilation with filtration and provide thermal comfort. Energy consumption is directly proportional to the progress of mankind.



The principles of green building are significant in the present world scenario where the need for conserving resources is higher due to the rapid consumption of resources and the higher demand for energy. Constructing more efficient buildings in all aspect will help alleviate the increasing demand for energy, especially from fossil fuel electricity power generation.

Landscapes planned to maximise passive solar energy:

landscape design that contributes to cooling in summer and heating in winter can still have a significant impact. The pivotal factor is the selection and location of trees that are compatible with passive solar homes and offer similar benefits to standard homes.

Minimal harm to resource and reuse of older buildings:

Construction produces a large amount of waste materials. There's no way around it but we can, and should look for ways to minimize the waste we're producing. Increasing the efficiency of your operations, optimizing the use of supplies and materials, and choosing products and methods that reduce waste are all great ways to reduce

the production of waste materials for all our projects. Every little bit really does add up.

Rainwater harvesting and grey water management:

Rainwater harvesting reduces the chances of flooding around buildings and the load on the existing drainage system of the city. Since rainwater is a free source, it not only reduces the water bills of the home but also reduces the carbon footprint and makes the home more sustainable.

Worldwide, there are many organizations which certify the building as green on the basis of sustainable performance in several aspects. Internationally, out of many organizations, LEED is one of the well-known green rating organizations.

LEED (leadership in energy and environmental design) provides a framework for healthy, efficient, carbon and cost saving green building, LEED certification is a globally recognized symbol of sustainability achievement. LEED rating system works on credit system. Certain criteria like water use reduction, material reuse energy optimization, indoor air quality get a certain number of points for each LEED credit



In India, there are three primary rating systems, namely:

- GRIHA (Green Rating for Integrated Habitat Assessment): GRIHA is jointly developed by TERI and the Ministry of New and Renewable Energy, Govt. of India. It is India's own rating system.
- IGBC (Indian Green Building Council): This council envisions a sustainable environment for all, offering a wide array of services which include new methods of sustainability and certification on green buildings.
- BEE (Bureau of Energy Efficiency): BEE has developed a rating system of its own. It gives rating on a scale of 1 to 5 stars on the basis of energy efficiency of a building

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AN ARCHITECT - DESIGNER OF MIDDLE GROUND

WRITTEN BY
PIYUSH AGARWAL
4TH YEAR

Architecture plays a prominent role in one's life. A roof is more than just a shelter, a wall is more than just a vertical obstruction. To define a space the architect or planner does not need to provide physical entities such as a fence or a partition. It is all about playing with the minds of occupants. The height of a room, the volume of a public hall, percentage of quality of warm and cool colors, an interchange of lighting conditions, a bold play of light and shadows, the play of styles in architecture constantly and quickly change the quality of human life. The professionals belonging to the field of architecture not only design spaces or plan settlements, but they also hold power to completely change lives and nourish an individual's mental state.

Buildings, an indispensable part of this mundane life tends to be overlooked by the brain on grounds of repetition and monotony. Just look up from your phone or laptop, you will see the four walls and the roof you have grown under. Look out of your window, you will see the park you played in as a kid and the buildings where your friends live. We are practically surrounded by architecture, right from our house to our favourite coffee shop, from the badminton court in the sports complex to the hangout spot in front of the office or shop.

But they have successfully established certain characteristics and behavioral patterns.

Space, the immaterial and essence that the painter suggests and the sculptor fills, the architect envelops, creating a wholly human, finite environment within the infinite environment of nature. The concept that space can have a quality other than emptiness is difficult to grasp. Earlier people used to live in forest and natural realm but as the development occurs people start restricting their boundaries to finite ones. One feels insecure in a low or narrow cave, exhilarated and powerful on a hilltop, these are psychological and motor reactions that result from measuring one's potential. Of course, one does not use the eyes alone to feel spatial quality. Most modern architecture, in its free organization of space sequences, demands mobility, its techniques have made it possible to remove the heavy walls and supports of the past, reducing the sense of compression. Walls become membranes to be arranged at will for spatial movement into the limitless out-of-doors.

Homo sapiens have been known to inhabit the planet for around 3.5 billion years. They have evolved a great deal from the stone age to the age of artificial intelligence. Even with such breakthrough developments, scientists have been unable to fathom the complexities of the human brain.

Spatial experience is not restricted to the interiors of buildings. The sensations one has in nature's open spaces may be recreated through streets, gardens achieving a variety of expression comparable with that of interiors.

The first gesture of an architect is to draw a perimeter, in other words, to separate the microclimate from the macro one outside. This in itself is a sacred act. Architecture in itself conveys the idea of limiting space. It's a limit between the finite and the infinite. Architecture is the constant fight between man and nature, the fight to overwhelm nature, to possess it. The first act of architecture is to put a stone on the ground.

An architect is a person who creates a world in which everyone spends their whole life. A natural instinct is always beneficial in-built environment. Even though architecture is an art to create finite world within the infinite world, it is an architect's duty to design spaces in such a way to increase the domain of spaces by designing a finite world which can connect with natural environment in some way i.e., connect with infinity. In conclusion, we can say that

AN ARCHITECT IS A DESIGNER WHO DESIGNS A MIDDLE GROUND BETWEEN THE FINITE AND INFINITE WORLD.



Playing with lights and shadows



<https://pin.it/3nT0vXY>

BAMBOO-ECOLOGICAL MATERIAL

SAYALI JADHAV
TEESHA GANGLA
2ND YEAR

In this rapidly urbanizing world, new and advanced building construction materials have taken over the traditional methods. Improvement in the technological and aesthetic aspects of a structure has been prioritized after its function. This led to many new inventions and discoveries in the field of construction materials. However, there are many aspects of the traditionally available materials, which cannot be fulfilled by the advanced technologies. This includes the combination of materialistic, functional and aesthetic value. One such traditional material, which had been always beneficial to mankind in many aspects, is Bamboo.

Bamboo is a species of fast-growing grass that flourishes in many parts of the world. Widely known as a sustainable material for various reasons, bamboo can be easily cultivated and harvested in a relatively short time and can be reused. Bamboo is easy to bend, making it very suitable for organic structures. Most of the traditional structures in Asia and Indonesia use bamboo as building materials, both structurally and non-structurally.



Mostly grown in rainforests, bamboo is also considered cheap and durable. The environmental benefits of bamboo are myriad. Its uses and advantages as a construction material are that it's easy to grow, cut and maintain, and can be worked in a construction setting with simple tools. This makes it a building material which is ideal in rural and poorer communities as well as in more sophisticated constructions.

Through research it has been found that some species of bamboo have ultimate tensile strength same as that of mild steel at yield point. Experiments have proved that the ultimate tensile strength of some species of bamboo is comparable to that of mild steel. Bamboo is a versatile material because of its high strength-to-weight ratio, easy workability and availability. Bamboo needs to be chemically treated due to their low natural durability. It can be used in Trusses, Roofs Skeleton, walling/ceiling, Doors and Windows, Bamboo Flooring, Reed Boards and Scaffolding.

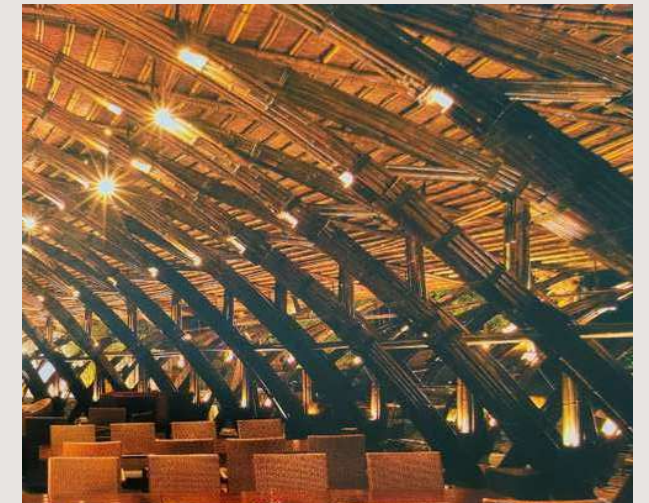
The use of bamboo as building material in organic architecture proved vastly potential because the nature and properties of bamboo are capable to accommodate it. Organic shaped building generally develops using form active structure system or semi form active system, although it is also possible to use non-form active structure system, i.e. trusses.

There are several methods that can be done to curve or bend the bamboo into desired shape, such as hot bending method and cold bending method. Beside hot bending and cold bending, curvature shape also can be generated by connected natural curve bamboo. Beside the understanding about the nature and properties of bamboo, the knowledge about structure system and bending method, the knowledge about joinery system is also needed. However, while considering the use of bamboo as a sustainable building material, a question still arises about the preservation method. It is critical to observe and perform continuous research on effective and environmentally friendly preservation method using minimal or chemical-free ingredient to minimize the negative impact to the environment. Therefore, we can use bamboo in reliable and responsible manner.

Poppi Bamboo does not pollute, contaminate or leave any non-biodegradable waste behind. Instead, unused bamboo can be easily recycled as fertilizer or reprocessed as charcoal. The smooth surface is almost like a layer of varnish and makes the stems waterproof, weatherproof and resistant to chemicals. However, the stems can easily split if they are dried out, or can rot if they are exposed to excessive moisture. It is notable for its high tensile strength almost equal to that of steel and compressive strength twice as that of concrete. Lightness, elasticity and easy workability are some notable advantages of bamboo. Traditional bamboo structures include rural homes, farms and storage buildings. In India and China, it was even used to hold up simple suspension bridges.

Example of Bamboo
in construction:
Bamboo wing

- By-Vo Trong Nghia Architects
- Location-Vinhphuc, Vietnam
- Completion-2009
- Client-Hong Hac Dai Lai JSC
- Type of use-Café, restaurant
- Gross floor area-1,430 m²
- Bamboo used-Iron bamboo



In an idyllic natural setting near Hanoi, Bamboo Wing is a pure bamboo cantilevered structure that hangs in the air like outstretched wings. The aim of the project was to study bamboo, not only as a finishing material but as a structural one. The 12-meter-wide structure is balanced on one rear leg, this creates an extensive space beneath. The only structural materials used were bamboo and stainless-steel wire, which helps to protect the roof from storms. Bamboo Wing was not only a structural adventure, it also promotes the use of ecological materials, which are readily available in Vietnam.

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Shree Jagannath Temple

JANHAVI ZURANGE
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2ND YEAR

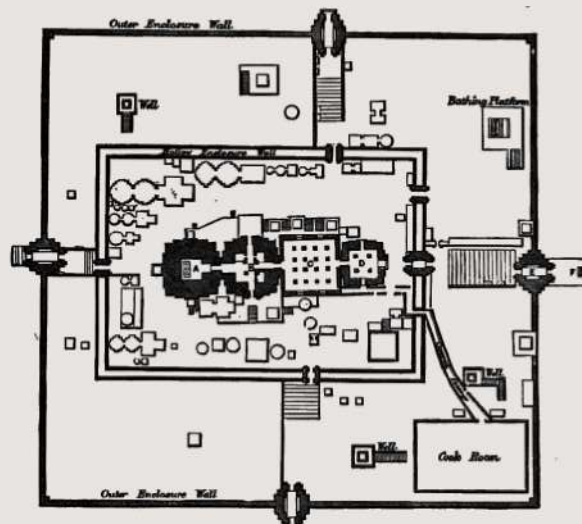


Jagannath temple is one of the oldest and auspicious *Vaishnava* sites of worship situated in Puri, Odisha. It is famous for festivals like *Rath Yatra*, *Chandan Yatra*, *Snana Yatra*, *Nabakalebara*. It is one of the *Char Dham* pilgrimage sites. *Jagannath*, *Balabhadra*, and *Subhadra* are the deities worshipped at the temple. The image of Jagannath is made of wood and is ceremoniously replaced every twelve or nineteen years by an exact replica. Kondalite Stone was used to build the temple without any mortar joints.

The main shrine was built by *Anantavarman* of *Chodaganga* dynasty in the 10th century. The deities however are believed to be much older.

In 1174 AD King *Anang Bhim Deo* ascended the throne of Odisha. Tradition relates that he invested in a number of projects. Among the temples that he built, the ancillary shrines and the walls of Jagannath temple are the most famous. The construction cost him a million and a half measure of gold and took fourteen years to complete construction.

This temple was called "White Pogoda". The temple is known for its unique architecture, large temple complex, huge compound walls, decorative carvings, etc. The huge temple complex covers an area of over 60,000 acres. The structure of Shree Jagannath temple is situated on elevated ground and it is 65 meters high. Shree Jagannath Temple is an example of "*Kalinga architecture*", the main four components which are *Vimana* or *deula* (Garbhagriha), *Jagamohana* (assembly hall), *Natamandapa* (audience hall), *Bhogamandapa* (offering hall which was added to temple by Adi Shankaracharya in 8th century AD). The direction of the temple components is built in a row in an axial alignment in an east-west direction. One of the unique architectural features is that the sound of ocean cannot be heard inside the main dome.



The architecture style is combination of two types of *Rekha* and *Pidha*, the *Vimana* is built in nagara style *Rekha Deul* and *Jagamohana* is built in *Pidha* style. The main temple is a curvilinear temple and crowning the top is the '*srichakra*' or '*nilachakra*' (an eight-spoked wheel) of Vishnu. The Nilachakra or the blue wheel on top of the temple is made of eight metals or *Ashta dhatu* and is considered sacrosanct. The temple of Jagannatha is one of the tallest monuments in the entire sub-continent of India and its height is about 214 feet from the ground (road) level. It stands on a raised platform of stone, measuring about ten acres.

The plan of the temple is squarish in shape, along with four gates in four directions which are North Elephant Gate - *Hastidwar*, The East Lion Gate - *Singhdwar*, The South Horse Gate - *Ashwadwar* and the West Tiger Gate - *Vyaghradwar*. There are two compound walls *Meghanada Prachira* (external wall) which is 24 feet high, and *Kurma Prachira* (internal wall) encircles the main temple which is 10m tall. *Arun Stambha* stands opposite the south gate.



There are 30 different small temples surrounding the main temple. The pillar is a chlorite monolith with 16 facets with the base being carved of animals and mythical creatures and having an idol of Aruna (Charioteer of the Sun).

One of the unique features of Shree Jagannath Temple is that the temple is built in such a way that the shadow of the main dome always falls on itself at any time of the day from any direction.

In the year 1975, a project was undertaken to remove the multiple layers of lime plasters and uncover the original design beneath, by Archeological Survey of India. This project lasted for 2 decades.

Currently the temple is managed by Shree Jagannath Temple Office, Puri, Odisha, and Shree Jagannath Temple Managing Committee, Puri.

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Sangath: Where Profession meets harmony

PRASAD MOHITE
TEESHA GANGLA
2ND YEAR

Concept and inspiration:

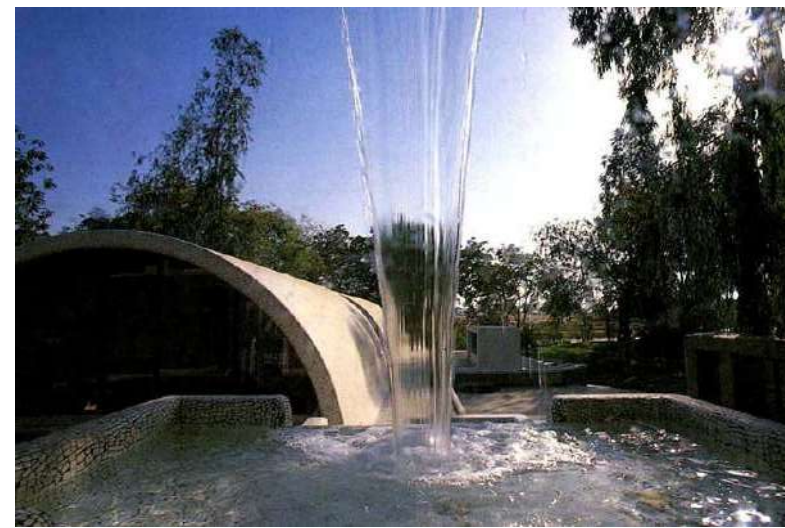
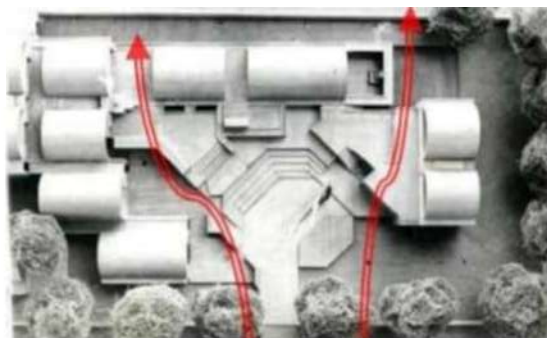
Located toward countryside west of Ahmedabad, Sangath evokes the idea of moving together through participation. Drawing inspiration from Le Corbusier's atelier 35 rue de serves, where the line between work and education had never been drawn firmly; Doshi opted to design where spaces are linked ambiguously. Sangath stands for "moving together" in Sanskrit. Thus, the concept behind this masterpiece is evident through its fluidity and its interaction with nature. Although grounded to its local context, the structure has a modernist approach in its design. Ear shaped pool – Le Corbusier, Amphitheater steps – Alvar Aalto and F. L. Wright, Broken china mosaic – Antonio Gaudi, Water pool and fountain – Louis Kahn were a few inspiration drawn from these master architects work.



Project: Sangath
Location: AHMEDABAD, INDIA
Architect: Balkrishna Doshi
Year: 1981
Area: 2424 sq.m
Typology: Architectural studio

Site context:

In a calm area that contrasts the busy city of Ahmedabad, Sangath is hidden behind a wall. The overall built-up area is 585 square meters, compared to the site's 2424 square meters. The indoor areas adjust their environment to the hot and muggy weather. Natural ventilation is made easier by the building's orientation towards winds coming from the southwest and west sides. The west and south facade's extreme heat is combated by dense trees.



Architectural features: Doshi has combined together multiple themes from his previous projects- vaults on walls, gardens, platforms and terraces, maze like interiors, ambiguous edges, dynamic sequences of structure; creating a rich blend of ideas to go with the concept.

1. Sangath's vaults and storage walls:

For space for hot air to rise, the vaults expand the internal volume of the structure. The vault structure's thickness is roughly 22 centimeters, and its radius is about 2.5 meters. Also, because of its curvature, light is refracted within as indirect sunlight. The hollow, unplastered walls are around a meter deep and serve two purposes- it cools the studio's interiors while serving as storage space.

2. Subterranean Structure:

The building's interior is entirely underground. Furthermore, by utilizing soil masses, it allows natural insulation. The building's volume is undulating since it is situated along the site's contours.

3. Water Channels and Pools at Sangath:

The terrace's edge is bordered by water canals. Also, the terrace has a small curvature to it so that the stormwater is directed into the troughs. The building is passively cooled by the water, which also improves the building's playfulness and atmosphere.

4. Materials:

The facade has given texture and simplicity by the mosaic China tiles that cover the vaults. The white tiles have two effects on the microclimate inside the buildings. First of all, the tiles offer a surface area for reflecting light and diffusing the amount of light coming in. Second, the white color lets in less heat into the structure. Crushed tiles and other waste materials are used in the roofs and pavements. The interiors' clean white walls give the rooms a sense of harmony and continuity.

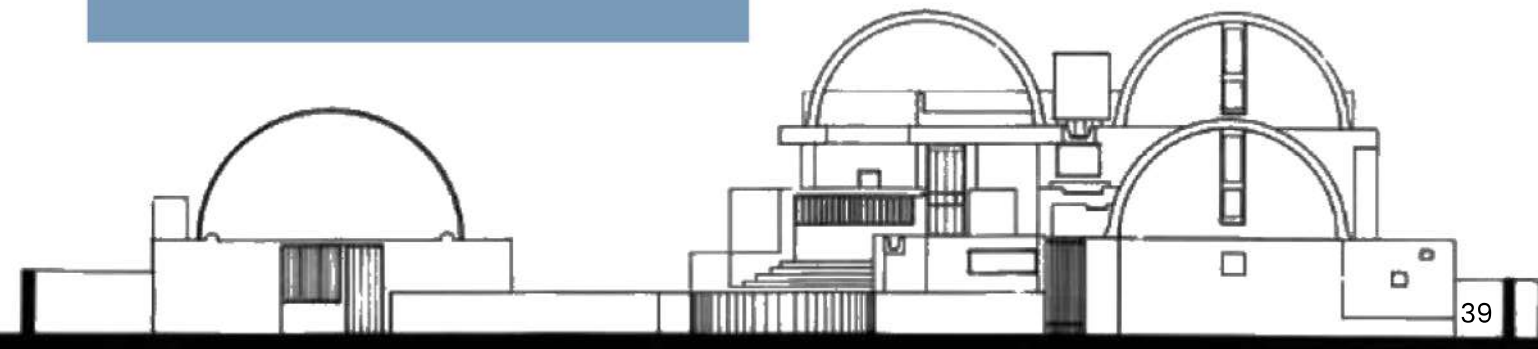
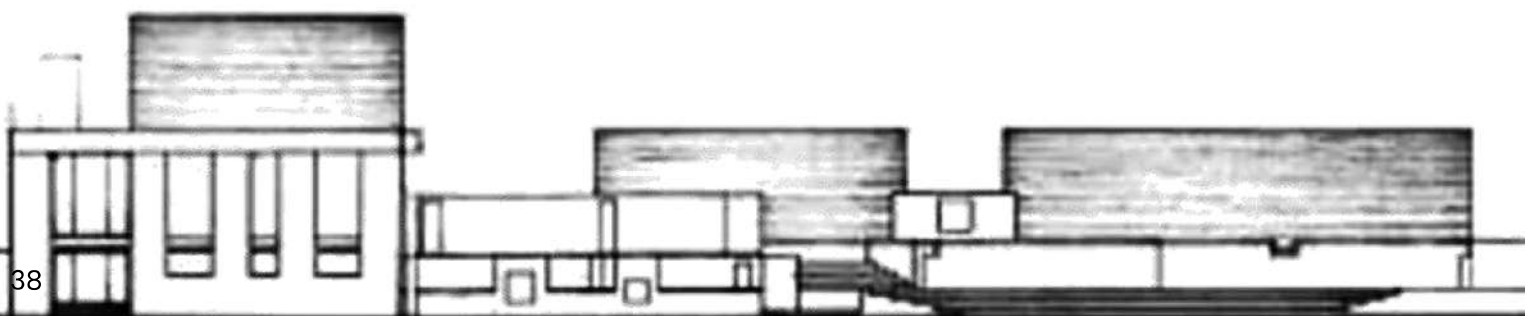
Conclusion:

The climatic responsive architecture has created the following impact:

1. A significant difference in temperature of about 8-degree Celsius.
2. Reduction in cooling energy by 30-50%
3. Water conservation and cut costs on water
4. Cut costs on finishing by 10%
5. Recycling waste materials

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ROBINSON NATURE CENTRE

HARNESSING NATURAL RESOURCES SUSTAINABLY

SHAYNA PATIL
2ND YEAR

Project by: GWWO Architects
Location: Columbia, Maryland, USA
The Nature Centre is designed to immerse visitors in an educational experience before exploring the outdoor.



Climate: Cold and snowy winters; warm, humid summers (due to the proximity to the Chesapeake Bay).
Peak footfall seen in spring and summer

Location: An hour drive from Washington D.C and half an hour from Baltimore, the largest city of Maryland. Target users are hikers and children

Nestled into the sloped site and largely below grade, the Robinson Nature Centre acts as a starting point to learn about the surrounding flora and fauna before visitors head outside to the trails. Glass curtain wall looking out the North-East direction provides an expansive view of the outdoor at every step of the visitors journey, enhancing the connection with nature.



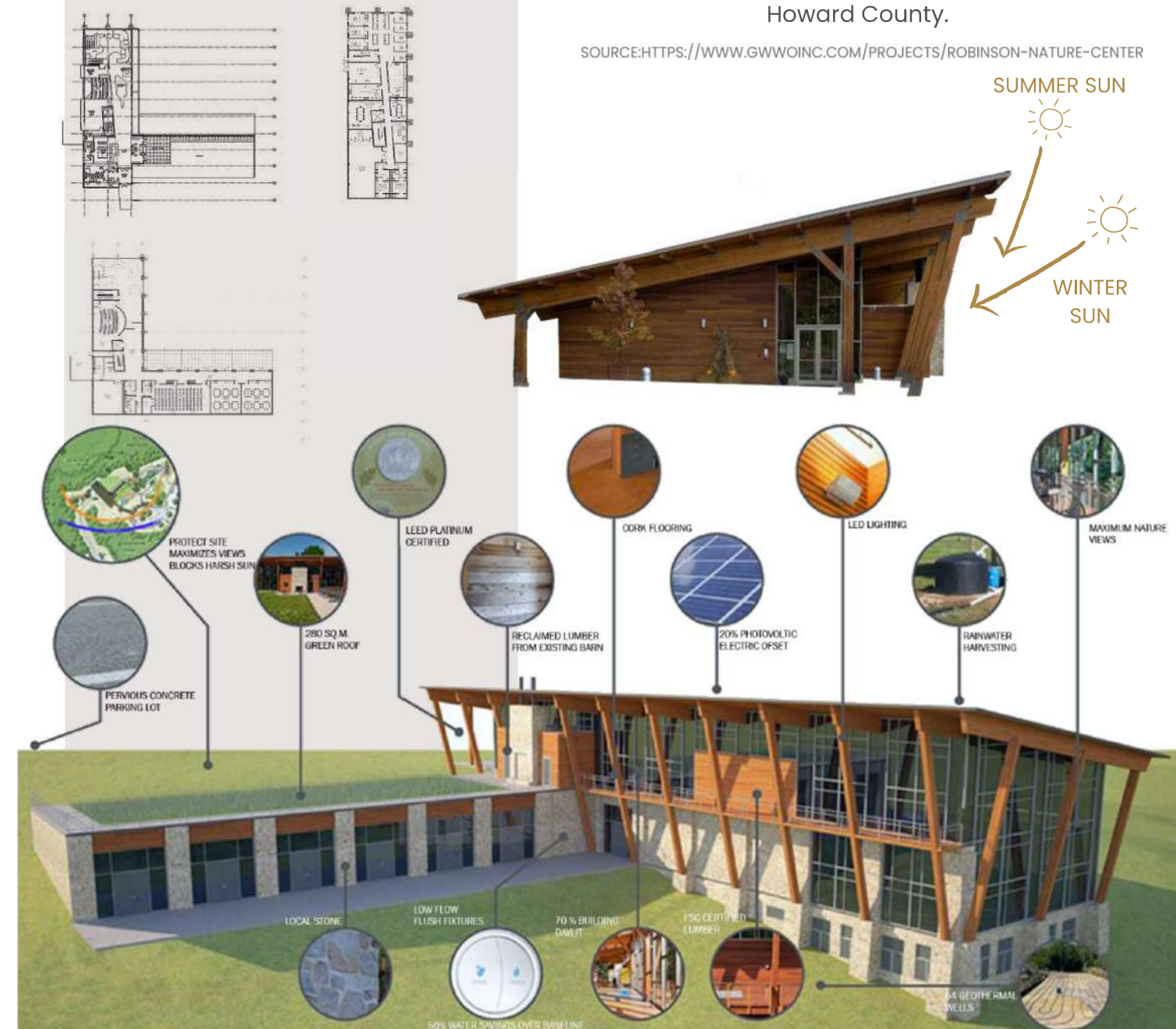
The nature centre features geothermal wells. These are designed to use the Earth's relatively constant subsurface temperature along with a heat exchanger to either add to or remove heat from the building. With the recent increase in energy costs, the use of geothermal exchange systems is gaining popularity and becoming more economical. In addition to this, the centre has a green roof and solar panels that together help to reduce energy use by 30%. These strategies help reduce the impact of the building on the surrounding forest area. Upon entering we only see one level at forest floor level. The architects have use methods like this to create a structure that does not impose upon the surroundings both visually and through above mentioned mitigation methods.



Site Context

The centre is designed to fit into its rural and agrarian setting, and draws from the historic context of the mill that was previously on-site through the integration of stone and wood. The wooden details are reminiscent of the barn that was on the site before the property was acquired by the Howard County.

SOURCE: [HTTPS://WWW.GWWOINC.COM/PROJECTS/ROBINSON-NATURE-CENTER](https://www.gwwoinc.com/projects/robinson-nature-center)



THE PIXEL

A COLOURFUL BUILDING WITH A GREEN SOUL.

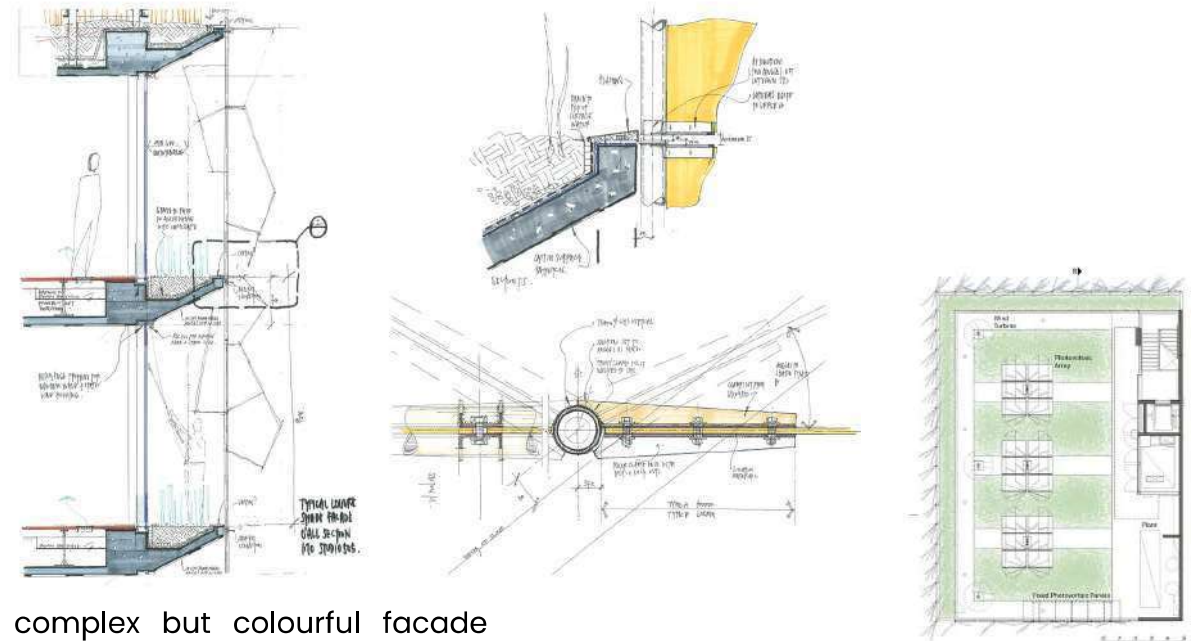
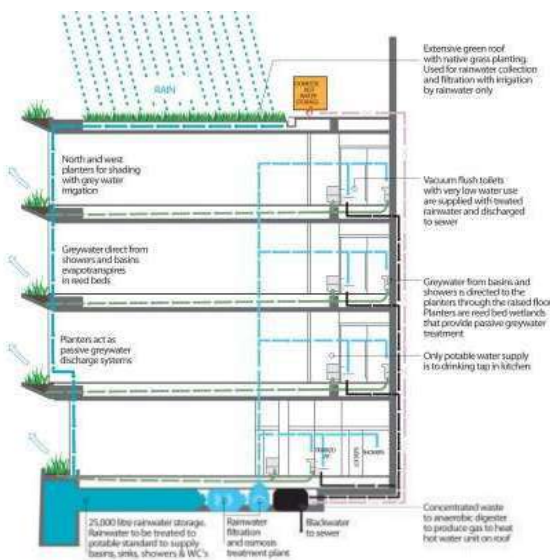
VIRANGANA PAWAR
2ND YEAR

Many new sustainable building technologies like complex water capturing system, solar and wind harnessing, thermal cooling, water usage reduction through vacuum toilets, anaerobic digester to reduce waste from toilets and use of Pixel Crete, a specially designed low carbon concrete and recycled sustainably-sourced building materials help the building to demonstrate how excellence and innovation can push the boundaries of sustainable design.

Pixel being most significant project of Australia, is the first office building with no carbon emissions and which generates its own energy and water on site.

The building was developed in 2010 by Studio 505 on around 840 sq.m area in Melbourne, Australia.

Scoring a perfect high score in Australian Green Star, it also won 105 LEED points along with British Breeman becoming first building ever to achieve the three green building certifications with the highest score in each of them.



A complex but colourful facade covers the western and northern sides of the building, giving Pixel its iconic identity. This assembly of zero waste, recycled colour panels provide maximized daylight, shade, views and glare control. The panels are supported by the Living Edge spandrels which create shading and helps in grey water treatment as well as providing immediate personal greenery to every office floor. Smart window technology opens the windows automatically during cold nights to allow cool air to refresh the structure. Furthering its green ambitions, Pixel's rooftop is clad with fixed and tracking photovoltaic panels, vertical wind turbines and an extensive green roof. It has been designed to capture, filter and process rain water through its green roof and water storage systems to meet the demands of the building's non-potable water requirements. Rainwater is collected on the green roof which passes through a filtration and osmosis treatment plant and supplies water to the buildings vacuum toilets, basins and showers. Greywater from these units then passes through reed beds that provide passive greywater treatment.

Energy of the building is partly supplied by the wind turbines and solar panels installed on the rooftop. The specific design of odorless vacuum operated WC, fixed blinds with shadow devices and car parks for the exact number of vehicles makes it more sustainable. Apart from the innovative design, Pixel is an energy efficient wonder which inspires us to think about environment friendly and sustainable buildings.

REFERENCE- WWW.DB-A.CO
WWW.INTROBA.COM
WWW.ARCHDAILY.COM



EXPANDING HORIZONS

SETTLEMENT STUDY TOUR -PIMPALGAON

PRASAD MOHITE
2ND YEAR

June 14, 2022, the day marked the start of our first study tour. All of us were excited to document the adventures and discoveries we were about to have. It was a warm Tuesday morning with pleasant weather, when we commenced our three day journey to the neighboring village of *Pimpalgaon* after following all the formalities.

It was going to be a three-hour road trip by bus. This road trip for most of us was the most awaited stress buster after a long pandemic.

Driving through the suburbs of Pune while heading towards our destination, we came across some really appealing countryside landscapes which were captured in our cameras. The scenic beauty, music and a soft touch of freedom was making the journey a lot more exciting.



We were looking forward towards learning about the architectural and geographical context of the chosen settlement.

Drafting the plans, sections and elevations of some of the vernacular residences in the village. Sketching the different views and studying the village architecture was a major part of the study.

The sun was about to set. The very first day of our tour was coming to end. It was six in the evening when we decided to call off the day's survey and wrap up the belongings. Till now we had completed the basic drafting along with other surveys as well.

Now it was the time to check in into the resort that we had booked earlier. Again, it was an hour journey from village to the resort. The pleasant sunset and the gentle winds were healing the day's exhaustion.



Hours passed, and finally we reached our destination, the village of Pimpalgaon. In the coming days of tour, we were going to study the village in all the perspectives, mainly them being economical, social and geographical. So, the lunch was done and now it was the time to explore the village.



With due permissions, we were granted entry in the village. Groups were split according to the decided works, and everyone was ready to explore the village to take a quick look over the economic, social and geographic condition of the place.

We started communicating with the local crowd, asking about their interests and views over the development of the village, which included the problems they faced and what according to them would be the better solution. This however, was a very formal survey. But for us, it was also important to stay on a formal line yet keeping the conversations casual and a free sense awakened in our communications to make them feel included and interesting. This also led to better questioning and more precise answering by their side, with a slight input of their side of arguments regarding the development.



STREET VENDORS - A SURVIVAL STRATEGY OF COMMUNITY IN RISHIKESH

ABSTRACT

Street vendors are a global phenomenon and the most visible aspect of the informal sector. Street vendors come under the features of low poverty, self-employment and involves number of people. In cities and towns throughout the world there are millions and trillions of people earn their bread and butter by selling huge range of goods and services on the streets.

Rishikesh, a city known for its religion and culture with most of the people run their house by selling products on streets. Street vendors are one of the integral parts of Rishikesh. This paper aims to study different types of street vendors existing in Rishikesh, their locations at various places and its effect on economy and pedestrian flow. The objectives of the paper are to identify different types of vendors, to identify their locations and reasons for that, to observe the pedestrian flow and to identify the impact of location on selling and economy. The study is limited to eastern part of Ganga from Janki Bridge to Lakshman Jhula. The methodology of the paper are on field mapping of streets and vendors and observational study of pedestrian flow.

INTRODUCTION

Rishikesh is abode of Gods with the flow of holy river Ganga. It is a gateway of Char Dham Yatra and also the Yoga capital of the world. Temples and ashrams (centre of spiritual studies) line the eastern bank around Swargashram. The topography and

WRITTEN BY
PIYUSH AGARWAL
4TH YEAR

the flow of river Ganga promotes more pedestrian streets here than vehicular roads

River Ghats are one of the prime entity over here with the people following rituals like holy baths and Ganga Aarti in the evening. With all the rituals going on the ghats, the streets also flourished with different types of vendors and hawkers according to the needs.

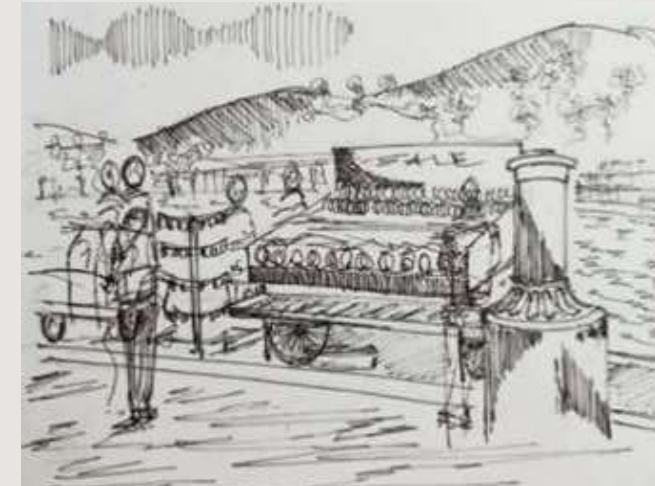


- Static Stalls (Immobile stalls)
- Static hawkers
- Mobile stalls (Stalls on wheels)
- Mobile hawkers (Backpacks/Box) Shops

1. From on field observational study, it is found that in the study area from Janki Bridge to Lakshman Jhula towards Swargashram side,

five different types of vendors are found. They are listed as below with the location-

1.1. STATIC STALLS (IMMOBILE STALLS)



Static stalls selling products at lanes towards Ram Jhula



Static stalls selling at remote patch towards Lakshman Jhula

These vendors are uniformly spread over the entire patch of the Ghats right from Janki bridge to Lakshman Jhula. They sell local handicrafts, jewelry, handlooms and artifacts. Visitors roam around from Janki bridge to Lakshman Jhula to visit various places continuously, so to increase selling they are static at the same place. The influence of the stall on the streets results in dense pedestrian flow along the patch with some bikes disturbing and intervening the traffic. These types of vendors sell their products and earn enough money everyday.

1.2. STATIC HAWKERS



Static hawkers selling products near Janki Bridge



These are seated local lower class people, selling the items over the Ghats. There is a ritual belief to use the holy water of river Ganga for the Pooja and purifying the home. So to bring the water of the holy river to their native places these vendors sell cans to carry water. These hawkers sell the products slightly remote from streets i.e. on ghats so their sell is less as compared to others resulting in economically weaker than others. The frequency of people visiting and buying the cans is not that much and as they are sitted not directly on the lanes, the pedestrian flow and traffic not affect that much.

1.3. MOBILE STALLS (STALLS ON WHEELS)



Mobile stalls selling products at lanes towards Ram Jhula

Mobile stalls selling at remote patch towards Lakshman Jhula





Mobile hawkker selling products and pedestrian flow

1.4. MOBILE HAWKERS (BACKPACKS/BOX)

These are basically poor mens roam in the whole patch from Parmarth Niketan to Ram Jhula. They sell small useful items. They have almost no influence on pedestrian flow but affect the vehicular traffic due to pause points. As the scale of selling is small the earnings of these hawkers also affected.

1.5. SHOPS



The shops spread in the entire band from Parmarth Niketan to Ram Jhula. These shops sell clothes, handicrafts, jewellery, books, mandala art and artifacts. The staying period of visitors doing the shopping in these shops is more. Hence even though the number of people visiting the shops is less in number the crowding during the entire daytime is more resulting congestion in the streets along with other roadside vendors. They are the most economically richer people in the vicinity of vendors.

FINDINGS AND CONCLUSION

As Rishikesh is abode of Gods and got significance value because of the river Ganga, the tourism there is flourished. The people there are mainly vendors and hawkers selling the products and daily bread and butter depends on their shops and stalls.

From observation, it is found that the pedestrian flow is dense in the middle patch i.e. from Parmarth Niketan Ashram to Ram Jhula as compared with other patches. From Janki Bridge to Ram Jhula static hawkers sitting on tarpaulins are found with less exposure towards streets resulting in less pedestrian traffic and crowd. The patch near the Lakshman Jhula is most neglected part because of no proper streets connection.

Hence, study concludes that typology of vendors and stalls and their locations affect the pedestrian flow on streets and ultimately economy and vice versa. As some part after Ram Jhula to Lakshman Jhula facing problems of employment, it is need of an hour to make sure that either the vendors there will get space to establish their stalls at prime locations or the connection of lanes or streets need to develop in such a way to promote more pedestrians to use it. The location of shops and stalls play a major role in the economy of the vendors.

ACKNOWLEDGEMENT

The author would like to thank Ms. Pranjali Shinde for her help and Prof. Atul Bhagwat for his guidance while pursuing the study in Rishikesh.

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A PIECE OF POETRY

The Evening Falls...

The evening falls, welcoming a brownish orange hue,
Bringing in a pleasant atmosphere, the shades of the glowing lamps few,
The plaza livens up with a moderate hustle and bustle,
The nearby shops opening, the trees distant rustle,

Watching the ongoing activities, there I was sitting,
Wishing to let me be stationary and the world all around moving.....
Alleys diverging from the plaza, origin of the traffic, ending up near the river,
The unruly sounds of an occasional car honk sending down a slight shiver,

The absence of greens was not to be noticed,
As the yellows and oranges were in highlight,
With every individual shade rising with its own dignity,
With hues fresh and bright...
The greys stood still in the background, with people at the front in motion,
The silence and the noise too existed in proportion.

Native and tourists – people differed in their forms,
Winter bound them together, the cold temperatures defining their uniforms
The aromas linger in the air, some sweet, some savoury,
Eyes wander from one corner to another in search of the source of these delights,
Soup shops and gud-dhani stalls at every nook and corner, the delicacies savoured by locals
whilst,

I just stay there on my bench, watching the views from left to right.

One feels open, though being encased by built entities...as the limits of one's view is unlimited.....
Extending from buildings – to farther structures – to where the hills and the skies spread.

One can spend hours and hours together,
And watch the day change to night – the changes in weather...
From rise to set, the sun and clouds play hide and seek,
Through the crevices between buildings and up the terraces, to see the play, one can peep.

Still one can be assured that this meditation of his is uninterrupted...
With each trait of the scenic beauty so mesmerizing,
Of people and behavior, how this town is made,
Time to go home for the birds and me, says the moon hence rising.

- Ar. Sharvari Santosh Deshpande
BKPS Alumni

स्त्री शक्ती

इतिहास सांगतो आमुचा
स्त्रीनेच शत्रू तुडवला
लक्ष्मीबाईने झाशीचा किल्ला लढवला,
जिजाऊने राजा शिवछत्रपती घडवला
महाराणी ताराबाईने महाराष्ट्र भूमीत औरंगजेब रडवला
स्त्री म्हणजे जन्मदाती,
स्त्री म्हणजे संस्कृती
स्त्री म्हणजे नाविन्याचा वसा,
स्त्री म्हणजे घराचे घरपण,
स्त्री म्हणजे कार्य महान कार्य
अशा या स्त्री शक्तीला मानाचा मुजरा.

-Hema Shejale

शांत झोपायचय...

कधी तरी मेंदूला बंद करून निवांत व्हायचय...
पण मला शेवटच्या झोपे आधी, एकदा तरी शांत झोपायचय.

जगात काय चाललंय हे विसरून पहायचंय,
पण मला एकदा तरी शांत झोपायचय.

डोळे मिटल्यावर अथांग काळोखात बुडून जायचंय,
पण मला एकदा तरी शांत झोपायचय.

विचारांचे खिडकी दरवाजे बंद करून, एकांतात रहायचय..
पण मला फक्त एकदा तरी शांत झोपायचय.

-Sayali Jadhav
2nd Year

PHASES

Walking through this lane, All on my own
With constant thoughts in my mind, i ponder.

As soon as i forth,
A breeze embraces me,
I look at the sky,
And get lost in it.

A blend of enchanting colours
Seems to cover my world
Some light and some dark,
And some added the spark.

But still beautiful no matter how I see it
I drown in this scene thinking I'm alone.

But a chirp calls me,
Says you're in my zone,
This scene is ours
Don't call it your own.

Only Those whose respect,
Are those who can have it
We're all in this together,
And the sky is the limit.

The clouds are shining
And flowing away
As soon as I blink
All the rays sink.
Is it already eve?
But i have not yet finished.

Now its dark and cloudy.
So calm and gloomy.
I lay on the floor
Into the outdoor.

Thinking my friend is asleep, I grin,
Letting the breeze gliden my skin.
I close my eyes avoiding the light,
And wishing my friend a good night.

After a while my eyes open,
And as I do I see my esmeray.
She greets me hey oh!
And I greet back the calypso.
You look so calm bae
Is something up? She asked.
Never mind I said
As I didn't want to be unmasked.

It's gotten darker now,
Faded is the chrome,
Shadows everywhere,
Beneath this dome.
The sun had left the dusk,
I think I should too.
Waving I said,
I'll see you soon,
To the shimmery stars,
And the tainted moon.
I bid my last goodbye
With memories of the gloam
Take care, I said,
Now I'm heading home

- Aastha Bhagwatkar
2nd Year

अभी तो जिना बाकी है...

अभी से इतना निराश हो गए...
अभी तो सच्चाई से वाकीफ होना बाकी है।
अभी तो सिर्फ आपकी तारिफों के पुल टूटे है...
अभी हम जितना बदनाम होना बाकी है।

-Sayali Jadhav
2nd Year

SHE

She'll walk alone through the heavy rain,
withstanding the adversities and the pain.

Always hides and stops the tears off her eyes,
because she believes, "a strong woman never cries."

There is a deep ocean of secrets in her heart,
but she won't let anyone dive in that forbidden part.

I know it hurts when misfortune comes her way,
but she lies and says, "I'm okay. "

Her relentless spirit, bravery and courage never dies,
because she believes, "a strong woman never cries."

She faces all the obstacles without any fear,
without shedding a drop of tear.

Writing a time would not be enough to describe 'her',
because she's not just a lady but a lionhearted character.

'She' is a dynamo and a superwoman, whom I idolize,
she has inspired me to become a strong woman who never cries.

- Shreya Sarade
1st Year

An Optimistic Future of Hope"

In the abyss of the blackest hour,
Where despair reigns with oppressive power,
A spark of hope, a beacon of tower,
Illuminates the way, a glimmer of flower.

It glows so fierce, so bold and true,
A symbol of faith, a promise anew,
That even in the darkness, light breaks through,
And guides us to a future that's bright and blue.

It's the hope and optimism we hold,
A treasure that's more precious than gold,
A force that pushes us to be bold,
And helps us face the challenges of old.

Like a beacon in the stormy seas,
Hope guides us through life's mysteries,
And fills our hearts with strength and ease,
As we navigate the waves and breeze.

It's the metaphor of a seed,
That grows into a towering weed,
That spreads its roots, takes the lead,
And fulfills its destined deed.

It's the symbol of a rising sun,
That marks the dawn of a new begun,
And heralds a day that's bright and fun,
As we journey towards a future won.

With an upbeat tone and positive vibe,
We look to the future with hope revived,
And let our aspirations and dreams thrive,
As we take each step with a joyful drive.

So let us cherish the sound of hope,
Like the rhythm of a musical trope,
That moves us forward, helps us cope,
And fills our hearts with a joyful scope.

In a structured poem of rhyme and verse,
Hope and optimism take center stage and immerse,
As we explore the theme and message that converse,
And paint a picture of a future that's diverse.

-Ankit B. Avhad
4th Year

मुसाफिर हूं यारो...

मुसाफिर हूं यारो,
अपनी ही मंजिलों से छुट मैं जाता हूं..
खिलौना हूं उसका,
रूठ वो जाता है, टूट मैं जाता हूं।
सुबह से शाम तक खुदको ढूंढना,
बस इतना ही तो सफर है मेरा..
मुसाफिर हूं यारो,
भटकना तो हुनर है मेरा।

चुप चाप देखता रहा, उजड़ती हुई महफिल मेरी,
चुप चाप देखता रहा, जलता हुआ शहर मेरा,
उसने दिल में रखा भी तो किराए पर..
इनहि सारी रंजिशों में, उलझा हुआ घर है मेरा..
मुसाफिर हूं यारो,
भटकना तो हुनर है मेरा।

ये क्या मौसम लाया ये वक्त तूने,
बरसों की भीगी ज़मीन को पल भर में सुखा दिया,
हमने गुलों से जिनकी हतेली सजाई थी,
हमारे ही खून से उन्होंने खंजर सजा दिया...
अपना ही लिखा पढ़कर मान लिया..
मेरी इन बातों को मानता है कोई,
अपना ही साया देख कर यकीन हुआ..
मेरी इस हलत को समझता है कोई,
आज फिर खुदसे बात करके यूँ लगा,
हमें इस शहर में पहचानता है कोई..
आइना देखकर आज तसल्ली हुई
हमें इस घर में जनता है कोई।

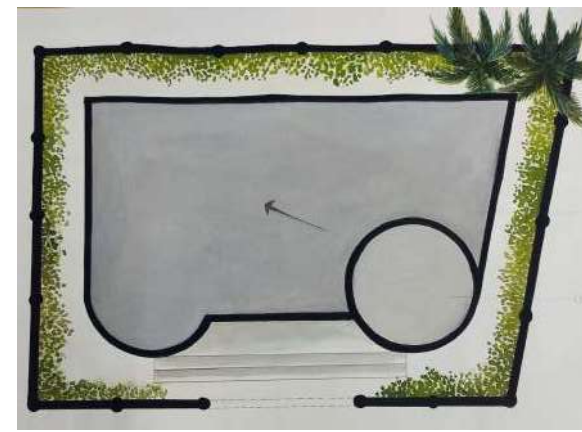
-Prasad Mohite
2nd Year

FIRST YEAR

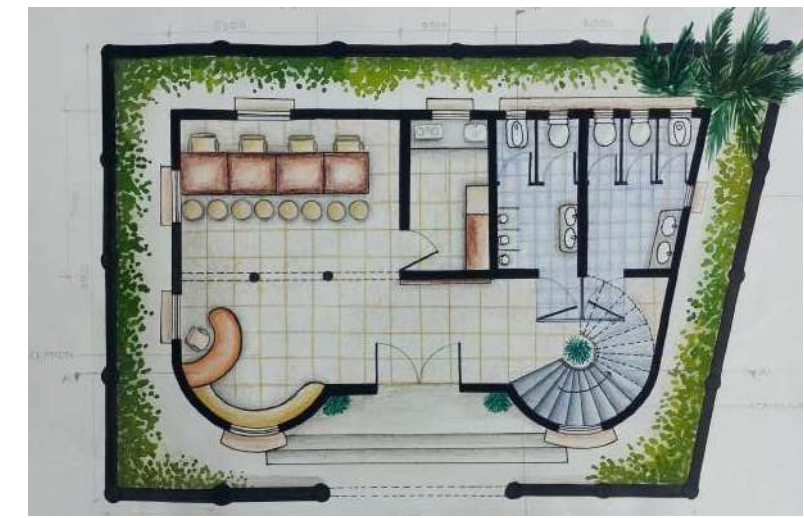
PROPOSED GRAMPANCHAYAT OFFICE AT PIMPALGAON, PUNE

AKSHADA BATHE

The site is located near public square of village, easily accessible and accommodate with working and administrative areas with public facilities. building is responsive to local climate preferably using local material.



ROOF PLAN

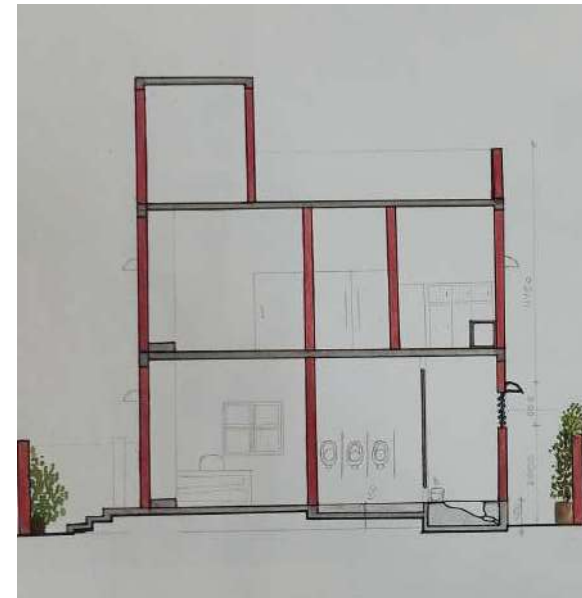


GROUND FLOOR PLAN



EAST ELEVATION

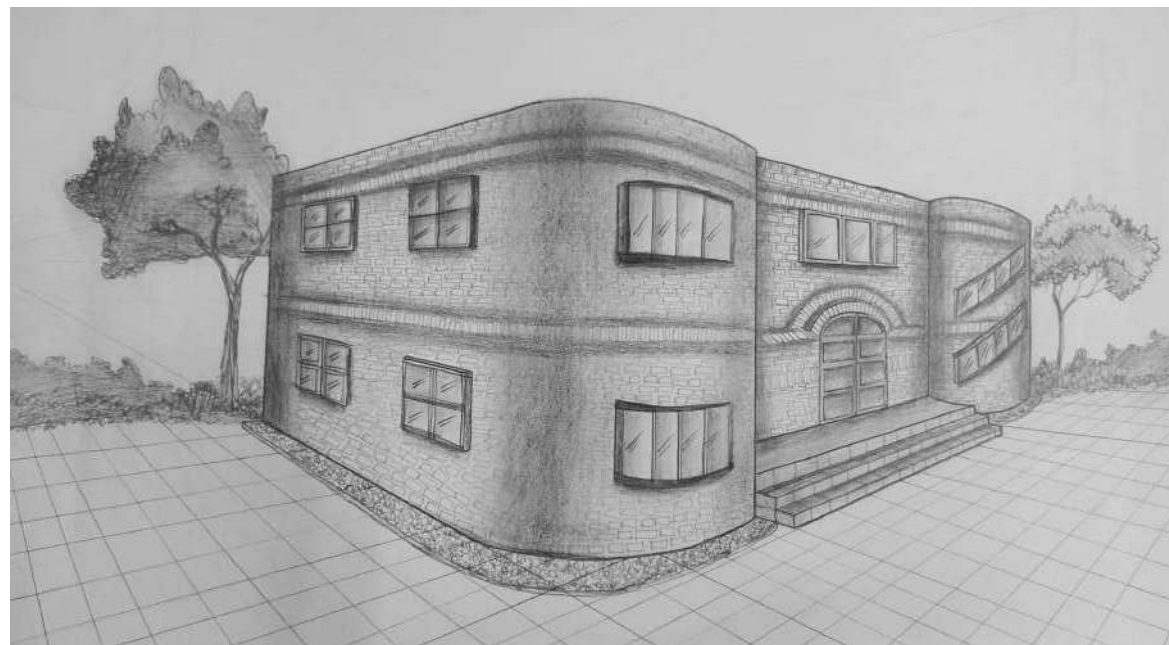
NORTH ELEVATION



SECTION B-B'



FIRST FLOOR PLAN



PERSPECTIVE VIEW



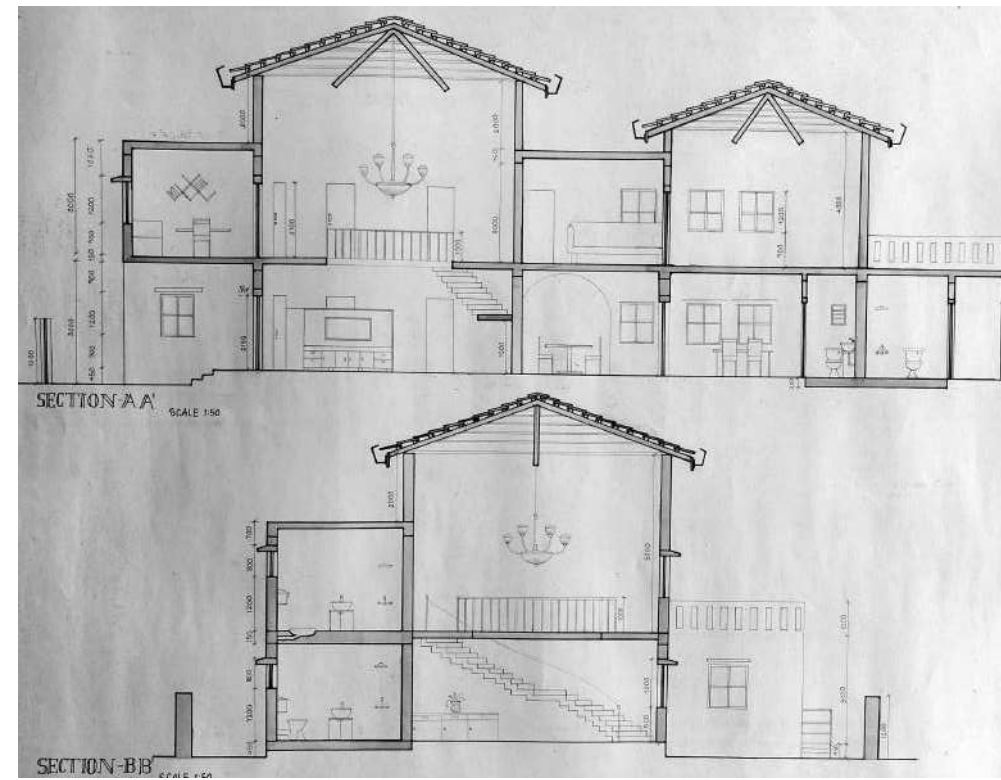
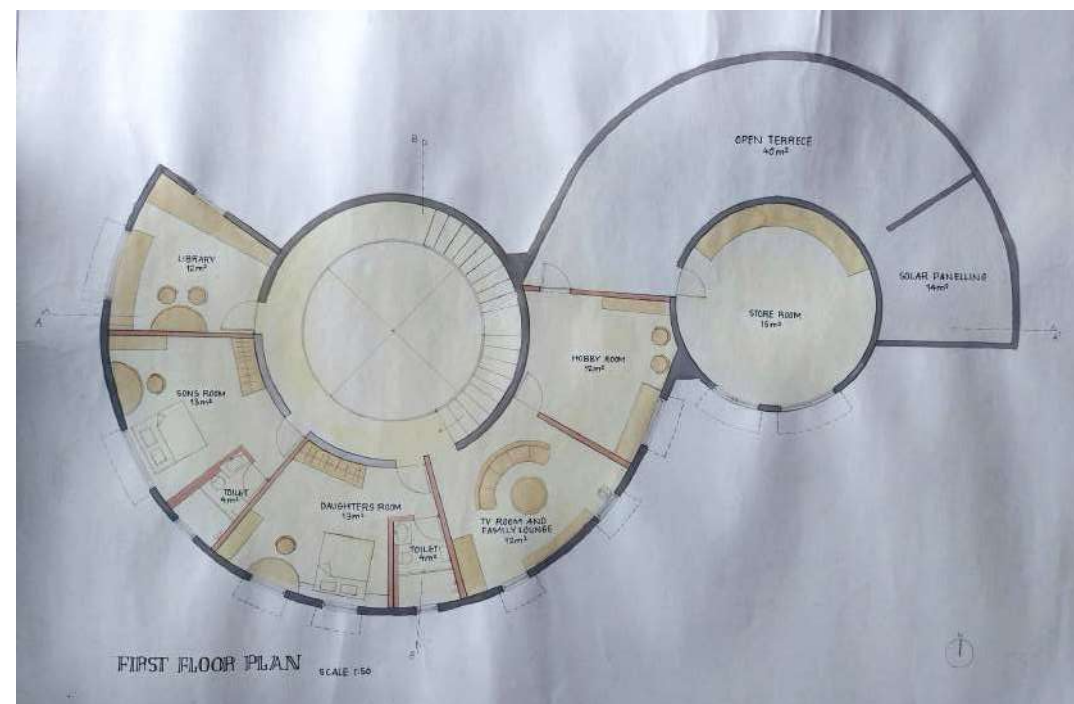
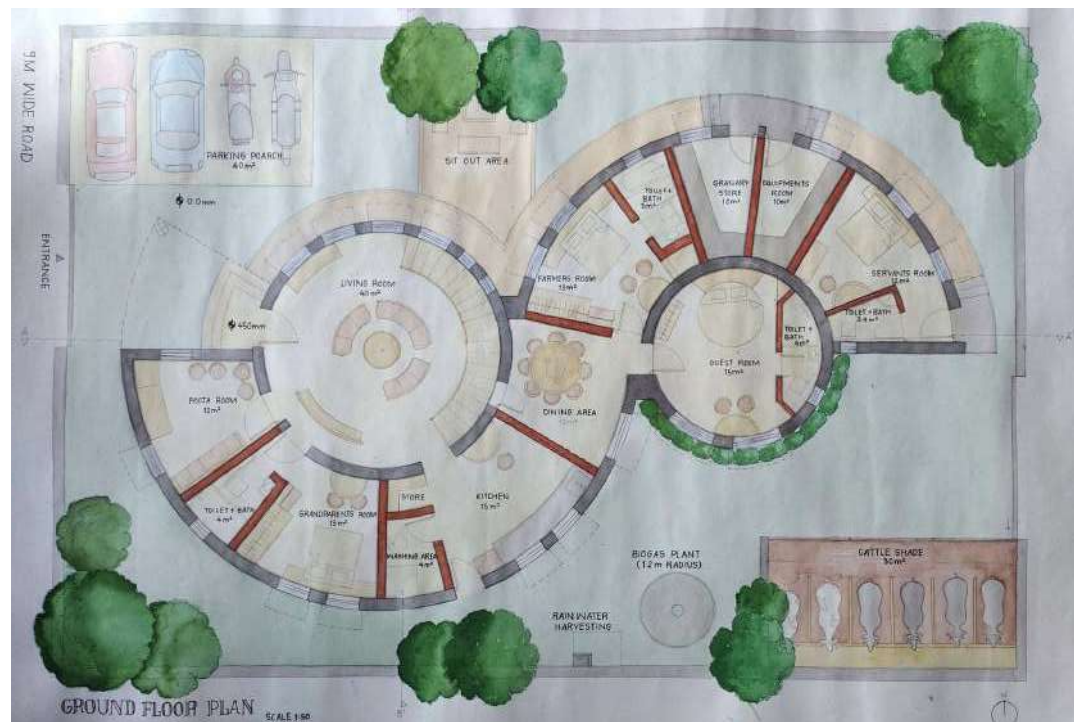
SECTION A-A'

SECOND YEAR

PROPOSED FARMER'S BUNGALOW AT PIMPALGAON, PUNE

KSHITIJA PATHAK

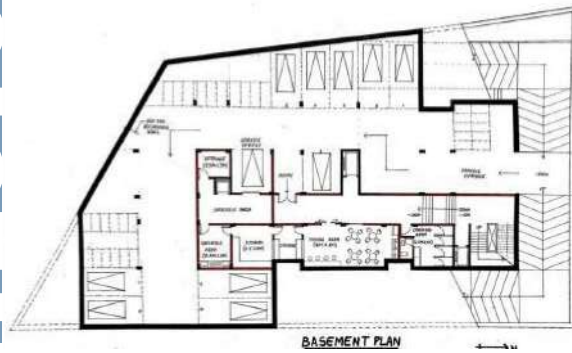
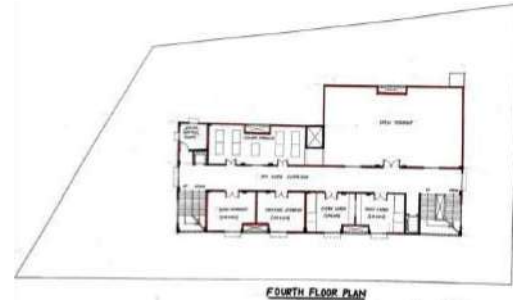
The site is a flat land owned by a well to do farmer in Pimpalgaon, Ghode. The site is covered from farmlands on three sides, and a road connecting village to city from the west side, making it a suitable area for the farmers Bungalow. The design demands the interconnection between social aspects including the family profile, functional requirements of the family, the cultural needs, occupation, and the economic profile in the bungalow. The farmer is engaged in scientific farming techniques and is sensitive.



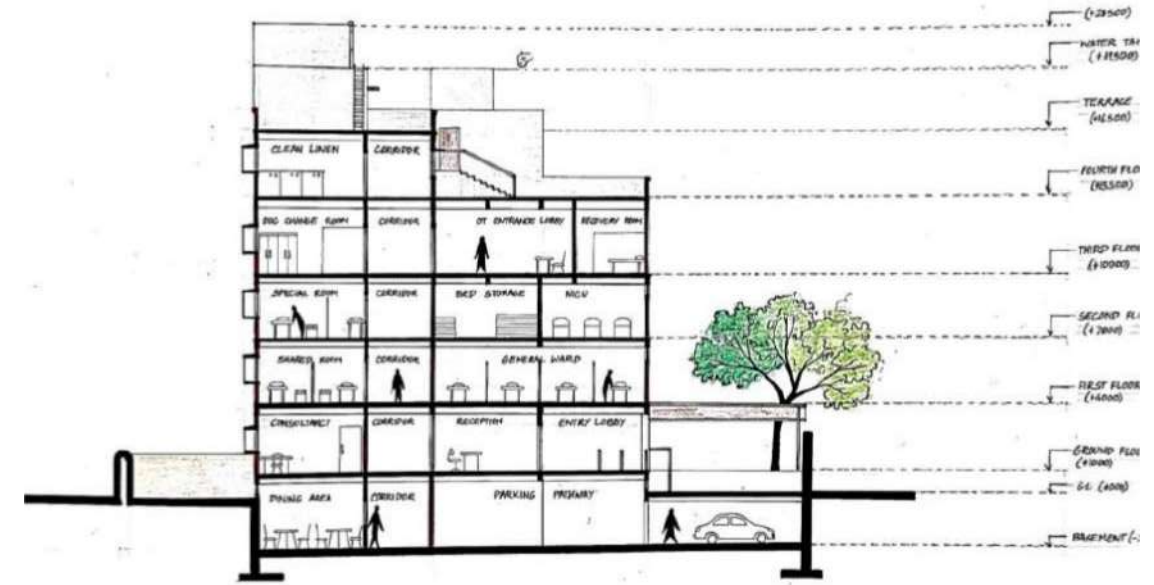
SECOND YEAR

PROPOSED MATERNITY HOSPITAL AT BAVDHAN, PUNE

ANIKET SHINDE



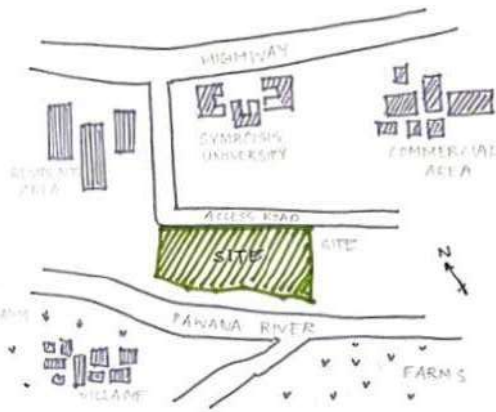
A maternity hospital is proposed at bavdhan pune. It is a 30 bedded hospital with ICU, OT and 2 delivery rooms. The built area is 1000 sq m. The design has a building services provided for better functioning of the hospital.



THIRD YEAR

MANAGEMENT TRAINING INSTITUTE AT KIWALE

-PRERNA PARLIKAR



SWOT ANALYSIS

STRENGTHS

- Site will get a good view of river front on south side
- Very gentle slope
- Site will have less disturbance, as it is slightly away from main road
- Also ravine on west side will offer beautiful view
- Due to river, site will get cool air

WEAKNESS

- As the site has river on back side, 50 m setback has to be provided
- No permanent construction in the set back
- Site will have flood risk
- Risks of rise of insects due to water

OPPORTUNITIES

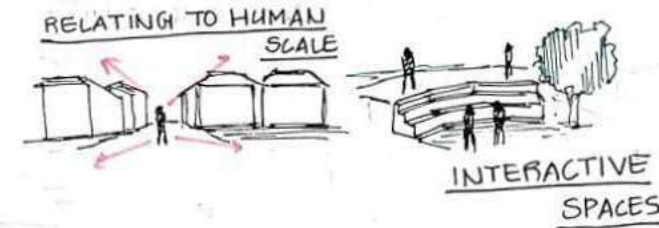
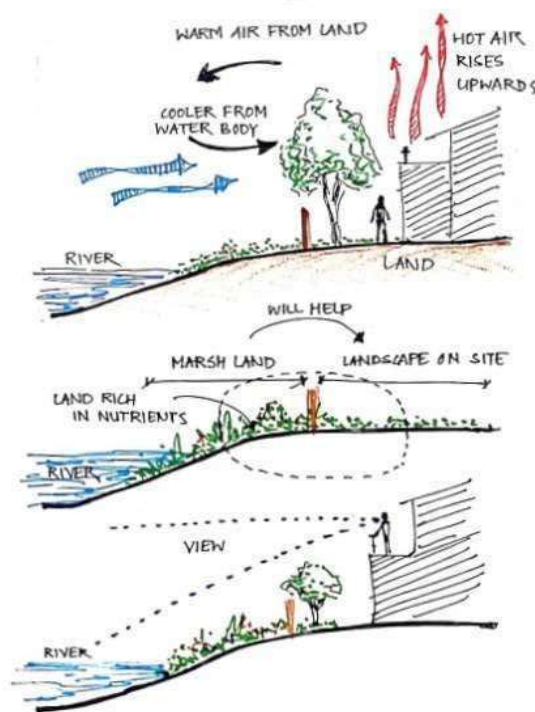
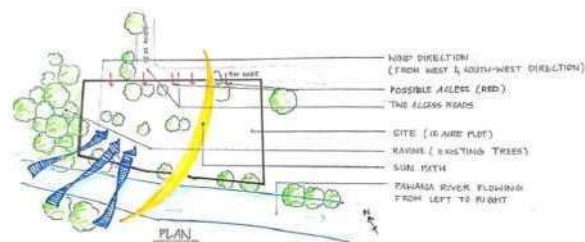
- As the site has access point from longer side, many pockets can be given as an entry
- Can create a beautiful ecosystem on the river edge
- Landscape elements like gazebos, plantations, walkways in 50 m setback
- Ravine as a beautiful view

THREATS

- If basements are given, water leakage chances will be more in soil

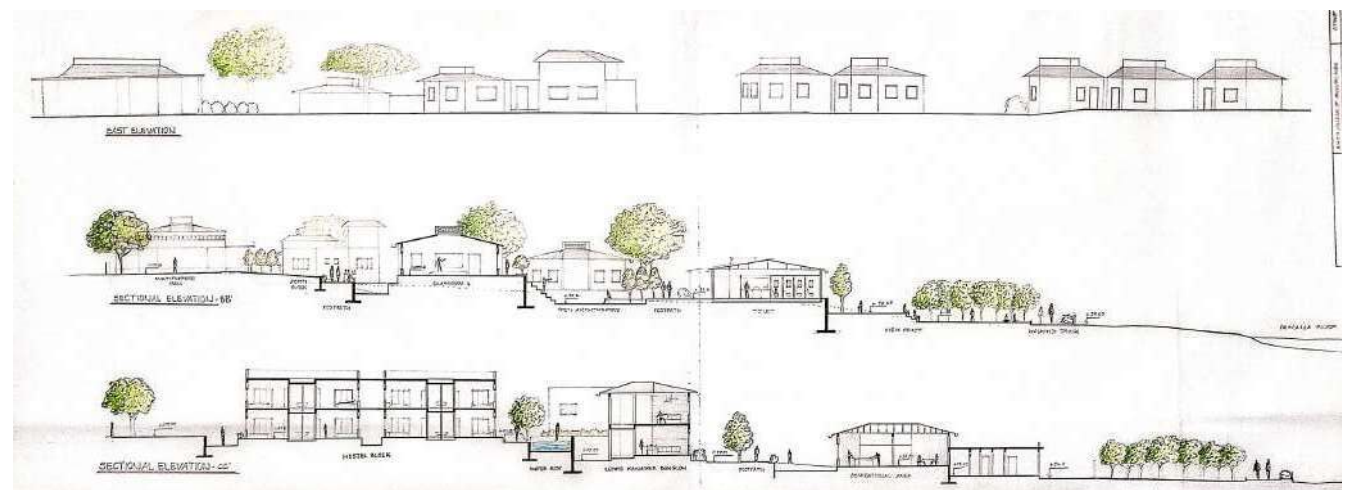
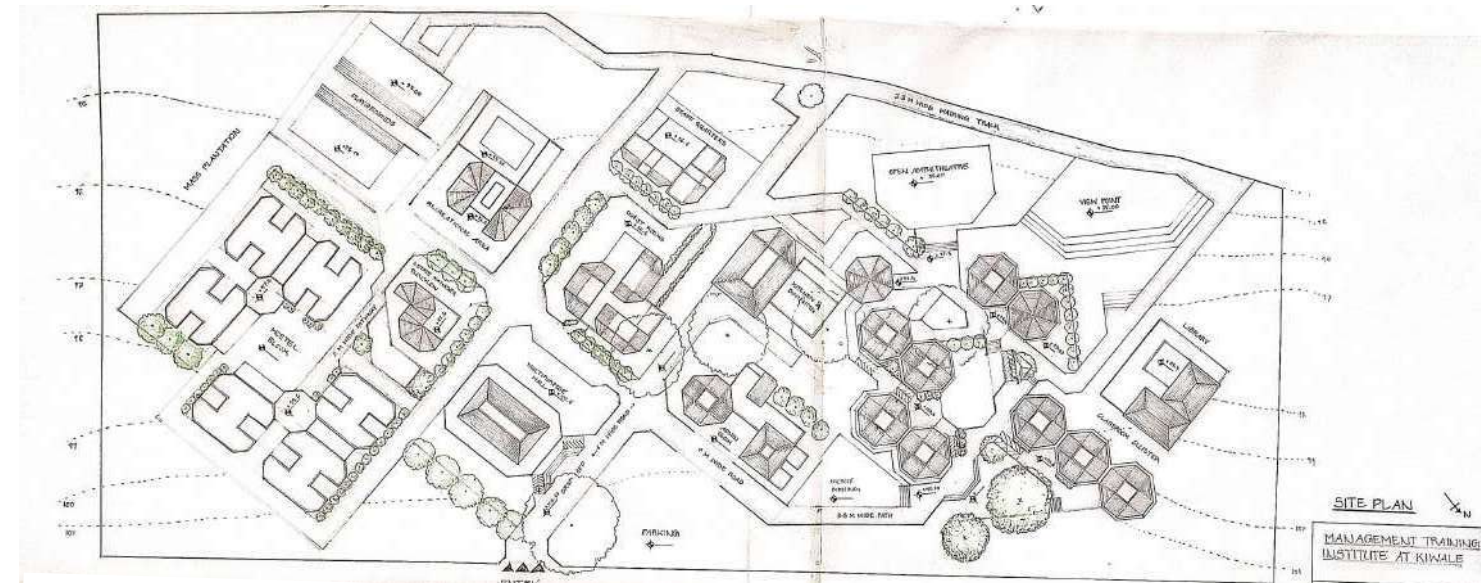
- Site location : Site is located in Kiwale, Pimpri - Chinchwad, Pune
- Site has access on longer side.
- It has 12 m and 9 m wide roads, which connects it to main road.
- Site has the Pawana river on its back side.

Students were told to design management institute (Campus design) To help them in emphasising on site planning and relationship between built and open spaces, circulation and movement patterns, architectural characters, to better understand pedestrian and vehicular movements in the



DESIGN CONCEPT

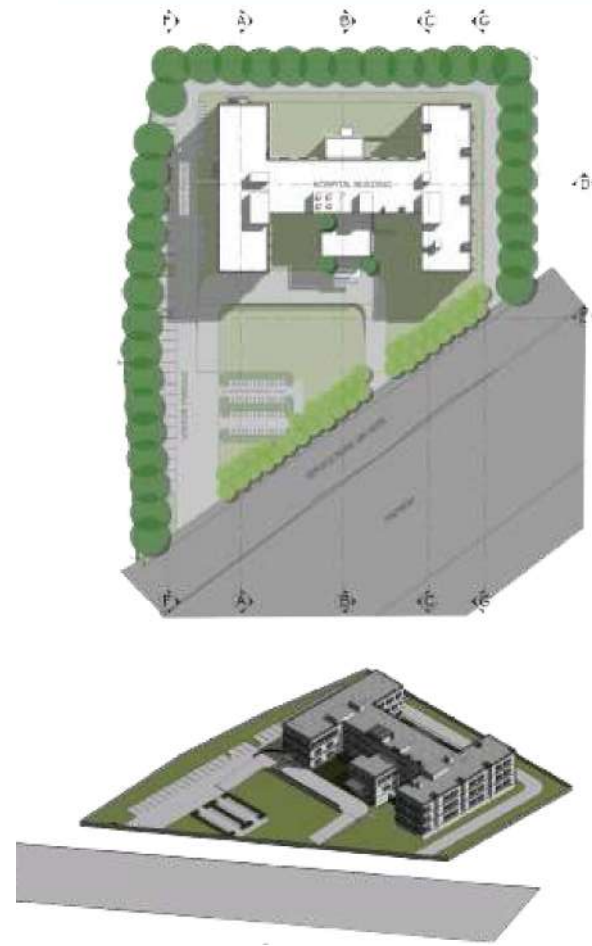
To design a building and spaces relating to human scale, a functional and aesthetically a good place with as much as possible interacting spaces



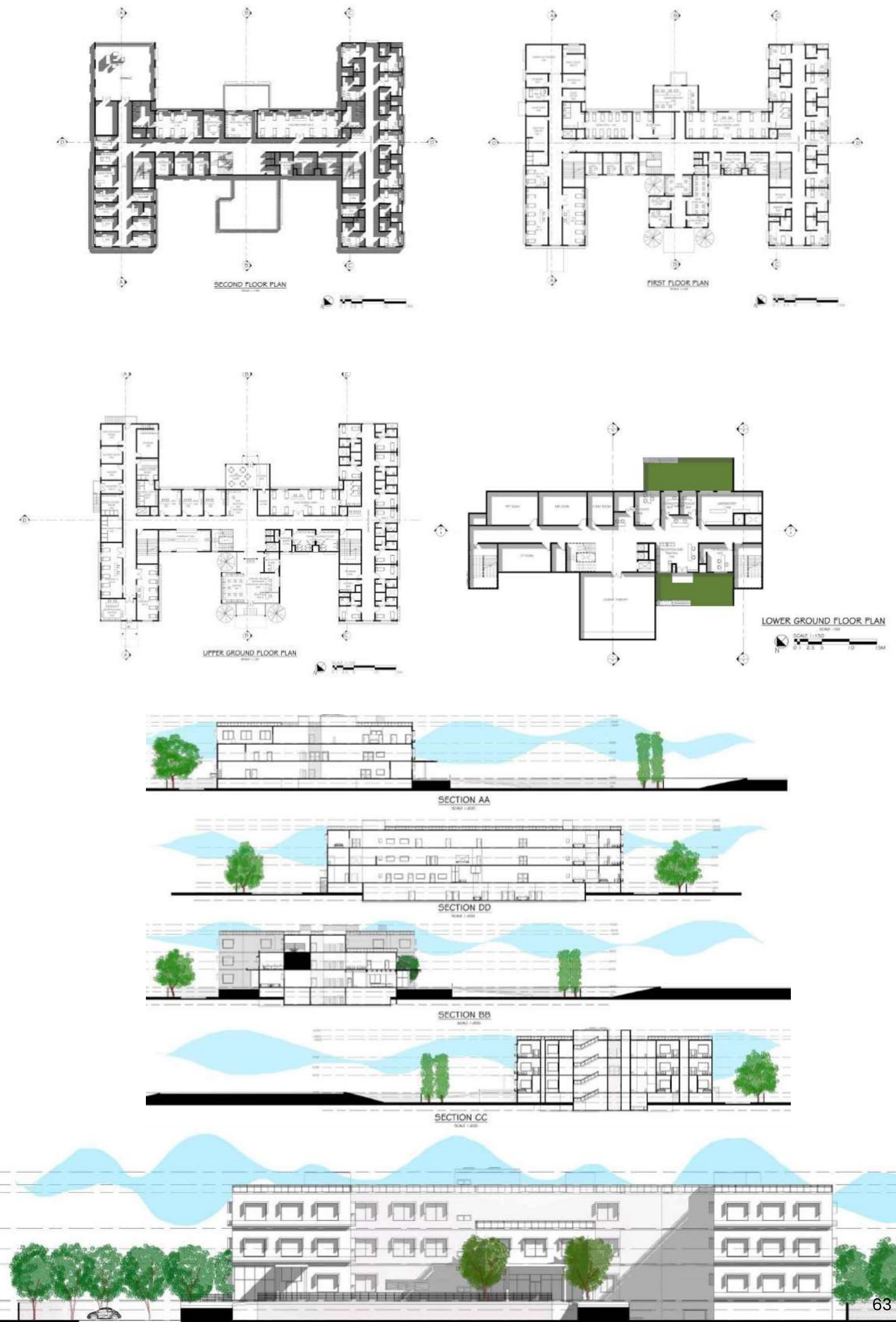
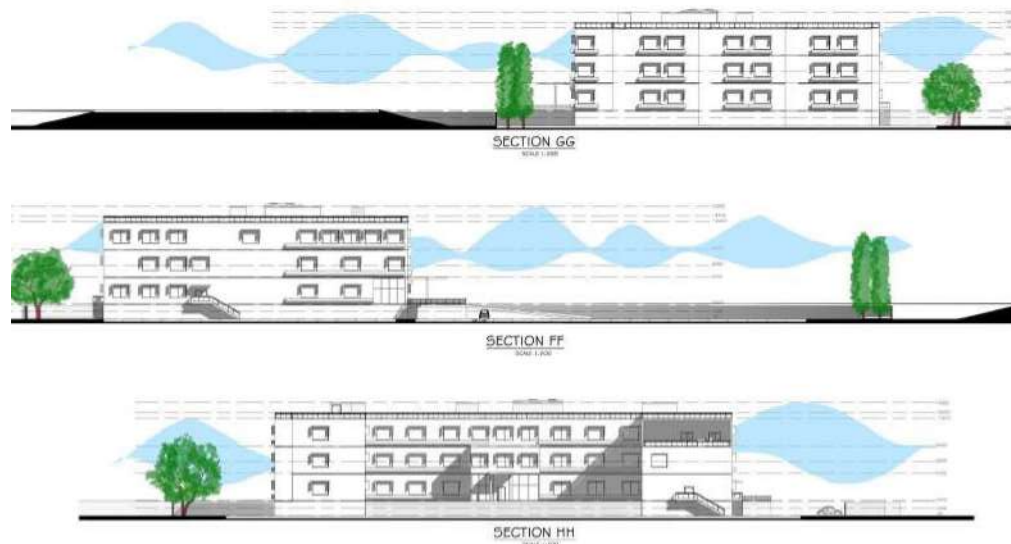
THIRD YEAR

PROPOSED CANCER/ONCOLOGY HOSPITAL AT P.C.M.C

-RICHA BHAGWAT



Cancer/oncology hospital is proposed on a site at Tathawade, near Dattawadi Chowk adjacent to Mumbai highway in the PCMC area. The aim is to understand the complete spectrum of journey that cancer patient's experience and to empathetically inform the design of environments to effectively support the fight with cancer. The design has unique responsive spaces which will aid the healing process (both physically as well as psychologically) and to provide a place that reinforces respect, dignity and security.



FOURTH YEAR

PROPOSED MASS HOUSING AT KALYANI NAGAR, PUNE

-PIYUSH AGRAWAL

PARADISE



- The site has one side towards river side
- Three sides of the site are abutting to the roads
- Fourth side is connected with the pedestrian pathway all over the area

The site is located in Kalyani Nagar abutting to roads on 3 sides and near metro station. Because of increasing population, the site is considered for redevelopment of housing. The challenge of design is to create an environment pleasant for living to the residents even though the abutting metro disturbances. Hence the concept of the design is to create an environment within the site itself which is pleasing for residents. While designing, approach is to provide more open space to experience *Paradise* within the site.

SWOT

STRENGTHS

- One side has river view
- Moderate climate
- Access from three sides of the site

WEAKNESS

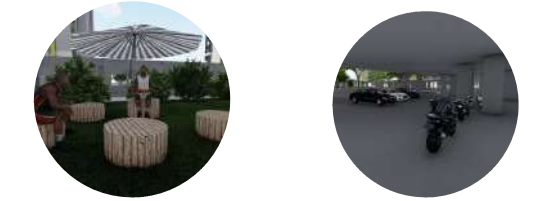
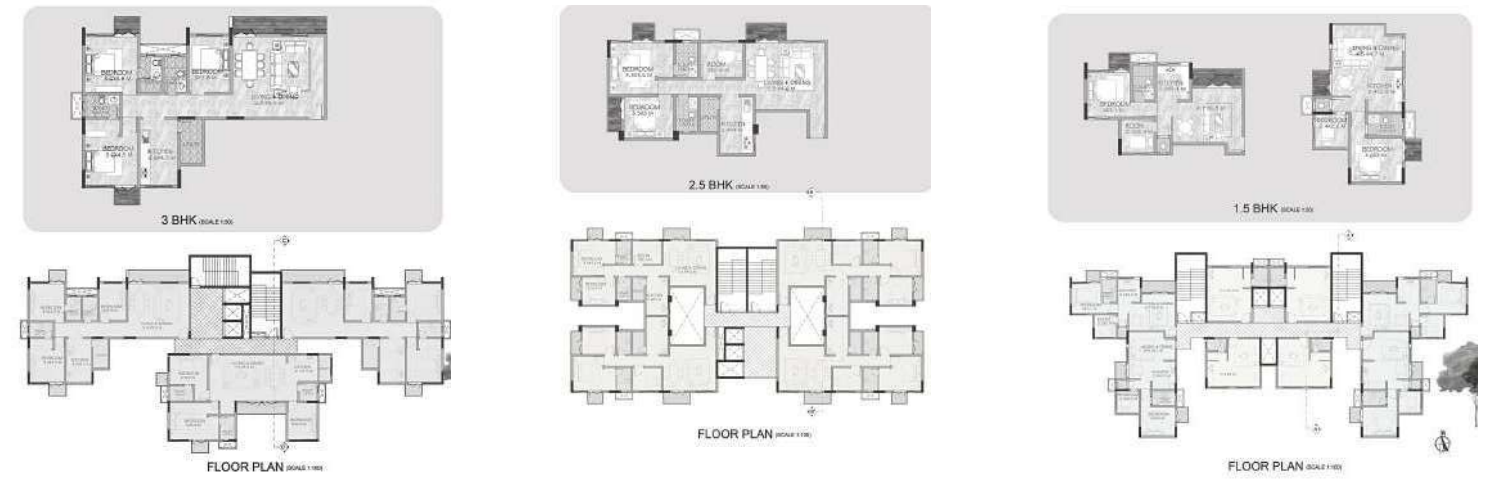
- As site is abutting to three main roads in Kalyani nagar, the traffic flow is high

OPPORTUNITIES

- All buildings looking towards the open spaces
- Commercial potential

THREATS

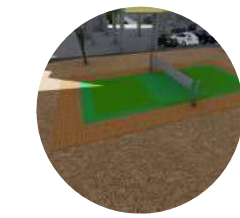
- Traffic flow on the access roads



Outdoor seating



Access level parking



Badminton court



Play area for children



Open space



Interaction Spaces



Cut - out for basement designed as seats on open space



Open air gym



Open air amphitheatre



Club house



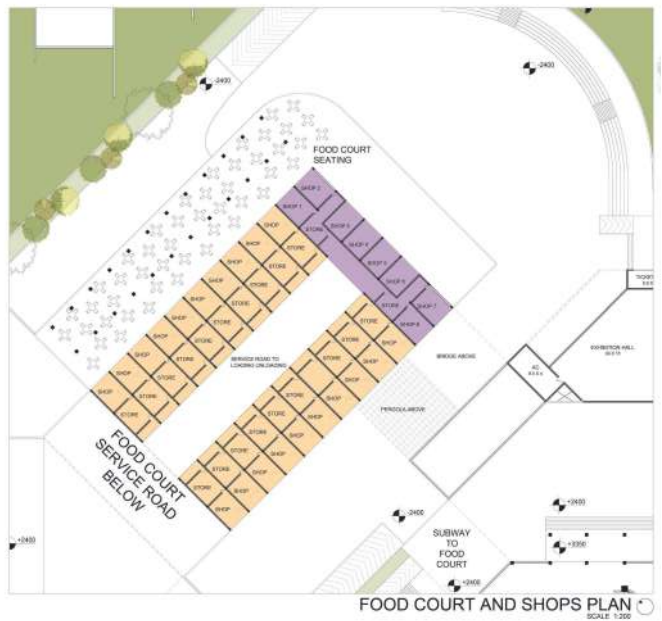
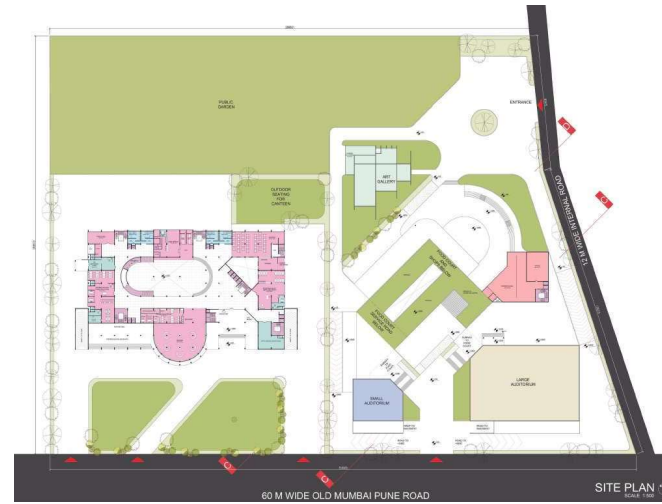
Swimming pool



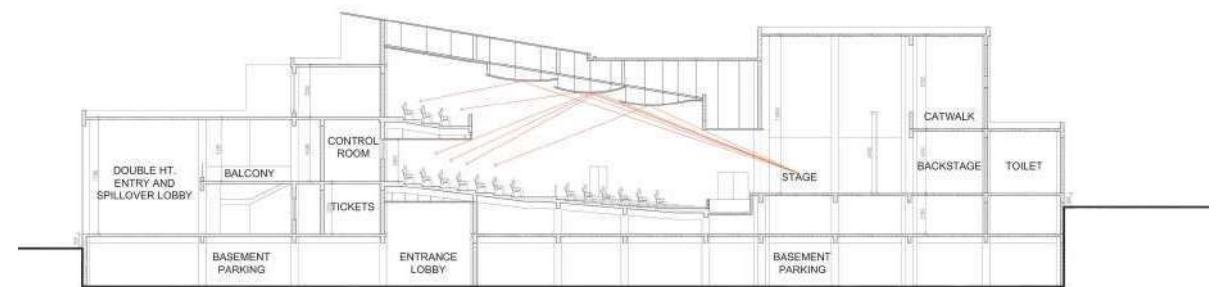
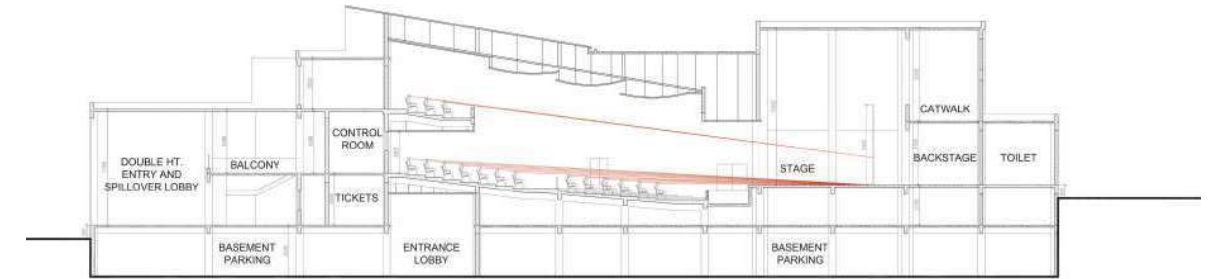
FIFTH YEAR

PCMC AND CULTURAL CENTRE

ISHA RANE



The new building for PCMC owning to expansion shall be designed keeping in mind the culture of the people and symbolism of public buildings in a democracy. The building should be an icon of the city and reflect the aspirations of its people and governance. The cultural center shall be constructed on a Build – Operate – Transfer basis. Its ownership will remain with the Corporation, but it will be run on a contract basis by private operators. As such its multi-usability for various types of events is of importance for its financial viability. The two auditoriums, exhibition center and art gallery are to be designed in a manner that they can be let out together as an integrate venue for one event or independently for multiple parallel events as the case may be.

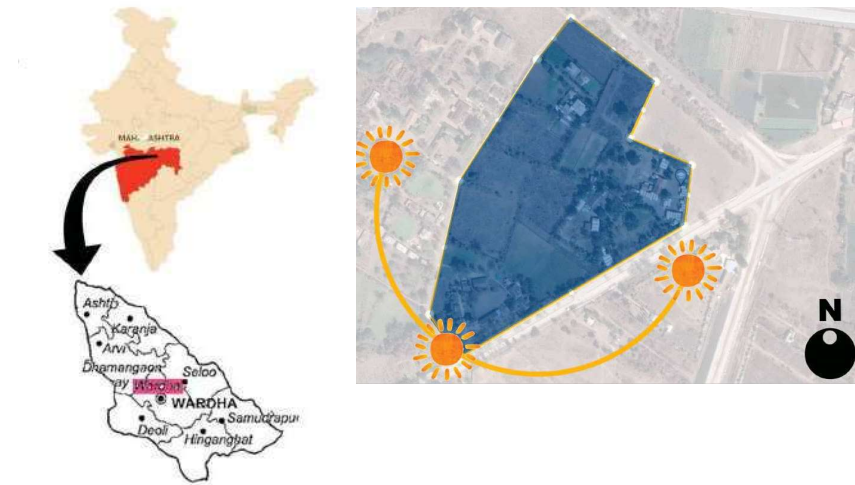


THESIS

- SWAPNIL TIWASKAR

शुद्ध

SKILL DEVELOPMENT CENTRE AT DATTAPUR, WARDHA



Skill development centre is proposed to be established at Dattawadi, Wardha (Maharashtra), it will be an entirely residential campus for participants and offering various courses of skill development in agri based products, artisan training, textile & apparels, paper making, bamboo training, construction, food processing, etc.

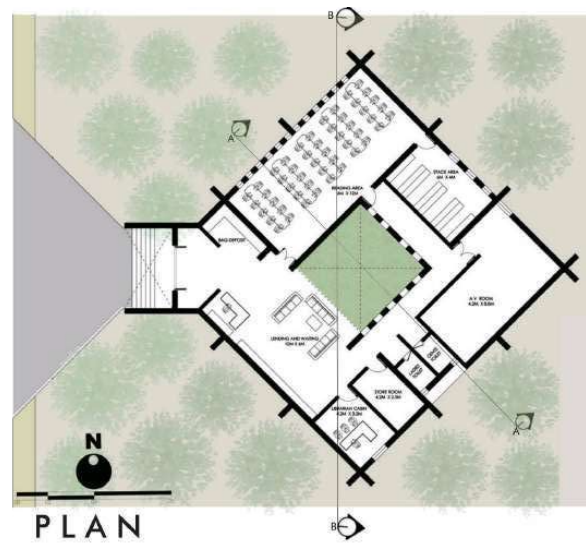




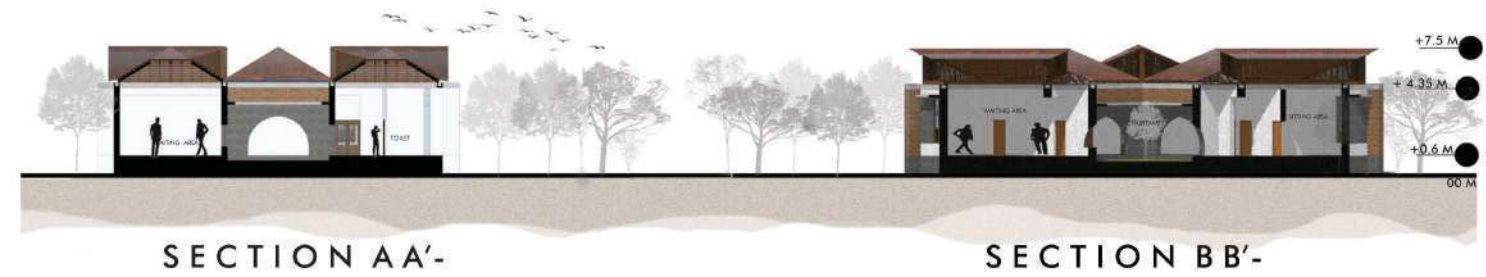
LIBRARY

THE VIEW OF LIBRARY AREA FROM THE PLAZA

LIBRARY WHICH SERVES AS THE PLATFORM FOR PERSONAL GROWTH AND CENTRE FOR LITERATURE RELATED TO VARIOUS DEPART.



PLAN



SECTION AA'-

SECTION BB'-

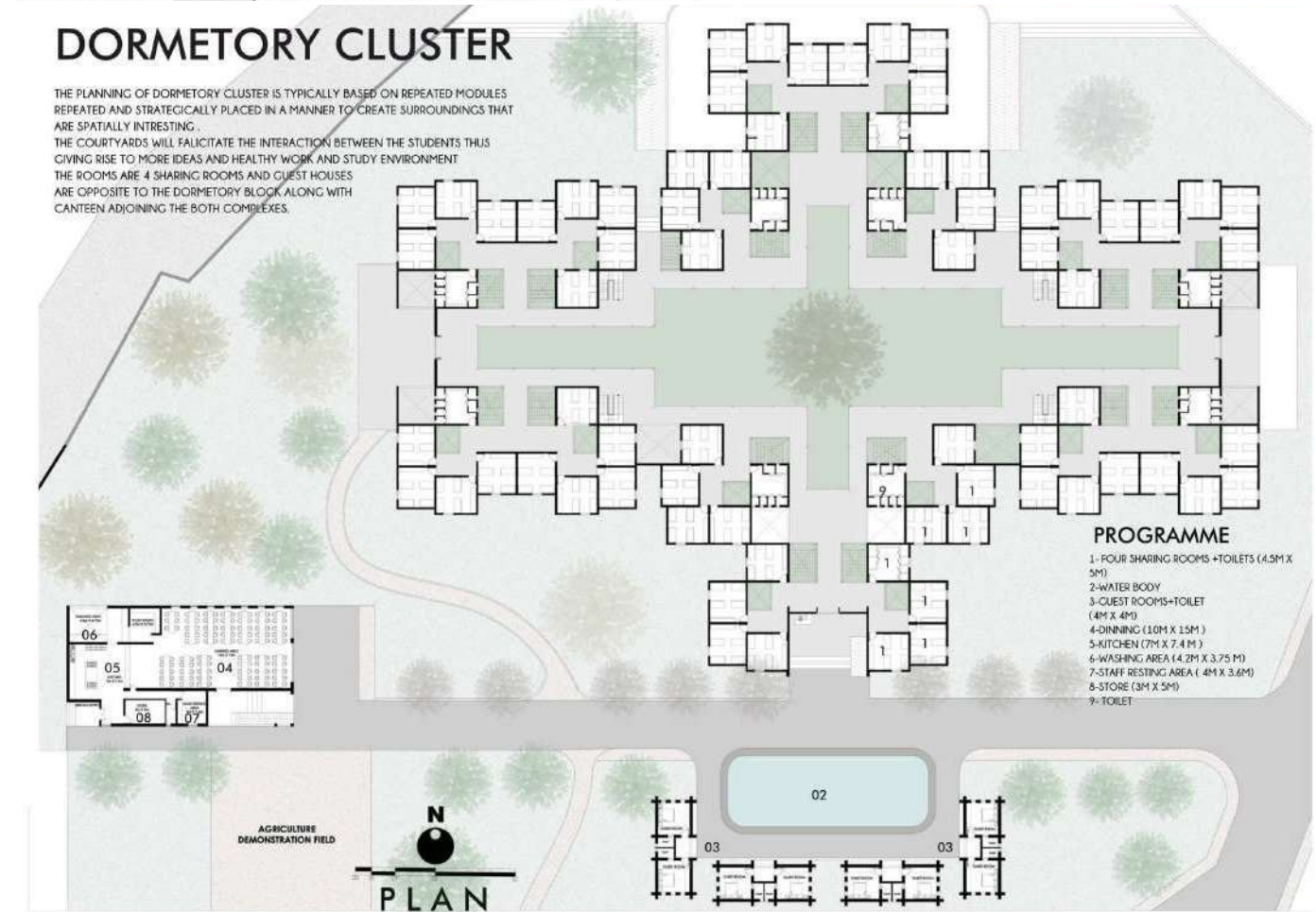


DORMETORY CLUSTER

THE PLANNING OF DORMETORY CLUSTER IS TYPICALLY BASED ON REPEATED MODULES REPEATED AND STRATEGICALLY PLACED IN A MANNER TO CREATE SURROUNDINGS THAT ARE SPATIALLY INTERESTING. THE COURTYARDS WILL FACILITATE THE INTERACTION BETWEEN THE STUDENTS THIS GIVING RISE TO MORE IDEAS AND HEALTHY WORK AND STUDY ENVIRONMENT. THE ROOMS ARE 4 SHARING ROOMS AND GUEST HOUSES ARE OPPOSITE TO THE DORMETORY BLOCK ALONG WITH CANTEN ADJOINING THE BOTH COMPLEXES.



FRONT ELEVATION



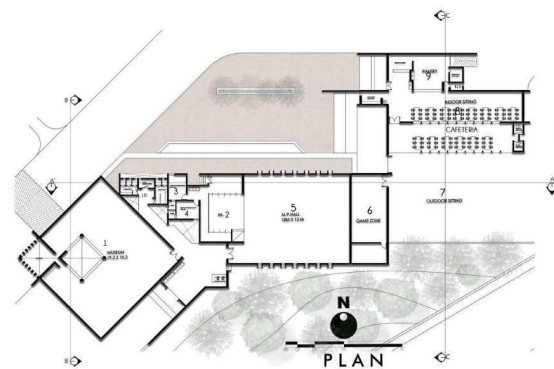
PROGRAMME

- 1- FOUR SHARING ROOMS + TOILETS (4.5M X 5M)
- 2- WATER BODY
- 3- GUEST ROOMS + TOILET (4M X 4M)
- 4- DINNING (10M X 15M)
- 5- KITCHEN (7M X 7.4 M)
- 6- WASHING AREA (4.2M X 3.75 M)
- 7- STAFF RESTING AREA (1.4M X 3.6M)
- 8- STORE (3M X 5M)
- 9- TOILET

PLAN



MUSEUM & MULTIPURPOSE HALL COMPLEX



PLAN

THE MUSEUM, MULTIPURPOSE HALL AND THE CANTEN ARE LOCATED NEAR THE ADMIN BLOCK THIS KEEPING THE PUBLIC SPACES PUBLIC AND GRABE SPACES OF THE ENGINE CAMPUS. RECREATED AND INSPIRING SPACES FLOWING OF PRESTIGIOUS SPACES. LANDSCAPES ARE STRATEGICALLY PLANNED TO ENRICH THE EXPERIENCES OF THE SPACES THROUGH THE PHASE OF LIFE OF A STUDENT.



WESTSIDE ELEVATION

SECTION AA



DORMETRY COMPLEX



RECREATIONAL AREAS

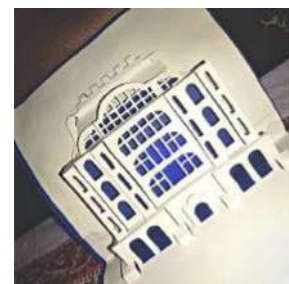
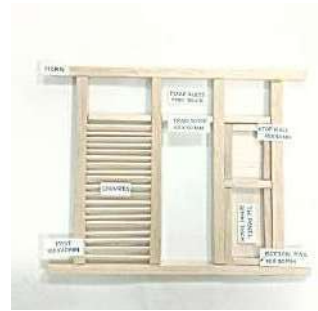


DINNING HALL



DEPARTMENT COMPLEX

WORKSHOP



BALSA WOOD WORKSHOP

KIRIGAMI WORKSHOP



BIKE WORKSHOP



BRICK AND MUD MORTAR ARCH WORKSHOP

THE LEARNING CURVE

Site visits conducted throughout the year



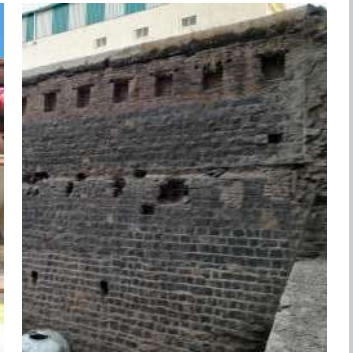
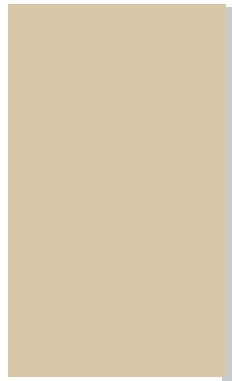
Site visit to Jagtap Nursery by Second Year students.



Site visit to Pashan Lake Interpretation Centre by Second Year students.



Site visit by first, second and third year students to Bhandarkar Oriental Research Centre.



Students of third year visited different sites in Pune to study materials like stone , bamboo , mud blocks,etc.



First,third and fourth year students at Nana wada , Menavi,Wai.



Site visit conducted in Tulshibaug , Mandai precinct by first year students.



First, third and fourth year students at Suniti Steel factory , Ansul.

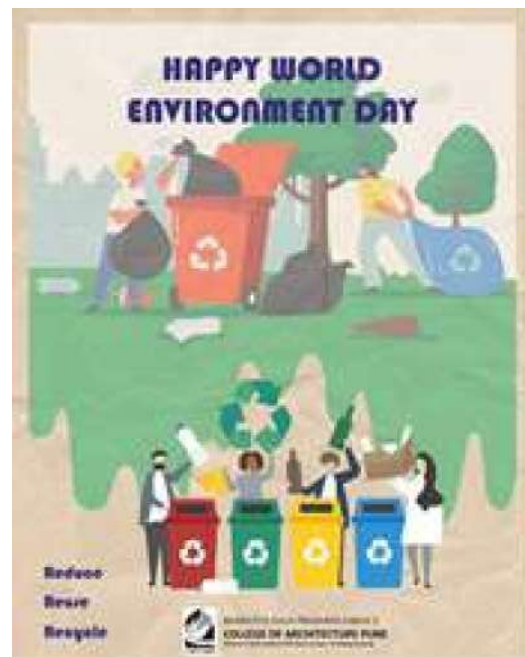
GREEN INITIATIVES

PROF. PRADNYA N. PATKI
B. ARCH, M. ARCH(ENVI)
ASSISTANT PROFESSOR
WRITTEN BY
VIDHI DHANWALKAR

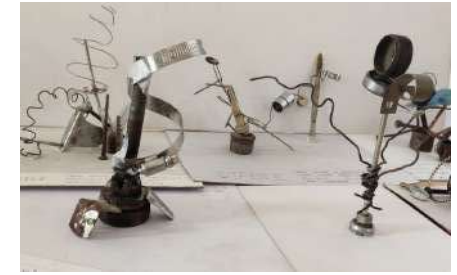
Eco Club co-ordination is undertaken by fourth year student Raksha Barhate for last two years and now it would be undertaken by Second year student Vidhi Dhanwalkar. College received appreciation from Rudra Environmental Solutions for donating plastic and E-waste for last one year. The college was involved in segregating and donating plastic to them. Students and staff took active participation in it.



Isha Chiplunkar and Raksha Barhate represented BKPSCOA in a competition organised by Kirloskar group, where they explained all the green initiatives of past one year. On the occasion of World Environment Day the second year students participated in the activity conducted by Rudra Environmental Solutions where they compiled a video and designed a poster stating green activities in BKPS



Adopt a plant initiative was done by First year students.



Every year in Workshop-I subject the students make Metal sculptures from metal wastes. This was guided by Ar. Anita Kavathekar.



There were personal level efforts by Vidhi as she took pledge towards green habits. Clothes and toys donations were undertaken by faculty during Diwali.



The fourth-year students came up with idea of hosting a competition on Shadu clay Ganesh Idol making. They coordinated with the organisation and wrapping it up with properly cleaning up after the activity was completed. Enthusiastic response was observed for this activity where creative options came up.



Fourth year students Raksha, Khushal and Raturaj won prize in Poster design competition organised by SCOE Civil department.



Students participated and won prize in installation competition organized by SPPU competition installation from waste newspaper, bottles, fabric etc.



Fourth year Under Green Buildings Elective- III a Site visit to green rated building Joyville Hinjewadi Phase 1 was planned in collaboration with Sustainability Initiatives. Students explored water management techniques on site.



NASA

NATIONAL ASSOCIATION OF STUDENT OF ARCHITECTURE



NASA DAY: WALL PAINTING



HERITAGE WALK AT PARVATI



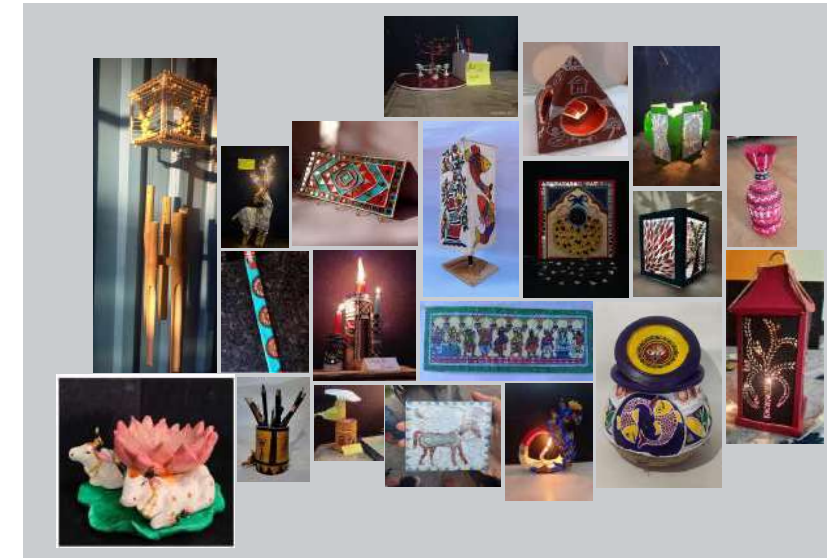
Few first year students under BCM-I subject volunteered at a site where they learnt to handle mud and process of moulding bricks guided by BKPS COA Alumni Ar. Amruta Naidu. Ar. Amruta Naidu from Urvee Public trust also undertook workshop on brick bonds and arch making. Few fourth-year students volunteered at Gaav Bhraman initiative by her.



Khushal Jaju participated in Clay modelling competition organised by SPPU.



SHILPAM TROPHY



ANNUAL NASA CONVENTION BANGALORE



PHOTOGRAPHY



RUSHIKESH KAMBLE(3RD YEAR)



SANKET BARSE(2ND YEAR)



ANIKET SHINDE (3RD YEAR)



PRANALI TONDE (2ND YEAR)



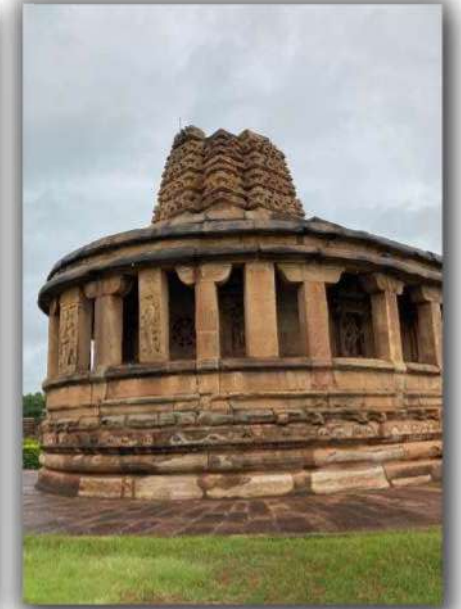
AASTHA BHAGWATKAR (2ND YEAR)



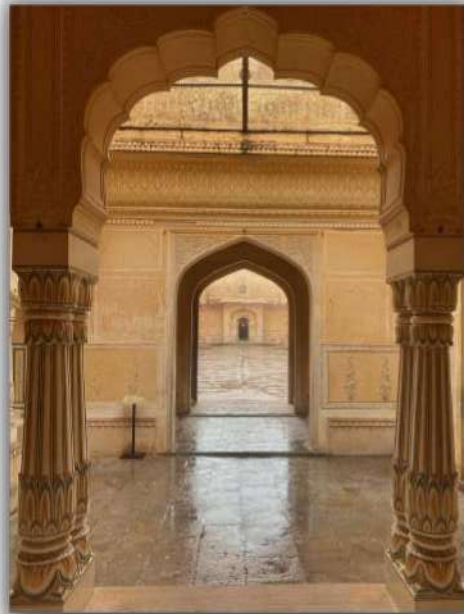
ADITYA RANE (2ND YEAR)



RUSHIKESH KAMBLE (3RD YEAR)



SHAYNA PATIL (2ND YEAR)



SHAYNA PATIL (2ND YEAR)



ADITYA DAGA (1ST YEAR)



ANKIT AVHAD (4TH YEAR)



RUSHIKESH KAMBLE (3RD YEAR)



SHAYNA PATIL (2ND YEAR)



ADITYA RANE (2ND YEAR)



SANKET BARSE(2ND YEAR)



SANKET BARSE(2ND YEAR)



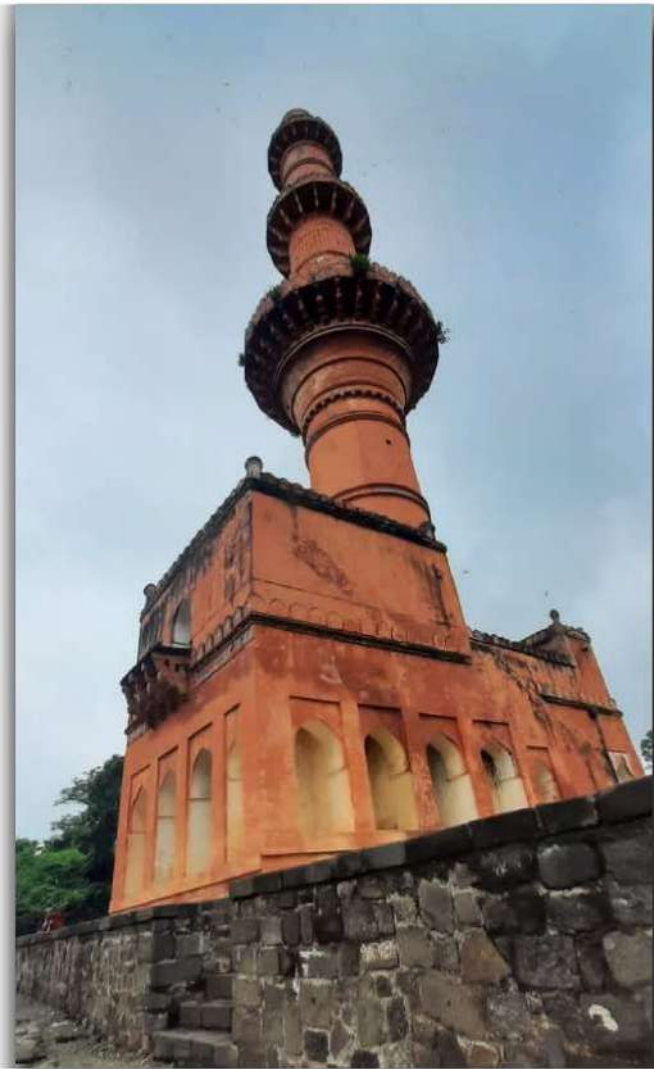
SHAYNA PATIL (2ND YEAR)



PRANAV DESHMUKH (4TH YEAR)



SHAYNA PATIL (2ND YEAR)



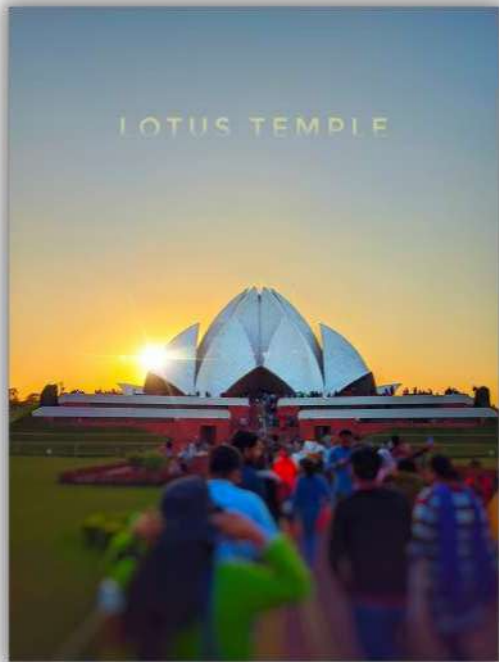
VIRANGANA PAWAR (2ND YEAR)



SHAYNA PATIL (2ND YEAR)



GAURAV RAUT (2ND YEAR)



RUSHIKESH KAMBLE (3RD YEAR)



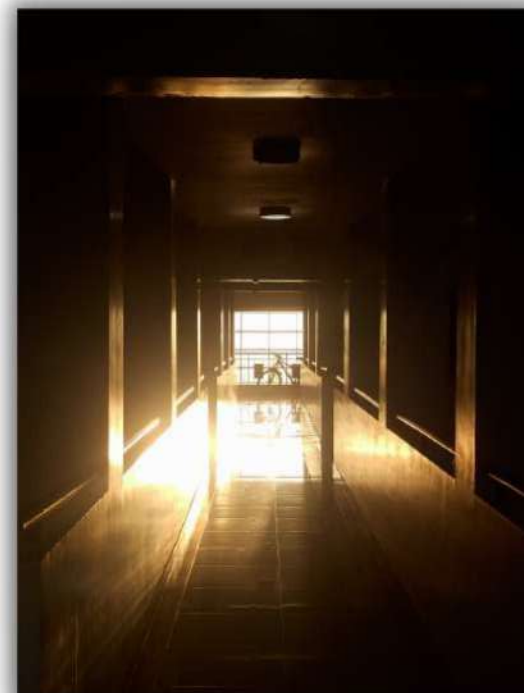
ANKIT AVHAD (4TH YEAR)



ADITYA RANE (2ND YEAR)



SIDDHI GHAM (2ND YEAR)



PRANAV DESHMUKH (3RD YEAR)



SANKET BARSE (2ND YEAR)



SHAYNA PATIL (2ND YEAR)



SHAYNA PATIL (2ND YEAR)



ANKIT AVHAD (4 TH YEAR)

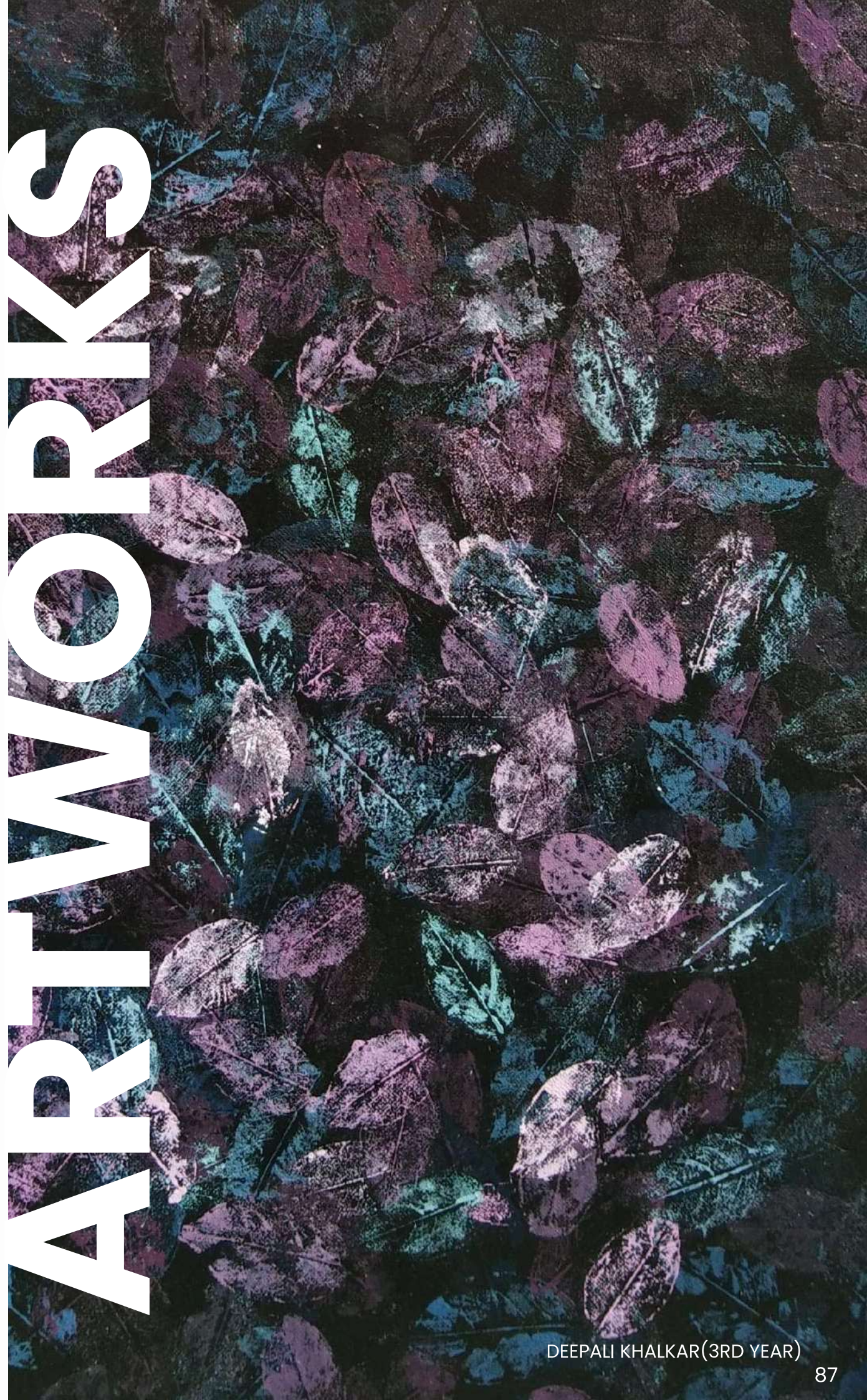


TEJAL KULKARNI (2 ST YEAR)



ADITYA DAGA (1ST YEAR)

ARTWORKS



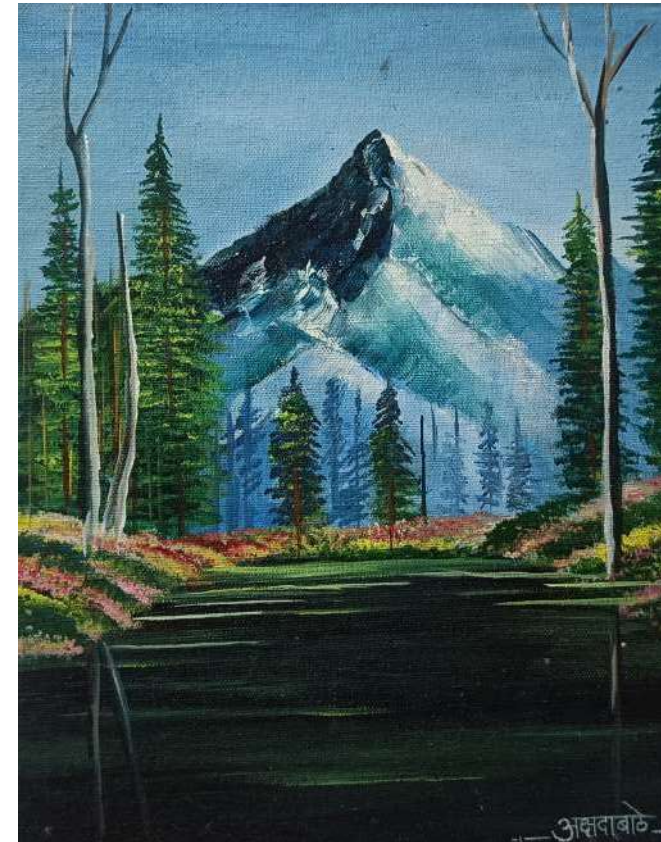
DEEPAI KHALKAR(3RD YEAR)



@Cam.with.uv
YUVRAJ SARAI (5TH YEAR)



ADITYA PAWASE (1ST YEAR)



AKSHADA BATHE (2ND YEAR)



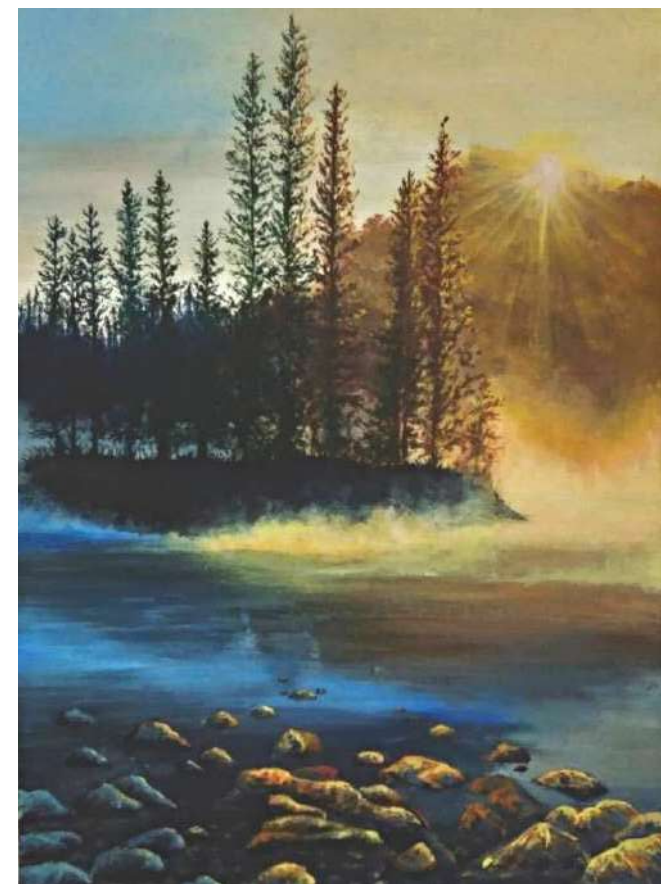
AKSHADA BATHE (2ND YEAR)



ADITYA PAWASE (1ST YEAR)



AASTHA BHAGWATKAR (2ND YEAR)



ADITYA RANE (2ND YEAR)



SRUSHTI CHANDAK(3RD YEAR)



YUVRAJ SARAI (5TH YEAR)



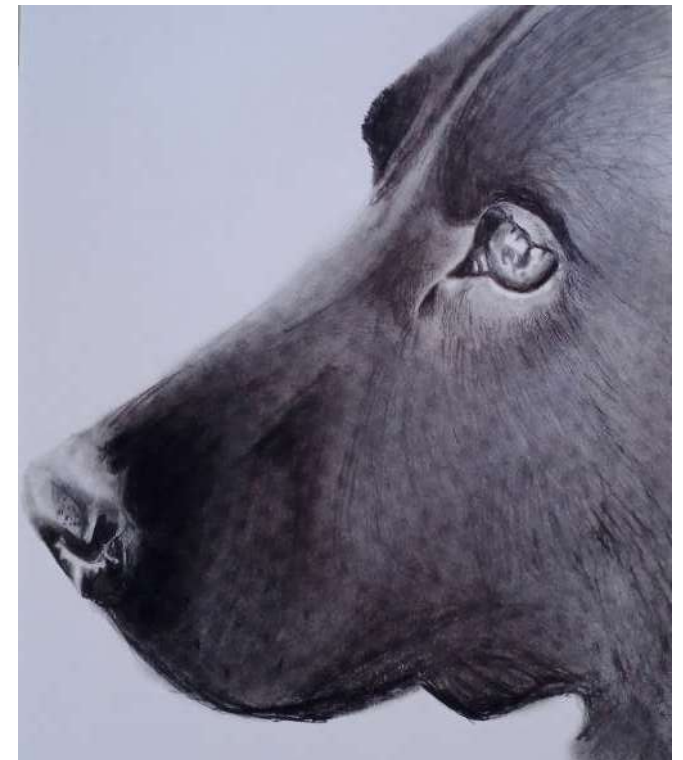
KSHITIJA PATHAK (2ND YEAR)



SANKET BARSE (2ND YEAR)



SHARDA SABLE (1st YEAR)



SANKET JADHAV (2ND YEAR)



VIRANGANA PAWAR (2ND YEAR)



ANKIT AVHAD(4TH YEAR)



YUVRAJ SARAI(5TH YEAR)



YUVRAJ SARAI(5TH YEAR)



TEESHA GANGLA (2ND YEAR)



PRANJAL LOKHANDE(2ND YEAR)

ACHIEVEMENTS



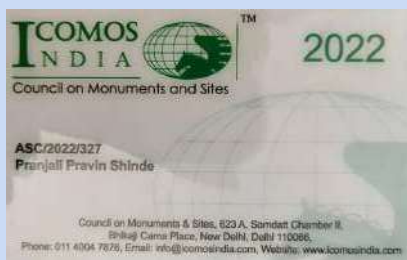
1st rank girls and boys in second year
Isha Chiplunkar, Aniket Shinde



Student representatives led by Pranjali Shinde collected the honorary mention certificate for selfie contest with the plastic waste collected and donated to Rudra Environmental by our college on the occasion of Earth day 2022.



Madhura Vaze of BKPS College of Architecture receives GOLD MEDAL at the 120th Convocation of University for Ranking First in B.Arch. in Academic Year 2020 21.



Ms. Pranjali Shinde of TY BArch received membership of esteemed international organisation ICOMOS



Prajakta Bhaganagare secured 1st prize in Essay Writing



1st in installation SPPU Competition



Vedant Galinde secured 3rd prize at men's physique competition held by SPPU at Allana college.



Hackathon competition organized by MIT COA , held on 17th Feb won by **Shraddha Longani** followed by **Aniket Shinde** as first runner up.



Various prizes won by fellow BKPS students

- 1st prize in western group singing
- 1st Consolation prize in Debate competition
- 3rd prize in Model making
- Consolation prize in cartooning
- 2nd Consolation prize in rangoli
- 2nd prize in Mehndi
- 3d prize in photography
- 3rd prize in installation



SPPU Avishkar research paper presentation competition won by **Isha Chiplunkar**.

PEOPLE'S PERCEPTIONS OF WINDOW VIEWS FROM URBAN RESIDENCES CASE STUDY OF PUNE

Piyush Agrawal
B.K.P.S. College of Architecture,
Savitribai Phule Pune University, Pune
piyushagraval2@gmail.com



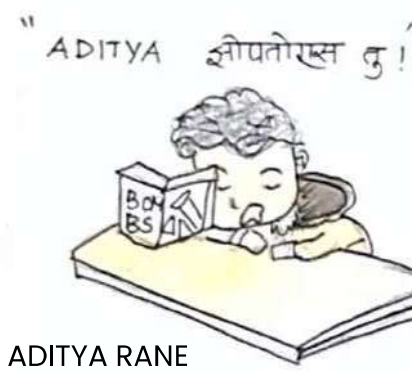
The research paper titled People's perceptions of window views from urban residences - Case study of Pune written by **Piyush Agrawal** from Fourth Year under the valuable guidance and contribution from Dr. Abhijit Natu was published in Journal of Indian Institute of Architects(JIIA) - October 2022.

MARATHI CONFERENCE 2023

राज्यस्तरीय वास्तुकला मराठी परिषद उत्साहात

पुणे : राज्यस्तरीय वास्तुकला मराठी परिषद नुकतीच मराठी भाषा गौरवदिनी पार पडली. राज्य शासनाचा तंत्रशिक्षण विभाग व भारतीय कला प्रसारिणी समेच्या वास्तुविद्या महाविद्यालयात ही परिषद पार पडली. परिषदेचे उद्घाटन भारतीय कला प्रसारिणी समेचे सचिव पुष्कराज पाठक, सहसंचालक डॉ. दत्तात्रेय जाधव, मराठी भाषा तज्ज्ञ डॉ. मोहिनी पेटकर यांच्या हस्ते झाले. वास्तुकलेसंदर्भातील अनुभव संपन्न व्यक्तींचे शोधनिबंध या परिषदेच्या माध्यमातून ऑनलाइन पद्धतीने वाचकांकरिता मराठीतून उपलब्ध केले आहेत. डॉ. पेटकर म्हणाल्या, "संतांनी मराठी भाषा रुजविली, छत्रपती शिवाजी महाराजांनी पर चक्रातून वाचविली, तर साहित्यिकांनी ती वाढविली आहे. मराठीचा समृद्ध वारसा आपण विश्वासाने जपला व वाढविला पाहिजे." या वेळी डॉ. अंजली कमलदानी यांनी बीजभाषण केले. प्राचार्य डॉ. अभिजित नातू यांनी प्रास्ताविक केले. डॉ. पराग नारखेडे यांनी सूत्रसंचालन केले. प्रा. अतुल भागवत, प्रा.सुषमा पराशर व प्रा. प्रज्ञापद पत्की या परिषदेच्या समन्वयक होत्या.





माझे क्लासमेट्स

पहिल्यांदा जेव्हा भेटले सर्वांना, वाटलं नव्हतं सर्वांच्यात मी मिसळेल. पण सोबत सगळ्यांच्या राहून आता असा कोणी नाही जो जुनी वीरा ओळखेल. मॅगझिन साठी म्हणलं सर्वांवर एखादी मस्त कविता कर, जास्त न लिहिता सर्वांचे इंद्रांडकान करते सुरु.

संकेत बार्से आमचा नगरचा, आवड त्याला फोटोग्राफीची. Viva दिवशी दिसते ह्याची कला मॉडेल बनवण्याची.

अक्षदाचे नखरे फार जणू हिने फॅशन कोर्सेस केलेत, घरी जायची खूप घाई हिला पण सबमिशन करते वेळेत.

इचकतात सगळे जेव्हा **आस्था** शिकते, मेटल ची बॉटल हीची सतत पडत राहते.

विधी ला आमच्या खूप आवड बदकांची, इको क्लब ची हेड ही LR वर्गाची .

टॉपर **तिशा** कुरुळे तिचे केस, कॅम्प्लीट करते सगळं तरी जगभराचं टेन्शन बसते घेत.

मोकळे केस, प्रिंटेड शर्ट्स अशी आहे **सिद्धी**, लोकी तिचा पेट जो दिसतो कधी कधी.

संकेत जाधव ने जणू केलंय कॅन्वा मधे मास्टर, प्रत्येक गेस्ट लेक्चर चे डिझाईन करतो हा पोस्टर.

सायली ताई चे आमच्या केस खूप लांब, पण चालता चालता दिसत नाहीत ह्यांना रस्त्यातले खांब .

कॉलेज जवळ राहून सुद्धा असतो लेट **दत्ता**, आर्धा इंजिनिअर हा सगळ्यांचाच दादा.

बस जिची नेहमी होते खराब अशी आमची **तेजल**, हसणं हिच जगावेगळं पण राग येतो हिला पटकन.

सतत गैरहजर **प्रांजल**, ही मेकप मधे मास्टर, iPhone घेतल्यापासून झालीये सगळ्यांची पर्सनल फोटोग्राफर.

प्रसाद वर्गातली दुःखी आत्मा नुसते रडके गाणे ऐकतो, स्वतःचं सगळं सामान हा नेहमी क्लास मध्येच ठेऊन जातो.

क्षितिजा म्हणजेच पाठक बाई, आहेत फार हुशार. पण मोबाईल ठेवला कुठे ह्याचा ह्यांना करावा लागतो खूप विचार .

शायना कॉलेज ची UD, USEC सोबत पाहते ती काम, NASA च्या मीटिंग्ज ला ही जात असते लांब लांब.

वीरांगना नाव माझं, त्याचं सगळ्यांनीच केलंय वीरा, तशी आहे मी CR, पण सर्वांनी अकाऊंटंटच केलंय मला.

आदित्य सर्वात झोपाळू, प्रत्येक लेक्चर मधे हा झोपतो, सबमिशन च माहीत नाही पण स्केचिंग हा मस्त करतो.

गौरव ने जणू केलीय lumion मधे PhD , भारी भारी रेंडर करतो तो मॉडेलस 3D.

श्रेयस क्लास चा टॉपर, झफ्टींग ह्याची भारी, आधी होता शांत आता करायला लागलाय मस्ती-मस्करी .

प्रणालीची आमच्या वेगळीच तन्हा, अरे चक्कर आली तिला कोणी तरी धरा .

जान्हवी मुलींच्यात सर्वात उंच लास्ट बेंच वर नेहमी बसते , पिक जॅकेट रोज घालते माहीत नाही कधी हिला सारखी थंडी वाजते.

सर्वांच्या वेग वेगळ्या सवई घेतल्या आम्ही कळून, असा आमचा 20 जणांचा वर्ग राहतो मिळून मिसळून. SY चे स्टूडेंट आम्ही सध्या आहोत मॅगझिन करत , वर्ग ठेवलेय जोडून सर्वांनी पास आऊट सुद्धा होऊ सोबत.

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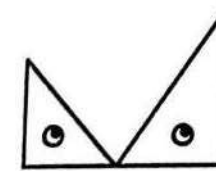
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VASTUVIDHAN 2023

“FOR THE INFINITE IS SOMETHING WE ARE INCAPABLE OF CONCEIVING,
YET, WE DO NOT ACCEPT FINITY”
- SIMONE DE BEAUVOIR

There are some infinities bigger than other infinities, oblivion being one. The reminiscence of the limitless thoughts in creation reflects on the existence of what prevails today. The amalgamation of these thoughts behind the creation and the never-ending process of bringing it together is what brings art to life.

Every finite has an infinite trail behind its existence. To lift this veil we must look beyond what we are trained for because the journey to the horizon is eternal.

Architecture itself should speak about Time, Space and People, but yearn for infinity. May our thoughts coexist as polysemy and our actions as catalysts for great causes. May the limits never dwindle our desire to create.

In light of this, we dive into the ocean of exploration and opportunities and present to you Vastuvidhan 2023 “ATHAANG”.

