

# VASTUVIDHAN

2020-2021



BHARATIYA KALA PRASARINI SABHA'S  
COLLEGE OF ARCHITECTURE, PUNE

वास्तुविद्या सुसूक्तम्



### नमस्कार.....

मुलांनो संपूर्ण जग आज कोरोनाच्या संकटाचा सामना करीत आहे. अशा स्थितीत केंद्र शासन व राज्य शासन कोरोनाबात जे निर्देश जारी करत आहेत त्याचे काटेकोरपणे पालन करणे हे आपणा सर्वांचे नागरी कर्तव्य आहे आणि मला खात्री आहे मुलांनो तुम्ही त्याचे काटेकोरपणे पालन देखील करतच असाल. कोरोना काळात आपल्या विद्यार्थ्यांनी अभ्यासक्रमाचे महत्व जाणून, महाविद्यालयाकडून जे ऑनलाईन पध्दतीने वर्ग चालविले गेले त्यास अतिशय चांगला प्रतिसाद देवून अभ्यासक्रम पूर्ण केला. त्या करीता महाविद्यालयाचे प्राचार्य व सर्व शिक्षक हे नेहमीच विद्यार्थ्यांना मार्गदर्शन करण्याकरिता तत्पर राहिले. विद्यार्थी व शिक्षक यांच्या एकत्रित सहभागातून ऑनलाईन शिक्षणाचे एक आदर्श उदाहरणच ह्या निमित्ताने आपणास बघावयास मिळाले.

आपल्या महाविद्यालयाचे विद्यार्थी दर वर्षी वेगवेगळ्या स्पर्धांमधून प्राविण्य मिळवित आले आहेत. कु.मधुरा वझे ही सावित्रीबाई फुले पुणे विद्यापीठाच्या अंतिम वर्षाच्या परिक्षेत प्रथम क्रमांकाने प्राविण्य मिळवून उत्तीर्ण झाल्याबद्दल तिचे मनापासून अभिनंदन. तसेच कु.आद्या पेडणेकर, कु.प्रथमेश पाटील व त्याची टीम, कु.प्रज्ञा हंकारे व तीची टीम या सर्वांनी विविध स्पर्धां मधून सहभाग घेवून प्राविण्य मिळविल्या बद्दल त्यांचे देखील मनापासून अभिनंदन.

मुलांनो सध्याचा कोरोना काळ हा तुमच्या गुणवत्तेची कसोटी पाहणारा काळ आहे. अशा स्थितीत अभ्यासक्रमाकडे दुर्लक्ष होवून देवू नका. महाविद्यालयात यंदाच्या वर्षात नव्याने प्रवेश घेतलेल्या विद्यार्थ्यांचे भारतीय कला प्रसारिणी सभा या परिवारात मी मनापासून स्वागत करीत आहे. न्यासाचे प्रशासन विद्यार्थ्यांच्या हिताकरीता सतत कार्यरत व कटीबद्ध आहे.

**मुलांनो तुम्हास तुमच्या भावी वाटचाली करिता मनःपूर्वक शुभेच्छा.**

तुम्ही व्यसनाधीन होऊ नका, नियमित व्यायाम करा, सकस आहार घ्या आणि निरोगी रहा याच सदिच्छा...

धन्यवाद

पुष्कराज भालचंद्र पाठक

सचिव

भारतीय कला प्रसारिणी सभा, पुणे.



# FROM THE PRINCIPAL'S DESK



The pandemic has affected human life from last year and has posed new challenges for community living. Architecture has always had the capacity to facilitate community building by bringing people together. As an architect it makes me contemplate over the classical theories of Proxemics and Socio-fugal and Socio-petal spaces. Psychologist Humphry osmond calls the spaces which facilitate interactions as socio petal spaces and the ones which hinder interaction as socio fugal spaces. The pandemic situation has forced upon us social distancing norms. It is heart-breaking to now witness blogs, articles, design solutions as to how parks can be designed to allow distancing. Kevin Lynch in one of his essays mentions that open spaces should be open to use and interact. But with the new normal we are forced to look at spaces completely in a different perspective.

The Pandemic has also enforced upon us to adopt and adapt the online teaching mode. The academic teaching of Architecture which thrusts upon one-to-one student teacher interaction has now gone virtual. At BKPS we devised and invented new methods to make these sessions interactive and interesting. With the support of BKP Sabha Secretary, Hon. Shri. Pushkaraj Bhalchandra Pathak, we are upgrading the infrastructure and equipping ourselves to sail through these tough times.

So, though we are spatially away we are trying to be technologically proxemic!!

I congratulate the teachers and students who have worked for the annual magazine of the college "VAASTUVIDHAN" for bringing out this wonderful edition. Keeping up with the theme based tradition for the magazine, our students have worked upon a theme "The Panch Maha Bhutas" or the Five Elements of Nature. Hoping that the pandemic sees its end at the earliest and we are back to the old normal at the earliest.

With best wishes to all!!

Ar. Abhijit Natu  
(Principal in charge)

# EDITOR'S NOTE



Firstly I would like to sincerely thank Shri. Pushkaraj Pathak Sir (Secretary and Patron of BKPS), Dr. Abhijit Natu Sir (Principal In Charge of BKPSCOA) for their support. I would also like to extend my gratitude towards Dr. Parag Narkhede Sir and Prof. Sushma Parashar Ma'am for their guidance and advice.

The journey of the magazine started when we were bored in lockdown and had nothing much to do. We knew that our class was supposed to do the magazine this year and so we started with the initial magazine preparation amidst quarantine. Due to lockdown most of the businesses had suffered, so to ask them for sponsorship seemed a bit too much. So we decided to follow the covid protocol and go with the 'no contact' idea and went on to adopt the idea of e-magazine.

Our first task was to learn the softwares. We arranged online meetings and learnt these things via online media. Things became complicated once the online colleges started. The greatest obstacle in the making of the magazine was communication. 'Am I audible?' was the start of all our discussion sessions and sometimes even their ends. But slowly we were able to adapt and get used to this type of communication. We learned a lot of new skills while doing this activity, right from new softwares to increasing patience levels and managing time. And finally after many pdfs being sent, many psds being uploaded, 100s of gb worth of network being exhausted, we finally made this magazine. And for this, on behalf of the magazine team, I would like to thank our seniors and our teachers for their encouragement and guidance through this, out of the ordinary, case of magazine editing.

After all these hardships we faced, I am proud of the magazine team for what we achieved while sitting in different parts of the state. And with this we proudly present 'VASTUVIDHAN 2020-2021'.

This year's theme for the magazine is the five elements of nature in architecture. The theme talks about how the five unsung heroes -fire, water, air, sky and earth, play an important role in architecture. In addition to this we also included a section with productive works of the students during the lockdown.

Aadya Pedanekar  
2nd year



# CORE FACULTY



**DR. ABHIJIT NATU**  
(PRINCIPAL IN CHARGE)



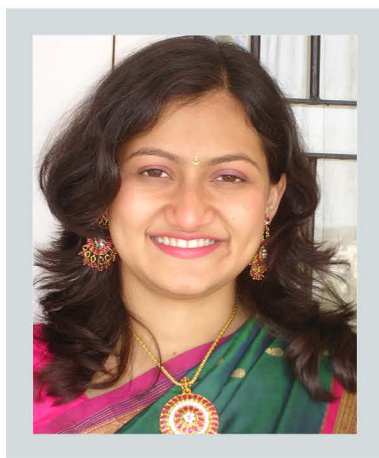
**PROF. ATUL BHAGWAT**



**PROF. SUSHAMA PARASHAR**

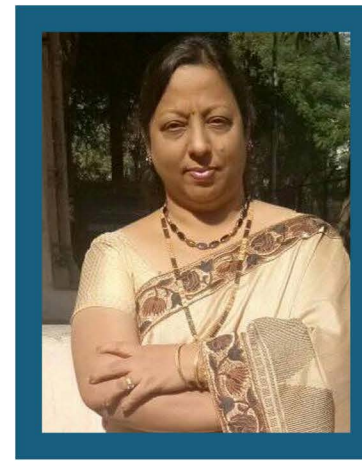


**DR. PARAG NARKHEDE**



**PROF. PRADNYA PATKI**

# ADMIN STAFF



**MRS. HEMLATA SHEJALE**



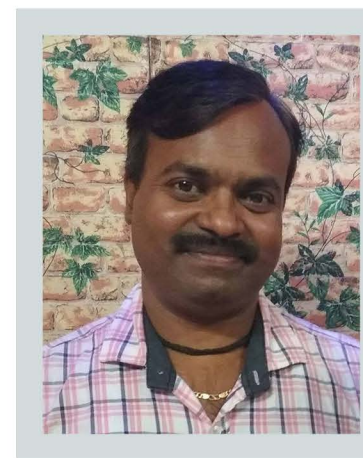
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AR. PRADNYA DIWAN

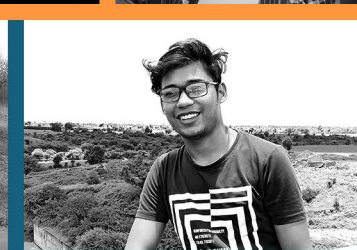
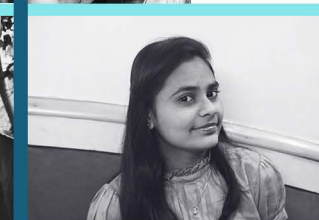


AR. GAYATRI DESAI

# MAGAZINE TEAM

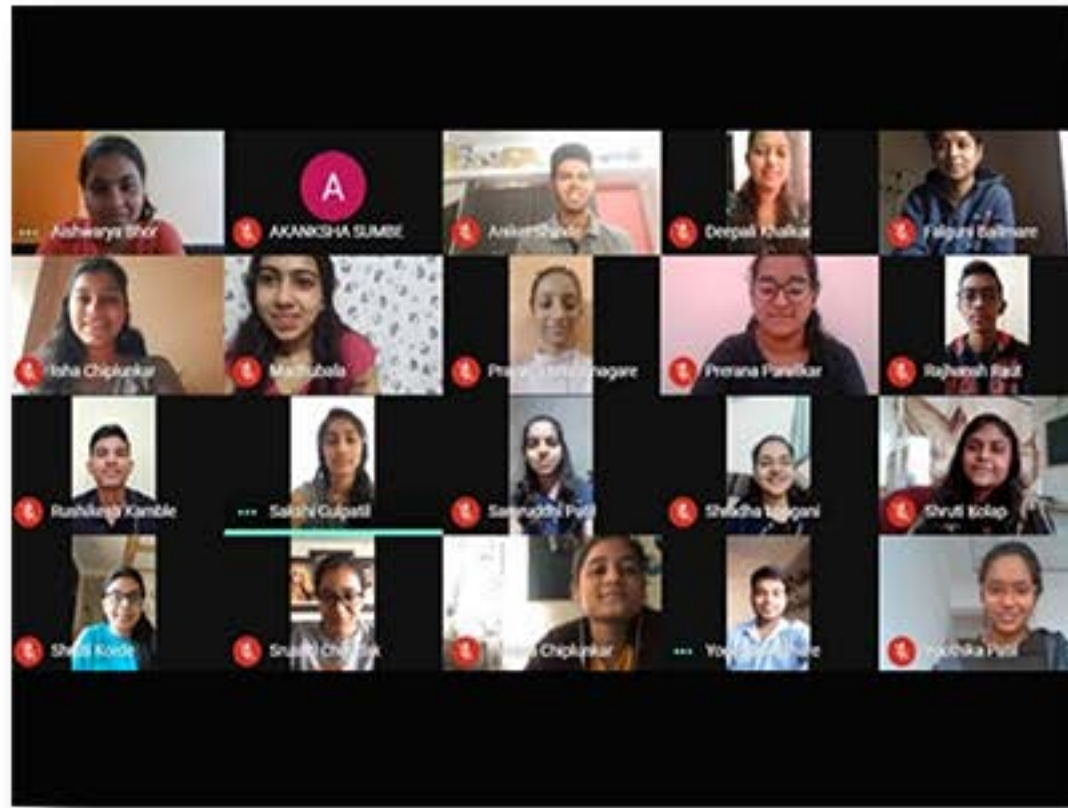


MAGAZINE HEAD:  
Aadya Pedanekar  
COVER DESIGN:  
Shreenath Pawate  
Aadya Pedanekar





# CLASS PHOTOGRAPHS



First Year



Third Year



Second Year



Fifth Year



# STUDENT COUNCIL

## General Secretary

Shubham Jadhav ( Third Year )

## Class Representatives

### First year :

**CR** - Rushikesh Kamble

**LR** - Isha chiplunkar

### Second year :

**CR** - Shivam Adsure

**LR** - Tejaswini Dhapate

### Third year :

**CR** - Rahul Patil

**LR** - Ojaswita Patil

### Final year :

**CR** - Shubham Sangle

**LR** - Saloni Patil

## Vastuvidhan 2020

**Magzine Head :** Aadya Pednekar (second year)

## (NASA) college representatives

**Unit Secretary :** Isha Rane (Third year)

**Unit Designee :** Pranjali Shinde (Second year)

## Exibition Heads 2020

Mithushee Sawarkar (Third year)

Sanket Indore (Third year)

# T H E S T U D E N T C O U N C I L

FIVE ELEMENTS OF NATURE

FIVE ELEMENTS OF EARTH

WATER AND ARCHITECTURE

WATER MANAGEMENT AT KANHERI CAVES

ROLE OF PANCHAMAHABHUTAS

FIRE AND PHILOSOPHY

RELEVANCE OF FIVE ELEMENTS OF NATURE

CASE STUDIES

SESSIONAL WORK

ART AND PHOTOGRAPHY

PHOTOGRAPHY

SKETCHES

EXTRACURRICULAR ACHIEVEMENTS

QUARANTINE DIARIES

MY LOCKDOWN LESSON

#ALLLIVESMATTER

THE SCINTILLATING CANDLELIGHT

POETRY

ARTWORK AND SKETCHES

PHOTOGRAPHY

## Panchamahabhutas- A backbone of Architecture

Vaastu rests on the assumption that the Earth is a living organism out of which other living creatures and organic forms emerge. The life on Earth is possible because of the five basic and essential elements known as the 'Panchamahabhutaas'. They are Aakash (Space), Vaayu (Air), Agni (Fire), Jala (Water), Bhoomi (Earth). There is an invisible and constant interaction between these elements. All creatures on the Earth including buildings are physically made up of these elements

Vaastu Shastra has a scientific basis. As an Architect, it is therefore, worthwhile to understand the importance of these Vaastu factors, their positive and negative effects on man and how the positive effects can be used to advantage in the design of the dwelling

Man has worked on using the five elements to build comfortable houses even in



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But today, the human race has reached the zenith of excellence in the paradigm of technology. With their advancement they have nestled an utter disregard for the only thing which has taken care of the human race since the beginning of time. When man was born, nature had already created an environment for the healthy and unhindered survival of humankind. Now, that we have learnt so much about ourselves and the different elements of nature, we have an unreasoned intent to cut our nature from our dwellings

Unfortunately, today, man gives precedence to the appearance and size of his house as his social position and personal ego are more important. In the recent times, we hardly find any living element in our modern interiors. Bold usage of architectural elements like steel and glass has turned our houses into boxes and vaults which does not allow natural ventilation. In the process, man has forgotten to manipulate the elements to create a naturally comfortable, airy house. To create comfort, he is forced to use gadgets like fans, air conditioner, heaters, etc. which consume so much of energy and are believed to be unhealthy too

Today, as an Architect, it is need of hour, to find the right balance in the integration of the five elements into living and working spaces and follow the guidelines of 'Vaastu Shastra.' It is necessary to use the five elements scientifically to create a comfortable and harmonious place to live or work in, which will ensure enhanced health and happiness. It is essential to follow principles related to location, direction and disposition of the building along with aesthetics so that we can absorb the positive effects of the five elements

# FIVE ELEMENTS OF NATURE



# EARTH, AIR, WATER, FIRE AND WOOD OR METAL

The existence of the universe is still a paradox even it said to be occurred by the big bang theory. From very beginning even a tiny particle evolved and formed into a certain matter. Earth is no difference in this universal equation. It evolved over the billions of years, and terraformed into the only living planet known to humankind.

Evolution of earth created few fundamental elements of life on earth. Those are called as five elements of earth and are earth/soil, air, water, fire and wood or metal. These elements coexist and react with each other in certain processes to achieve an evolved product e.g. food. There cohesive interaction creates multiple things and helps to maintain the earth's living system intact.

In architecture these five elements of earth are being fundamentals of few philosophies over the past millions of the years. From the homo-sapiens who worshiped these elements as God to the Egyptians who built the pyramid studying these elements and their anomalies with cosmos to the post-modern era of architecture where it is an essential part of design. Thus, these elements are fundamentals and a key to achieve architectural knowledge which lies in nature, which we call as God's architecture.

As the post-modern era of architecture passed the use of these elements as essentials in structure is been reduced and thus, we notice enormous change in climate as well as in architectural style. As of now we see more of functional and utilised spaces in buildings rather than the earlier era's building where a balance in nature's five elements and architectural spaces can be seen.

So, it's high time now for the young generation of architects to use and understand the need of these five elements as an essential in designing and to balance the eco system.



-Ishaan Patil  
5th year

# WATER AND ARCHITECTURE

"If there is magic on this planet, it is contained in Water" – Loren Eiseley

Buildings are usually static and lifeless, but elements like water, sunlight and greenery infuse life into it. These elements give movement to the otherwise still background. Water is always known as the element that moulds to any shape or form. Generally, we find water walls, fountains or water bodies at the hotel receptions, they generate rhythmic sound which is soothing and mood transformer.

Properties of Water which can be used in building design are- Form and structure, Flow and movement, Sound, Reflection, Depth, Color and Thermal Properties.

An excellent example of a water building categorized according to its form is the Guggenheim Museum in Bilbao. This unique building wraps itself in a fluid form motion suggesting a water-like shape. Set within a body of water, the use of the physical form of water helps further enhance the element of the building itself.

There are several researches suggesting psychological benefits of water. Minerals in water de-stress, secure a sense of balance, relax and recharge. The effects of water upon the human system are the results of the operation of its physical properties in conjunction with the vital forces. We are made of 70 percent of water, hence the connection.

Reflection is another attribute of water which can be explored to double up building facades. Walk to the Taj Mahal is through calm placid water pools, they provide a clear reflective surface which doubles the beautiful elevation, creating the mesmerizing effect. Many ancient forts and temples are placed near lakes or moats, these water bodies create reflections multiplying the architecture. Providing shallow pools of water with buildings can create same effect. This element can be used in several Passive cooling techniques, to cool down atmosphere and in modifying micro-climate.



-Rachita Gajbhiye  
2nd year



# WATER MANAGEMENT IN KANHERI CAVES

In ancient India, ancient Indian religious texts and epics give a good insight into the water storage and conservation systems that prevailed in those days. Every monument was based on the philosophy that it should serve some sort of function. India's architecture is built on the same philosophy and is a fusion of both science and art. From sophisticated urban water supply in Indus valley civilization, stepwells to underground baked earthen pipes in most of the states , Indian architecture has pushed the limits of engineering and design.



In India, among all religions, Buddhism's eternal fascination with caves manifested into some spectacular rock-cut cave art and architecture. Along with splendid isolation for meditation, this caves have excellent water management system and we can interpret that water harvesting techniques were deeply rooted in science of ancient India.

Kanheri caves are one of the wonderful example of same. These are a group of rock-cut monuments, located north of Borivali. It was main centre of Buddhism. All 109 caves were Carved in hard basalt stones which was built after 1st century BC. Due to lack of water reservoirs, the monks who lived in there till 11th century AD discovered the new and unique technique of water harvesting. They did this for the students and teachers who used to live there throughout the year.



While planning these new techniques they considered the rounded roofs of the caves , this helped rainwater to flow towards canals easily. Northern, southern , eastern caves are situated here. Ancient engineers converted the streams which used to flow from east to west into dams. Overflowing Water from Dam at Eastern side used to flow towards water cisterns with help of locking system of stones. In front of every cave these kind of water cisterns were present where water get stored.

The carved canals and small water pits at different levels helped to stop speed of water and served the purpose of filtration of water . The outflow channels at each level, which lead the excess water into the next 3 water tanks and not even single drop of water was wasted

As we can interpret that They Used to use water as treasure . They developed such a intricate and fabulous system that till now these cisterns get recharged in every rainy season. Huge respect to these monks who converted such hard rocks into liveable place with their determination and foresightness. Today Even though these techniques are out of use but still you can witness this outstanding system of water harvesting.

images-

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fmumbaimirror.indiatimes.com%2Fcommunities%2Fwater-harvesting-not-new-to-mumbai%2Farticleshow%2F15821148.cms&psig=AOvVaw2X4NLdA\\_XzPaYVqLpLfAYI&ust=1616755491903000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCIC73-2Ayu8CFQAAAAAdAAAAABAq](https://www.google.com/url?sa=i&url=https%3A%2F%2Fmumbaimirror.indiatimes.com%2Fcommunities%2Fwater-harvesting-not-new-to-mumbai%2Farticleshow%2F15821148.cms&psig=AOvVaw2X4NLdA_XzPaYVqLpLfAYI&ust=1616755491903000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCIC73-2Ayu8CFQAAAAAdAAAAABAq)  
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-Ojaswita Patil  
3rd Year



## Role of Panchabhutas (five elements of Nature) in Vast shastra

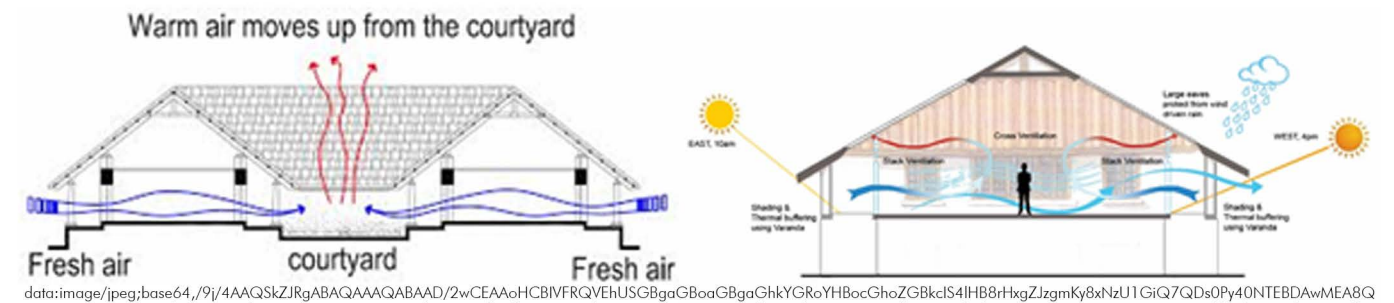
Vaastu-Shastra is an ancient Indian knowledge of the art and science of architecture as formulated in prehistoric times. It compiles various principals which should be followed while building a structure. The word "Vastu" is derived from root word 'vas' which means 'to dwell'. All artefacts in or on which mortal or immortals' dwell are called Vaastu and "Shastra" is knowledge.

Fundamental principle of Vaastu shastra is to add value to life of man staying in building by bringing about harmony between the inmate, nature and built environment. Now the rules of this science are related to natural energies present on this Earth. It simply says that the sources of energies are to be open and the flow of energies is not to be disturbed. Vastu believes that there are essentially two types of forces, which are equal and opposite in nature. The interaction of these two forces produces a third type of force, which is called 'Bio-Force' or 'Prana', needed for life to exist. Over the surface of the globe, these forces continuously interact, releasing bio-energy. When a structure is built over the surface of the Earth, it comes in the way of a natural interaction. Both the forces enter the structure and interaction still continues. However, Intensity may differ depending on properties of structure like placements of opening, levels, etc. because of this either the positive or the negative force can have stronger presence. Thus, science of Vastu guides you about the rules you have to follow so that the structure has a positive atmosphere. Rules have been experimented and formulated since ages by the study of Earths magnetic field, energies, cardinal directions, sun's effect and elements of nature. It is basically a science of correct setting whereby one can optimize maximum benefits from Nature.

Today practice of Vaastu shastra is fragmented where their fundamental purpose is neglected by kind of ritualism fashioned. But importance of Vaastu Shastra lies in understanding the basic principles. One of the principles on which the great edifice of science of architecture stands is 'five elements of nature' Panchbhutas.

Vastushastra guides us to use five elements scientifically, to create a comfortable and harmonious place to live or work in. it lays down principles on the isolation, direction and disposition of the building, so that you can absorb the positive effects of the five elements.

Living things manipulate themselves to sustain in the environment they live. Some of them not only adapt themselves but create a suitable living environment by building a suitable shelter. From ages man has evaluated his shelter in accordance with nature. Therefore, we can observe variations in different regions. Like for example, In kerala due to to warm humid climate and heavy rainfall roofs come very low to protect walls(Earth) from sun(fire) and wind. Veranda is built around for thermal buffering(wind). Also they provide courtyard(space) for better airflow.



Man has manipulated five elements to built comfortable housing in all kinds of environment. Vastushastra provides this rules to turn this five elements in our favour to create a positive energy in our house. It lays down priciples on direction, location and disposition of building. Studying the various effects of Earths magnetic field, Gravitational effects, Light and heat of Sun, directions and velocity of wind and seasonal changes various laws were formulated seeking the best advantage along with Panchabhootas.

Northwest AIR	North	Northeast WATER
West	SPACE	East
Southwest EARTH	South	Southeast FIRE

Position of Five elements according to vastushastra

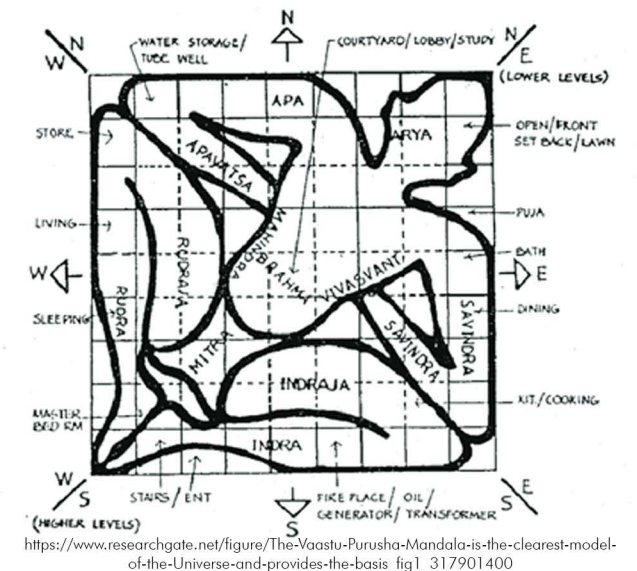


Figure of Vastu Purusha Mandala (9x9) showing spaces gaining benefits from Panchabhootas.

All the rules have a scientific base. But today way the modernization has affected the structures they no more correspond to nature and depend on unnatural source to gain comfort. As a result man feels more stressed and unproductive. Making use of principles of Vaastu Shastra has become more relevant for modern man because the environment has gained importance. Vaastu Shastra, which balances the five basic elements of nature and the location, direction and disposition of construction, have a direct impact on life, and has become a necessity now.



-Pragati Kale  
Fifth year



"All things change to fire and fire exhausted falls back into things. "Quoted by Heraclitus Fragment XXII whose thought was concerned with very familiar questions about fire that we face today. His inquiry was basically revolving around the concept of unity which appears in the cosmos theory of four fundamental elements: fire, earth, air and water where he emphasises fire as the energy that transforms and generates. The three other elements are constantly present and predominant within space, but fire brings them into visibility by revealing them. According to him, fire is associated with concept of time, constantly moving and eternal. However, this movement is not linear but circular; hence it is eternal in nature.



Other philosophers who also made an impressive statement on fire include Bachelard, the Greek pre-Socratic philosopher who in his statement stated both the good and evil values that can be attributed to fire as- "It shines in Paradise. It burns in Hell. It is gentleness and torture. It is cookery and it is apocalypse. It is pleasure for the good child sitting prudently by the hearth; yet it punishes any disobedience when the child wishes to play too close to its flames. It is well-being and it is respect. It is a tutelary and a terrible divinity, both good and bad. It can contradict itself; thus it is one of the principles of universal explanation."

In the book 'The myths of origin of Fire' by Froger, the fire in myths could be classified into three as the first one when the mankind was unaware of fire and the primitive man consumed dried food or raw food. The second category considered lightning as main source of fire, which was sometime regarded as divine gift. Myths also states that fire in those days was created by rubbing of two branches over each other. The third category of myths deal with the period when fire was produced by kindling methods like the ignition of fire, fire drill, fire saw and fire plough having groove and stick.

Memory of fire is not only evident in myth but also in festive. The various practices on fire include some annual functions, some irregular events where fire is worshiped. It serves a universal purpose of-

The fire is believed to promote the growth of crops and the welfare of man and beast, either positively by stimulating them, or negatively by averting the dangers and calamities which threaten them from such causes as thunder and lightning, conflagration, blight, mildew, vermin, sterility and not least of witchcraft.

The discovery of fire led to the beginning of association of human beings, their meeting and living together. In ancient Greece, there was a goddess dedicated to be the hearth and home named Hestia. Her flames burnt in prytaneion i.e. the town hall which symbolises the centre of city life. Similarly in ancient Rome, the goddess of hearth of the city is called Vesta and she ruled both the fire of household and civic hearth of the city. According to the architectural historian and critic Joseph Rykwert, ancient Rome developed around the mundus, a hole in the ground that symbolised the mouth of underworld. The mundus indicated the symbolic centre of the city and its opening was sealed with stone altar, which burnt a constant fire. Every subsequent roman city featured its own mundus and burning fire taken from the initial altar in Rome.

While referring to the impact of fire on perception, the architect and researcher Lisa Heschong explains that-

"The fire gives a flickering and glowing light, ever moving, ever changing. It crackles and hisses and fills the room with the smells of smoke and wood and perhaps even food. It penetrates us with its warmth. Every sense is stimulated and all of their associated modes of perception, such as memory and an awareness of time, are also brought into play, focused on the one experience of the fire. Together they create such an intense feeling of reality, of the 'here and nowness' of the moment that the fire becomes completely captivating. We are likely to feel that we could spend hours mesmerised by it."

Fire and its philosophy varies from place to place and time to time, but its importance remains the same

**References** – Architecture and fire, A Psychoanalytic approach to conservation. (Book by Stamatis Zografos)



-Raksha Barhate  
2nd year



Did you know that all we see and feel encompasses of 5 elements of nature? The elements being Earth, Water, Fire, Air and Sky/Space. Accordingly, the cosmos is full of beneficial energies which we must learn to tack as well as keep in balance if we wish to experience a state of wellbeing. Earth is the third planet, only place where life exist due to the presence of these 5 elements. We human beings are also made of the same “stuff” the rest of the universe is made up of. When these elements are aligned with us, we feel easy and balanced. It’s easy to connect to the energies within by finding moments with the elements in nature. Which can be incorporated in house designs, where we spend maximum of our time. Vastu shastra is inferred from mixed and deep study of Vedas, planets, direction of sun, the 5 elements and so on. Vastu Purush being the central idea and connecting medium of all these factors. According to Vastu Shastra, Five elements have the lordship on human body parts as follows. Which are then further linked with the cardinal directions.



Vastu purush, Elements and directions.

1. From foot to knee it is the earth.
2. From knee to him water.
3. From hip to heart fire.
4. From heart to forehead air.
5. From forehead to top of the head space.

According to the vastu the site must be divided into 9 parts for the 9 planets. There by creating 81 squares. They have called the central 4 squares as bramhasthana or place of creator. This place is allotted to space. Since vastu purusha is a facet of Shiva who holds ganga, goddess of water, on his head, water is given to the head portion. Leg portion was given to earth. Right side was given to fire and left side is given to air.

Each element has its own characteristics and impact on our house, we will discuss all these elements briefly in separate manner:

Earth- the first and foremost element of nature which exerts maximum energy. The selection of site is considered very important, the detailed inspection of soil, plot, site, shape and size has to be done before commencing the construction.

Water- water is the 2nd important elements of nature. It has great impact on humans as 70% of humans comprises of water. Water is an element of North-East, so the main water outlets should be placed accordingly.

Fire- is the power to transform, burn, and illuminate. It is considered as an element of South-East. Fire is the basis of all sources of energy. There should be proper ventilation for sunlight, it being necessary and natural source of light for human beings.

Air -is a necessary thing for all of us living on the earth. Air is an element of North-West. Air consists of various gases like oxygen, nitrogen helium etc. A balanced percentage of these are very important for comfortable living. There are important directions for windows and doors in vastu so as to receive a good amount of air.

Space – sky is never ending and our space is full of constellations, galaxies, star, moon, sun and all the 9 planets. Indian houses used to have open space in the centre of the house. Akash is the Bramhasthan which should be an open place.

Among architecture circles, there has been a more hated debate than the relevance of vastu Shastra to the building designs of today. While some believe in it and some fear it. There is no easy answer to this. Vastu has been a part of the culture of the Indian subcontinent for over 8000 years. These elements which were discussed above, plays a psychological impact on human body. Since the home is the place where a person is most open and vulnerable, every design choice is likely to have distinct impact on one’s subconscious. While vastu shastra has a good foundation in nature’s law, a lot of it has been misconstrued in an act of blind faith and propagating a dogma. Modern times require new understanding of these elements which would be based on principles of climate science and psychology; concerned with the wellbeing of those who inhabit it as well as the elements as a whole.

**References-**<https://i1.wp.com/www.fortunevastu.com/wp-content/uploads/2020/01/vs3-2.jpg?fit=633%2C502&ssl=1>



-Dr Parag Narkhede  
Manasi Gaikwad  
5th year



# HOUSE OF FIVE ELEMENTS



<https://worldarchitecture.org/architecture-projects/gzce/house-of-five-elements-project-pages.html>

House of Five Elements in Bangalore, India, is the residence of its architect designed with the five elements of nature: air, earth, water, fire and space -the Panchmahabhutas. These cater to the needs of the three faculties of man: physical, psychological and spiritual. The house is designed on the principles of Sustainability and hence is designed with multiple green roofs and terraces to compensate its foot print by more than 100%. The project is aimed to heal the overall degraded locality, change the microclimate by use of waste, replanting, lake rejuvenation, biodiversity and other campaigns and workshops involving locals and school children of the surrounding localities.

The house is spread along the east west direction, facing north. The spaces in this house flow and merge with each other, courtesy the open courtyard, open kitchen and dining with double height. There are five bedrooms and drawing room, around the courtyard, which helps in cross ventilation. It has three skylights – one above the courtyard, and the others above the kitchen and verandah towards east. The first floor consists of two bedrooms with terraces and balconies. The rendezvous doesn't end here – the nature and interior spaces seamlessly merge into each other, coupled with Bangalore's salubrious climate. The consequence is a house nestling in nature.

**Project** - House of five elements

**Site Location** – Plot #7, Aditi Greenscapes, Venkateshpura, Bangalore

**Client** - Ar. Neelam Manjunath

**Total Built up area** – 1119.07sqm.

**Climate zone** - Moderate

**Contractors** - Mr.Gurudayal Saran, Aditi Constructions, Bangalore

**Roof height** - 9.8m at the center & 2.9m at the end points

**Roof Curve length** - 40m East-West direction.

**Span** - 8.5m.-10m from East to West

**Beam depth** - 300mm

## Building Energy Features

-Orientation of Main Facades - North-South

-Natural Ventilations - 100%

-Night time ventilation – Natural

-Thermal transmission of building envelope – High

-Utilisation of building mass as thermal Storage as part of heat strategy? - passive cooling Solar energy Systems - For 100% energy requirement with grid connectivity as standby.

## Natural Landscaping Technology –

-Indigenous species of trees, plants with high oxygen output; fruit and keystone trees for enhancing Bio-diversity

-Green roofs, terrace gardens

-Water sheets, falls and solar powered fountains for humidification of air

## Innovative construction materials–

- Bamboo Crete walling system with precast Wall panels

-Stabilised mud blocks with a slightly higher content to use for walls with large openings(4m);

-Green shell roof over lattice grid made of bamboo supported on Bamboo columns & beams.

-Filler slabs with stabilized mud filler blocks to reduce concrete quantity and economise on foundation cost. This also enhances thermal comfort to the interiors.



<https://worldarchitecture.org/architecture-projects/gzce/house-of-five-elements-project-pages.html>



-Rachita Gajbhiye  
2nd Year



# THE SKY HOUSE



**Project Name** – SKY HOUSE

**Location** – An Phu , Vietnam

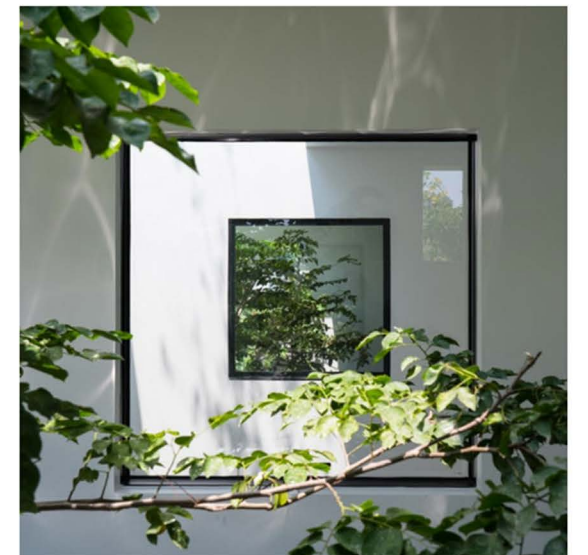
**Architects** – MIA Design Studio

Saigon is a metropolitan city of Vietnam with the highest density of construction, vehicles and population. With that followed the blooming of urban infrastructure and traffic congestion. On the other hand, it causes the lack of green spaces, where people can seek tranquillity and sit in harmony with nature to release stress.

## SPACE

Being a part of this context, the construction of Sky House takes place in the middles of numerous skyscrapers built close together, which brings the feeling that Sky House is located at the floor of a valley. This presents difficulties in creating an "open" and "airy" project.

The solution is to create links between the spaces so that natural elements can be inserted and carried through every corner of the living space. Without interference to the land or intention to used up areas for unnecessary rooms, we divide the house in half. The first half is devoted to the sun, wind, water and treesor simply empty spaces, the other half is presented for family activities with minimal utilities.



Architecture is a living body. As an alternative to the common approach of opening of the four sides, we create a vertical connection between the house and the sky. This approach has allowed the house to receive nature indirectly and from there we can feel the changes in weather and daylight hours. At this time, architecture is no longer dependent on the surrounding context but has created its immanent landscape.

The connection between humans and natures has been expressed in many ways while increasing vertical connections between usable spaces through the gaps. These gaps now become the main subject of the house, where parents and children can see each other from every corner. This is how architecture can heal people's soul by harmonizing with nature. "If you truly love nature, you will find beauty everywhere", said Vincent van Gogh.

**References:**[www.archdaily.com](http://www.archdaily.com)



-Vedant Galinde  
2nd Year





**Certified by:** Council on Tall Buildings and Urban Habitat (CTBUH)  
**project manager:** Greg Sang  
**Architecture:** Neo – futurism  
**Tip:** 829.8m  
**Roof:** 828m  
**Top floor:** 584.5m  
**Observatory:** 555.7m  
**Floor count:** 154 useable floors, 9 maintenance levels, and 2 below ground parking level  
**Floor area:** 309473m  
**Lifts / elevators:** 56  
**Architect:** Adrian Smith  
**Developer:** Emaar properties  
**Structural Engineer:** Bill Barker

Burj Khalifa, the tallest man-made building in human history, standing at 828m, is certainly a beautiful piece of artwork, combined with the huprecision in mathematics and engineering. Different from other skyscrapers, Burj Khalifa is characterized by an entirely distinctive facade, with a pointed spire on the top of the building, accompanied by 26 helical levels. Viewed from above, the building itself can be easily distinguished by the special Y-shape of its cross-sections, with the curves at each ends symbolizing the onion domes an essential element in Islamic architecture.

### Structural material:

- Structural material: steel, concrete
- Structural system : buttressed core

### Design Inspiration:

#### Flower shape:

- The architecture features a triple - lobed footprint, an abstraction of a desert flower named Hymenocallis. .
- The tower is composed of three elements arranged around a central core.
- Twenty - six helical levels decrease the cross section of the tower incrementally as it spirals skyward.
- A Y-shaped floor plan maximizes views of the Arabian Gulf. Viewed from the bas or the air.

### Advantages Of Tower Shape Design:

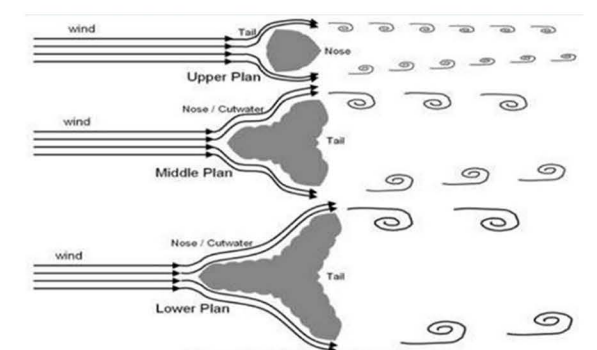
- Foundation : The modular , Y - shaped structure , with setbacks along each of its three wings provides an inherently stable configuration for the structure and provides good floor plates for residential.
- Usage : The Y - shaped plan is ideal for residential and hotel usage , with the wings allowing maximum outward views and Inward natural light .
- Nature : Gradient spiral design hinders the swirling wind.

### References:

<https://www.slideshare.net/safaamohammed5496/burj-khalifa-48217403>

<https://www.shutterstock.com/image-photo/white-flowers-pretty-tropical-garden-hymenocallis-1878553594>

<https://pixabay.com/photos/dubai-tower-arab-khalifa-burj-1420494/>



-Khushal Jaju  
2nd Yr



# FLAME TOWERS



**Name:** Flame Towers  
**Location:** Baku, Azerbaijan  
**Architect:** HOK (formerly Hellmuth, Obata + Kassabaum), U.S.A.  
**Structural Engineer:** Balkar Muhendislik  
**Main Contractor:** DIA Holding Azerbaijan  
**Total built up area:** 234500 sq. m.  
**Building type:** Office, residential, hotel, shopping mall  
**Architectural style:** High-rise, glass  
**Cost:** US\$350 million  
**Owner:** Azinko Development MMC

With a maximum height of 190m, Baku Flame Towers are among the tallest structures in Azerbaijan. Its design, with a continuously curved shape, makes these structures challenge rarely attempted. This is a project by HOK Architects and promoted by Azinko MMC in historic cucásica.

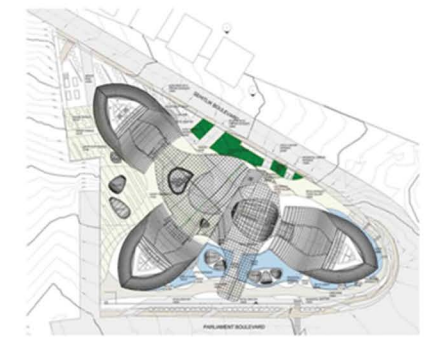
## CONCEPT:

The history of Baku, with its cult of fire worship provided the inspiration for the design, which consists of three flame-shaped towers, each with a different function, set in a triangular shape are visible from many parts of the city. Baku Flame Towers are a symbol of the historic past and the future strength and potential of Azerbaijan. The design was conceived as a set of flames, driven from the ground up one of the main hills of Baku. Fire symbolizes energy and eternity, and also goes back to the ancient worship of this element.

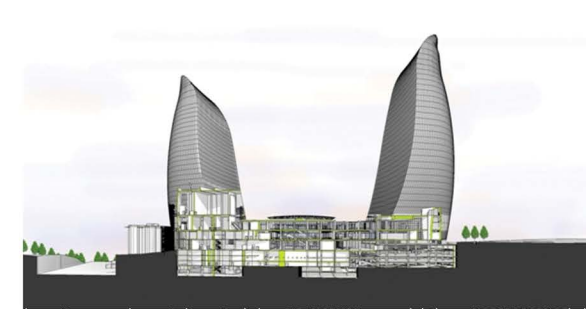
Towers, whose design corresponds to Pierre Baillargeon, create a triangular formation joined together by a base formed by an undulating podium. The curved shapes of the towers ending in a point, like the pieces of a necklace of peaks,

Towers, whose design corresponds to Pierre Baillargeon, create a triangular formation joined together by a base formed by an undulating podium. The curved shapes of the towers ending in a point, like the pieces of a necklace of peaks, which curve around the gardens of the roof, providing a measure of protection.

The team of architects HOK International was presented with many challenges during construction. Its design, in addition to innovative, had to be resistant to earthquakes and potential construction parts made without the use of cranes, due to the strong winds of the place.



[https://www.google.com/url?sa=i&url=https%3A%2F%2Fen.wikipedia.org/wiki/Baku\\_Flame\\_Towers#/media/File:Baku\\_Flame\\_Towers.jpg](https://www.google.com/url?sa=i&url=https%3A%2F%2Fen.wikipedia.org/wiki/Baku_Flame_Towers#/media/File:Baku_Flame_Towers.jpg)



<https://www.google.com/url?sa=i&url=https%3A%2F%2Femerging-europe.com%2Fintelligence%2Fazerbaijan-economic-i>

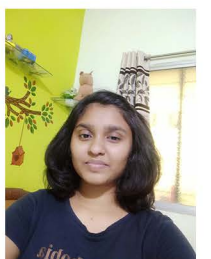


<https://sucai.gooding.com/material/4868341>

## STRUCTURE:

The main structural systems of the three towers are erected with reinforced concrete. By contrast, the upper floors of the towers were built with steel frames filigree creating a spacious place for special use.

The primary framework of the needles is a spatial framework with three joints constructed with round tube 610mm in diameter. Following the geometry of the design, construction were used for biaxially curved sections of the tubes, welded connection points. To reduce the deformation of the construction, which is 30m in height, vertical steel columns, the sides are joined to the frame by bending strength connections. A special triangular cross section, typically made of sheet metal and steel round bars was used for these columns so that allowed a view of the outside as wide as possible. This section was modeled with SHAPE -THIN Dlubal program and then imported to RFEM. Wind loads governing the design were determined by a wind report, reaching very high values , up to 7kN / m<sup>2</sup>. Therefore, it took additional diagonal on the rear side curved steel constructions, in order to reduce the total strain on the needle of the towers at the required 90 mm. Due to the close cooperation of all technicians in planning the construction could be completed within the deadlines.



-Ashwini Dhande  
2nd Year



# GARDEN HOTPOT RESTAURANT



<https://images.app.goo.gl/2bFAD3nSys2Brg2D7>

## MUDA Architects - Garden hotpot restaurant

**Name:** garden hotpot restaurant

**Location:** no.588 Fujiang road, Jinjiang district, Chengdu, china

**Design area:** 1,800 sqm / 19,375 sqf

**Design time:** 2018-2019

**Client:** xinhua nufang restaurant

**Architect:** MUDA-architects

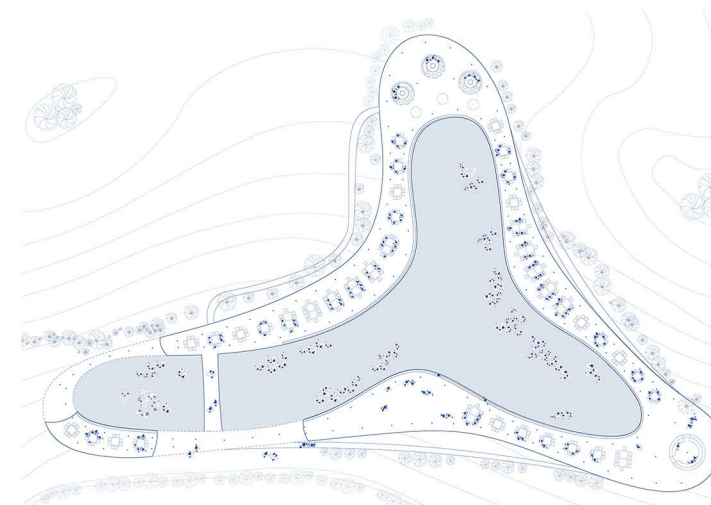
**Chief architect:** Yun Lu

**Design team:** Yun Lu, Jiandan Xu, Qiming Sun, Xue Chen, Yixiu He, Xiaoqiao Liu, Dian Rong, Shangyun Zhou

### **MUDA-ARCHITECTS' GARDEN HOTPOT RESTAURANT RESEMBLES A STEAMING POT BETWEEN THE TREES.**

The project is located in Chengdu suburb, which is known as "Chengdu green lung", with unique natural conditions and ecological resources. MUDA-Architects takes this opportunity to integrate hotpot culture with natural ecological environment, creating a restaurant that respects the original ecology and in line with modern consumption style.

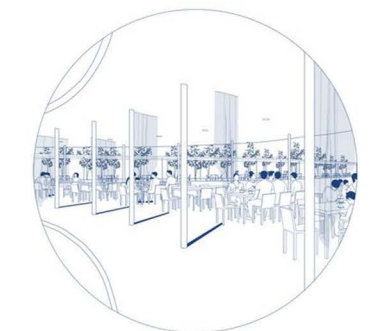
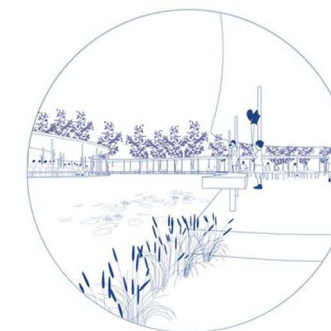
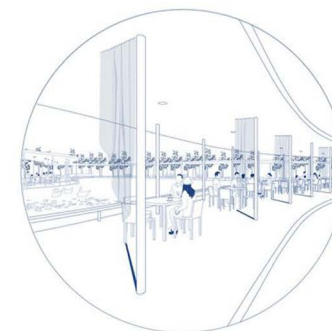
The project is located in Chengdu suburb, which is known as "Chengdu green lung", with unique natural conditions and ecological resources. MUDA-Architects takes this opportunity to integrate hotpot culture with natural ecological environment, creating a restaurant that respects the original ecology and in line with modern consumption style. Garden Hotpot Restaurant is located in the hinterland of Sansheng Township,



<https://images.app.goo.gl/6GCY8Pi3TeKn6uot7>

In order to create a comfortable and close-to-nature dinning environment, MUDA decides to eliminate the architectural scale, leaving out walls, only using pillars and boards to lightly hide the building in the woods. Therefore, MUDA wants the building merge into the environment, combining people with nature. The construction forms along the lake, looks like the steams and smokes from the boiling pots curling between the boiling pots

pillars and trees, which forms a suspended environment. Thin columns in the vertical direction are evenly distributed on both sides, and the free curve of the roof form several transparent viewing frames, so that different views can be appreciated during the whole process of walking.



<https://www.architonic.com/en/project/muda-architects-garden-hotpot-restaurant/20053810#&gid=null&pid=13>

In total, the building has a circumference of 290 meters, with a height of 3 meters, and the width varies with the natural environment. The platform is made of anti-corrosive wood, and the roof is made of galvanized steel sheet, coated with white fluorocarbon paint, which complements the surrounding lush environment. A series of steel columns with a diameter of 88 mm are used as the supporting structure, and it blends into the straight trunks of eucalyptus trees and disappears into nature. The curved wooden railing by lakeside is built for customers to enjoy the views, and blur the boundary of the lake, which brings people closer to nature.



-Rachana Solanke  
2nd year



# ORGANIC HOUSE



<https://www.archdaily.com/909133/organic-house-javier-senosaiain>

**Project name:** Organic House

**Architecture firm:** Javier Senosiain

**Location:** Acueducto Morelia 26, Mexico

**Completion year:** 1984

**Built area:** 160 m<sup>2</sup>

**Idea behind the design:** The idea for the project was first conceived and took its likeness from a peanut shell. The house was designed with the desire to feel, when one enters, like he is going underground, conscious of how singular the space was, without losing the integration of the inside with the green. The sinuous wall is serpentine in nature, winding and wrapping itself around free spaces thereby bringing about a playful process in the design, always seeking a southerly orientation as it moves around existing trees and slides down slopes

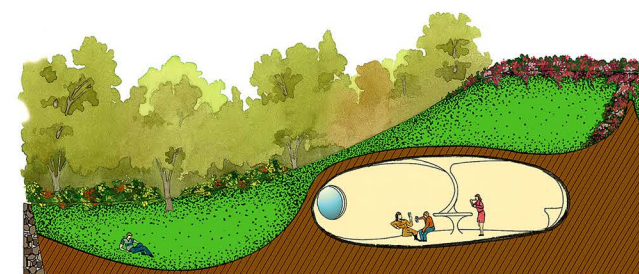
**Design & construction:** A cross was drawn in the center of the property, which served as a reference for a system of Cartesian coordinates. This made placement of the center of the circles easier. Using this as a base, a hose, kept in place with stakes, was employed to outline the walls of the house. A little soil was removed from the center of the wrapping to be utilized later to form slopes. Iron rods bent into rings were placed inside, their height varying from one space to another. The rods were then rolled into a spiral shape. End product was shell about 4cm thick, resistant because of shape, waterproof, and very easy to build. A final, 3/4-inch coat of sprayed polyurethane was applied, which functions as further waterproofing and insulation for structure.



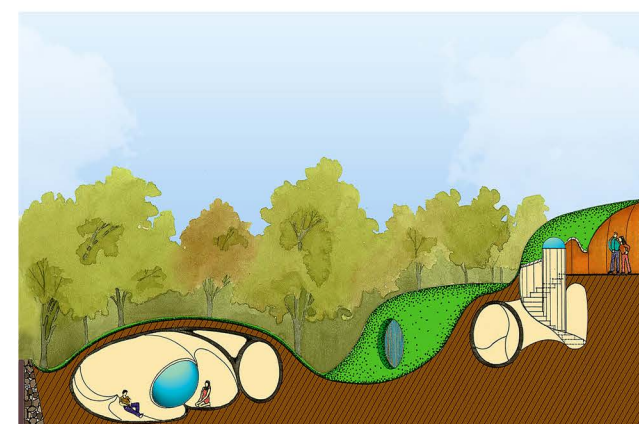
SITE PLAN



PLAN



SECTION



SECTION

**Characteristic:** Along with all other physical characteristics of the property, green barriers consisting of trees and bushes help filter sunlight, completely prevent penetration of solar rays, create shade that protects living beings from summer heat, provide protection from dust, and absorb noise pollution. Evaporation from plants and grass refresh air and increase absolute and relative humidity in air close to the surface, producing a conductive cooling effect. The windows of the house were placed strategically in places that would look out over the most pleasant parts of the garden, preferably toward the south so that sunlight would still be available in the winter, seeking light the way flowers do. Ventilation is facilitated by the aerodynamic form of the dwelling which allows free circulation of air throughout.

**Temperature maintenance:** Soil acts like skin- a moderator that controls variations in temperature by preventing cooling and warming effects of the weather outside from rapidly or immediately changing temperatures inside. Effect is such that in summer temperatures inside are cool, and when in winter temperatures inside remain warm. This means that soil that covers house will heat up when winter arrives and cool down when summer comes, thus maintaining a constant temperature of 18° to 23° centigrade all year long, keeping the house warm in the winter and cool in the summer. The evaporation plus transpiration of lawn, plants and trees refreshes and oxygenates the interior, preventing atmospheric dryness, dust infiltration, and pollutants.



-Pratik Jagadale  
2nd year



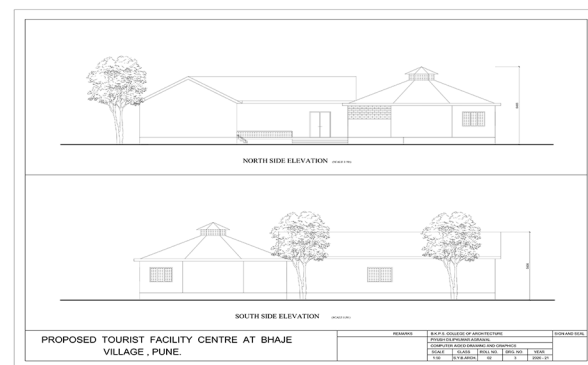
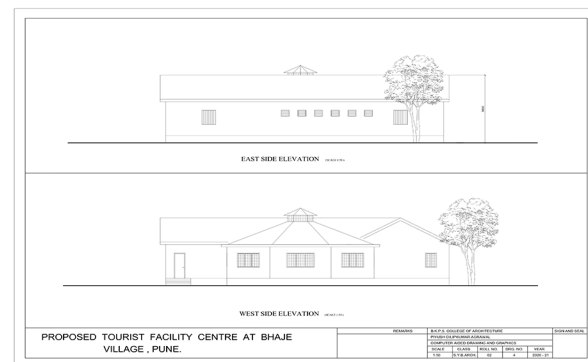
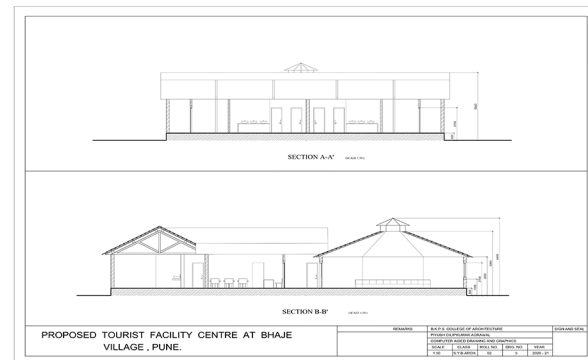
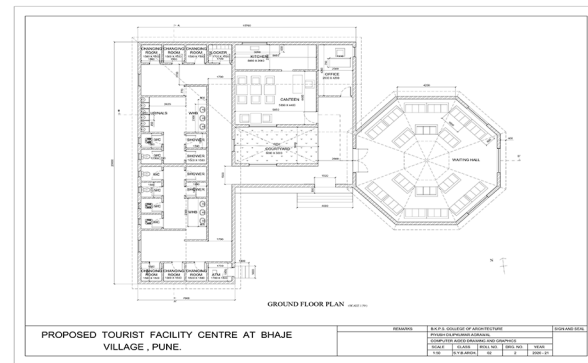


# SESSIONAL WORKS



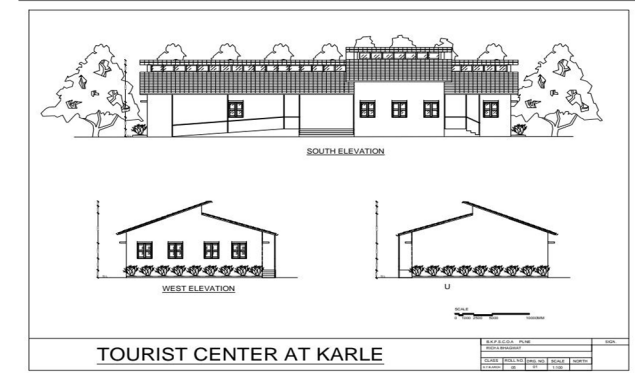
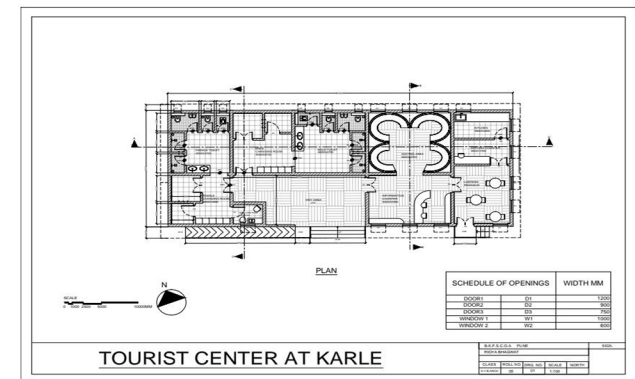
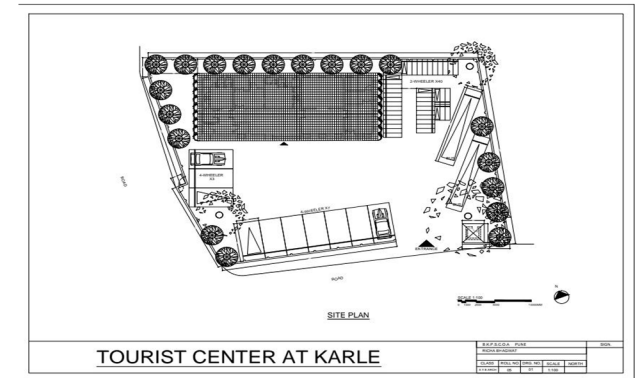
# ARCHITECTURAL DESIGN

PIYUSH AGRAWAL  
1ST YEAR



# ARCHITECTURAL DESIGN

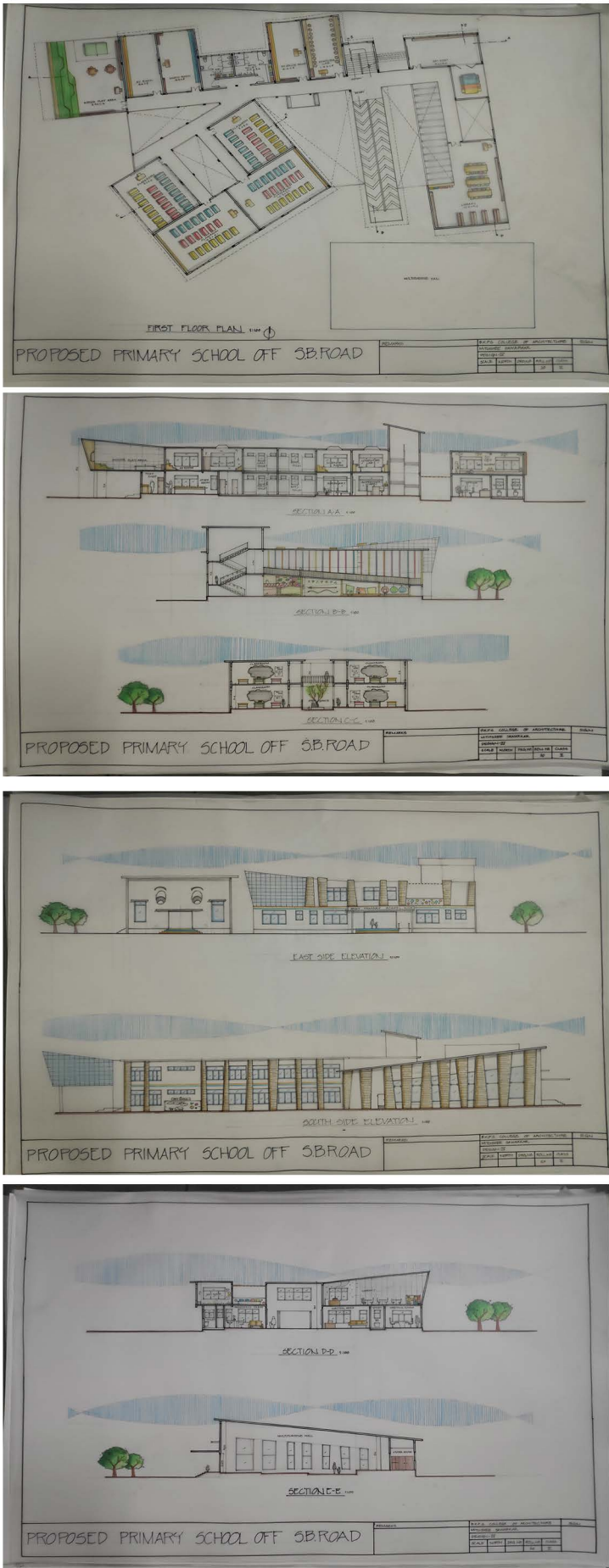
RICHA BHAGWAT  
1ST YEAR





# PROPOSED PRIMARY SCHOOL OFF S.B. ROAD

MITUSHEE SAWARKAR  
2ND YEAR



# PROPOSED BUNGALOW AT PIRANGUT

AKSHATA PARBATE  
2ND YEAR





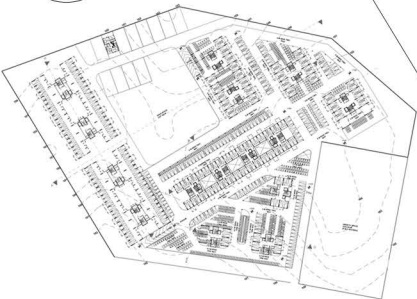
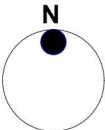
HOUSING AT LULLAN NAGAR PUNE

LEGENDS		AP
A	1RK	
B	1 N 1/2 BHK	
C	2 N 1/2 BHK	
D	3 N 1/2 BHK	
E	ROW HOUSE	

AREAS	AREA IN SQ.M.
1 AREA OF PLOT	37032 SQ.M.
2 OPEN SPACE AREA (10%)	5554 SQ.M.
3 AMINETY SPACE (15%)	3147.8 SQ.M.
4 PROPOSED FSI	2
5 NET PLOT AREA	28331 SQ.M.
6 BUILDABLE AREA	56662 SQ.M.



MASTER PLAN



PODIUM LEVEL PLAN

PARKING CALCULATIONS		
	REQUIRED	PROVIDED
CAR	842	801
BIKE	1614	1314
CYCLE	1317	1304



VIEW FROM 36 M WIDE ROAD

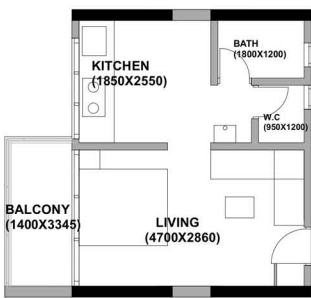


SITE PLAN

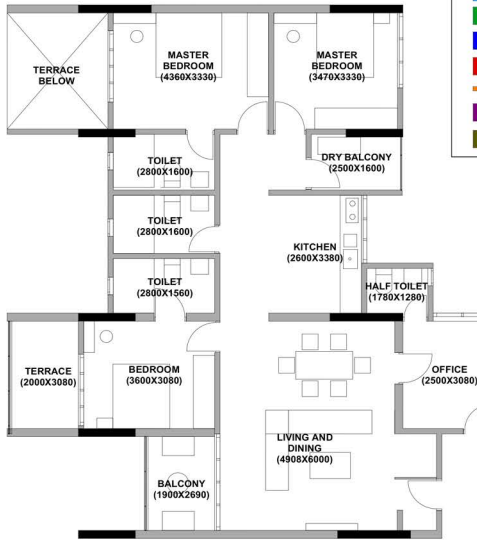


ACCESS LEVEL PLAN

DETAIL PLAN:



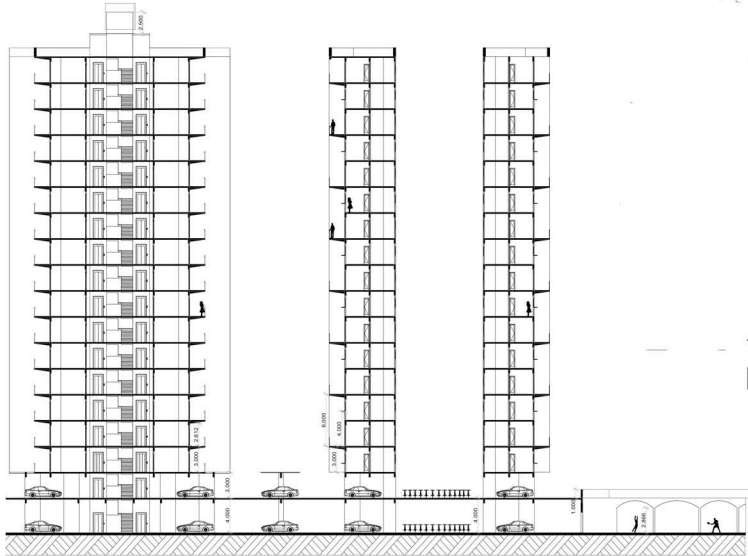
1 RK PLAN



3 N 1/2 BHK



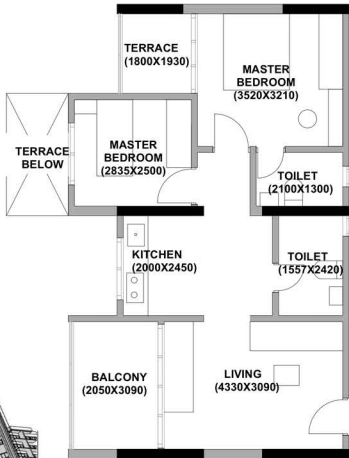
VIEW OF 3 N & 1 N 1/2



SECTION BB'



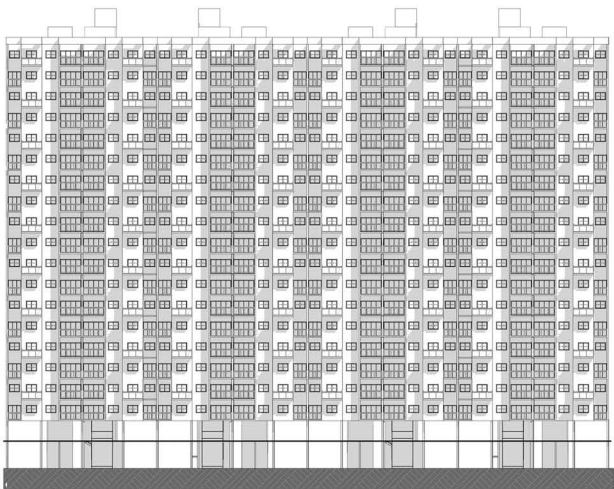
SERVICE LAYOUT PLAN



1 N 1/2 BHK



2 N 1/2 BHK

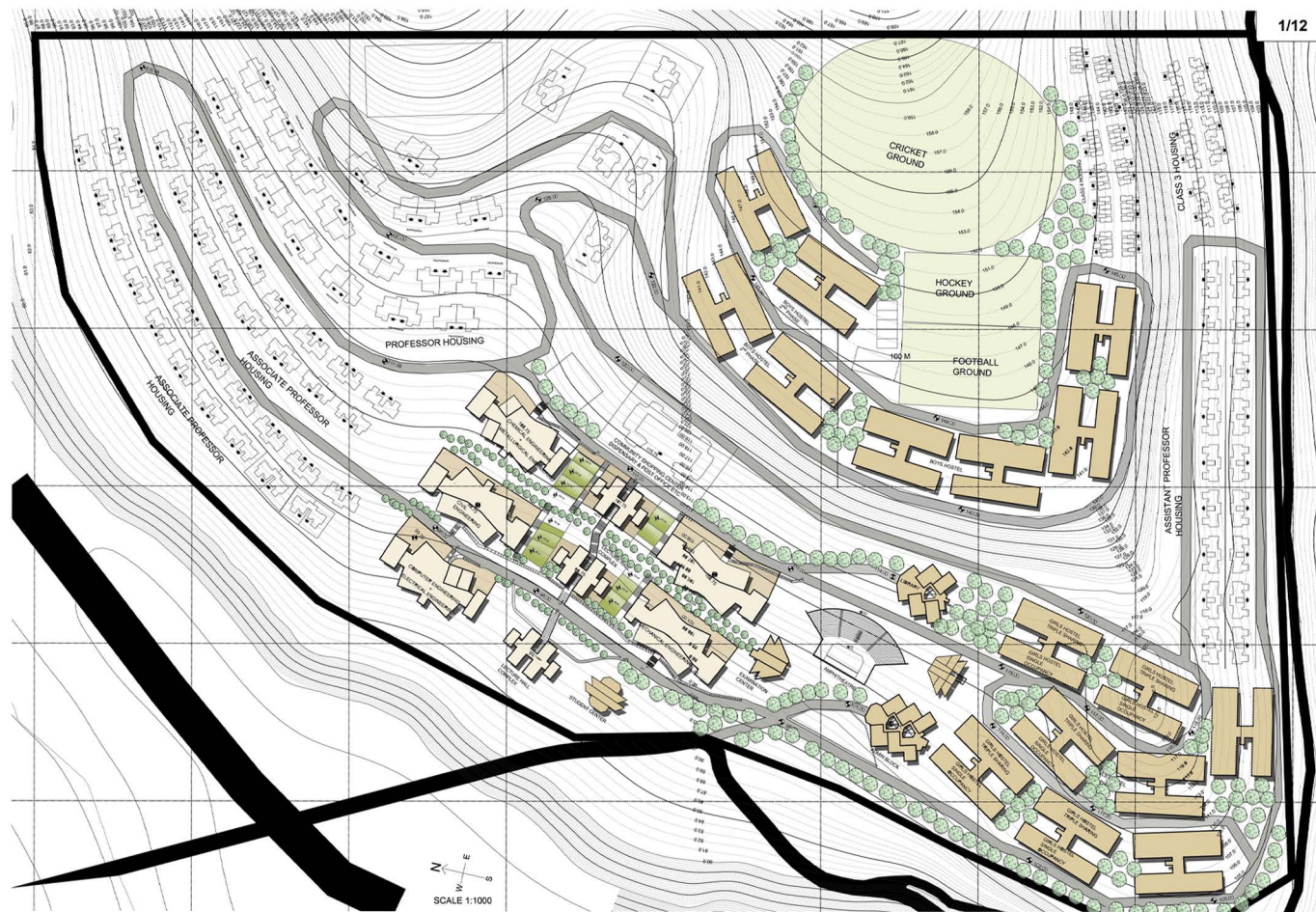


1 N 1/2 BHK ELEVATION

-VIVEK HTKARE  
4TH YEAR



# PROPOSED NIT CAMPUS AT MANDI, HIMACHAL PRADESH



MASTER PLAN



KEY PLAN



CLUSTER VIEW



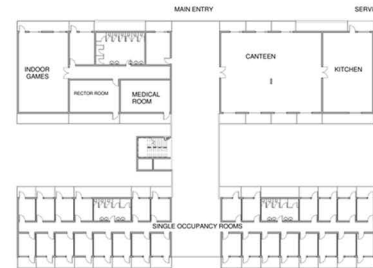
HOSTEL VIEW



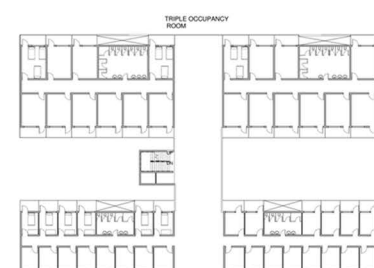
LIBRARY



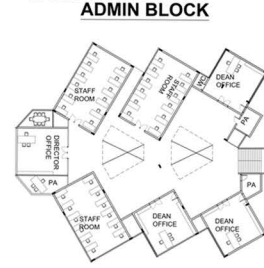
LECTURE HALL  
COMPLEX VIEW  
ADMIN BLOCK



ACCESS HOSTEL



TYPICAL HOSTEL PLAN

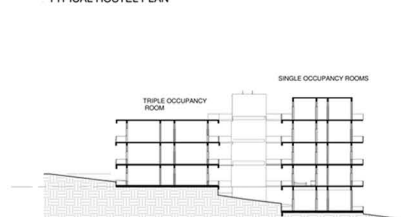


FIRST FLOOR

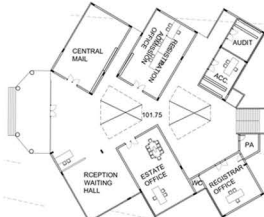


LOWER BASEMENT

HOSTEL



HOSTEL SECTION

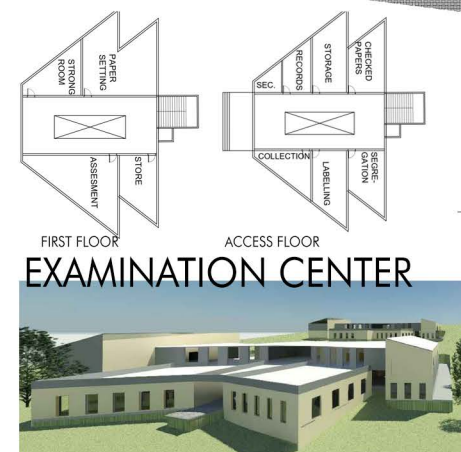


ACCESS LVL.  
ADMIN BLOCK



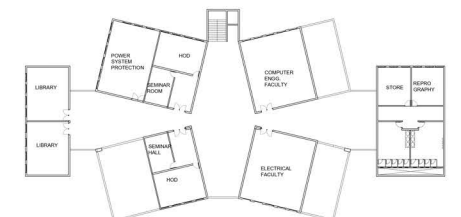
KEY PLAN

CLUSTER PLAN

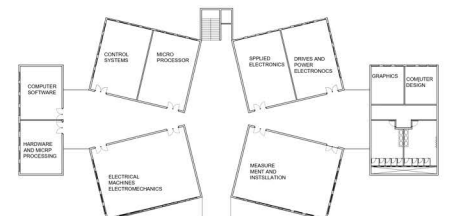


FIRST FLOOR  
ACCESS FLOOR  
EXAMINATION CENTER

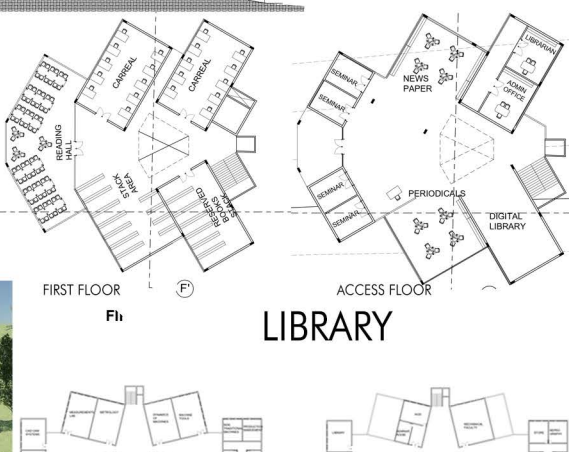
INDIVIDUAL DEPARTMENT VIEW



FIRST FLOOR PLAN

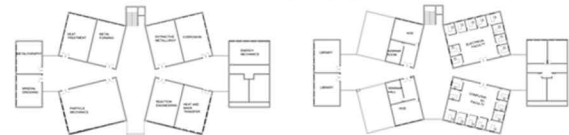


ACCESS LVL.  
HUMANITIES AND ELECTRONICS  
AND COMMUNICATION

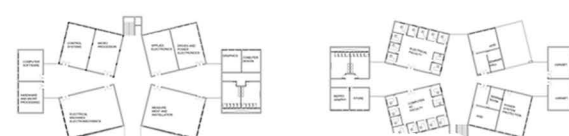


FIRST FLOOR  
ACCESS FLOOR  
LIBRARY

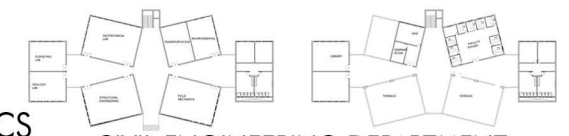
MECHANICAL AND PRODUCTION DEPARTMENT



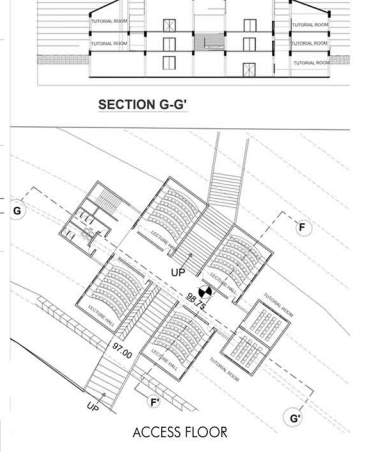
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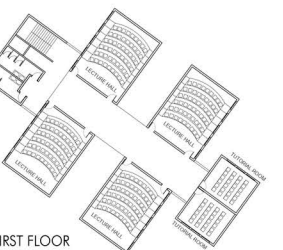
FIRST FLOOR



FIRST FLOOR



ACCESS FLOOR



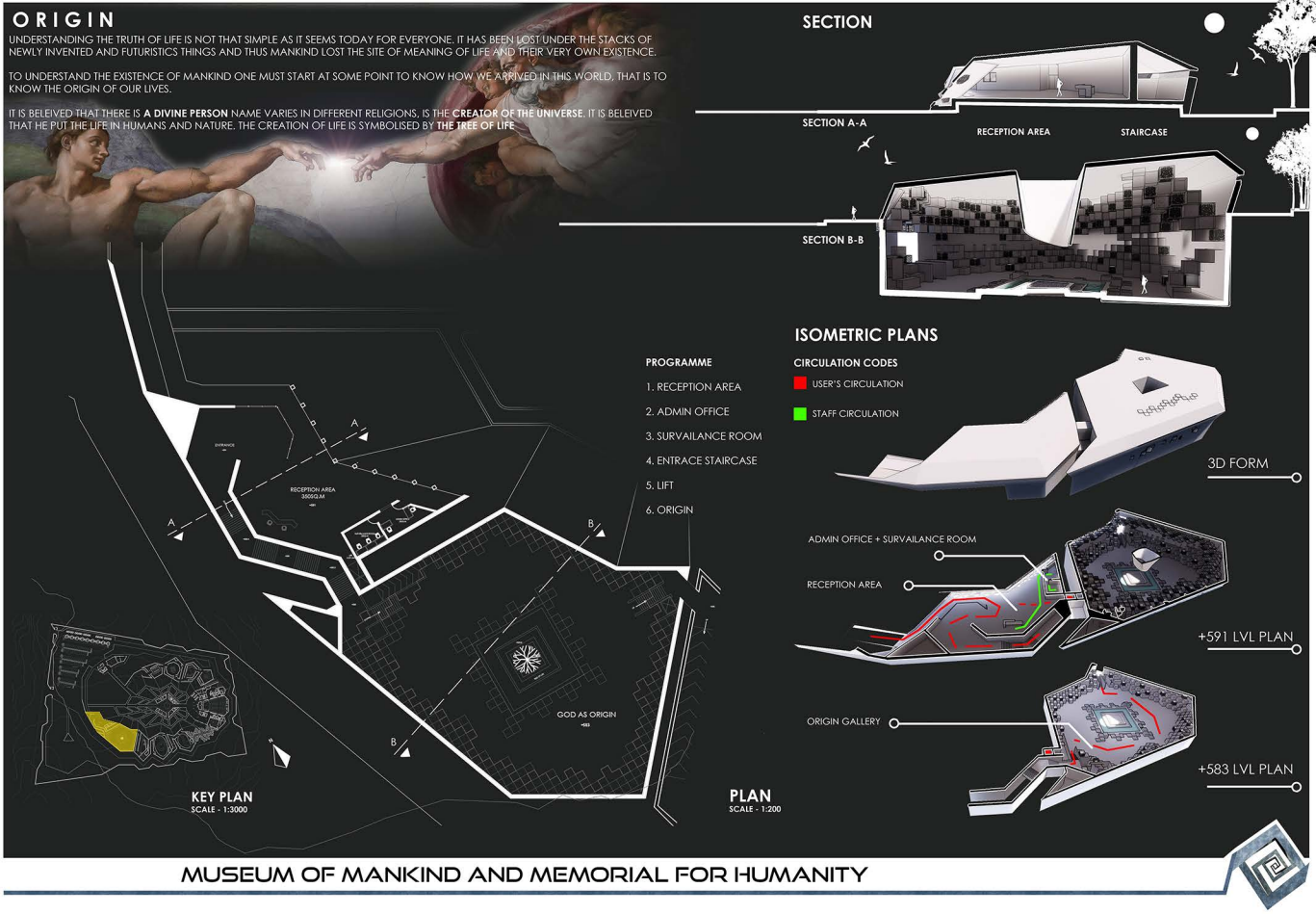
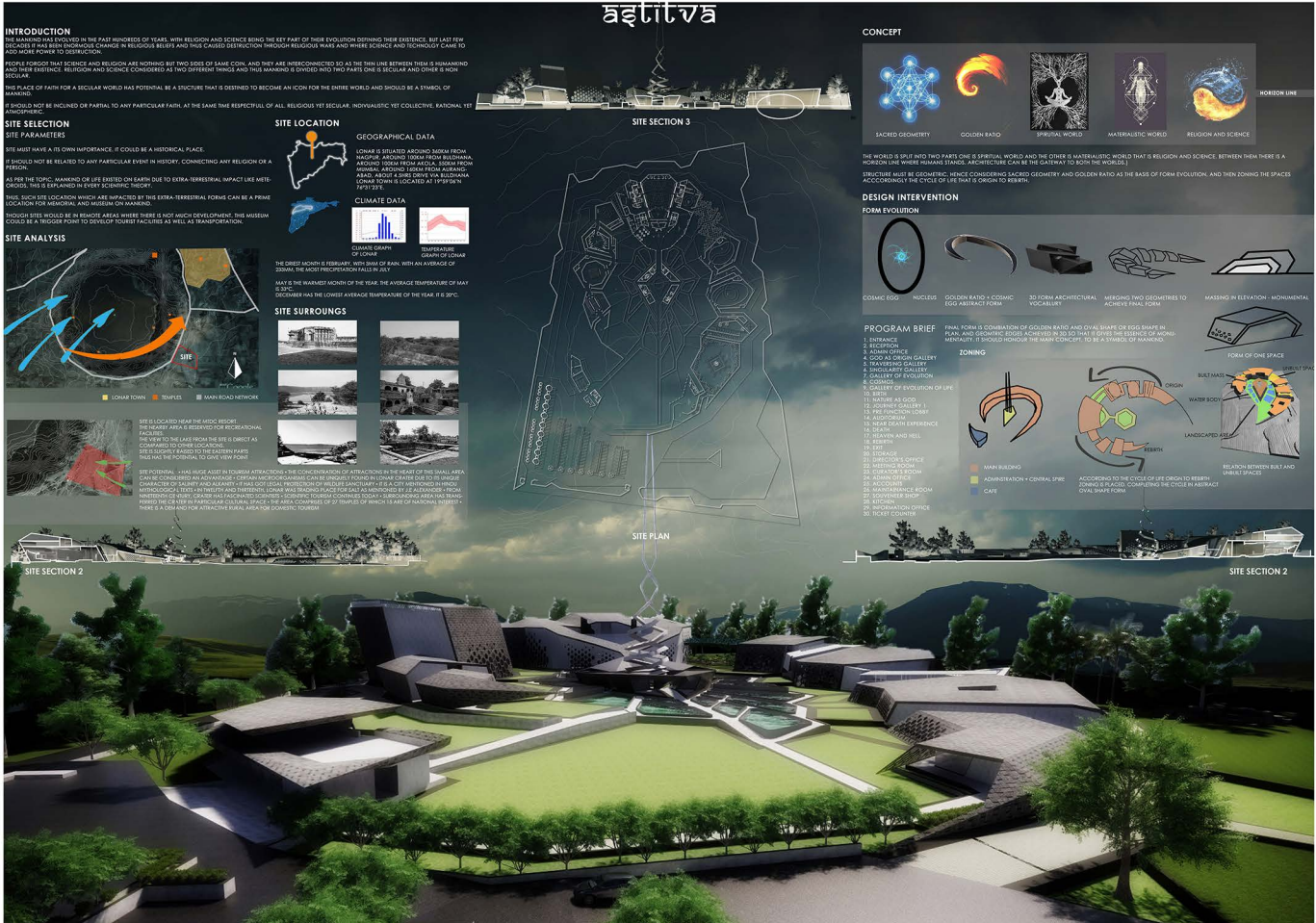
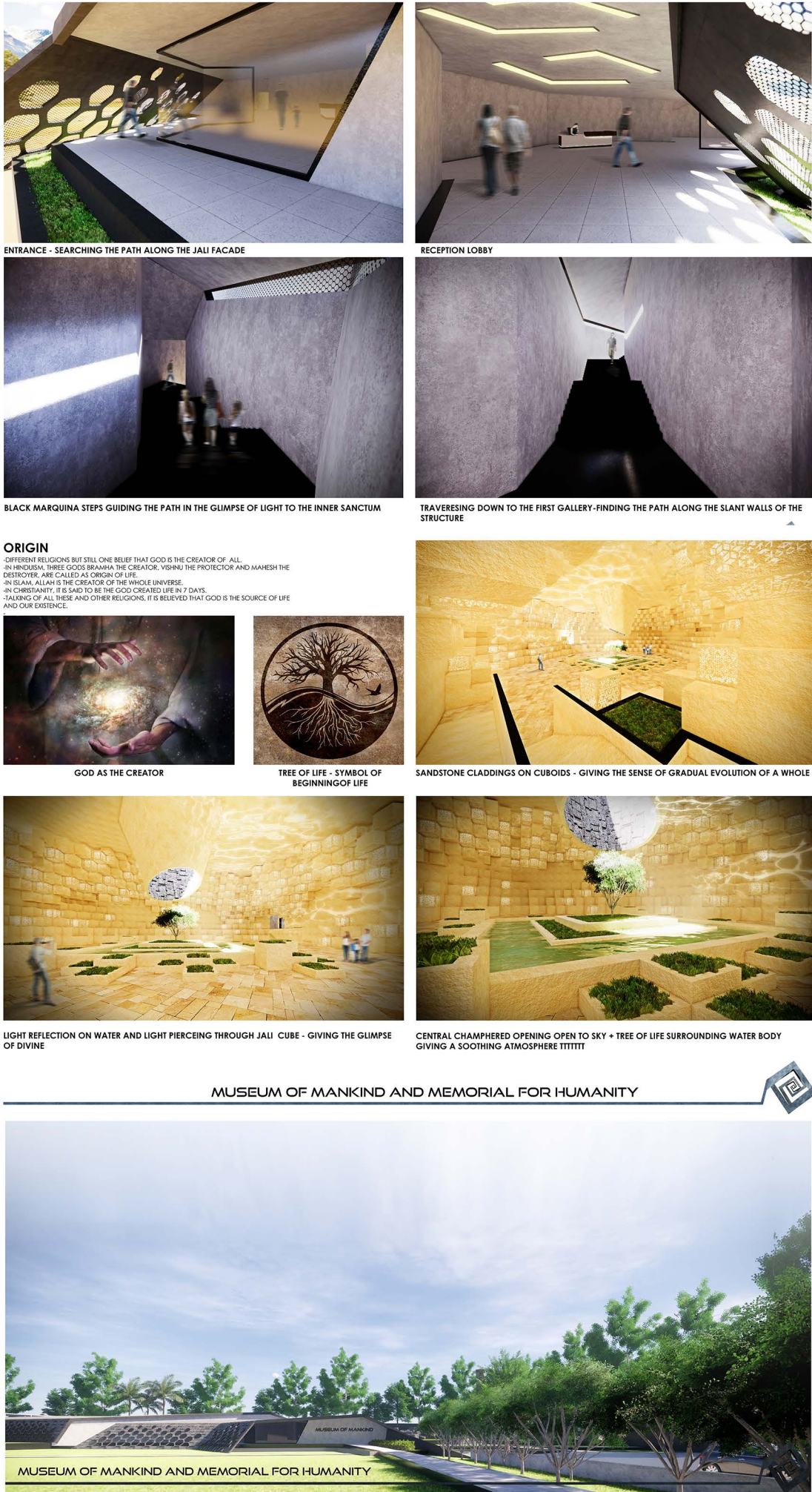
FIRST FLOOR  
LECTURE HALL  
COMPLEX

-VAIDEHI SHAH  
4TH YEAR



# MUSEUM OF MANKIND AND MEMORIAL FOR HUMANITY

ISHAAN PATIL  
5TH YEAR

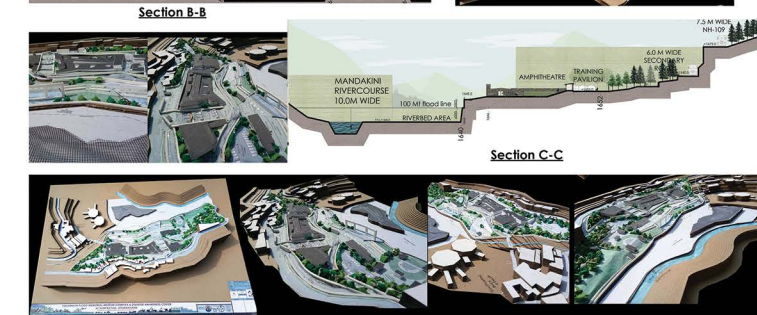
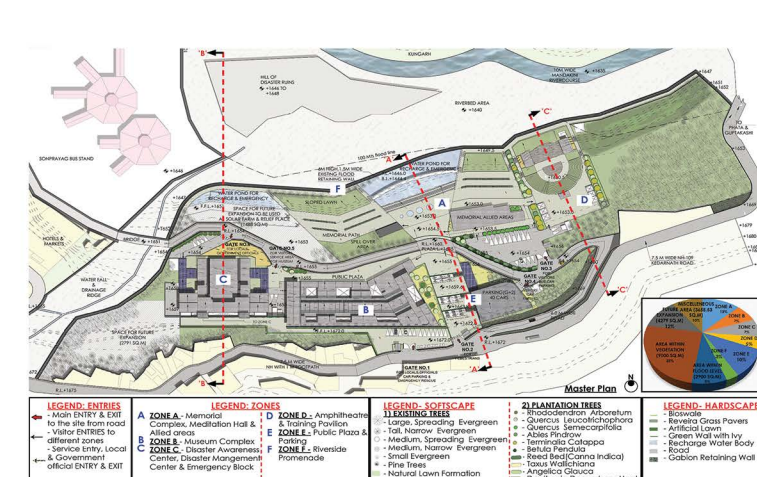




MADHURA VAZE  
5TH YEAR



There is a need to think of a 'Nature' now in 21st century.



## CONCLUSION

With the rapid expansion of development is the successive growth of population, disaster prevention has become one of the Humanity's major tasks. The disaster prevention with memorial museum complex is an effective way to provide not only a natural disaster memorial museum, but also a rescue place for the town.

In normal times, the complex is used for public purposes, such as recreation, training & capacity building, education, entertainment & aesthetic pleasure. However, when a disaster happens, the complex becomes the town's major disaster buffer zone to prevent the natural disaster from spreading, the refuge, relief & rescue place for locals & tourists & a vivid educational site for learning about disaster prevention.

I envisioned the space which will provide a platform / infrastructure for building a safe communities through remembering an event, improved awareness about disaster and preparedness for upcoming unhanding natural disasters by training along with providing a place for relief & rescue works."

"I believe this will initiate co-ordinated efforts to have an effective disaster management strategy for the Uttarakhand state, which will minimize the impacts of future natural disasters."







Illustration by Isha Rane

# ART AND PHOTOGRAPHY



# PHOTOGRAPHY



**Isha Chiplunkar**  
1st Year



**Shweta Birari**  
2nd Year



**Ruturaj Rise**  
2nd Year



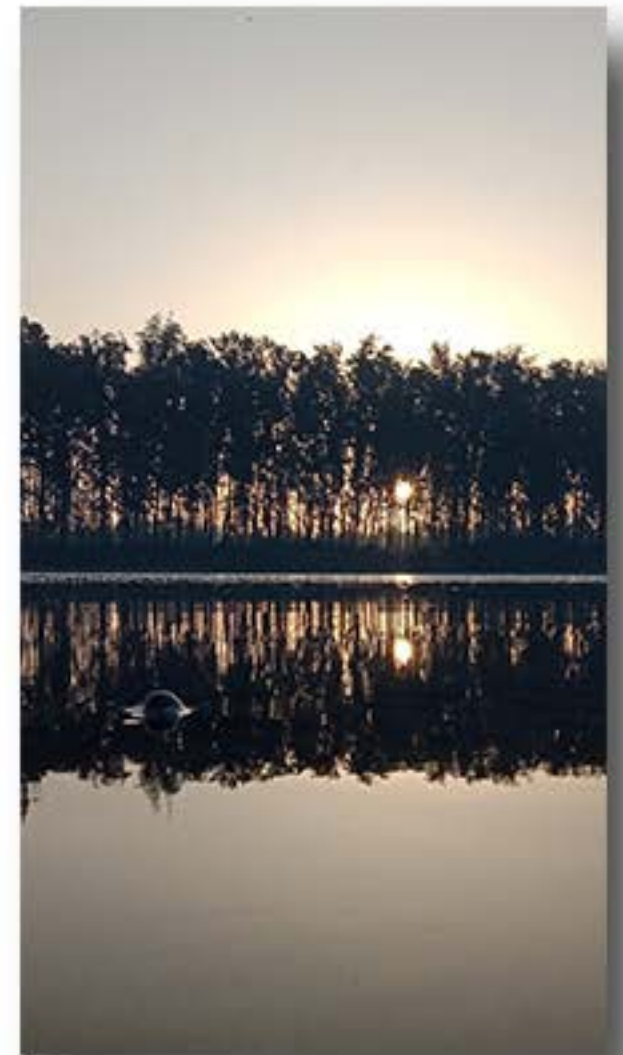
**Rachana Solanke**  
2nd Year



**Swapnil Tiwaskar**  
5th Year



**Swapnil Tiwaskar**  
5th Year



**Aditi Gunjal**  
3rd Year





**Shubham Sangle**  
5th Year



**Swapnil Tiwaskar**  
5th Year



**Vaishnavi Kokare**  
5th Year



**Rachana Solanke**  
2nd Year



**Aditi Gunjal**  
3rd Year



**Mitushee Sawarkar**  
3rd Year



**Ruturaj Rise**  
2nd Year





**Isha Chiplunkar**  
1st Year



**Pratik Jagdale**  
2nd Year



**Shivam Nagpure**  
2nd Year



**Yogendra Sahare**  
1st Year



**Rushikesh Kamble**  
1st Year



**Yogendra Sahare**  
1st Year



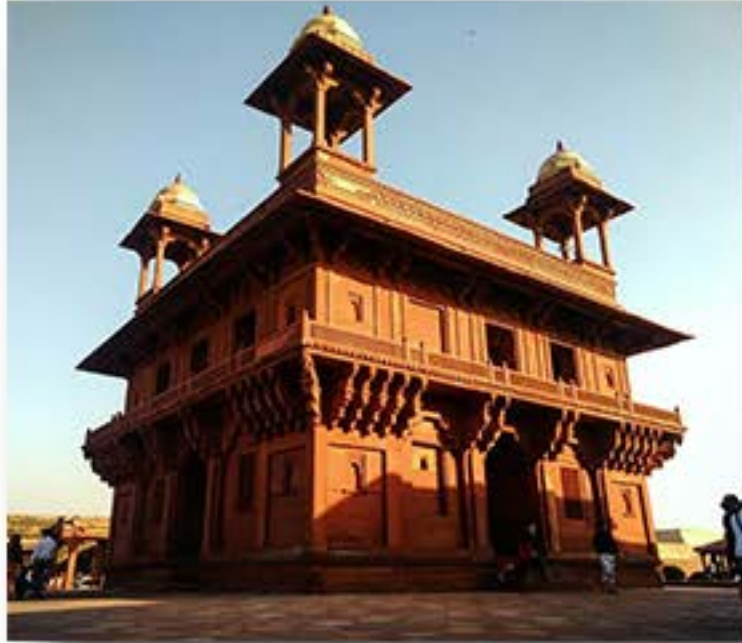
# ARCHITECTURAL PHOTOGRAPHY



**Vaishnavi Kokare**  
5th Year



**Vishakha Gaikwad**  
3rd Year



**Chaitali Kalokhe**  
5th Year



**Shubham Sangale**  
5th Year



**Vaishnavi Kokare**  
5th Year



**Akash Kadam**  
5th Year



**Mitushee Sawarkar**  
3rd Year





**Chaitali Kalokhe**  
5th Year



**Ruturaj Rise**  
2nd Year



**Sharvari Deshpande**  
5th Year



**Mitushee Sawarkar**  
3rd Year



**Akash Kadam**  
5th Year



**Sharvari Deshpande**  
5th Year



# SKETCHES



**Shivam Nagpure**  
2nd Year



**Prathamesh Patil**  
5th Year



**Sharvari Deshpande**  
5th Year



**Priyanka Chapekar**  
5th Year



**Priyanka Chapekar**  
5th Year



**Paridhi Deshpande**  
3rd Year



**Rushikesh Bhoir**  
5th Year





**Chaitali Phulambrikar**  
5th Year



**Shrushti Chandak**  
1st Year



**Prathamesh Patil**  
5th Year



**Rachana Solanke**  
2nd Year



**Tanaya Chiplunkar**  
1st Year



**Pranav Tate Deshmukh**  
2nd Year



**Khushal Jaju**  
2nd Year

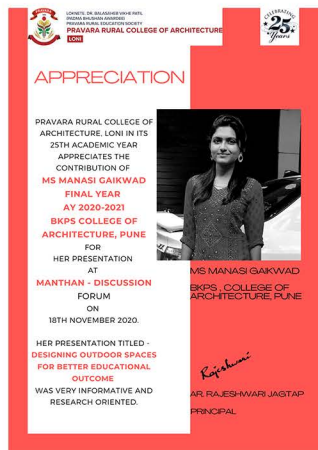


**Khushal Jaju**  
2nd Year



**Aadya Pednekar**  
2nd Year





# EXTRACURRICULAR ACHIEVEMENTS

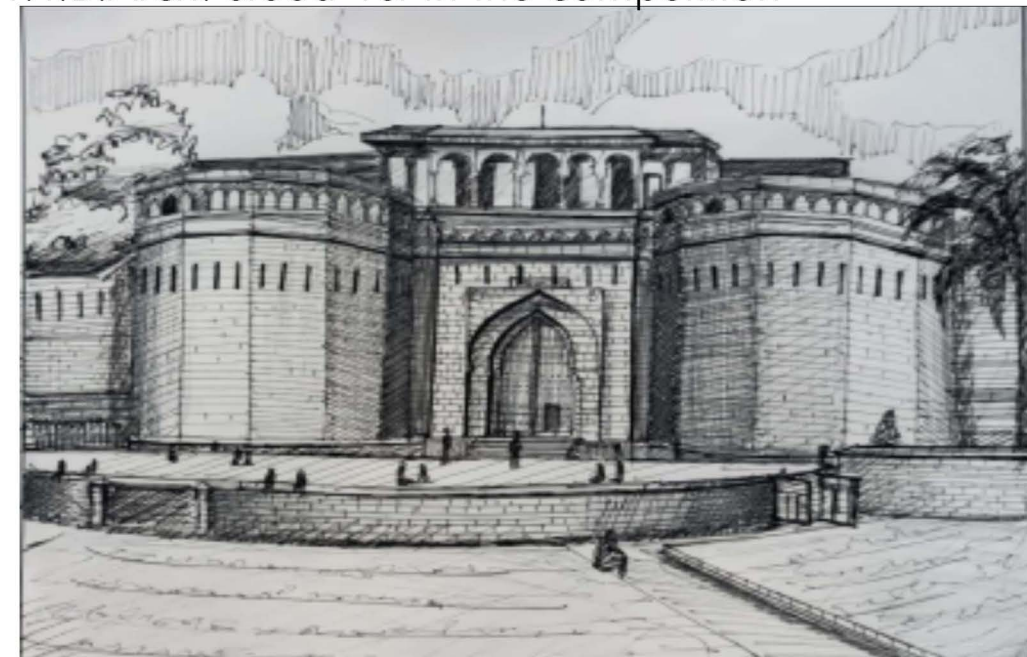




BKPS COA participated in NICMAR's 'Technikala 2020' in Skyscraper Competition during February 2020. Aim was to make the highest stable structure with the help of newspapers, straws and glue. Participants Ankit Avhad(FY), Shivam Nagpure(FY), Shubham Jadhav(SY) won 1st Prize while Piyush Agrawal(FY), Pranav Tate Deshmukh(FY), Saadat Patel(FY) were 1st Runner Up.

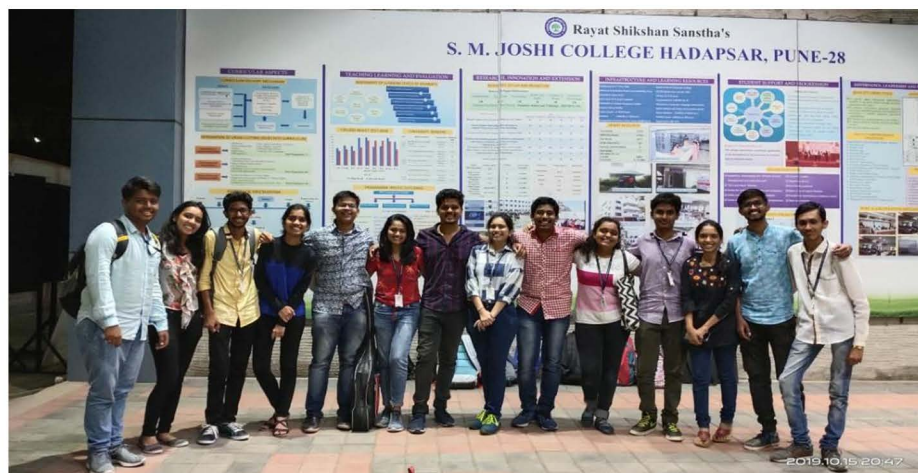


Central Bank of India Branch-Tilak Road, Pune organised essay competition on the occasion of 'Vigilance Awareness Week'. The topic of essay is 'Integrity - The way of Life'. Piyush Dilipkumar Agrawal of F.Y.B.Arch. stood 1st in the competition



Competition: LetsKetch  
A live sketching competition for architectural students were organised where Pranav Tate Deshmukh got 1st prize.





Competition : SPPU's University level Youth Festival

Competition level: University level

Competition category : English group song

Place secured : Second

Competition category : Installation

Place secured: second



Manjiri Ghodke is a disciple of guru Nupur Daithankar. Manjiri started learning Bharatnatyam from her age of 4. She has completed her Nritya Visharad last year with First Class under Aakhil Bharatiya Gandharva Mahavidyalaya and also stand first in their Nupurnaad Academy. Apart from this she has been a part of various dance competition and dance festivals.

Every Year EthosIndia organizes ARCHUMEN- A National Level Quiz Competition. Madhura Waze and Prathamesh Patil got runner up's trophy.





# COULD THE MEDIEVAL CITIES HAVE FOUGHT THE PANDEMIC BETTER THAN OUR MODERN CITY PLANNING?

A pandemic is an epidemic of disease that has spread across a large region, for instance multiple continents or worldwide, affecting a substantial number of people. There have been many Pandemics over past few years like cholera, influenza, smallpox and now COVID-19. The spread of these diseases had led to many prevention majors. For example, after the break of cholera, the water pipelines were effectively planned out throughout the cities. Thus, post pandemic to some extent have shaped the urban planning. Surrounding plays a major role in our health. Today most of the population is found in developing cities to make a living. Cities are going beyond the planned areas.

A well-planned city can play a major role in controlling the spread of pandemic. Finding solutions to the basic urban level problems is the key to abate the effect of the coming pandemics. Starting off with core services, as the cities are expanding the municipal is not bale to keep tabs on the electricity, water, garbage and sanitation demands of all the places. Thus, management of resources has become the integral part of town planning. Slum is one of the major concerns faced by the developing cities today. These areas have become difficult to maintain and too congested for a healthy lifestyle. Places around the slum attracts countless risk of the morbid environment. Lack of open spaces where one can enjoy natural environment had led to imbalance in the micro climatic conditions. These green and blue spaces should be maintained and integrated in urban planning. In-depth regional planning can help in overcoming the problems like transport, energy provision and economies and building a more equal city. Proper provision and access to hospitals, markets, water supply, dumping of waste and sanitation should be taken care of while planning a city. Planning is much more than just providing services. Forms, shapes, facades, hierarchy, climatic response is often kept open ended. One needs to come from the larger picture to smaller details while finding a perfect environment to live in.

Traditional planning has always been accompanied with a set of rules and principles that are to some extent based on environmental criteria as well as the dominant belief system of the specific culture; these two variables seem to be inter-related and, in some situations, dominating one another. One of the major advantages of medieval planning was the opportunity to select an appropriate site. Medieval cities developed on the bank of rivers as it provided security, sanitation,

water demand and the river also acted as a trading port to other cities. While others settled on mountains with moats and fortification. Medieval towns were mostly planned on the principles of vastu-shastra. The site was treated as a human body with head, heart, hands, legs and so on. The religious space and palaces were located at the centre. The cities consisted of concentric squares which were further divided into different zones. These zones or squares used to be occupied by different classes of human being. While planning of roads in the course of conceiving the design for a town or a city, the roads running in the Eastern axis ensured towards purification of the street by Sun rays from morning till evening and the North-South road profiles provided a perfect circulation of the air and benefit of cool breeze. There were 8 different growth patterns developed which governed the transportation and road networks in the city. Services were worked out with water and drainage facility to the individual household. Unlike today the environmental condition were much better. The architecture blended with the environment and provided much explicit surrounding.

Pandemic is the result of many different factors like the increasing population, pollution, lack of resources and the unhealthy lifestyle. While opposite is seen in the medieval period where there was controlled growth of the migrant population, vast agriculture and forest lands around the cities, pure river water, architecture that blended with the nature. Medieval planning was based on security. Apart from trade there was no contact with the outer world, the settlement was well protected through fortification. The planning principle were inclined towards natural light and ventilation. Apart from planning the city has a whole they also had deep knowledge of planning an individual unit. Planning plays a major role in dictating how a place should function, it offers discipline which further helps in controlling our lifestyle. Today the cities are growing haphazardly. Town planning has always been one of the byzantine things accomplished by human beings. It is very important to plan the city as a whole and not in small bits. Chandigarh is one of the successful projects in building a well-planned city. The arrangement is also based on the ancient principles of sector wise planning. Where each sector acts as a whole in itself, with all the amenities, services and leisure spaces.

The main concern that lies in the cities like Mumbai, Pune, Delhi is that they are already developed and transformed with time. In spite of coming with different development plans it has become difficult to detail out the smaller areas. Urbanization has led to densification of cities with centralized services available. In case of pandemics it has become difficult to check on each individual and the over

population of land has increased the risk of spreading the virus. Part of this means thinking about the densification strategies and decentralization of essential services. Instead of starting from bigger places we should start off with slums where very strong informal settlement is seen. If we spread the city rather than densify, that would have to go with much better connectivity of public transport. The decentralization of services, better managing of resources and so on. These changes



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that are to be made should be in the context with the climate change and sustainability. As unmanaged urban expansion can invite many problems like greater inequality – many cities are already struggling with, in adequate services provision and stretched municipal capabilities. Research also shows that as cities expand outwards and population densities decline, the municipal cost of providing public services increases. The expansion of cities comes at a cost of prime agricultural land, ecosystem services and biodiversity contributing to food production and climatic changes. Outgrown cities would also need better transport facilities which may lead to an increase in the pollution percentage.

The next generation of cities will be very different from those of the past, which requires a reconsideration of conventional responses to the challenges of densification of cities. The share of the poor living in cities is greater than ever before. This makes it harder for cities to provide basic services for all residents. For the slum-dwellers and millions more like them, the lack of access to core services can mean they are forced to fend for themselves in inefficient and costly ways that hamper their quality of life and risk damaging the environment. The traditional approach to upgrading these informal settlements, which consist of razing and reconstruction without residents' consent or participation, doesn't work. Sector-specific approaches are a start, but they are not enough. To build thriving cities, we need approaches that surpass remote sectoral solutions and piecemeal approach.

Thus to conclude, Medieval city planning had its own advantages and disadvantages similar to the planning seen today. They had more elaborate planning with a lesser amount of complications like the increasing population and changing rulers after time to time, so on. Nature plays an intimate role in our lives, if we protect it, it will do the same for us. Which we keep on forgetting today, green and open spaces are not given much importance, compared to the medieval



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<https://images.indianexpress.com/2019/02/slums.jpg>

planning approaches. Towns and cities have matured over the period, we learned and practiced new planning techniques from each pandemic that we faced. Now is the time to rethink our densification strategies. We have developed a lot in terms of technology which can be used as a way out. Digital infrastructure might be the sanitation of our time.



- Mansi Gaikwad  
5th year



## BUILDING COMMUNITY, BUILDING ECONOMY

As students of architecture and economics, the importance of studying the relationship between 'micros' and 'macros' while giving equal importance to each has been instilled in us. Writing this essay, gave us an opportunity to analyse the details which go into the making of a single distinguished public market and the 'butterfly effect' that it has on the market as a whole. Hence, we were inspired to learn more and conduct a deeper study to establish a relationship between architecture, economics and its effects on the community.

Maharashtra is the third largest state of India and one of the more progressive ones. Pune, the cultural capital of Maharashtra is one of the most diverse cities in India. Pune has seen the grandeur of Shivaji Maharaj, the Marathas, the Peshwa dynasties and has faced adversities during the British rule; yet it stands strong, captivating each and every individual, displaying its historical magnificence through structures like Shanivarwada, Agakhan Palace, Jogeshwari temple, and many more. This prestigious city is also the proud host to two of the most unique public markets: The Mahatma Phule Mandai\* and the Shree Chatrapati Shivaji Market Yard.

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Mahatma Phule Mandai, a humongous 135 years old traditional market stands tall in the heart of Pune, spread over an area of 1.05 acres. The existence of this Mandai formerly known as the "Lord Reay Market" came into being due to the lack of a permanent communal open air weekly market which could cater to the everyday demands of local people. This Gothic structure was constructed by a local contractor and architect Rao Bahaddur Bapuji Kanitkar under the supervision of a British engineer Meliss in 1885. This building has an 80 feet tall octagonal tower with eight wings containing arms which radiate in all directions. If a consumer or visitor comes in the vicinity of Mahatma Phule Mandai, they are immediately attracted by its unique cast iron columns, red colored sloping roof, grey basalt stone wall and wooden structure. The visitor is welcomed by the beautiful colors of antiques, flowers, sweet smells of fresh fruits and traditional food items outside the entrance. They can enter through any of the eight entrances and experience a cool breeze gracing a naturally well-lit space. The visitor has a clear view of all products as the vendors are seated on a 3 to 4 feet tall platform advertising their best produce. Some vendors have been occupying at their elevated stalls or "galay"\* as they are called colloquially for generations and their conversations with their regular customer is no different than those of two friends. The fixed spots of

shops for specialties like seasonal mangoes, guavas, berries along with the regular vegetables and fruits guarantee easier access to the desired product for the consumers. One of the vendors who has been sitting on his platform with kilos of potatoes and onions told us that he has been at that same spot for several years and has witnessed the change in this market through three generations. He has seen the Mandai as it was in the 1990s, and he sees the Mandai now, as more than just any other market, a heritage building and a landmark that has been well preserved by the PMC(Pune Municipal Corporation). As the Mandai became popular, it became a desired spot for many political and cultural activities. People: old and young used to gather near 'Ashoka'\* and 'Peepal' trees besides the statue of Lokmanya Tilak and share their stories and everyday incidents with their social circles. One of the locals Karan Puranik shared his experience saying, "For me, since I'm from Pune, Mandai is really special, the historical essence of the structure is what hit me first, and it is an awe inspiring place. Going to Mandai is like an event where some things are planned and some happen spontaneously, like one goes for buying vegetables and ends up buying clothes from Tulshibaug and having food or breakfast outside. Also, since you get mostly all the food necessary under one roof, it's like visiting a mall which is more grounded with the culture, the environment and the people, which makes it special." Not only such regular gatherings but one of the biggest Ganesh festival which is enjoyed by thousands of devotees, is held here and it is one of the very few places that showcases tribal and modern artistry through fairs called as "Art Mandai" on the National Independence and Republic Day, and celebrates the true essence of the nation. This place has also been the witness to many socio-political changes that took place in the last century.

As this place grew, the vendors struggled to fulfill the demands of the people and a new structure, resembling to the original one was built right beside it, in order to reduce the burden of demands on the old building. This was mainly due to the increasing population of Pune. The consumers were initially very hesitant to buy their greens from the "new Mandai" due to the guarantee of quality of the "old Mandai" but eventually the "new Mandai" gained impetus. However, the scenario is different in the recent times. Due to the availability of space and a more approachable spatial arrangement, new as well as old vendors have settled in this new space; leading the old Mandai to function less efficiently. The old generation sellers still sit there and accrue enough sales from their regular customers and tourists but are facing a hard time attracting new customers. The old Mandai, the new Mandai and the surrounding shops selling everything from flowers to religious worship material has become "The market place" for the people in Pune. It is close to renowned markets like Tulshibaug\*, Ravivar Peth\*, and is situated in the proximity of prestigious worship places of all communities like Rameshwar temple, Jogeshwari temple, Dagdusheth temple, The Church of Holy name etc.







After a period of time, even the new Mandai faced the problem of overcrowding and the market focus had to be distributed elsewhere, not in any other local weekday market but in a sustainable well constructed structure.

The initiative for a market space outside the “old Pune” with the vision to facilitate to the people from all over the city was put forth by late Annasaheb Magar in the late 1960s. A hillock called “Gultekdi”, in the southern part of Pune was still relatively low in population and less urbanized. Hence a huge, oval shaped market was designed and built there by architect G.L. Khandekar. This place is extended over 4.3 acre area. The place has the statue of pioneer Annasaheb Magar alongside a spacious parking space at the entrance. This market focuses on wholesale trade and has sections for retail of a variety of fruits and vegetables. When visitors or buyers enter the main gate of the “Shree Chatrapati Shivaji Market Yard”, they move through arc-shaped lanes and approach the shop of whichever goods they want to buy. The four concentric structured lanes regulate the vehicles avoiding traffic congestion. The northernmost outer lanes have fruit vendors, the middle ones have vegetable sellers and the southeast part is reserved for onion and potato sellers. The shops are raised on a platform for easier loading and unloading. The entire market has four entry and exit points of 24m wide roads which leave enough space for vehicles and consumers, even after the parking of heavy vehicles along the sides of the roads and facilitates the consumers with access to their desired shops without having to travel through or around the entire premises. The design is done in such a way that one can experience the colorful facades through louvers and typical identifiable signage board of shop names and numbers in a proper sequence. Every vendor gets equal shop space as well as space in front of the shop to display their produce. One of the daily customers of a renowned fruit shop shared, “This place is well-managed. There is no clutter and chaos. Safety and security of goods is insured, and the business runs smoothly without any complications as the controlled design assures free movement of people and vehicles.”

The space has been well assigned and the timings of transactions have been

predefined by the APMC(Agricultural Produce Market Committee). The APMC was established to regulate the haphazard structure of agricultural markets and regularize the taxes. There are specific and distinct timings for loading and unloading vegetables and fruits which are followed punctually by vendors, commission agents, guards and officials of the organization. When the transactions of the day come to an end, the cleaning is done by private companies on a contract basis who also take on the responsibility of discarding the waste. The shop owners have also been provided with office and resting spaces above their respective shops. The transactions between the farmers are regulated by commission agents who charge 6% of the sales accrued by the seller. The existence of commission agents have made transactions easy for some while the other merchants or farmers have a problem with the interference of these agents. Whichever the case, both these categories of people agree that the mediation has become necessary. The APMC charges 1.5% as Sales Tax for maintenance. The community in this market is credit based and tightly knit. The sellers know the exact requirement of the consumers and prepare customized packages for convenience. The Ganesh temple at the center of the premises is a resting spot for all the people. The Ganesh Festival here is full of zest and enthusiasm as well.

These two markets are different from other markets as they possess distinct characteristics. The major difference is that they are all-inclusive shopping spaces that deal with a variety of goods. People from the outskirts of Pune also frequently visit Mandai and Market Yard despite having their own markets. Both of these markets have all the facilities in their vicinity, police stations, parking spaces, restaurants, drinking water facilities, bus stand, auto rickshaw stand, upcoming metro station and much more. From increasing access to fresh, healthy food to providing important revenue streams, markets positively impact local businesses, residential neighbourhoods and governments. Both these markets are responsible for the economy of Pune, as they generate the amount revenue which cannot be compared to any other retail or wholesale market. Both these places are good practical examples of how perfect competition is exercised in the market mechanism. Some of the sections however, like the pomegranate market in Market Yard showcase the characteristics of pure competition. First degree of price discrimination, which is on the basis of observational personal information, is observed in both the markets. The market forces are pronounced and yet so subtle that the dynamic nature of both these markets seems magical. It is absolutely a feeling of pride when one observes the internal and external economies of scale that have taken place; internal infrastructural development, external expansion and development of space and society has led to the overall success of these markets. This “Spread Effect” has especially been very useful for the women in Mandai and the retailers in Market Yard, as these markets recognized the need of the actual target audience and improvised accordingly.

These markets are connected to the surrounding neighbourhood fostering street life and creating a strong sense of space by using architectural design elements that result in a comfortable place and form an integral part of the community. Both the markets are surrounded by other small yet thriving markets of various commodities like grains, pulses, flowers, utensils, and much more. The places around it have also been designed in such a way that they create a sense of belonging which is vital to the success of these public spaces. The efficient running of agricultural markets provides direct and tangible benefits, socially, environmentally and economically. These include the complete utilization of agricultural produce, adding to the community’s economic diversity, providing meaningful employment, supporting businesses, utilizing local resources and adding to the tourism industry. The local markets act as catalysts for urban vitality and economic well-being.

Initially the construction of Market Yard was due to the shortage of space and lack of access to people living away from the center of Pune. Market Yard was





dependent on Mandai for its produce and vendors. But now, the tables have turned and Mandai is partially dependent on Market Yard as the latter is wholesale and the former, a retail public market. This did not, in any way, affect the significance of Mandai and its working, its value as a heritage structure or its significance.

In 2015, the conservation was completed of Mandai, a newly registered historical heritage building. Through this, its old charm in the modern times is retained. This was done through repairs, polishing, and night illumination to attract more people.

What has made these specific markets successful is that they have withstood the test of time. They were and continue to be the heart and soul of the community which gave a chance to all people, from all strata of society to interact with each other and form an expansive network, connecting people and places. These markets showcase the formation of an amicable community. The majority of the vendors know their clients' names and buying habits and the shoppers encounter their friends and acquaintances on a daily basis. There is a familiarity and loyalty between vendors and shoppers, which promotes an ethic of quality products and honest exchange. More than a place to buy and sell food, these public markets have become civic spaces, the common ground where citizens and the government share the values of the community. Both these markets adapted according to the demands of people, they continue to satiate the locals without giving them an opportunity to complain about any kind of shortage, to revitalize themselves, without forgetting their history. As Ksenia Katarzyna Piatkowska's research on economy and architecture aptly states: "Architecture is not only the reflection of the current state but has become an instrument in process yet unexciting – but carefully planned in marketing strategies – economic potential of a space and holding together factor in local communities. The optimum use of space in markets is one of the keys to their success." This research reveals that in the last half century the "making" has become as important as the "place". Effective market architecture leads to the visibility of the marketplace resulting into effective marketing. The two markets have done the same. They have turned ordinary garden spaces and open land into something that has brought value to the place. They have provided employment, small scale business opportunities, and a place to socialize, to come together, to celebrate and radiate a sense of being a part of the larger community.

As PPS's (Project For Public Spaces) Kelly Verel says, "The idea of a marketplace is pretty open to what the talents and interests in a given region are. Food will always be the core, but how you build off of that depends on local needs. For a success story of a market not only the building, but the strengthening of local identity and the potential for markets to serve as economic anchors matter. Through a lighter, quicker, cheaper (LQC) approach, public markets bring healthy food to

disadvantaged communities, activate space, and become safe community gathering spaces, providing economic opportunity to local residents."

These two markets started out as mere roadside exchanges and progressed into communities which are second to none. They have expanded into markets which can accommodate thousands of people with number of stalls scaling upto a thousand. Hence, these public markets can act as an inspiration for the budding public market spaces and give us a reason to believe that they too, will reintegrate into the life of their surroundings and convert derelict neighbourhoods into successful communities. As the population and urbanization is increasing in all settlements, especially Pune, the government is focusing on promoting different trade centers with the vision of establishing permanent roots like Mandai and Market yard. For designing the future markets, every architectural, social, political, economical, private, governmental, non-governmental establishment should come together and focus on the betterment of the community by working towards sustainable public goals.

Public markets should focus on creating a place which bears the qualities of sociability and spontaneity. People love markets because they love being with other people, they get the opportunity to bond with one another, to have impromptu conversations, and to enjoy shared experiences which will remind them of that specific public space again. If our future markets assure these exact things to the people, which adapt to the site requirements and rebuild a sense of community then the public market will make a place in the hearts of people and bring out the optimum economic value of that place.

**Glossary:** (The meanings of the words with asterisks (\*) have been included here.)

1) Mandai : A Marathi word for 'a traditional market' 2) Galay : A small kiosk like structure which contains storage space. (In the case of Mandai, the storage space is provided under the elevated platform) 3) Ashoka : botanical name: Saraca Asoca 4) Tulshibaug: An open air market, famous for indigenous goods in the center of Pune, which has historical importance. 5) Ravivar Peth: a wholesale market for all types of grocery and household items, in the center of Pune.

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**-Madhura Vaze**

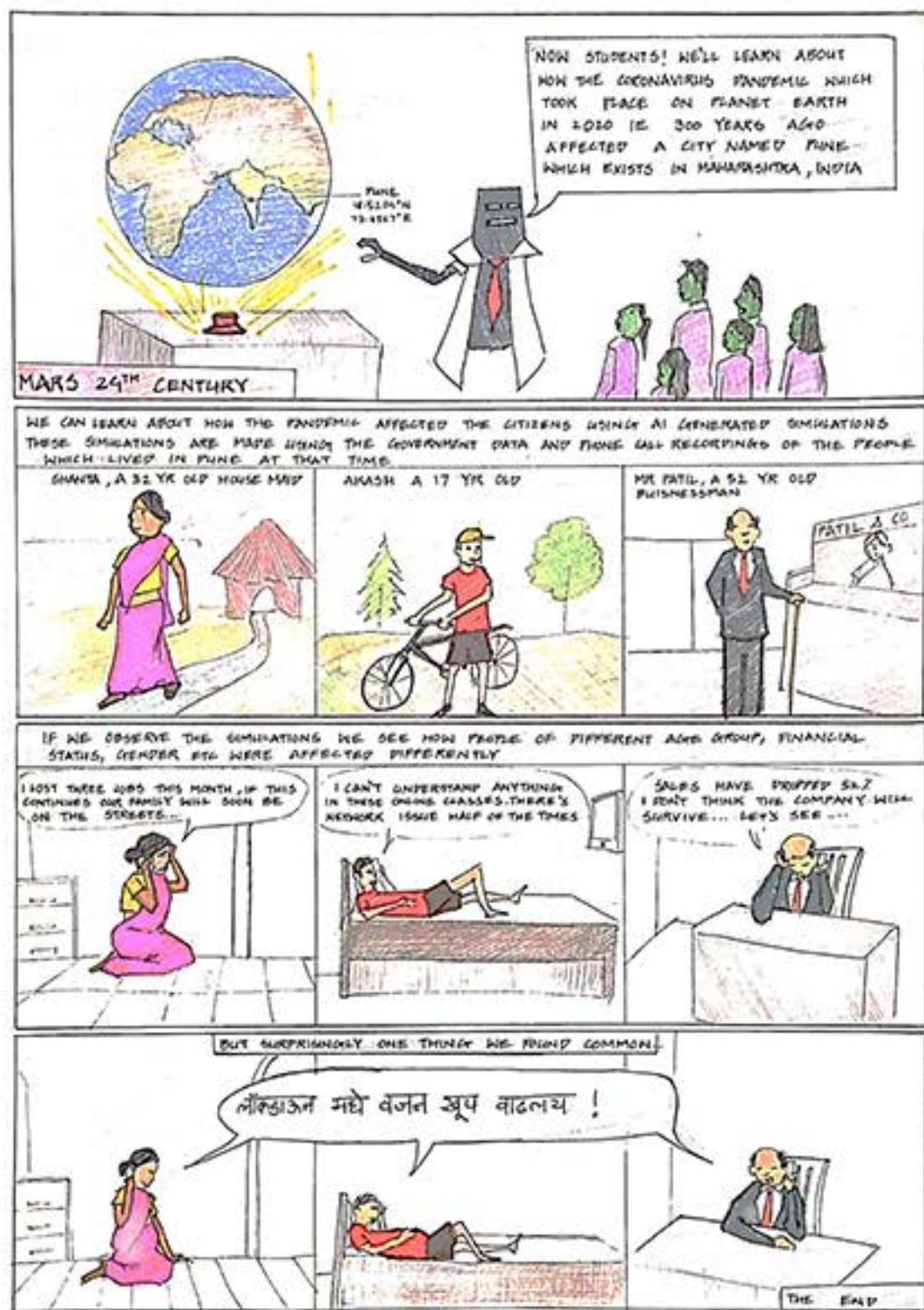
Final Year B.Arch From B.K.P.S.COA

**-Nabha Joshi**

Second Year B.A. From S.P. College

**'Honourable Mention' Prize in  
THE 22ND ANNUAL INTERNATIONAL BERKELEY  
UNDERGRADUATE PRIZE FOR ARCHITECTURAL DESIGN  
EXCELLENCE 2020**





# QUARANTINE DIARIES



It was one month and 3 days i have been home due to lockdown. All of my patience of sitting, sitting and just sitting that too doing nothing was on the verge of getting outburst. So i thought to start some activities and prepared a timetable for the same. Like any other normal human being my practice started and just three days after I started skipping activities. Sometimes morning walks, sometimes exercises, sometimes sketching, painting, dancing and the list continues. Time was running in its own pace with me asking myself of what productive i have done so far and the answer to it was, NOTHING. All that i did was social media surfing and watching movies.

Now this online mediums not just passed my time but also started disturbing me. The posts my friends uploaded, activities famous people posted, such inspiring and motivational they looked, but at the same time gave feeling of disappointment of what productive have i done like others, answer was, NOTHING. It was not that i didn't try, i did but everytime it didn't last. As a result my lockdown period ended with nothing new i learned.

Our college started getting normal with online lectures and i got back with submissions. After completing one design sheet i remembered kneading dough for dinner, played silent music and got to work. Suddenly my alarm rang, it was 5 pm, time to cook some evening snacks for my fathwr as he will be back from office at any moment. Oh! but wait, it is his off today. I smiled and spoke to myself, " you are becoming like your aai". AAI! I paused , why did i just say that? A cup of cold coffee in my hand i walked into my balcony and my mind started searching the reason, the reason of me comparing myself with my Aai, whom I admire the most.

Aare(Marathi) just wait , i forgot to pay the milk dairy bill. You would think where did this come from? This didn't come from anywhere because it already existed.



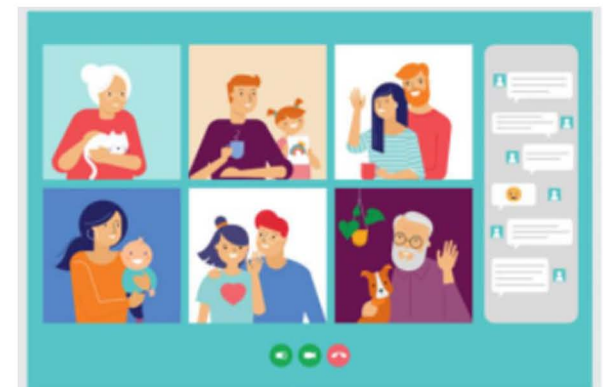
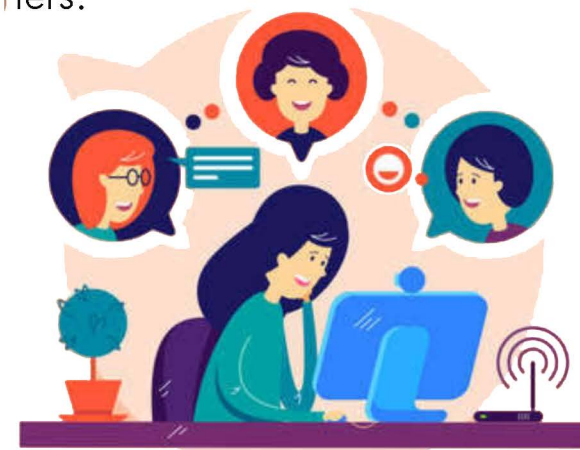
Yes you read it right. Me doing daily chores, helping my parents can be any obvious thing. But me knowing what my parents want and at what time ,or me ,knowing what would be their next reaction if anyone of us is speaking or , also me, giving some positive thoughts to my family members, be it my grandparents staying in our village or my aunt-uncle from other district. I had even started clicking pictures of nature, of things that inspired me, of things that i felt they taught me. It had all become part of my daily timetable.

Yes , the TIMETABLE , which i tried to make and follow some months ago , which i never followed the way it was planned. And if looking at me now , i have my routine set without me knowing and guess what it has been 6-7 months now i have been into it .

Yes but of course this timetable has nothing to do with what activities i do whole day, but definitely relates for what reason i do them.

Giving time to my own body and mind , giving time to family, realising the importance of evwry small object i have been blessed with. From being a quite, not much expressive, a little emotional and a still in shell of comfort person ,I started growing as a responsible daughter, a good observer, a person full of positivity, calmness yet energetic ready to face new challenges . I feel this lockdown for me has been a time where me as person learnt more of life lessons than that of polishing my hobbies.

Not always your way of tackling situations has to be the same as others, is what i believe now. So in short this pandemic taught me two things , Everything happens for a reason, and Staying positive in any difficult situation it what matters.



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<https://iite.unesco.org/news/unesco-learning-lockdown-tips/>  
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Panjali Shinde  
2nd Yr



# #ALLLIVESMATTER



## #AllLivesMatters

लॉकडाऊन चे दिवस एकदम मजेत कटत होते.

घरचे जरी कोरोनाचा हाहाकार पाहून टॅशन मध्ये असले तरी मी मात्र मिळालेल्या सुट्टीचा पुरेपूर वापर करत होतो ; दिवस भर लोळून !

मंद आचे वर उकळणाऱ्या सुमधुर बासुंदी मध्ये टापकन एखादी माशी येऊन पडावी अशाच एका बातमी ने माझ्या गोड गुडूप आयुष्या ची चव क्षणार्धात नाहीशी करून टाकली.

सकाळचे ८:३० वाजले होते . " शुभम !!! ऊठ !!! बघ टीव्ही वर काय दाखवत आहेत ", आई हॉल मधून ओरडली. मी एवढा झोपेत होतो की मी तोंडावर पांघरूण परत झोपून गेलो. माझा लहान बहिणीने माझा अंगावर एक मग पाणी ओतले तेव्हा कुठे माझी झोप उडाली .

" कोरोना जाई लोकांना लवकर होतोय आणि ते बरे होत नाहीयेत असं दाखवत आहेत न्यूज मध्ये ! ", बाबा माझावर तीव्र कटाक्ष टाकत बोलले. " उद्या पासून रोज ५ की मी धावायचं ! ", मी कशीबशी मान डोलावली आणि फ्रेश व्हायला गेलो.

Day १

सकाळचे ५ वाजले होते , मी स्वप्नामध्ये Pritzker prize घेणारच होतो तेवढ्या , " उठा साहेब ! चला आज पासून जरा वाढवा रोगप्रतिकारकशक्ती ", फुल sarcastic tone मध्ये मला स्वप्नातून बाहेर काढले आणि धावण्या साठी घेऊन गेले. डोळे चोळत मी कसाबसा धावू लागलो. थोडे अंतर कापताच माझा पायाखाली काहीतरी चिरडण्याचा भास झाला . एखादं अंड फुटल्यावर जसा आवाज येतो अगदी तसाच तो आवाज . मी नाक मुरडत पाय उचलून खाली पाहिलं तर नकळत मी एका गोगलगायी ला चिरडल्याचे समजले. तो अंड फुटण्याचा आवाज नसून तिचा शंख चिरडण्याचा आवाज होता. हो ! शंख . तोच शंख ज्याचं सेक्शन परफेक्ट गोल्डन ratio मध्ये असतो हे आपण शिकतो. ते पाहून एखादे जयसिद्ध sculpture माझा डोळ्यां समोर कोलमडून पडावे आशी माझी अवस्था झाली. पुढच्याच क्षणात माझा पाया खाली एक जीव गेलाय ही गोष्ट जाणवली आणि मी तिथेच रस्त्याच्या कडेला येऊन बसलो.

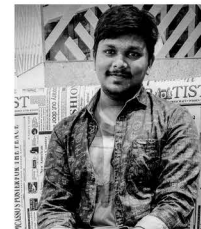
Day : २०

सकाळचे ५ वाजले होते , कुणीही न उठवता मी तयार होऊन बसलो होतो. आज बाबांना झोपेतून मी उठवले आणि धावण्यासाठी आलो.

जास्त अंतर कापण्या पेक्षा आज जास्त जीव वाचवण्यासाठी मी धावत होतो. मागील १९ दिवसात ९१ गोगलगायी मी रस्त्या वरून उचलून कडेच्या गवतांमध्ये सोडल्या होत्या आणि आज मी century पूर्ण केली आणि गोगलगायी चा गतीने थोडसं वजनही कमी केलं..... कारण All Lives Matters ♥ Ours too #StayfitStaySafe

These are some memories from my Quarantine diary which will be close to my heart for rest of the life.

- Shubham Jadhav  
3rd year





काही दिवसांपूर्वी सगळ्यांनी संध्याकाळी 5 वाजता घराबाहेर न पडता गच्ची किंवा गॅलरीतून कोरोनाग्रस्तांवर उपचार करणारे आरोग्य सेवक आणि अत्यावश्यक सेवा पुरवणारे कर्मचारी यांच्याविषयी थाळ्या वाजवून कृतज्ञता व्यक्त केली. खरं म्हणजे हा काही आदेश नव्हता, पंतप्रधानांनी केलेलं आवाहन होतं पण त्याला सगळ्यांनी किती उत्स्फूर्त प्रतिसाद दिला. अनेक दिवसांनी काहीतरी 'करायला' मिळालं हीही भावना त्यामागे असावी. त्यादिवशी कितीतरी दिवसांनी असं वाटलं की आपण सगळे एक आहोत, मला जे आवडतात, त्यांची मतं पटतात आणि पटत नाहीत त्या सगळ्यांमधला हा एक समान धागा आहे. प्रत्येकाचा स्वतंत्र निर्णय हा दुसऱ्याशी जुळणारा, त्याला पूरक होता. सगळ्यांनी थाळ्या, भांडी, टाळ, डफ, शंख अगदी काय मिळेल ते आणलं होतं... प्रत्येकाचा आवाज अगदी वेगवेगळा होता पण त्यांचा 'एकत्र' येणारा आवाज काहीतरी विलक्षण होता..

त्यानंतर आज, रात्री 9 वाजता सगळ्यांनी नऊ दिवे लावले. कोणी आकाशकंदील, कोणी मातीचा दिवा, कोणी पणती. पार्किंगमध्ये, रस्त्यावरचे दिवेही घालवलेले होते, घरात ट्यूबलाईटचा पांढरा प्रकाशही नव्हता, होता तो फक्त अंधार आणि त्यात त्या नऊ पणत्या.

का कोण जाणे मी तिथेच बसले. गेले खूप दिवस काही वेळापत्रक नव्हतं, करायलाही काही विशेष नव्हतं तरी इतक्या दिवसात वाटलं नव्हतं तितकं शांत त्या पणतीच्या प्रकाशात वाटत होतं. लॉकडाऊन झाला तेव्हा वाटलं की किती छान, मोठी सुट्टी मिळाली, आता घरीच आहोत तर आधी वेळ झाला नाही तेव्हा राहिलेल्या गोष्टी आता करू म्हणून उत्साहात होते मी किती. पण हळूहळू त्या आजाराचं गांभीर्य समोर येत गेलं आणि सरकारच्या दिवसांबरोबर कंटाळाही यायला लागला, बाहेर पडता येत नव्हतं, कोणाला भेटता येत नव्हतं, सोशल मीडियावर पण मन रमत नव्हतं पण या 'काही विशेष न करता' गेलेल्या दिवसंबद्दल खंत नव्हती. मला असं वाटायचं मी फक्त शिस्तबद्ध, एका वेळापत्रकात जगायला हवं, सतत काहीतरी करत राहायला हवं पण इतका मोकळा वेळ मिळाल्यावर वाटलं की त्या रिकामपणाने अस्वस्थ न होणं, त्या पोकळीत राहता येणं, फक्त 'असणं' हा अनुभव येणं पण किती महत्वाचं असतं. आपल्याला वाटतं की शरीर- मन बधिर झालंय पण तेव्हाही काहीतरी विचारप्रक्रिया चालूच असते आणि त्या आंतरिक उर्मेने विस्कटलेल्या गोष्टी आपोआप जगाच्या जागी येऊ लागतात, अनेक गोष्टी आपल्या आपल्यालाच स्पष्ट व्हायला लागतात.



पणतीची ज्योत थरथरली तशी मी एकदम भानावर आले. सगळ्या वातावरणात प्रचंड शांतता होती, सगळीकडे अंधार होता पण त्याची भीती वाटत नव्हती. खूप दिवस न झाडलेलं घर घासून-पुसून लख्ख करावं, सडा- रांगोळी करावी आणि ती प्रसन्नता सर्वत्र भरून राहावी तसं काहीसं वाटत होतं. वाऱ्याने ज्योत पुन्हा एकदा हेलकावली पण असं वाटलं नाही की ती विझू शकेल, उलट वाटलं की संकटाच्या वाऱ्याला ती झेलते आहे, त्यासोबत डोलते आहे, एक नाही तर दुसरा उपाय शोधते आहे. वाऱ्यावर फडफडणारी ज्योत मला क्षणभर माझ्यासारखीच वाटली.

नीट अभ्यास होत नव्हता, परीक्षा होत नव्हत्या पुढची वाट दिसत नव्हती, अथांतरीपणाची जरा धास्ती वाटत होती, कसं होईल काय होईल काहीच कळत नव्हतं मनाच्या एक कोपऱ्यात चिंता, अस्वस्थता भरून होती पण ह्या सगळ्याबरोबरसुद्धा जगायला आपण शिकणार आहोत, आपलं मन रमवायचे मार्ग आपणच शोधणार आहोत, यातूनही पार होणार आहोत हेही कुठेतरी खोलवर जाणवत होतं.

ज्योतीचं तेज आश्वासक वाटत होतं, तिच्या मंद प्रकाशात अधून मधून सैरभैर होणारं मन जरा निवळलं होतं. त्या मंद आणि शांत प्रकाशात मनाला उभारी मिळाली, कुठल्याही परिस्थितीतून जाण्याइतकं ते आता शांत, स्वस्थ आणि समजूतदार झालं होतं. शेवट माहीत नसणाऱ्या या बोगद्याच्या दुसऱ्या तोंडाशी या पणतीचा प्रकाश दिसायला लागला होता.

सगळं स्तब्ध होतं, पण त्या रात्री मनाचा एक कोपरा अगदी नवा-नवा, उजळल्यासारखा वाटला.



ईशा चिपळूणकर



## SOLUTION....

तू माझा Board  
मी तुझी sheet,  
तुझा आधार नसता  
मी कायमचा incomplete.

मी तुझी rotring  
तू माझी शाई,  
तुझा अस्तित्वाविना  
जिवना rendering नाही.

तू माझा T square.  
मी तुझी line,  
तू नसता life चा track  
Never ever align.

आयुष्याच्या building ला  
आपल्या मैत्रीचे Foundation,  
Structure च्या कोड्यात अडकलेल्या  
लाईफ चे ;  
तू एकमेव solution !

- Shubham Jadhav  
3rd Yr

## THE NEXT JOURNEY

You start your journey alone  
With no one to call your own  
You put your guard up  
And put mask as make-up  
After a few moments has passed  
You find courage at last  
You carefully choose your words to speak  
The conversation though too weak  
You are trembling with fear inside your heart  
But on your face, you show your spark  
Not giving up hope, you continue to talk  
Until you find someone out of the flock  
They come and break your huge walls  
Down to pieces, once and for all  
You catch on to them and hold them close  
For the journey is easy, if it's then you chose

- Aadya Pedanekar  
2nd Yr

## MEMORIES OF BKPS

Five years is not a long time,  
I feel very happy like sunshine.

Passing away of time, can't help stopping,  
As I approach the end of 1st year, I remember the beginning.

Vivid as yesterday, r my memories of 1st day.

Journey of Architecture began with a welcome program from teachers,  
All the guidelines explained by preachers.

Orthographic, isometric, perspective and all about 3D,  
The knowledge of this was given by AGD.

Buddhist, Islamic, Maratha and Hindu's past architectural structure,  
Involved in History of Architecture and Culture.

The problems of compression, tension, shear and flexure,  
Solved in Theory of Structure.

Laying foundation of how to design is define,  
While brainstorming the ideas for Basic Design.

Quality of foundation, walls, arches, domes are superior,  
Due to Building Construction and Material.

Writing report, letter, paraphrasing, summary by word deal,  
Very well developed in Communication Skill.

Educational opportunities and enjoyment are combine,  
In the study tour of Architectural Design.

Study of climate analysis, structural systems and material's mixture,  
Learned in the lecture of Fundamentals of Architecture.

All the different creativity of models are non-stop,  
Consistently do and done joyfully in Workshop.

Magazine as Vastuvidhan,  
Exhibition as Vasturekha are fine,  
which stare the sweet memories of mine.

- Piyush Agrawal  
2nd Yr



## अमृत

स्वतःच्याही नकळत कधीकधी  
चौकटी टिपून घेतात  
संभोवतालच्या  
वेड्यापिश्या, गूढ आकारांना  
त्यांच्या अवकाशासह..  
स्थिरावू देतात त्यांना  
आपल्यात निवांत  
आणि मग अलगद  
करतात आवाहन नजरेला  
आकारांना अर्थ देण्याचं

ईशा चिपळूणकर



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## प्रेमकहाणी

पापणीला खूप काही बोलायचं असतं  
पण डोळ्यांना कधीच कळत नाही  
पापणी फक्त रक्षण करत नसते  
पण डोळ्यांन एवढ प्रेम तिला कधीच मिळत नाही

डोळे रडत असतात  
पापणी भिजत असते  
डोळे स्वप्न पाहत असतात  
पापणी जगत असते

पापणी कधीच साथ सोडत नाही  
पण डोळा तिच्या प्रेमाबाबती किती अडाणी  
सोबत असूनही लांब असणारी  
डोळा पापणीची प्रेमकहाणी

श्रीनाथ पावटे



[https://media1.s-nbcnews.com/i/newscms/2019\\_47/1509009/-eye-lash-lift-today-main-191118\\_7a8238ce98c901418f59ecf80a45d25d.jpg](https://media1.s-nbcnews.com/i/newscms/2019_47/1509009/-eye-lash-lift-today-main-191118_7a8238ce98c901418f59ecf80a45d25d.jpg)

## बंद जगाची गोष्ट

सगळं सुरळीत चालू असताना ,  
कोरोना ने मध्येच केला घात,  
लॉकडाऊन ने बांधले गेले सर्वांचे हाथ ,  
या काळात हवी होती सर्वांची साथ ,  
कारण कोरोना वर करायची होती मात ,

सुरुवातीला सर्व घाबरले खूप,  
वाढत होते कोरोनाचे रूप ,  
घराबाहेर पडताना वाटायची भीती ,  
घरात बसून राहायचं तर किती रू

बाहेर सगळं होता बंद ,  
लोकं पुन्हा जोपासू लागले छंद ,  
काही झाले मोबाईल मुळे मंद ,  
तर मजूर गावी जण्यावाचून अंध,

डॉक्टर, पोलीस घेत नव्हते आराम ,  
आपल्यासाठी करत होते दिवसरात्र काम ,

लॉकडाऊन मुळे व्यवहार झाले ठप्प ,  
खायला काही नसताना सर्व होते गप्प ,  
टीव्ही वरती फक्त कोरोनाची न्यूज ,  
महाभारत , रामायण वर वाढले व्ह्यूज ,

लसीची वाट पाहून पाहून संयम मेले ,  
कळलच नाही वर्ष कसे निघून गेले रू  
शास्त्रज्ञांनी टाकले लसीकडे पाऊल ,  
पुन्हा जग सुरू होण्याची ही चाहूल ,

या कोरोना काळात ज्यांनी  
उचलला देशाचा भार ,  
अश्या कोविड वॉरियर्स चे मानतो  
मी मनापासून आभार ।

ऋषिकेश कांबळे



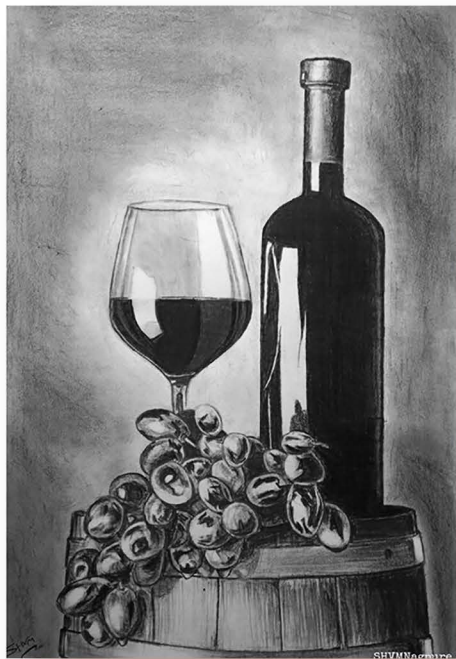
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# QUARANTINE SKETCHES



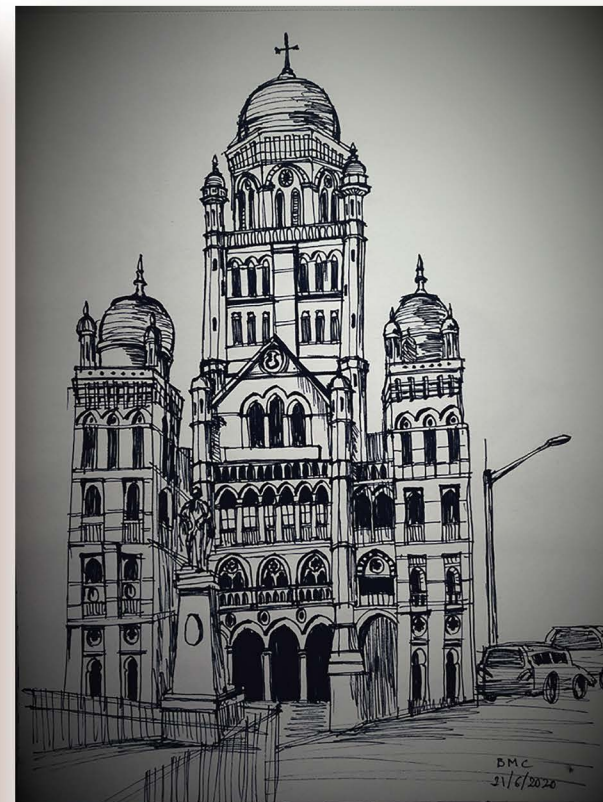
**Shivam Nagpure**  
2nd YEAR



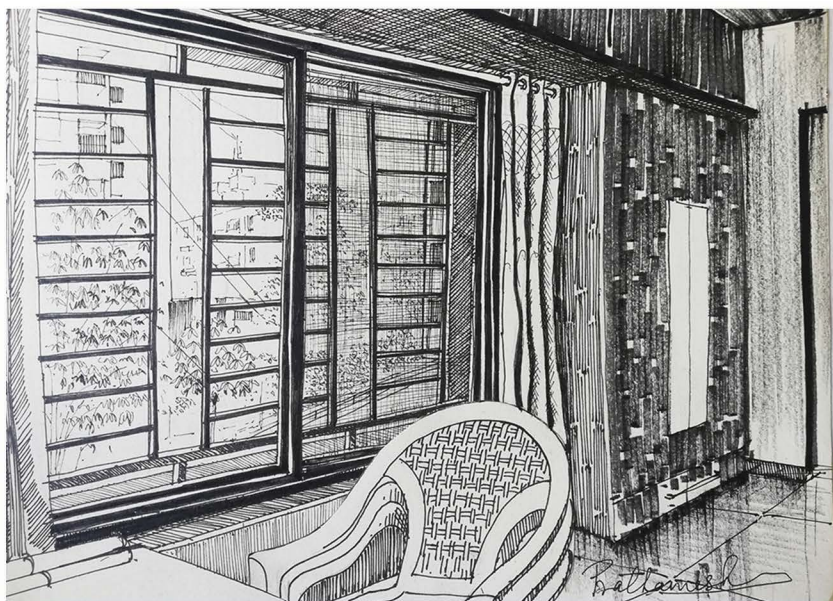
**Pliyush Agrawal**  
2nd Year



**Shalaka Bavakar**  
3rd Year



**Priyanka Chapekar**  
5th Year



**Prathamesh Patil**  
5th Year



**Shweta Birari**  
2nd Year



**Pranav Tate Deshmukh**  
2nd Year

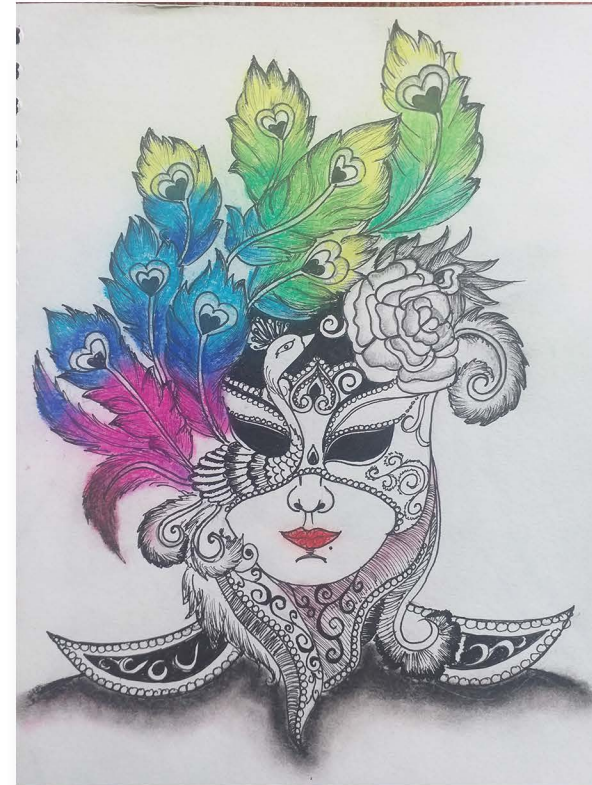




**Richa Bhagwat**  
2nd Year



**Paridhi Deshpande**  
3rd Year



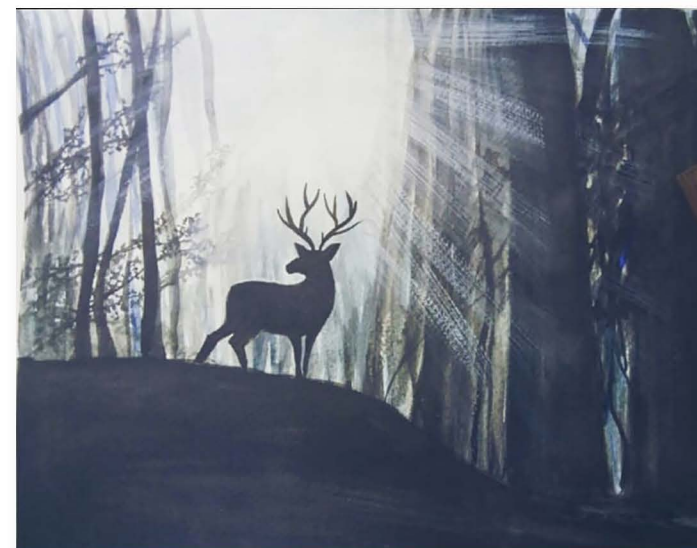
**Shalaka Bavakar**  
3rd Year



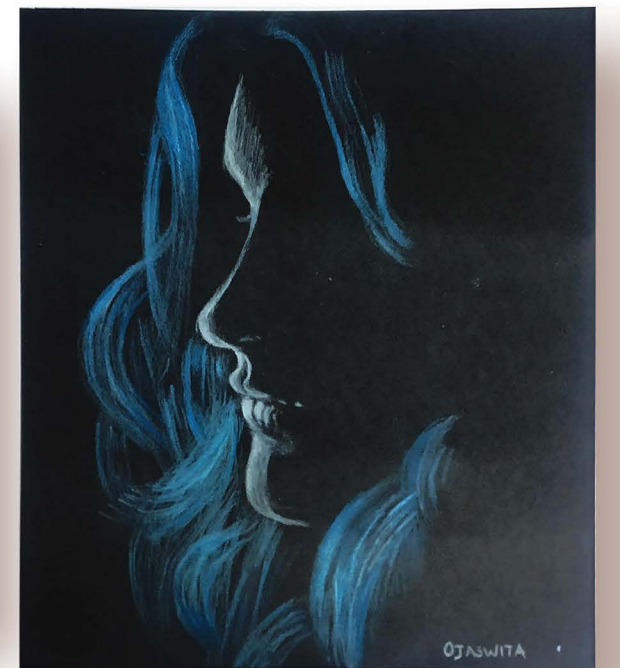
**Shivam Nagpure**  
2nd Year



**Ankit Avhad**  
2nd Year



**Shweta Birari**  
2nd Year



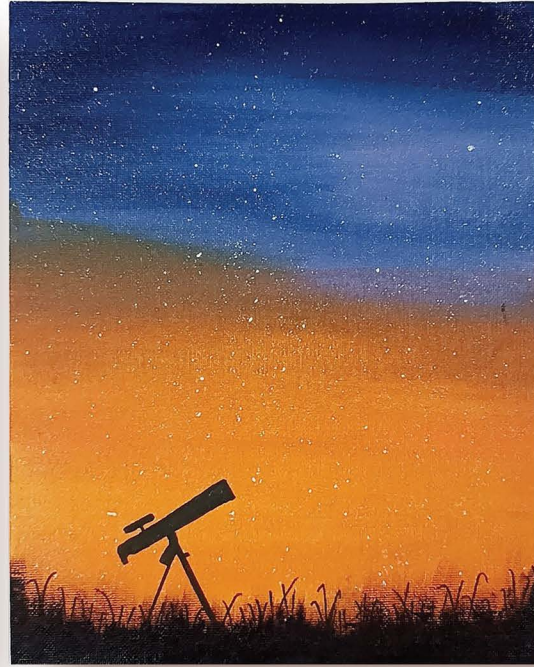
**Ojaswita Patil**  
3rd Year



# QUARANTINE SKETCHES



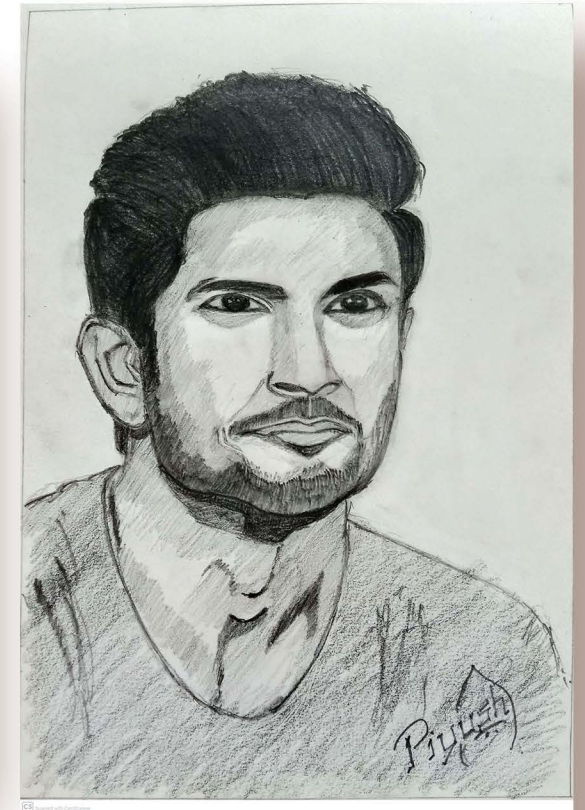
**Rajhansh Raut**  
1st Year



**Madhubala Khavle**  
1st Year



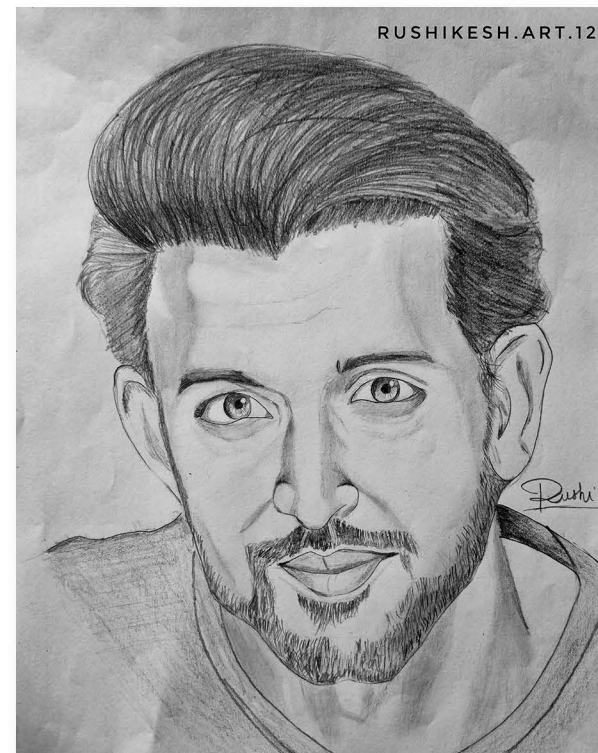
**Samruddhi Patil**  
1st Year



**Piyush Agrawal**  
2nd Year



**Prerana Paralikar**  
1st Year



**Rushikesh Kamble**  
1st Year



**Prerana Paralikar**  
1st Year





**Sharayu Kher**  
5th Year



**Vaidehi Shah**  
5th Year



**Khushal Jaju**  
2nd Year



**Pranav Tate Deshmukh**  
2nd Year



**Richa Bhagwat**  
2nd Year



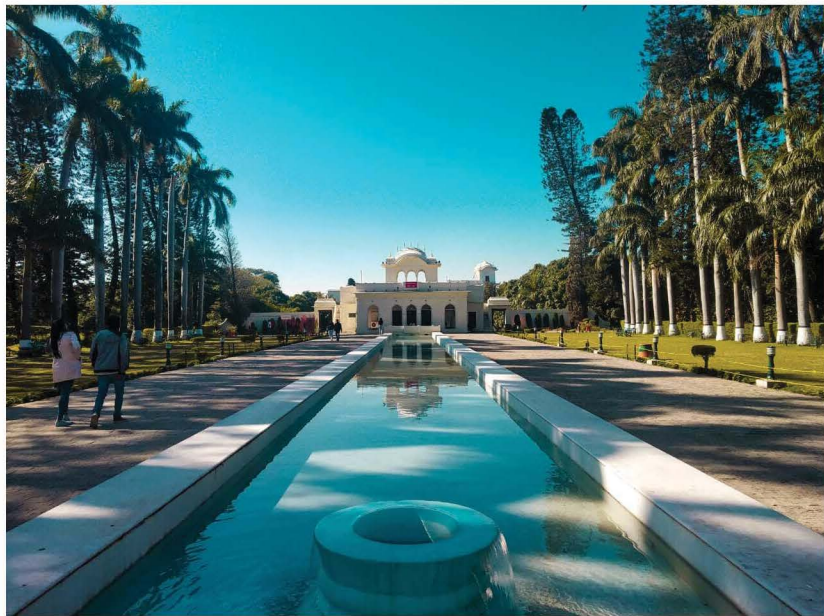
**Pranav Tate Deshmukh**  
2nd Year



**Khushal Jaju**  
2nd Year



# QUARANTINE CLICKS



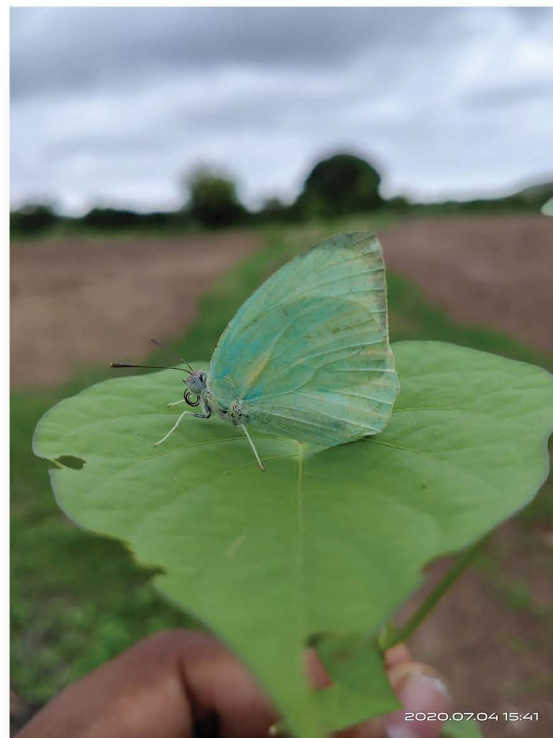
Chaitali Kalokhe  
5th Year



Shreenath Pawate  
2nd Year



Ruturaj Rise  
2nd Year



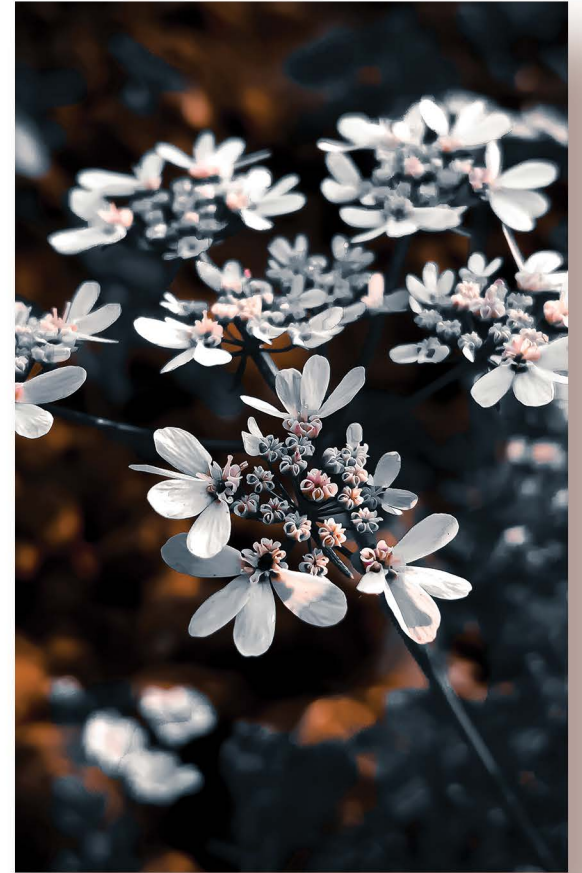
Pratik Jagdale  
2nd Year



Pratik Jagdale  
2nd Year



Isha Chiplunkar  
1st Year



Yogendra Sahare  
1st Year



