

VOICE OF PIGA 2020-21





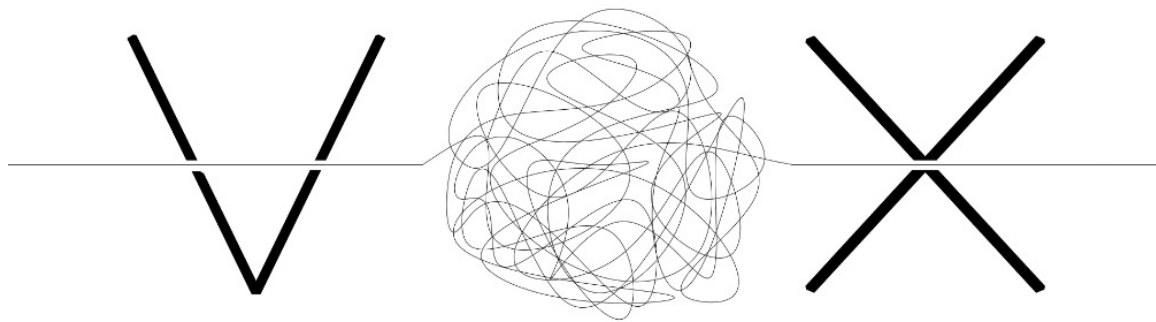
PiCA  
Student  
Council

*Pillai*



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V O I C E O F P I C A

ANNUAL MAGAZINE 2020-21  
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Dr. K. M. Vasudevan Pillai Campus  
Plot no. 10, sector 16, New Panvel- 410206  
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IN REMEMBRANCE OF OUR BELOVED PROFESSOR

R. VENKATESH



# FOREWORD

With the milestone set by Mahatma Education Society, our parent organization on completing its brilliant golden jubilee year and our PiCA magazine "VOX" its decade, we with immense pleasure present the 11th edition of VOX 2020 – 21.

The significance of communication cannot be questioned in the present day scenario. VOX acts as a bridge between our achievements and reaching the larger section of the society within and beyond architecture community. As head of the institute, I feel privileged to propel and witness its publication.

The aim has always been to provide a platform for the students and faculty to express their ideas at their own convenience of chosen art form, which is serving best in these tough times of the pandemic.

Every person innately possesses creative ideas, feelings or imaginations which get expressed through words, lines, colors, sculpture, or any such art forms. A platform to project the manifestation of such ideas plays a vital role in a student's life. It leaves a great impression on his personality which develops him into an understanding, expressive and gentle person. Through expressions, we learn; as every great success begins with an idea. With the help of this medium, I take an opportunity to appreciate the contribution of all those who make us stand tall and encourage to take a gigantic flight with our wings spread wide.

I am looking forward to my dedicated faculty members and dearest students for making our institute reach the highest goals! VOX is a proud flash of their dedicated academic work, expression of art and literature while also being a mirror of their intelligence.

Happy reading!

Best regards,  
Sincerely

Dr. Sudnya Mahimkar  
Principal and Professor

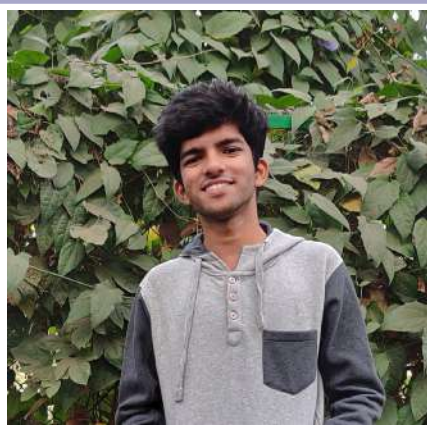


# MEET THE TEAM!



**SAIF MISTREE**

EDITOR



**SWAPNIL RANE**

CONTENT HEAD



**PURVA RANE**

GRAPHICS HEAD

## TRANSITION

Welcome to VOX 2021!

This edition of our annual student magazine deals with the theme, 'Transition'.

The past year has been a serious roller-coaster for the entire planet. Overnight, all of our lives have changed in various ways. We took the responsibility to shed light on this shift in our lifestyles and document countless responses to the resulting uncertainties stemming from such situations.

This edition of VOX, is a handcrafted compilation of all such experiences, stories and perspectives coming from this transition. We set out to build a sandbox that enabled the materialization of such vibrant thoughts coming from various places. We are focusing on reflecting upon both the positive and negative aspects of human experiences, be it a state of relaxation or a phase of perplexity.

Our intent is to document and highlight the different ways in which people cope in new, uncharted situations, and to share visions of the coming future that we all anticipate.



**NEHA KORDE**

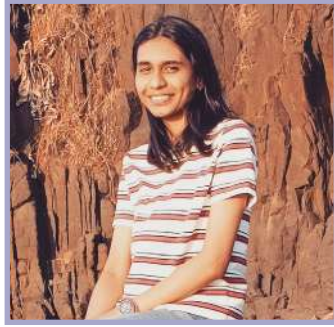
EDITORIAL ADVISOR



# CONTENT TEAM



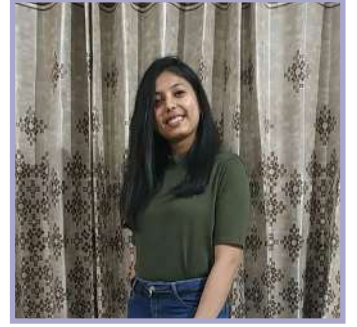
NEHA GUPTA



SHARVARI LAD



SHRIYASH RAUT



SUGANDHA DAS

# GRAPHICS' TEAM



AMULYA JAISWAL



DHIRAJ JADHAV



SANKET VAISHNAV



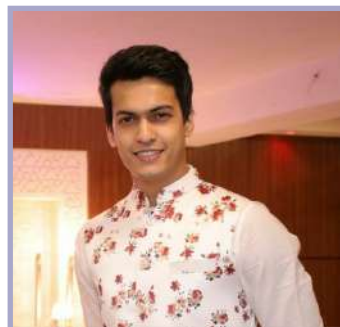
SHREYA THAKUR



HARSH PANCHAL



SAGAR DHOLE



SHAH FAISAL

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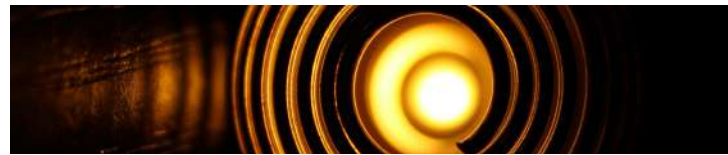
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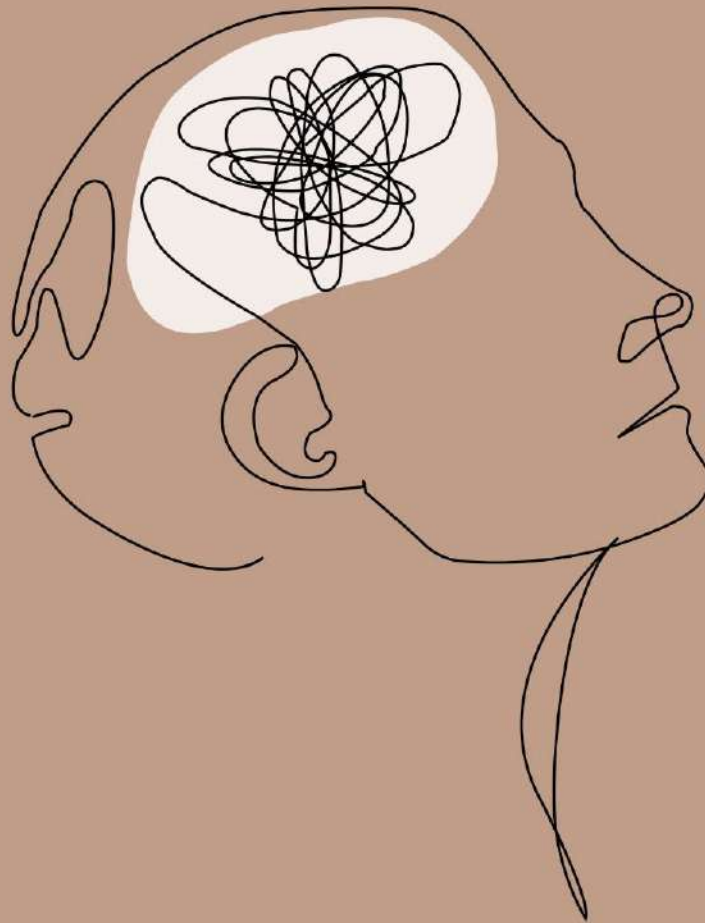


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# PERPLEXITY

All of us might wish at times that we lived in a more tranquil world, but we don't. And if our times are difficult and perplexing, so are they challenging and filled with opportunity."

- Robert Kennedy



# SAPIENS



**ANJALI GUND**

*Fifth Year*



# a reminiscence of badami

Daniyal Jaweed

III year

Often I have come across people sitting at the edge of an old, vintage café in the bustling metropolis of New York or London who hold a certain notion about India. An India which is slow yet energetic, chaotic yet spiritual, a country which is so colorful and vibrant, a place where humans and animals coexist; and I often pondered upon this thought which others hold about my country which I seem to have barely experienced on my own even after residing here for almost last two decades, while sipping my cup of coffee sitting in my apartment block in a rather fortified city of Bombay. I often wondered what lies beyond this virtual fortress of Bombay. Until recently, when I went perambulating across the state of Karnataka in southern India as part of our college study tour.

One of the key highlight of my stay in Bijapur was realizing that how period monuments like Gol Gumbaz and various other remarkable structures lay in the center of the city creating a stark contrast between the old and the new, while back home it would come to me as a shock if one day I get to know there an ancient temple just down my street. The monumental scale in the middle of a low heighted skyline of Bijapur was tremendously awe striking. But what struck me the most was that, it seemed like nobody taught them the difference between a tread and a riser, if only there where architects back then.

Speaking of splendid view, I recall those long chaotic lines at hotel receptions to get the keys and dump our luggage in our rooms, in those dreadful hours I would spend my time calculating the specifics of the building to get the best room with the best view, and twice did I succeed. The view from my hotel room in Badami was just breathtaking with the colorful town of Badami in the foreground and those towering hills in the backdrop topped with some ancient temples and fortress.



Picture credit: Dhiraj Narkhede





The ruins of Hampi stand out as a remarkable experience in themselves. It's a city sunk in time, giving us a glimpse of what it would have been. It's as if it's speaking to us "Do you even know what I am" "How grand I am" "How old I am" "What are you compared to me". And just like that our days came to a screeching end as if we were destined to live that way and reality struck as back. It was as if I was Marty McFly, who had travelled back in time and is back to the future.

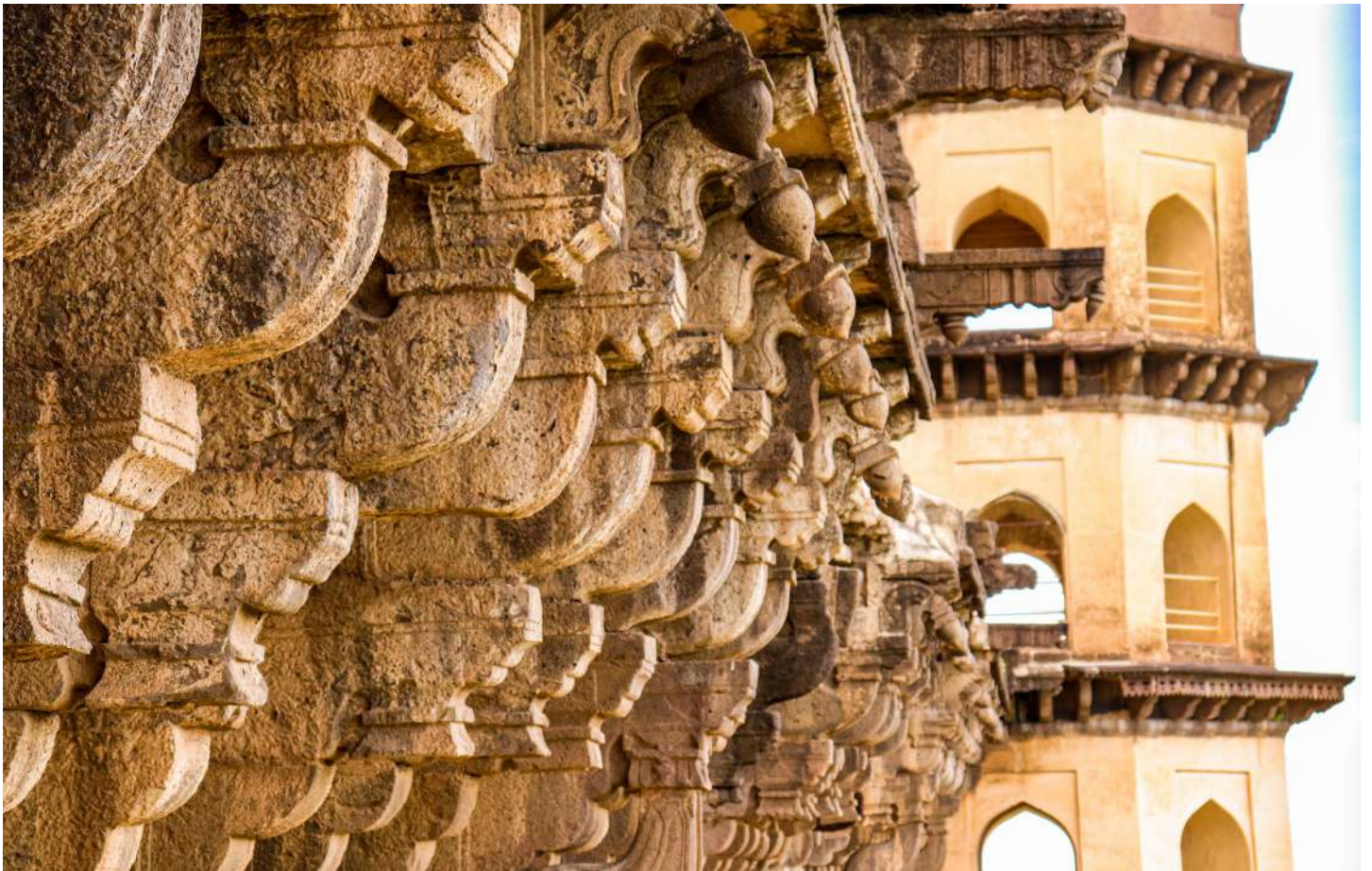
Badami was also the main site for our rural documentation study tour so it kind of became our second home during our stay in Karnataka. I vividly recall those narrow streets lined with those suspicious looking houses with population of monkeys overshadowing that of ours.

The rural documentation was an organized drama in itself with the locals taking us for government officials conspiring against their livelihood. But it was a fun exercise in itself reminding me of why I chose architecture. The climb to the top of those hills around the town also stands out as a testimony of time and human vision.









*Picture credit: Dhiraj Narkhede*

# tombs of deccan

Dhiraj Narkhede

III year

I visited Bijapur as a part of a study tour of heritage places in Karnataka, in the first week of November 2019. It's only a one-day trip to Bijapur for sightseeing, Bijapur was the place known for the Adil Shahi dynasty which ruled from 1490 to 1686. The town was established by the Chalukyas, though it was then known as Vijayapura or the "city of victory". To show their presence today they left us with dazzling example of Islamic architecture Gol Gumbaz, Ibrahim Rouza, Jama Masjid, etc. As soon as we started entering Bijapur city, the towering Gol Gumbaz started looking us like someone is waiting for us from long period of time. It is a mausoleum of Mo-hammed Adil Shah II, his wives and daughters. My first impression of the Gol Gumbaz was gargantuan, and why not, The dome is reportedly the second largest dome in the world. The whispering dome, Which is accessed by climbing up 7 flights of steep stairs, is another acoustic marvel even the slightest sound is magnified repeat-edly. I was also astonished with chiseled and well maintained lawns around the Gol Gumbaz, with a good view of complete Bijapur town from the peak of the dome.

" Some ruins of ancient times are much more beautiful than the best buildings of modern eras "

~Mehmet Murat ildan

Our next stop in Bijapur was the Ibrahim Rouza. The Ibrahim Rouza is actually two structures - the mausoleum of Ibrahim Adil Shah the 6th Adil Shahi Sultan, and a mosque. At the best time of sunset carving I was grateful to see the beautiful sheer play of wind, the green lawns, the Persian inscriptions on the walls, the symmetry of the tombs and allures of the tomb delicately enhanced by the lotus petals and the four minarets forced me to spend longer here than really anticipated. The visit to the Ibrahim Rouza was an intensely spiritual for me and left me with tons of inimitable memories. Having seen the best that Bijapur had to offer, We headed to our another destination next morning.



# architects without a studio

Bhavya Hingad and Devika Kurup

I year

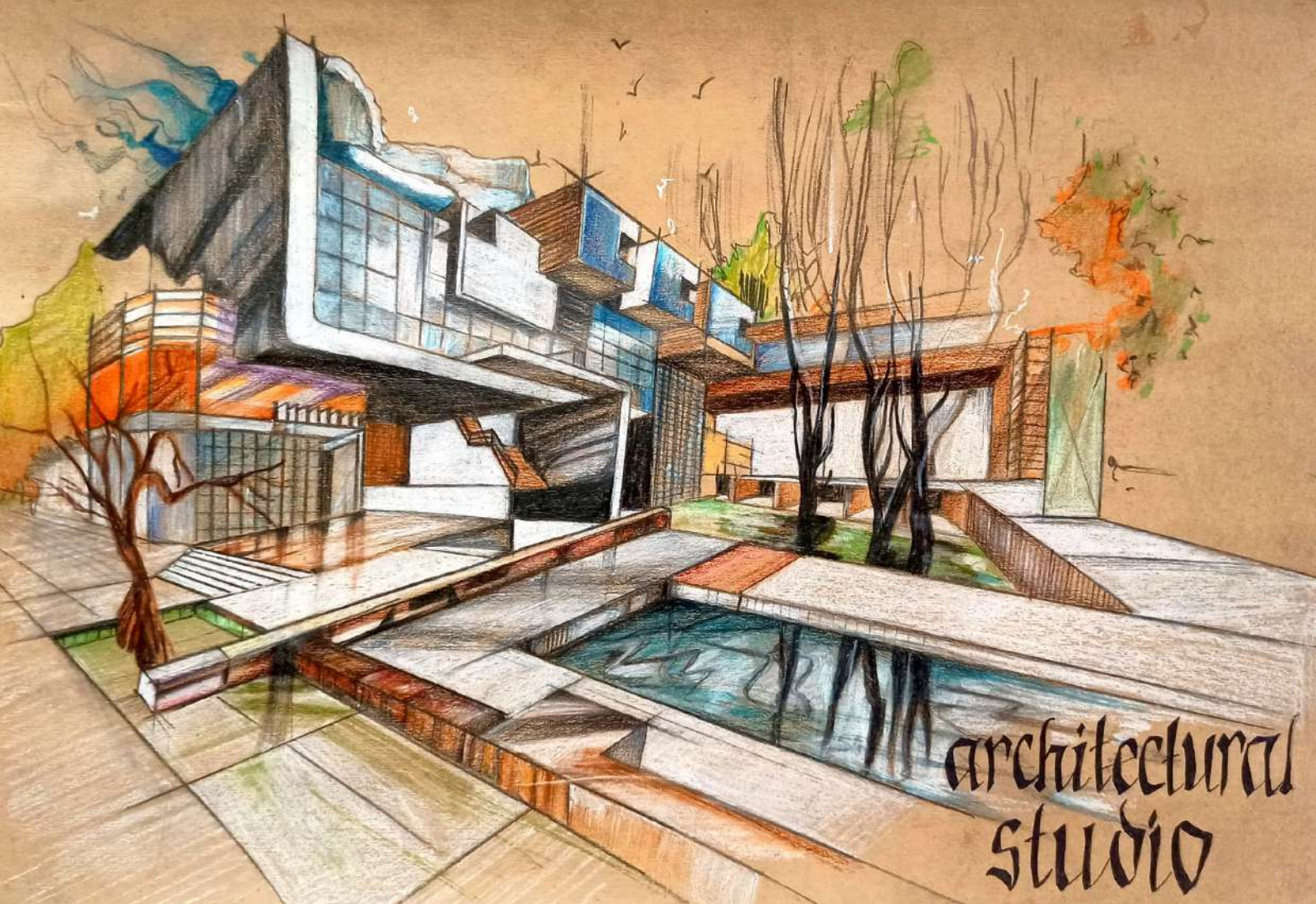
Life is beautiful when you're in college with your colleagues. This year, I've surely made an entry to the college, but through virtual modes like Zoom and Google Meet. From attendance to assignments, greet and meet to events everything is online. The only reason I stepped out of my home was just to submit my documents while taking admission. The thought of going to college after this long break surely excites us all. The fun, the studio, the field trips, ALEGRIA, interaction with faculties and what not!

Even though some of us stay far from college, we miss the traveling and some push and pull sessions in our so called sweetheart - LOCAL TRAINS. Not to rant too much about online lectures, because it has some perks too, which none of us fail to exploit. Firstly, there is zero confrontation here, we all have seen our friends get away with things that surely would have resulted in a punishment if life was normal. For us first year students, covid again is killing our plans and opportunities to go over concepts endlessly, but that's not something that would outweigh the college life we're missing. "Network issues" are the new "I left the homework at home", and "My dog ate my homework" is now "I was unable to find the required materials". Jokes aside, the biggest plus point of the online semester I personally felt as an architecture student is the relief from the burden of carrying all the material we're asked to carry for our lectures. One can argue that we're missing out on the interactions we have when we meet people in college, but after attending almost a whole semester online, I can say that I made some good friends and got to know some amazing people.

Rest of the students, other than those of our batch have all experienced the joy of being an actual NON-VIRTUAL STUDENT and have surely made the most of it. But most of us have never seen the studio, THE STUDIO, the backbone of our course. Or even if some of us have been there, it was just a week's exposure.







*Sketch credit: Swati Singh*

But that doesn't restrict our hearts and mind to stop imagining it, we in our own imaginations have seen it as multiple things: A playground, maybe even a hangout spot, we think of it as a place where the air is filled with the spirituality of art, some place where magic happens between a single pencil and sheet, a place where there are no boundaries as to what we can imagine, visualize and achieve, a place where we are free to play with colours, shapes, textures, design principles and much more.

For the time being for me, it's all WORK MODE ON during Google Meet. The parents who used to curse us from day to night for constantly being busy with mobile phones are now telling us to constantly check our phones for lecture updates. I cannot speak for everyone but online work has given me the opportunity to not have to face what all the day brings to me in one go, instead I can take breaks and re-stitch the torn parts and come much stronger at the end of the day. I can heal myself. I can prepare myself. Some of us also dwindle in interacting with people online and face problems in understanding concepts via video. But some things just aren't meant to be decided on by analysis, we all have priorities and one in his senses will never choose online college life over offline college life.



# art woodwork

Prajwal Shelke

V Year



What an irony life it is, a person planted a sapling of timber wood about 150 years ago, and after many years of growth, somebody used it to make a beautiful door for a Wada (a traditional mansion house). The door served its owner, who was a very successful man who lived happily with his family in this Wada, which was almost 87 years old and saw so many winter and summers. Eventually, they removed that door and stored it away, just like how people treat their old ones in a family.

Shortly after that, most of the stuff was given away in the form of debris. One may say that, this wooden door too was awaiting the moment when it could fall in the hands of those debris. Just like old and tired people who get treated in a very bad way by their families wait for their demise everyday. But, there is always some hope for good in their hearts - that someday, someone will come and make them happy again, like they were in younger days and suddenly that hope comes true. In the same way, this door too may have waited so long in the hopes that someone will show up one day and give its glory another form.

Giving such a piece of wood the chance of live again, 50 years in the future, here I am, presenting to you a fully handmade and self-designed timber coffee table. It is made with an interlocking system, which has joineries without using a single nail. This is my first try of making furniture in 1:1 scale. It is designed in such a way that one side of table, if seen from a particular view, feels like it cantilevers. There is also a small sphere carved in the wood which grabs a bit of attention. It is made for small kids to play.

Also, there is a painting under the glass which is also done by me, showing the place where I like to go and feel the peach with the silent voice of water showing the quote "listen to silence, it has much to say". which really describes me and myself.

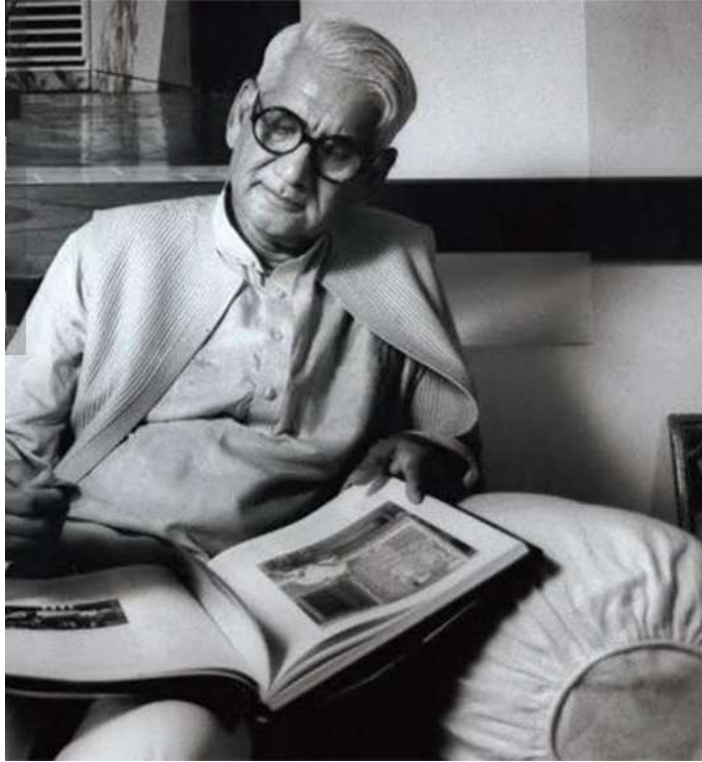




# the tube house

Shah Faisal

II year



*Charles Correa*

A peculiar rendering experience was observed by me while working on Charles Correa's Tube House as a study model. The tube house is designed with several reserved resources and low cost facilities. The design enables solitude, sustainability and comfort. The pockets of privacy stream down with no doors in it. An arena that aids the convenience of its users.

It has some highly defined compartments that can uplift the living experience of any neutral family. The design includes the lower sections that suffice basic decency in terms of inclusion. Charles Correa used his endowment to design a Tube House like this which doesn't have an enormous height but it stands high with its sharp acuteness.

The tube House is a blend of natural systems and a human mind's resourcefulness. One might want to peep in the top view that is felt from the upper compartment. You can easily have a glance of what's happening in the surroundings with the open case-ment. The Tube House is built with an oddity of zest in its walls that's out of the mainstream. It stands out in left field with the voguish state of art.



*Model by: Shah Faisal*





# pandemic and our urban habitat

Utsav Chaudhary

V year

Before the pandemic entered India, I was busy completing the remainder of my 90-day internship in Goa; with dreams of leaving work and exploring Goa for the month of May. Alas to my surprise, the lockdown came into effect and along with it the absolutely confusing months of March and April where every day was going into a forest, hunting and gathering for the week's supply of vegetables, spices, Maggi and others. It was a situation like no other and to my good fortune, I had moved into a new apartment with 3 new roommates, which meant we could divide in groups of two and distribute the shopping list amongst each other. Alternate days of coming back from the 'hunt' and laying all our food down on the balcony floor for it to sanitise under the sun rays while we tallied up and divided the expenses amongst ourselves was our new normal.

Although it is no doubt an extremely scary and panicking situation, where the basic necessity of everyday food wasn't readily available, coupled with the hoarding mentality of people was traumatic to us and many that lived around us. The pandemic really made it crystal clear how inept our emergency plans are for a national health crisis, and how the struggles of the common men were ignored.

Although to Goa's credit, they did take many initiatives to send back migrant labour to their respective states of residence, some food and shelter relief was also provided for them, this wasn't the case for the entirety of the state. As a semi urban town where I lived suffered immensely in providing for the people that lived there.



Even after the negative effects of all this, looking back I made many good memories with the people I was surrounded by. From cooking meals together, playing music & games and other activities, spending time with my roommates was some of the finest memories of the period. From our struggles we made friendships with the shopkeepers who called us as soon as they were able to acquire the cheese and chaas we want, from our landowner who forgave our rent and also made it mandatory we have daily essentials every morning and Dean D'Cruz who made sure everyone was paid their salaries in advance, showed how the connections we make with people are extremely important and in many cases, even life saving.

The strength in our urban habitat is not just to have rampant development in bringing people closer physically, where families live beside, above and below each other, but also to encourage and allow for interactions and socialising amongst each other. I could see people who lived in smaller cottages talking to their neighbours about daily happenings from their backyards. Apartment neighbours talking from balconies. Even on the day, when everyone came out to their balconies to clap, bang kitchen utensils or to whistle, there were smiles as people from one balcony would look into others and would match each other's rhythms and songs that were being played.

In contrast to where I live in Navi Mumbai, where the density of people is much higher and the interaction amongst the people is lesser, a situation like such would have become more difficult to even irritating or annoying. The personal connections with shopkeepers would've been seemingly impossible. Also the amount of stress being put on the authorities who have to look after the millions of people residing in each and every corner of the city.

Ever since the start of first year, I always wished for a 3 month pause where I could take a pause and work on my hobbies, and the pandemic gave it to me. All in all my experience in the pandemic was being indoors and spending time with good people whose company I enjoyed along with having plenty of chances and time to expand my creativity and spend time developing and testing new life skills. And even though I savoured those 3 months, I wish a time like that never comes back.





# the year of change

Anjali Gund

V year

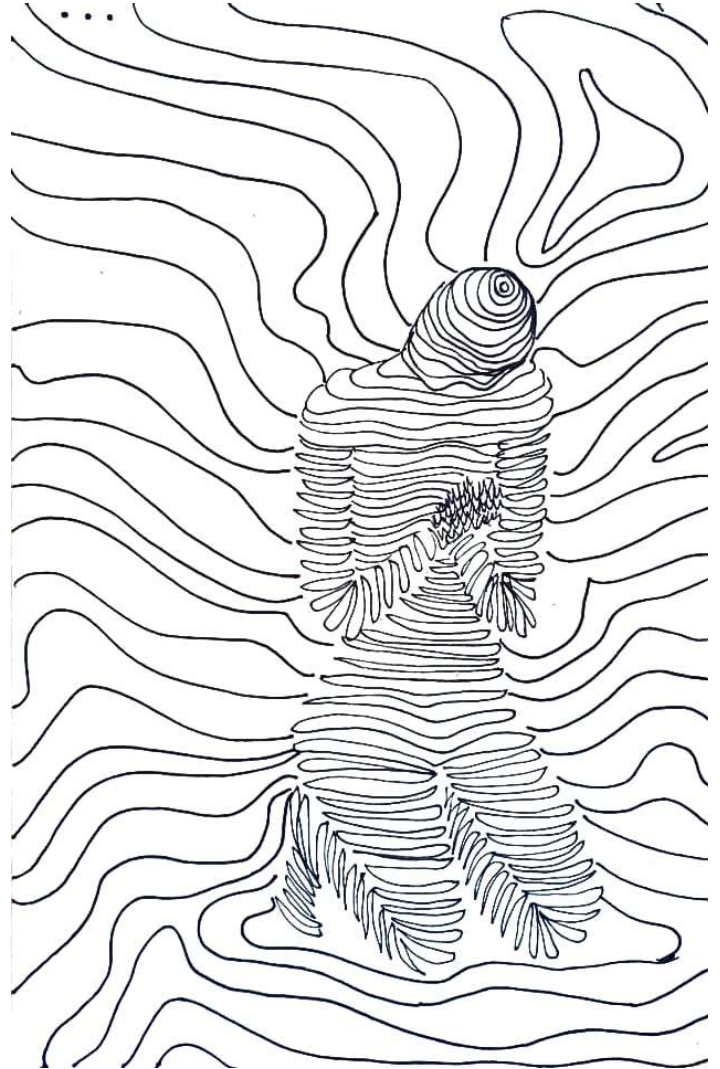
2019 brought with it an epidemic in one corner of the world that within a few months had spread all over the world. Before the first quarter of 2020 ended it had transformed to a full blown pandemic. This pandemic has seen an enormous change in our lifestyles, positive as well as negative. The way we communicate, the way we express ourselves, the way we commute, the way we work the way we live our lives and how we will go about it for the foreseeable future.

Personally, this pandemic has highlighted the worst in me, forcing me to grow and evolve. Initially, stepping into the living room felt like a war zone, and a walk became the dream to yearn for. The balcony helped me escape the confined space out to the open. It acted as the doorway between my comfort zone to the unknown. Living at the far end of Thane helped as it came with a peaceful view of Upvan Lake and hills at the fringes of Sanjay Gandhi National Park. I have spent months staring at the same view, watching the streets change from noisy to lonely. This has certainly highlighted the importance

While my father and I felt like birds who were put in a cage, my mother felt like someone had encroached onto her territory. This experience has made me realise that we might all live in the same home or residence but what we look for in it as individuals varies to extreme ends.

Technology has played a vital role in enabling us to cope with this pandemic. While Gen Z and millennials made a swift transition to the virtual world, over time a substantially large portion of Gen X and traditionalists have also learned and become comfortable with this virtual mode.

As things begin to open up with social distancing norms in place, we realise that pandemic is going to leave its footprints long after it's gone. The work place will certainly transform to a more flexible approach with a combination of work from home and in person meetings. It has opened the door for work to be viewed in a different light than just a 9-5 approach. Where a more flexible schedule may help us curb with extra crowds and traffic that comes along with the rush hours.



I strongly believe that we should focus on built environments and have a better outlook to build a strong future. To gauge the negative effects that can be seen due to closed off spaces, lack of open and private breathable pockets in both residential as well as work spaces. I believe that adaptability and flexibility is the way forward for us in a built environment. The idea that a space should be able to transform according to the changing needs of time or user needs has become vital. Moving forward I believe application of technology in touch free fixtures and transformational built spaces will be on the rise. Where built might not be viewed or designed as a solid but more as a porous, ductile and complementary to changing user needs.

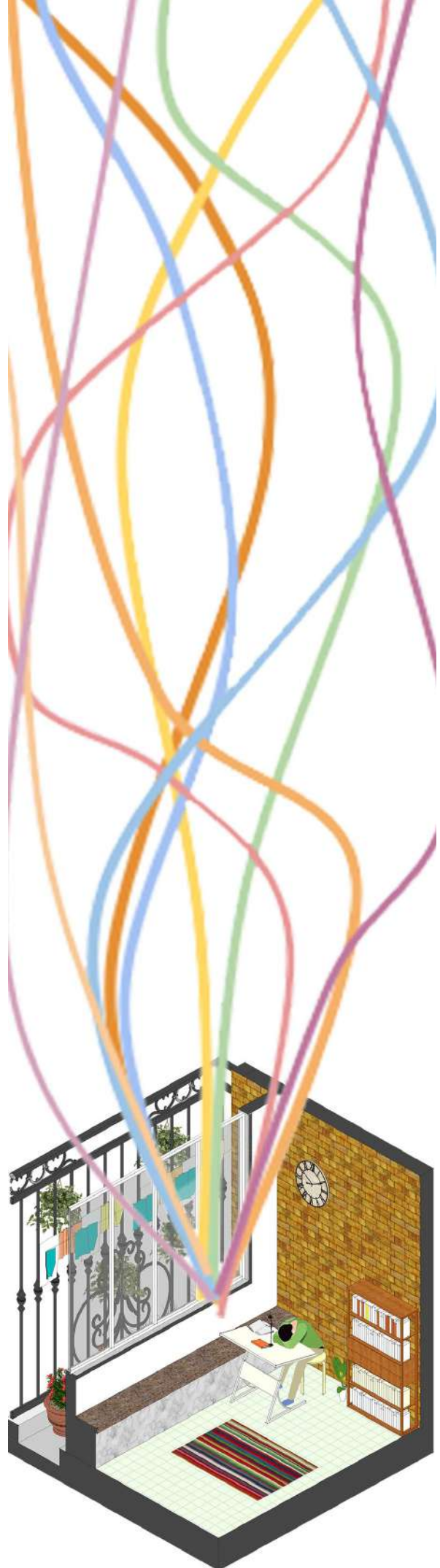




# OUTBREAK

"Sometimes you find yourself in the middle of chaos, and sometimes in the middle of chaos, you find yourself."

— Boonaa Mohammed



# “MY DEAR! MY SWEETS! MY SWEETHEART!”

Some thoughts remembering the Late Prof. R. Venkatesh  
by his beloved students

As I reflect, all I can think of is how lucky we were for the events to be laid out such as to have Venky Sir as our mentor and for it, I am utterly grateful. From being just another guide who had immense knowledge and experience, to calling him our mentor and being loved like we were his own children, I feel honoured. Not just a mentor you call within the confined walls of your college, but a mentor who protects you like family. Like a friend who would want to catch up and is always eager and excited to hear out every little detail about you. He would in fact be a lot more excited watching you live your dreams.

Even more than yourselves. Nothing compares to the comfort and hope his words would bring you when you feel like your world is falling apart. He would always have a very positive, young and energetic aura around him that he would radiate wherever he was. The light shining bright within his eyes were the dreams he had for his students. Never imparted his ideology onto us, but rather, pushed us to scratch our heads and dig a little deeper. Made every single one of us feel like we had something very special within us. For this could be why everybody loved him so dearly. Never had I ever felt such an intense sense of loss. However, the very short time I got to spend with him, the bond we shared and the knowledge and courage he imparted onto us, I will cherish forever. “Bullsh\*t” he’d say! I’d say “Bullsh\*t will anybody ever find a teacher as Badass as him”

*Neethi Acharya*

He was a beloved teacher and a prolific scholar, admired by all his students and academic peers. Utterly rigorous, yet his wonderfully witty, erudite sense of humour made him everyone’s favourite. As one of his devoted ex-students I observed, he had child-like dazzling zest for life. He devoted a great effort to motivate and stimulate us all his students to pursue our true passions. His enthusiasm for teaching was sincere, as he loved structures and ‘big buildings’. He worked until his very last days, bringing smiles on everyone’s faces. I speak for all when I say, we all miss him not only as a teacher with a deep knowledge but as a friend we loved so much.

*Anushka Shahdadpuri*







Venky sir. He was known to leave at least one unforgettable punchline as a shared memory for many. He was the most sought after mentor in our PiCA family for every batch he engaged, not just for his knowledge but also for the jovial personality with a knack for creative constructive sarcasm. Always there for his students, academic or otherwise, current or alumni, every single one of us is truly blessed to be known under his tutelage. He did truly inspired to stay strong during testing times, and was really patient with everyone's difference in capabilities.

As J.K. Rowling said, To the well-organized mind, death is but the next great adventure, I am sure he is on one too!

*Ar. Jibi Sara Job*  
2013

'A mentor is someone who allows you to see the hope inside yourself'.

Venky sir was a young man in his 60s, with music in his heart and soul. He was a mentor who could identify the most lost face and mind in a studio and with pleasant smile on his face and relaxed walk with a cup of coffee would bring ease and confidence in our hearts and mind in this ever challenging world. He did not allow us to get lost in the vast ocean but helped us identify the vastness in ourselves. A mentor truly lost but will always be remembered for the spirit he left with in us.

*Sai Uphad*





# at home in covid times

Prof. Smita Dalvi

In the last one and a half year, we witnessed the life as we knew it drastically changing. The prolonged nature of the covid pandemic indicates that some of these changes will have a lasting presence for better or for worse.

Our response to the pandemic has brought into acute focus some of the attributes or notions of middle-class home space. It has made us more aware of certain spaces that we once took for granted. The relationship between our bodies and the spaces that we are ensconced in took new meanings. As a result of the forced and prolonged incarceration, we have had to re-examine our relationship with such spaces. New lexicon was invented to describe our new situation.

A term widely in use has been 'work from home', signalling a change to the perception of house as a space of retreat. The domestic space or the space within our homes has now become the central space from which we access the world, from which we live, work and play. The indoors have been where our interpersonal relationships came into acute focus, as well as the manner in which we have been projecting ourselves into the world at large. At the same time, loneliness, boredom, anxiety, and even paranoia gripped us and the nature of indoor space we had at our hand alleviated or aggravated such feelings.

A bunch of other new terms came into parlance – 'home quarantine', 'self-isolation', 'social distancing' – they ironically drew attention to many contentious issues within the urban domestic space – too many bodies sharing a limited space, lack of privacy and claustrophobia in tiny kholis and apartments on one hand and splendid isolation of luxury housing blocks on the other – either way marking the house as a space of forced confinement and inducing a sense of entrapment both physical and psychological.



*Sketch credit: Vaidehi Chowdhari*







*Source: Unsplash*

The crisis of the pandemic should make us re-examine building regulations that have allowed architecture to strip down to a bare block, bereft of everything that can provide a relief to the body and the mind. The soft spaces such as verandahs, balconies, corridors and courtyards – forgotten entities in our uniformly dull townscapes need to be brought back. Minimum standards that we had already begun to violate by making them even smaller will no longer be viable. Certain limits will have to be adhered to when in the future we design new spaces. The virtues of natural ventilation as a common-sense approach to designing of buildings have now been grudgingly acknowledged as its lack in our poorly designed residential, healthcare and school buildings was suddenly noticed.

Also, we realised the folly of imagining the concrete space of the house and the urban space in which it exists as two distinct entities where the former is an ideal refuge that can be isolated and barricaded from the outer world. Strangely, we met other people from far away through the space of our homes, while at the same time notions of social distancing kept us apart when in public. This realignment of architectural and urban space has been one of the key lessons from this pandemic crisis. When idea of urban as a social space was already contracting with increasing privatisation of public space and a penchant for the gated, it will be even harder to pitch for publicness.

The frequent lockdowns and their attendant human crisis not only emphasised the precariousness of modern urban living and its disparities but also for millions of working-class citizens, many of them migrants, highlighted the fundamental question of what does 'home' mean to them and how it remains an ongoing quest. Besides the economic and digital divide, the space divide in our metro cities was tragically played out in the exodus of migrant workers. Whether the urban policy makers rise up to addressing the inhumanity of living conditions of the poor and review their existing policies remains to be seen.

All in all, the pandemic should serve the policy makers and architects with many lessons. Hopefully, they won't be consigned to dustbins once 'normal' times return.



# seeing through times

Prof. Danish Khatri

Transition is the law of nature, which is ought to happen, but when this process interferes with another species (here we are talking about humans – us) it will not only set us but all the species on the planet at the verge of extinction. Let me explain in detail.

**The Dark age** – humans as “one of the creatures on earth”

Centuries before, when electricity was yet to be invented and machines yet to be created, life was different. Nature was the major role player in deciding the fate of humans. Even the culture was formed keeping nature at the center, be it performing daily activities, rituals, agricultural works, or socialism, it would start with sunrise and end at sunset. Even though we had learned to control fire and attain mastery on wheels, life was still at the mercy of nature.

**The Revolution** – the rise of humans as intelligent species

The invention of electricity and machinery – a breakthrough in the history of human life, changed the way to live life. Human settlements started spreading in a much faster way, and we started creating our microclimate challenging nature!

Well, this moves the graph of evolution tremendously high, and with lots of knowledge, lots of threats follow. On one hand, we were progressing in the field of science, exploring new horizons of knowledge, but on the other hand, the threat of imbalance in nature, the threat of war among our species, and the threat of extinguishing other species from the planet were also increasing.

New cities were built and reshaped, by this time humans have entered the era of advanced technology where most of the things were controlled by machines, humans started creating their own ‘so called’ micro-climate, human lifespan was increased, life becomes much easier as result death rates were slashed tremendously down. Now the fight for land, fight for a place, fight to survive is changed into a fight for collecting ‘materialistic’ things in life.

Humans are always self-obsessed (which is normal in the process of evolution to keep the species alive) but with the power of knowledge humans are now challenging and interfering with nature. That's the reason we have the temperature increasing by almost 2 degrees just in a few decades which otherwise nature would take thousands of years to do! This small change may not have much impact on our lives, but it permanently extinguished hundreds and thousands of species of insects and small creatures on earth. One may think - “so what? In the process of making our life more comfortable, if we (humans) have to sacrifice a few species, what is the big deal?” But in the entire process, we must not forget that these things are like a boomerang, and one or another day it will strike on the entire human race.

**The Present**

Everything was going well, as it is always planned by humans until the massive pandemic hit the entire human race, questioning our existence. No one was prepared for it, not even scientists had predicted such a thing. This changed the entire way of living life - locked us inside a limited space, made us suspicious of everything around us, and changed the entire way of our working system. A couple of years ago what seemed to be part of implausible now becomes reality. A sudden drift in lifestyle, that nobody was prepared for, has now become an essential part of a lifestyle. It is said that “Evolution is necessary to keep a species alive” well, we have no choice but to embrace this change to keep our species alive!

**The Future?**

Well, it's hard to predict the future based on present circumstances, but one thing for sure, we must learn to adapt to any situation to keep our existence unclaimed on this planet! In the eyes of nature, we may be arrogant, irresponsible, destructive, self-obsessed, but one thing is for sure - we do care about the environment and mother nature! After all, there is no second home for us!







ANUJA KANASE  
III YEAR

# transitions and thresholds

Prof. Jinu Kurien

There is a sense of invisibility to the process of growing up or ageing that a person goes through, specially if the person is someone you regularly spend time with 'offline'. Do we notice the effect of time on a person? When did the toddler's sounds take the form of language? When did the boy with a baby face become an adolescent with a sprinkling of facial hair and acne? When did the grandmother who walked briskly, lose a step? We register these transformations in people in big leaps, and it often takes some old photographs and may be some work by our memory to process it. We rarely notice the transitional process, because it is never sudden, but incremental in nature.

Transitions are mediators. They bridge time, physical states, and spaces.

Let us look at another act that spans time and space, the act of traveling. One journey that is etched in my mind from my childhood is the one that connected two homes, Mumbai and Kottayam. This annual ritual was from a time that predates the Konkan Railway and the train we took was the **Jayanti Janata Express**. There was nothing express about that train and even by the standards of the 1980s, it was painfully slow. Jayanti as it was fondly referred to, passed through 4 states - Maharashtra, Karnataka, Andhra Pradesh and Tamil Nadu before it reached Kerala, after two nights and a day. Journeys are layered with transitions and this was no different. The process of leaving happened in stages. Days of 'packing' and then finally leaving home in a taxi, reaching the station and finding the correct platform, finding your compartment and then the seat and then settling down, experiencing that soft jerk that set us and the train in to motion, leaving the station and then the slow picking up of pace; with every step you left one home further behind. This process of leaving would come to an end at Kalyan.

The imagination of home or Mumbai, for me, extended up to Kalyan for this journey. The space between Kalyan and Palakkad was the in-between space between the two homes. Palakkad was the Sirsat stop in Kerala and it usually arrived at around midnight. You fell asleep with the anticipation of home only after you crossed Palakkad. I would be woken up shortly before we reached Kottayam, in the early hours of the morning. The greenness of the greenery was a marker that your final destination was almost there. Sounds in Malayalam, calling



Source: IRCTC





them, you left something behind and took a step closer to the other home. And like that, you finally reached Kottayam. There would often be a familiar face at the station. There would be exclamations, hugs and kisses. Then you would bargain with the auto stand and find the autos that would take us home. There were several thresholds on the journey from Kottayam station to our home in Puthupally. Baker Junction, Assumption Palli (church), Kandathil House, Mandiram Hospital, Rubber Board and then Puthupally Kavala (junction). They were all thresholds and markers of transitionary process that a journey is.

Every day is a passage through time and just noticing the transitions in it can be a revelation. I clearly remember a day that I spent at Candolim beach, many years ago, with family and friends. We stepped in to a shack for breakfast and stayed put in it till after dinner. I spent all that time, mostly on an easy chair, with my legs stretched, and my eyes on the sea. That experience of the sand, the sea, the sky and people from a largely stationary state was to me the physical equivalent of being inside a time lapse video. There are several leaps in that video, but I got to see it all in slow motion. Since then, that is my favourite vacation activity and posture.

Our built environment is also replete with these transitions and thresholds. Spatial typologies like the balcony, the verandah, the courtyard, the terrace, the pavilion, the corridor, the jharoka and every such 'program less' space acts as mediators in an architectural scheme. They mediate human activities, the outdoor and the indoor and they are punctuated by thresholds. Our attention as architects and designers focuses majorly on the 'big' arguments about form, function and construction. While we pursue them, it is also important to address these mediators and the inbetween. A lot of what is delightful about architecture can be traced to these transitions and thresholds.



*Candolim Beach*



P.S: While on this subject, as an aside, please look at a concept from renaissance art called sfumato. It is a painting technique for softening the transition between colours and light tones.

Check the application of this technique in Leonardo da Vinci's Monalisa.





Mansi Joshi  
Third Year





# CONVERSATIONS WITH X-PICANS

2008

2010

2015

## NOTE FROM THE VOX TEAM

Hi there! It is no secret that PiCA is a huge contributor to the growth of us students, and it has been doing so since the very beginning.

As the years pass by, our X-Picans undoubtedly depart with a heap of fond memories attached to the college experience as they further step into their lives and find their individual paths.

We sat with some of our alumni members from a range of batches and had interesting conversations about their student life at PiCA, their profession, daily routine, and a lot more.

With that said, the VOX team brings you the following section - Conversations With X-Picans.

Have fun!



# CONVERSATIONS WITH X-PICANS

karan solanki

Studio RE-IN

*Batch of 2015*

## What made you pursue architecture?

When I was in the final year of civil engineering, I realised that there is more to me & more that I can give to this profession. I had acquired on-site experience through civil engineering & realised that I have a scope to design better. That's when I decided to pursue architecture.

I had a basic idea of the market & construction but only after I joined architecture, I realised that the field is much deeper than other professions let alone civil engineering which is also a part of architecture. That was my first encounter with architecture.

## So how was your experience at PiCA?

It was after joining PiCA, I realized that architecture is not just limited to books & submissions but it is something that makes you a person. I thoroughly enjoyed my 5 years at PiCA, in all aspects. I was actively involved in the college for all the years. My experience at PiCA was better than any other college I could have gotten into. It was really something special to me & always will be.

## Who is someone that inspires you?

I was really inspired by Calatrava, by default, if you know why (laughs). He himself was a civil engineer but I had my own reasons. The way he used to design, his ideas, creativity & thoughts had a great impact on me. That actually got reflected in my thesis project. Not exactly like Calatrava, but a combination of the works of various architects that I followed for the past years.

My thesis was a mix of vernacular architecture & a bit towards the style of Calatrava. I had the opportunity to experience Calatrava's structures at Valencia, so you can say that overall he was my inspiration.



“

Architecture is a profession where working alone will not help an individual in growing as a professional.

”





BHANDARI RESIDENCE

### How important is an internship in a B.arch student's life?

Internship comes into picture to help the student understand how architectural practice is actually carried out in the market. During this 3-4 month period of internship, you get exposed to several working bodies that play an important role in bringing a project to life. Architecture is a profession where working alone will not help an individual in growing as a professional. Because once you get into the field you'll realize how tough it is to handle a client as opposed to designing. Right now what we feel is, 'Oh, no! I am unable to make this design or design this particular area of land'. But once you get into the field you'll be like, 'Oh, no! I'm unable to handle this client. Most importantly, choose an internship in a way where you know what you want to practice in life after 5 years and the internship will help you grow in that direction.

### Hobbies Outside Of Profession

Music has been my passion since I was a kid. I have collaborated with 3 bands and have also done projects with them while pursuing my B. Arch degree. I could do music and architecture together because of my time management skills. I have majorly contributed as a drummer and currently we are working on a few albums, to be released.

“

You just learn when you are working under someone, you don't grow as a professional.

”

### What was the technology used when you were in your studio years?

We had great access to the library during our studio years. So, we had a different perspective towards the way we got inspired. The faculty played a great role in pushing us more towards the library. In fact, on my first day at college, we literally had the first lecture of 3 hours in the library to get an idea of architecture. We had a habit of visiting the library more often. Majority of the sites on the internet came into being when I was in my thesis but more of our reliance was on books.







### Idea of starting your own practice as a fresh graduate

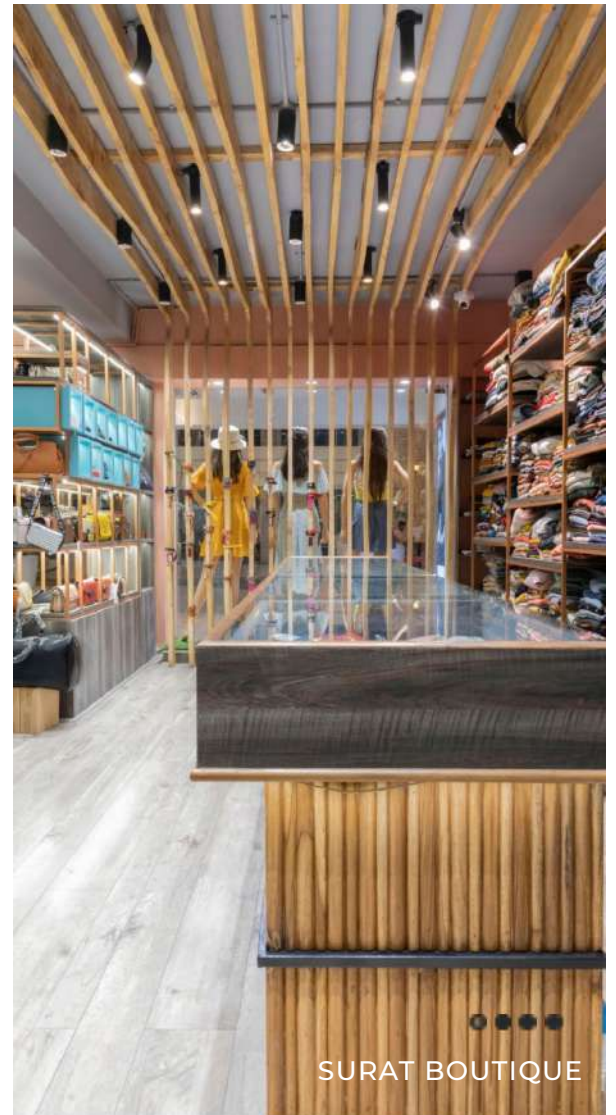
Working under someone was not my cup of tea. You just learn when you are working under someone, you don't grow as a professional. Currently I have a firm (Studio ReIN), started with a bunch of my batchmates sharing similar views. We as a studio are aiming to design something where our design capabilities are seen and outspoken too.

Our current projects include outhouses, villas and doing residential and commercial interiors. So there is a good amount of scope for doing various kinds of projects for a newcomer. When you put your feet in the market as a professional having your own practice, you get to learn so many things and also the internship that you choose helps you to pave your way after bachelors.

### What are some of your time management hacks?

Oooh, (laugh) if you are ready to have only 3-4 hrs of sleep everyday, then anyone can master these skills. No no (laugh)! Time management is crucial in our profession. By the time you reach 5th year there will be times where you haven't slept for days. How I do it is by writing down stuff according to the days, the days converted to week and a month. So I had a schedule pre-made which had time allotted for music, assignments and all other activities which I did.

Another important thing is prioritising your work. At the given time, what is more important to you? Watching an instagram reel, doing your design or relaxing, it's an individual's choice, but setting up your priorities right will ultimately help in managing time.





## unmesh kelkar

Corgan

*Batch of 2010*

### College Experience in PiCA

I was in college from 2010 to 2015, and back then it was a yearly system of 2 studios, as compared to a semester system that you have now. We would have exams only once a year. We did have various tests but all of them were not from university. And during masters, we had semesters, and it was shorter – around 4 months.

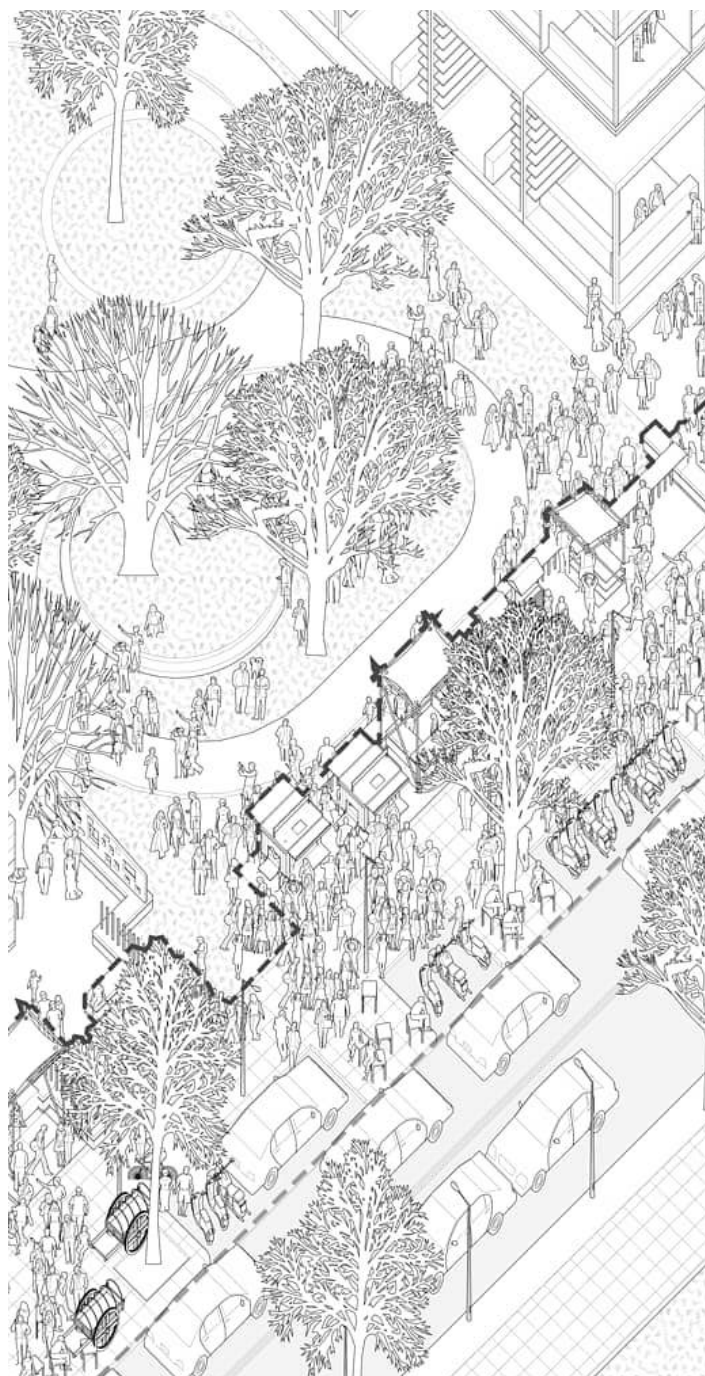
Also, if I recall correctly, there would be a faculty each year that would take care of all the students, and decide the direction of the entire semester. During the first three years, Prof. Neha Korde was very helpful to me, she taught me a lot of things, right from graphics to design & thinking.

Also I recall, in the first year we had a bunch of amazing teachers like Abhishek sir, Shraddha ma'am, Gauri ma'am, Sangeeta ma'am, and I am in touch with all of them to this day. In terms of basic design and architectural design, they taught amazingly well, and that still stays with me to this day.

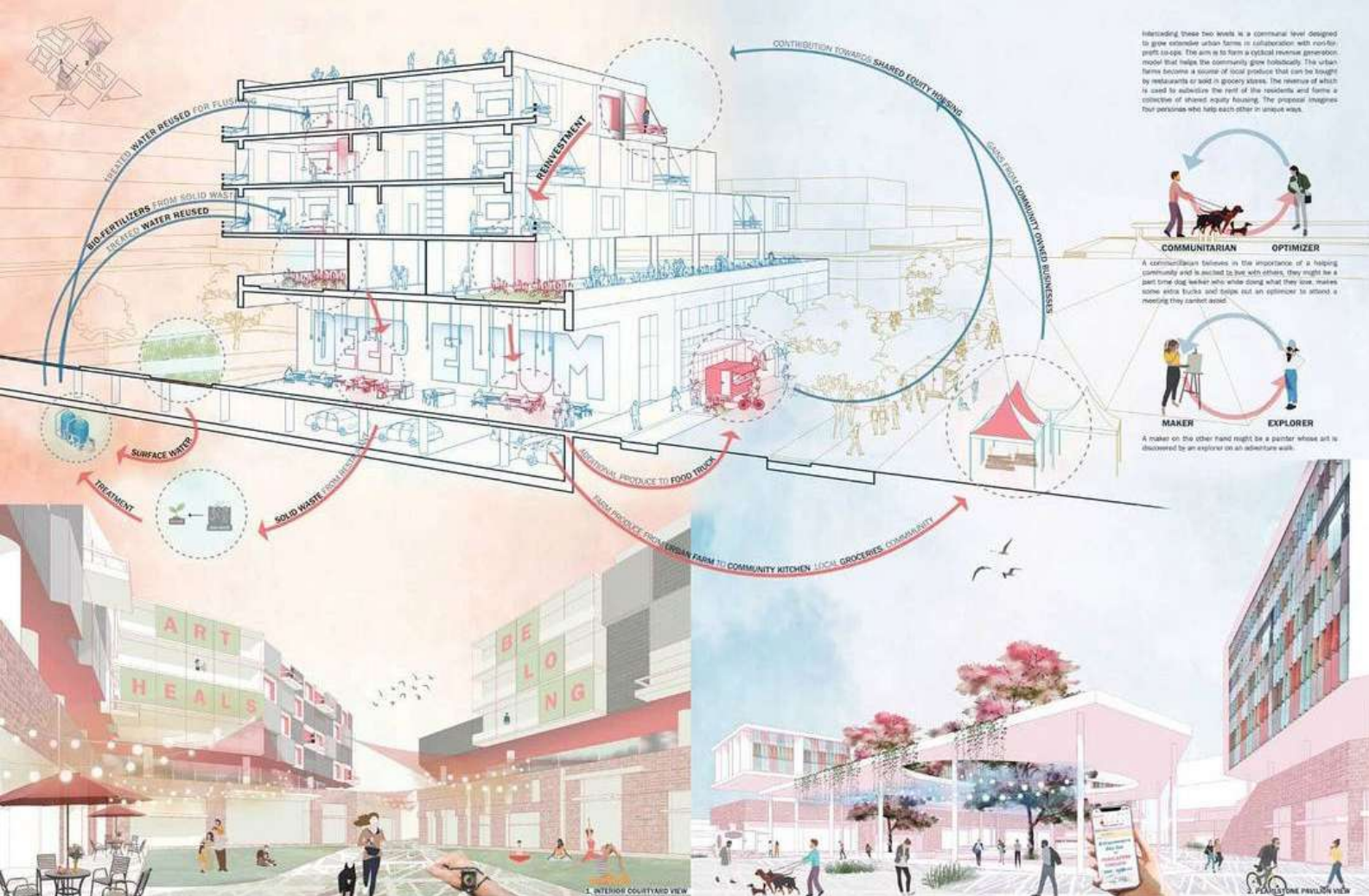
### Changes from student life to practice

Honestly, nothing has changed as much since college, since every year you learn something new, and that was even during college. I think various ideas or disciplines like design, Urban Designing, Urban Planning are much clearer in my head than they were before.

In fact, I also stay in touch with some colleges under Mumbai University and their YouTube channels to get a sense of what new things they are up to. One thing I really like to see in their direction is the effort to expand the idea of architecture. There is a lot of freedom seen beyond a specific design program that I couldn't explore as much in my college years.







## Thought Process & Time Management

Writing really helps my process, and things like flowcharts, or keywords help in triggering a thought process. I also tried to start a blog during Master's for expressing ideas outside work. What also helped me a lot, especially during my thesis was mind mapping for various logical ideas, which helped to come up with multiple design decisions.

Actually, I would highly recommend you guys to watch a talk I did for PiCA Thesis Forum, where I used the same method – I divided ideas into different parts and categories, which helped me to further explore around it.

## Personal Hobbies

I used to play Table Tennis at the time, which I couldn't continue during architecture, it was very on and off. But during masters I played for my university, and I still play it in my office. And that is something I try to continue, which is very hard even right now, since our work is very time consuming.

But all my other hobbies were aligned, like photography and travelling. And you can always try to combine your hobbies with your profession. Every year I was involved in festivals as I used to sing as well. Table tennis and singing were two things which were totally outside of what we do, so they were good refreshers. I still do recordings and such, but I never thought of pursuing it professionally, or I never went to a point where I had to leave architecture and do it. Although, it has happened with a few of the people I know. When I was doing undergrad, there were two or three really good singers and that became their main profession. Didn't happen to me though.

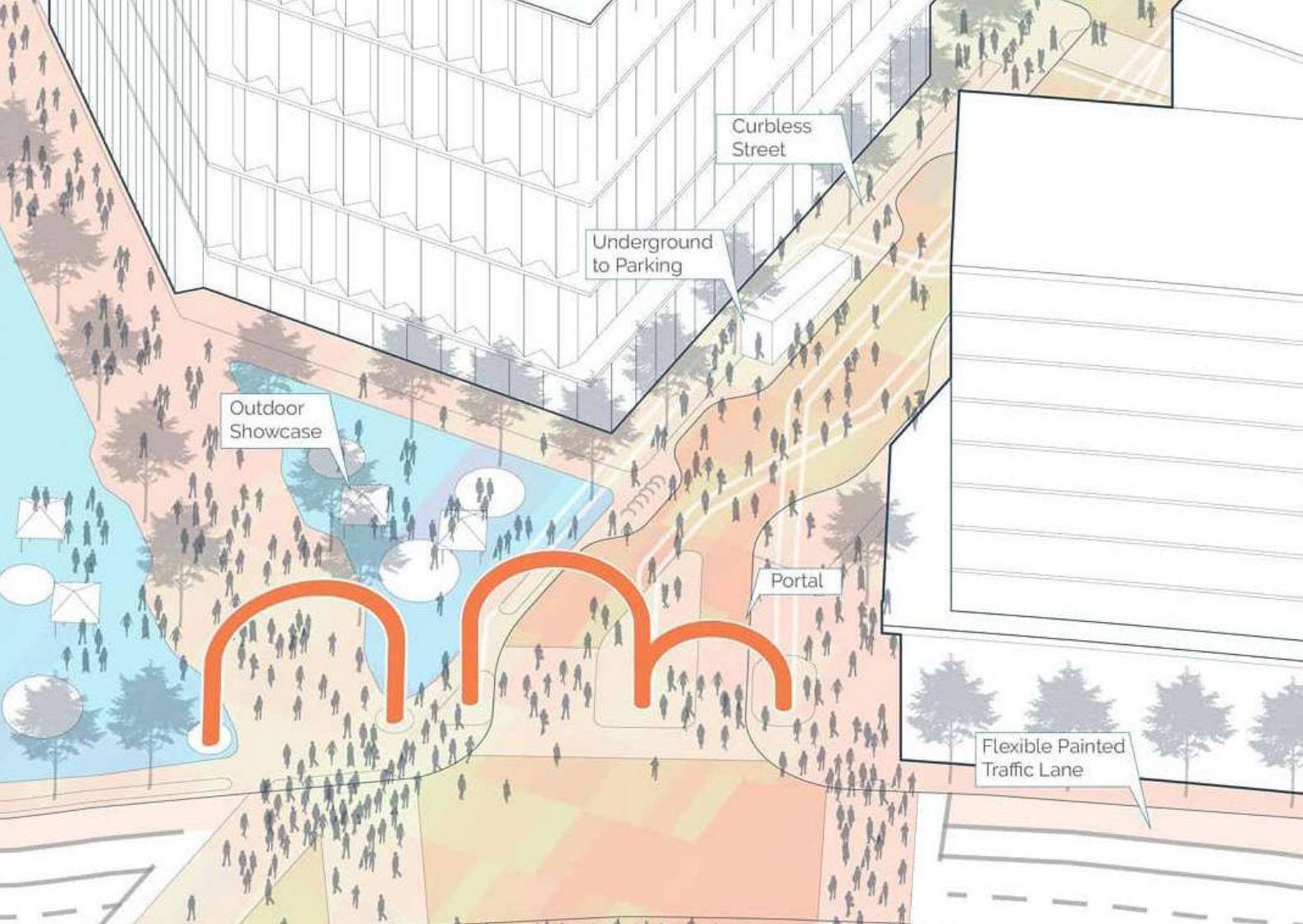


@urbanismlite

@unmeshkelkar







### Is there a recurring sense of style in your designs?

This idea of architecture being categorized in terms of style is a very old idea. We went past that a few years ago. There are some architects known for a specific style or the visual language they employ. But now, I don't think that's the best thing you should do. There was a time when you could maintain authorship in designs, but at times when so many people are involved in a project, it becomes difficult to convince that many people to share that vision. Even the firms that I follow, no longer have this notion of maintaining one specific style, they have completely moved on from it.

However, I'm not saying that the idea of style is entirely wrong. It is possible and fits well in certain instances. My point is that maintaining it is not possible for the kind of work I do. Airports are huge complexes and when you have a lot of people working with you on a single model, it can get difficult or even inefficient to convince everyone of a particular style.

### So even for an undergraduate level, you would suggest experimenting, rather than always maintaining a specific style or identity?

Yes, 100%. For sure. I would suggest just trying different things all the time, instead of always being bound to one specific style.

### Thoughts on Independent Practice

To be very honest, I don't want to start my own practice. (laughs) I mean, that's what I currently feel, it might change over the years. But the way I think now, I don't want to be a sole practitioner. I feel like my life will be consumed by that one thing. Even the people I talked to, who were sole practitioners, who didn't say so, but I got the same sense from observing them.

I would always prefer a collaborative environment with a big team, where the hierarchy is much flatter, and I'm not on my own. One more advantage is that the involved risk is distributed evenly, as compared to being a sole practitioner.





## My Post-Graduation Experience

I spoke to a lot of people for advice on master's. Faculties too helped me decide, including Ar. Arif Merchant, whose recommendation helped me a lot. I wanted to get into the everyday profession, but at that time I wasn't very sure about it and wanted to pursue an academic environment, so I chose to go for masters.

I wanted to travel, so I went for masters and travelled to different countries. There are a lot of study abroad programs that have great connections with universities that enable you to travel abroad for education.

While doing it, I was very much concerned about finances. I wanted to either totally self-fund my masters, or at least have a very small amount of loan, so that once I finish my masters, I don't have the situation of a huge debt, and I can start my life fresh. And that worked out pretty well with scholarships and stuff. Also because of that I had to reject a few better universities. Better in terms of ranking and popularity. I didn't really care about it though. What I did was I looked at the professors in every university. I saw what they taught, their writings, what they published, whether they were practitioners or not, and I saw their work.

## Practice in pandemic and personal changes seen as someone working in the US

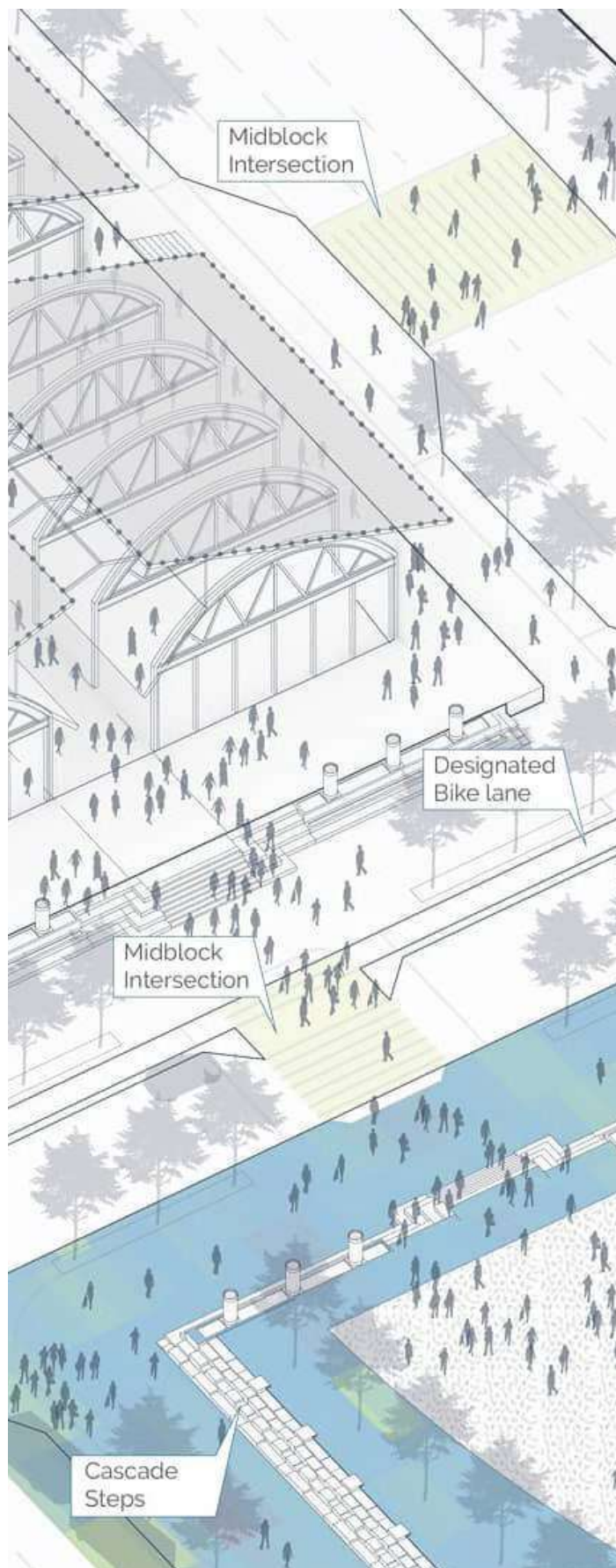
Work itself didn't change as much, but the thing is, when working abroad, it happens so that the visa and your job are connected to each other. So, at the beginning of the pandemic, many of my friends lost their jobs. And when something like that happens, things suddenly change. You have to go back to your home country, and that is a huge life change.

Fortunately, in my case, that didn't happen. I'm still working, and I've retained my job. But it is definitely tragic to see such things happening around me. It's like you are set in a nice routine and all of a sudden you have to leave the country within three months to start your life from zero.

Overall, for me and my team, it was only a technological change. But the people who lost their jobs saw a far greater change.

## Current Endeavors

I'm currently working at Corgan, and we are a firm of 600-700 people. There are 8-10 offices in the US, 1 in London, 1 in Singapore. Big sized firms are usually divided into various sectors like education, aviation, healthcare, etc. I'm involved with the Aviation team (dealing with airports). The scale of aviation team includes anywhere from a small lounge interior to a full-sized airport terminal design. We are currently working on lots of Atlanta projects, and with Delta.



## tanvi deshpane

Professor at DY Patil Arch

*Batch of 2007*

### Experience At PiCA

I started my journey at PiCA in 2008 and completed my B. Arch in 2013 and my experience in PiCA was great. Architecture really gives you a different angle to look towards the world and its surroundings.vv

When we were in PiCA, we had site visits for most of the subjects, and we had both the theoretical and practical experience at the same time. By third year, we used to do everything by hand which gave us a lot of freedom during the design process.

The overall experience was good and I would like to thank Sudnya ma'am, Bhide ma'am, Jinu sir, Preeti ma'am and Sangeeta ma'am who helped us express our ideas on paper. Smita ma'am who taught us humanities, ignited our interest in history, as I was not very fond of the subject earlier.

Study tours were the most memorable part of the entire journey. The college library, canteen and all the festivals made us feel like PiCA was like our second home itself.

### Use Of Software During College Years

I basically learned CAD, 3D software and Google SketchUp during the course of architecture, but personally if you ask me I had done upto 50% of my thesis work by hand.

I love to draw organic forms, and forms which are inspired by nature. So I have always preferred to sketch out and then try to bring the drawings in 3D. Sketching by hand and then converting it to digital drawings with the help of software is often a good approach.





## Interests & Architectural Styles

Landscape was introduced to us in 3rd year as a subject. At that time, you are growing, observing and getting inspired by so many things around you. I was inspired by Mughal Architectural style, as it is the amalgamation of the entire site that is the structure, landscape and interiors.

During my bachelor's, I got my hands on my first camera and it sparked an interest in photography for structures and landscape. So I decided to do something related to landscape in the third year itself.

Thesis also played a huge role in my life. My thesis was about designing a school for mentally challenged people and therefore research and analysis was a crucial part for designing the structure.

The span of 4th year to 5th year is very crucial as it develops you as a person and as a future architect. Conservation and sensitivity towards nature is also very important while practicing architecture. I am still connected with my faculties and guides because they are like mentors to me.

## Learning And Teaching Comparison

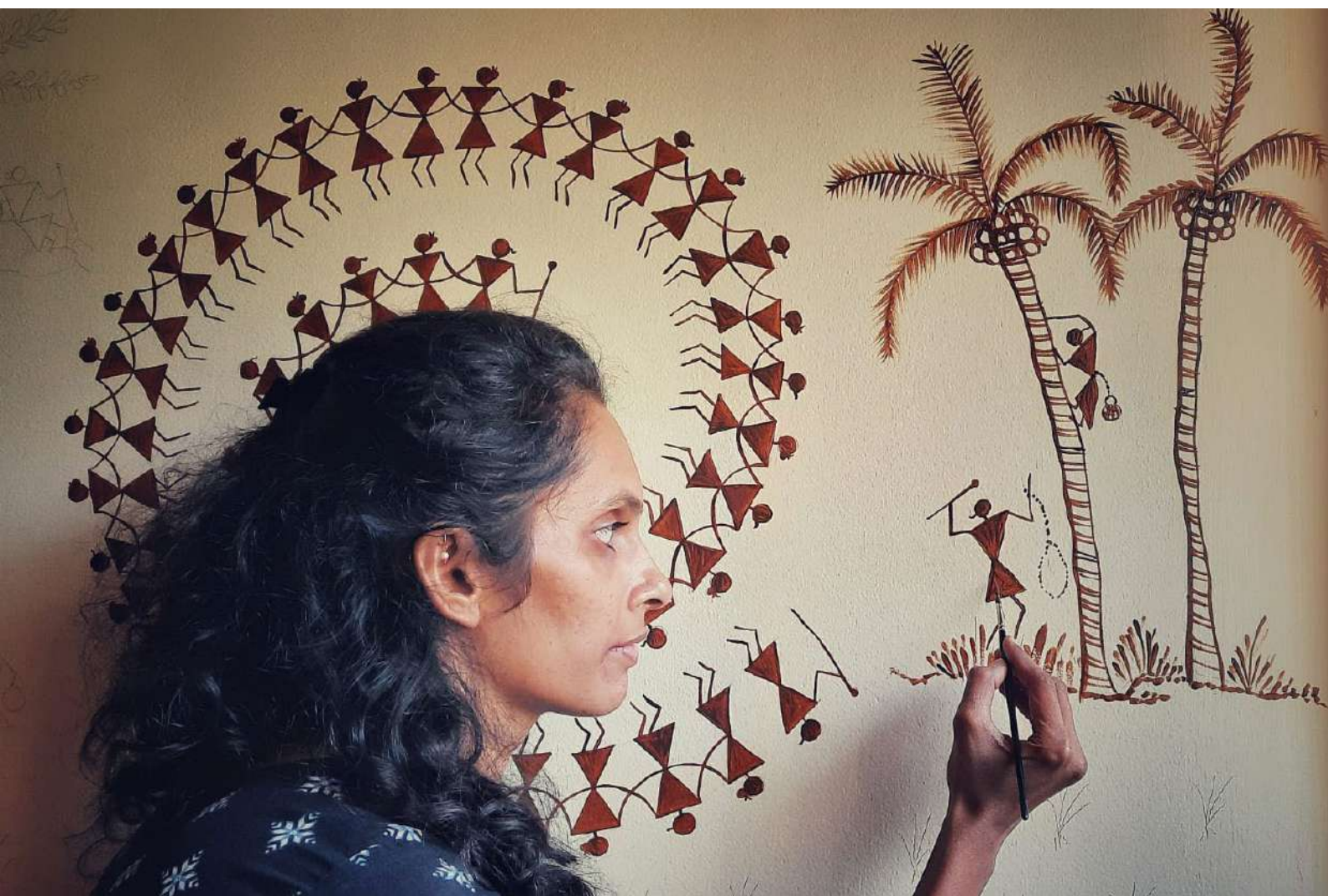
So when we used to learn, we were given some guidelines and based on those guidelines, we were supposed to design our projects.

But when I became a professor, I tried to give students freedom to design any form of shape. The only condition was that they should design it practically. The imagination should have some background to it and because of my age the students feel a bit more free with me to discuss or to ask doubts.

## Hobbies Outside Of Profession

As a student of architecture, I can definitely say that photography is my passion. Along with that, trekking is also one of the most important things in my life. I really enjoy travelling and exploring different places. I also like to work in the field of art, mostly relating to Indian culture and heritage.

So, Architecture gives me a different angle for capturing photographs, and I have observed that every architect usually has one other hobby outside of studying. During bachelor's, students are usually developing them simultaneously. While exploring different sites and case studies, I usually see that students are fond of other activities too, like sketching, painting and music. For me, photography and trekking are among the most important parts of my life.





## Difference In Bachelor's And Master's

So after bachelor's, I did internship for 1 year and then pursued master's at SPA Bhopal in landscape architecture for 2 years. There is a vast difference between masters and bachelor's, in my opinion. We would have a huge library for research at our disposal and every weekend we used to have a guest lecture. Every design project was practical and site based.

We would have so much time during our masters at the campus, as the travelling part was gone. We would have classmates from all over India and they would have knowledge of local materials which were used in their hometowns. Some batchmates were also from the planning field.

The conversations with these classmates from different backgrounds were really interesting. So I suggest that you try to explore places and structures whenever you get time, as real experiences are far more worthwhile.

## Design Influence From The Internet

I think influence is good, because if you are open to a lot of these huge sources of ideas like Instagram and Pinterest, it is good for you. But of course, there has to be a balance, you can't simply copy and paste something you see directly onto your design.

Ideally, you should make your own stuff with respect to the ideas you have seen. There has to be a certain level of awareness while doing so, and the factor of feasibility should also be considered when you get inspired from those ideas. Also, you should make it a point to mention the source from where you got influenced.

## Common Mistakes Students Make In Landscaping

When dealing with landscape, students are usually more focused on the main structure, and as soon as it is done, students tend to fill up the empty spaces on the site with landscaping. But that is usually the wrong approach to go about it. Landscape and architecture go hand in hand. When you are dealing with any site, you should be clear about your structure, as well as the faces you want to create with the landscape.

Try to give a thought about the landscape when thinking about your site section. Only when your landscape and structure go hand in hand, your overall project becomes practical.

When dealing with landscape, the most important thing is the section because you deal with the land-form there. The existing landscape is also to be given importance, because you build the structure above an existing land with a specific topography.

So overall, you should give simultaneous thought to both your structure and landscape while designing. It is also very important to maintain trees of native context, with due respect to the weather and soil conditions.

## Time Management

The life of an architecture student is a little hectic, and I would suggest that one should make a schedule for the entire week and work accordingly. Give first priority to all the main subjects, and then move on to secondary subjects like electives.

When I used to travel from Thane to Panvel by train, I carried a small diary to jot down ideas for my design projects during that time.







### Problems In Pandemic From A Teacher's Perspective

You won't get any site experience and you are not able to study practically. So there is a definite lack of practical experience. And since everything is online now, it becomes difficult for us teachers too to spot and convey corrections in the designs made by our students. When discussions happen face to face, it is much easier to convey our thoughts to them.

But we have to learn to adapt accordingly. As a teacher, I can suggest students to upload their entire design process to the concept board, so that we can see the whole process from start to end, instead of directly looking at the final version. This way, we can also be sure that there is no direct plagiarism.

### Advice For Students Pursuing Architecture

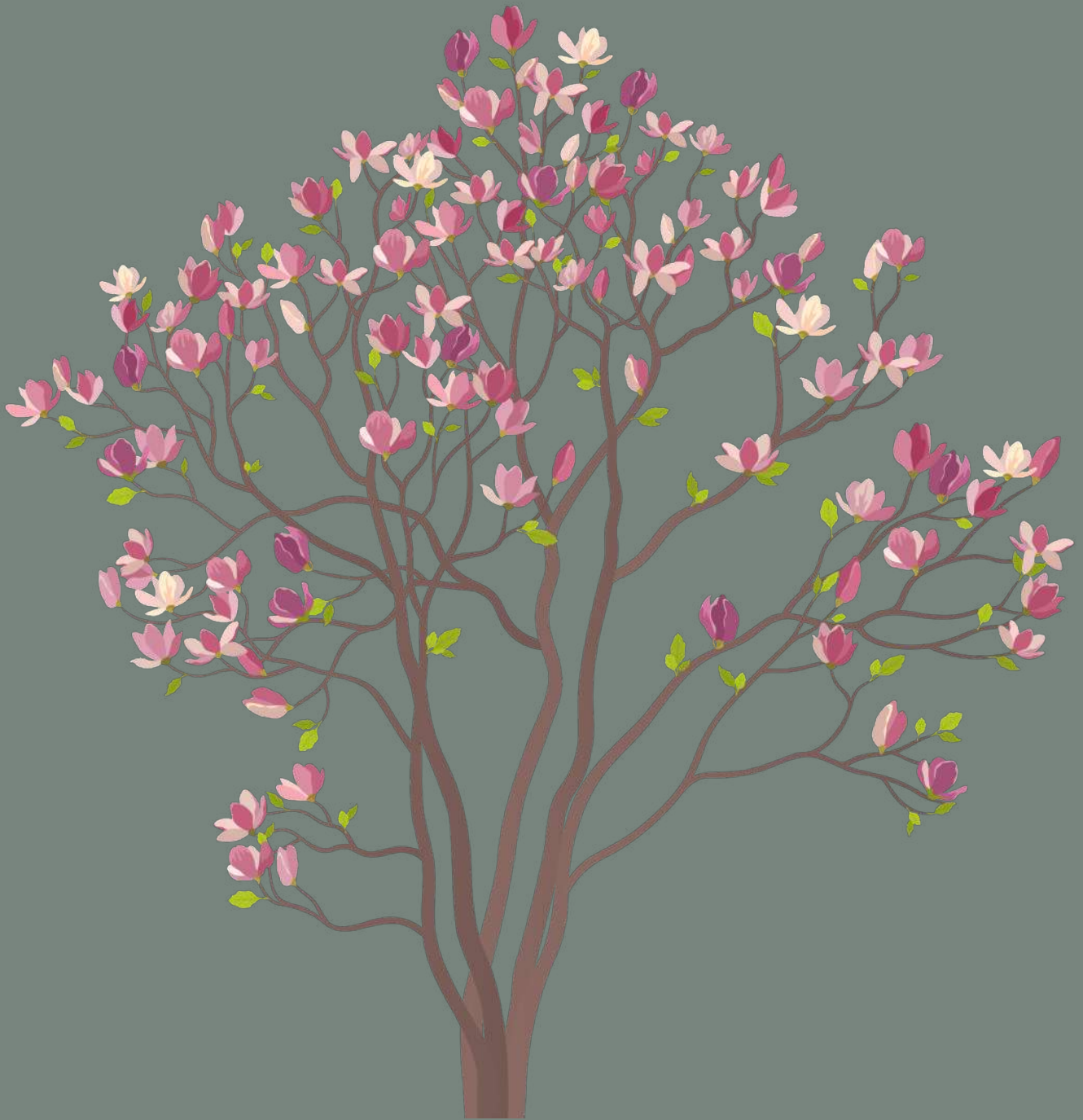
I will say that, try to explore whatever you can easily do so. Try to learn all that you can when so many things are available for you. By that, I mean not only online but also around you in nature.

You should have your own identity in terms of creating new things. Taking influence or reference is fine, but avoid copy-paste as much as possible. Try to cultivate new hobbies, since there should be something that helps you grow, rather than just studying and clearing exams.

All of these years will be memorable for you architecture students, because you can explore different things and places, instead of just studying and clearing exams. Time management is extremely important, do it from day one. Respect your faculties, try to obey them and make the changes conveyed by them accordingly.

Feasibility and practicality are important things to be considered, right from the first year. Take part in all the competitions that you can, they enable you to learn a lot of things. Have focus, and enjoy the entire process!





# REVITALIZE

*"One day a week I seek to rest from earthly toil and sorrow. Revitalized, I find the strength to battle new tomorrows."*

— Richelle E. Goodrich

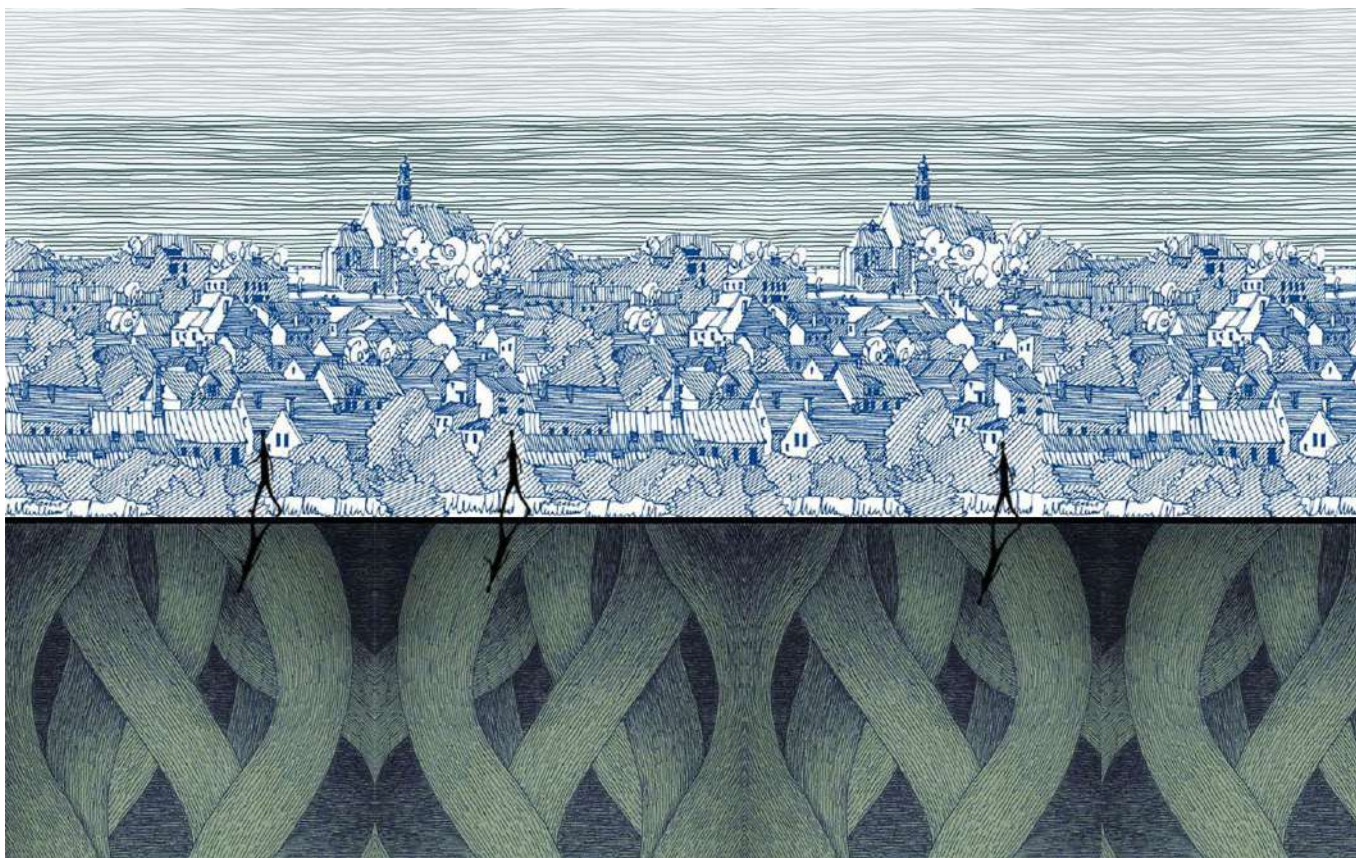




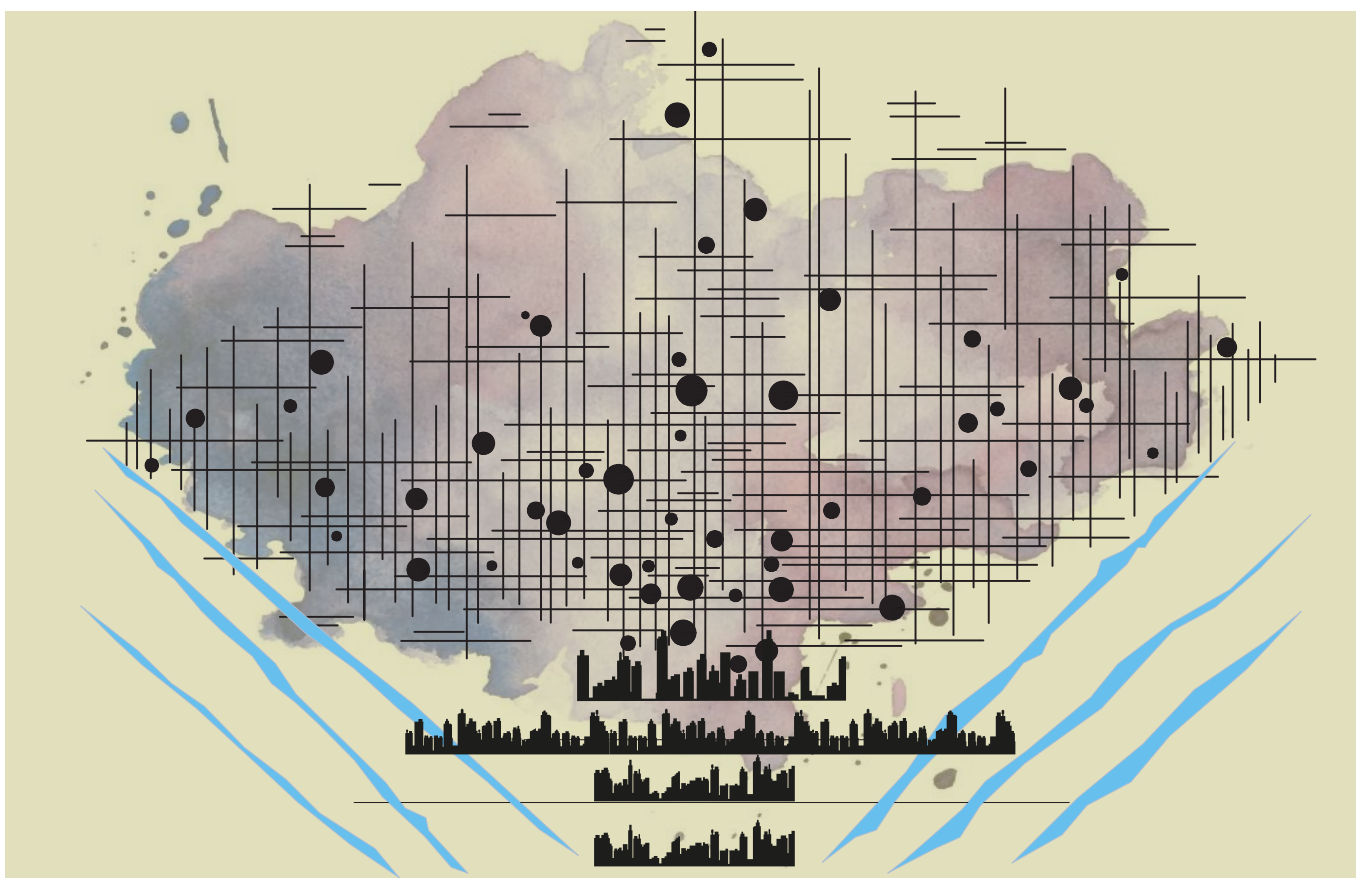
Sanket Vibhandik  
Third Year

DIOMIRA





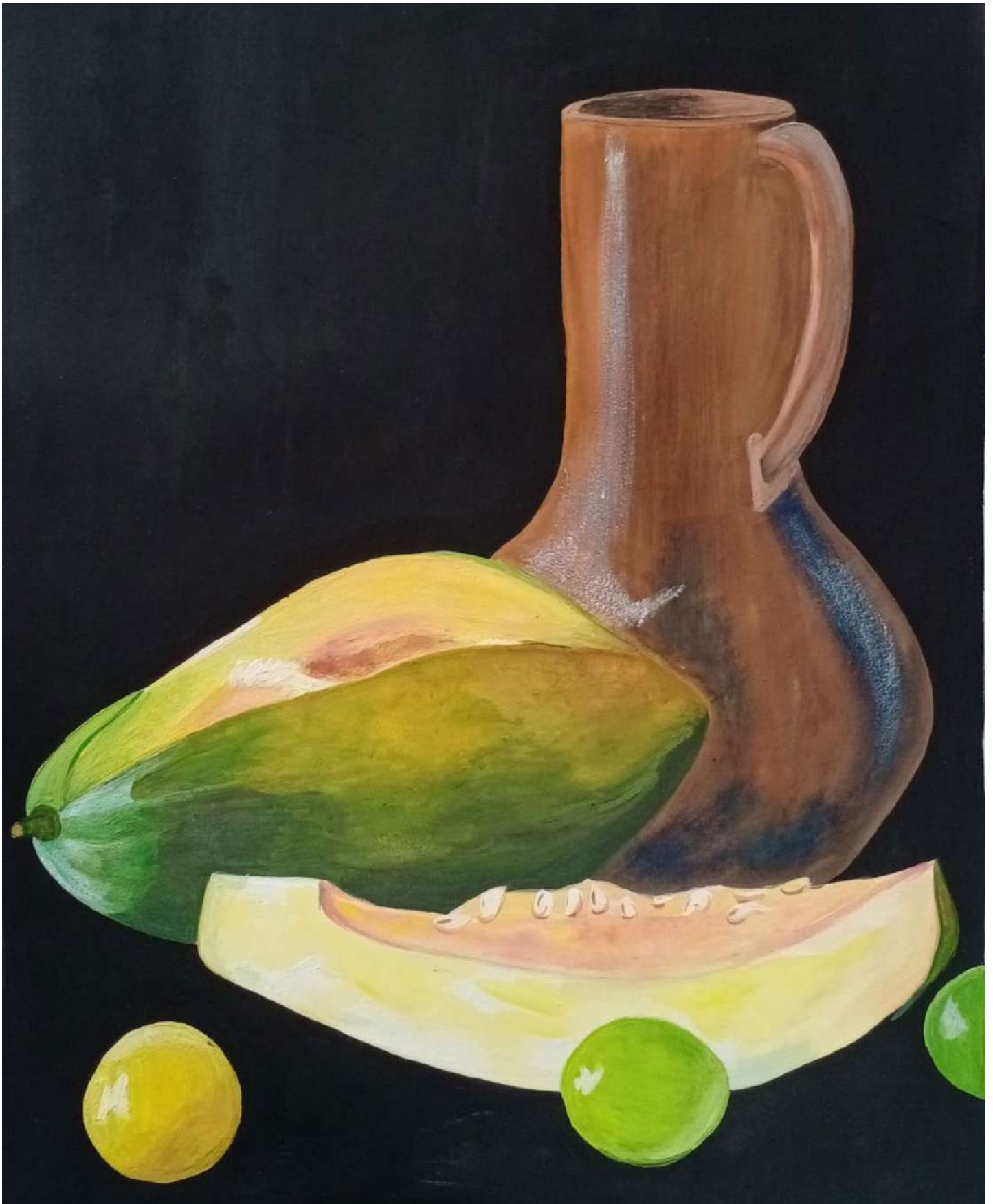
Nishita Joseph  
Third Year



Sanket Vaishnav  
Third Year







Sharvari Lad  
Third Year



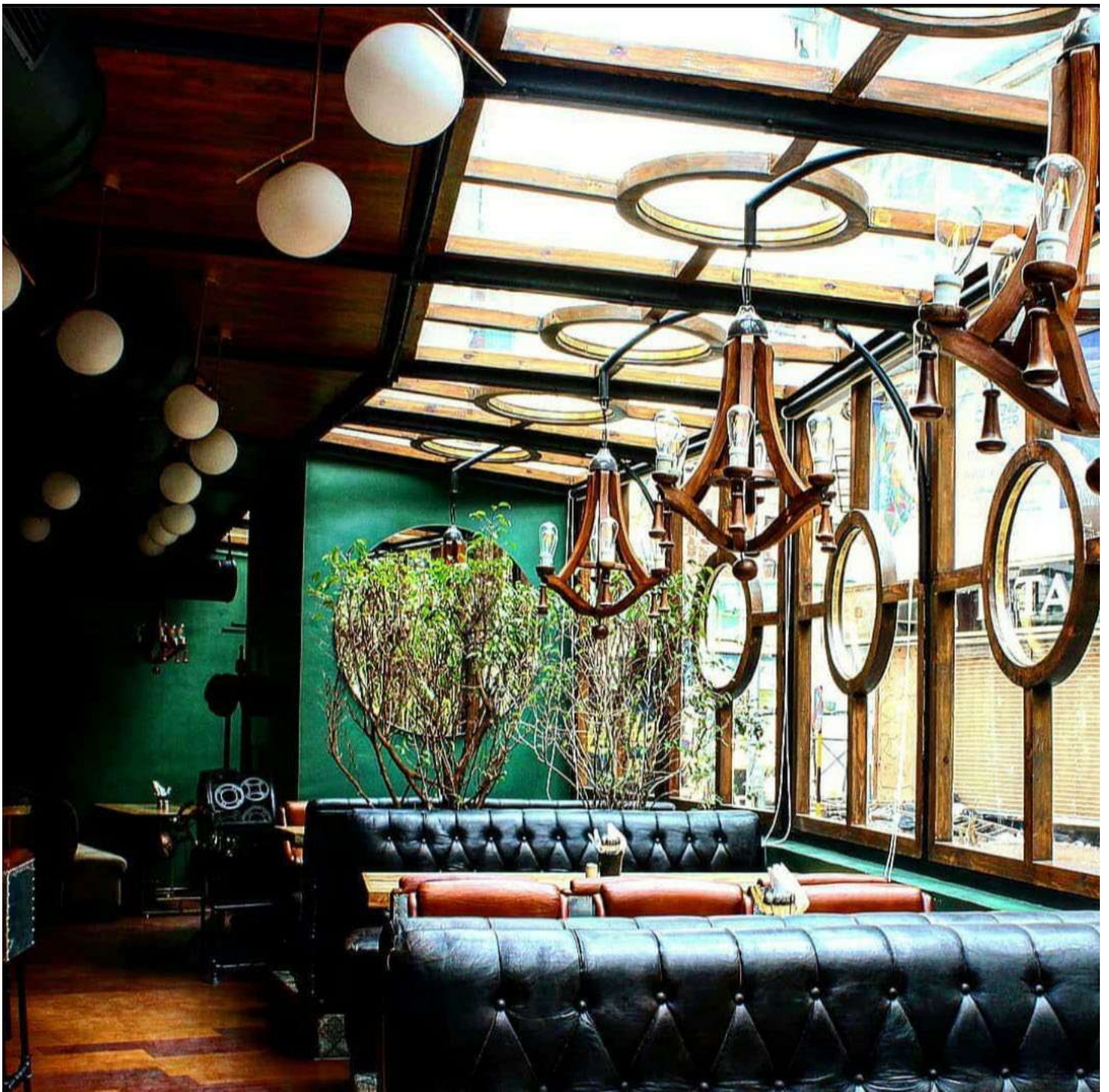


Sharvari Lad  
Third Year

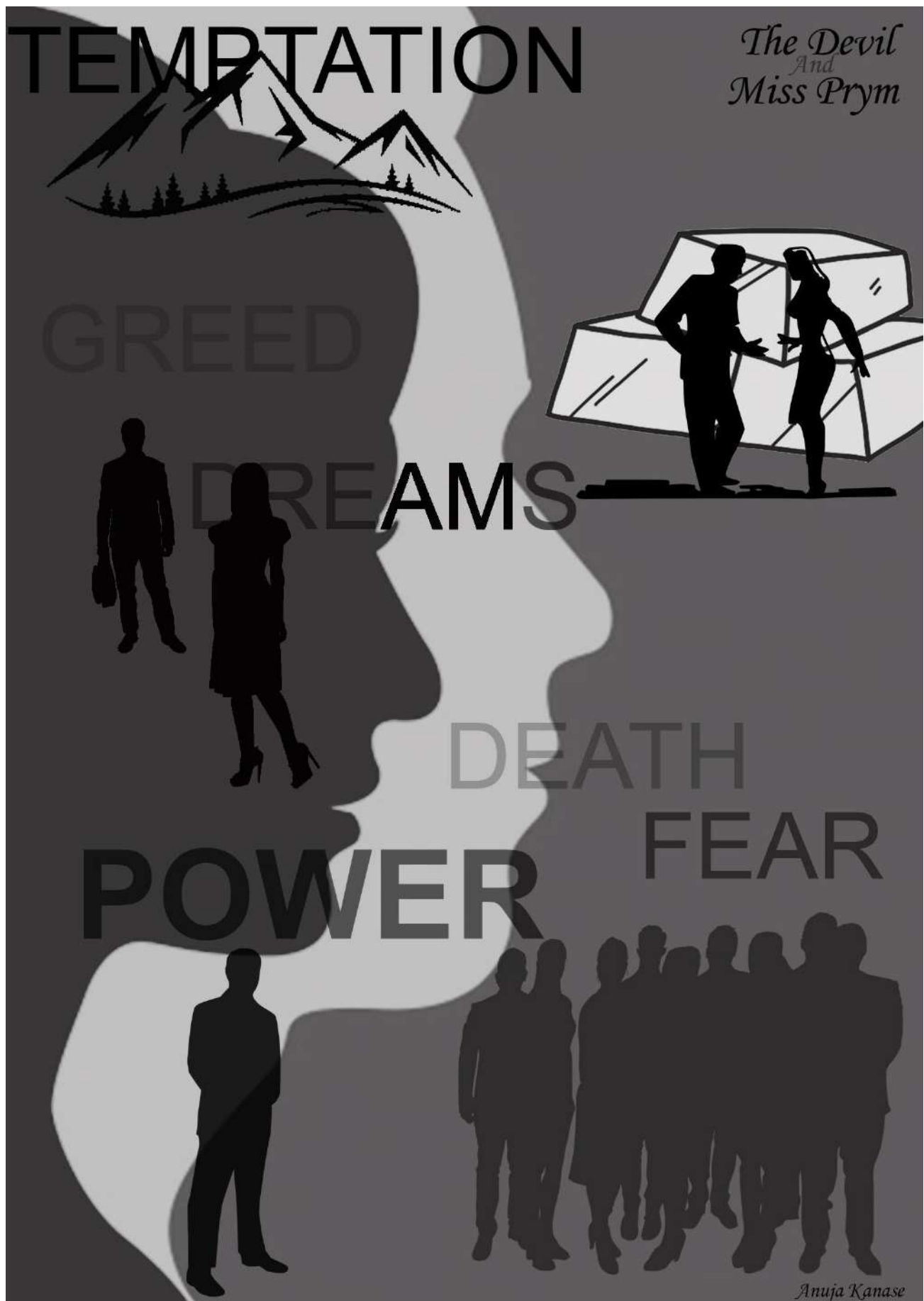


Swati Singh  
Second Year





Atharva Patnekar  
*Third Year*



Anuja Kanase  
Third Year







Janhavi Jadhav  
Second Year







Atharva Patnekar  
*Third Year*





Amulya Jaiswal  
Third Year





# ROUTINE

The city life, the crowd, the rush, and the moments of silence between them.

From the hassle filled-day of travelling in buses, trains, autos to the quiet sessions in the studio.

Take a moment to observe.





Amulya Jaiswal  
Third Year



- WESTMINSTER  
ABBEY, LONDON



Sugandha Das  
Second Year

18/6/20





Sugandha Das  
Second Year



Swati Singh  
Second Year





Vaidehi Chowdhari  
First Year







Vaidehi Chowdhari  
First Year



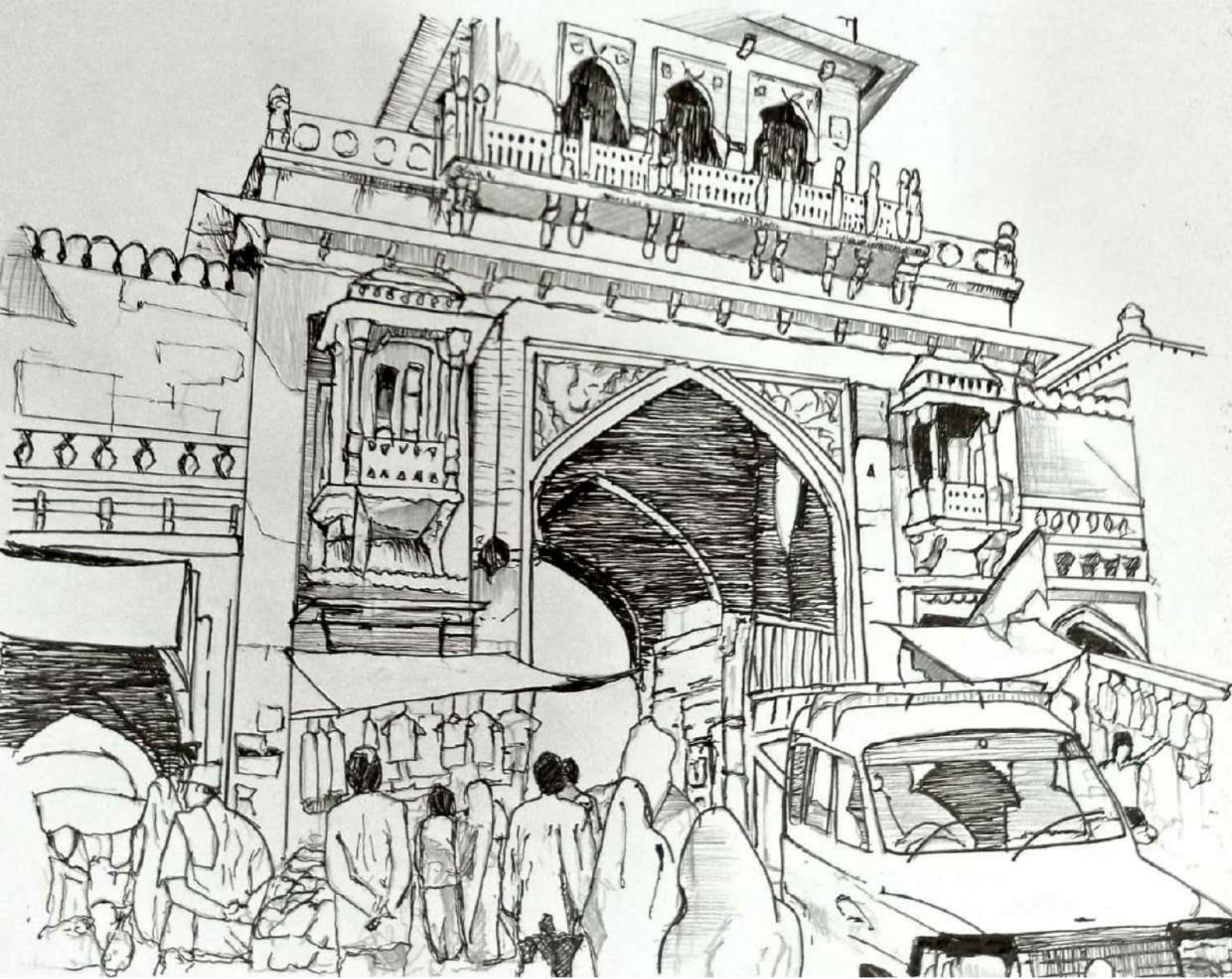




Anirudh Sharma  
Second Year







Anirudh Sharma  
Second Year







# GHATS OF ASSI

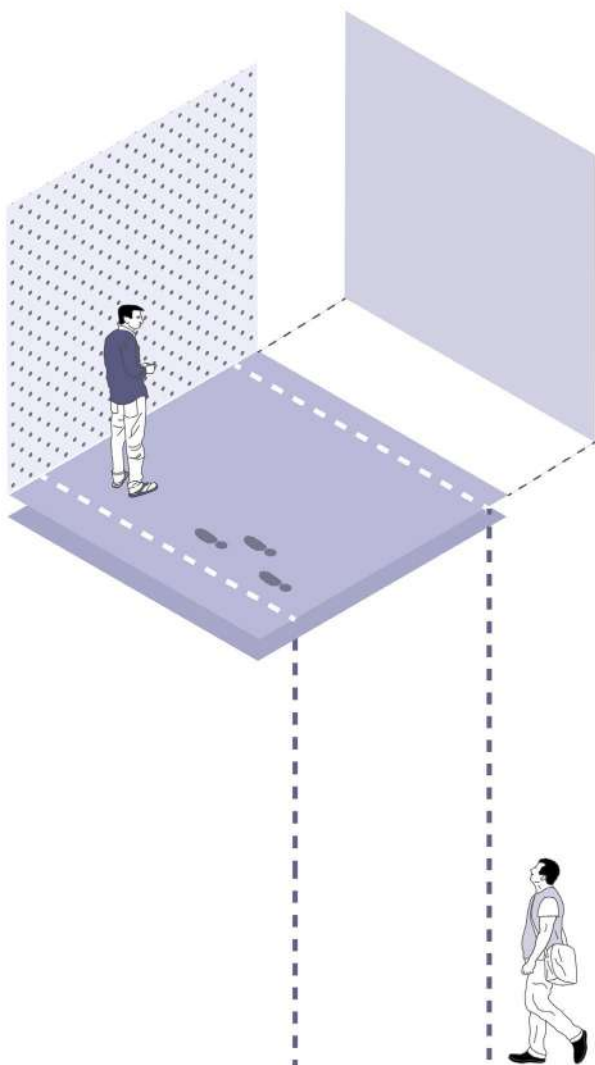
Mark Twain famously adverted that Benares was a town that itself was older than traditions and legends. Yet one wouldn't remember that, if they saw a sunrise on the ghats of Assi.

Amulya Jaiswal  
*Third Year*





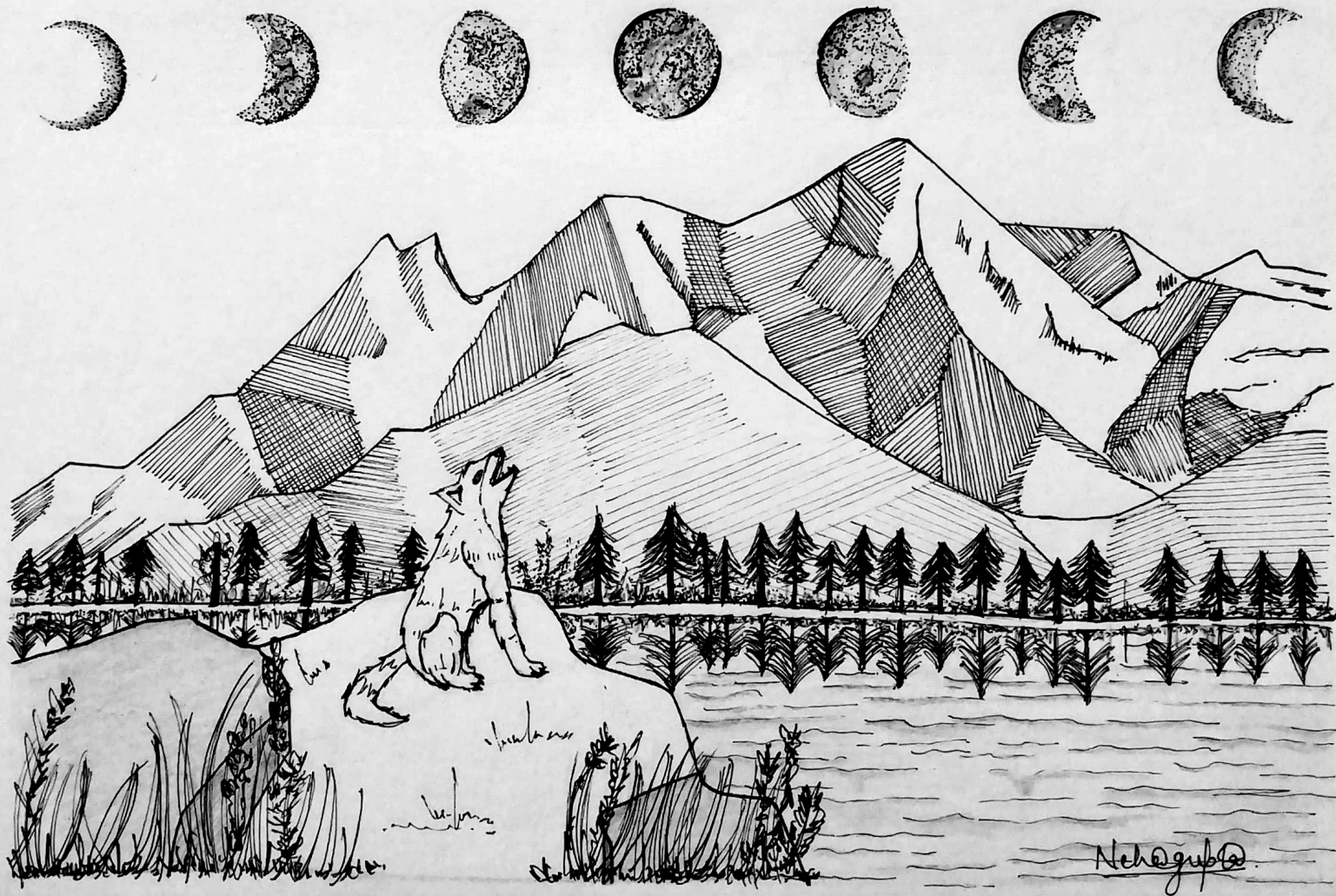
# D I S T A N C E



*“a voice can remain unheard  
a presence can be ignored  
even in earshot distance  
even in closest proximity “*

*- Indira Babbellapati*





## the cynthia

The blaze of the moon  
strikes her face,  
In her dignity  
She is the card of ace,  
Surrenders in her feet  
the oceans breathe,  
Commands the waves  
to sweep the brutal loneliness,  
Striving to speak to her  
Through the moon at the terrace....

Neha Gupta  
III Year



## my old friend

Warmly greeting the dimness of despair,  
No more I need to be scared by it anywhere.  
I walk with an abyss in my heart,  
Breaking down slowly I stand on my knees apart.  
Because I'm exhausted by running a marathon of thoughts in mind,  
With endless tears I cross the path, with no end that an eye could find.  
My fragile heart couldn't take this pain,  
Every moment I feel like I drain.  
Loneliness came back to me more and more,  
Like the waves return to shore.  
I wept for help call,  
But it was ignored by all.  
With cold bones and shuddering soul,  
Within I owe a black hole.  
Loneliness- my so called sweetheart,  
Reluctantly became my life's part.  
A part which couldn't be torn apart,  
I slowly turned into an art.





# immortal life

Sometimes, I talk to the moon  
Wondering why some people leave so soon  
The night sky smiles at me;  
Conjuring constellations  
Narrating the simplicity of life and death  
How the mortals die  
To become immortal in the sky  
It became harder to understand with every good soul passing away  
Leaving behind the bad guy.  
That night the north star spoke to me in silent agony,  
I could hear it's cry in the echoed cricket's chirps.  
Moon stayed quiet, brightening the night sky through the shining stars  
It smirked at me as if mocking me with it's bright cheer  
The shower of stars took over the darkness  
And with every twinkling light, the spirits shone through the bleakness of twilight  
To speculate the inevitable,  
I surrendered tweaking slightly into the void;  
And as I lay among the immortals, colliding with eternity.  
I found you at dawn  
Gleaming through life as I watched you grow old from the infinity.



# dreamland

Just wandered into my dreams last night,  
Gazing through the secret of loveliest sight.  
And thought this fantasy I'd let all know,  
Glad that my soul knew where to go!

It wasn't about the castle of cake,  
Not even the icy and creamy lake.  
Neither about the huge toffee town,  
Nor seeking the treasured shiny crown.

I dreamt of such a wonderland,  
Showering love with my magic wand.  
Upon that kindness shall mercy dwell,  
Ruled by a Fairy's mysterious spell!

I dreamt of stepping into others' shoe,  
To feel all the pain that they alone do.  
A land where we drink the words we waste,  
Only to realize how bitter those taste!

I dreamt of a land without hatred and lie,  
Where people are sweeter than the choco-pie!  
A land having no sorrows of death,  
Neither last wish nor last breath.

My delusion of this 'castle in the air',  
Where everything seemed so right and fair.  
Was soon to end its fancy delight,  
As it vanished in the dawn's early light!





## reconnect

You're sitting by the window,  
In a room that feels so empty.  
The silence gives you shivers;  
Oh, you wish you'd have more time.  
Time to bask in the warmth of the sun,  
Time to relish more food,  
Time to meet a few and time to be renewed.

It's nightfall;  
You're still hunched over the table.  
Fell asleep in one world and awakened in the other.  
Trying to sink in the life that has emerged;  
It's like you're losing warmth.

You seldom acknowledge the gift of a new morning;  
A gift of more time.  
Time to learn and time to heal;  
Time to love and connect more.  
Mindfulness-  
You ask yourself to reconnect.

Transcending every sphere of a new day,  
you read, you listen, you rest.  
Mornings feel brighter and the air feels kinder.  
The sunset hues surround you with hope.  
Nothing feels tethered down anymore;  
You are flapping freer than before.

It's been over a year now.  
You're sitting by the window,  
That same old window;  
In a room that feels so full of life.

Nishita Joeseph  
III Year



## shor in the city

Shor in the city is getting louder day by day,  
Isn't the shor in your mind getting deeper in every way?  
"Shor kam karo! " is what you tell the outside world,  
But what will you say to this world of inside greys?  
Shor in the city will fade away soon,  
But will the shor in your minds be ever mooned?  
There's a lot of shor in one's silence,  
Cause it might be your mind's inner violence.  
Your inner shor will make you croon for peace,  
Peace which is one of the treasure troves of holy bliss.  
Self-pity, self-destruction may come all out at once,  
With you giving not a single reactance.  
Shor in the city will fade away soon,  
But will you be able to stump your inner shor?  
Alarms ringing, swords clanging, all shoes mingling alike,  
A result of battle among your too many minds,  
Too many minds or is it a battle between your heart, soul and mind?  
Will put you into a mess.  
Battling with yourself is not an easy task,  
Overcoming your inner shor is like putting an acid in a plastic flask,  
But is it that not confining a violent lion in a cage ?  
Shor in the city will fade away soon,  
But will you be able to leap the hurdles of your depressed soul?  
Shor in the city indicates liveliness,  
Isn't your broken soul aching for happiness?  
Shor in the city will fade away soon,  
But will you be able to piece together your torned whole ?  
Going to the Himalayas as a sage seems like a solution,  
But will the mountains cool your inner temperance ?  
Shor in the city will fade away soon,  
And it's time to awaken your inner moon.  
Moon that will glow in the darkness of shors,  
Lighten the world with its radiance.

Omsrushti Gcharge  
IV Year



A photograph of a train moving along tracks at sunset. The train is on the left, moving away from the viewer. A person in a blue shirt and jeans is walking on the platform in the distance. The sky is a mix of orange, yellow, and blue, with some clouds. The tracks lead towards the horizon.

# COMMUTE/TRANSIT

*"Pudhil Station, Panvel."*

*"Krupaya paaydaan va falatavaril antaravar laksha dya"*

Those words really set the tone, don't they? The harbor line local train is a undoubtedly a beloved part of everyday routine for many.

The sound of railway announcements in the morning is almost a necessary ritualistic chant for daily commuters, an absolute essential for starting off the day in the right manner.

Be it arriving at Panvel in the morning rush, or catching your usual train in the afternoon, right after college - these events form the connection between our houses and the workplace.

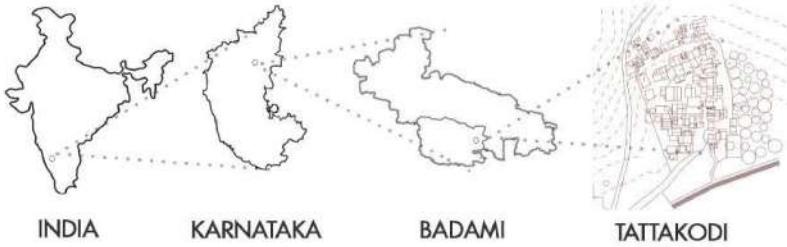
Your usual 2019 routine and all the travelling may be cut off, but you surely know you miss it.

*Picture credit: Anuja Kanase*

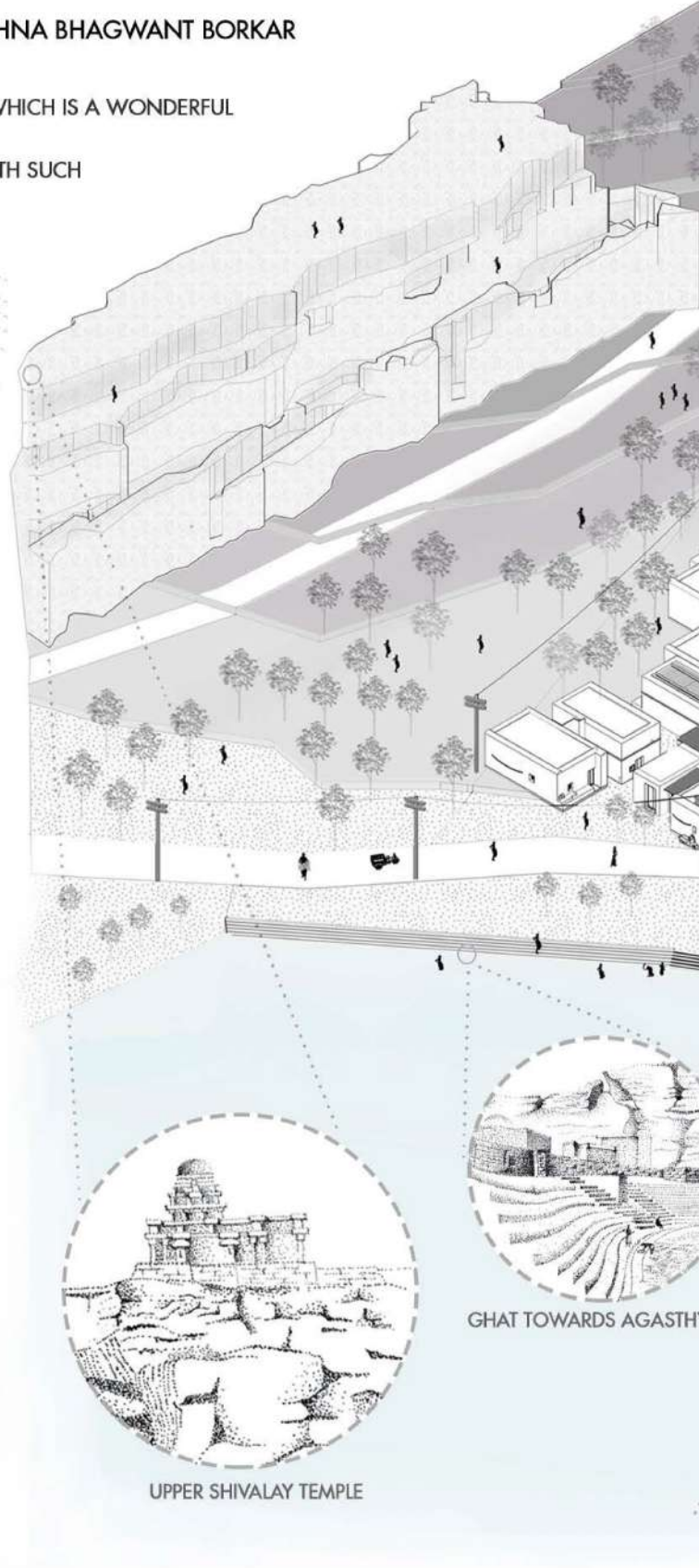
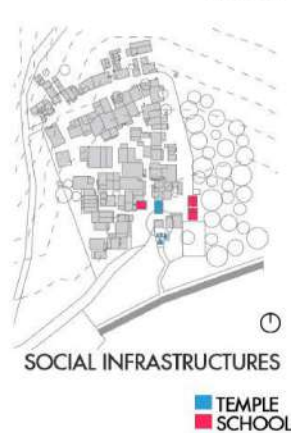
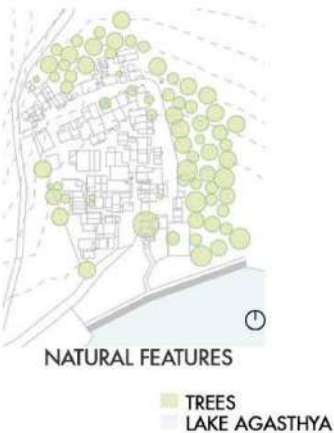
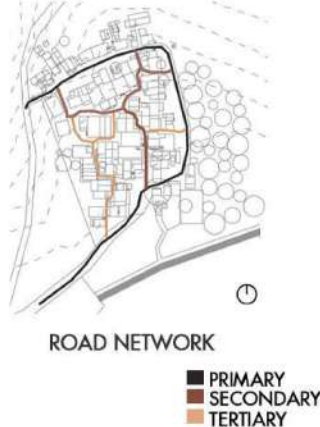


"कुठे फुटे ही जी लाट, तिचा अपूर्व शाट, तिचा अद्वितीय शाट;  
भेते जे जे भाग्य केवढे, आपुली चाले यातूनच यात्रा." - BALAKRISHNA BHAGWANT BORKAR

"WHEN THERE IS A WAVE IT HAS ITS OWN HERITAGE AND PROSPERITY, WHICH IS A WONDERFUL SIGHT;  
IT IS CONSIDERED TO BE A FATEFUL THING, TO HAVE CROSSED PATHS WITH SUCH MAGNIFICENCE."



THE GRAND HERITAGE OF THE CITY OF BADAMI, RULED BY THE CHALUKYAS, IS ACCENTUATED ONLY WITH THE TRADITIONAL, RURAL SETTLEMENTS EMBEDDED IN THE FABRIC OF THE HISTORY OF BADAMI. FAR FROM WELL-TRAVERSED PLACES IN BADAMI, LIES THE WARM AND WELCOMING TATTAKODI SETTLEMENT. TATTAKODI, BEING A REFLECTION OF THE STRONG TRADITIONAL, CULTURAL AND ARCHITECTURAL VALUES, HAS PRESERVED ITS AUTHENTIC CHARACTER WITH ITS TRADITIONAL AND SUSTAINABLE HOUSES. THIS DOCUMENTATION IS TO TRACE THE ORIGINS, SCOPE, TECHNIQUES AND RESULTS ON THE SUSTAINABLE FEATURES OF THIS VERNACULAR ARCHITECTURE.



RULE OF CHALUKYAN DYNASTY

BADAMI BECAME THE REGAL CAPITAL OF THE CHALUKYANS



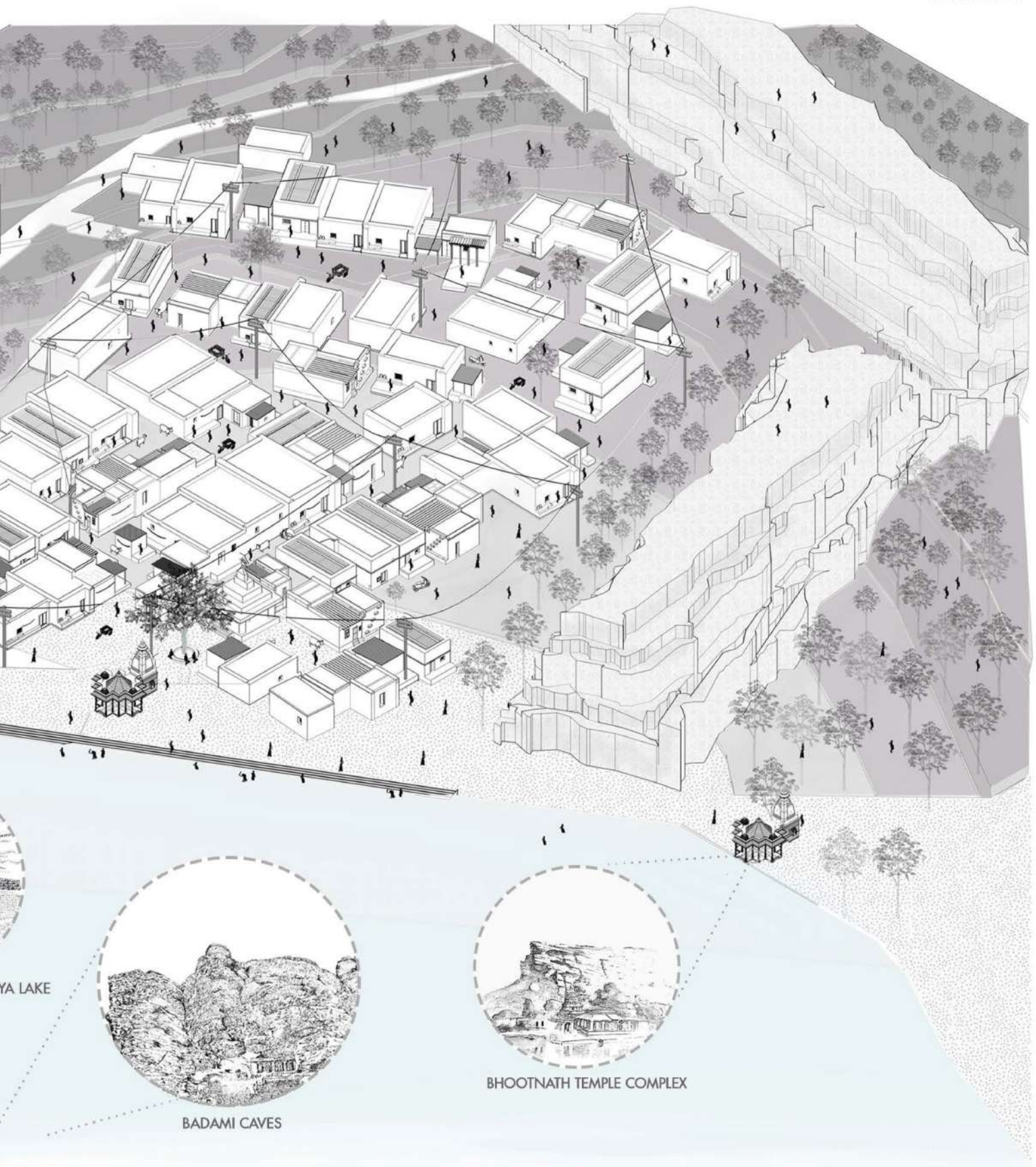
450 AD

540 AD

इन्दिगेनवर्डीव रवडि

Indigenous Dwellings at Tattakodi Village, Karnataka





YA LAKE

BADAMI CAVES

BHOOTNATH TEMPLE COMPLEX

PULAKESHI I LAID THE  
FOUNDATION OF BADAMI

FORMATION OF BHOOTNATH  
GROUP OF TEMPLES

END OF CHALUKYAN DYNASTY BEGINNING OF SETTLEMENT IN  
TATTAKODI



543 AD



601 AD



757 AD



1800

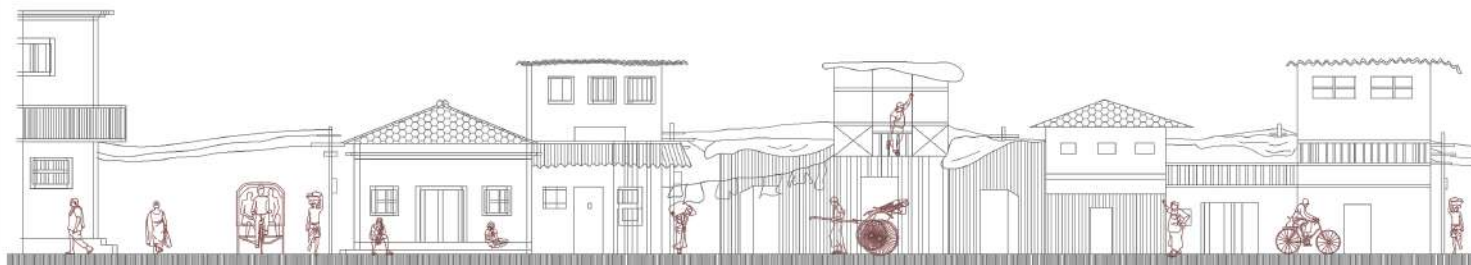
introduction



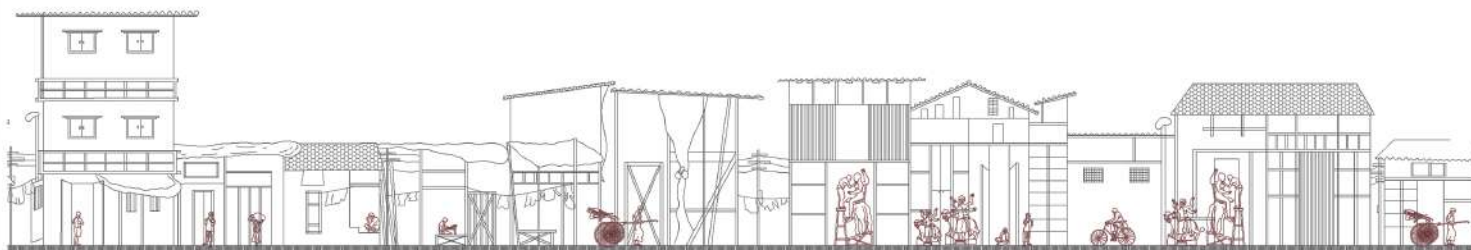


B

STRIP ELEVATION



A



C



E

*Spaces are defined by practices and communities of practice where boundaries are interwoven. The word bustee is an acceptable alternative to the word slum. Slum living is characterised by unauthorised building extension, poor drainage and sanitation and public health concerns etc. Very simple and affordable methods of construction have been used to construct the self-built*



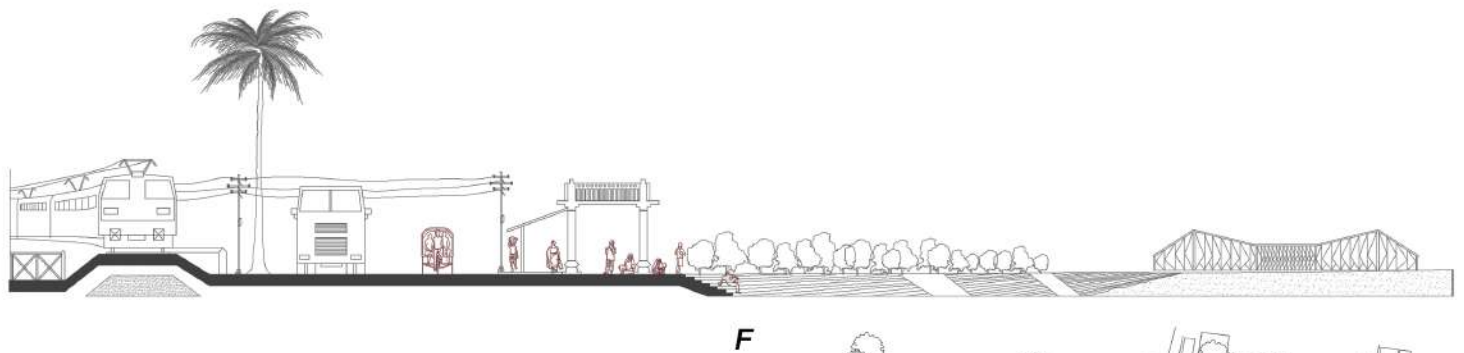
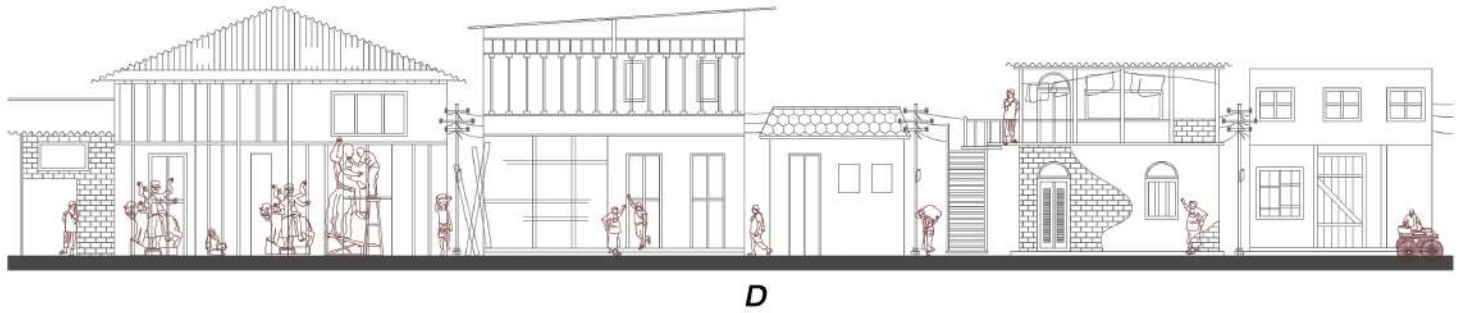
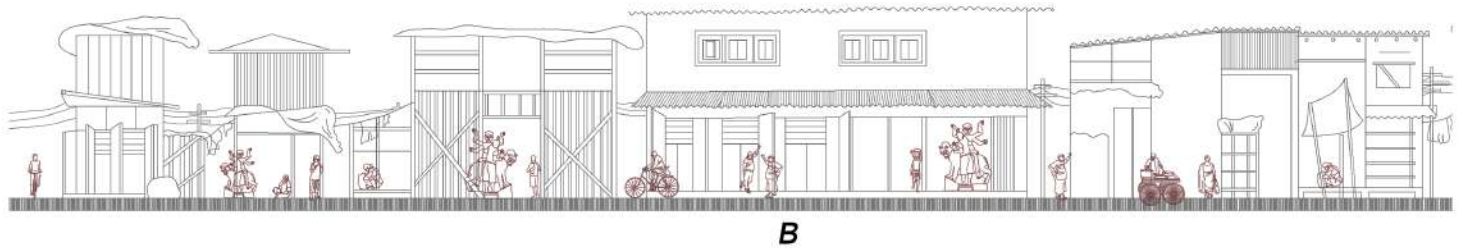
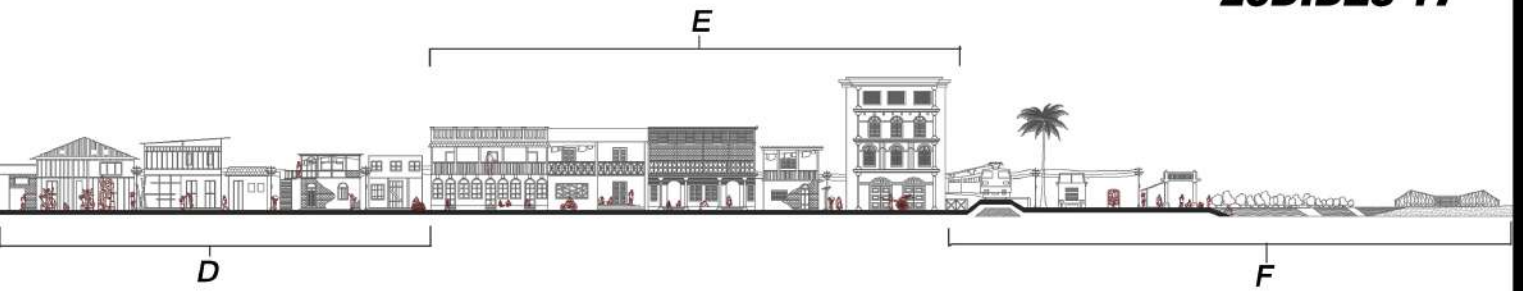
**PROTIMA TAIRI SILPA**

**CULTURAL AND ARCHITECTURAL NARRATIVE OF IDOL MAKERS**

**KUMARTULI**

RISHI N SH  
BHAGYASHREE ANGHCHER  
REVATI KAMTHANKAR, SURABHI M.





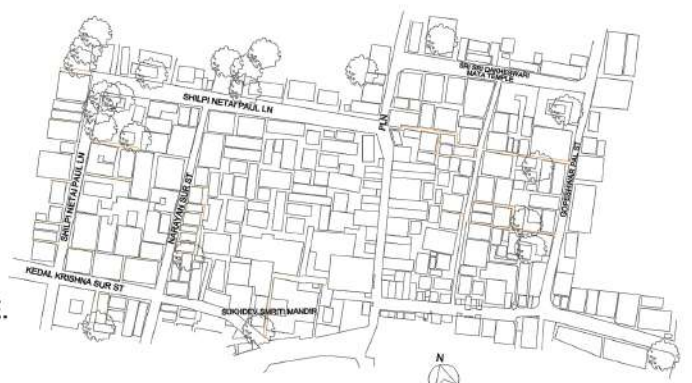
en and often blur.

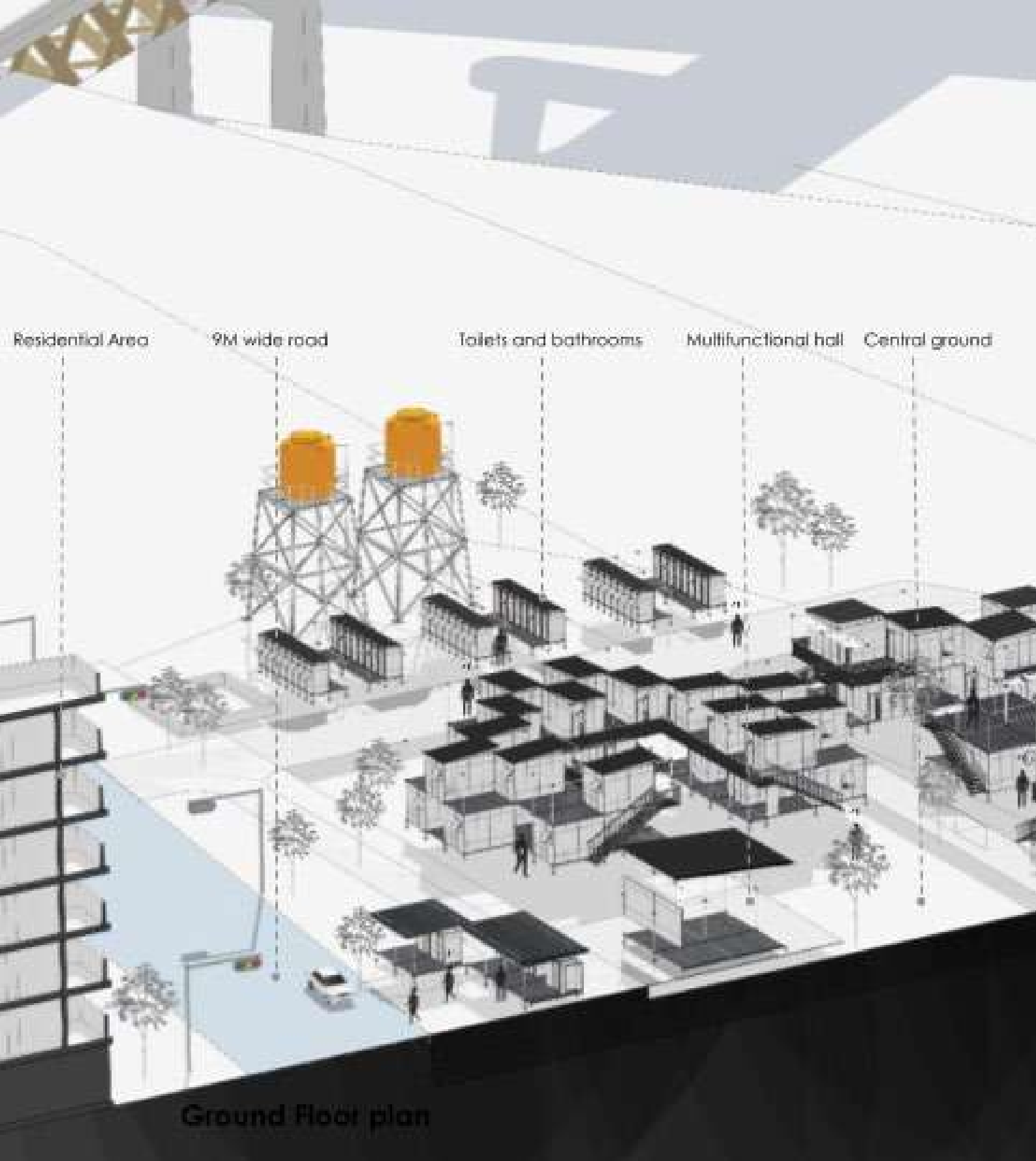
in the cities of the global South..  
houses.

TEAM -  
HINDE, ANKIT MUHURY, SHREYA M NACHANE  
KAR, SANYUKTAA PATIL, SIDDHI CHAVAN, PRACHI S. BENDALE  
ATHUR, OMSRUSHTI GHARGE, NAMRATA CHILEKAR, PURVA RANJANE.

**ERS SETTLEMENT,**

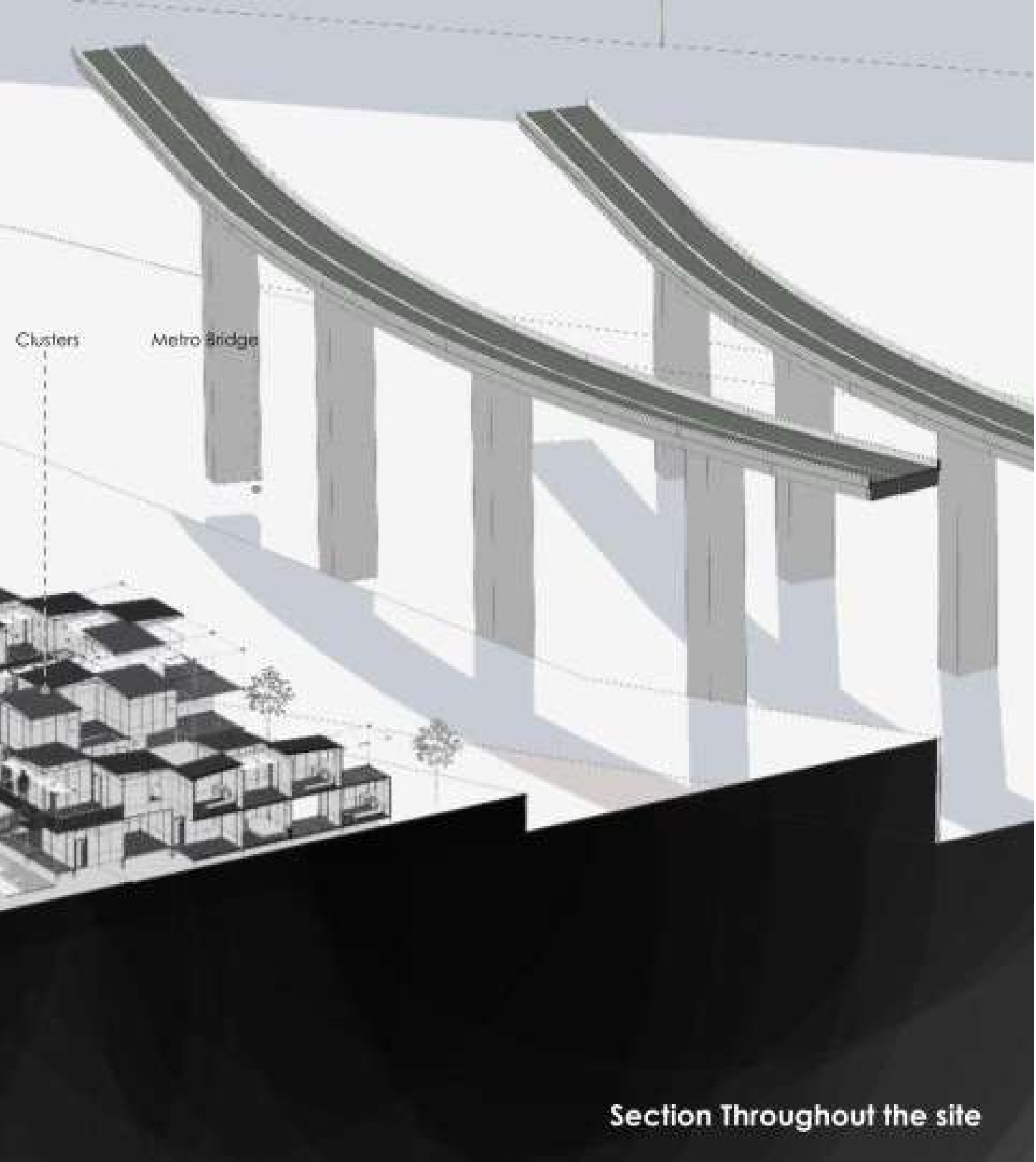
**KEY PLAN**





As the world is slowly reopening, easing lockdown measures, everyone is adapting to the ‘new normal’, as we now call it. The pandemic has imposed major changes to our work and lifestyles, altering our views and priorities. While we cannot foresee the future, we can definitely say that the modifications brought about due to this pandemic are here to stay for longer.

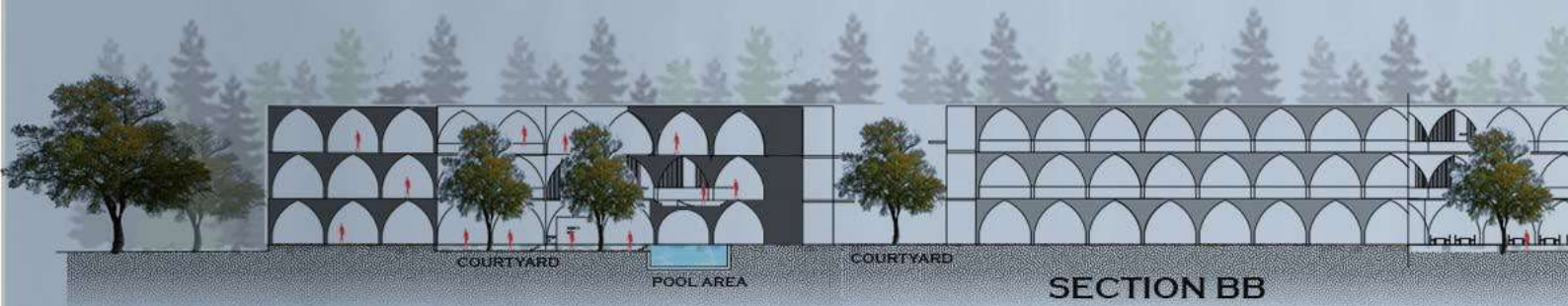




**Section Throughout the site**

On a micro level, deliver a design that conforms to the idea of a sustainable shelter unit. The competition also pushes forth the idea to explore community spaces within clusters of shelter units. The need for liveable shelter spaces for migrant workers and their families is now more important than ever.

DHIRAJ JADHAV

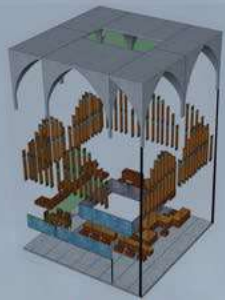


# THINKING BEYOND WALLS

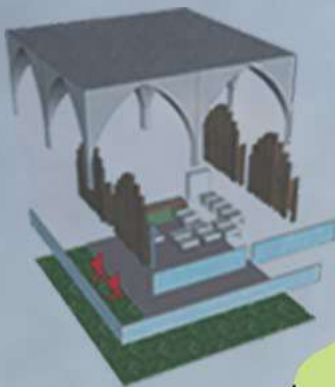
THE GIVEN SITE RESTS IN THE ARMS OF NATURE WHERE IT IS SURROUNDED BY FARMLANDS AND A FEW HOUSES. THIS LED US TO A CONCEPT WHERE PATCHES OF LAND SEEM TO BE A DIFFERENT COMBINATION CREATING A ZIG ZAG PATTERN WHICH IS SEEN IN THE PLAN. FOLLOWING THE IDEA OF NATIVE GAWA ARCHITECTURE NEAR PATNA, WE INTRODUCED ISLAMIC ARCHES DEVELOPING IT FURTHER IN VAULTS.

THE IDEA OF MAKING A SCHOOL FUNCTION THOROUGHLY AND THEREBY HAVE ITS ROOTS, WE INTRODUCED NURSERY, OPEN TERRACES FOR ACTIVITY AND ALSO SPACES FOR FARMING AND GARDENING. THE ADDITION OF WATER FEATURES LIKE FISH POOL, STREAM RUNNING THROUGH THE SITE AND FOUNTAIN MAKES THE STRUCTURE MORE INTERESTING. THE ADDITION OF PUBLIC PARKS, FARMING SPACES, MEDITATION SPACE AND STALLS MAKES THE STRUCTURE MULTIFUNCTIONAL AND A MEDIUM FOR EMPLOYMENT.

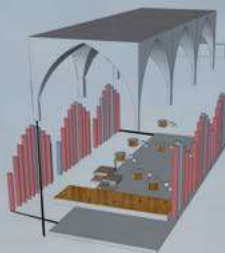
A SCHOOL



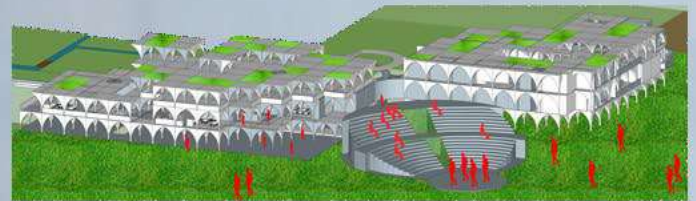
STAFF ROOM



CLASSROOM



ART ROOM



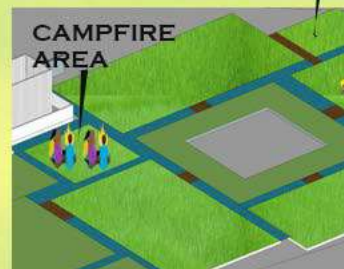
VIEW FROM AMPHITHEATRE



VIEW AT EN

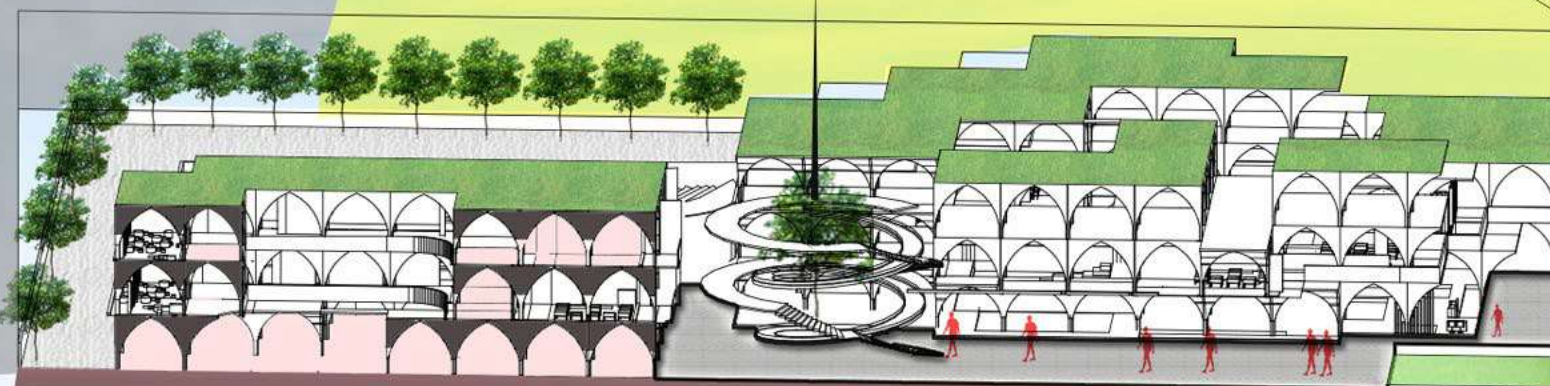


STAIR AND RAMP

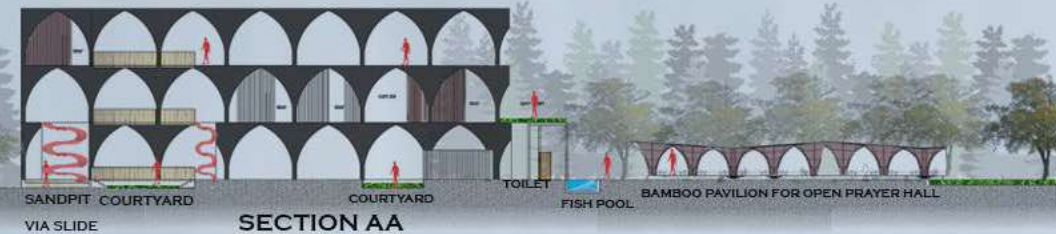


CAMPFIRE AREA

EATE



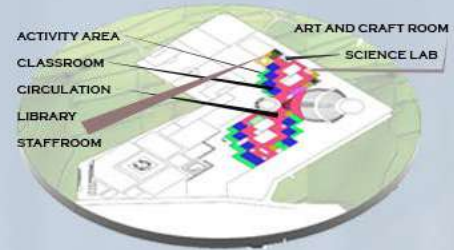
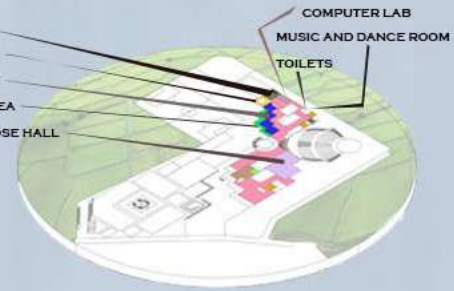




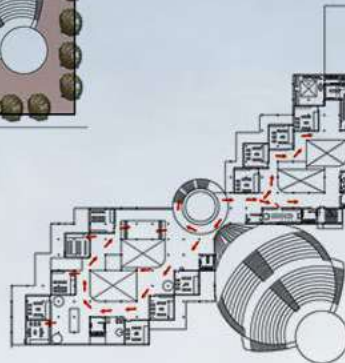
## OF THOUGHT



1. TEMPLE
2. EXHIBITION AREA
3. ASSEMBLY HALL
4. PUBLIC PARK
5. ADMIN
- 5.1-4 PLAY AREA
6. AMPHITHEATRE
7. DINING AREA
8. HOSPITAL
9. SPORTS ROOM



## FIRST FLOOR PLAN



## PLAN SHOWING CIRCULATION

## SECOND FLOOR PLAN



ENTRANCE

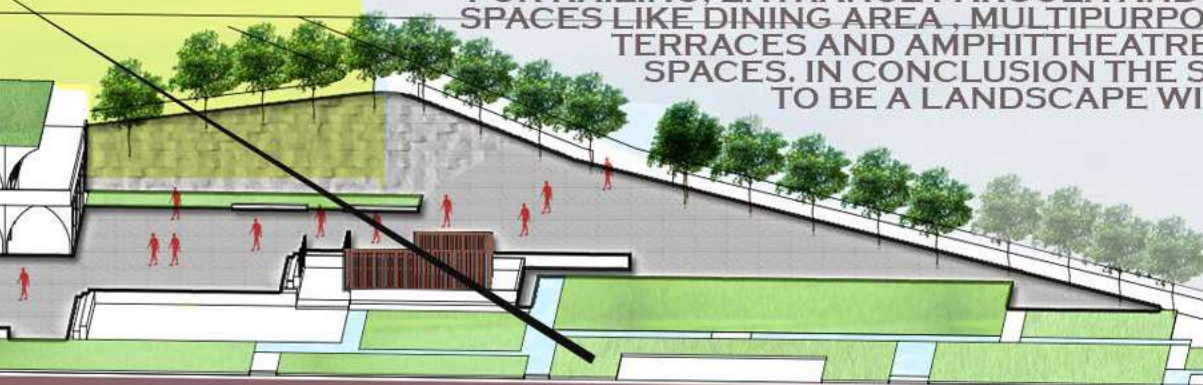
RY STALLS AREA



PUBLIC PARK AREA

PLAY AREA

THE USE OF SOLAR PANELS FOR ELECTRICITY, STORM WATER RECHARGE WELLS AND WIND USE MAKES THE STRUCTURE SELF SUFFICIENT. CONSIDERING THE EXTREME HOT AND COLD CLIMATE THE PLAIN WALLS ARE REPLACED BY TURNABLE TIMBER FINS WHICH FUNCTION AS SUN BREAKERS( BRISE SOLEIL). THE STRUCTURAL SYSTEM OF BUILDING IS MADE UP OF CONCRETE CONSIDERING ITS TOLERANCE TO THE EXISTING CLIMATE. DUE TO ITS SUSTAINABILITY AND ABUNDANCE NEARBY , BAMBOO IS USED FOR RAILING, ENTRANCE PARGOLA AND TEMPLE. SPACES LIKE DINING AREA , MULTIPURPOSE HALL OPEN TERRACES AND AMPHITHEATRE, SERVE AS FLEXIBLE SPACES. IN CONCLUSION THE STRUCTURE SEEMS TO BE A LANDSCAPE WITHIN LANDSCAPE

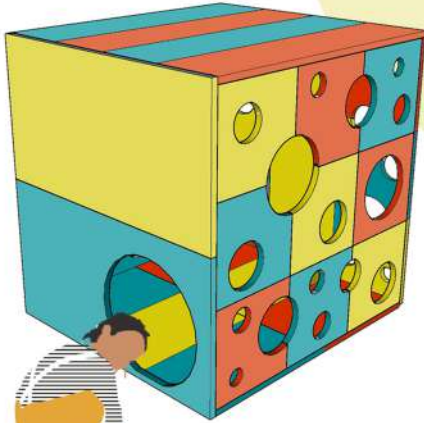


VAULT



# MAKESPACE

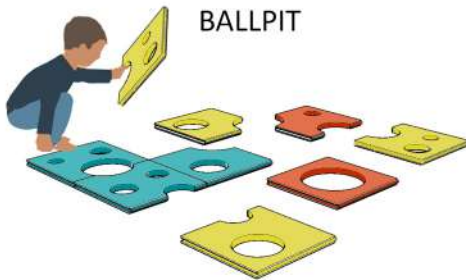
is a transformative furniture that lets the child create his/her own play spaces which opens up his/her creative thinking. It challenges the child's brain as well as helps in their physical growth. It can be transformed into various spaces as per the child's moods and needs.



PLAYHOUSE



BALLPIT



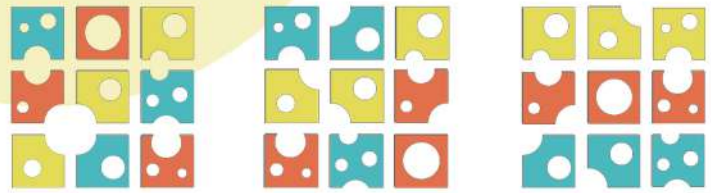
PUZZLE



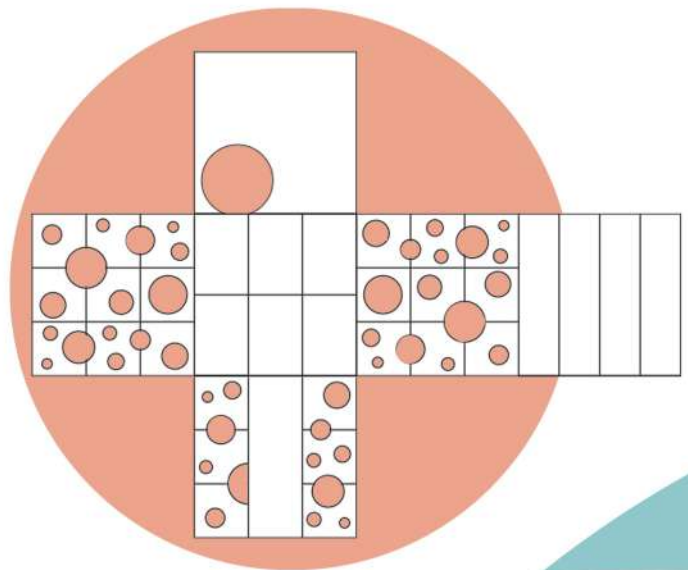
CLIMBING SPACE



TABLE AND CHAIR



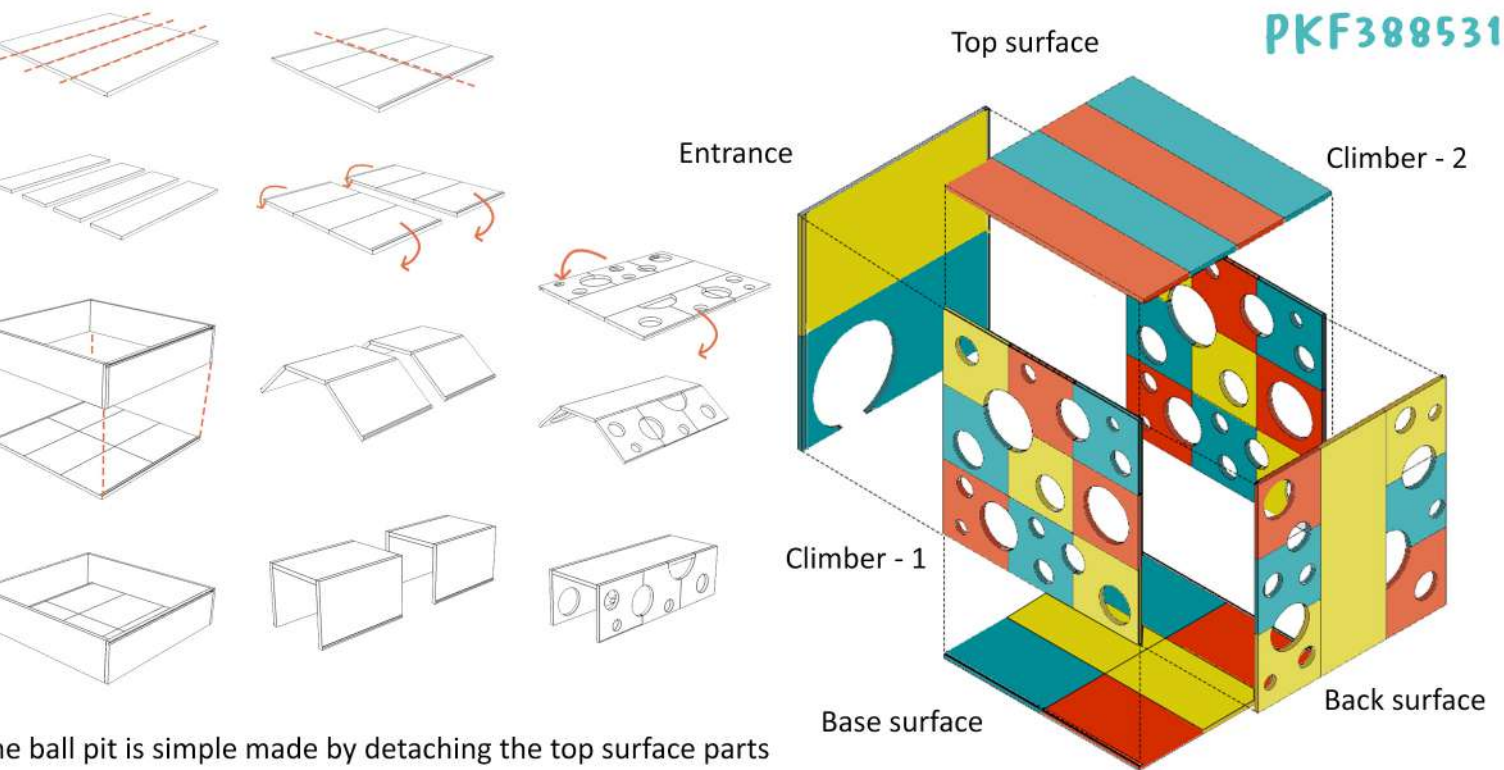
The sides divided into 9 pieces can be attached and detached in 'n' number of ways, hence giving a different exterior everytime the child play with it. It acts as a puzzle as there is play of circles as well as colours present in it.



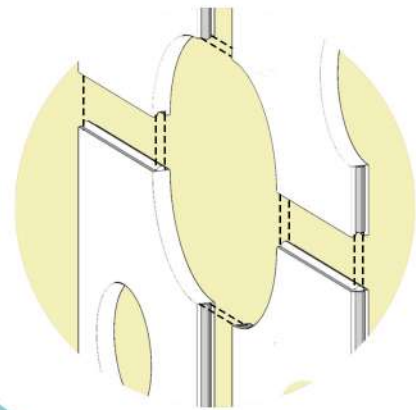
The furniture is made of durable plastic with void left in between to make it light weight for the child.







The ball pit is simple made by detaching the top surface parts and attaching them to the base. The base that is divided into two parts forms the chair just detaching and folding. Similarly the back side forms the table by simply folding. Bright colours like red, yellow and blue are chosen taking in consideration child psychology, making it dynamic and zestful.



Tongue and groove joinery







**NIGHT VIEW**



THE STRUCTURE IN ALL S  
LANDSCAPE.THE FLUID H  
LANDSCAPE ON THE SOU  
AN EXPERIENCE



**THE  
ARCH  
OPEN**

**HAM  
NEAR**



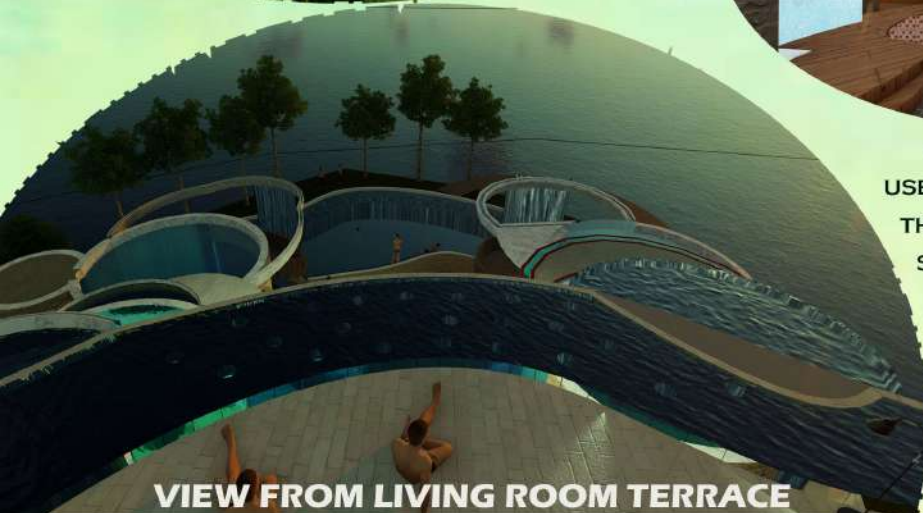
**ENTRANCE VIEW SHOWING RAIN  
WATER HARVESTING PONDS AND STAIRS**



THE WIND GENERATING  
LANDSCAPE HAS AN I  
OF THE SOUTH WE  
RAIN WATER HAR  
PONDS IN THE F  
LANDSCAPE AL  
WIND USE AND  
TERRACE FARMING  
MAKES THE STRUCTU  
SELF SUFFICIE

**VIEW OF BEDROOM**

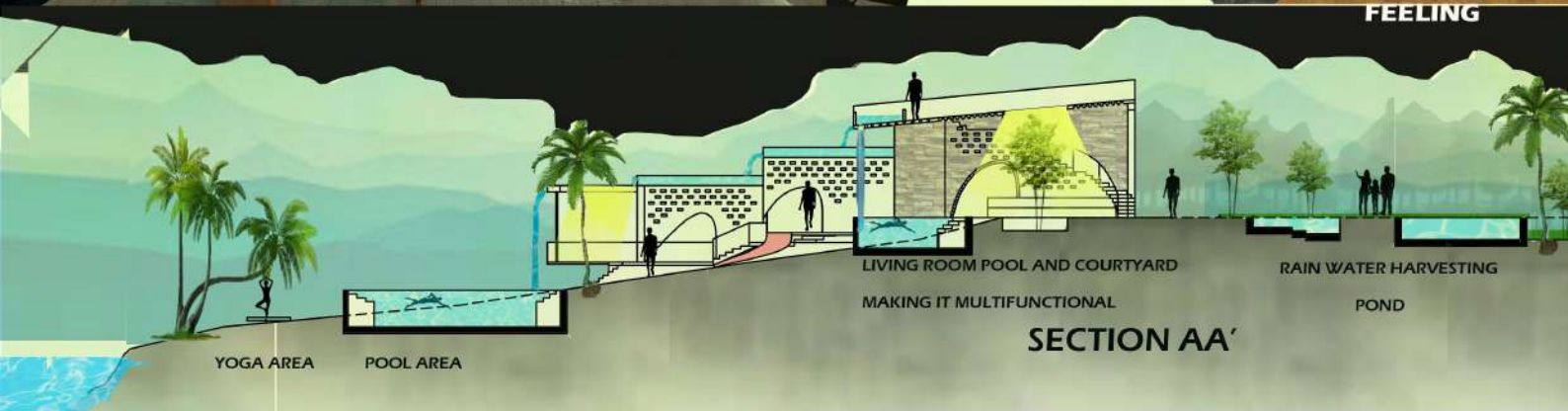
USE OF STONE WALLS CUTS DOWN  
THE ENTERING INTO THE INTERIOR  
SPACE THE FILLER SLAB  
ADDS AN AESTHETIC  
VIEW AND REDUCES  
COST THAN  
NORMAL SLAB.



**VIEW FROM LIVING ROOM TERRACE**



**THE DANCING ARCHES AT  
OF SPACES GIVING USER A  
FEELING**



LIVING ROOM POOL AND COURTYARD  
MAKING IT MULTIFUNCTIONAL

RAIN WATER HARVESTING  
POND

**SECTION AA'**

YOGA AREA

POOL AREA



# THE FLUID HOUSE

IN UDAIPUR, ON THE BANKS OF BADI LAKE IS OUR BEAUTIFUL CINEMATICALLY SUBLIME SITE LOCATED. THE CONCEPT OF THE STRUCTURE IS AN CLIMATIC RESPONSE TO THE HOT CLIMATE OF UDAIPUR. THE ROOFS / TERRACES OF STRUCTURES

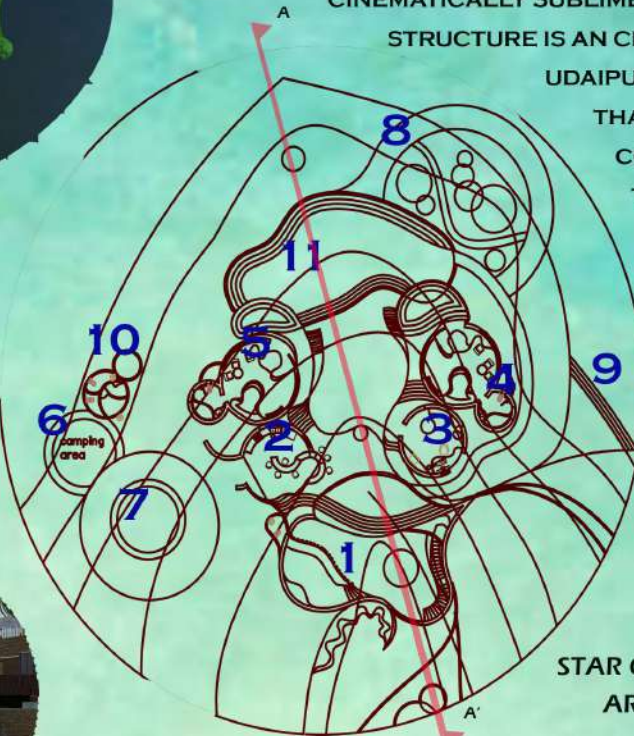
THAT ARE PLACED IN A HEIRARCHY HAVE A CONTINUOUS LOW OF WATER FROM THE TERRACE OF LIVING ROOM TO THE BOTTOM OF POOL. RESENCE OF WATER ON ROOF COOLS THE INTERIOR ENVIRONMENT AND ADDS AN ELEMENT OF THE CITY WHICH IS KNOWN FOR ITS LAKE

1. LIVING ROOM 2. KITHCEN 3. SKTECHING/HOBBY AREA  
4. BEDROOM 5. GUEST ROOM 6. CAMPING, FISHING AREA  
7. OPEN DINING AREA 8. SUNBATH AREA 9. WATER BIKES  
10. CAREATAKER ROOM, COMMON TOILET 11. POOL

## ROOF PLAN

SEEMS AS A LANDSCAPE WITHIN  
HOUSE FACES NORTH WITH THE  
THERN SIDE TO PROVIDE USER  
TO WALK AMIDST THE NATURE.

## SITE PLAN



## ED ING

## MOCKS R POOL

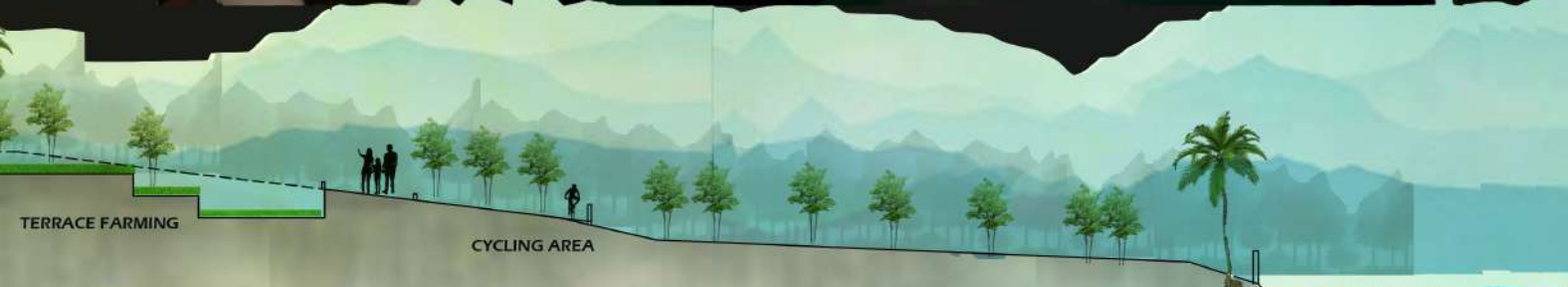
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## THE ENTRY GRAND

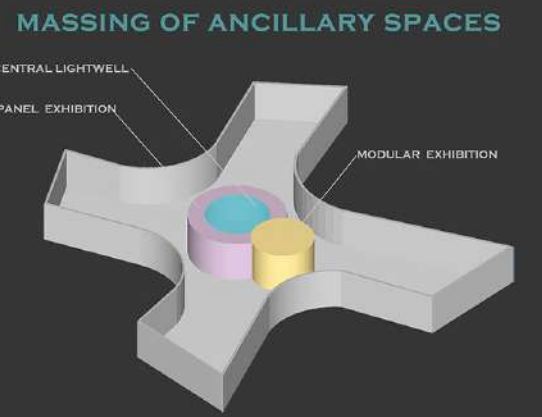
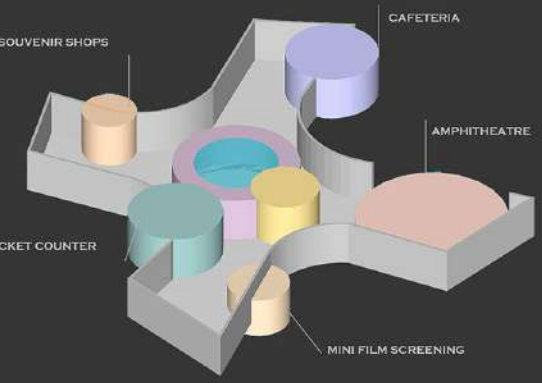
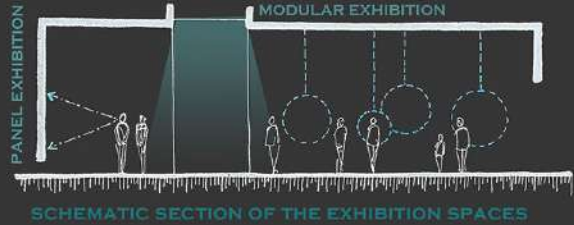
## STAR GAZING AREA

## DAY VIEW

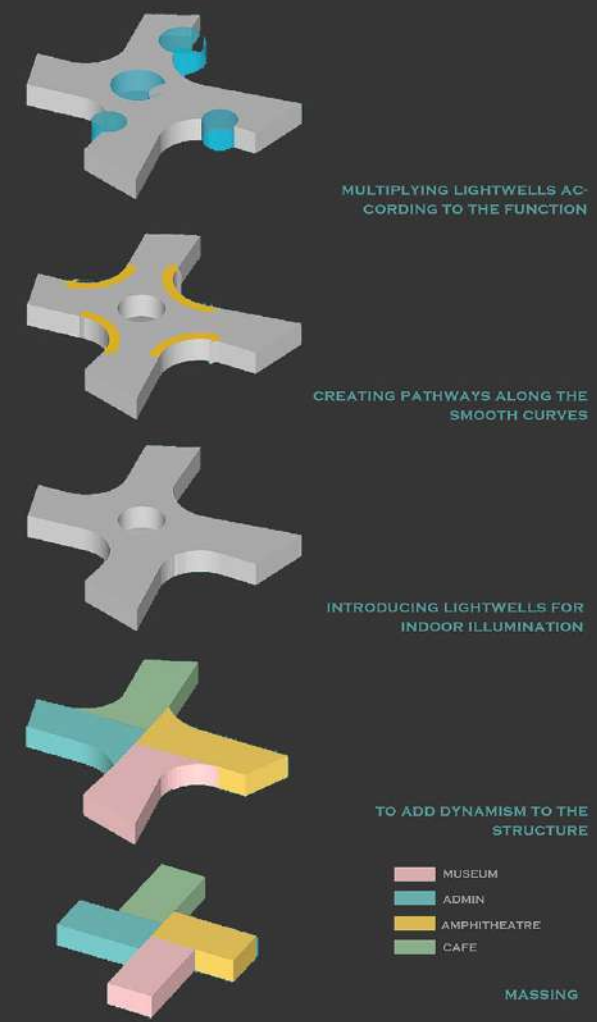


KRUNAL AMBRE AISHWARYA GOTHE





MASSING OF PANEL AND MODULAR EXHIBITION SPACES



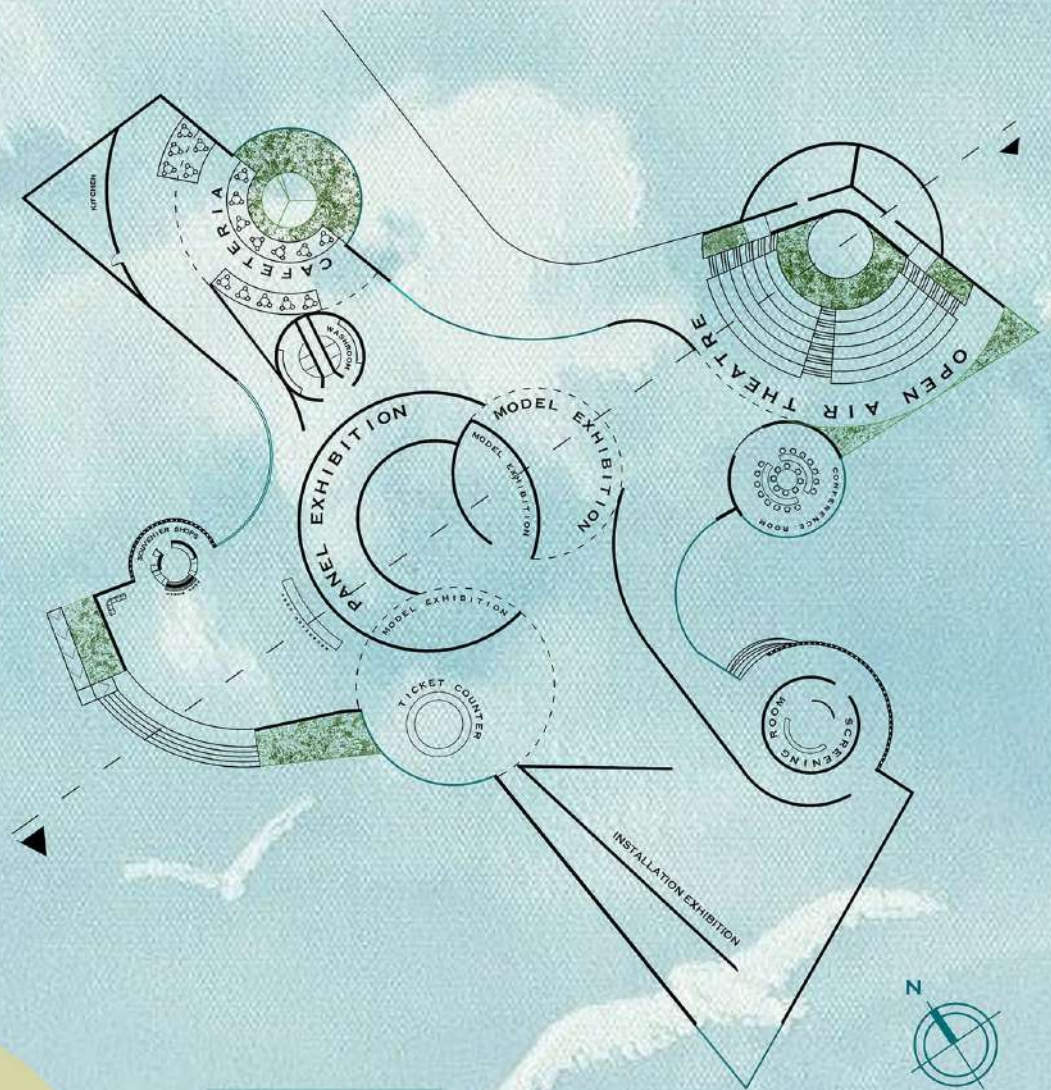
# MUSEUM OF DESIGN

THE DESIGN EXPOSES USER TO A MULTI DIMENSIONAL OVERVIEW OF FIELDS IT BRING UNDER LIGHT VARIOUS FORMS OF REPRESENTATION TECHNIQUES IN A EMERGED FROM THE CONCEPT OF HAVING THE NEED OF MULTIPLE LIGHTWELLS TO BRING INSIDE HEALTHY LIGHT CONSIDERING THE CLIMATIC ASPECT OF THE TERISED BY SUSPENDED WALLS WHICH LEADS THE USER INTO THE MUSEUM. THE CYLINDRICAL FORM OF THE LIGHT WELLS ADDING TO THE 'DYNAMISM' OF THE DESIGN PLAYS WITH VOLUMES ALONG ITS LANES AND LIGHTWELLS.



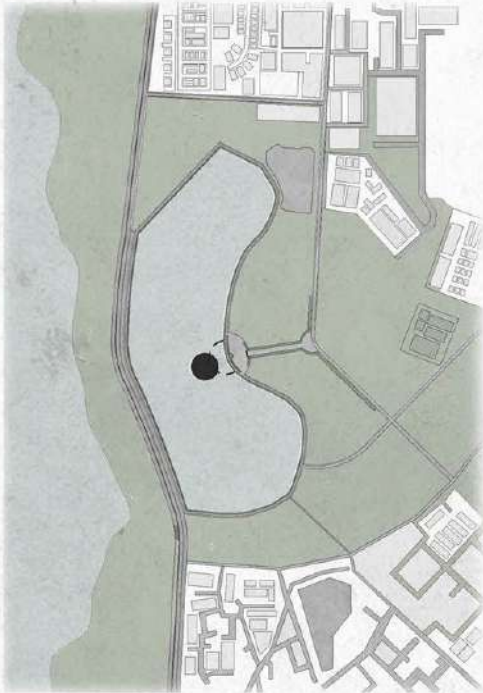


IN 'DESIGN'. THE DESIGN ATTEMPTS TO  
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LS OR PUNCTURES IN A STRUCTURE  
E CITY OSLO. THE DESIGN IS CHARAC-  
THESE SHEAR WALLS EMERGE FROM  
THE STRUCTURE IN THE INTERIOR.





# Sacred Space

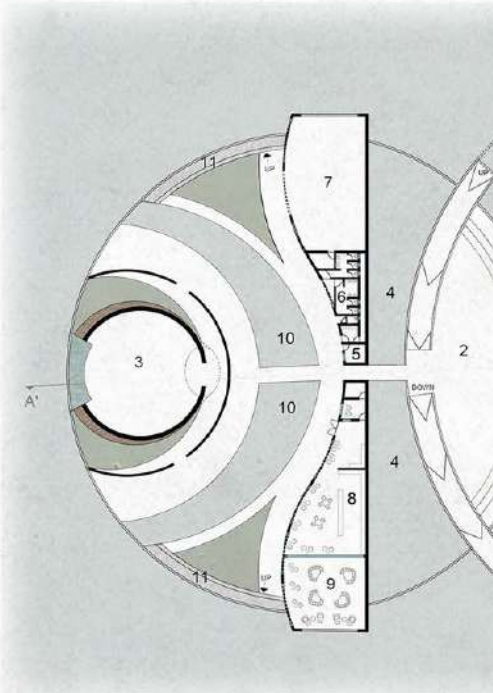


Site Masterplan | Scale: NTS

Located on the shore of a Lake, the sacred space acknowledges the peaceful co-existence of diverse communities in the region. Isolated from residential development, this site acts as a buffer from the city life. The sacred space is created around the concept of spirituality through nature, which is depicted using the relationship between elements of nature - water and light.

The visitor first follows a path that submerges in the middle and then opens up to the site. This procession represents the transition of leaving the profane world to enter the sacred realm. The site welcomes the visitors with a generous reflecting waterbody in front of the bare concrete facade giving the illusion as the entire structure is floating overwatersurface.

This entrance to the prayer hall is hidden by a blank wall allowing the visitors to experience the transition from an open, semi-open and closed space. The prayer hall is a 15m high conical space that encloses the visitors in a dark environment to distract their attention from the material world and focus on the inner enlightenment. An opening towards the lake acts as the point of focus and a ring of diffused light, from the ceiling, illuminates the space. The concept plays with the idea where the eye slowly adjusts from a bright exterior to the darker interiors, creating a visual transition of spaces.



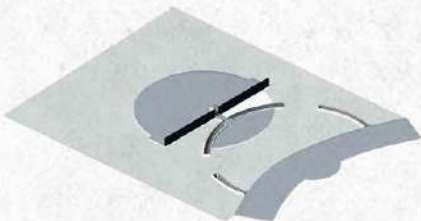
Site Plan | Scale: 1:500



Isolating the site from the materialistic world by moving into nature



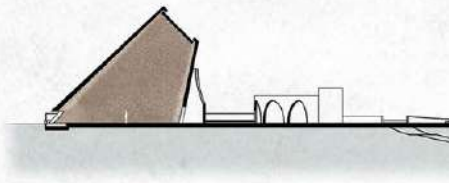
Submerging the ramp to depict the act of leaving behind the profane world



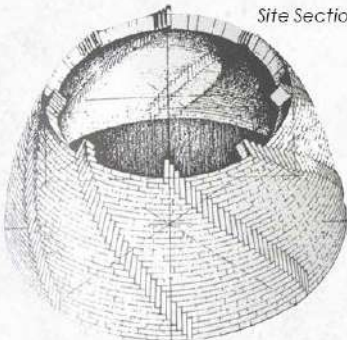
Straight wall creating a barrier between the site and the context



Curved wall creating a barrier between the site and prayer hall



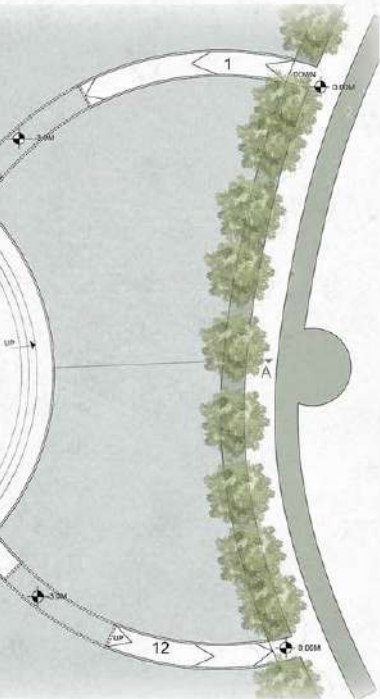
Site Section



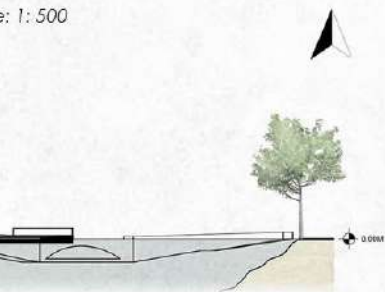
Prayer Hall Construction Detail







Scale: 1: 500



Scale: 1: 500

0 5M 10M 15M 25M

## Legend:

1. Entrance Pathway
2. Congregation Space
3. Prayer Hall
4. Reflecting Pools
5. Admin
6. Common Toilet
7. Community Centre
8. Library
9. Learning Space
10. Waterbody
11. Peripheral Path
12. Exit Pathway





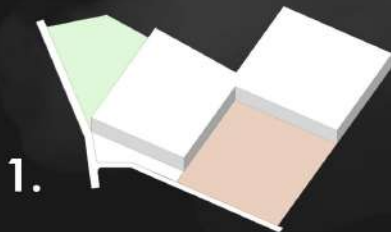
# THE CUBE ROUTE

## A ROAD TO SUCCESS

SCHOOL IS A TEMPLE OF EDUCATION.

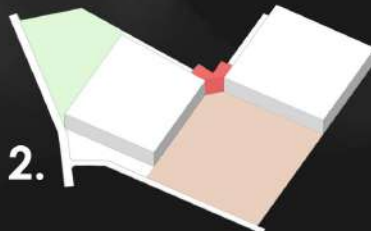
CURIOSITY IS THE FIRST STEP TOWARDS DISCOVERY AND GAINING KNOWLEDGE, FOSTERING THE HOLISTIC DEVELOPMENT OF CHILDREN. HENCE A SCHOOL CAN BE A PLACE OF DISCOVERY BY INCORPORATING MORE LIMINAL SPACES OFFERING THE CHILDREN AN OPPORTUNITY TO ENGAGE AND RE-ENGAGE THEMSELVES WITHIN THE SPACE AS WELL AS THE SPACES SURROUNDING IT. THE OVERALL SPATIAL ARRANGEMENT RELIES ON A SERIES OF INTERSECTING CORRIDORS THAT FORM THE BASIC SKELETAL STRUCTURE RUNNING AROUND THE CENTRAL PERIMETER OF THE SCHOOL, WHILE BRIGHT COLOURED STAIRCASES (EASILY RECOGNIZABLE BY KIDS) CONNECT THE DIFFERENT FLOORS WITH THE SEMI OPEN PASSAGES. THE STRUCTURE EMERGES OUT OF THE GROUND WITH DIFFERENT VOLUMES OF CUBES ARRANGED IN A RHYTHMIC MANNER DEPICTING THE FORM OF A TEMPLE, CREATING A TRANSITION IN THE SPACES BELOW. THE LIBRARY IS EXPRESSED AS A METAPHORICAL REPRESENTATION OF THE SHIKHARA, THE MOST DOMINATING FEATURE OF THE TEMPLE. THE DESIGN OFFERS USERS THE ABILITY TO ENGAGE WITH NATURE WHEN INSIDE THE CLASSROOM. THE COURTYARDS AND CORRIDORS ARE SENSITIVE TO THE INDIAN CONTEXT OF COMMUNITY AND ENVIRONMENT OFFERING THE STUDENTS TO STUDY IN A COMPOSITION OF THE BUILT, OPEN AND IN-BETWEEN SPACES.

AN EXTROVERTED APPROACH ENCOURAGING A CERTAIN PERMEABILITY WITH THE COMMUNITY - THE STEPPED SEATING WITH THE OPEN-AIR GROUND CAN BE USED BY THE STUDENTS DURING SCHOOL FESTIVALS THE FRONT IS ACCESSIBLE TO THE COMMUNITY DURING NON-SCHOOL HOURS



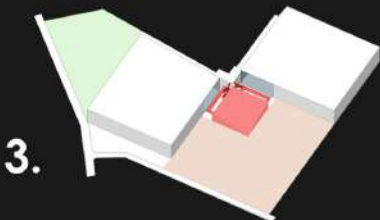
1.

RESPONDING TO THE L SHAPE OF THE SITE BY DIVIDING THE WINGS WITH THE GROUND AT THE CENTER.



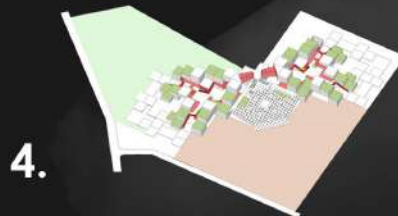
2.

PLACING THE LIBRARY AT THE CENTER TO FACILITATE INTERACTION BETWEEN STUDENTS OF DIFFERENT GRADES



3.

DEVELOPING A CENTRAL CONNECTION BETWEEN THE TWO WINGS THROUGH A NETWORK OF STAIRCASES AND PATHWAYS AND A STEPPED AMPHITHEATRE



4.

FRAGMENTING THE TWO WINGS INTO SMALLER CUBES AND REARRANGING THEM TO OBTAIN A SERIES OF COURTYARDS AND GREEN TERRACES



THE SLAB OF THE STEPPED AMPHITHEATRE HAS BEEN USED AS A CANTEEN, OPENING IT OUT THROUGH COURTYARDS FROM THE



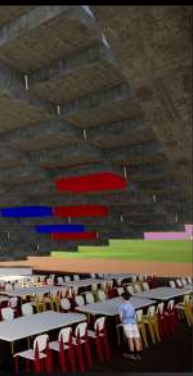
IN THE EDUCATION SYSTEM WHATEVER IS HEARD, ONE THING CAN BE BETTER FACILITATED WITH DIALOGUE. HENCE, ADDING SPACES AND MULTIPLE PATHWAYS WHERE STUDENTS CAN



THE SIMPLICITY AND RAWNESS OF EXPOSED CONCRETE IS WHAT EVER THE STRUCTURE BRINGING IN THE ESSENCE OF MINIMALISM. A POP OF COLOUR IN THE STAIRCASES.







AS A ROOF FOR THE  
M THE TOP AND THE SIDES.



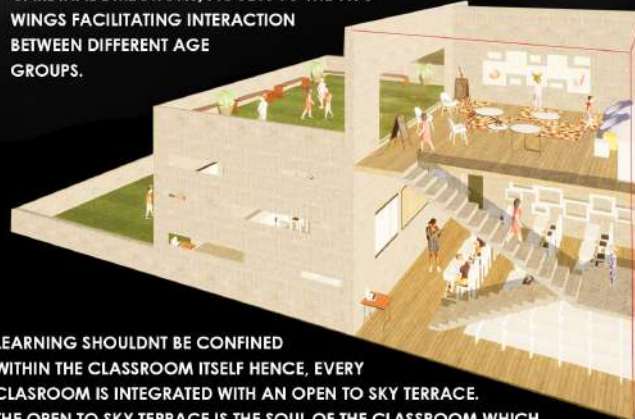
ND TO REFLECT LEARNING  
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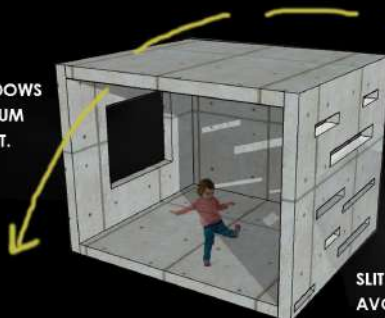


THE LIBRARY IS A TEMPLE FOR BOOKS, WITH NATURAL LIGHT COMING FROM ALL ITS FACADES IN NUANCED WAYS. THE LIBRARY IS NEUTRALLY ORIENTED AT A CENTRAL LOCATION WITH SEPARATE AND EQUAL ENTRANCES FACING ALL CARDINAL DIRECTIONS, ACCESS TO THE TWO WINGS FACILITATING INTERACTION BETWEEN DIFFERENT AGE GROUPS.



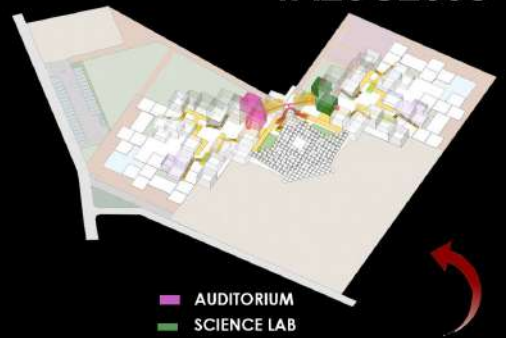
LEARNING SHOULDN'T BE CONFINED WITHIN THE CLASSROOM ITSELF HENCE, EVERY CLASSROOM IS INTEGRATED WITH AN OPEN TO SKY TERRACE. THE OPEN TO SKY TERRACE IS THE SOUL OF THE CLASSROOM WHICH FACILITATES LEARNING OUTSIDE THE CLASSROOM.

LARGE WINDOWS FOR MAXIMUM NORTH LIGHT.

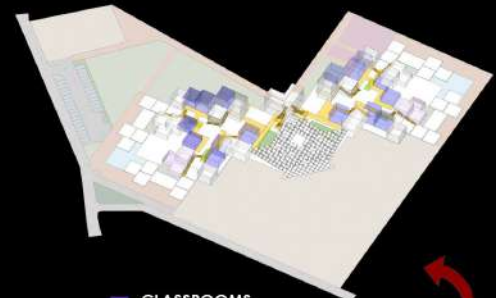


SLIT WINDOWS TO AVOID HARSH SOUTH SUN

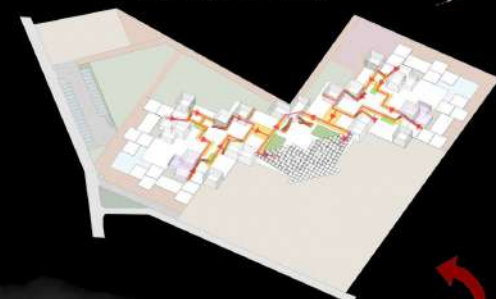
- 1 - VEHICULAR ENTRY / PUBLIC ENTRY
- 2 - KIDS ENTRY
- 3 - PARKING
- 4 - PUBLIC GROUND
- 5 - OPEN GYM
- 6 - WORKSHOP SPACE
- 7 - OFFICE AND RECEPTION
- 8 - MEDICAL AND STAFF ROOM
- 9 - INDOOR GAMES ROOM
- 10 - MUSIC ROOM



AUDITORIUM  
SCIENCE LAB



CLASSROOMS  
CIRCULATION PATHWAYS



11 - STORE ROOM - LOADING  
UNLOADING

12 - TOILET

13 - INTERACTIVE CLUB

14 - LIBRARY

15 - CANTEN

16 - AMPHITHEATRE

17 - PLAY GROUND

18 - EXHIBITION ROOM

19 - DANCE ROOM

20 - YOGA ROOM

21 - CRAFT ROOM

22 - ART ROOM

23 - STAFF ROOM

24 - CRAFT ROOM

25 - COMPUTER LAB

26 - AV ROOM

27 - BASKET BALL COURT

28 - BADMINTON COURT

29 - PUBLIC GARDEN









# panvdi katta

Auto rickshaws stand out as quintessential iconic elements among the myriad vehicles on Indian streets. The idea behind this Rikshaw stand was to cater to the need of the stakeholders and blurring the boundaries. Situated in a busy neighborhood in Panvel this Rikshaw stand would help in changing the perception of Rikshaw drivers and create a sense of community.







# AMATEUR









# CHAOTIC

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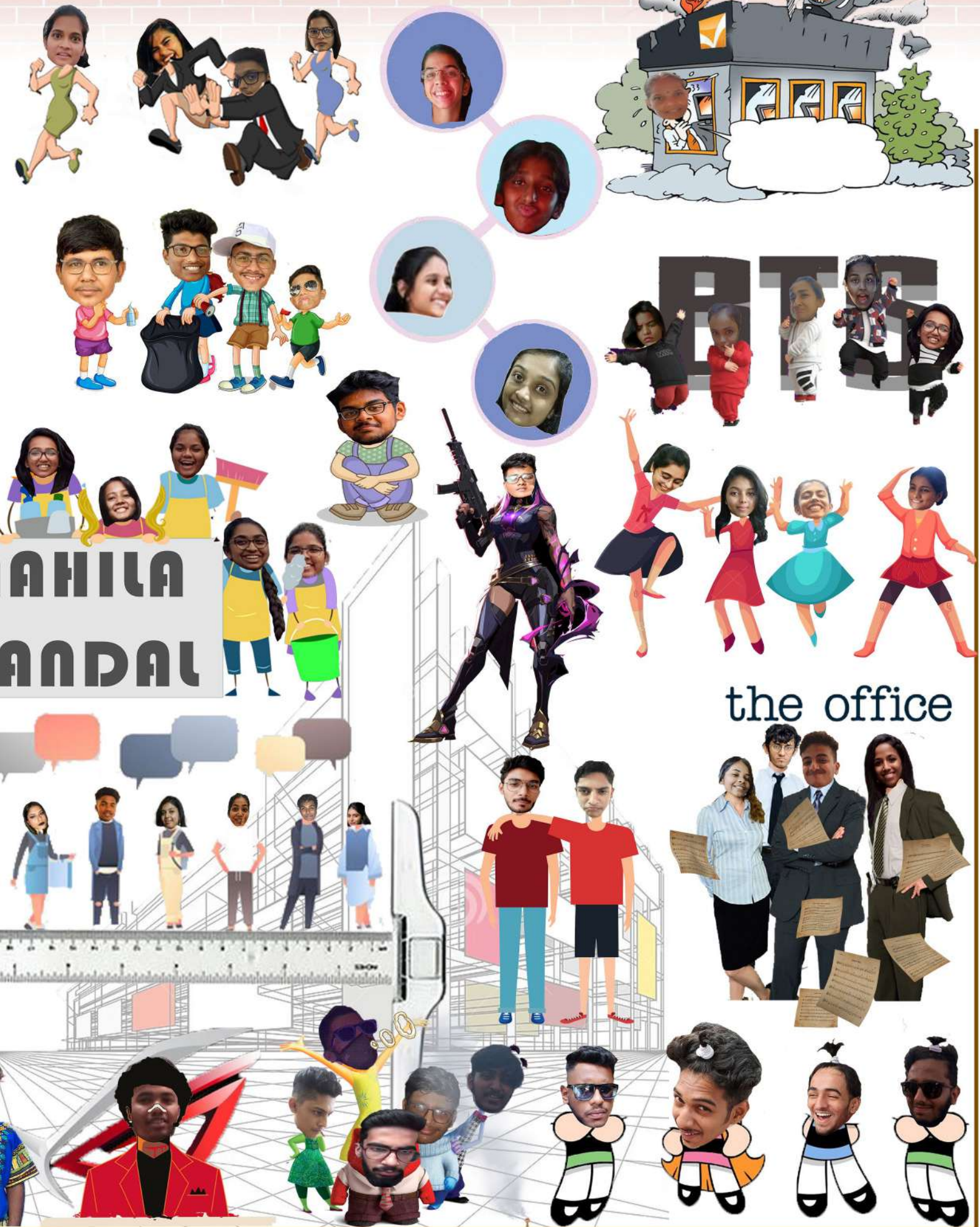
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# C TRIBE













# Class Meeting

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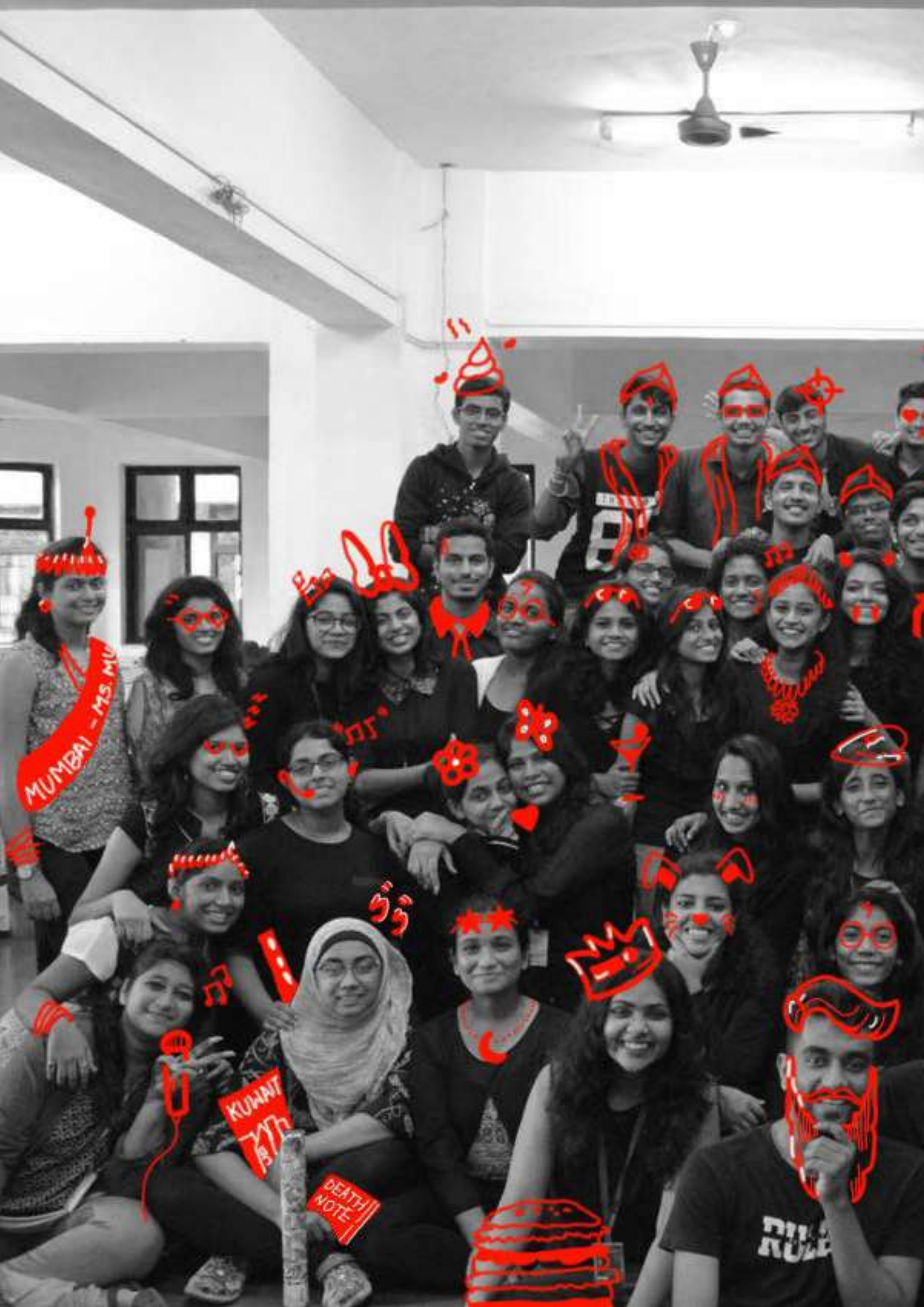
Turn on captions



Present now

















# FORM 4

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I, Principal Dr. Sudnya Mahimkar hereby  
declare that the particulars given above are true  
to the best of my knowledge and belief.

Principal



