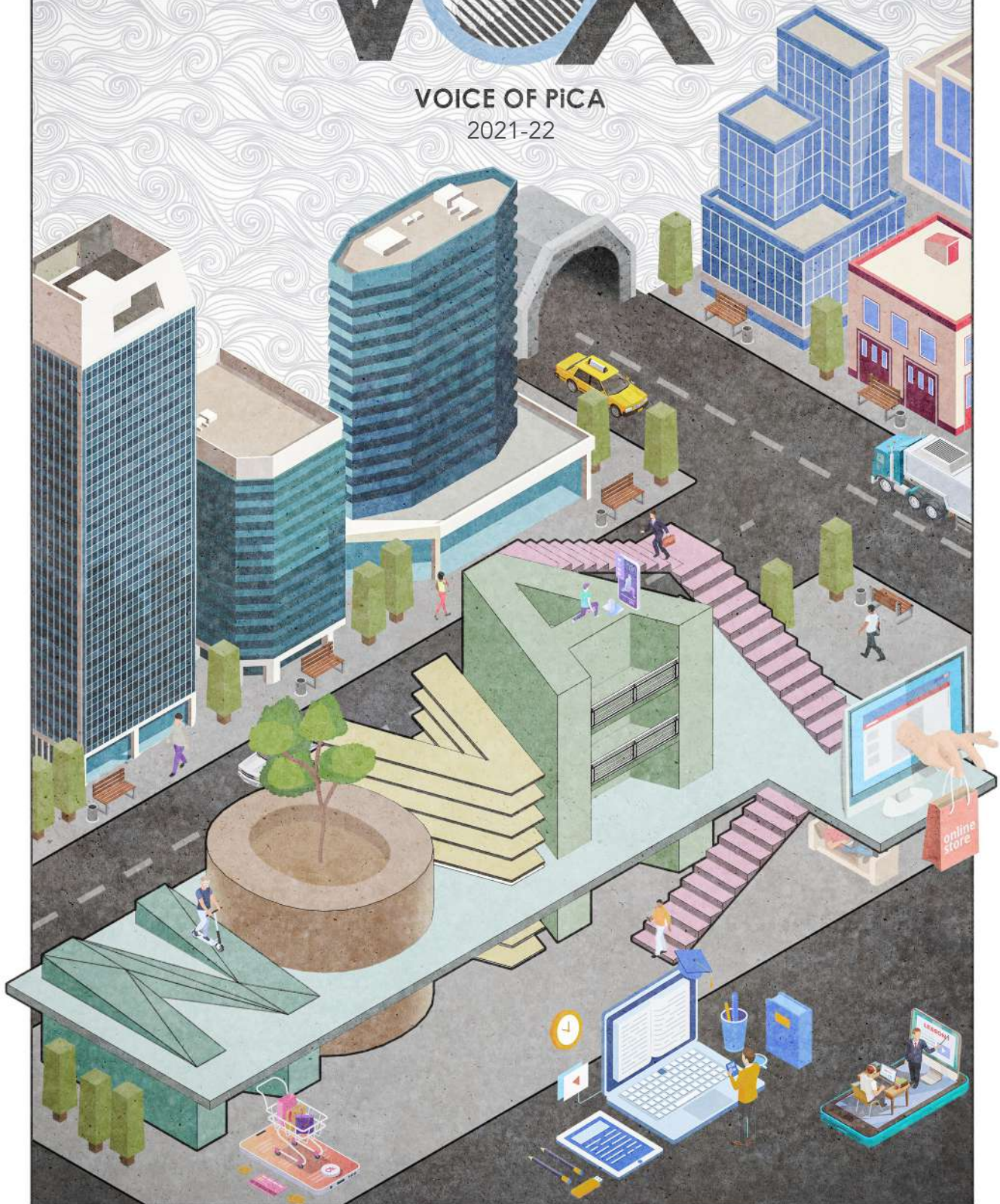


VOX

VOICE OF PICA
2021-22



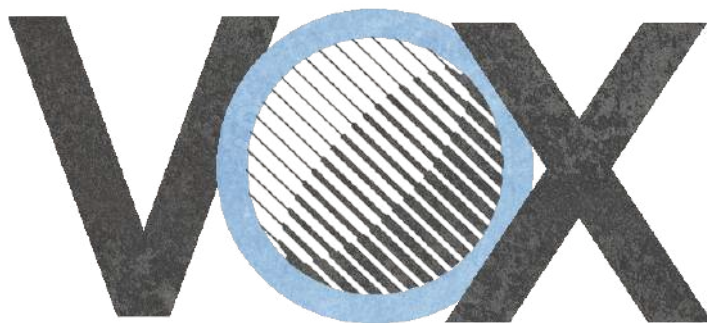


Pillai



PiCA
Student
Council
SENATE

Cover page by Siddhant Morye
VOX Logo by Sagar Dhole



VOICE OF PiCA

ANNUAL MAGAZINE 2021-22
MES
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FOREWORD

The year 2021-22 has been a very special year as we all were recovering from the pandemic, which affected every individual and transformed us mentally and physically, over the last two years. In notice of that, we present this issue of VOX to revive the voice of PiCA in a new way and to put forward creative and inventive ideas.

Architectural education promotes both creativity as well as inventions which acts as a backbone in shaping students to stand-out as a professional. VOX, is a wider platform, not just limited to showcase their architectural skills, but also to enhance their personal skills and nurture their personalities. The sole aim of this annual magazine, has always been to provide a platform for students as well as faculties to express their ideas. Of course, it goes beyond just an expression as it leaves a great impression of their own personality, which further develops them to become a better person in terms of understanding, expressiveness and gentleness. With the help of this medium, I take this opportunity to appreciate the contribution of all those who make us stand tall and encourage to take a gigantic flight with our wide wings!

As I always say, I am looking forward to my dedicated faculty members and dearest students for making our Institute reach the highest goals! This serves as a platform for the development of students who are keen to contribute, which will lead to the holistic development of the Institute! VOX is a proud glimpse of their 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



PiCA Anthem

by Mahesh Pillai

"Beta admission kaunse course mein ki hai"

"Architecture. Uncle"

"ok. matlab enginee!"

"Nai uncle, Architect ghar design karta hain aur Engineer usey construct karta hain?"

"Lekin beta usmein 5 saal gavaney ki kya zaroorat hai. Mere gaon maine apna ghar khud design kiya hai."

Shuru hui yeh ajab kahani podi no 2 se,
Nadi kinare basa imaatat apne Pillai college se,
HSC ke marks lekar aaye sab is mod pe,
Naya karenge dil se karenge apne jee aur jaan se!

Bol PiCA Halla Bol, Halla Bol!
Arey Bol PiCA Halla Bol, Halla Bol!

Shaan se pahunche, 'Thaat se pahunche,
Vaata ab lagne wali thi,
Pehla lecture hua 'ToS ka, phir bhi jaan baaki thi,
B.Tech mein toh hua kamaal, Xerox le lo karo dhamaal.
Load bearing, R.C.G; itna samjhe kaafi thi,
Basic Design was apna theka, kuch bhi thoko, say Eureka!

Bol PiCA Halla Bol, Halla Bol!
Arey Bol PiCA Halla Bol, Halla Bol!

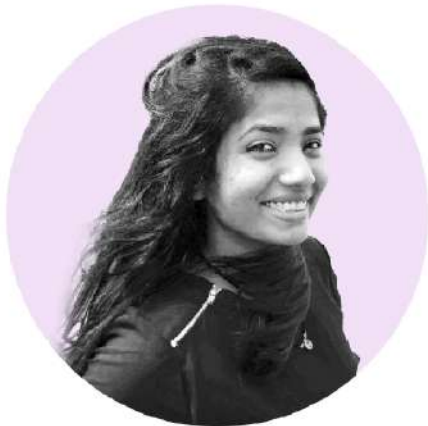
Sir aur Maam ne liya attendance, proxy ne bhi kiya pretence,
Pakde jaane par woh kosay, Tum zindagi bhar banaoge Dosay,
Haar na manne wale they hum, Podi ke rakhwale they hum,
Design banaya tod taadke, kiya submission khidki se aake,
Babu ko ab aya gussa, complaind karoonga lagaya mukka,
Jaane do na Babu Bhai, khamba hai ur 65.
'Aisa tha kuch apna life, Seckha sab kuch about life.

Bol PiCA Halla Bol, Halla Bol!
Arey Bol PiCA Halla Bol, Halla Bol!

Form ne kiya Function ko follow,
Everything seemed so narrow and hollow,
God is in details humko boley,
Jury ne bhi lagaye jamkar kodes,
Samajh mein na aaya phir bhi kuch,
GT kar ke ho gaye khush,
Submission ka ho gaya time, concept note ka likha ek line,
Bass Band bajna baaki tha, phir suna extension diwali ka.
Rahat mili toh kuch der tak, karenge kamaal agle date Tak,
Phir bhi design dimaag na aya, FLW ko ulta ghumaya,
Fountainhead toh padha tha pura, Howard Roark and uska Jamoora.
Le ghumaya staedtler ko,
Salaam bola Ayn Rand ko.

Bol PiCA Halla Bol, Halla Bol!
Arey Bol PiCA Halla Bol, Halla Bol!

MEET THE TEAM!



SNEHAL GHAG
FACULTY HEAD

WORD FROM FACULTY HEAD -

VOX 2021-22 is a great endeavor by the students team with wisely chosen content that includes guest speakers and their interesting documented conversations followed by thoughtful compilation of photographs, essays, poems, eye catching illustrations and creative page breaks. A balanced composition of content and graphics, which stimulates interest of the reader! So, we look forward for a positive response from readers.



SUGANDHA DAS
PUBLICATION HEAD, EDITOR



SIDDHANT MORYE
GRAPHICS HEAD

WORD FROM EDITOR-

World has changed a lot throughout the decades. Most significant developments and approach changed dramatically over the last decade. The paramount change has been 'The digital shift in every sector. It transformed the common perception of how people move about on daily basis. It proved to be boon for current situation around the globe too.

Hence through the magazine under the theme 'NOVA'- The new beginning, VOX team will try to cover the major mile stones focusing on digital transformation throughout the Decade to celebrate & mark the new beginning of digital era and cover the essence of different hierarchy of experiences.

This present shift of digital transformation is referred as 4th industrial revolution. Now without digital advancement there is simply no telling of what this world would be like.



SWATI SINGH



ANIRUDH SHARMA



AISHWARYA S.



SHREYA THAKUR



HARSH PANCHAL



SAGAR DHOLE

VOLUNTEERS

NIKITHA DILEEP

SHIVANGI TALVALKAR

SAKSHI KULLY

VAISHNAVI SURAVASE

VAISHNAVI GHARAT

ANKIT SREERANJ

VAIDEHI CHOWDHARI

PRASHANSA SHELKE

VEDIKA KADAM

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"A single conversation across
the table with a wise man is
better than ten years mere
study of books."

~ Henry Wadsworth Longfellow.

INTERVIEWS



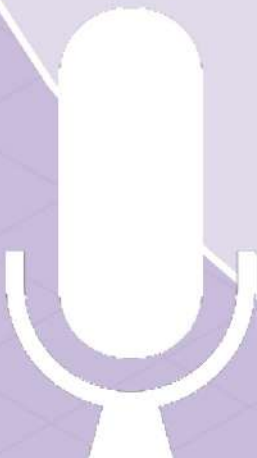
- BOSE KRISHNAMACHARI

Painter, Artist and Curator based in Mumbai



- CnT ARCHITECTS

Architecture firm based in Mumbai



*Conducted by
- Sugandha Das &
Siddhant Morye*

REFLECTIONS OF ART IN ARCHITECTURE

AN INTERVIEW WITH BOSE KRISHNAMACHARI

Bose Krishnamachari an internationally acclaimed painter and Artist-Curator based in Mumbai.

As we know Art and architecture has always been inextricably interconnected since the time of beginning. Art is something that allows people to tell story & connect with it emotionally. This is the core base for architecture as well. Through his vivid abstract paintings, figurative drawings, photography, multimedia installations and architecture. Our students will be able to comprehend art, which will aid them in overcoming creative blocks in a variety of ways.



1. Art has power to express and communicate social issues, so from your practice or work of other artists can you give an example of art that has significant impact on society?

Being an artist itself is one kind of social commitment, it begins at home. It is one of the most important aspects, if you are not socially or politically conscious, you won't be creating anything relevant for the contemporary thinkers or practitioners or visual ideologists. I believe that action should start from home, the roots need to be strong. As an artist I believe I received everything from Mumbai but my roots have given me strength in terms of political awareness as well as social commitments all those things come from my native place Kerela. I was born in Kerela and

moved to Bombay in the mid-80s for my education, I did my masters at the end of last century in London. So every location played a different role. I always believe that all these responsibilities cannot be taught, but it is imbibed and it is also shared.



2. Do you believe that formal education/attending an art institution is necessary to become a good artist? What is your opinion on that?



I was not at all interested in the certificate, but it helped me to travel. When I studied in Goldsmiths College (London), I was interested in learning from the city, leaning from the neighbouring places also from conversations made, meeting with artists, great thinkers and architects. I am not an architect but I have created architecture spaces, for my family I have created architecture, I have also designed spaces for my exhibitions. So you are a self taught person in a way, you have tutors and friends they can definitely help you. You are your own boss you create your own work because of you everything exists. So I would say a self taught artist is greater than many other practitioners, you learn from your surroundings, you learn from reading, you learn from conversations you don't need a guru, finding the path is by yourself.

3.Do you have an underlying philosophy that influences your creative expression? How important according to you is building a network in creative field, what role does it play?

I learnt it from life itself, I believe life itself is art. My strong philosophy is that extremities coexist in life. In Mumbai I found that life and death is one there is no grey scale in between. If you want an example as an architecture student I juxtapose the minimalistic work of Tadao Ando to the expressionistic work of Salvador Dali's surrealism, they are extremely different in looks. As an artist I would say that the most difficult aspect I found was to educate or share about abstraction if it is an imagery based work its easy to explain. Understanding

minimalism or abstraction is almost like an enlightenment, when I give talks or education sharing to my students, I juxtapose Mumbai life which is kind of chaotic to the other side like Kerala or Munnar which is minimalistic. With these examples you can relate to life itself.

4.We know you as an artist and also know you as a curator. You are one of the key figures behind the Kochi Muziris Biennale and recently curated the Lokame Tharavadu exhibition in Alappuzha. Can you share some your experiences



In Alleppey, Lokame Tharavadu (The world is one family), there was a reason to make it. During the time of pandemic nothing was happening apart from online conversations in different schools and in different formats, but I always believed that physicality is important, we couldn't do our biennale, which takes place every year. Kochi became one of the most important biennales around the world because of peoples participation. The locals felt that this belongs to them, there was a local pride developed. Usually an art space perceived as an elitist space, people are hesitant to go, they would ask themselves, is it allowed to go to such places? Can I get into



this art gallery without permission? But with biennale we could erase this kind of elitism and open space for creative thinking and practise. I am the President and co-founder of Kochi Biennale Foundation, on our conservation with board members we thought what is the best thing that can be done during this period of time?. I suggested why not we think locally because we cannot bring international art works, a lot of transportation needs to be done when you put up a biennale.

During the pandemic period I had the opportunity to explore more and I was not scared to travel. I travelled interior places in kerala, met a lot of people and saw some people working on kitchen table, somebody is keeping all the drawings and paintings under the bed, it was kind of like an artist studio.

Art and architecture is the most important aspect historically. I am sure Alleppey will be known for other reasons in the future, the same way how Kochi is now known as the biennale city internationally. The culture, the architecture and art can change society

5.Lastly, in your opinion how covid has influenced the art world and artists & How do we envision exhibition spaces in the future?

The best example is Lokame Tharavadu, in a period like pandemic nobody thought we can do a project like that. We have created spaces in places that were completely dilapidated, creating spaces is more important, you can have contemporary art, you can have curated contemporary architecture exhibitions, model exhibitions, etc. There are many possibilities when you have spaces ,so create spaces and try to make it minimal. For example, I have exhibited in Rome in one of the museum designed by Zaha Hadid, it is called The Maxxi Museum. Some of the areas cannot not be used as a painter there were very few walls that were vertical. I think we need to create vertical spaces not slanting spaces. Whereas Frank Gehry's Bilbao, the body is expressionist where the interior is mostly minimalist, you can exhibit artwork in such spaces. When you create architecture for museums, it should be minimal.

Artwork by
-Bose Krishnamachari



VISUALIZING ARCHITECTURE

AN INTERVIEW WITH CnT ARCHITECTS

CnT traces its roots back to being Bangalore's first architectural firm with its practice founded by the late Mr. Narayan Chandavarkar in 1947. It was reorganised under Chandavarkar & Thacker Architects Pvt. Ltd. in 1963 by Mrs. Tara Chandavarkar and the late Mr. Pesi Thacker. The firm is currently run by Prem Chandavarkar and Mehul Patel.

Through its various generations, CnT has retained a value system that focuses on high-quality design, ethical practice and a working philosophy based on courtesy consideration and collaboration.



1.The architect's task is to bring functionality & aesthetics together. How should one keep the authenticity while maintaining a balance between the two?

The conception that something functional is not aesthetically good cannot be the starting point. To look at it from the flipside, anything that is aesthetically pleasing in architecture should be useful in some form or the other. The true test of aesthetics in architecture is how it is useful over a period of several decades.

2.Our professors always encourage us to have a strong idea for our work. How do you develop your design philosophy? Any book/literature or other leisure interest to that end that helps in the design?

We believe in the fact that theory and practice should coexist in architecture. Its not that I first form a philosophy on architecture and then start working on

projects. Or in simple words, practice cannot be an applied theory. It's a process in which each one complements the other across time. The design philosophy that's documented in CnT's website captures a very broad goal for architectural design and every project comes with its own challenges and opportunities that we try to get the philosophy in different forms in all these projects.

There is no one single book or reading that would help us arrive at a philosophy. Also once defined, its not that it must be treated sacrosanct. If required, we should allow the philosophy also to evolve with time.

3.How do you decide the materials & façade treatment for your structures, are they used to address the efficiency, cost-effectiveness or aesthetics?

It's the combination of all 3 aspects. Depending on the project, one of them may take a prominence sometimes.



5.Mindtree, CMR university campus, Sai life science campus & IIT Trichy library just to mention a few, CnT has definitely done commendable work. What are some of the most major challenges you encounter when working on such large projects? What is your strategy?



Mindtree Campus

In large projects one of the primary things is that, they happen over a long period of time, and to keep the energy intact from the beginning to the end is a challenge. We ensure that it's not only the design stage that is cheerful in a design stage, but also the Drawing and execution stage. Large projects will also involve multiple consultants and stake holders with whom the projects will be discussed and progressive feedbacks should also be incorporated in the original scheme .

4.How do you keep up with the industry changes? While architecture can be seen as entrepreneurial endeavors, entrepreneurship isn't often part of architectural education. How important is the business side of architecture? How did you learn? Did you face any challenges?

I would consider this as a two-part question.

Part 1: How everything around us evolve, we have to let our approach also to evolve. Its survival of the 'fittest' at the end of it. Being adaptive to changes that happen outside is equally important too.

Part 2: I would like to quote something from what Thomas J Watson Jr, the president of IBM believed in which is "Good Design is good Business". People are ready to pay for good design in the market. You will start attracting like-minded clients over a period of time. The focus should be how do we create a standard for good design for ourselves.

6.Aurobindo Towers, Geriatric Centre, IIT Alumni Centre to name a few were all great projects landed through design competition, can you talk more on how you went about it?



Aurobindo Towers



Geriatric Centre

Architectural competitions, entire architectural field for that matter, rely heavily on visual and graphical representation, sometimes many things get lost in the translation, what would you say on that? & Which software do you use and recommend

During the Initial stages when these competitions are floated, the client brief is kept minimal to see the potential of architectural design and it will enable to choose someone better in the process.



In most of these processes we see that the discussion on detailed brief evolves once we get on board. Design we see is a dialogue, in which both the parties has to share their vision and discuss the breakdown of the process mutually. In the competition stage, till the designer is got on board, the room for discussion is very less. In many Projects, during these discussions, things change radically and we end up reworking on the scheme. We currently use Lumion and Sketchup Vray for our visualization and its done in house by our viz team. Quite a lot of work that we are doing currently are through competitions and it is also enabling us to be on the edge and compete every time.

7.CnT has Definitely taken a step towards sustainable living, your projects - ITC mud fort Housing got IGBC platinum rated & DRL corporate office got LEED Gold rated, how these rating systems work about & what considerations were taken as an architect for the same?

I would say, we were recognized in those projects because either it is the effort taken by the client or the developer to get the certification through. We attempt all the projects we work on with similar intensity on sustainability. Getting it recognized through these forums gives a boosting for rest of the work that we do.

8.Lastly what will be your word of advice for aspiring architects regarding significance of new techniques of design & construction?

Being in creative industry, i think our goal should be to come up with something very original. Going by that, one of my favourite quotes is from Martin Scorsese the director who says, "The most personal is the Most Creative". We are forgetting to address the key question, "what is driving me" in creative education. It's easy to get lost in the sea of imagery that is created in architecture forums and creating version updates of something that already exists.

- CnT Architects Team



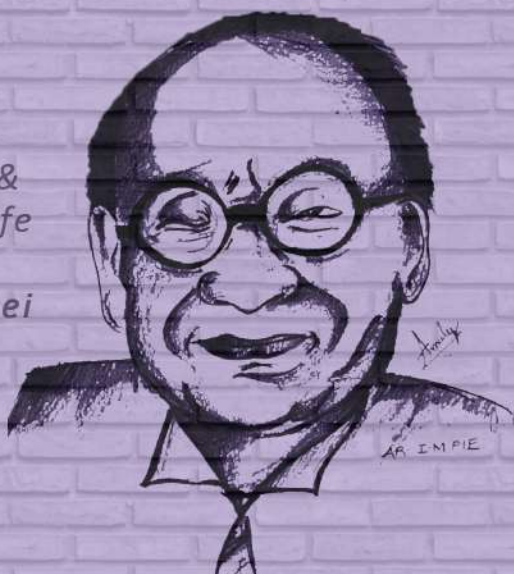


"Design is nothing but humble understanding of materials, a natural instinct for solutions & respect for nature."

- B.V> Doshi

"Life is architecture & architecture is the mirror of life"

- I.M Pei



"A single conversation across the table with a wise man is better than ten years mere study of books."

- Henry Wadsworth Longfellow.

*"There are 360 degree so
why stict to one."*

-Zaha Hadid



AR. ZAHA HADID



AR. FRANK LLOYD

*"Space within becomes the
reality of the building"*

- Frank Lloyd Wright



AR. TADAO ANDO

*"I do not believe architecture has
to speak too much. It should remain
silent & let nature in the guise of
sunlight & wind."*

- Tadao Ando

Caricature by -
Ankit Muhury (5th yr)

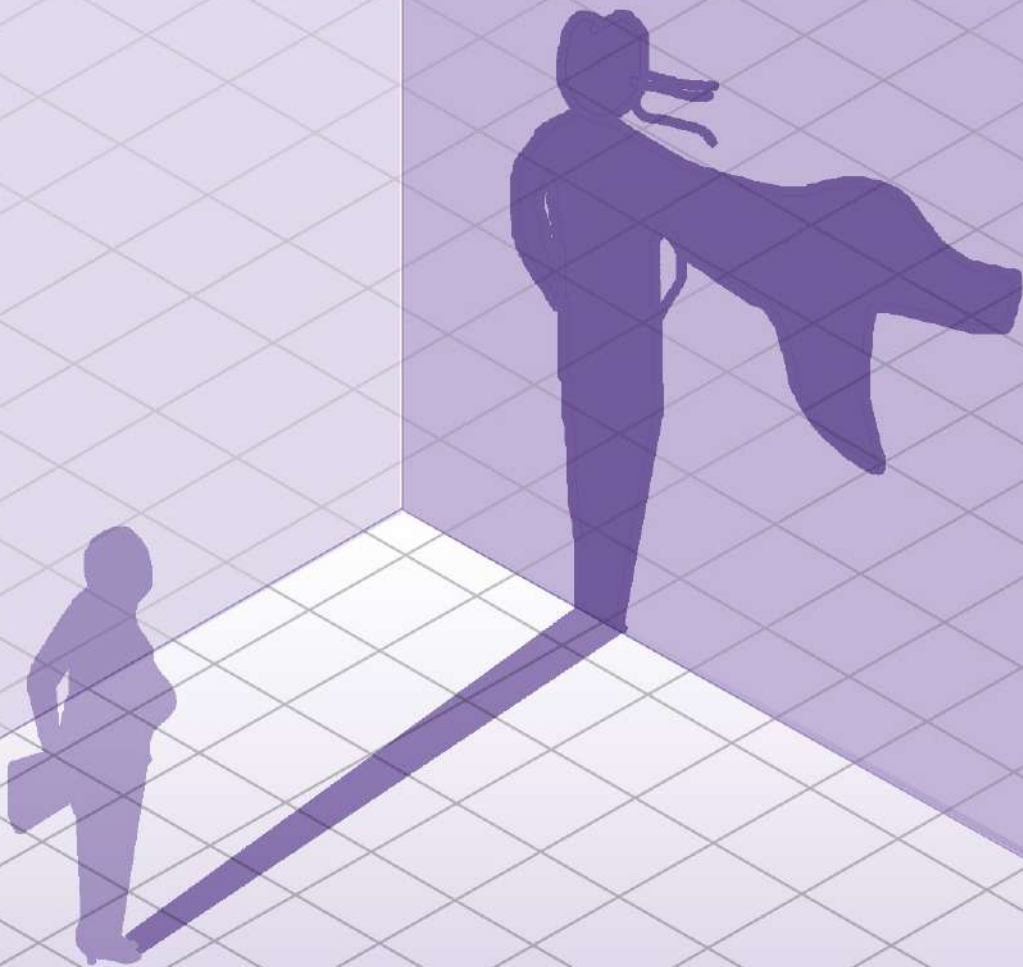




Photo by
-Saurav Kadam (5th yr)

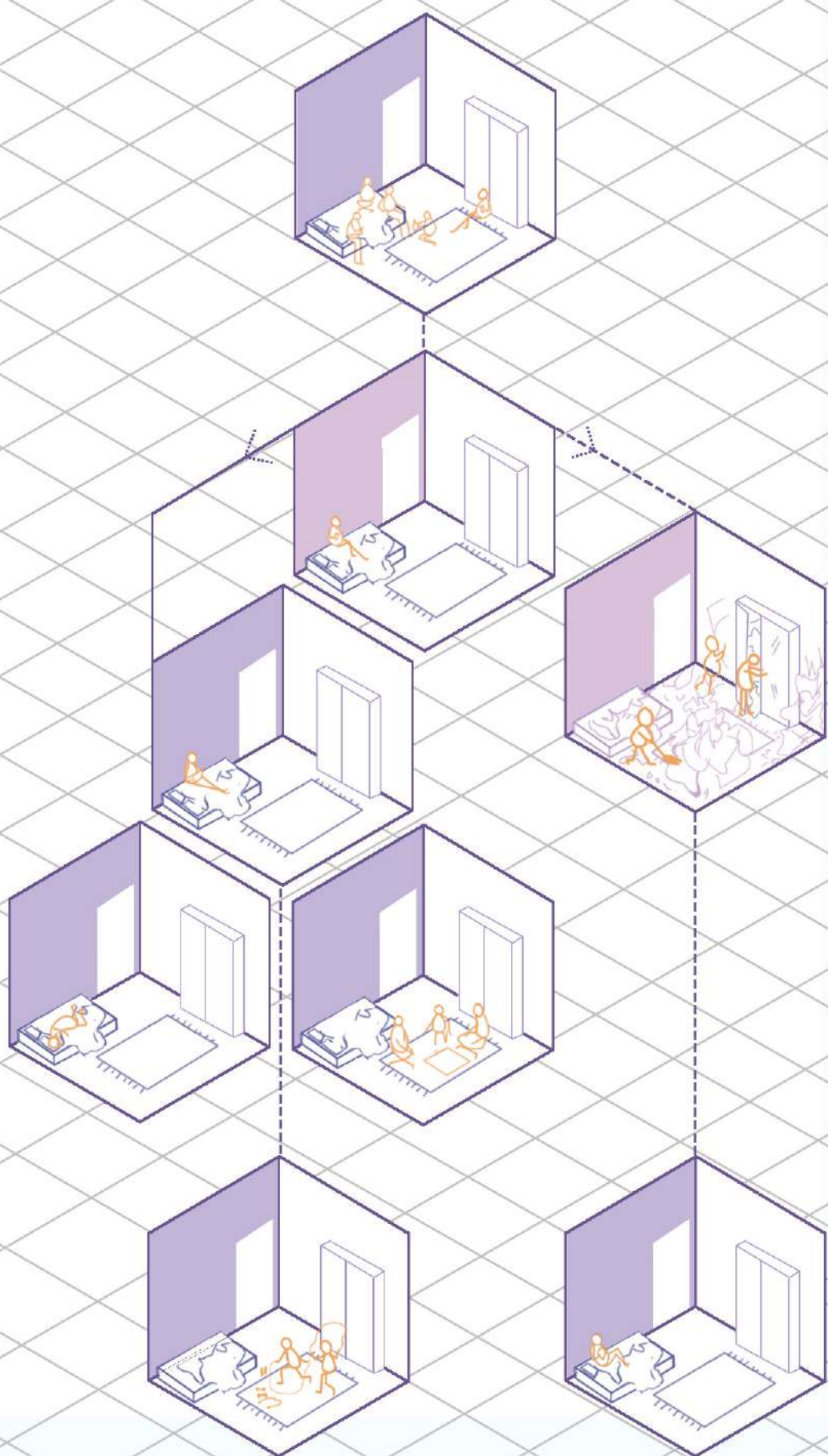
*"We sense that 'normal' isn't coming back, that we are being born into a new normal : a new kind of society , new relationship to the earth, a new experience of being human".
~Charles Eisenstein*

CHANGING PARADIGMS



WORD FROM EDITOR

'In this Section the magazine will occupy readers with changing scenario and student's outlook & experiences in this - NEW BEGINNING.'





DIGITALIZATION AND BEYOND

Article by
- Pranali Roygaga (3rd Yr)

When Covid-19 struck, it forced societal changes around the world. Overnight, governments issued orders that limited large gatherings of people, restricted in-person business operations, and encouraged people to work from home as much as possible. In response, businesses and schools began to look for ways to continue their operations remotely, thanks to the internet. They turned to various platforms and video conferencing capacities to remain engaged with their colleagues, clients, and students while working from home offices.

Even before the pandemic, technology had become an important part of the workforce. Businesses were looking at technology as a helpful means of engaging with customers, allowing some workplace flexibility, and for a way to introduce automation and faster processes. However, the spread of

Covid-19 and the shutdown of in-person meetings for non-essential businesses accelerated these adoptions immensely. It forced businesses to look into creative digital solutions so that the organizations could continue to function remotely. Some of the sectors that were impacted by the pandemic and how they tackled the issue through digitalized are -

1. Food and beverage -the food and beverage industry has been gradually making the shift from bricks-and-mortar to online, with a rise in takeaway and grocery delivery services. Driven by lockdowns and the shuttering of alternative venues like cafes, pubs and restaurants, the coronavirus pandemic has accelerated the industry's move to digital. Food and beverage companies that have embraced tech and successfully made the shift to digital have emerged from the pandemic stronger and leaner, with a solid platform for future growth.





2. Aviation - The global pandemic has disrupted everything, but perhaps no sector has been affected as much as aviation. In March 2020, an entire industry was shut down almost overnight. Financial issues aside, the pandemic's longer-term effects on aviation are emerging. Some of these are obvious - hygiene and safety standards will be more stringent, and digitalization will continue to transform the travel experience. Mobile apps will be used to store travelers' vaccine certificates and COVID-19 test results.

3. Pharmaceuticals- Lockdowns, mobility limits, and social distancing protocols have rapidly pushed healthcare services and patient monitoring to remote alternative, increasingly opening the door for greater use of telemedicine, digital therapeutics, and decentralized clinical trials. The pandemic has altered conventional sales and marketing methods by increasing need for online marketing and communication technologies.

Since the pandemic, the pharma industry has been taking small steps toward digital adoption, but there is still a long way to go before adopting an end-to-end, digital strategy.

Pharmaceutical companies all across the world are using advanced machine learning algorithms and AI-powered technologies to accelerate the drug discovery process. Adoption of AI can enhance the success rates of new drugs and treatments, develop more economical treatments and cures, and lower operating expenses.



Illustrations by
-Sudeshna C. (3rd yr)





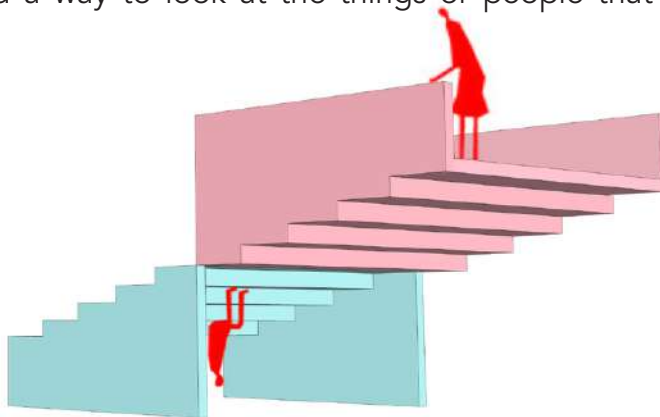
Photo by
-Roshani Tiwari (2nd yr)

BOTTOM IS TOP WHEN IT IS TURNED UP SIDE DOWN

Article and Illustration by
- Sagar Dhole (3rd Yr)



We humans have this tendency of making comparison and feel the other person is in a much better state than us or the other thing is much better than what we have. Instead of accepting and appreciating the things and people we have in our life, we always find a way to look at the things or people that are not available



to us. Some people are never satisfied with what they have in their life, for them nothing is enough. No matter how much you give to a person, he/she will always find what someone else has better. Thus, in the process of trying to achieve something better one may end up losing what they have. In the motion of getting something better we either turn heaven into hell, or after achieving what we want we may end up having more aspirations and desires. The above image is based on the proverb "The

Grass is Always Greener on the Other Side" Man is never satisfied and always wants what others have. This creates jealousy. The proverb is not asking us to stop dreaming for better, but it wants us to be happy and satisfied with our life and not compare or feel jealous of the things others have. Many may have this envious feeling subconsciously. It is better for one to maintain stability in life and stick to a decision rather than dreaming about what would've been if things were different.



FROM CITY OF DREAMS TO GOD'S OWN COUNTRY

Article and Photographs by
- Anju Pillai (4th Yr)

Though my childhood and schooling were completed in Mumbai, I was always curious about my roots which trace back to Kerala. The 6 months internship period amid the 5-year long architectural journey was a breakthrough for me to explore different architectural practices and cities and cultures around. After intense online research and feeling nostalgic about my hometown, I set to choose my internship destination at Kochi, where fortunately I met a bundle of friendly people, who then influenced my journey henceforth.

The first day at the office with the cheerful Malayali colleagues was an entirely different experience for me. A unique fascinating talent among the Malayalis and their culture is to make you feel like one among them in a fraction of a minute. Along with the target of working & learning tropical architecture in the short



span of 6 months, we giggled together over nonsensical matters during our chai breaks. From having debates over the age-old Mullaperiyar dam dispute to recent movies & theatre, life at RGB has transformed me into a professional architect & more to be a good human by heart. Working with colleagues from different states and cultural backgrounds not only enhanced my creative aura and knowledge but also taught me to



be versatile and flexible. From sharing spaces, cooking exotic Kerala delicacies together, traveling & exploring places over weekends, to being the one there during sorrows & keep you close to their shoulder, I have boundless memories tied with all my office colleagues. Saying bid adieu to all there and moving on to the next phase of life was with a heavy heart, hoping to meet them shortly. Choosing Kochi as the internship destination also provided me with opportunities to research my final year dissertation topic-Based on Alappuzha city. Sooner I felt confident to go to the field realizing my transformation as a true Malayali within these 5 months. From broken Malayalam to being able to fluently speak & read bus boards, I got blended with the culture here expeditiously.



From reading about Alappuzha as a waterborne town interwoven with manmade canals and a glorious past, it has caught my eye on the rich microcosm with vivid culture and diverse architectural heritage. My first glimpse of Alappuzha was an exotic experience, just like seeing the visualized images from my mind appearing on the ground. Walking along the canal edges I could hear the echoes from past and the bustling city with boats and enthusiastic traders set on their mission. The lanes



were rich with heritage buildings about 100-150 years old, which once were used as coir & yard godowns, but are now in a state of being washed away. Each street here has a different character and story to tell. Gujaratis, Rajasthanis, Tamilians, and Konkanis have made their home in Alappuzha blending with Kerala's culture. Truly described as the 'Mini India' by Kalleli Raghavan Pillai sir, Alappuzha has a rich microcosm that leaves anyone mesmerized. As the





journey continued and my frequency of visiting Alappuzha increased, those exotic images started to change into reality, dragging my attention to the dying microcosm of this glorious port town. Sooner after discussions, I felt the importance of the topic & research area chosen and realized a true need for a person to be on the ground, among the local people and experience their life and miseries to fully understand their perspectives.

Taking the bus to Alappuzha in the early morning and searching for places to stay in an entirely new town was an awe-struck experience. It was for the first time I felt how strangers become friends in fractions of seconds and talk as if we knew each other for a long time. From sharing a room in the dormitory to talking about each other's experiences in Alappuzha has left me mesmerized. It was a unique experience to see how differently as an architect I perceived the town, as others narrate it through their lens. Spending time on the field in the scorching sun wasn't a pleasant

experience, however, the thirst to find those unanswered questions kept me going. In the process, I walked, paused, and talked to the shop owners and local people on site who were immersed in their daily activities. The process helped me in understanding the minute details and how different activities and built environments were juxtaposed responding to the microclimate around. While taking photographs and sketching on site, I realized the people around me started noticing my activities which indeed left a few curious and scared. Being alone in my own city, yet from being a stranger to becoming a part of them is a memory to cherish forever.





Photo by
-Harita Nair (3rd yr)

A VIRUS - A JURY - A MOB

Article by

-Daniyal Jaweed (4th Yr)

It's the summer of 2022 as I write this piece, me and guys are gearing up for our final - thesis year at PiCA, this got me reminiscing of how we all got here.

It took me back to March of 2020 when this whole fiasco began, back then we were wrapping up our final design intervention for semester 4 and were loaded with work, at the same time a certain virus sweeping through China has made its grand debut at home, creating a perfect opportunity for us to lay of some steam for a while as we rallied to acquire a small break from college. Little did we know this was the last time we will all be in the same room for along time ahead.

In the summer of 2020 nothing seemed to be going good as the world came to a stand still, all academic activities suspended, we bursted into celebration - a little too soon. Hoping to catch up soon when college reopen in June, as of May 202 we are still home-sigh!

But a lot did go down in the last two years, for the better or for the worse that's open for debate. For instance, online classes did make it comfortable for us to attend college from our bedrooms-byebyemorningrushandthat crowded FOB at Panvel Station. Online discussions and juries did make it a comfortable environment for work as

we could finally sleep at night. But some how we did miss those all nighters (absurd), we missed those late night conversations and the adrenaline rush when bunking classes, quickly we were rallying to reopen collage only to find our hopes crushed time and again.

'As Gen Z, we did give Internet and Social Media its fare share as the whole world tried to adapt to the new normal but the longing for being in a classroom with our friends still remain unchanged.

As things seem to be bouncing back we hope to finally be able to return to our studio to pick up where we left off two year ago - as clueless kids trying to figure out softwares to entering our ultimate year bracing for one last challenge.





Photo by
-Shreya Mishra (3rd yr)



Photo by
-Prashansa Ahale (3rd yr)



Photo by
-Nupur Nishad (3rd yr)



Photo by
-Prashansa Ahale (3rd yr)

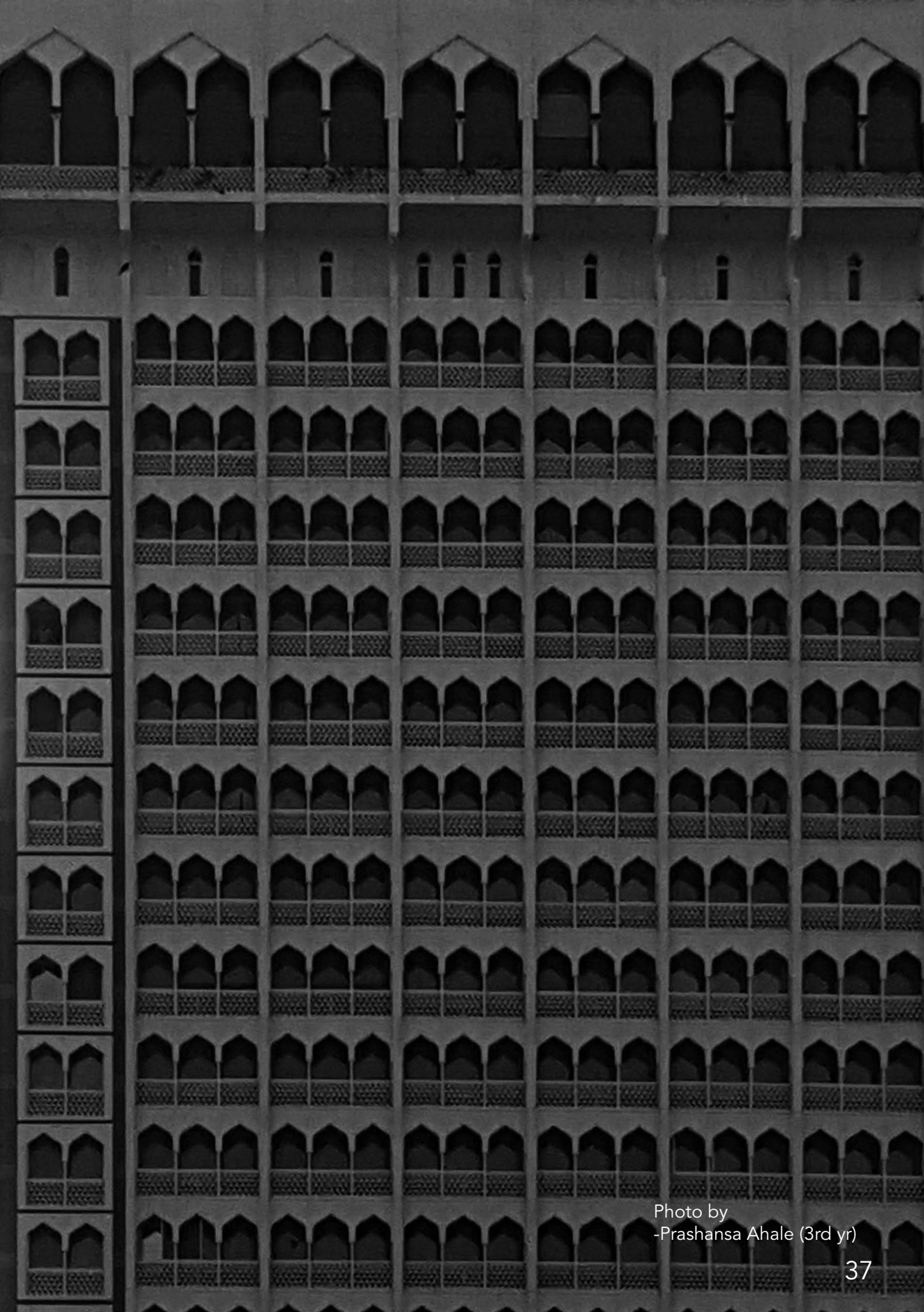


Photo by
-Prashansa Ahale (3rd yr)



Photo by
Nupur Nishad (3rd yr)



Photo by
-Shreya Mishra (3rd yr)



Photo by
-Nupur Nishad (3rd yr)

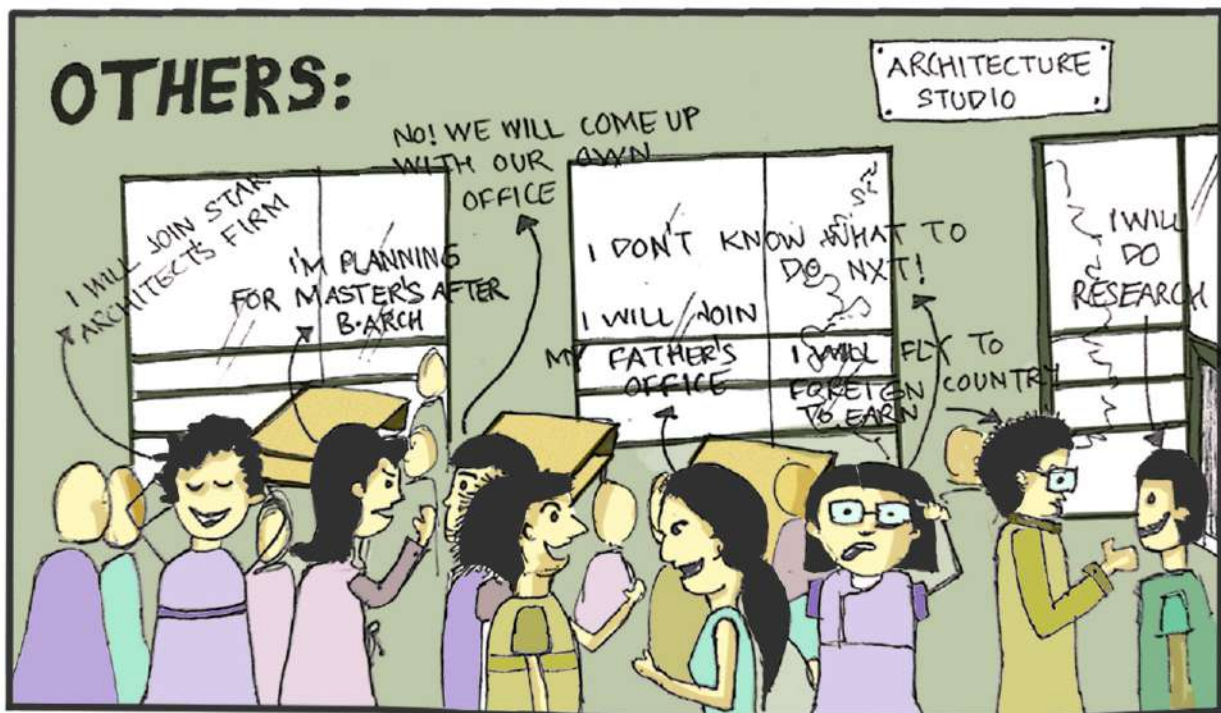


Photo by
-Anirudh Sharma (3rd yr)

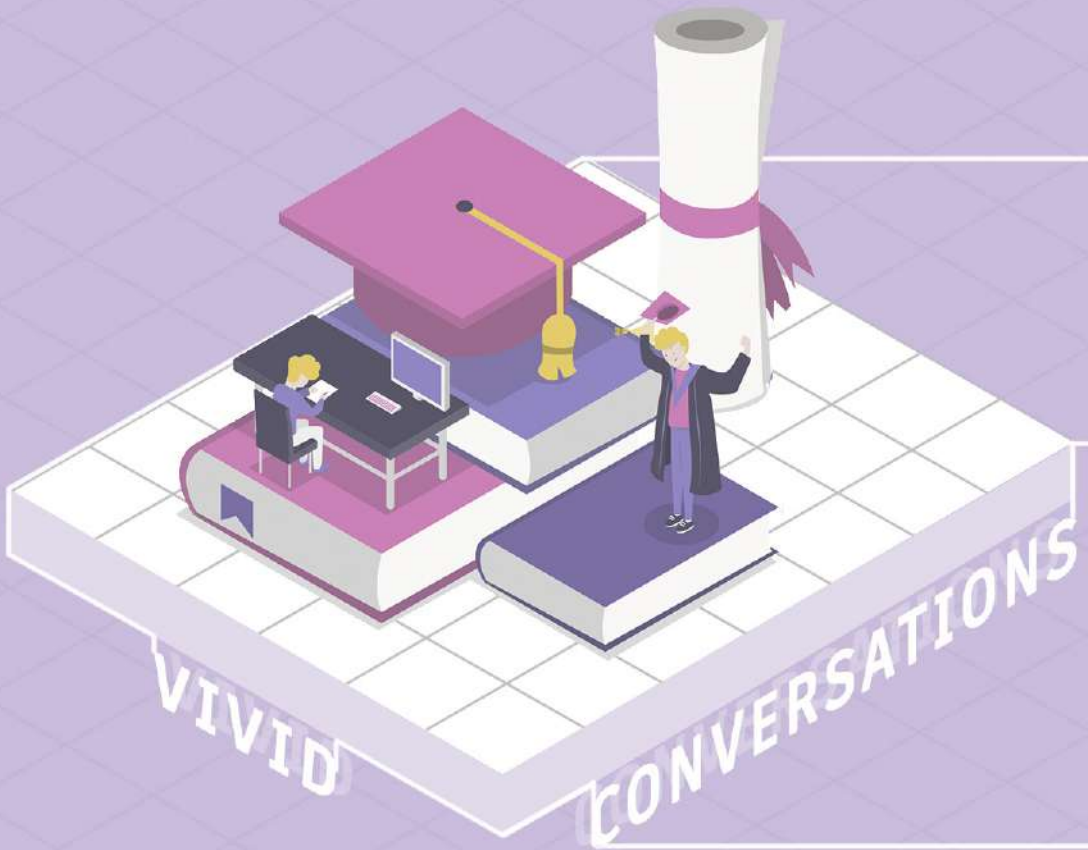


Photo by
-Shreya Mishra (3rd yr)









"Luck is what happens when
preparation meets opportunity."

~ Seneca

CONVERSATION WITH X-PICANs



- ANUSHKA SHAHDADPURI

Batch 2014-2019



- CHAITALI CHAUDARI

Batch 2014-2019

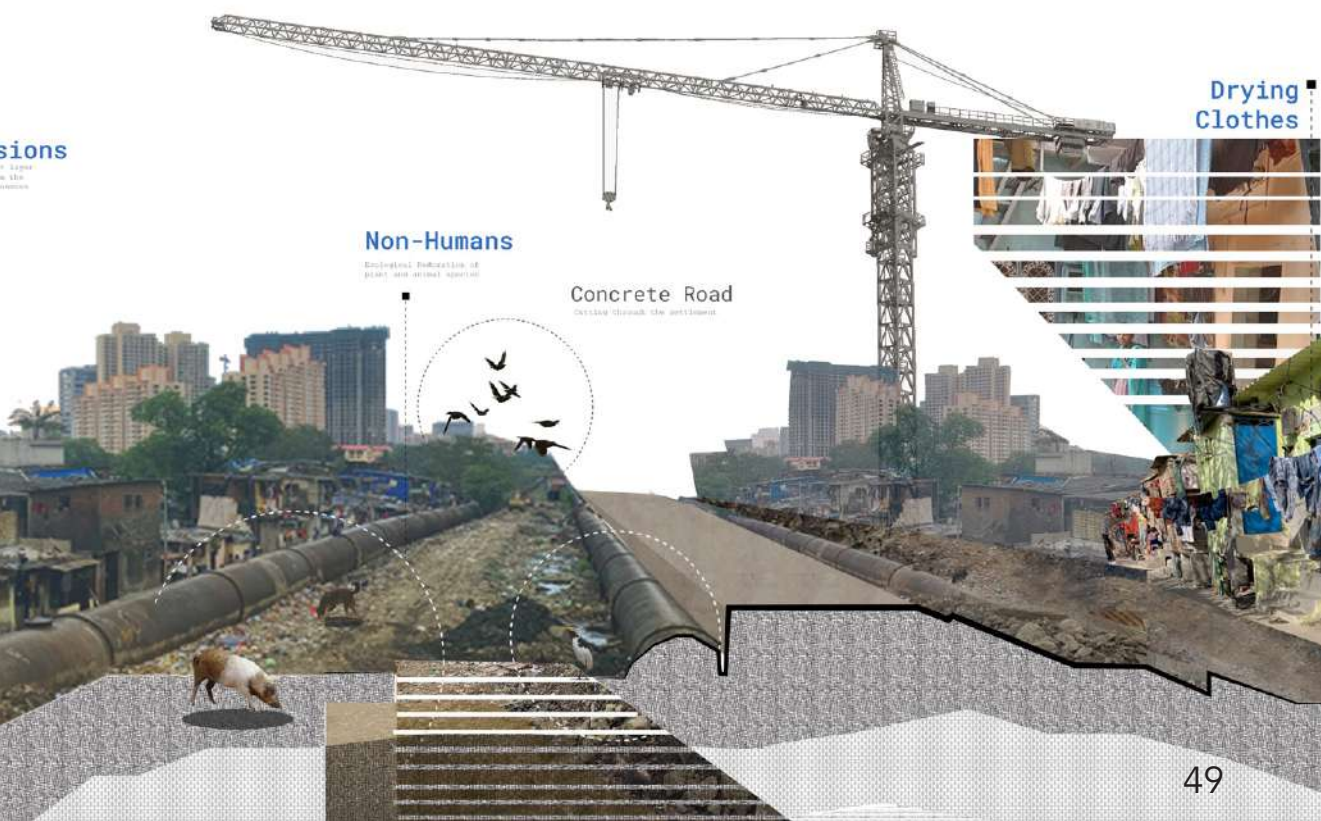
*Conducted by
- Sugandha Das &
Siddhant Morye*

State of Architecture, Housing, film screenings, public talks and workshops. The exposure to such events really shaped my perspective of architecture beyond building to intervene within spaces of everyday life.

2. What was your professional approach once you graduated from PiCA? How did you build the network?

I think for me it started at the time when I was working on my final year dissertation. I was actively looking to engage with the "practice of architecture" as my thesis largely questioned the rationale of building. It argued suburbanisation as a consequence of contemporary Indian cities where the general response to cope with the lack of urban land is through speculative planning. It analysed this problem in the largest suburb of Mumbai. The site, Thane Masunda market is the largest public gathering and the economic generator of the city,

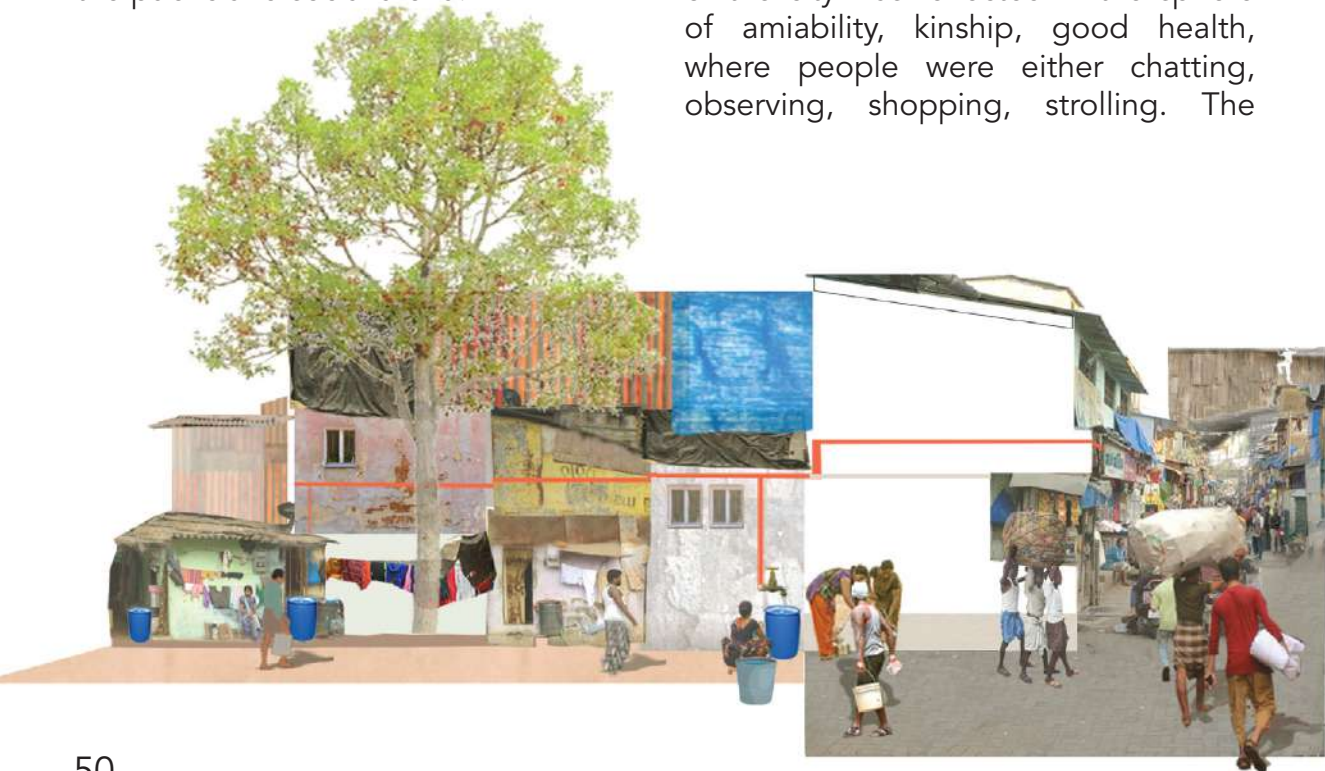
it is surrounded by the Masundi Lake on one side and the Shivaji Ground on the other which is used for most of the city's festive occasions. It draws upto 70,000 people per day and generates a turnover of around 1 million rupees a day. The stretch provides a forum for both individual and collective expressions of income, faith as visitors converge from the entire city. This condition is characterised by physical transformation to accommodate the various socio-cultural variations of the city. Here, architects, planners are seldom involved. In fact the space is produced, maintained, managed by diverse classes and economic and social interests. Dealing with such a site discerned my understanding of "practice" as a process of political engagement influencing everyday life and its spatial manifestation. After graduation, I joined the School of Environment and Architecture (SEA) as a research associate. SEA equipped me with understanding of the role architects



play in society. Typical mornings began with embracing Berger's ways of Seeing, prominent adherents of the dada movement to eventually discussing Lefebvre's imagination of social space. I forged intellectual friendships, offering me critical mentorship that paved my interest in working with communities and exploring the auxiliary side of research. Consequently, I moved to Delhi to work with Social Design Collaborative, a social practice combined with community engagement and design pedagogy. Here, I was engaging at the grassroots level, collaborating with multiple stakeholders- from local governments, workers unions, policy makers, planning authorities and citizens- dealing with on-ground issues of inadequate housing, urban poverty, and inequality. I emerged from these realising the importance of social impact through involvement in the larger societal and political context of our society that can be translated into a successful engagement of architects in the public and social arena.

3. You are the Founder of Aamchi, a community organisation. How did you come up with that

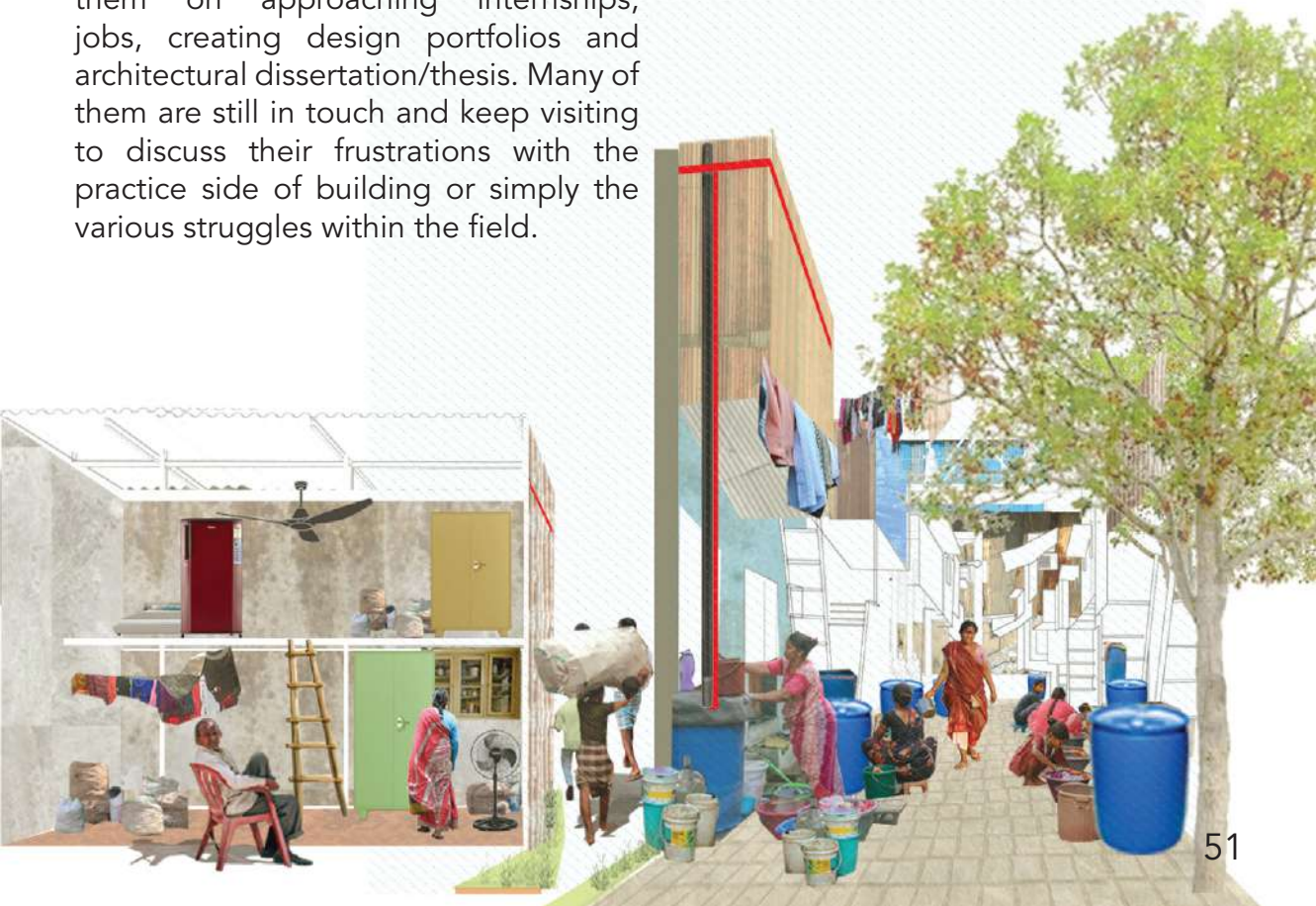
I was born in Ulhasnagar, a Sindhi refugee colony located outside Mumbai within its conurbation. The colony was built by refugees of Sindhi Hindus in Pakistan who were abruptly made homeless after the partition of India in 1947. Not only is 80 percent of the city irregularly constructed by us people, but worse still, it has all kinds of enterprises and commerce mingled in the greatest complexities with its residents. It has one of the highest density growth and very little open spaces. Everything conceivable is presumably wrong in Ulhasnagar paradoxically known as the city (nagar) of joy (ulhas). Living there, I experienced a very different relationship with my city. The life there sprung out on the streets, entrance of the neighbourhood houses, small corner shops, and more. The atmosphere of the city was reflected in the sphere of amiability, kinship, good health, where people were either chatting, observing, shopping, strolling. The



social susceptibility of the city attracted people and perhaps endorsed the city as the city of joy but did not concur with the ideas of 'good urban form'. The lived experiences emerged as a strong inference for me to establish Aamchi, as a student-led initiative to discuss how our histories and identities shape the geographies we inhabit. It pretty much started as a platform to discuss with my peers in college and eventually transfigured into a mentoring and research platform. The primary aim has been to deliberate sensitive patterns of development that could be employed within the architectural discourse to deal with unprecedented social challenges. Over the past three years, I have been conducting online pedagogical workshops on critical thinking and drawing processes. A lot of Picans have joined me in these workshops, where I have been mentoring and guiding them on approaching internships, jobs, creating design portfolios and architectural dissertation/thesis. Many of them are still in touch and keep visiting to discuss their frustrations with the practice side of building or simply the various struggles within the field.

4. You are an incoming student at MIT, Cambridge. Can you tell us more about MIT India Initiative 2020, organised by MIT Cambridge and Harvard University?

Yes, I will start my course in the coming fall. The MIT India Initiative was a flagship program hosted by the students and alumni from the Massachusetts Institute of Technology for young Indians to delve into real-life challenges and tackle them with technology and design. The week-long residential program combined different cultures, disciplines, and institutions to work on various ongoing challenges. The themes ranged from social empowerment through music, fintech, to mobility, journalism, environmental resilience, housing and energy. Each theme concerned complex social issues where participants were grouped to present technological and



1. Public Spaces
To map different typologies of public spaces that are inclusive and open to all caste, class and genders across Delhi

2. Livelihoods
To understand choices, the aspirations

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To understand choices, the aspirations



EXPLORING VERNACULAR ARCHITECTURE

CONVERSATION WITH X-PICANS

CHAITALI CHAUDHARI

Batch- 2014-2019



neighbourhood as even the villagers build with market-materials rather than their vernacular and natural materials. Thus, identifying the potential of local & natural materials and skills, I rational ly persuaded my senior colleagues to build this house naturally. I formed a team of 2 skilled elder people and 4 unskilled youngsters from the village. I built the house while also facilitating skills transfer from elders to youngsters. Seeing me participate hands-on, youngsters & elders felt enthusiastic to learn & teach respectively. This construction not only reduced the ecological footprint of the building, but also gave fair chance to locals to showcase their skills and infact train future generations with their natural & vernacular building techniques(which would otherwise be lost). This created a long-term impact on 'local natural resources'&'vernacular building skills'. Here, I learnt that leading by example is the best way to make lasting influence.

I noticed that most buildings at the farm where I worked were of 'easy-&-fast to work with' market-materials like cement, metal,etc. that destroy natural resources in their making. Post-lockdown, the farm invited workers to stay on-site, to avoid the daily commute. I was asked to build a house for them within 3 months with market-materials. Pre-lockdown, I had documented vernacular houses from the farm's



Process:

Thatch roofing:



Thatch grass growing in marshy areas



Thatch grass, locally known as Jalagu



Cutting and making bunches



Piling bunches and soaking them in water a day prior to laying



Collecting bunches and spreading for first layer



Two old skilled artisans from neighbouring village



Spreading a 3 to 5 inches thick layer



Tapping the grass from bottom to shape it



Tools: cricket bat like tapper and a giant needle



Holding the first layer by split bamboo



Typing bamboo through thatch with the giant needle & wire



Securing the ridge with split bamboo



Complete that roof construction



ना जाने क्यों मुझे लगता है
काफ़ी सख्त खादी हूँ।
ना जाने कितनो से अकेले मैं लड़ी हूँ।
देखके लड़कियों का हाल दुनिया मैं।
कोने माई शांत कमज़ूर खड़ी
मैं।

ना जाने क्यों इस बात पर डर सा लगता है।
की मैं अपने परिवार से दूर कहीं हूँ।
लोग अपनी नज़र आते बेगाने हैं।
सचाई की इतने पास होके भी चुप हूँ।
डरती हूँ कि चलती हूँ तो देखे न मुझे कोई।
लगता है कि पास आके
छूएगा मुझे कोई।
लड़ना आसान है लोगों के साथ।
पर कोने में शांत कमज़ूर खड़ी
मैं।

वो मेरी बहन ना होते हुए भी अपनी सी लगती है।
शायद उसने भी यही सचा था वो अकेली 'थी।
शायद उसका मेरा हाल एक ही है।
वो जा चुकी और मैं अभी भी लडती हूँ।
सत्यम

by - Kainat Zehra
(5th Yr)

तू उठजा सब्र कर ये दौर यूँ ही चला जाएगा ।
तू उठजा।
तू सुकून कर तेरा वक्त भी लौट आएगा। तुझे सिर्फ खुद पर
रखना है यकीन।
तू कामीयाबी चढ़ता जाएगा।
रख नज़र तू उचाईयो पे तू खुद हूँ उड़ता जाएगा।
तू उठजा बस सब्र कर ये दौर यूँ चला जाएगा।

by - Kainat Zehra
(5th Yr)



CREEPER STILL GROWS

*Every fall has a rise.
Growing in each fall;
Is a rise.
When the hope of standing tall fails,
but the hope of growing stays.
Like a creeper on ground,
I'll grow;
I'll find my support.
Perhaps I'll fail,
to stand tall;
lacking a rigid support.
But the ground,
It's always there;
It won't leave you;
It won't judge you;
It won't stop you;
It will help you GROW
and find your way.
I'm still on ground,
finding my way, through each path of this beauty,
That has been grown only on ground.
The struggle of surviving,
Surviving each struggle,
It helps.
Helps me find my way to stand.*

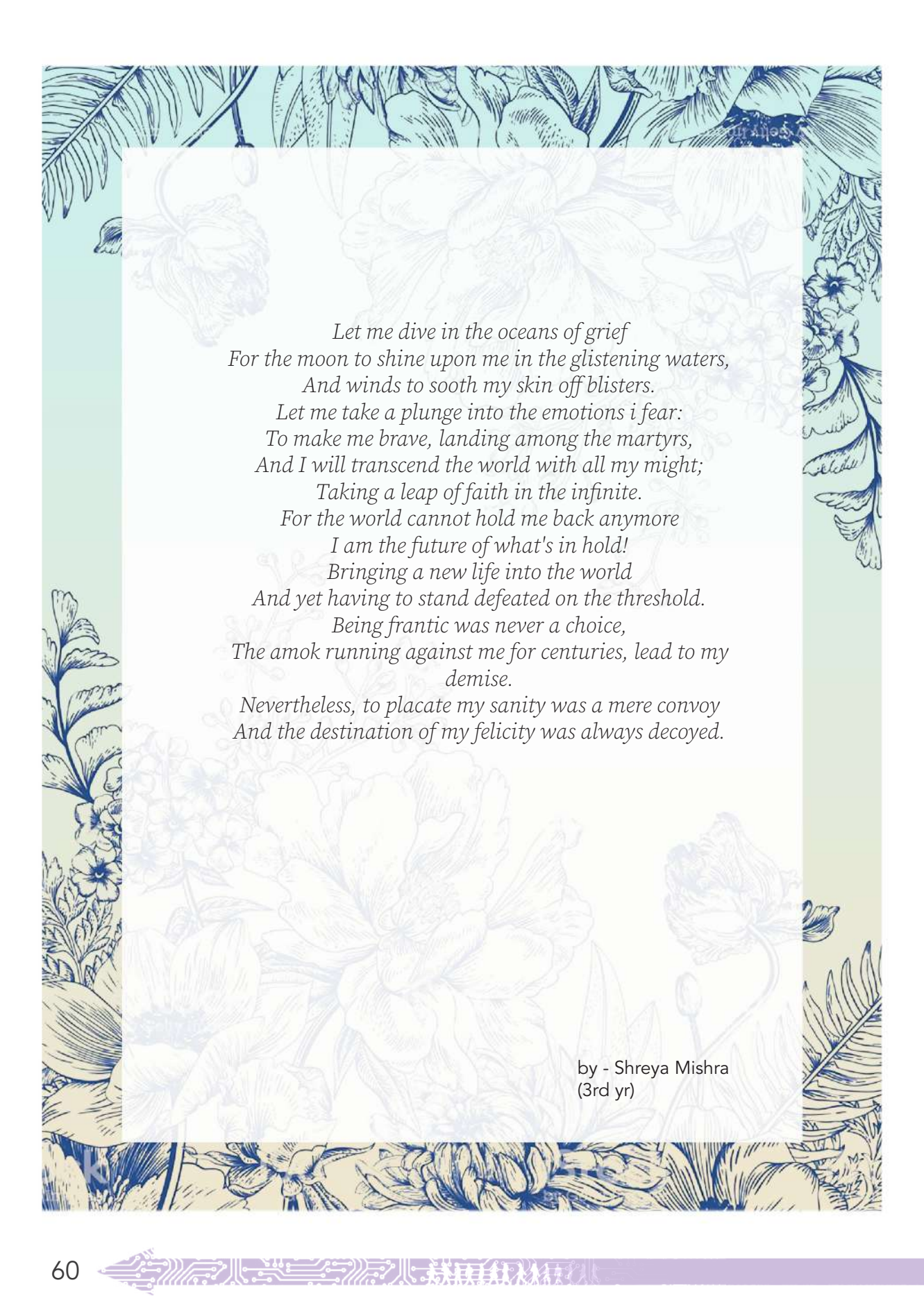
by - Devika Kurup
(2nd Yr)

A decorative border with a teal and yellow floral pattern surrounds the central text area. The pattern includes various flowers, leaves, and ferns.

DREAM CASTLE

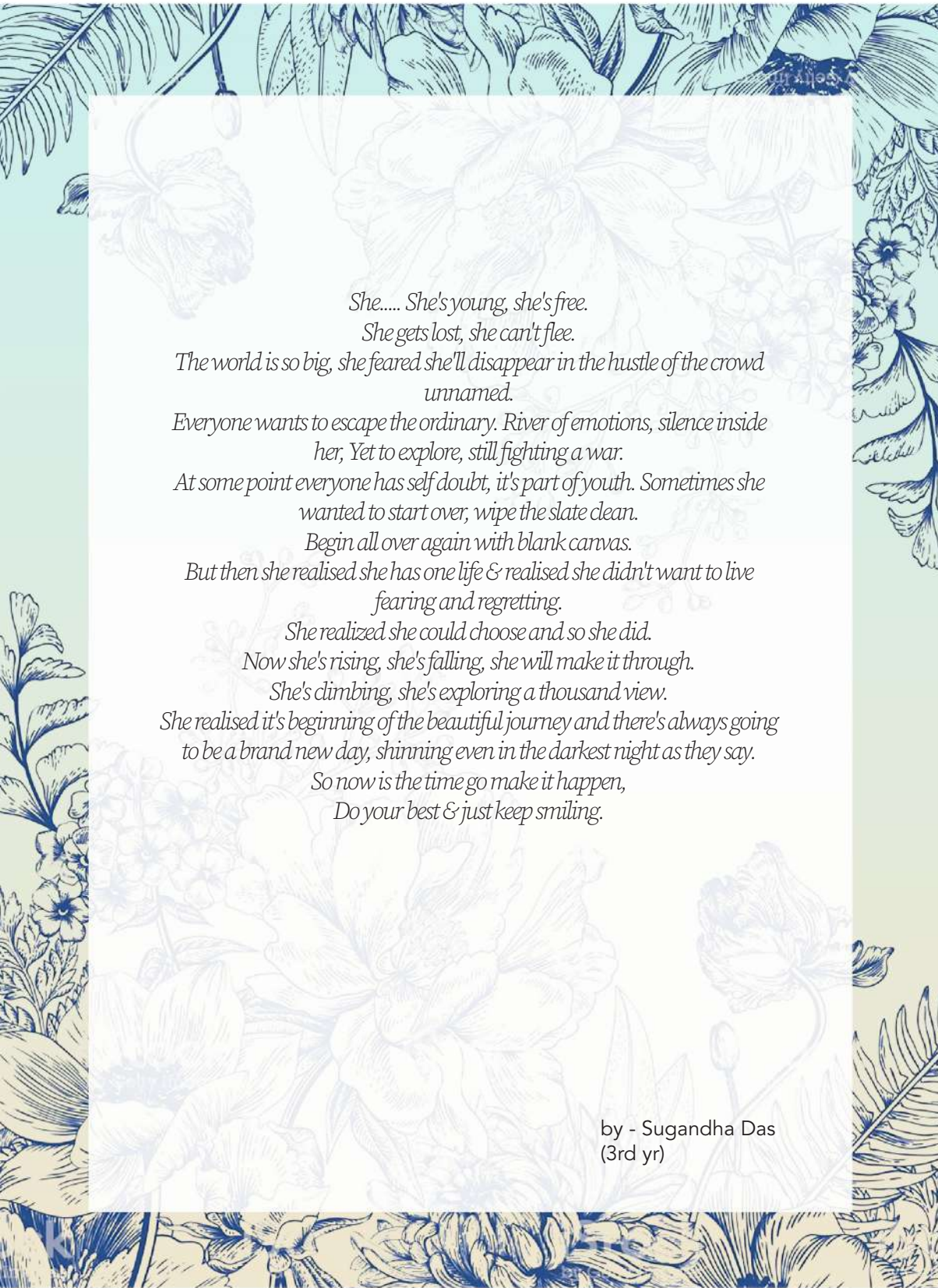
*With open eyes I dreamt
of things which come in front
of my eyes when it's shut
life wrecked that dream into pieces,
Which Peirce my eyes and wake me up and make me
shed tears of blood
Everything's falling apart
In the depth of my heart
Gaze into my eyes
You'll see a castle build on my own
I name it paradise
I Wish I could stop it from falling
I wish u saw me falling it with too
With high hopes I built that dream of castle
But I didn't know I was making it of sand
That the waves could take that away
With lost hope I was sinking
Midst trying to protect it from swimming away.
Knowing that it's my only sword.*

by - Devika Kurup
(2nd Yr)



*Let me dive in the oceans of grief
For the moon to shine upon me in the glistening waters,
And winds to sooth my skin off blisters.
Let me take a plunge into the emotions i fear:
To make me brave, landing among the martyrs,
And I will transcend the world with all my might;
Taking a leap of faith in the infinite.
For the world cannot hold me back anymore
I am the future of what's in hold!
Bringing a new life into the world
And yet having to stand defeated on the threshold.
Being frantic was never a choice,
The amok running against me for centuries, lead to my
demise.
Nevertheless, to placate my sanity was a mere convoy
And the destination of my felicity was always decoyed.*

by - Shreya Mishra
(3rd yr)



*She..... She's young, she's free.
She gets lost, she can't flee.
The world is so big, she feared she'll disappear in the hustle of the crowd
unnamed.
Everyone wants to escape the ordinary. River of emotions, silence inside
her, Yet to explore, still fighting a war.
At some point everyone has self doubt, it's part of youth. Sometimes she
wanted to start over, wipe the slate clean.
Begin all over again with blank canvas.
But then she realised she has one life & realised she didn't want to live
fearing and regretting.
She realized she could choose and so she did.
Now she's rising, she's falling, she will make it through.
She's climbing, she's exploring a thousand view.
She realised it's beginning of the beautiful journey and there's always going
to be a brand new day, shining even in the darkest night as they say.
So now is the time go make it happen,
Do your best & just keep smiling.*

by - Sugandha Das
(3rd yr)



DURING JURY

AFTER JURY

STUDENTS CORNER



WOW!

HA-HA!

Yaar mode banana pade

Kheechhh zor se!!



FAREWELL 2022
FILLAI



Woah!! Look at em!



FAREWELL 2K22





Omg I'm so tensed rn!!

BASSI BASSI!!

solution

I've no work at all!

Ooh sure u don't:!!!

I've less work

SSUP PILLAITES

Presenting u the latest vox 2k22!

Lets take a pledge together!!

BEFORE JURY

Repeat with me!

Lets gooo Titans!!

PICA EXTRA CURRICULAR MOMENTS

Welcome to Alegria - The Festival of Joy

Lovee itt!!



Painting by
-Prashansa Ahale (3rd yr)



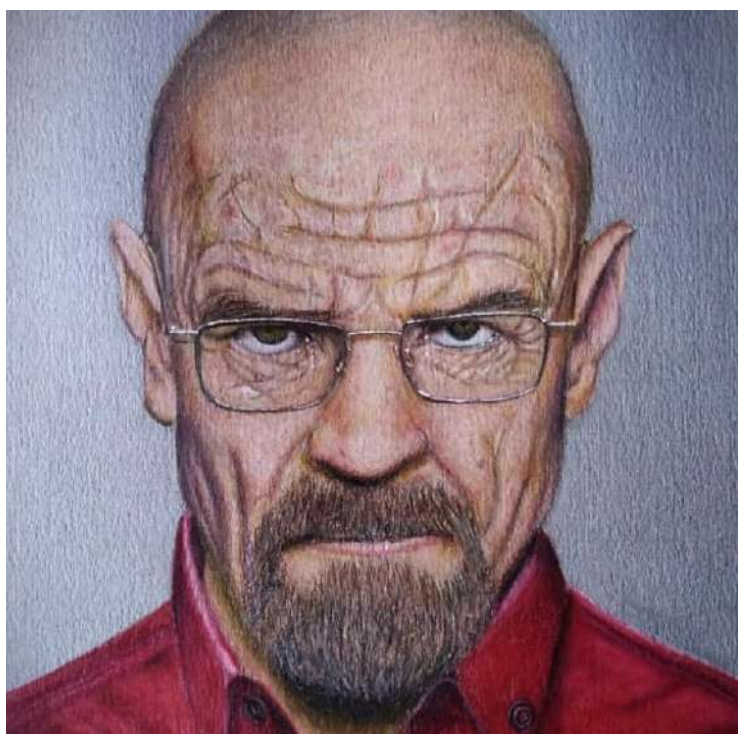


Painting by
-Prashansa Ahale (3rd yr)





Sketch by
-Anuj Vichare (2nd yr)



Sketch by
-Anuj Vichare (2nd yr)





Sketch by
-Ganesh Patil (2nd yr)



Sketch by
-Ganesh Patil (2nd yr)





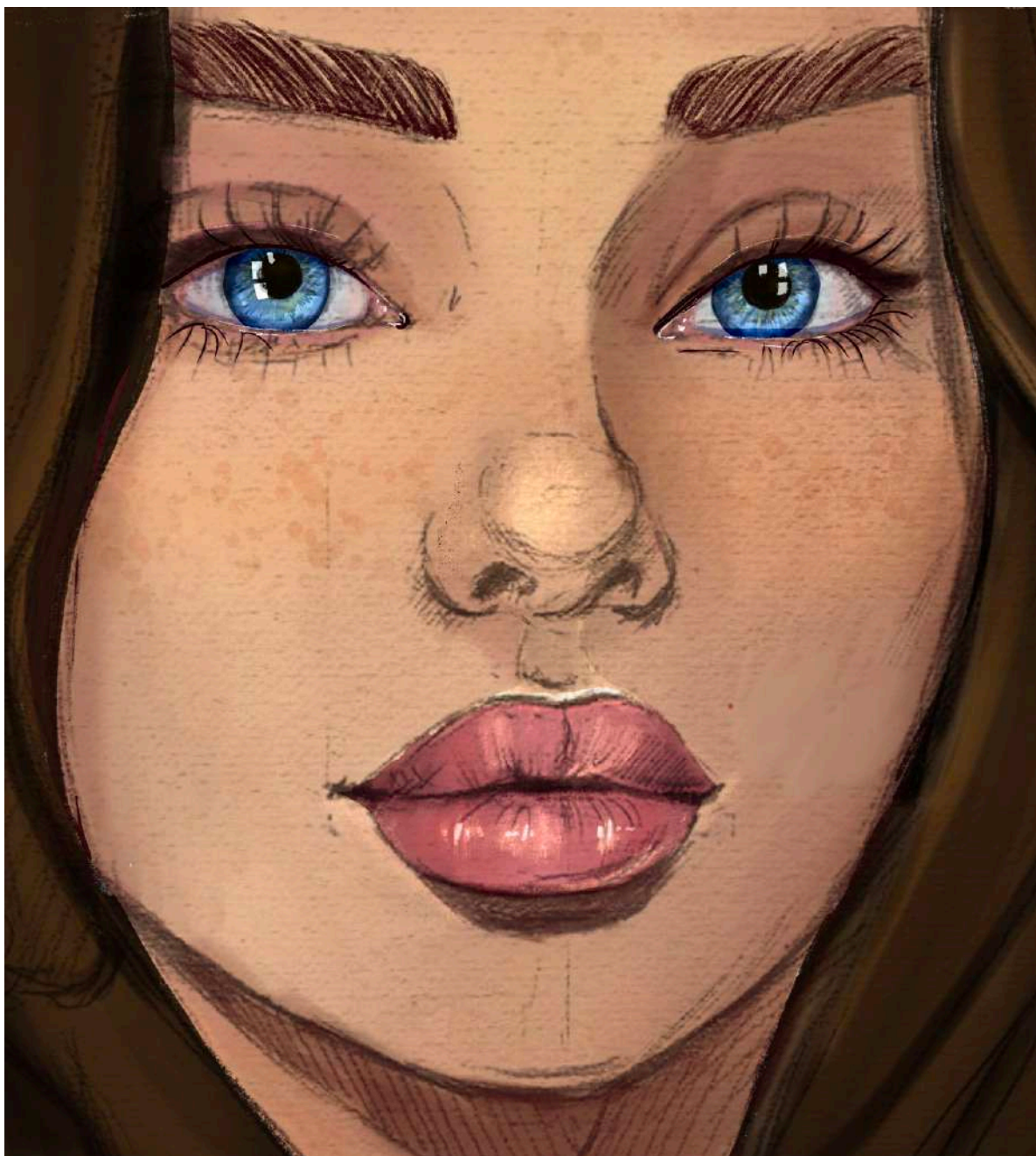
Sketch by
-Shivam Patil (3rd yr)





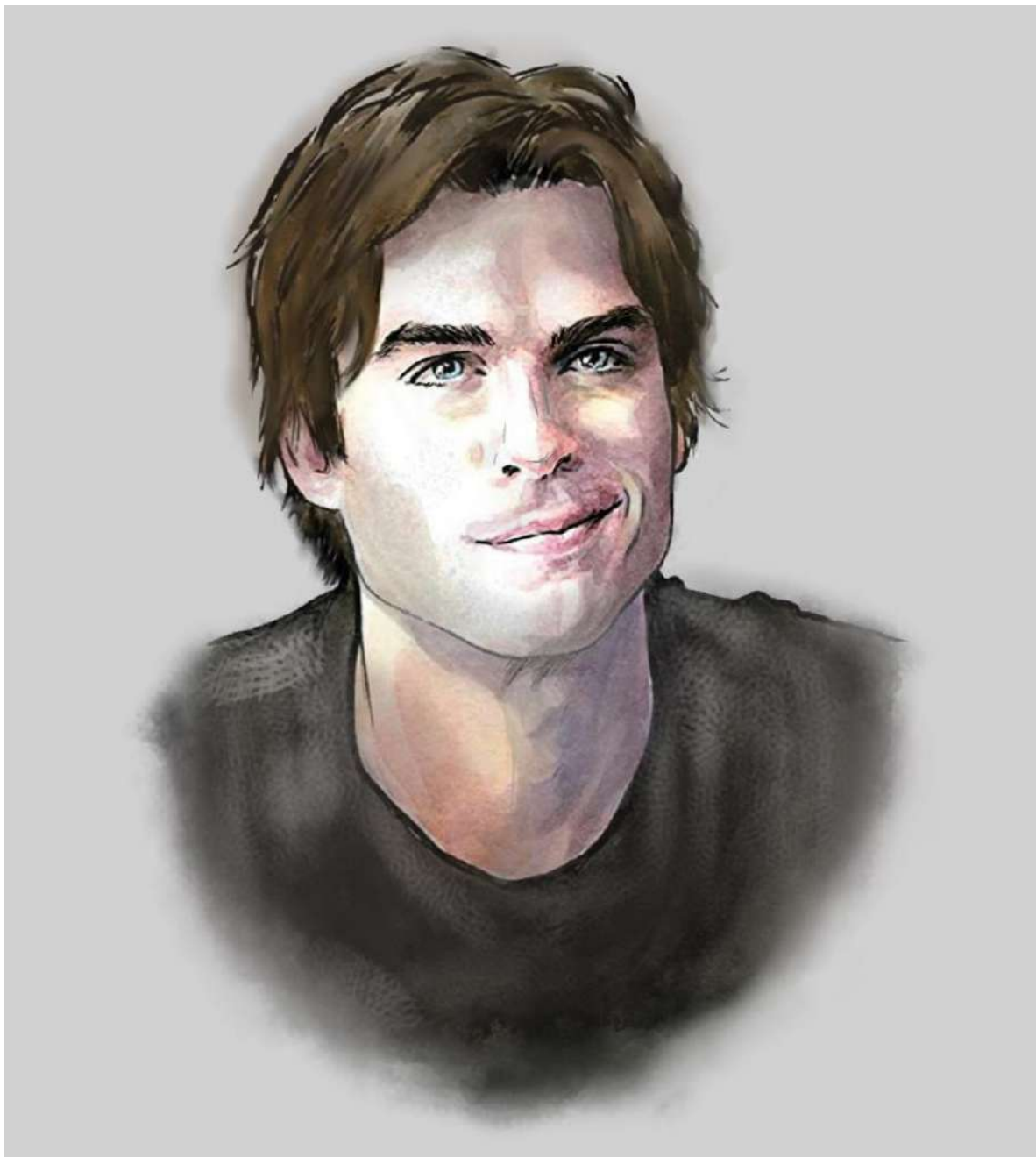
Sketch by
-Gauri Dalvi (3rd yr)





Digital Portrait by
-Shravya Karturi (3rd yr)





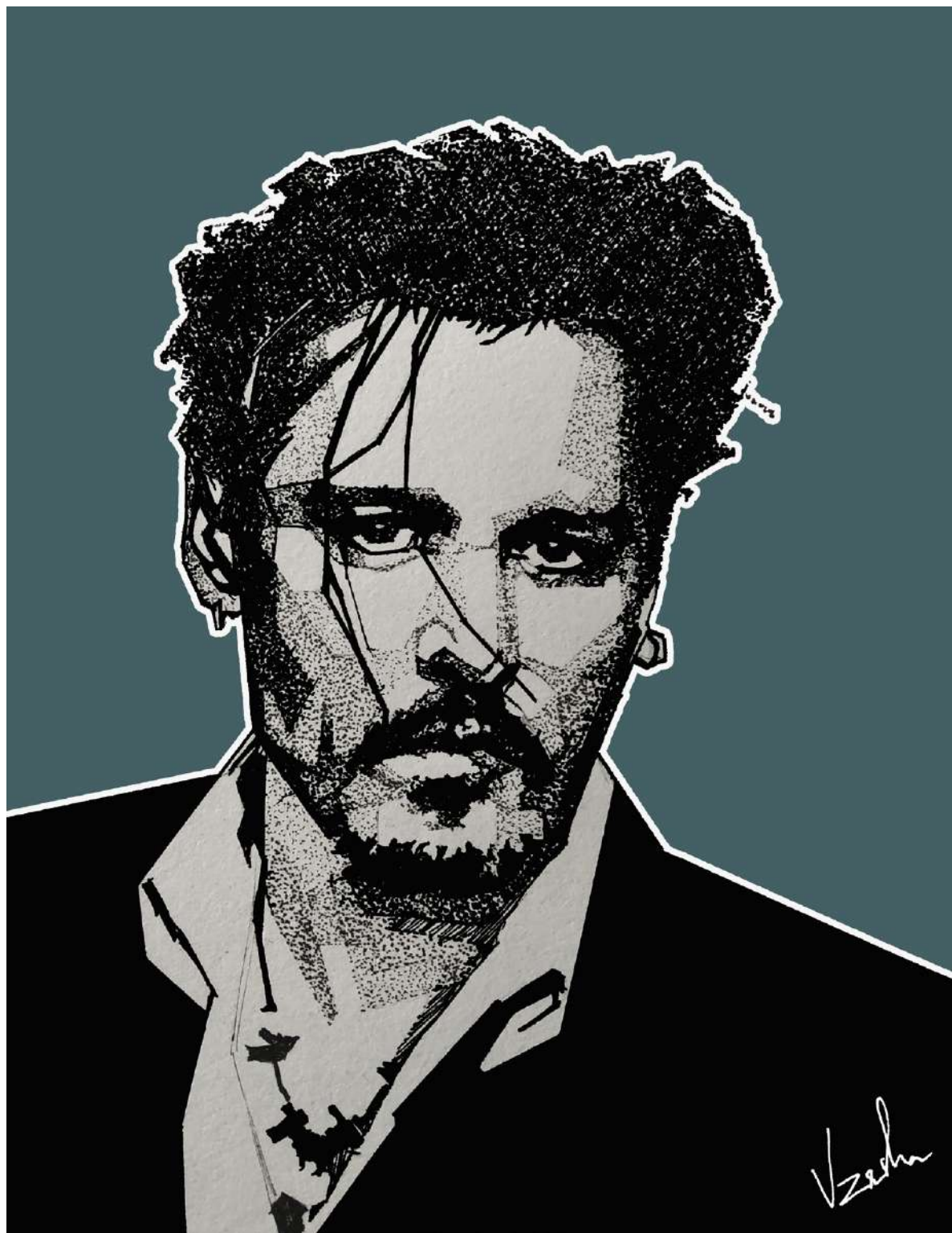
Digital Portrait by
-Anirudh Sharma (3rd yr)





Varsha.





Sketches by
-Varsha Pazhumalil (3rd yr)





Sketch by
-Shruti Salokhe (4th yr)



Sketch by
-Gauri Dalvi (3rd yr)



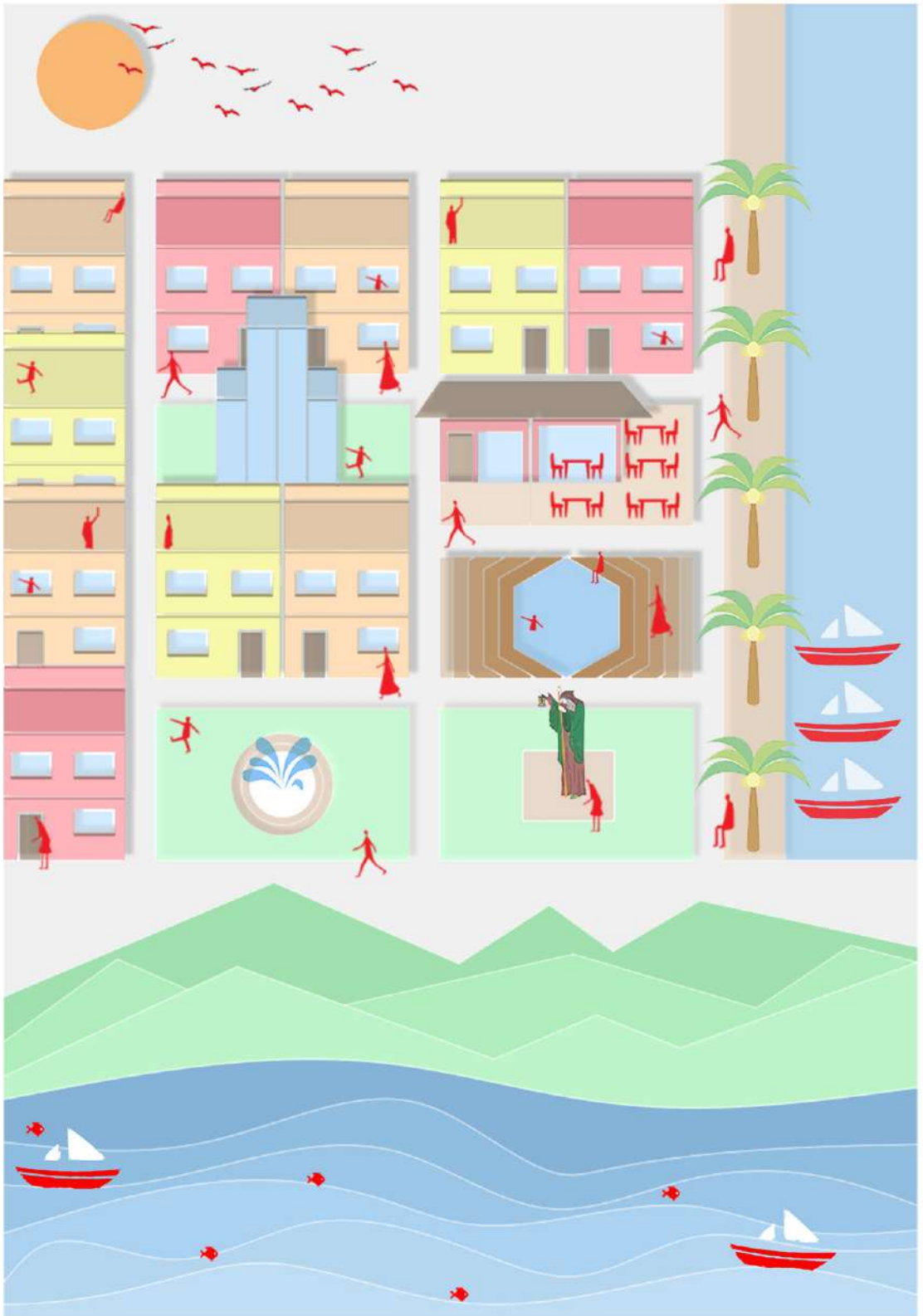


Illustration by
-Sagar Dhole (3rd yr)



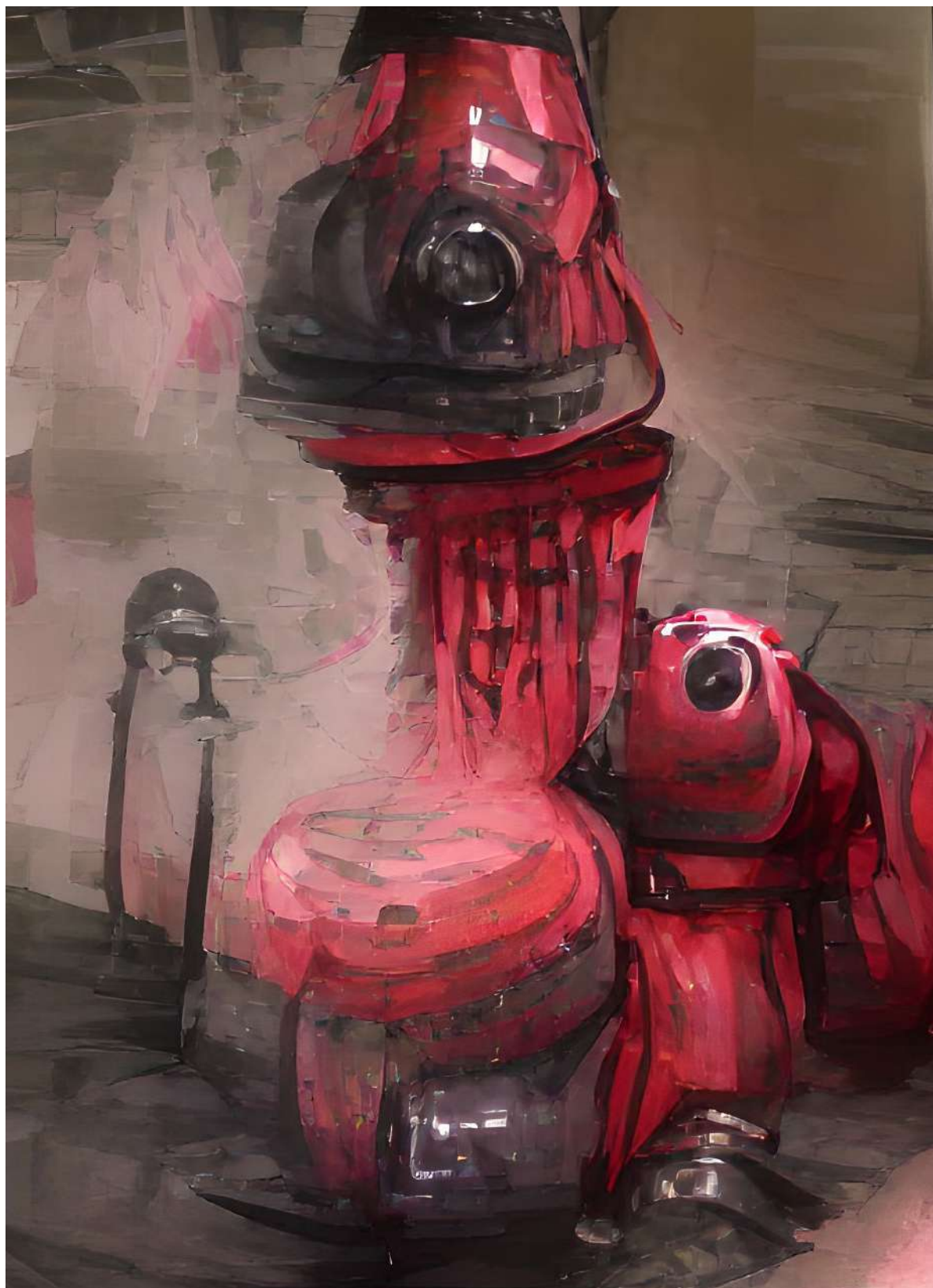


Illustration by
-Atharva Velal (2nd yr)



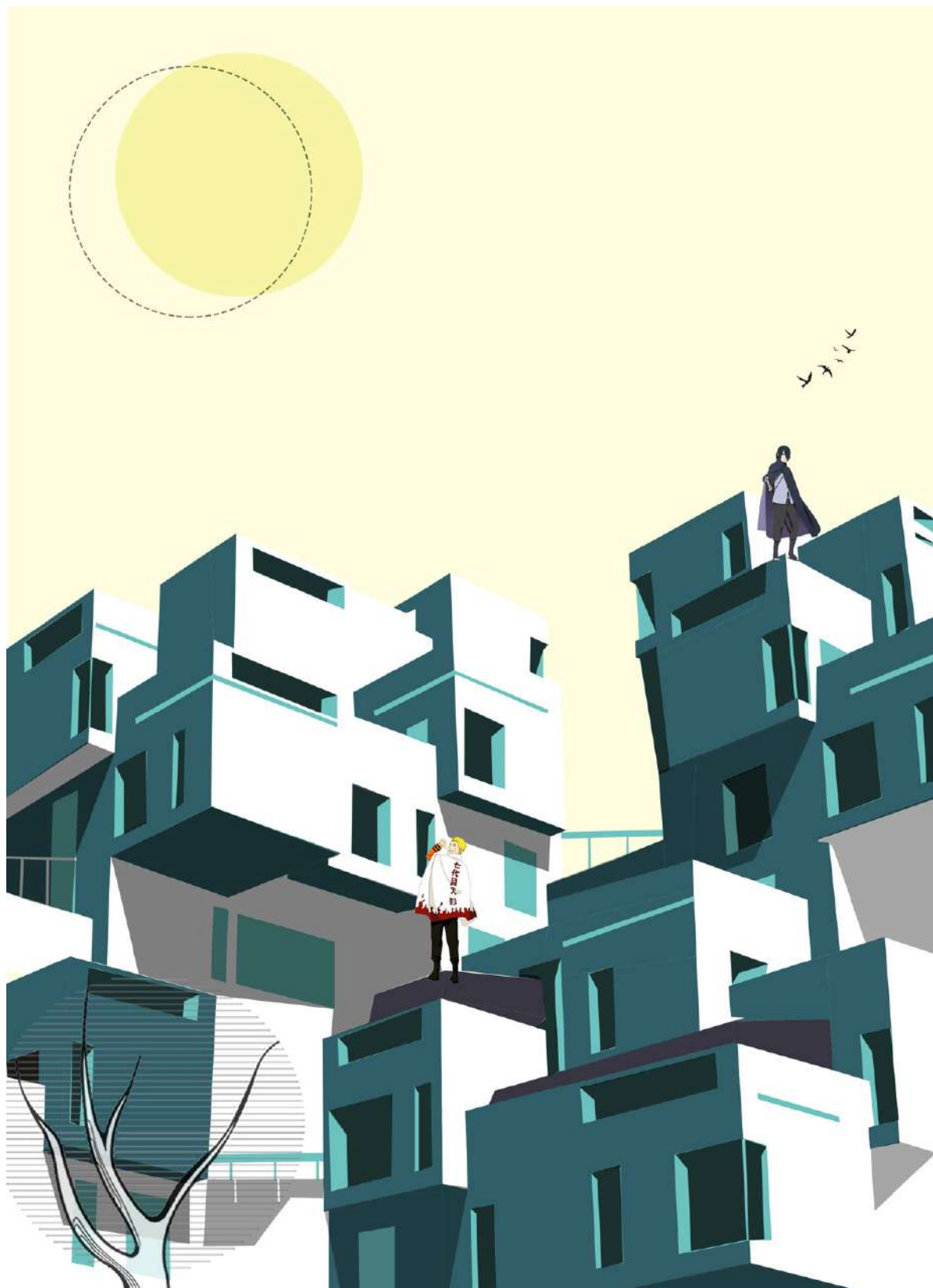
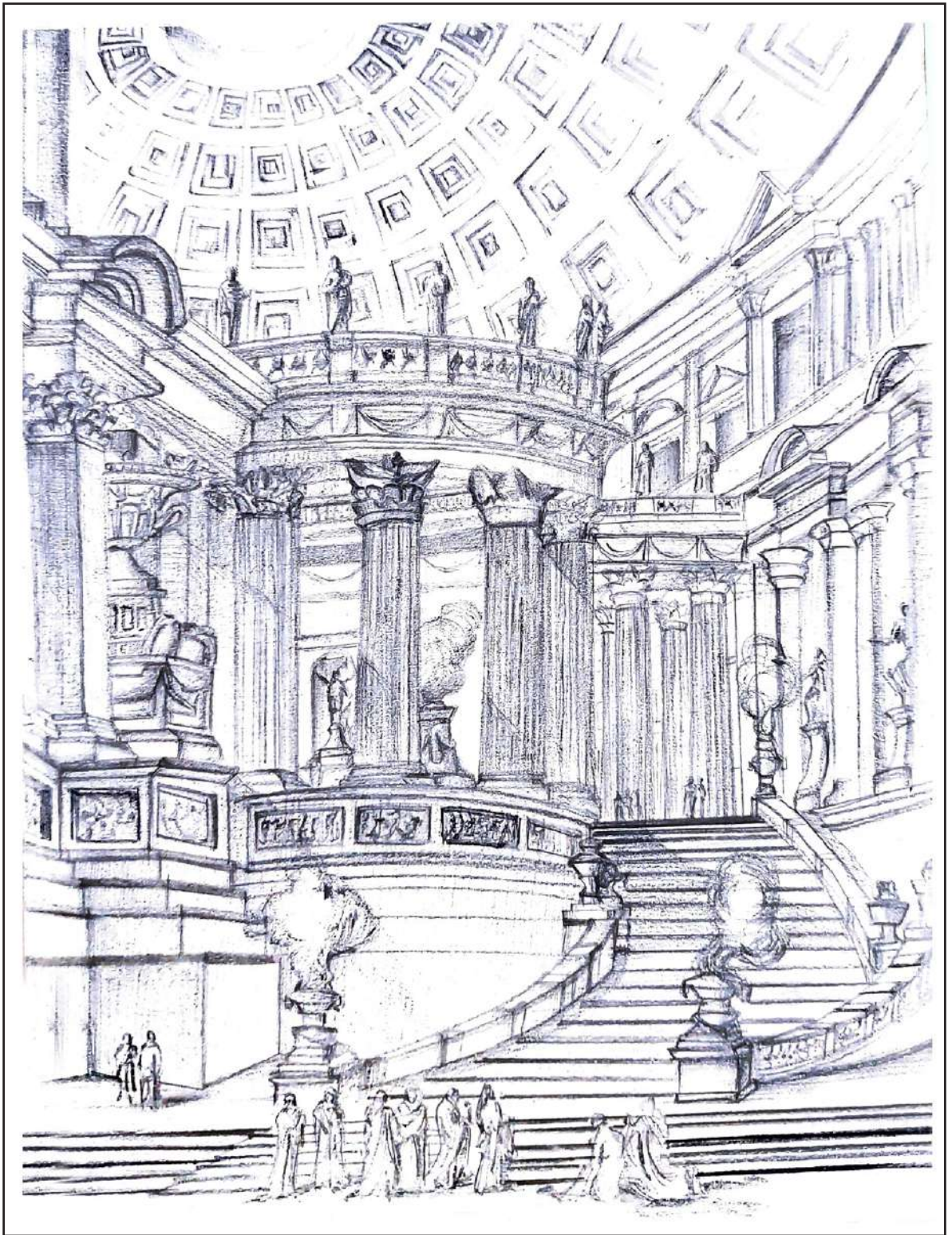


Illustration by
-Ankit Muhury (5th yr)





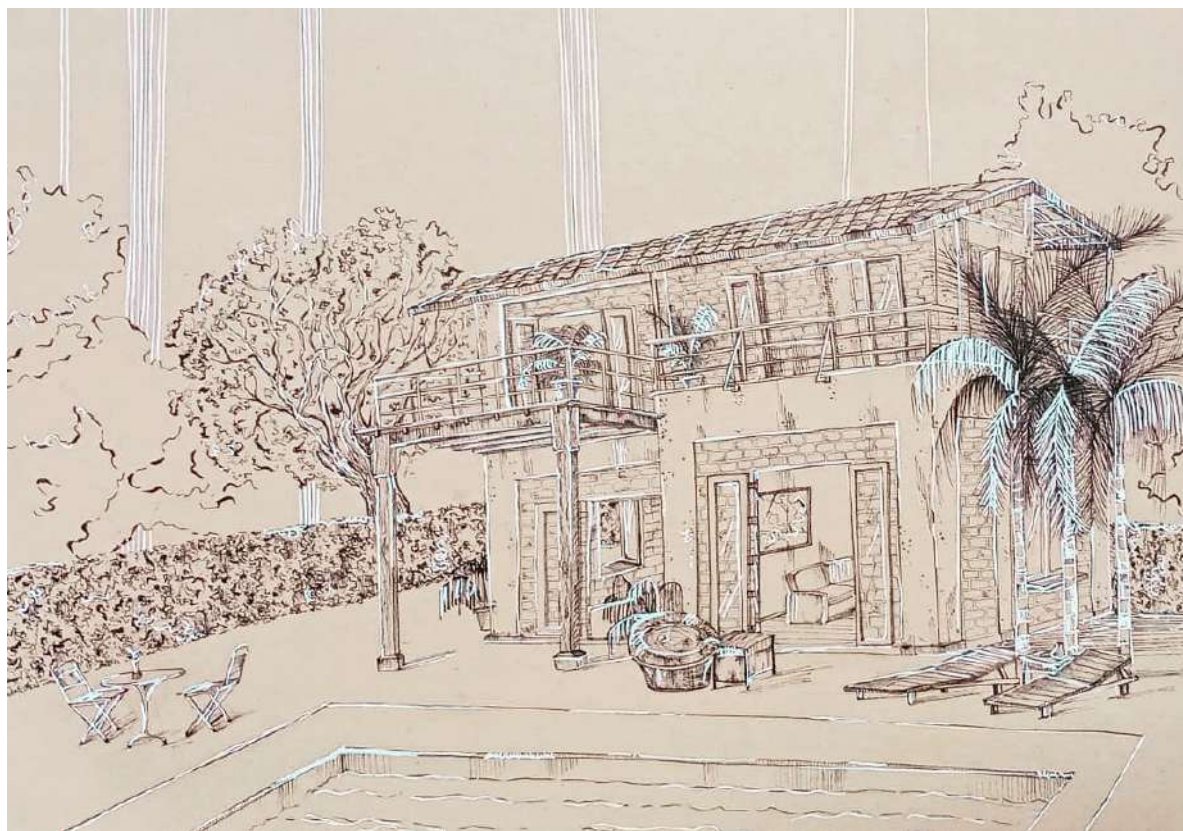
Sketch by
-Swati Singh (3rd yr)

Prague Czech Republic



Sketch by
-Swati Singh (3rd yr)





Sketch by
-Sakshi Thakur (3rd yr)



Sketch by
-Sakshi Thakur (3rd yr)



Sketch by
-Sakshi Thakur (3rd yr)

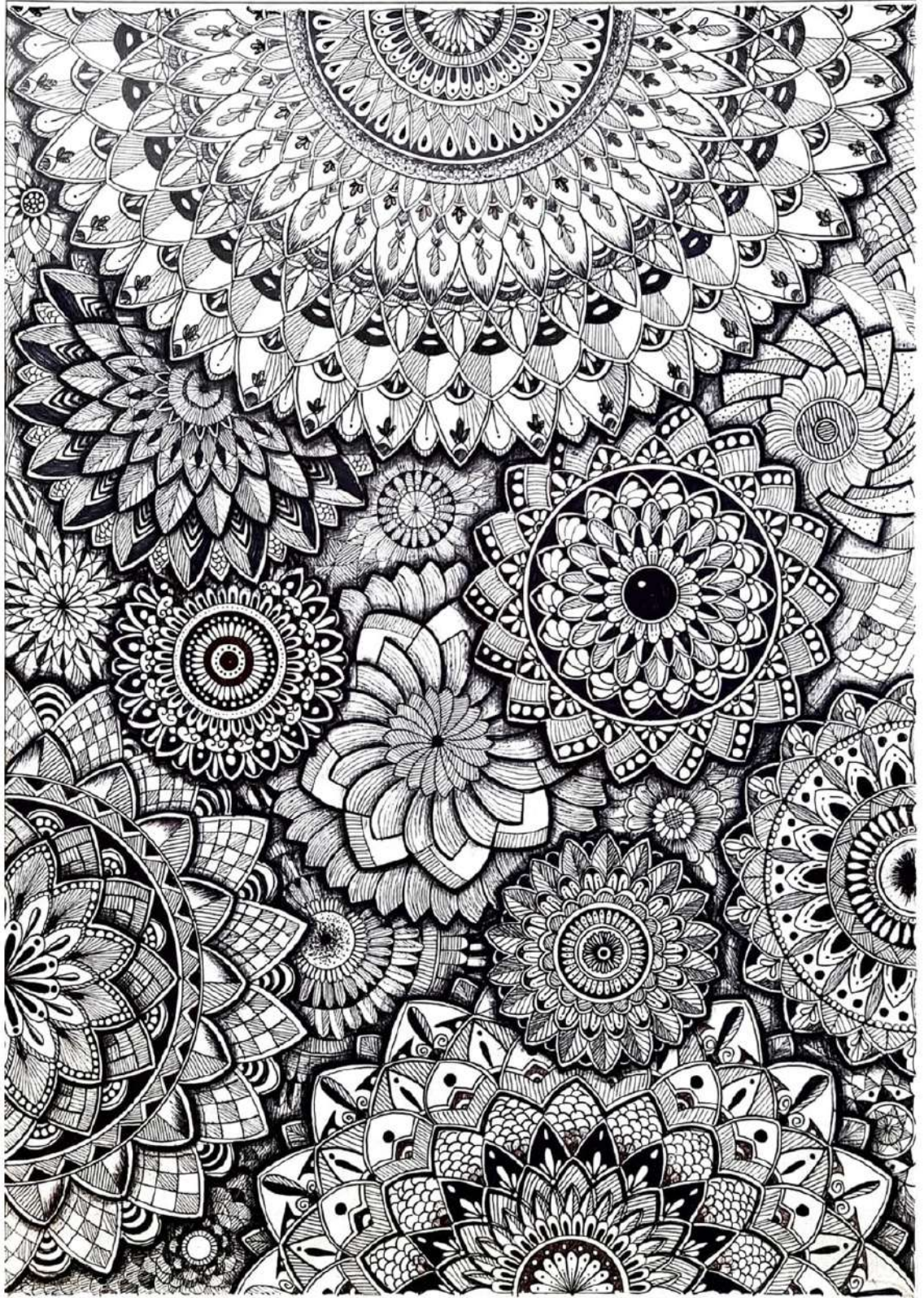


Illustration by
-Shivam Patil (3rd yr)



Illustration by
-Manasi Patil (3rd yr)





Sketch by
-Anuj Vichare (2nd yr)



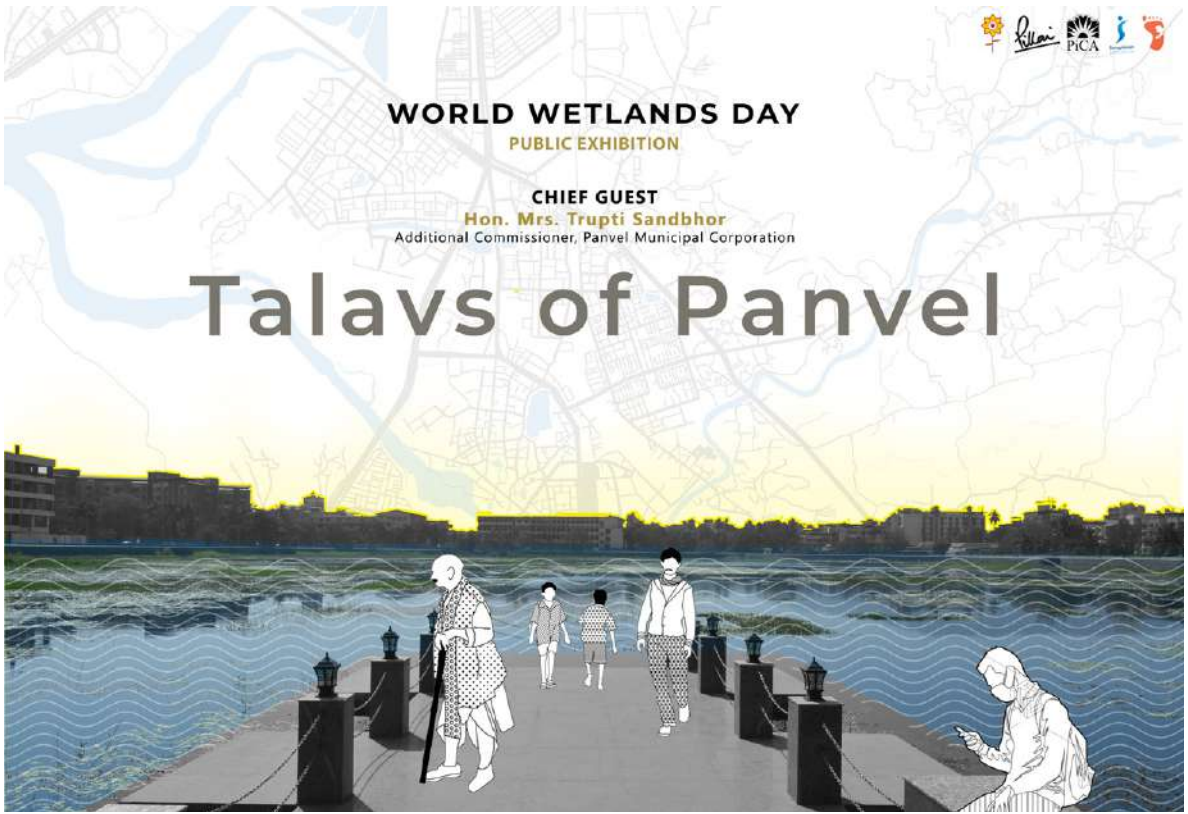
Sketch by
-Anuj Vichare (2nd yr)





Illustration by
-Sharvya Karturi (3rd yr)



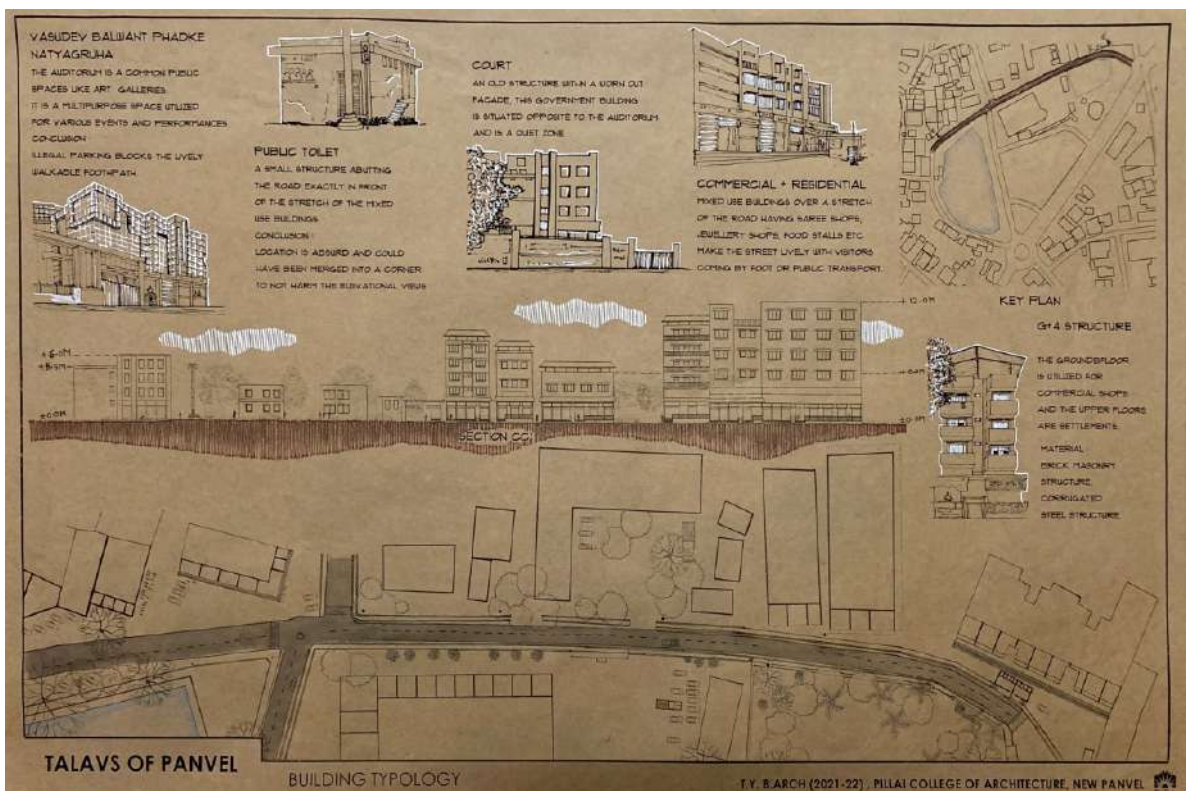
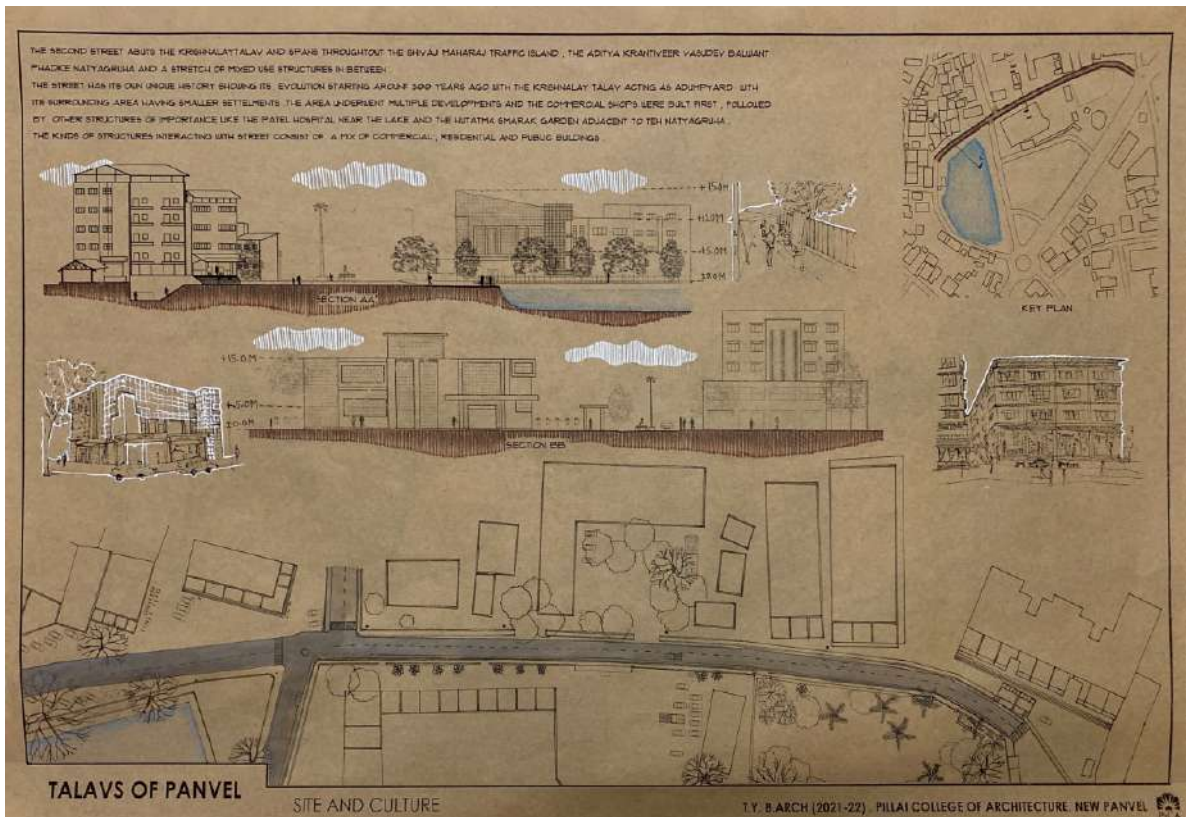


Inclusive Social Awareness (College Exhibition)

The importance of the culture of talavs, lakes and other water resources and the importance of water as an important entity for mankind is almost being lost. We see there are many dry lakes and rivers around the city which used to be lush with water are now just a place for concreting or left barren. People around the globe have to start looking into water and other natural resources as a very important part of their lives otherwise there is no day soon when we need to start living without it which is equivalent to being extinct. There are so many cities which get water on hourly basis and suffer due to power cuts weekly once at minimum. We need to take these

as an answer from nature to stop wasting the resources and start using it wisely. The Pillai College of Architecture along with the SIBC came together with the PMC - Panvel Municipal Corporation to look into the issues around the city and work on them. The work firstly started with developing and looking back at the talavs - the traditional lakes of panvel which are one of the most important water resources serving the whole city and also is one which has a historical importance in the historical timeline of panvel.







How was the day celebrated

The event was graciously attended by the additional commissioner of Panvel municipal corporation - Hon. Mrs Trupti Sandbhor, Dr. K M Vasudevan Pillai sir, Dr Daphne Pillai mam and Dr. Sudhya Mahimkar mam - the principal of PiCA. The event kick started with the lighting of the diya by all the chief guests which was then followed by a small introduction to the exhibition and the work it holds. Later there was an introduction to the VOX annual magazine of PiCA.

The exhibition had the work of the 3rd year students of PiCA who worked on topics like the timeline of panvel, the different talvas the city has later concentrating on Krushnale talav and working and documenting all the information. There were many sheets depicting the street's section plan drawings along with sketches and highlighting the views of the activities happening around. The students also have took forward a site near the talav.





-There were many sheets of students depicting their individual designs along with their other competition works.



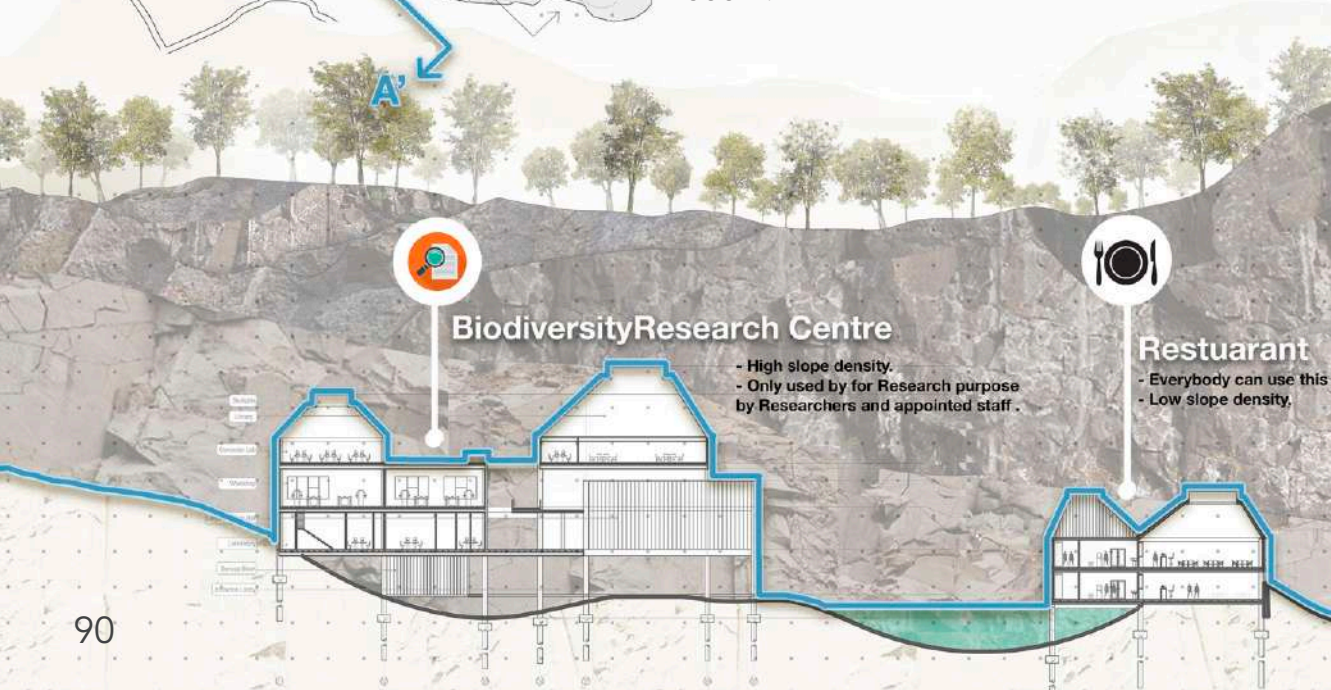
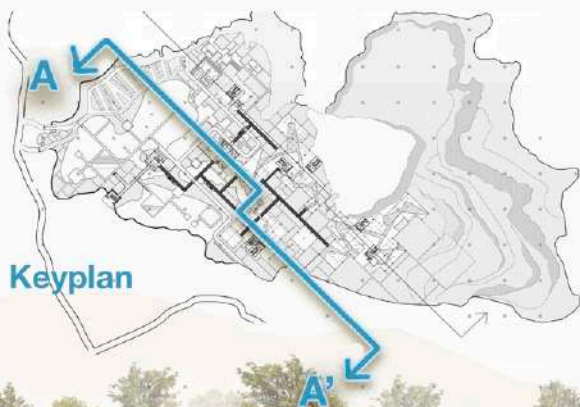
COA National Award for Excellence for Architectural Thesis



Tamanna Parwani
Position- Top 5

THE QUARRY

The quarrying Activities started early in 2011 with need of stone for industrial purpose. The whole mountain was first covered with dense vegetation and rich flora. The excavation first started on the northern side of the hill coming towards the southern part creating step like formation. Majorly this kind of quarrying is known as open pit mine. In this type of quarrying the stones are extracted from the surface of the earth, affecting the nature and ecological loss of green cover. The Quarry of charalkunnu has a vast scale. It is one of the largest quarry in Thiruvalla district of kerala. The topography of the quarry roughly ranges from lowest point of 42m above sea to 154m that is the highest point of the site. And with maximum length of 688m.

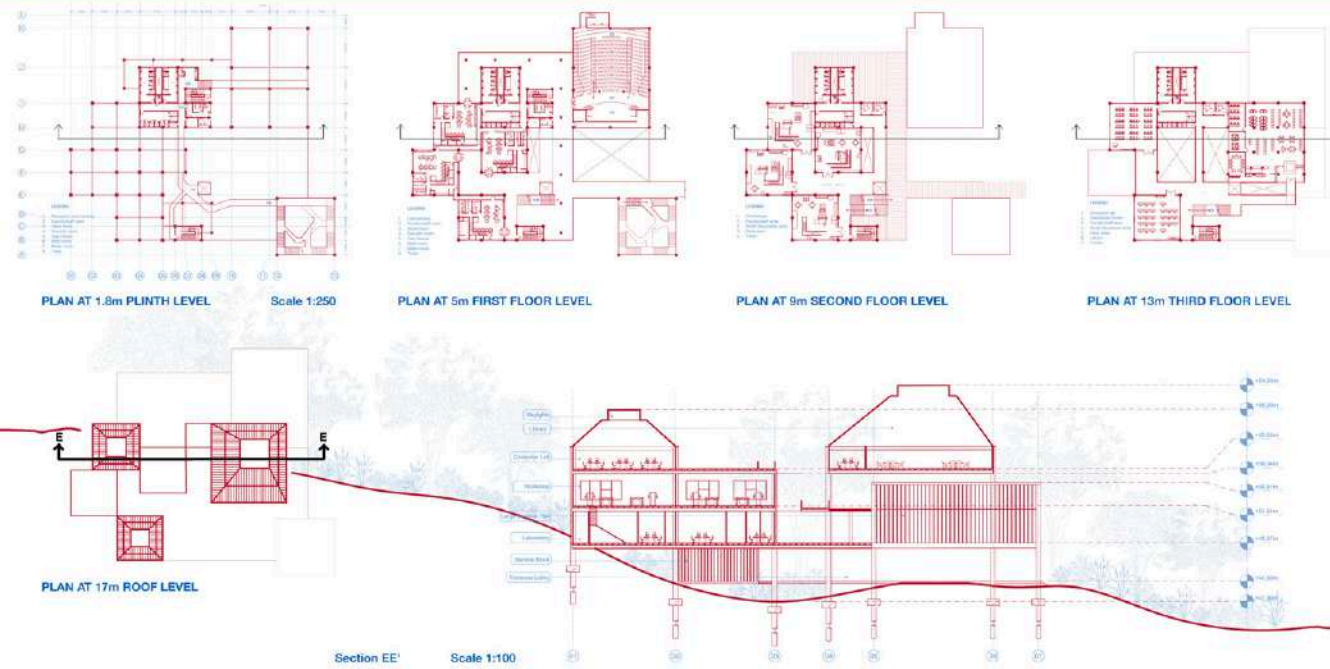


Biodiversity Research Centre

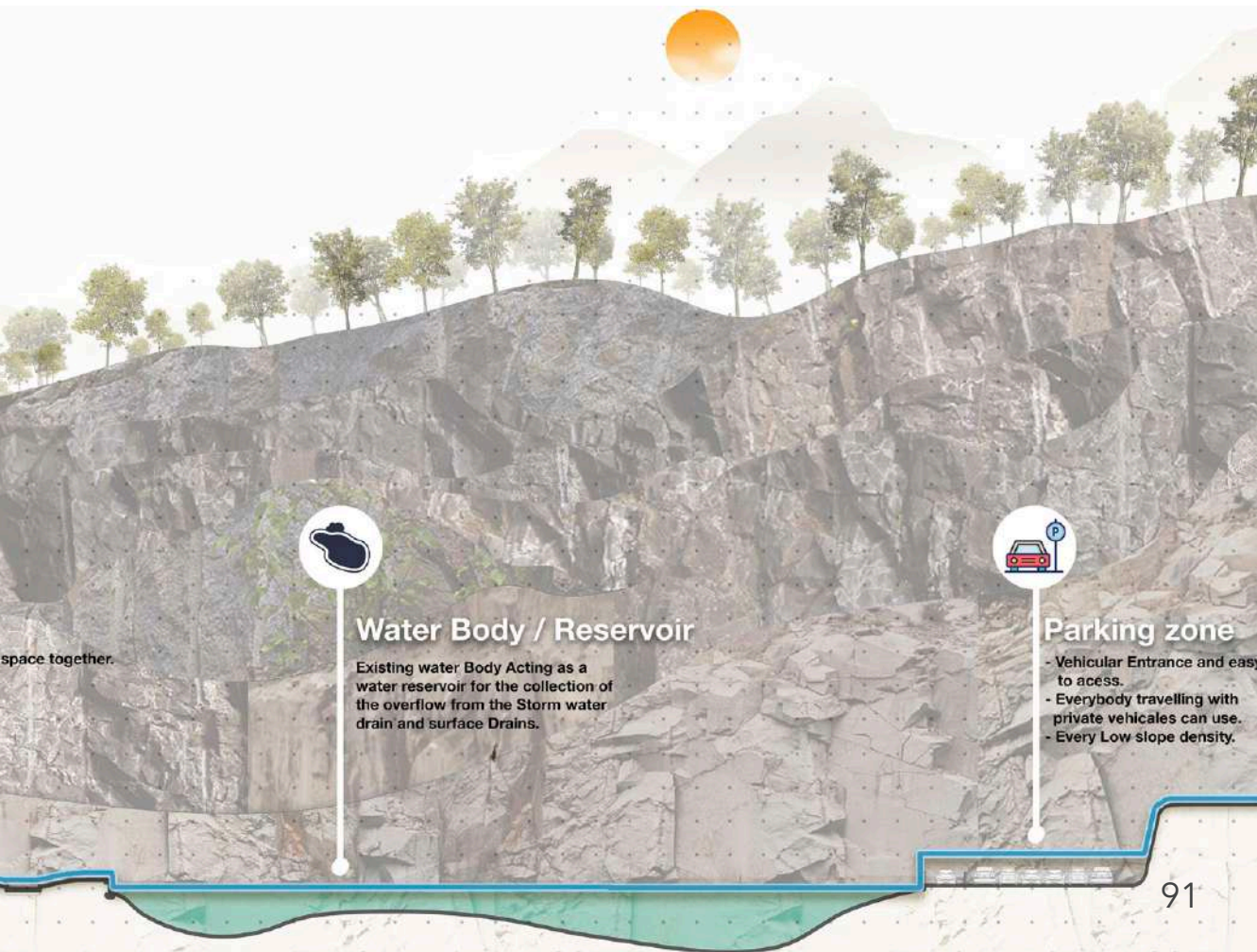
- High slope density.
- Only used by for Research purpose by Researchers and appointed staff .

Restuarant

- Everybody can use this
- Low slope density.



- The sectional drawing AA' shows cut - fill method which has been used for vehicular roads ensuring safe and linear movement of vehicles.





The subtropical climate of Kerala makes sustainable features such as solar shading, controlled daylight, and a naturally ventilated building envelope economically feasible. And gulam timber applications in the facade and roof trusses of the buildings main auditorium highlight local materials that contribute to the sustainability aspect of the design.



Reducing Heat Island Effect

Planting trees and other vegetation lowers surface and air temperatures by providing shade and cooling through evapotranspiration. Trees and vegetation that directly shade your home can decrease the need for air conditioning; making your home more comfortable and reducing your energy bill. Trees also protect your family's health by improving air quality, by providing cooling shade for outdoor activities, and reducing exposure to harmful UV radiation.

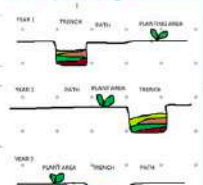


Waste management Strategies

Recycling Bins



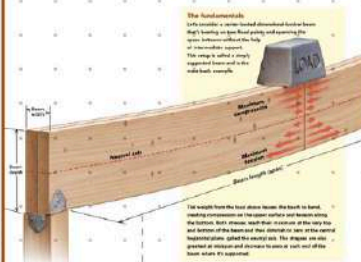
Composting Method



Sustainably Sourced Construction Material

Sustainable construction materials: TIMBER

Unlike steel and concrete, wood grows from the earth and is 100% renewable. Not to mention, it is environment-friendly and non-polluting. It does not require a huge amount of fossil fuels and harmful emissions for its production just like other man-made building materials. Wood is extremely durable and equally strong.



Rainwater Collection and reuse

Permeable pavings

Rainwater Absorption on site



+123.12m

+93.77m

+88.00m

+85.81m

+78.92m

+68.00m

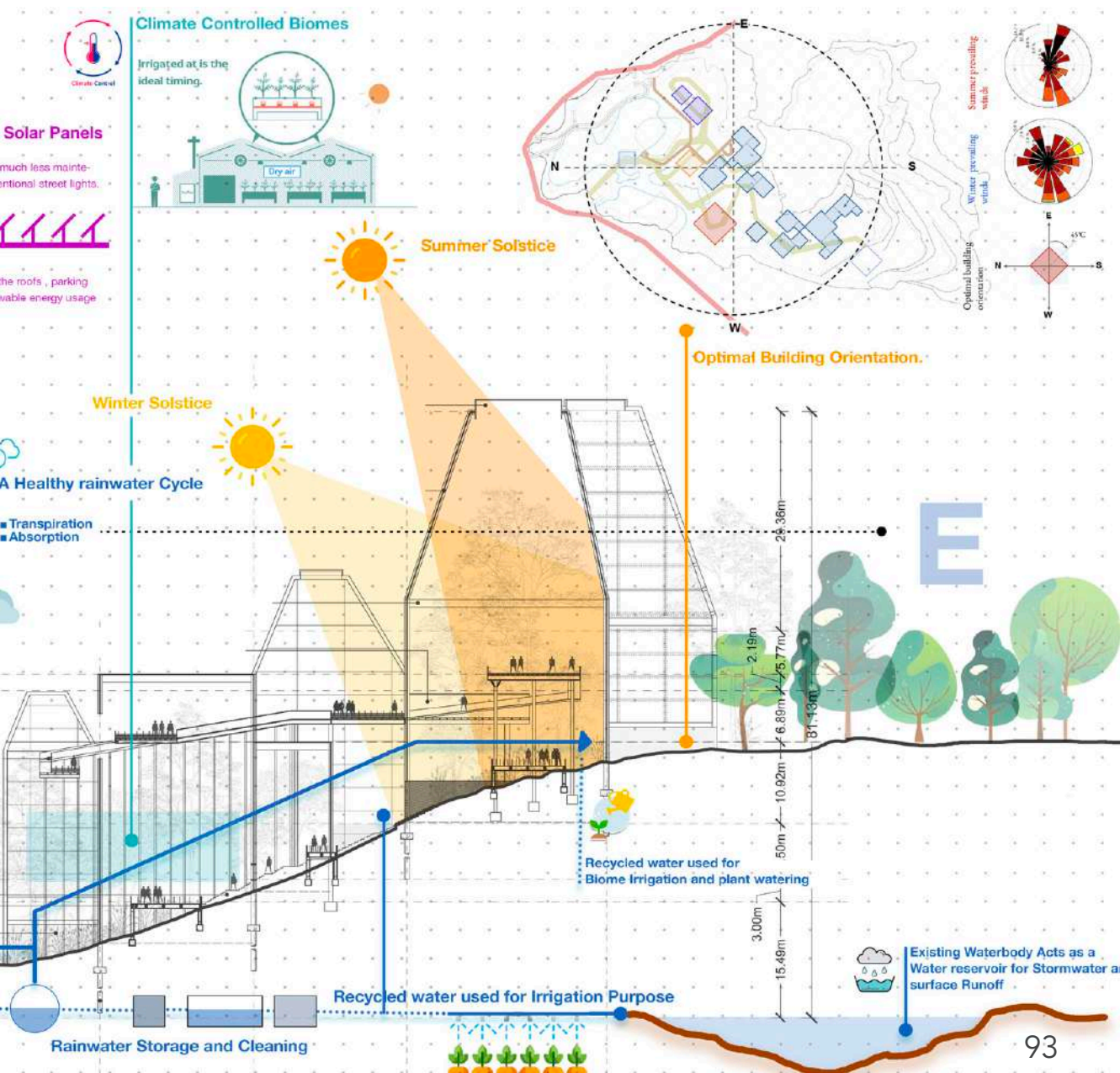
+60.49m

+57.49m

+42m



The galleries throw light on pre-historic times of quarries, ecologically important species, threatened species etc. Exhibits, dioramas, interactive kiosks are some of the major attractions. 1st floor is dedicated to biodiversity of India and Kerala and has interactive panels and backlit panels in addition to videos of the panorama of species diversity.



KAMU IYER DESIGN COMPETITION, 2022

SHIVAM PATIL

Position - 1ST

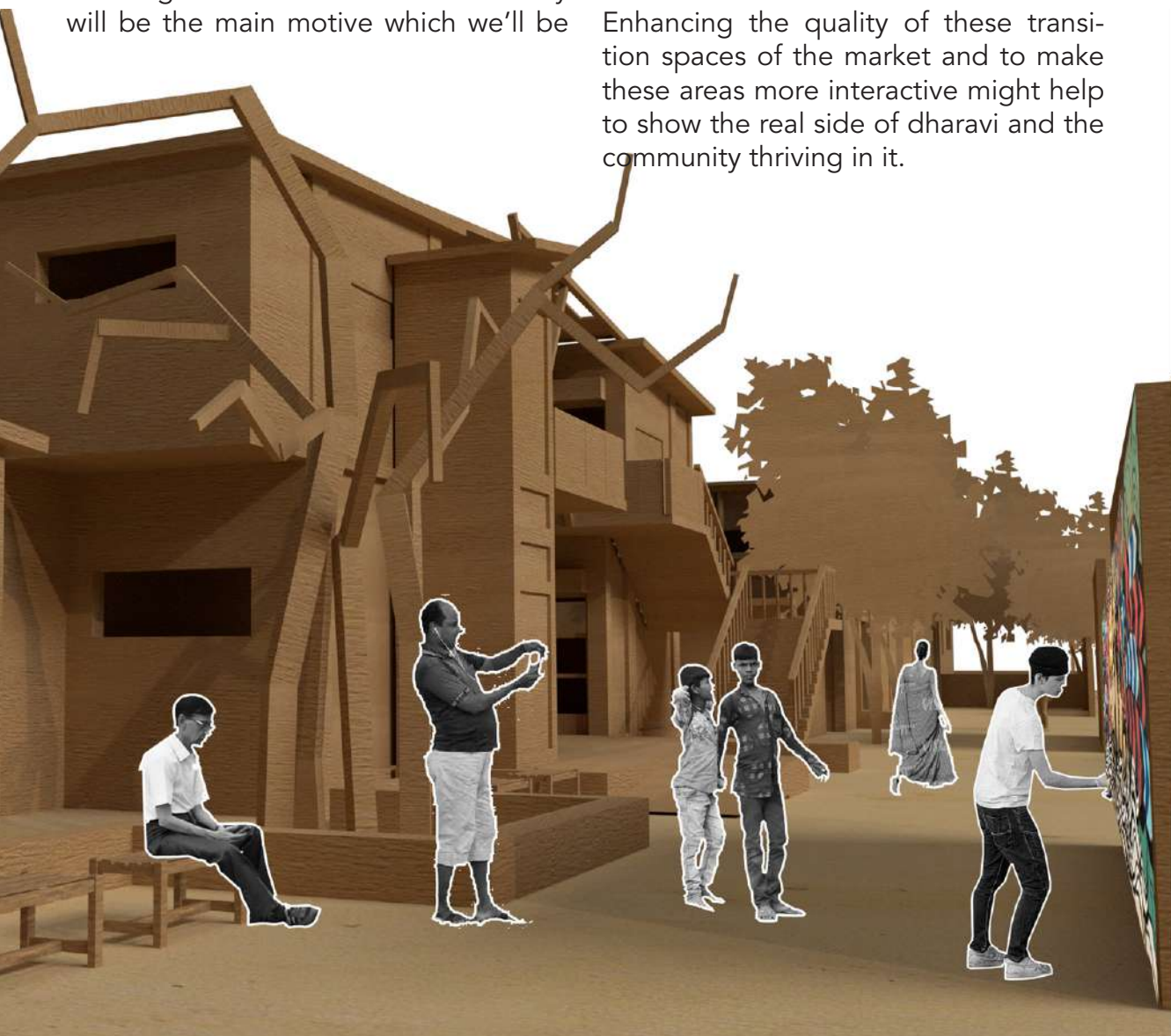
What is the impression I want to create of my design proposal for the people of the city who are going to come to explore this mixed-use - commercial and public amenity?

The community of Dharavi is mostly looked down upon due to the stereotypical image created through the years. Showing the other side of the story will be the main motive which we'll be

breaking through the design intervention. These stereotypes can be only be possible by means of communication between these community

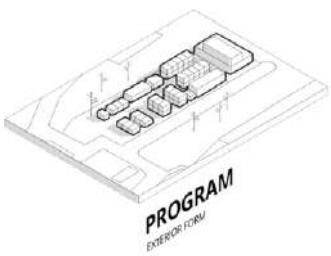
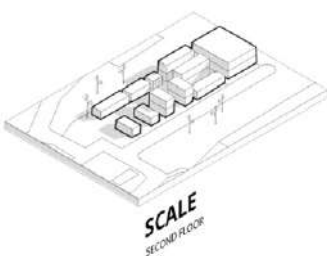
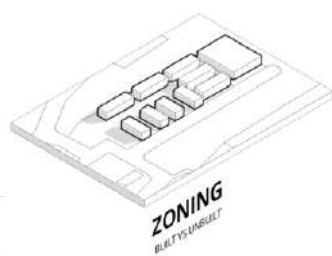
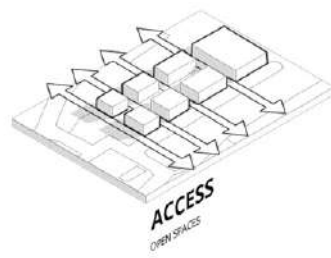
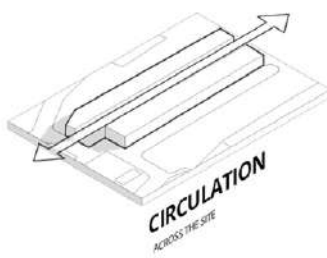
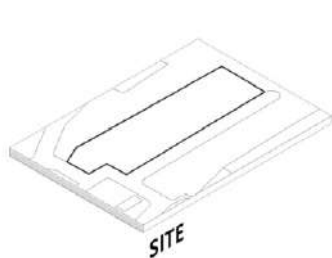
Transitional space i.e. gullies of dharavi is the most crucial part of their social life .Transition space in market is not just connecting factor but also the one of the mean of communication

Enhancing the quality of these transition spaces of the market and to make these areas more interactive might help to show the real side of dharavi and the community thriving in it.





FLOOR PLAN



KAMU IYER DESIGN COMPETITION, 2022

SHRAVYA KARTURI

Position - 2ND Runner up

The cloth industry of Dharavi has a dense organic fabric consisting of many warehouses and work sheds often doubling as sleeping places for the workers employed here. The conditions of living for these workers are very tough with no formal dwelling areas, amidst heaps of scrap .

After a critical analysis of the recycling and production process a flow chart of the flow of goods is made that decided the overall circulation of the user and goods in the industry design.

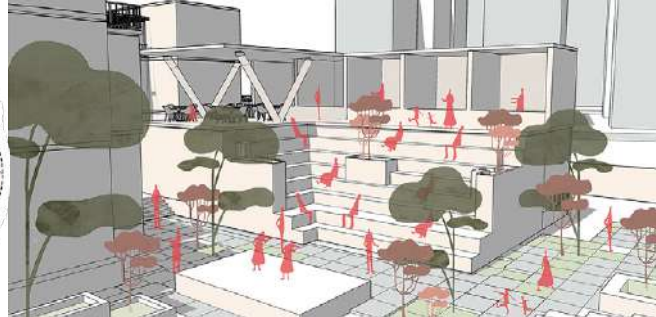
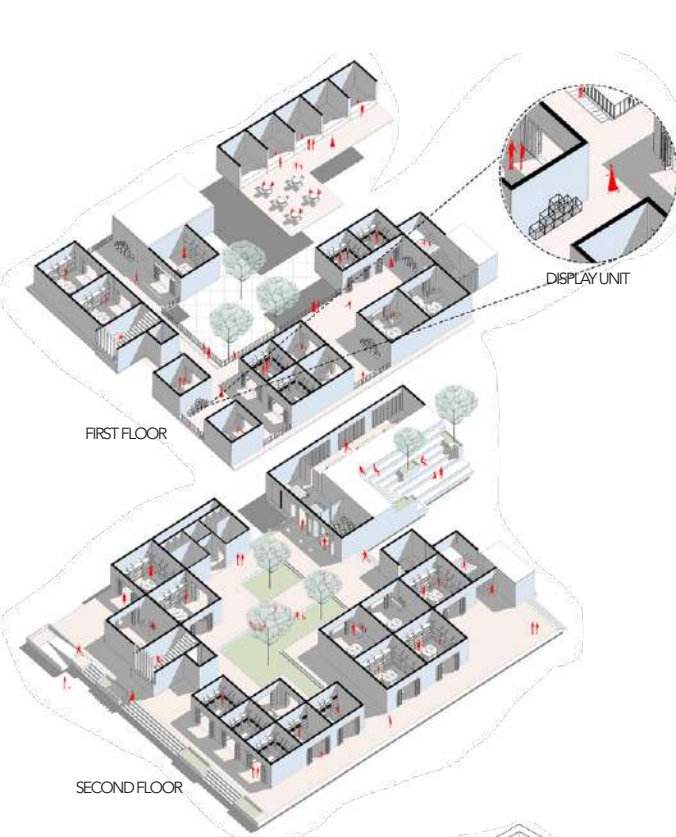
Open spaces (courtyard) are very important part of various layer of Dharavi as people play, work ,even do their daily works, taking this into consideration sorting and separation area in the industry is placed around the courtyard for interaction between the workers ,maximum light and ventilation .

The design concept was thought of after acknowledging, improving and

redesigning the existing businesses. The storage units are on the lower levels the second and the mezzanine floor act a working space. Keeping this in mind the ground floor of the industry is designed having spaced like storage, and separation units. the first floor has recycling and production have enough safe distance in between the machinery. The market on the other hand gives an opportunity to the people of Dharavi to be their own entrepreneur. Attracting people from all over the world and act as a selling hub for the manufactures of Dharavi.

The form was developed to match with context and analysing the skyline and staggered houses of Dharavi. Which was Achieved by the staggered terraces in both marketplace and industry which in turn also act as a source of light and ventilation.

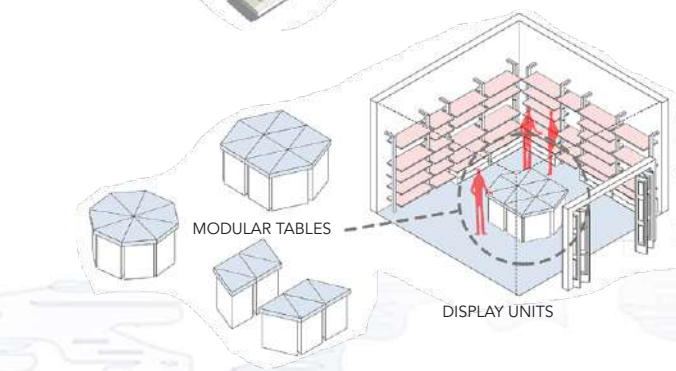




AMPHITHEATRE AND FOOD STALLS



SPACE FOR HAWKERS (INFORMAL MARKET)



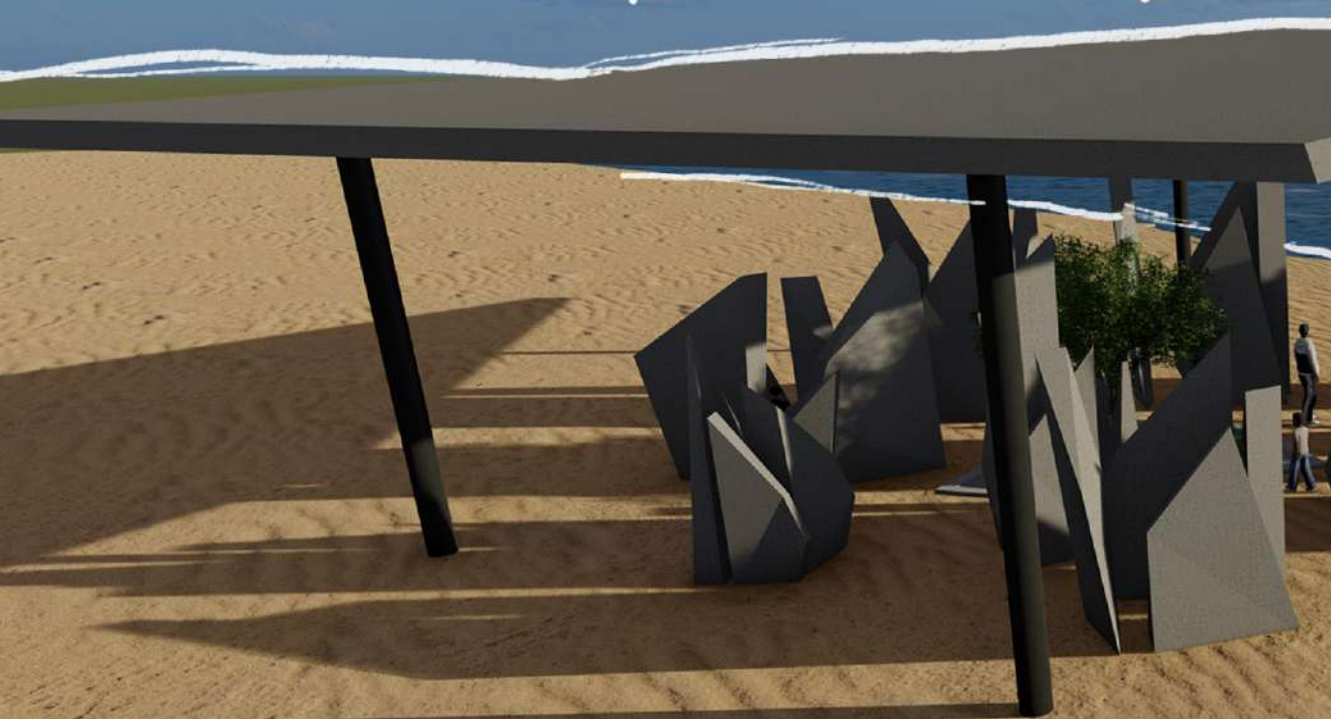
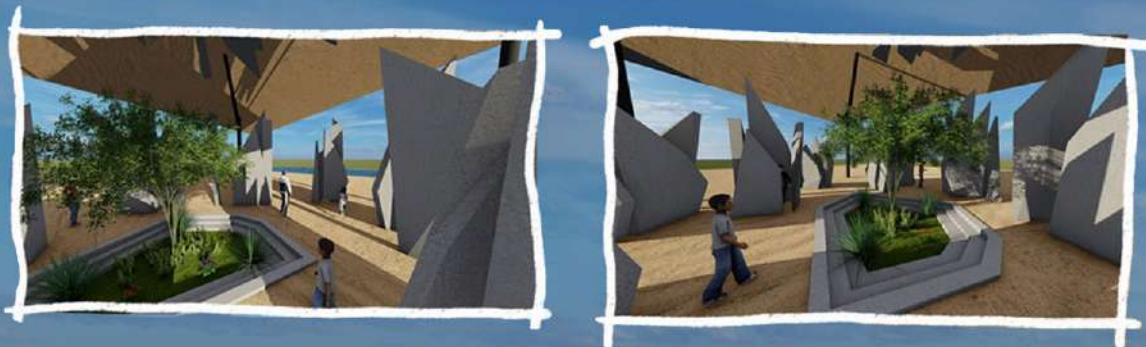
SEATING AREA



BRICKS INSTITUTE - THE PANDEMIC MEMORIAL

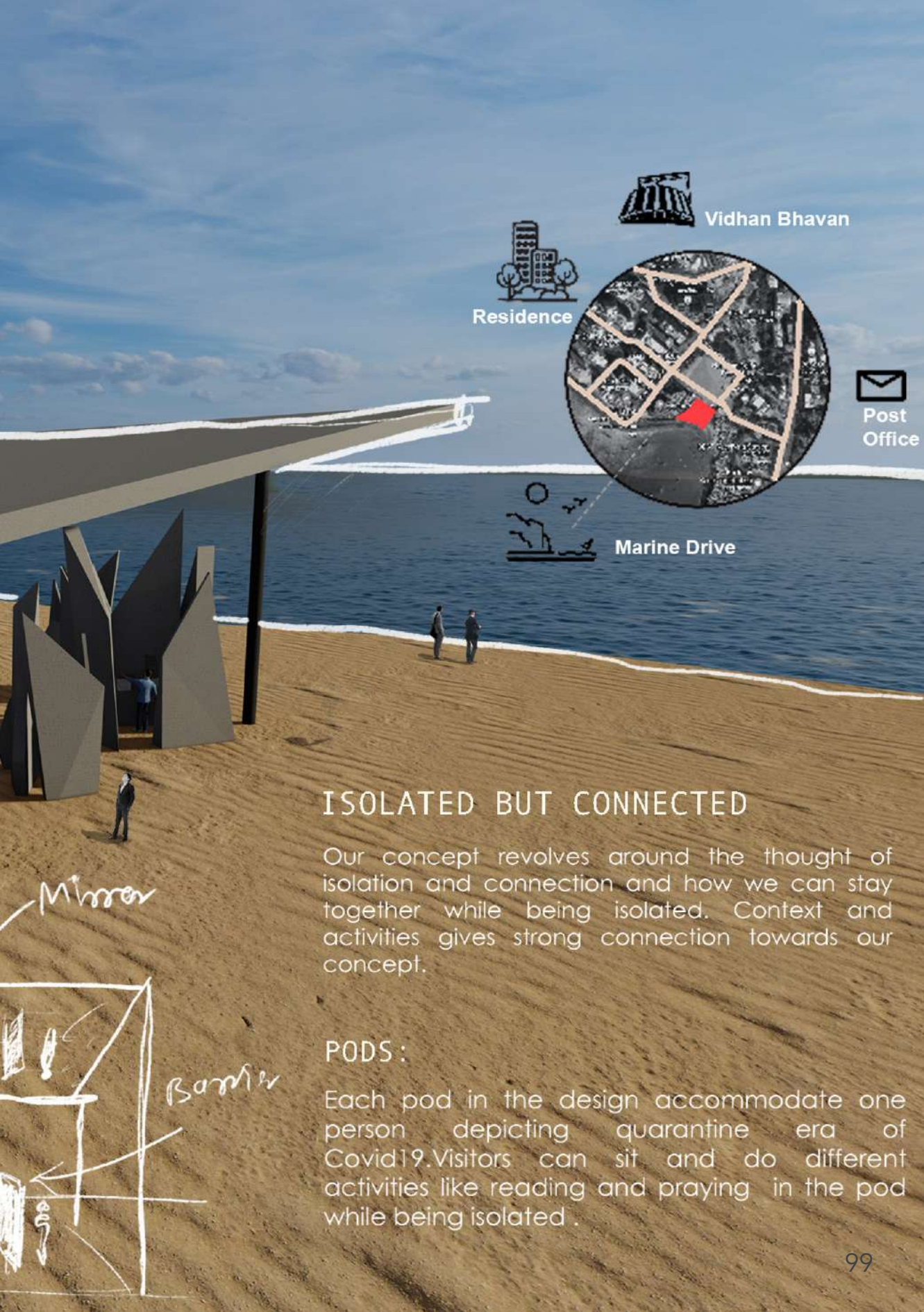
AISHWARYA SAWANT, SHIVAM PATIL, SHRAVYA KARTURI, SHRUTI CHOUDHARY

Position - Top 6



Isolated
pods.

Healing



ISOLATED BUT CONNECTED

Our concept revolves around the thought of isolation and connection and how we can stay together while being isolated. Context and activities gives strong connection towards our concept.

PODS:

Each pod in the design accommodate one person depicting quarantine era of Covid19. Visitors can sit and do different activities like reading and praying in the pod while being isolated.

NIRMAL TOILET DESIGN COMPETITION

SUYASH GHODKE, FAIZ KASU, RAU TAMBAT

Position - 2ND Runner up

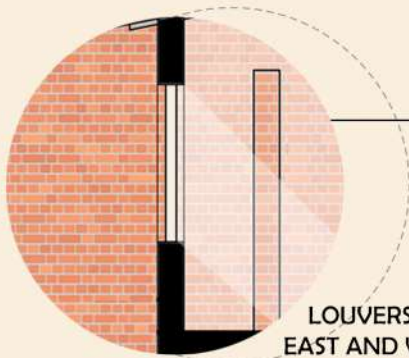
CONCEPT



THE STRUCTURE ALSO UTILIZES NATURAL SUNLIGHT AND IS DESIGNED CONSIDERING THE WINDPATH IN AREA, WHICH MAKES IT SUSTAINABLE.

2 WHEELER PARKING FOR TRAVELLERS.

CREATING A SITTING PLACE FOR THE RICKSHAW WALAS AS THE SITE IS CLOSE TO AUTO STAND.



LOUVERS ARE PROVIDED FOR EAST AND WEST SUNLIGHT IN THE ENTRANCE OF THE STRUCTURE

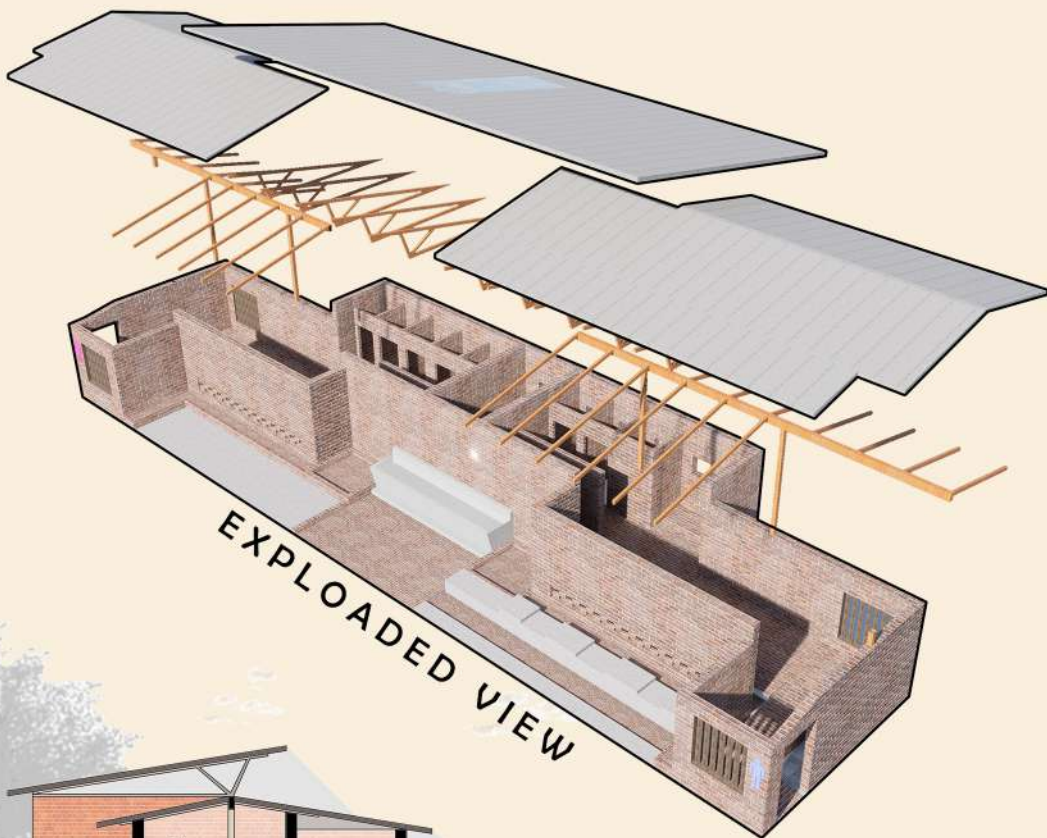


RECYCLING THE WASTE WATER FROM THE WASHBASIN TO SUPPLY WATER TO THE GREEN POCKETS PROVIDED IN THE TOILET CORRIDORS WHICH TRAPS THE FOUL SMELL.



ELEVATION BB





HALF YEAR

2021-2026





AMATEUR MASTERS

2020-2025







WHEN YOU HAVE KALLAKAR IN YOUR GROUP



kya ???

sun na ???



Jaldi se dudh pe leti

Badme nagpur bhi jana hai



Khatam Bye Bye Tata Goodbye



Bolne to do yaar



EVERYTHING THING IS FINE BROOO



*CR
Meri taraf mat dekhiye, main apki kol sahayata nahi kar paunga



Orange Barfi Lijiye.



Kitni aachi angrezi boli isne
KYA BHAII LECTURE JANA HAI



SHIT'S EXPENSIVE YO



Parampara-Pratishtha-Anushas



Welcome to my TED talk



YAHII BHAII OFF DAY JAAKE CLASS MEIN CAAM KARNA HAI TO BOL



Hum best friends hain



NOTHING , JUST A REGULAR DESIGN JURY



SOME POOR LIFE DECISIONS CANNOT BE UNDONE



OKAY GUYS, I HAVE A GREAT IDE FOR A GROUP PHOTO...



...e you but can't destroy my lovely shoes...

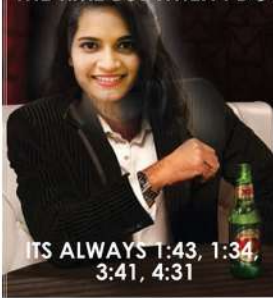


WHEN THERE HASN'T BEEN A CLASS FIGHT SINCE LONG TIME



Now this looks like a job for me

I DON'T ALWAYS LOOK AT THE TIME BUT WHEN I DO



ITS ALWAYS 1:43, 1:34, 3:41, 4:31



BATCH OF 2019-2024



PLEASE SURAKABARIBE



I FEEL FINE.

WHY, DO I LOOK HIGH?



WE ARE LINDA AND HEATHER...BESTFRIENDS!!



'I' IN ASSIGNMENT STANDS FOR



Itni jaldi kya hai



kar denge araam se

Abhinav: "Can I copy your homework?"

Kundan: "Yeah, just change it up a bit so it looks like you didn't copy."

Abhinav: "Okay"



Mujhe Ghar Jaana Hai



pata nahi aise situations mein, main automatically aage kaise aa jata hoon



Chai Piyo Biscuit khao



Me trying to get my friends to watch anime



Mene bhot struggle kiva hai



Bata na kya ho rha hai udhar



paisa hi paisa hoga

When you survive with 1 HP left



107

QUIET RIOT

2018-2023





COLOSSUS HIVE

2017-2022





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.

