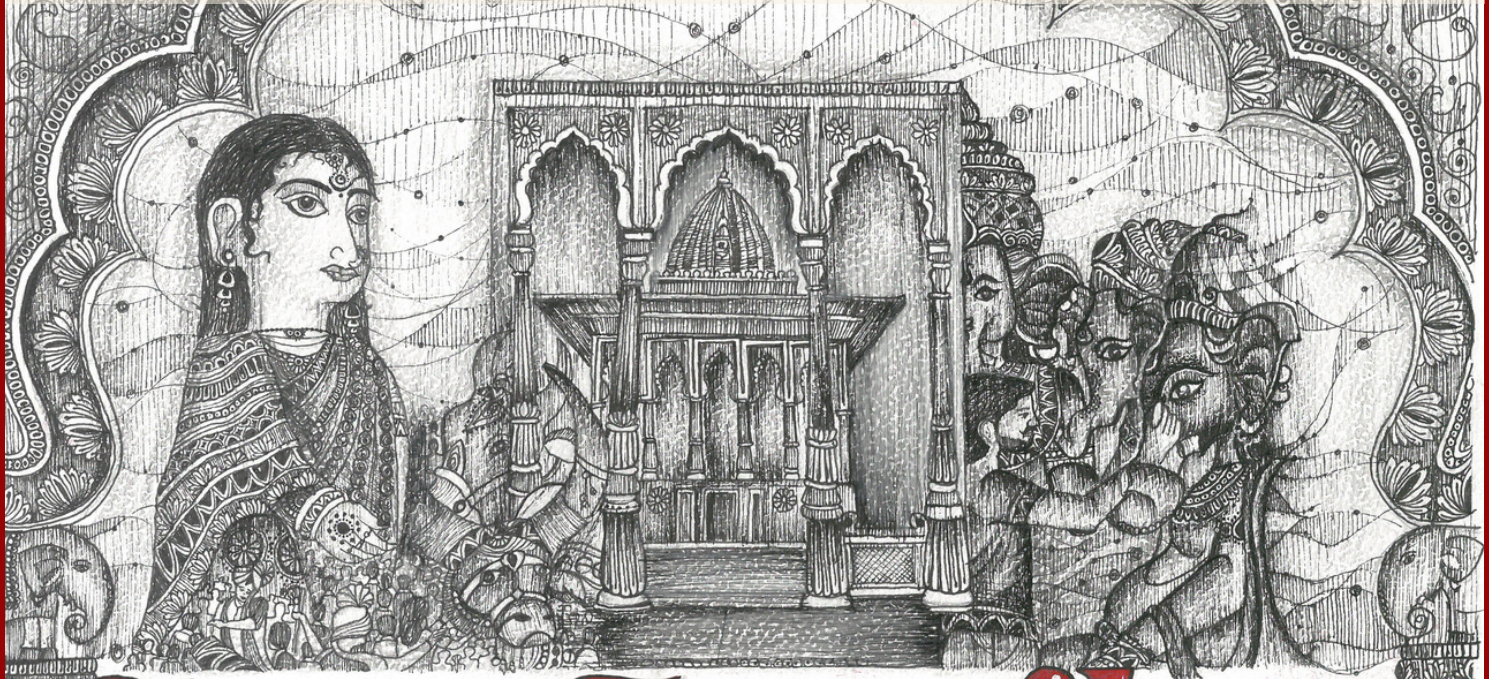


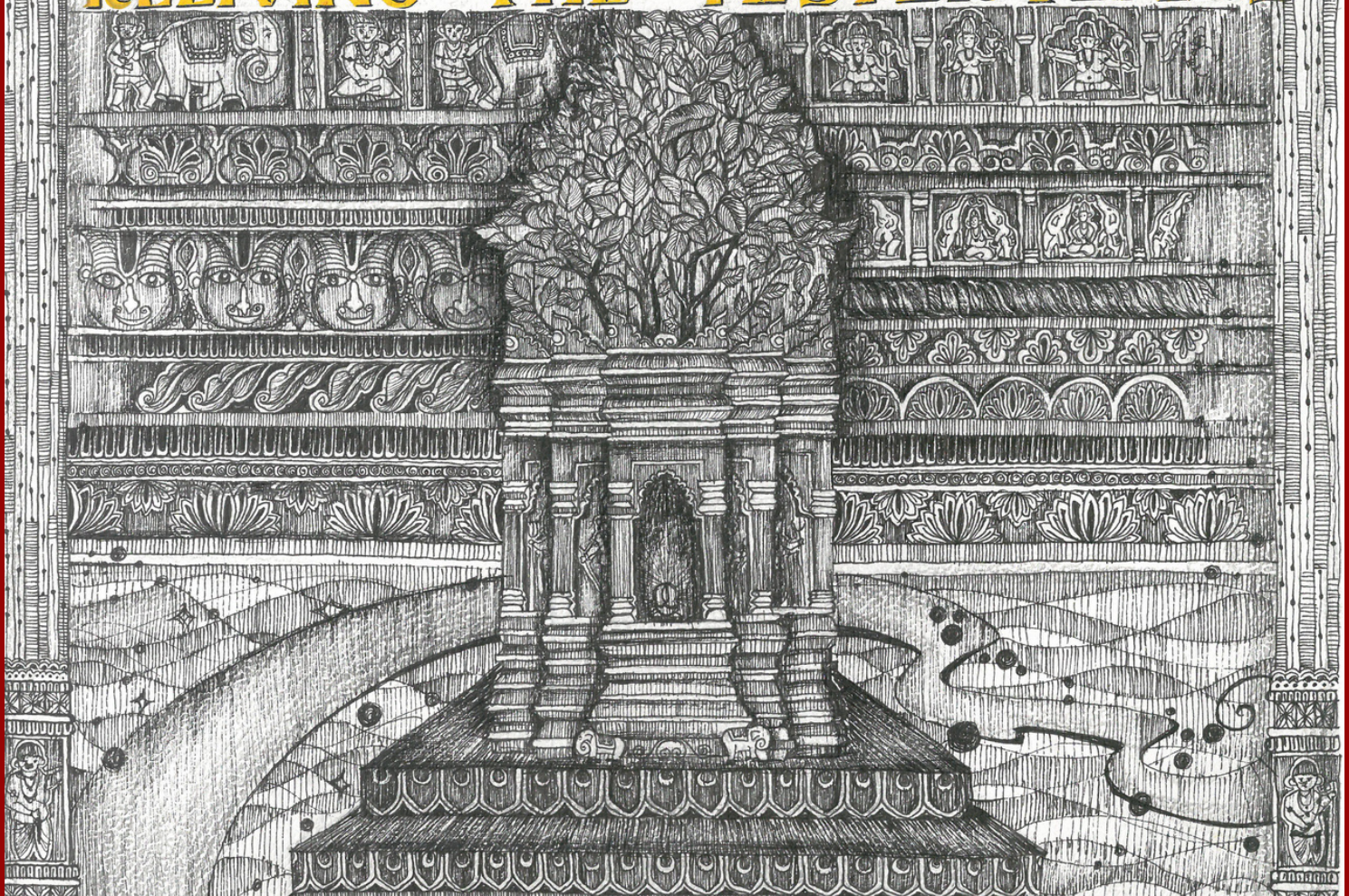


PRIYADARSHINI INSTITUTE OF
ARCHITECTURE & DESIGN STUDIES



Sam Smritiya

RELIVING THE YESTERYEARS





LOKMANYA TILAK JANKALYAN SHIKSHAN SANSTHA'S

PRIYADARSHINI INSTITUTE OF ARCHITECTURE & DESIGN STUDIES

Accredited with Grade "B++" by NAAC

**Priyadarshini Campus, Digdoh Hills, Off. Hingna Road, Near
CRPF Campus, Nagpur-19. India .**

Tel no. : +91-9607812399, Fax: +91- 712-2221430

E-mail : piadsnagpure@piads.com , Website : www.piads.in

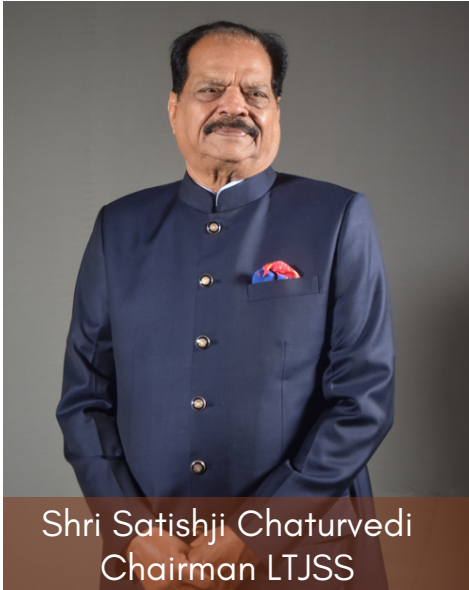
Our Vision Statement

Our mission is to excel in every field of Architectural Education and be one of the premier and sought-after Institute, to provide students with strong education, professional and societal leadership qualities to face and meet the global environment, Creating conducive academic environment along with high-end infrastructures and allied facilities to foster and imbibe in students and faculty an academic cooperation and professionalism to enhance their technical know-how, To inculcate and instill very high level of academic and professional commitments and involvement whereby expecting students to Live / feel Architecture every moment

Our Mission Statement

We shall strive to achieve a 'meaningful humane and sensitive architecture', an architecture which responds to context, tradition, climate, is rooted to its land and is an integral part of its people, an architecture which respects its culture and societies it is being built for. We shall strive to nurture and groom future architects towards these thought provoking thrust areas along with developing a sense of commitment, professionalism and inculcate aspirations in them for continuous update of knowledge in order to serve fellow human beings.

From Chairman's Desk



Chairman cherishes the Sanstha as the live entity of his intellectual aspirations. PIADS mirrors the mission of the Sanstha of Architecture education with its creative and technical proof. It aims at creating competent, sensitive and technical manpower in the country's march towards Kalam Vission 2020.

The mission of the Sanstha is to generate effective synchronisation amongst academicians, professionals, technocrats and students to achieve excellence in technical education with a sen of commitment to meet national aspirations.

The educational Institutions of the Sanstha have been progressing to create facilities for achieving advanced acu- demic and professional competence in experienced technical manpower of the country by way of introducing graduate and postgraduate courses by making the Institute a centre of doctoral re- search and by implementing continuing education programmes and thereby to elevate the level of faculty members as outstanding scholars in their areas of specialisation by way of participation and performance in high-level technical and research activities at national and international level

From Secretary's Desk



It gives me immense pleasure to know that our Priyadarshini Institute of Architecture and Design Studies, Nagpur is bringing about its annual college magazine I m extremely happy to ob- serve the growth and progress of the Institution in the last 11 years.

We are all engaged in the sacred task of educating and moulding the minds and careers of young students who come to us with hopes and dreams. I am sure that the principal and staff of our college devote themselves to shaping this youth into worthy citizens of the land of learning. We are aware of our increased responsibility to set the value system for generations to come in the light of rapid degradation of morals at the global level.

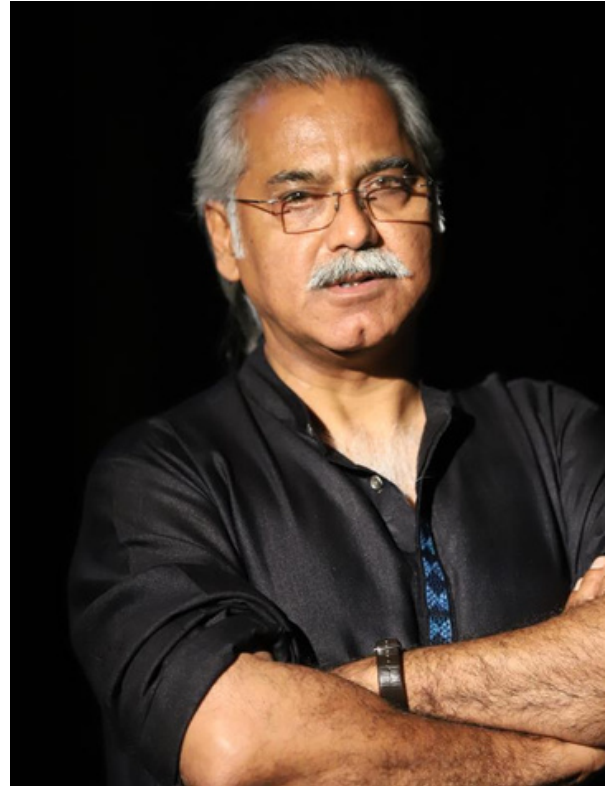
I welcome new aspirants into our growing family and hope they will cherish throughout their lives, the years they spend here with our learned and dedicated staff.

From The Director's Desk

Ladder to Success

The architecture of today has become very complex and incorporates allied fields and science like it never did before. Complex and ever-changing typologies, technical development and material advancement and their synthesis with architecture is the real challenge of today's architectural world. Architecture can also not forget its fundamental base of being essentially art and its finer nuances of sense, sensibilities and aesthetics.

The understanding of these two diverse thought processes and their incorporation into architectural education is the real challenge of today. We at LTJSS have taken up this challenge and are trying to impart architectural education which not only respects these but tries to go a few steps beyond them.



PIADS is one of the leading and most preferred Architecture institutes in Nagpur. Our vision to "Educate, Enlighten and Empower" has been tested over the last 29 years, and has proved to be effective and successful time and again. The Institute which had a humble beginning 29 years ago today has got thousands of students who have now become professionals. PIADS does not believe in imparting "Knowledge" merely as "Information" but insists on giving value-based education, which the world needs today.

With a fine blending of Indian tradition and modernity, the value-based education, with impetus on sound character building to become men and women for others in a changing society, has made PIADS unique among others. Our educational module is based on this and we at PIADS feel that once this happens, PIADians will not only make a mark on the national architectural scene but be successful internationally.

We are on our way to making architectural education at LTJSS, one that can be looked up to and will compete with the highest and sought-after institutes of national repute. We are committed to making PIADS and LTIADS centers of excellence in architectural education.

Warm wishes to all students and grand success in their future endeavors.

Prof. Habeeb Kahn
Director, PIADS, Nagpur

From The Principal's Desk

"Success comes to those who work hard and stays with those, who don't rest on the laurels of the past."

Dear Students,

Institute is our first contact with the world, a period of joy, healthy competition, adjustment and sharing. It's not the wide open spaces, classrooms, libraries, studios or courtyards that make the institute. It is at the heart of the students and staff that the true institution exists. Education plays an important role in enabling a person to face real-life situations with adequate knowledge. Institute is a temple of learning and we at PLADS are making our best efforts to give quality education to our students.

Aristotle once said, "Educating the mind without educating the heart is no education at all." Even as we Impart education to match the advancement in technology and globalization, we march our students ahead with PIADS' ethos of moral values and principles. We endeavour constantly to instil these qualities in our students. We pride ourselves to help them grow and develop into sensitive and responsible citizens of the next generation. Each issue of our college magazine is a milestone that marks our growth, unfolds our imaginations, and gives life to our thoughts and aspirations. It unleashes a wide spectrum of creative skills ranging from writing to editing and even designing the magazine. I congratulate the entire editorial team for their hard work and dedication in making this dream come true.



A committed and supportive management, dedicated teachers, and caring and cooperative parents blend harmoniously to create a student-centric institute. Dear students, it is my message to you all that, people of fine character live by their values. They are honest and committed to truthfulness in thought, word and deed. The true character thus encompasses the capacity for self-discipline.

Prof. Nishant Manapure
Principal, PIADS

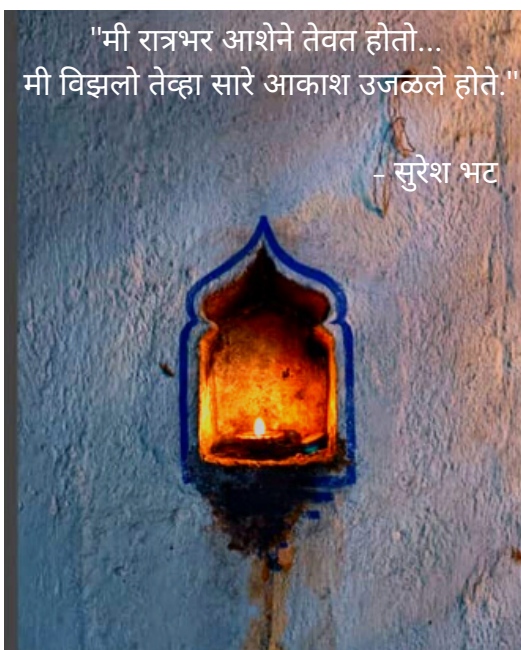
Editor's Column

Dear Readers,

Welcome to the Encyclopedic issue of our college magazine. With inexplicable joy I put before you the collage of myriad activities of the college. The magazine is replete with a galore of information of the college which unveils to encapsulate the wide perimeter of college achievements, contributions and indulgence in plethora of good initiatives. The magazine is a team work personified. The collaborative team effort have borne fruit in the form of this magazine.

It's an great honour to be an editor of the PIADS magazine. This year we are glad to put forward with a new initiative of giving a theme to the entire magazine. So to persevere, college had organised a competition for Designing the Cover page, Filler pages and back page of the magazine.

Students brings laurels, accolades, trophies, fame & honour to PIADS by performing par excellence. The magazine portrays these extra-ordinary contributions of the PIADS students. It also showcases the talents of students through their poems, stories, articles & artworks. The purpose of this issue is to eulogize the non-pareil performances of the students. To wrap up this year issue, we have touched upon the past through unforgettable events.



A lot of new initiatives and changes have been incorporated in the issue and is surely going to be a benchmark for the next batches. This magazine marks the beginning of a new quest to perceive and glorify the legacy of PIADS.

I hope that this edition of Annual magazine would be a harbinger of stupendous feats of college in years to come. My heartiest congratulations to the editorial team and everybody who has been instrumental to place the year book before you.

Happy Reading!



Best Regards,
Ritesh Kshetrapal

Editor in-chief
Literature Head 2022-23

Editorial Team



Editorial Team 2022-23

Editor in-Chief- Ritesh Kshetrapal (Literature Head)

Faculty Coordinators – Prof. Manisha Yelne
Prof. Neema Gujarkar

Editorial Coordinators:

Standing Left to Right -

Atharva Chavan

Srushti Pillai

Shifa Farooqui

Karuna Wasule

Radhika Rajan

Deveshree Awachat

Vallabh Kaorey

Design of Cover Page by:

Madhur Gupta – 2nd year

Design of Back Page by:

Ritik Khalode – 1st year

Guidance for Designing the Cover Page, Back Page and Filler Pages:

Ritesh Kshetrapal (Literature Head)

About The Magazine

"Sometimes you never know the value of a moment until it becomes a memory".

– D.R. Seuss

Heritage is not only the inheritance of property or artefacts but rather the diffusion of history, stories, emotions and cultures from one generation to the next which helps to weave mankind together. In an ever-changing world, people often start dissociating from a region's heritage and culture.

Thus, an effort was made to restore and rejuvenate people's interest in Nagpur's rich heritage leading to the theme **"The Lost Heritage of Nagpur"** which was put forward by our respected principal and under this theme, the title evoked was–

SAMSMRITYA

Reliving the Yesteryears

"SAMSMRITYA" is a word that expresses its meaning as a feeling of intensely and repeatedly remembering a memory. The magazine embarks on a journey that courses through different stops along Nagpur's heritage of history and culture.

The journey beginning from.....

सहभाव - The Social Heritage

That signifies the emotion of oneness and solidarity.

प्रज्ञ - The Intellectual Heritage

That alludes to the wisdom and power of one's mind.

सभ्यता - The Cultural Heritage

That expresses the sophistication and intricacy of Nagpur's culture.

अनंत - The Built Heritage

That portrays the infinite and unending legacy of temples forts and monuments.

About Us



About Us



Teaching Staff of PIADS, Nagpur

Director PIADS

Prof. Habeeb Khan

Principal PIADS

Prof. Nishant Manapure

DEANS

Prof. Nikhil Wasade
Dean Admin

Prof. Archana Bele
Dean Academics

Prof. Anuya Killedar Moharil
Dean Design

Prof. Kishore P. Revatkar
Dean Research & Development

PROFESSORS

Prof. P.P. Padgilwar
Prof. Ramesh G. Bhambhani
Prof. Sarang Gurjar
Prof. Vijay G. Deoskar
Prof. Neema M. Gujarkar
Prof. Sanjeev W. Raoot

ASSISTANT PROFESSORS

Prof. Abhishek Bangre
Prof. Mrunal Gaikwad
Prof. Manisha Yelne
Prof. Sonali Borate
Prof. Aparna Tarar
Prof. Shrutee Dhanorkar
Prof. Krutika Rajderkar
Prof. Neha Kolhe
Prof. Saili Kalamkar
Prof. Rupali Thokal
Prof. Madhura Mainde
Prof. Snehal Karale
Prof. Shivani Chaudhary
Prof. Vijaya Choudhary
Prof. Tushar Bokhad
Prof. Shalmalee Gadkari
Prof. Kuheli Roy
Prof. Archana Gubre
Prof. Mohini Gajbhiye

Prof. Darpan Kalyani
Prof. Amrita Nair
Prof. Yashshree Karandikar
Prof. Vaidehi Pusadkar
Prof. Disha Khubalkar
Prof. Kaustubh Deoghare
Prof. Kalyani Pathak
Prof. Mrunali Balki
Prof. Chandrakant Dhawale
Prof. Sunil Degwekar
Mr. Lalit Vikamshi
Ar. Anoop Punekar
Ar. Komal Kathed
Ar. Aditya Indurkar
Ms. Mili Vikamshi
Ar. Subhash Chirde
Ar. Ravi Choudhary
Mr. G.S Kapoor

ASSOCIATE PROFESSORS

Prof. Rashmi Dande
Prof. Radhika Pathak
Prof. Saurabh Paliwal
Prof. Prateek Barsagade
Prof. Rupesh Surwade

PIADS Student Body Council 2022-23



President
Om Pohokar



Secretary
Ayush Gupta



Treasurer
Akash Wadekar



Cultural Head
Apita Deshmukh



Public Relations
Shivastha Darvekar



Litrature Head
Ritesh Kshetrapal



Girl's Rep.
Samruddhi Bodne



Literature Asso.
Atharva Chavan



Cultural Asso.
Rahul Mange



PR Asso.
Yash Pathode

Words from Student body President

Greetings My dear friends,

I am honored to have the opportunity to address you through this message in our student magazine. As the President of our Student Body Council, I would like to extend my warmest greetings to all of you.

It is an exciting time to be part of PIADS, as we continue to strive for excellence in all aspects of our college life. From academics to sports, from social events to community service, we are committed to making the most of our time here at PIADS. As the Student Body Council, we are dedicated to representing the interests of all students and ensuring that your voices are heard.



We believe that our college is only as strong as its students, and we are committed to empowering each and every one of you to make the most of your time here. Firstly, I would like to express my appreciation to the editorial team for their hard work in bringing together the latest edition of the college magazine. I encourage everyone to read the articles in this magazine and engage with the content. We have some fantastic articles written by our fellow students that cover a wide range of topics. I hope this edition will serve as a source of inspiration, motivation, and entertainment for all.

Finally, I would like to express my gratitude to all of you for making PIADS such a vibrant and welcoming community. I am proud to serve as your President, and I look forward to working with you all to make PIADS the best it can be.

Regards,
Om Pohokar
President 2022-23

Ode to B.V. Doshi

-Ar. Habeeb Khan

I met Doshi very late in life. My interactions with him started few years before I assumed the office of President Council of Architecture. As a student in the early eighties the architectural scene was dominated by few stalwarts like Doshi, Correa, Kanvinde, Raje, Baker and many more. The new generation of modern masters had yet to make their mark on the scene. I used to make it a point to visit as many of their works as and when it was possible.



"They say that under the ocean there is another world which is full of silence and sounds. I believe it."

- B.V. Doshi

Doshi's buildings were so sublime and subtle, that at first glance you almost dismissed them and were disappointed. But as you moved inside and experienced them they slowly unfolded themselves to you. The quality of spaces, the relationship of materials, the light and the play of it and the all pervading simplicity of everything was manipulated skilfully by the architect. It was akin to falling in love with a person gradually. And in one of our meetings we discussed this and he said no one has told me this. That was classic Doshi at his best. He had the ability to make you feel important and good, while knowing fully that the person is in awe of him. He was a performer and he knew it. A performer who didn't need any preparation whatsoever.



Neelkanth Chhaya had organised a workshop and Girish Doshi had brought in some students and teachers for the same. Chhaya asked me if I could come over and have a poetry session on one of the evenings. I was pleasantly surprised to know that it was going to be in Sangath. On the day I walked windingly across the front lawn into the office and the vaults and the minimalist office, hoping to catch a glimpse of "The Man". I was disappointed. Before the start of the session in walks Doshi in his trademark greenish bluish grey half kurta and the omnipresent glint in his eyes. He said he will sit for half n hour and leave. To my utter surprise he sat for the entire two hours, at a ripe age of 90, asking questions trying to learn new Urdu words and commenting on on my poetry. He gave me a feeling that he was a student and I his master. His habit of imploring you to explore your mind through questions was remarkable. The questions were simple and put across as a genuine quest. But that was the plot. Doshi was gauging you and trying to understand and measure you through his innocent questions. He knew the answers already. And he had the ability to surprise you and when he saw this he used to answer himself with a depth that you never had thought of. A devilish grin on his face but a devil whom you would love and would want to learn from. After the session he asked me what kind of work I do as he had not seen any of mine. I offered to show few on my handset to which he said I'm sure a person who writes poetry can never do bad work. Send me a printed version of them he said. I made it a point to send the same, which he analysed much later in one of our interactions.

"I live in paradoxes."

– B.V.Doshi

"There is no greater teacher than intuition."

–B.V. Doshi

After I assumed charged of President he called me and instead of congratulating me he said he was very happy to know. And not because you are heading the council but a poet is. And went on asking me Isn't this that the council should do? Should we not be doing this and so on and on.

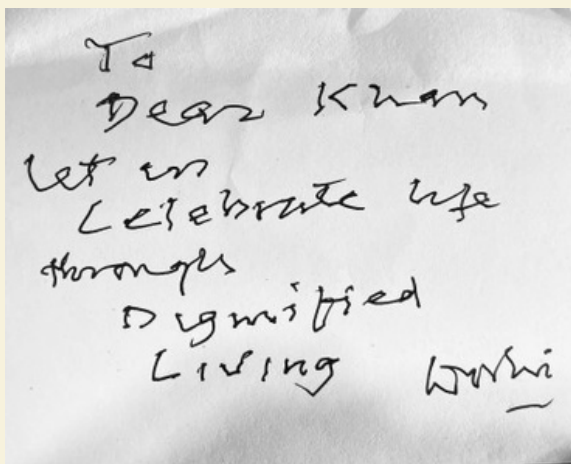
He felt it necessary to put his point across without being overbearing.

During one of the online conversations on COA Social, I was chairing and he along with Rajiv Kathpalia and Durganand Balsavar were in conversation, Doshi used the same ploy and kept asking me questions and imploring me to answer them. He knew by that time that my answers would be what he wanted to say. I met him couple of times after that whenever I was in Ahmedabad as he took a promise from me that I should not go without him. I kept my word. I kept on wondering as to why there is so much of love and affection. But realised that he was like that. If he took a liking for someone it was unconditional and a sublime effort to educate that person.

I met him the last time two weeks before he passed away. He was recovering from an illness and was frail and weak needing little help to climb a step or two. But his voice was same. The glint in the eye was still there and the same child like enthusiasm about architecture.

Whenever he talked about it his eyes and voice changed as if some divine power has come within him. I now realise it was divinity itself. He talked about how Architects should live in a dignified way and gave many examples one of them of his visit to Italy, wherein in a small town an architects association had invited him and after the program treated him to a lavish seven course dinner in a elegant Renaissance mansion.

Until we architects learn to live in a dignified manner how can we improve the quality of our fellow human beings, he said.



"Dear Khan, Let us celebrate life through dignified living

-Doshi"



We talked about improving quality of education, changing pedagogy with changing times, augmenting teachers knowledge systems and reminded his commitment to do so through various methods that we have been discussing often. Also that was not to be and we all are now bereft of the immense benefit our fraternity could have derived from his vast and in-depth knowledge. We discussed about how architects should engage in dialogue amongst themselves to discuss environment, urban interventions and bridging the gap between education and profession. He was sad about the fact that architects are not doing this anymore. We sat in the backyard of his home, with birds chirping in the background and a peacock sitting on the wall for along time. Me not knowing this will be my last meeting with him and he knowing it will be. While parting he said 'ab mile na milein, wo Karna jo tumko bola hai...." He knew his time was over and that he was very soon taking the samadhi.

My greatest appreciator and admirer of my work as President, my strongest critic in private, my informal teacher who taught me what is to be done without saying so in as many words is no more. Doshi, I will miss the glint in your eyes, your voice booming across, the muffled laugh and more importantly your insights into my mind which you so effortlessly penetrated. One of the biggest fortunes in my professional life was to have met you and bigger than that was the appreciation you had for me. Don't rest in peace. You have a bigger job in heaven... Now that you are there and seeing it first hand, tell us what more is to be done to make our earth more like heaven....a task which you loved so much and implored us to ado at all levels.

'THE SOCIAL HERITAGE'

CONTENTS

1. IN CONVERSATION WITH

Smt. Abha Chaturvedi

Dean D'cruz

Mahesh Mokha

Sandeep Pathe

Mohammad Talha

2. SOCIAL OUTREACH PROGRAMS

Nylon Manja Awareness Drive

Anti Human Trafficking Awareness Seminar

World Green Building Week

Blood Donation Camp

IN CONVERSATION WITH -

Smt. Abha Chaturvedi

The students of PIADS Karuna Wasule [KW] and Deveshree Awachat [DA] got an opportunity to interview our mentor Smt. Abha Chaturvedi Ma'am who is the secretary of LTJSS and asked them questions on the topic of Women empowerment.

KW: Could you enlighten us with some examples of your career where you enabled the empowerment of women in your organization? What was the problem? What steps did you take to resolve the problem? How do you measure success?

Abha Ma'am: Yes, my long career as a Secretary of Lokmanya Tilak Janakalyan Shikshan Santha, Nagpur has been full of rich and varied experiences. While managing as many as 28 educational institutes at variedly different platforms is full of challenging and rewarding as well. In so far as empowerment of the women is concerned, I made it a point that LTJSS must be known as a unique group that consciously empowers the women all across the working canvass of the group. Be it teacher, non-teaching or other staff, I could drive the point to rope-in maximum numbers of women staff in the organization. Examples are plenty that I could see the positive fruits of women empowerment. Many of our heads of the departments, deans, associate deans are the women folks and they are rendering unique examples of high performance, efficiency and productivity.



DA: How do you balance career, personal life and position? Is there any such thing like balance?

Abha Ma'am: Yes work-life balance is the need of the hour. In 21st century, maximum numbers of women are working women. In this context the work life balance is of pivotal significance. While women as home makers is equally honourable and tough job, for working women managing both frontiers of work and home requires great deal of skills and energy. I do agree that work life balance is very much needed in the society otherwise the negative lopsided effects are quite painful and it has a potential to endanger the family life.

KW: Nowadays women excelling in various fields compared to previous time, due to better inclusivity in the community. What according to you defines empowerment of a woman and what are some loopholes still present?

Abha Ma'am: It is quite heartening to see that women are excelling and achieving prestigious heights at professional work places. Reformation in social structure, right to education, emphasis on inclusiveness and gender equality are some of the instrument factors for this positive scenario.

To me empowerment does not mean financial empowerment alone. Besides financial freedom I am of the firm believer that women must get equal equity in decision making process at home and at work. Apart from equity women must get indomitable respect from all sections of the society. Equal access to resources and freedom of choices are some of the forms of women empowerment which are close to my heart. In so far as the loopholes in the system are concerned, they exists in the mind-sets and then they percolate down the system. Hence curating and educating the mind-sets should be given top most priority.

KW: What advice would you give to the next generation of women leaders?

Abha Ma'am: My humble piece of advice would be, the women have ultimate power to build the personal character, social character and ultimately the national character. The onus is on every woman to start the journey of character building from her own home, gradually take it to her work place and see for herself the glorifying results at a national level.

DA: What advice you give to your 20 years old self.

Abha Ma'am: Yes a brilliant question. The age of character and personality formation is very crucial. In this age the moral values and social awareness is highly desirable. The energy at this age is very high hence it is equally important to channelize this energy in a proper direction. These formation years ultimately decides whether one is going to be an asset for the nation or a liability.

IN CONVERSATION WITH -

Ar. Dean D'Cruz

The students of PIADS Deveshree Awachat [DA], Ritesh Kshetrapal [RK] got an opportunity to interview Ar. Dean D'Cruz, an expert in sustainable architecture and conservation, about his thoughts on these practices and their implementation challenges. In this interview, we discussed his vision for a more sustainable and responsible future in architecture.



DA: How do you define sustainable architecture, and why is it important to integrate sustainability principles into architectural design?

Ar. Dean D'Cruz: Sustainable architecture is one that is sensitive to the environment, uses materials and technologies / crafts that are locally available and supports livelihoods. We are facing the issue of most architecture consuming a lot of resources and energy and causing a great deal of pollution and hence we have to look at a more responsible way of building.

RK : How do you balance the preservation of historical or cultural heritage with sustainable design principles? Can you share an example of a project where you successfully achieved this balance?

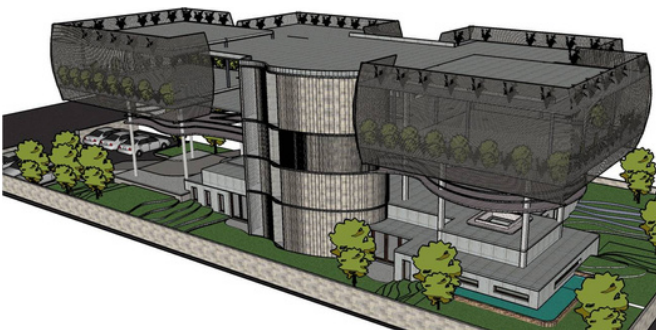
Ar. Dean D'Cruz: Architectural history has a lot to show in incorporating passive climate control systems and using naturally available materials for its construction. These buildings show a close relationship with the cultural functions of creating shaded flexible spaces rather than fully enclosed ones with specific uses.



Photos of The Kannada University as an example.

DA : Can you discuss the impact that sustainable architecture has on the surrounding environment and the community, and how do you address issues such as social equity and access to green spaces in your projects?

Ar. Dean D'Cruz: There is a distinct insensitivity to respond to giving back to society and a lack of realisation that buildings consume shared resources. The proposed primary school in Gurgaon, which is situated in an open ground used by slum kids in the area attempts to allow these slum kids to access the property when the school is closed. Thus in the design the kindergarten is in a semi basement, the higher classes in the upper floor and the middle level is in the common recreational area of the school. After school the lower and upper areas are secured but leaving the middle area and open grounds accessible to all children from the area allowing for even interaction between the privileged and under privileged children of the area.



Images of primary school in Gurgaon

RK : How do you approach retrofitting existing buildings to make them more sustainable, and what are some of the challenges that you encounter in this process?

Ar. Dean D'Cruz: In conservation one should try and preserve the essential character of the heritage building using the original material as far as possible but also being open to using alternatives that are sensible and emphatic to the spirit of the old building and responding to the new spatial requirements without changing the spirit of the old building.

DA : How do you collaborate with clients and other stakeholders to ensure that sustainable design principles are integrated into the project from the outset, and how do you communicate the benefits of sustainable design to them?

Ar. Dean D'Cruz: It is tough convincing clients as they feel it will compromise on the feel of their projects and will even cost more. Most prefer to play safe using existing materials and systems and the wealthier the client the greater the resistance.

RK : Can you share any advice for architects who are interested in pursuing sustainable design in their practice, and what resources or organizations do you recommend for further learning?

Ar. Dean D'Cruz: A proper understanding of what sustainability is first needs to be imbibed by architects and there are many organisations like Hunnarshala, Costford, practices in Auroville who are engaged in exploring new approaches. There is no formula for sustainability as it depends on common sense and application of mind on a case to case basis.

RK : How do you see the field of sustainable architecture evolving in the future, and what are some new technologies or trends that you are excited about exploring in your work?

Ar. Dean D'Cruz: The term "sustainable architecture" needs to be done away with as all architecture needs to be sustainable. Climate change and resource crunches should be taken seriously and all architects should choose their materials and technologies responsibly. For the moment we are exploring ideas of building micro homes and prefab structures that will address the issues of sustainability.

DA : Finally, can you discuss the importance of education and public awareness in promoting sustainable architecture and heritage conservation, and what initiatives have you been involved with in this area?

Ar. Dean D'Cruz: It is important to first educate practitioners and then the general public on the need to be sustainable. However far too often these efforts are hijacked by material suppliers and technology providers who offer 'green' solutions at exorbitant prices, short-cutting the thinking process and providing quick guilt free solutions. We try to showcase a way forward in our work, dialogues with other professionals and through presentations / lectures at educational institutions.

IN CONVERSATION WITH -

Ar. Mahesh Mokha

Keeping up with the theme of the magazine, which is lost heritage, the students of PIADS, Radhika Rajan [RR] and Vallabh Kaorey [VK] got an opportunity to interview Ar. Mahesh Mokha and asked him questions about a material which was a part of our socio-cultural setting but got lost with time. Bamboo.



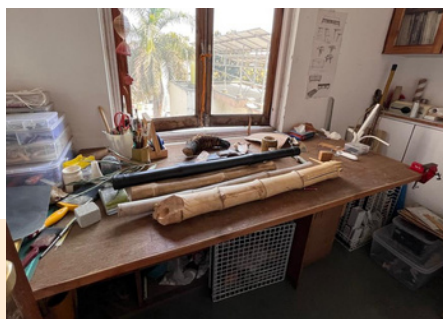
RR: Conventional construction practices like RCC, Brick are used a lot. But you have emphasized the use of bamboo. So why exactly is it?

Ar. Mahesh Mokha : You are right that conventional practices have a lot of material uses, except for bamboo. So the need was felt that you need your own abundant, natural, fast-growing material. So when this material has such a large list of properties why just let it go and why not use it to our benefit?

So I dug deep into finding out how appropriately it can be used as a material for construction. So that's how this particular material got parity from my side and being associated with academics I tried to make the necessary implementations for it to be taught to students.

VK: Bamboo is integral in the socio-cultural setting of India yet most people prefer opting for modern materials in construction. Why do we observe such a descent in use of materials that were rooted to India?

Ar. Mahesh Mokha: Bamboo was of course used in the past and is still used in traditional constructions. Bamboo is called a poor man's timber and the conception of hiring an architect is "cost bodega" otherwise in villages it is still used. But when you want to use it on a large scale, when you speak of it in terms of lifespan, maintenance, the parallel studies weren't carried in the past. As other technologies grow, the applications would grow. But bamboo technologies and science with other allied products got neglected just because of the conventional tag given to the material.



Some glimpses of his bamboo workshop where he studies and understands the material better.

VK: Sir, would you call it a lack of acceptance?

Ar. Mahesh Mokha: I'd say it was a lack of academic exposure than acceptance because having done my degree 45 years ago I have the record of it not being taught all these years. And to be honest: "Wohi bikta hain jo dikhta hain". So the lack of exposure caught up to it. Tell me how many times during your material study or surveys have you actually seen bamboo in the market? Very less, right. And that was the reason it did not get the exposure that it needs. And adding up to that it had a non-uniform cross-section so structural engineers also hesitate to touch upon that. Or otherwise, we see it being used in resorts, hotels, so it having a user base poles apart, the need of fulfilling that gap is felt.

RR: What are the different technologies in bamboo with the potential of replacing conventional construction materials?

Ar. Mahesh Mokha: Tech available is in its nascent stages because the studies have just started. When more research is done on this material the more uprise it will get from people. As far as a fusion with other materials is concerned it has different potential properties. The closest we know is timber.



RR: Can you educate us a bit about the Bamboo Society of India, its initiatives and are there some more bodies working with it parallelly?

Ar. Mahesh Mokha: The bamboo society of India is an almost 30 years old organization and it is mostly run by the former members of the forest department. In Vidharbha we have 'Sampoorna Bamboo Kendra' who are working parallelly on this. We have a 'Maharashtra Bamboo Development Board' that works exclusively on promoting bamboo. Outside the country, we have the International bamboo society as well working on it [IMBAR].

VK: Lastly what message would you like to give the students and teachers reading this?

Ar. Mahesh Mokha: For Teachers; I think they to come forward to encourage and impart and explore more on this material, especially construction teachers, they should explore all the possible opportunities.

And for students I'll say, don't treat this as an uncommon material treat it normally where you can make it applicable down the line so that we can use it in multiple ways rather than just a temporary structure. The hope relies upon students to take this forward.

Explore, study, draw, experience, and never stop learning.

Students of PIADS with
Ar. Mahesh Mokha, in his studio

IN CONVERSATION WITH -

Ar. Sandeep Pathe

The students of PIADS Deveshree Awachat [DA], Ritesh Kshetrapal [RK] & Vallabh Kaorey [VK] got an opportunity to talk to Ar. Sandeep Pathe, a conservation architect, where he shared his insights and experiences on preserving architectural heritage in India. He discussed his approach to conservation and the importance of heritage preservation.

DA : Why as an architect, it is important to stay in touch with heritage when we are moving towards an AI dominated world?

Ar. Sandeep Pathe : I believe that as an architect, it is essential to stay connected to heritage and history because architecture is directly associated with humans, and it is their duty to work for the benefit of humans. And architecture education is not just education but training and that as architects, they need to seek inspiration from human evolution and past challenges to design better for the future.

For example for designing a hospital or a resort, like as a practicing architect I often go and get back in the student as how I was a student and now what should I do? So whatever my action as a modernity that is an architect is connected directly to what you say to the student experience. The more we become modern, the more we need to understand and dig into the past. Therefore, heritage and history play a significant role in designing for the future.



RK: Why do people get more fascinated by technological advancement in Architecture than learning from the history?

Ar. Sandeep Pathe: In my opinion, people are more fascinated by technological advancements in architecture because technology makes our lives easier and happier. Additionally, history is important in many fields, but not everyone sees it as directly relevant to their present work. The decision to study history or focus on technology is a personal choice and can vary depending on the individual's perspective and priorities. However, modern technology can also be used to better understand and preserve history, as seen in the use of scanning and drone methods to document ancient temples.

Overall, the choice to prioritize technology or history is subjective and depends on personal preferences and professional needs.

DA: What is the role and importance of conservation of built heritage in today's world?

Ar. Sandeep Pathe: The role and importance of conservation of built heritage in today's world are significant for several reasons. Firstly, as we live in a rapidly moving world where everything is quick and fast, heritage structures provide a sense of wonder and uniqueness. They help us understand the techniques, materials, and accuracy of people who built them without modern machines. Secondly, heritage structures provide an emotional connection to our past, which modern buildings cannot provide. The emotion of wonder, miracle, or something incredible is a phenomenon that will always stay with us, and heritage structures give us that feeling. Thirdly, modern buildings are like machines, and heritage buildings remind us of our roots, culture, and tradition. They teach us about our history and help us to appreciate our ancestors' achievements. Therefore, conservation of built heritage is crucial for preserving our past, maintaining cultural diversity, and promoting a sense of identity.

RK: Could you tell us about the various projects that you have worked on for the conservation of monuments?

Ar. Sandeep Pathe: Conservation involves a deep understanding of the context and history of the structure and its importance to the community. Some projects that have been carried out include documenting later stage drawings of a church of Saint Francis, in old Goa, helping the Andhra Pradesh Archaeological Amravati Circle ASI to restore a temple, and assisting the Nagpur Municipal Corporation in conserving the Udasin Matth Temple.

There are also projects focused on site management, such as creating amenities for the Shankaracharya temple in Sri Nagar and designing amenities for the Anandhasha Temple in Kalawa. The Balharshah project is a collaboration between a small Nagar Parishad and the Archaeological Department. The Parishad has provided funds for the project, and the goal is to create amenities in the area. This project involves various stakeholders, including the Ministry of Culture, national monument authorities, and the project backbone. The story behind each project is unique, and it involves the involvement of different bodies and authorities. In addition to these conservation projects, there are also initiatives to promote heritage walks and enhance public engagement with heritage sites. Conservation work involves collaboration between various organizations, including cultural ministries and national monument authorities, and aims to preserve the historical and cultural significance of these structures.

VK: What drew you towards conservation and what was that? Was it a certain change in your upbringing or was it a certain change in your learning process? What was it which drew you towards conservation?

Ar. Sandeep Pathe: It has nothing to do with my upbringing first, it has nothing to do with the a dream or fascination which I had about history. I have no fascination about history, I tell you. But I have one thing which has brought me from a student to this area is the curiosity. I Believe that curiosity is a lifestyle, while fascination is temporary. As an architect, we have a powerful profession that can solve problems, provide shelter, and make spaces habitable, adaptable, and appreciable, which can bring happiness to people. However, this power comes with great responsibility, as one mistake can cost a lot of money and affect people's lives. Architects should focus on understanding people's need and creating designs that bring happiness.

DA: Sir, What is Nagpur Tales and what inspired you to start it?

Ar. Sandeep Pathe: I was inspired to start the heritage walks in Nagpur because I wanted to create a unique model that was not available at that time. I saw an opportunity to make heritage walks in Nagpur more sophisticated and nationally notable, and to create a dialogue that was missing. As an architect, I wanted to approach heritage walks from a different perspective by looking at the context and connecting the dots to give importance to every neighbourhood based on a season and historical happening. I was inspired by the versatile, unstudied, and untold history of Nagpur, which had stories that were never told.

The heritage walks are conducted once a year, and each one is based on a different neighbourhood and historical event. The goal is to give importance to the community and neighbourhood, not just an individual. As a creator, I see the world in a very different perspective, and my inspiration came from the emptiness and opportunity that existed in Nagpur.

RK: Finally, any tips for students who would be keen to pursue Masters in Conservation ?

Ar. Sandeep Pathe: To conclude, if you are interested in pursuing PG in Conservation, it's important to have a sensitive approach towards the assignment, which involves keeping all your senses engaged in the work you are doing. If you are curious about historical buildings, their construction technology and materials, then conservation could be the right fit for you. It's important to have a passion for the work, and to be curious and open to learning. As an architect, you can make a significant impact on society by finding ways to divert capitalism into more sensitive things such as creating bird watching parks, cycling tracks, picnic spots, and more. The profession of architecture allows you to think in a unique way and to provide solutions to problems that other professions cannot. So, if you are passionate about conserving heritage and interested in making a positive impact on society, then pursuing Masters in Conservation could be an excellent choice for you.



Students of PIADS with
Ar. Sandeep Pathe, in his studio Sakha

IN CONVERSATION WITH -

Ar. Md.Talha

VK : When did the transition from an architect to a set designer happen and what made you think of branching from it?

Talha Sir: I was always very fond of entertainment shows on TV and movies and the crazy sets that they always acquired. Got inspired from cinema and reality shows in general and the beauty of it. The early seasons of the TV reality show Big boss was a great inspiration for me because of the beautiful sets that they acquired... I still remember the minute details that these sets had. I was intrigued by the concepts and the design thinking that these sets might have. When you work for set designing, you have this freedom of expression and there's nothing holding you back. So that is what pulled me into this world. I always wanted to break out the monotony and be different from everyone...

VK : How does one become a set designer? and would you recommend any formal coaching for it?

Talha Sir: No... I get a bunch of calls and messages on "how to get into this?" ... " dekho aisa kuch nahi hain" if you have the 'Keeda' there is nothing holding you back. No matter which background you come from, give your best and show the spark.

The student of PIADS, Vallabh Kaorey [VK] got a chance to interview Md. Talha. who is a well known set designer in the industry. Here is a glimpse of the interview



I have seen so many people getting chickened out of it because they are intrigued by the fancy life and then they come here and realize that its not what they think it is... "jasa dista, tasa nasta". So there are no specific courses that will help you here... but of course you get the benefit of being in the creative fields.

VK: How do you think about the concepts or how do you ideate your sets?

Talha Sir: The moment I read the script or the moment I listen to the narration, my mind starts thinking in that direction, for example if I'm designing 1960s India I start visualizing the image that I want the set to be like.

Now when you don't have the script as they do in reality shows or music concerts, you have to invent a theme on your own. The makers of the show or the concert or festivals give us a theme and its up to us on how to give his idea an image. It is all about how far you can think.

VK: Does architecture influence your way of designing, If yes.. could you elaborate on it?

Talha Sir: Of course, it will help in the way of your thinking because we come from a background of thinkers. But again we are bounded by some hurdles in our field. But remember... "Practical duniya aur theory me me bohot farak hota hain yaar"...I have studied so many things during my academic years which do not even make a relevant standpoint in my life right now. On the contrary when we were designing the sets of Golmaal, for the climax we needed to design a library that resembles to the Harry Potter World ... That struck me, Ki Bhai..college me jo History of architecture me padha tha..wo gothic design.. Uska relevance I got to know there. That moment I started to realize the importance of our field !!! That's where I realized its relevance.

VK: If given a time machine, are there any things that you would have done differently in terms of academic choices?

Talha Sir: I don't think so, to be honest, I was always an average student during my college time. "academics chood ke har cheej me mai aage raha karta tha... may it be NASA, Archi Days.. Society...everything.." But the subject Design and Graphics are my favorite till date... But if given a time machine I'd change the way certain things are taught and approached.

VK: What message would you like to give to the students who are currently studying in the college?

Talha Sir: Mera Ek hi message hoga for the students. Enjoy it to the fullest because this time... will never come back...

Simple hain yaaar... I have enjoyed it to the fullest... I have sooo many memories that I can recollect from my college days where on the other hand my colleagues who were always stuck in the chapters, they feel like time went by sooo quickly.

"jo bhi cheej kar rahe ho..woh Shiddat se karo"... Dekho baato baato me I remembered my faculty Toye sir...Yaaar kitne acche aadmi the woh... He was the only faculty who caught me bunking outside the collage, wo aaye unhone acche se bithaya "Mahendra bhau se samosa khilaya aur samjhaya ki kuch nai hoga ye sab karke..padhai pe dhyaan do" And I actually became a sincere student after that... don't take the pressure of becoming the best or overpowering everyone.. "Jo bhi kar rahe ho.. Shiddat se karo"



NYLON MANJA AWARENESS DRIVE



A day prior to Makar Sankranti PIADS organised a 'Jan Jagrukta Pheri' on 'Say No To Nylon Manjha' and celebrated the kite festival. Using Nylon manja causes many mishaps and accidents, slitting throat of 2-wheeler drivers, killing many birds. Hence, it is necessary to ban its use. Though the police and local authorities are seizing nylon manja and levying heavy fine, still it is being used, so the citizens should be made aware about this.

So PIADS students along with faculty organised and participated in this awareness drive and made aware the residents of Shivangaon village about the havoc that is caused by using nylon manja. The activity was conducted under NSS Cell of PIADS.

ANTI HUMAN TRAFFICKING AWARENESS SEMINAR

Human trafficking awareness programme held on 6th September 2022 at PIADS Campus, Nagpur. The event was conducted by Yuva Rural Association and Prakruti Trust. The event was organized to bring awareness towards Human Trafficking, to get aware of different ways used by traffickers for trafficking and human exploitation, to understand role & responsibilities of citizen. The participants attended this programme actively. The students also participated in the spot activities.



WORLD GREEN BUILDING WEEK

IGBC Student chapters Celebrates World Green Building Week celebrated from 12th September to 16th September 2022 at the PIADS Campus, Nagpur.

Objectives of the program were to; to make Student acquainted with IGBC to understand and aware about IGBC and Net Zero Building Design, to realize the responsibility towards nature, suability of nature & preservation, importance of recycling E-Waste and aware about disposal of e-waste in systematic manner, sensitize young minds on green.



Outcome:

In this drive 80 kg E-waste is collected and handover to Swacch association for systematic disposal and recycle or reuse. The time has come to celebrate World Green Building Week 2022, 12-16 September 2022. This year, World Green Building Week aims to accelerate the Sustainable Development Goals and Sustainable Built Environments for everyone, everywhere.

BLOOD DONATION CAMP

Blood donation camp held on 18th October 2022 at PIADS Campus, Nagpur. The event was conducted by Ayush Blood Centre & Components, Nagpur. The event was organized to create awareness about requirement of blood & it's components for needy & emergent patients in society, to encouraging students to participate in activities for social & nobel cause or to take active participation in social responsibilities. 17 donors donated the blood.





प्रज्ञ

'THE INTELLECTUAL HERITAGE'

CONTENTS

THE BLUEPRINTS-

Words From Dean Design

DESIGNOVATIONS -

Design Works of Students

Thesis Folios

Drafting Works

M. DES (PRODUCT DESIGN) PROJECTS

LANDSCAPE DESIGN PROJECT

COA-TRC COLLABORATION WITH PIADS

तुकबंदी - THE POETRY CORNER!!!

MY कलम SAYS...

THE BLUEPRINTS

Words from Dean Design

Design is one of the most significant and crucial subjects taught in Architectural studies and teaching Design is an ever-changing, ever-growing process that demands flexibility as well as structure. We at Priyadarshini Institute of Architecture and Design Studies have made significant inroads into Design pedagogy through out-of-the-box approaches and experimentations. Over the years, some of our efforts were rewarded, and some failed, but we have grown and evolved with each step. We have chosen our path reaching towards excellence and defined a direction, streamlining the process and optimise our methodology. At the same time, architecture students must also be mindful of their responsibilities as stewards of the built environment. They must consider the long-term impact of their designs on the environment and the community and strive to create buildings that are sustainable, resilient, and adaptable. We believe that growth of students is intricately connected with the growth of a mentor. Along with students a teacher too needs to grow. This has always been one of our core values.

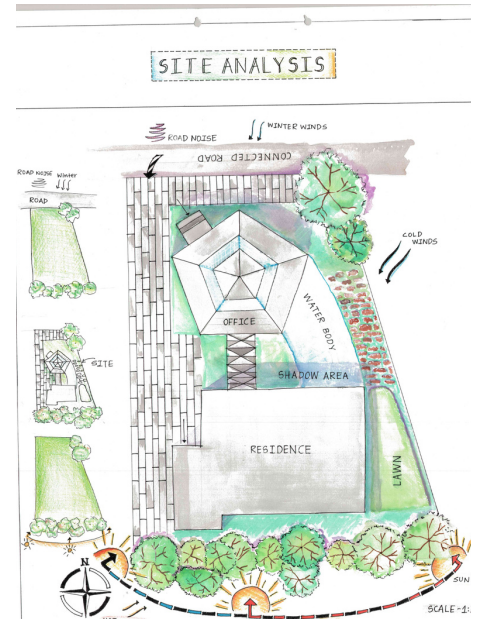
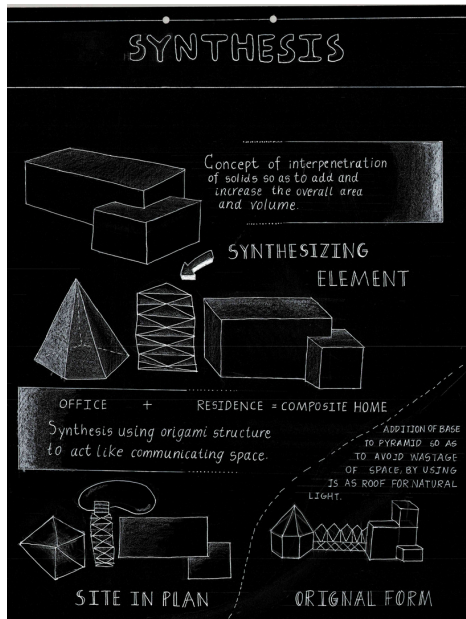


Another important aspect of architectural design is innovation. As technology and society evolve, architects must continue to push the boundaries of design and embrace new materials, techniques, and technologies. This requires a willingness to experiment, take risks, and challenge traditional notions of what is possible.

Prof. Anuya Killedar Moharil
Dean Design

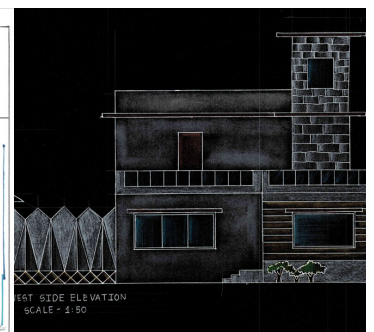
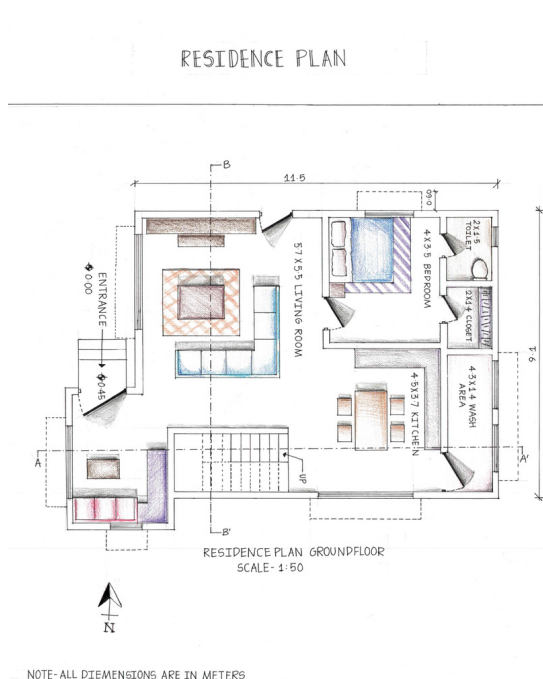
DESIGNNOVATION

DESIGN OF COMPOSITE HOUSE (BY GIRIDHAR JOGWAR - 2ND SEMESTER)



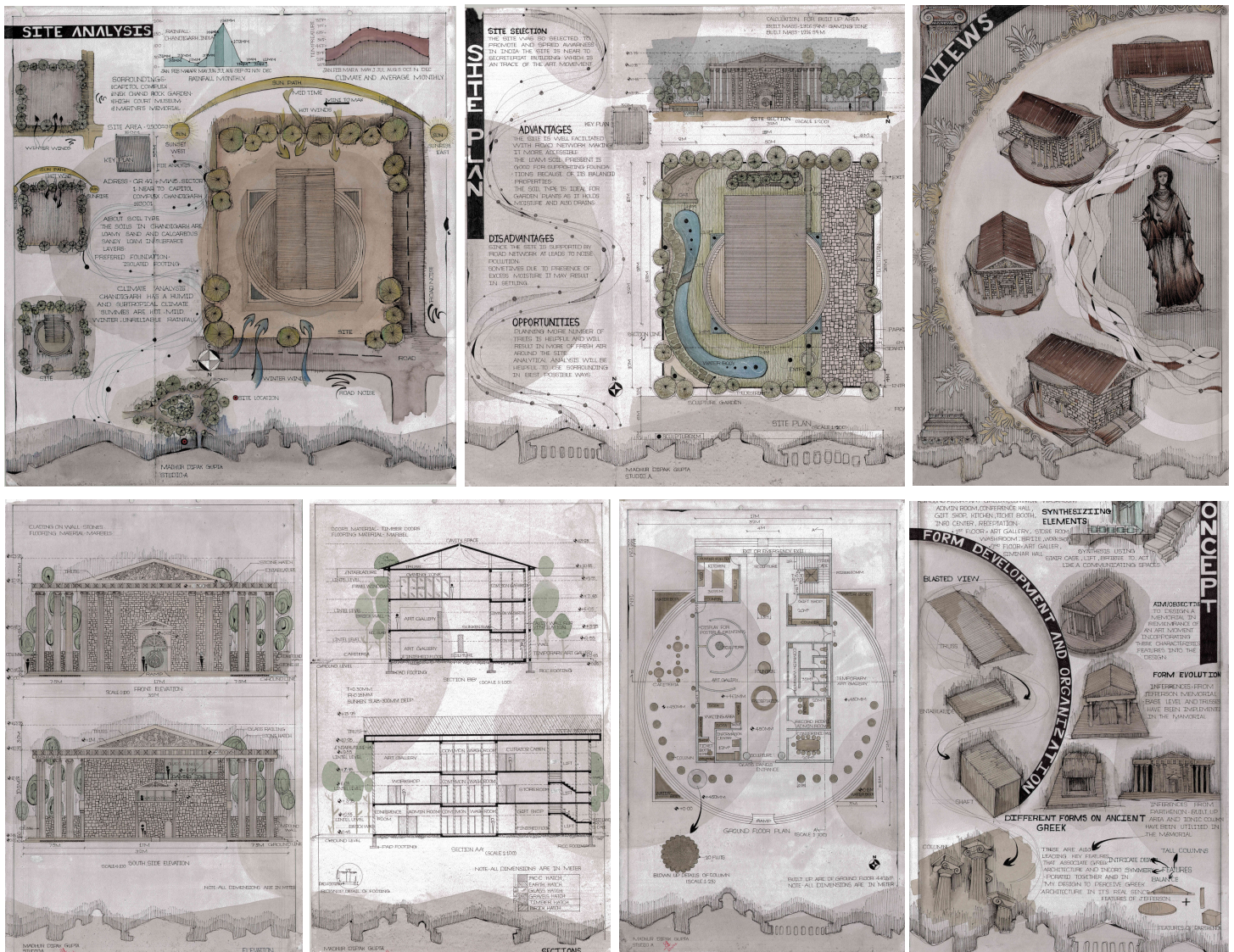
The project was to design a composite house so as to accommodate an office and residence creating a single entity space. The design was initialised by some block models which were used as forms to develop a transition between the two spaces. Finally the project was accomplished by adding a synthesising space or connectivity that linked the two space as single one.

The composite house was designed by imagining ourselves as the users. Accordingly a 2 BHK residence was designed.



DESIGNOVATION

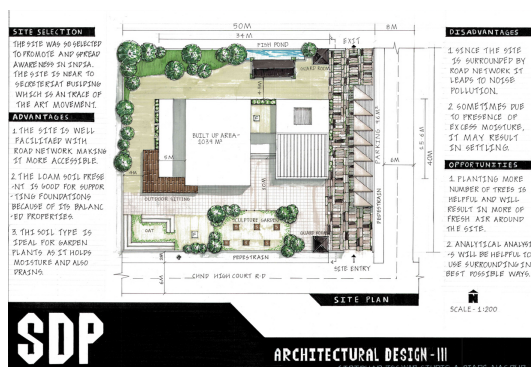
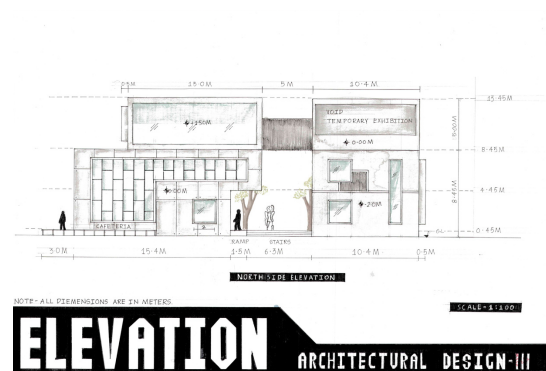
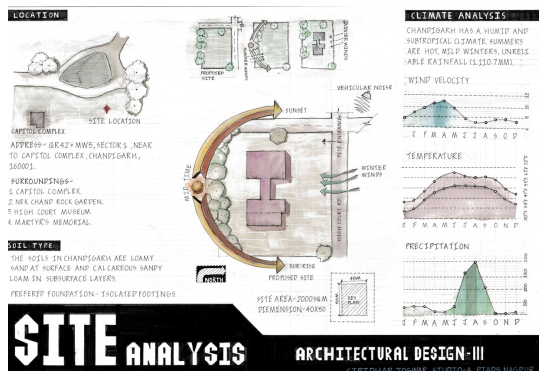
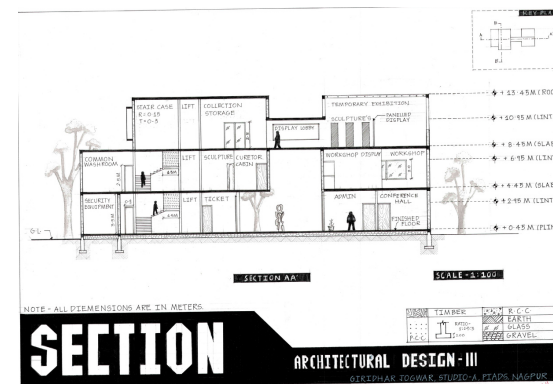
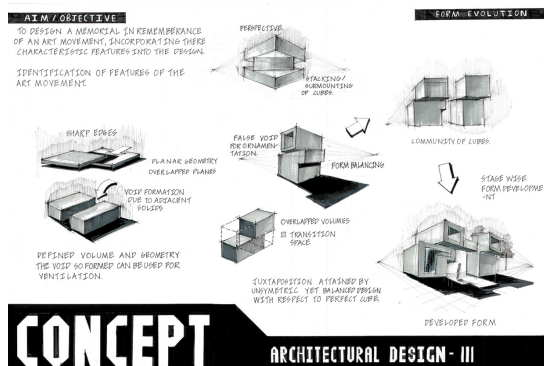
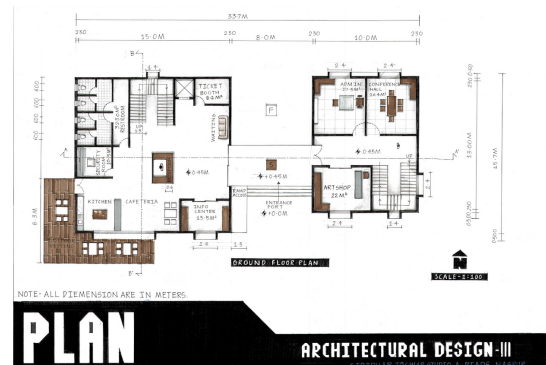
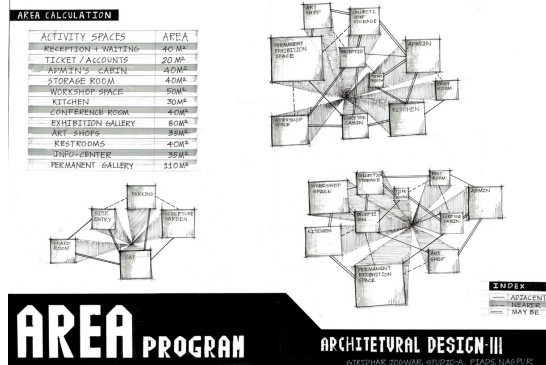
DESIGN OF A MEMORIAL FOR ART MOVEMENT (BY MADHUR GUPTA - 3RD SEMESTER)



The project demanded to design a memorial in remembrance of art movement. ancient Greek art, was one of them which had a symmetry variation in column truss supporting system and form base composition. The use of Doric column from the art movement held in form evolution process. The plan form was designed to satisfy the needs of Greek architecture and finally the design was concluded by choosing a proper location and understanding the factors around.

DESIGNNOVATION

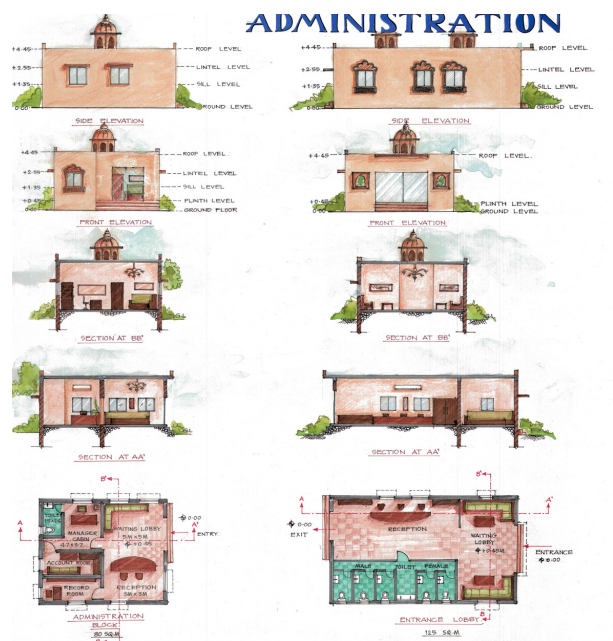
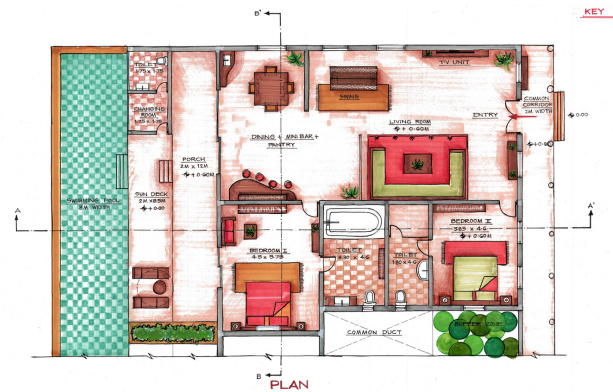
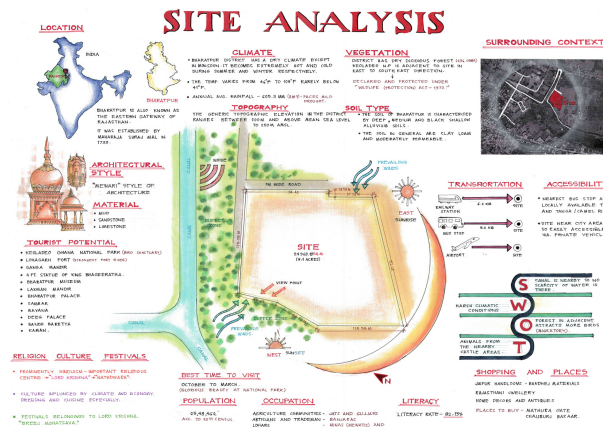
DESIGN OF A MEMORIAL FOR ART MOVEMENT (BY GIRIDHAR JOGWAR -3RD SEMESTER)



The project was to design a memorial in order to promote a particular art movement. Cubism was one of them which had a play of geometry, colours, 2D depiction of things having multiple perspectives. The idea was to create a form that would result in showcasing the salient features of the art movement. Stacking, adding, and subtraction of cubes and formation of voidal spaces developed these features depicting the art movement. Further the design was accomplished by development of the site and consideration of the factors present in the surrounding.

DESIGNNOVATION

DESIGN OF RESORT (BY RITESH KSHETRAPAL - 4TH SEMESTER)



The brief was to design a Resort in Jaisalmer while recreating the brand identity of 'The LEELA'. The built form was inspired from the Mewari style of architecture which uses the material and also the landscaping elements which gives the scenic view to entire resort. Using the on site existing water canal to its best possible view to provide thermal comfort and also using it as landscaping elements where the site has the potential of tourist attraction because of the bird sanctuary just besides it. The adjoining buffer near the canal gives the nature trail to the morning and evening walkers which runs through the entire periphery of the site. Design has the LEELA brand grandness and elegance on its interior and also every space is functionally designed, everytime giving users the scenic view.

DESIGNNOVATION

DESIGN OF FILM & DRAMA INSTITUTE (BY OM POHOKAR - 5TH SEMESTER)

WHAT IS X-FACTOR ?

The objective with which a building has been made and if the user feels like that objective is being fulfilled then it is a success and it is called as the x factor of the building.

X FACTOR: ONENESS

ONENESS means the quality or state of being one, singleness or wholeness.

Oneness as a design principle can be shown in:

- UNITY
- REPETITION
- PROXIMITY
- SIMILARITY
- CONTINUATION

Oneness can be depicted through:

- Materials
- Texture
- Colours
- Form
- Shapes

ONENESS can be shown by:-

- connectivity between Form and Spaces
- Establishing visual connectivity, similar appearing structure, or creating sense of similarity.

FALLING WATER

Falling water is a great example of how a build mass can establish a visual connectivity as well as a sense of connectivity towards nature through its form and Frank Lloyd Wright have used waterfall as an element which is giving a sense of oneness to the whole structure.

SYDNEY OPERA HOUSE

Sydney opera house is also a perfect example of a build mass having a visual connectivity as it appears to be sailing on water which makes itself to be a part of it.

FORM SPACE ELEMENTS

LOTUS TEMPLE

Bahai House of Worship creating a worship place for peoples of different religions and cultures which gives them a feeling of oneness

Designed in the shape of Lotus Flower as Lotus is regarded as a symbol of -

1. Peace
2. Purity
3. Love
4. Immortality

As many temples of different religions have lotus as a common symbol or element in them

Fariborz Sabha use the shape of lotus to create lotus temple which gives an feel of oneness to each and every person belonging to different regions

Fariborz Sabha

Bahai Followers Believe that their is only one God

SEMESTER 5

OM POHOKAR

SITE PLAN

SITE AREA : 18840 SQ.M
SITE PERIMETER : 544.93 M
FSI : 1.1
PERMISSIBLE BUILT-UP : 18840 X 1.1 = 20724
TOTAL BUILT UP : 17045.54
GROUND COVERAGE : 45.24%

SCALE 1:500

MAIN ENTRANCE

SCALE 1:500

SITE SECTION A-A'

OM POHOKAR

HOSTEL

KEY PLAN

FIRST FLOOR PLAN

SECOND FLOOR PLAN

THIRD FLOOR PLAN

SOUTH- WEST ELEVATIONS

SEMESTER 5

OM POHOKAR

SITE ANALYSIS AND ZONING

X-FACTOR - ONENESS

CLIMATE :

- Nagpur has a composite climate
- It has hot summers and cold winters
- It also receives good Annual Rainfall

TEMPERATURE

PRECIPITATION

CONNECTIVITY :

- New Airport Metro Station: 2.1km
- South Metro Station: 2.1km
- Airport: 3.1km
- Railway Station: 12km

NEAREST LANDMARKS:

- Bhavans School
- Chinchbhavan Bus Stop
- South Airport Metro Station
- New Airport Metro Station

S - Easy Accessibility
W - Noise Problem
O - Development of Area
T - Traffic Issues

LOCALITY : CHINCHBHAVAN CITY : NAGPUR DISTRICT : VIDARHHA STATE : MAHARASHTRA

SEMESTER 5

OM POHOKAR

FLOOR PLAN

KEY PLAN

GROUND FLOOR PLAN

SEMESTER 5

OM POHOKAR

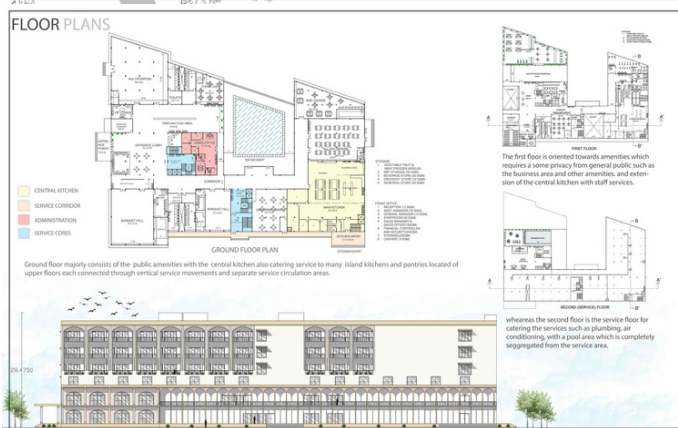
MODEL

SEMESTER 5

OM POHOKAR

The design brief was X factor which refers to the special quality or unique identity of an entity. It is the quality which separates it from the rest. Oneness was the X factor for my design for which I created a single block interspersed with courtyard spaces to create a feeling of oneness and unity. Use of suitable design principles further symbolized oneness.

DESIGN OF HOTEL (BY ATHARVA AKOTKAR - 6TH SEMESTER)



view 1
showing the entire front of the site giving a look of front parking, building front elevation, and landscaping

view 2
showing the side profile of the building

view 3
showing the entrance road towards the building

SECTION AA'

Third floor

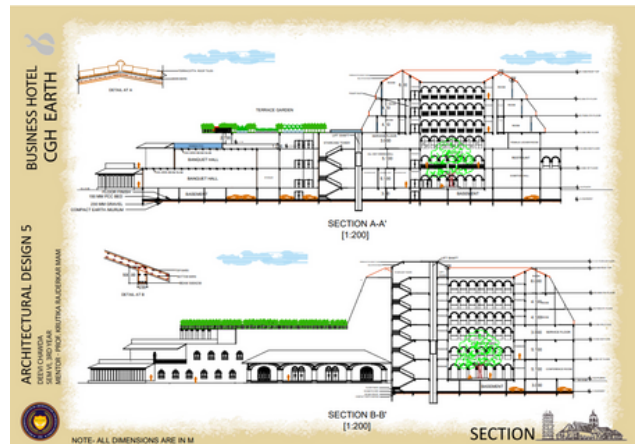
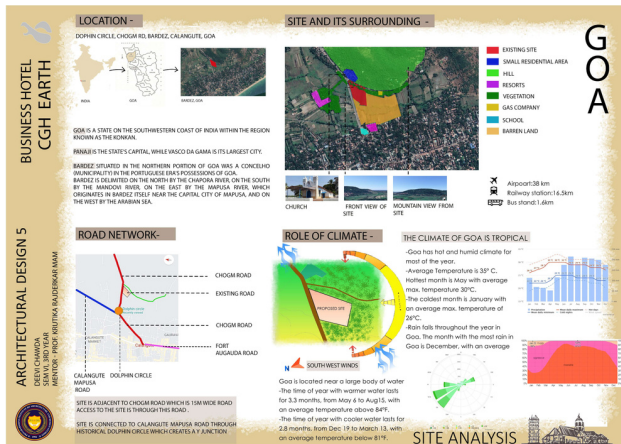
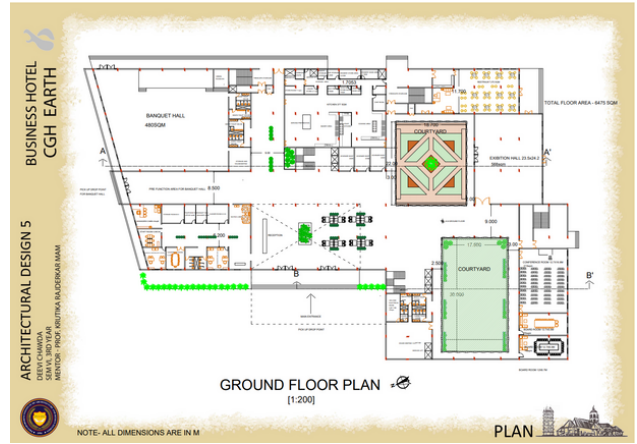
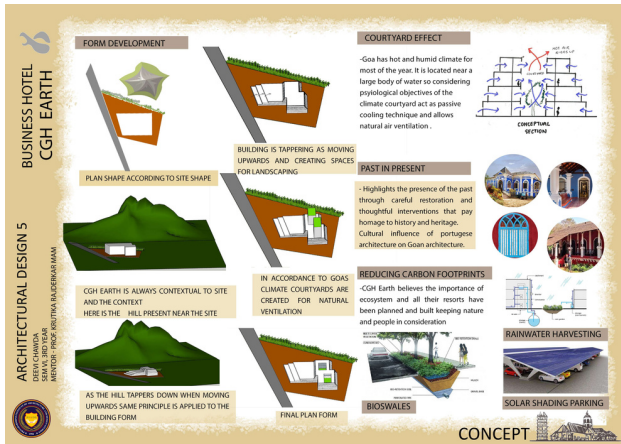
Fourth and fifth floor

3rd, 4th and 5th floor consist for the residential rooms ranging from standard rooms, deluxe room, executive suite, presidential suite with pantry and staff area on each floor.



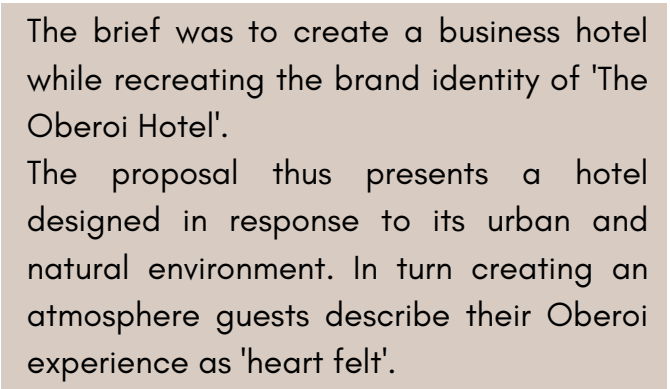
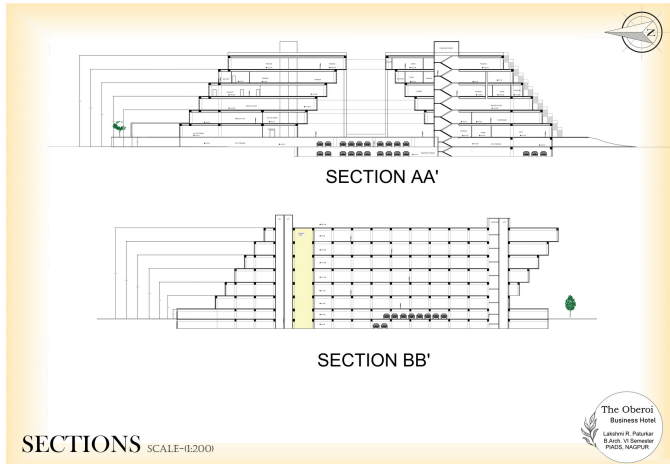
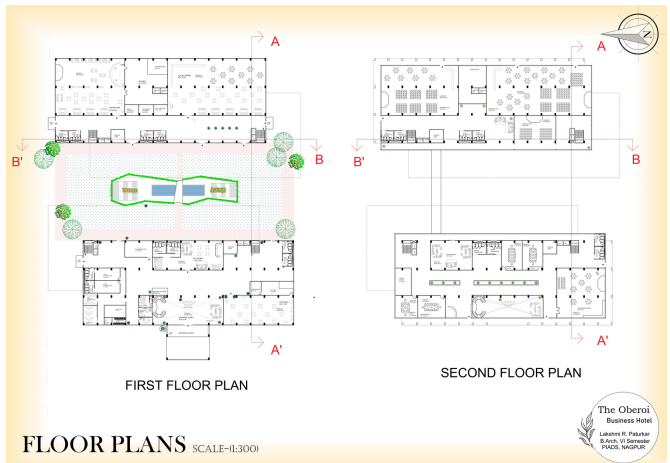
DESIGNNOVATION

DESIGN OF HOTEL (BY DEEVI CHAWLA - 6TH SEMESTER)



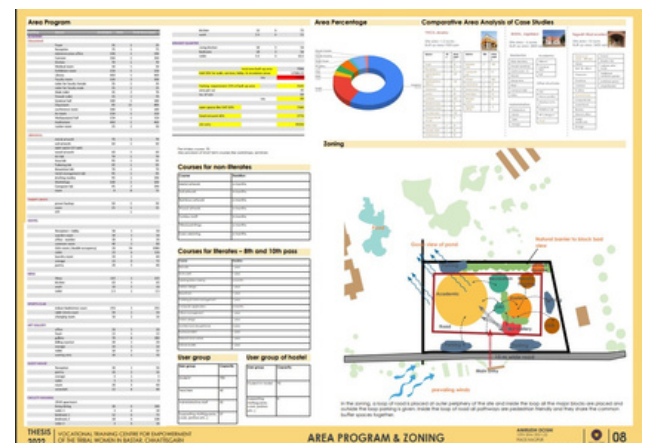
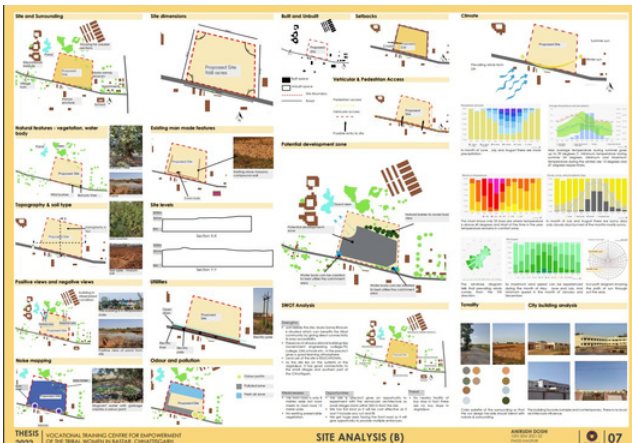
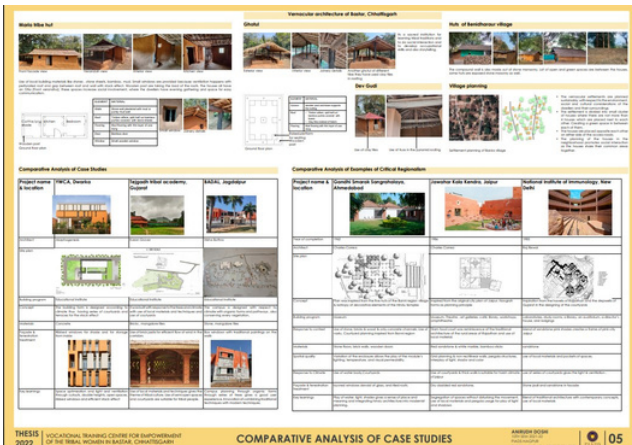
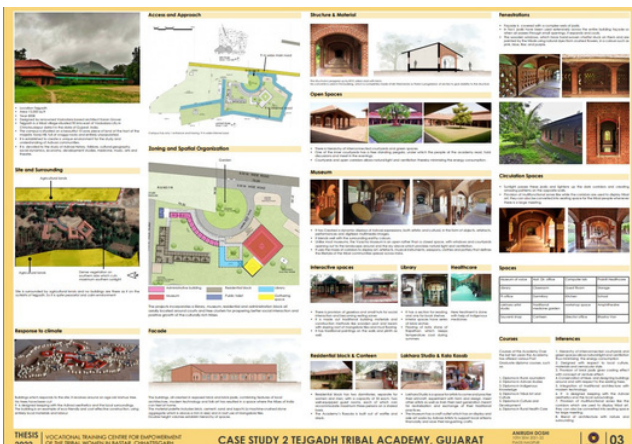
Design brief was to design a business hotel for a hotel brand and the brand designated was CGH earth. The site is situated in Goa. My approach for this design was based on the CGH earth's brand vision of being contextual to site and sustainable. The built form is derived from the principal of tapering of hill as the existing site context had a huge hill. Considering Goa's climate courtyards are created for natural ventilation. From the study we have learnt that CGH earth is defined prominently by their local character of the location therefore application of elements of Portuguese architecture and local goan architecture is done in the design of hotel. And to achieve the sustainability vision of brand, few strategies were applied at site level like bioswales, grasscrete pavers, solar parking shade etc.

DESIGN OF HOTEL (BY LAKSHMI PATURKAR- 6TH SEMESTER)



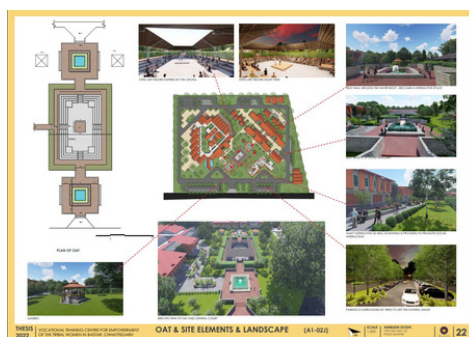
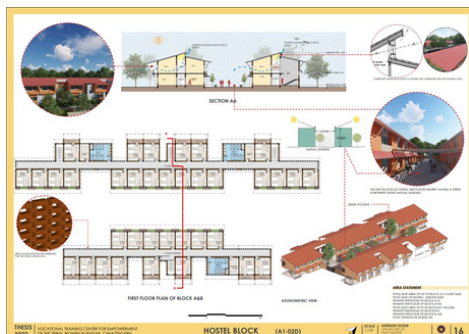
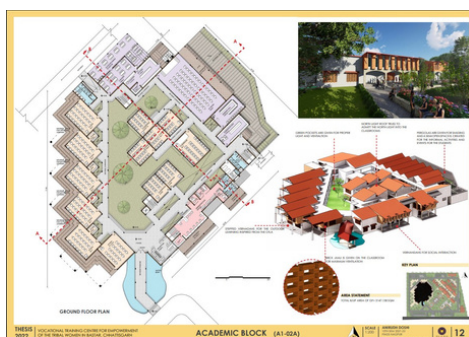
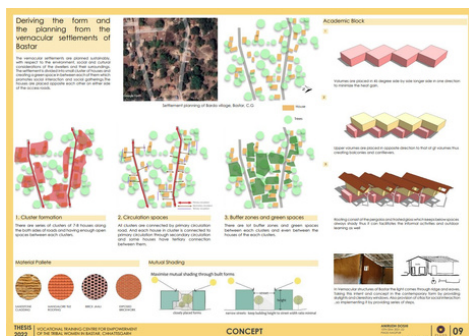
DESIGNOVATION

THESIS: VOCATIONAL TRAINING CENTRE FOR EMPOWERMENT OF THE TRIBAL WOMEN (BY ANIRUDH DOSHI- 10TH SEMESTER)

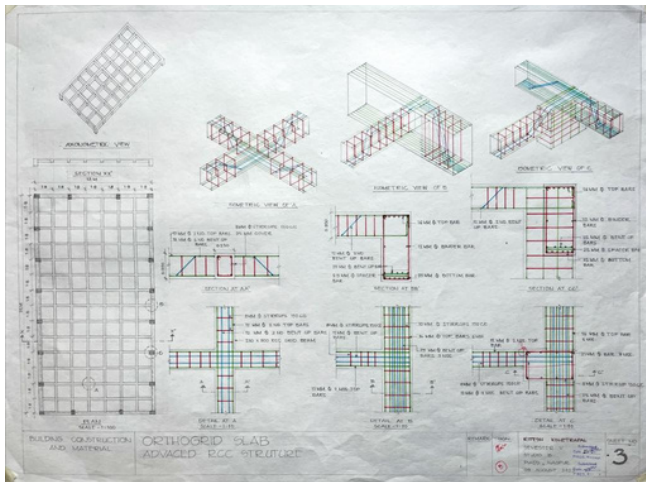


DESIGNOVATION

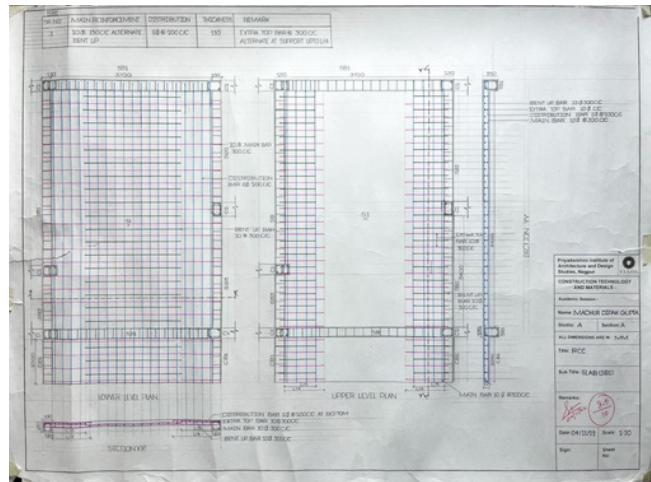
THESIS: VOCATIONAL TRAINING CENTRE FOR EMPOWERMENT OF THE TRIBAL WOMEN
(BY ANIRUDH DOSHI- 10TH SEMESTER)



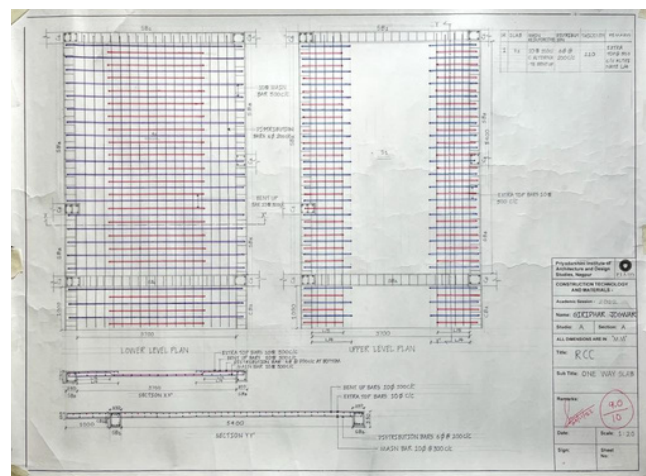
DRAFTING WORKS



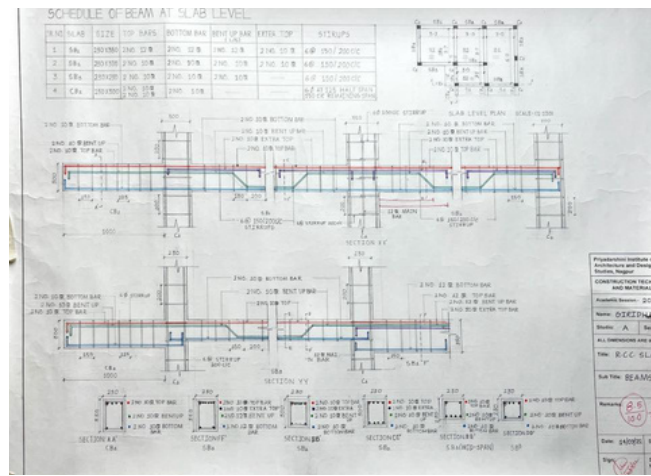
RITESH KSHETRAPAL (SEMESTER V)



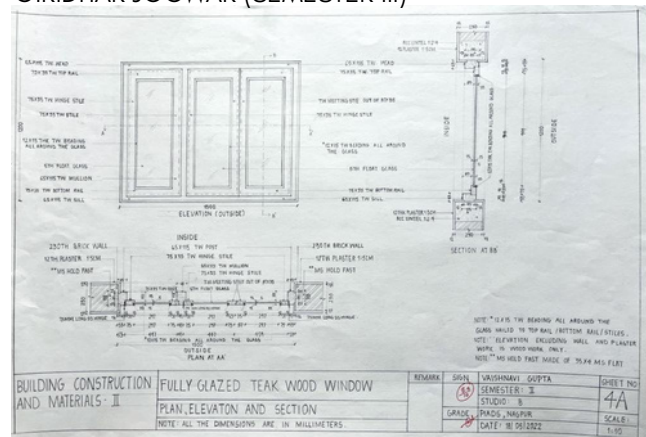
MADHUR GUPTA (SEMESTER III)



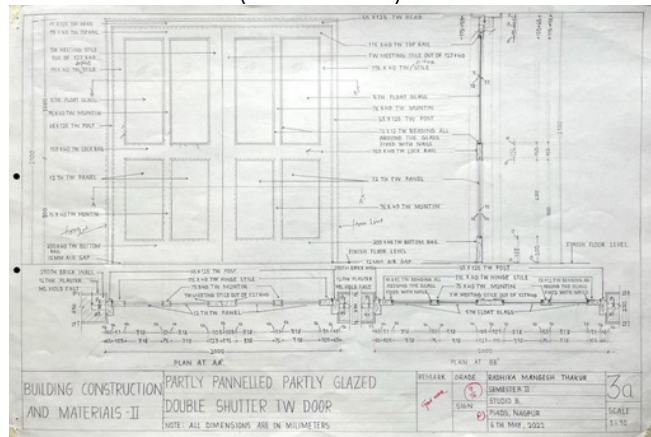
GRIDHAR JOGWAR (SEMESTER III)



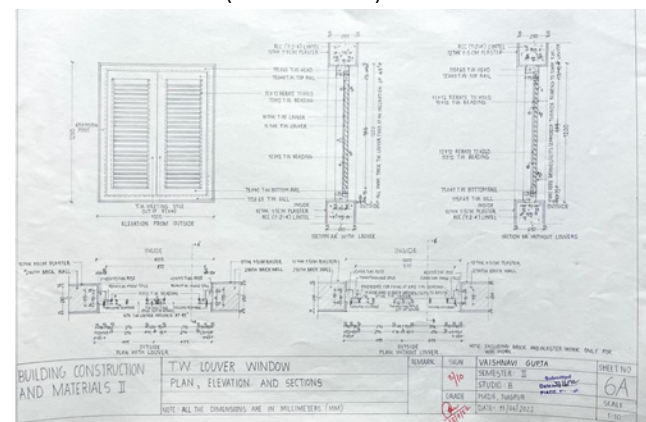
GRIDHAR JOGWAR (SEMESTER III)



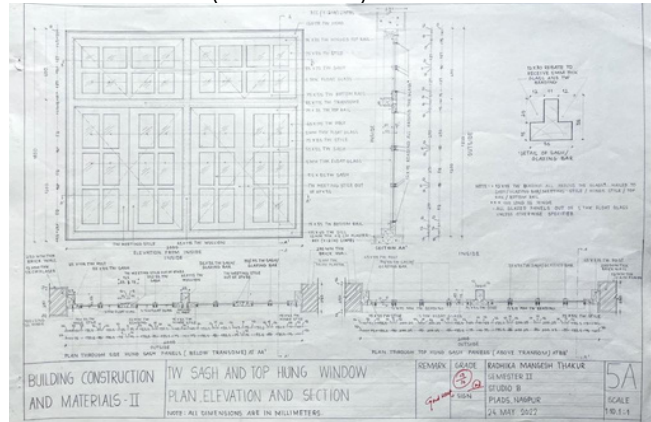
VAISHNAVI GUPTA (SEMESTER II)



RADHIKA THAKUR (SEMESTER II)



VAISHNAVI GUPTA (SEMESTER II)



RADHIKA THAKUR (SEMESTER II)

MASTER IN DESIGN

INDUSTRIAL DESIGN

The Industrial Design programme inculcates user-centric approach and processes using creativity, design thinking and design process to bring new ideas, products, and value to companies, communities, and people.

STUDENT'S WORK

DESIGN OF CHAIR (BY GANESH HARIMKAR MASTERS OF DESIGN INDUSTRIAL DESIGN 1 ST SEM)

THE CLIP CHAIR

This chair is made by using a Bamboo strip Board to promote the use of bamboo in the Modern Way.

The Section Profiles are Machine Cut and are put together with great care to make the Amalgamation looks Harmonious. The Profile's Shape Gives a feel of Cushioning as if the chair is being cushioned with Air. One can feel cozy while sitting on this chair. One can hold Books in voids between the Section Profiles. It urges one to utilize time with a good read. This chair puts one's body in relaxed posture, which is very important if one wants to enjoy reading. The profile's Smooth Curves are very inviting, soft, and relaxing for your back and legs. Such a Relaxed Posture takes one into Meditative State. Thus one can use this Chair For Meditation also.

This chair can be one's good buddy in times of creative and Critical thinking. Its Brown Color provides the warmth of Nature. The Legs of the Chair are assembled beautifully and they could provide shelter To one's pet. Safe and Cozy Shelter where the pet could spend their whole day happily. Armrests of Chair provide good support and rest to one's arms. You can rest your arms, while reading also.

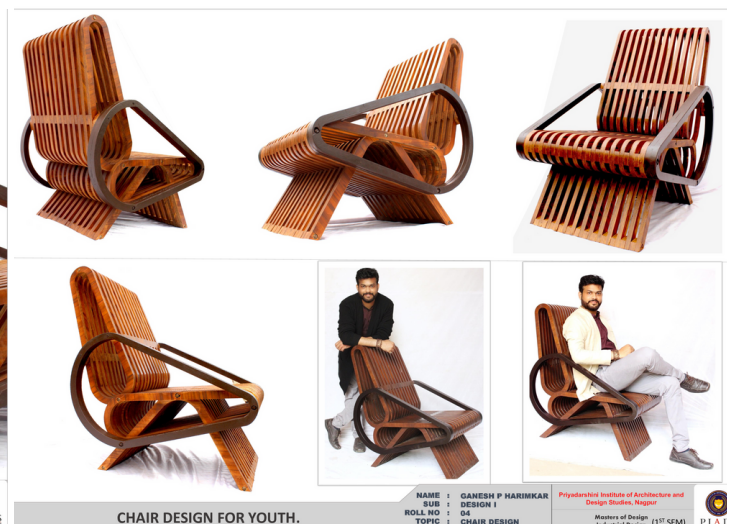
This Chair is for all those people, who love to recognize their uniqueness and connect to their souls.



CHAIR DESIGN FOR YOUTH.

NAME : GANESH P HARIMKAR
SUB : DESIGN I
ROLL NO : 04
TOPIC : CHAIR DESIGN

Prityadent Institute of Architecture and
Design Studies, Nagpur
Masters of Design
Industrial Design (1ST SEM)



CHAIR DESIGN FOR YOUTH.

NAME : GANESH P HARIMKAR
SUB : DESIGN I
ROLL NO : 04
TOPIC : CHAIR DESIGN

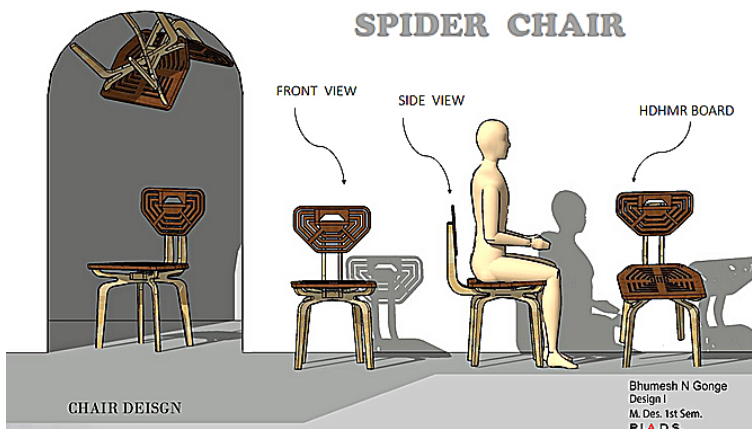
Prityadent Institute of Architecture and
Design Studies, Nagpur
Masters of Design
Industrial Design (1ST SEM)



DESIGN OF CHAIR (BY BHUMESH GONGE MASTERS OF DESIGN INDUSTRIAL DESIGN 1 ST SEM)

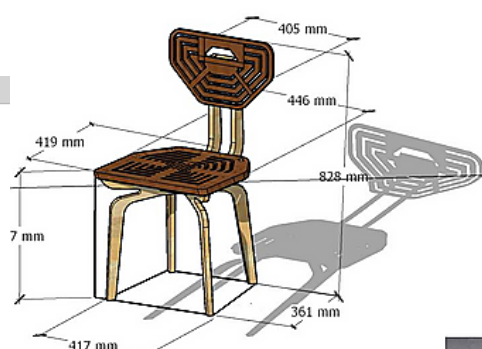
CONCEPT/IDEATION

SPIDER CHAIR



CHAIR DESIGN

Bhumesh N Gonge
Design I
M. Des. 1st Sem.
P.I.A.D.S.



Bhumesh N Gonge
Design I
M. Des. 1st Sem.
P.I.A.D.S.



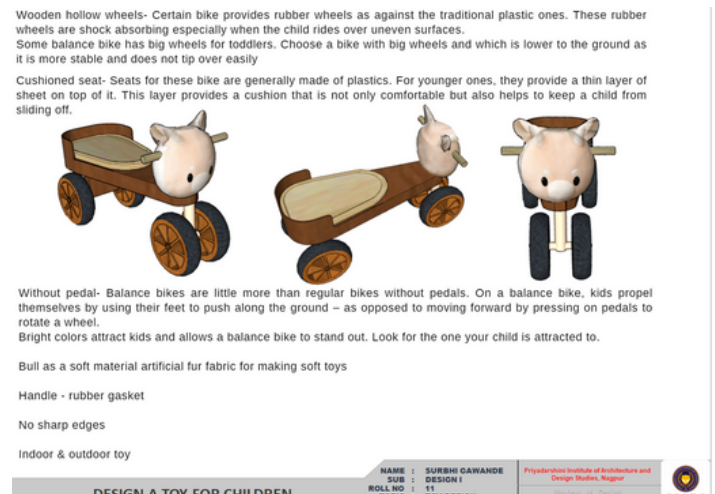
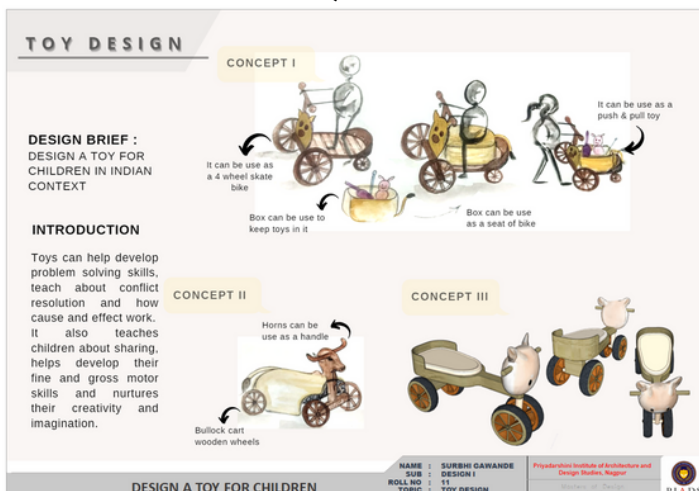
Chair Design
Studio work by
students of 1st
semester of
Masters of Design
Industrial Design

The chair designing project for Masters in Industrial Design students involves researching and analyzing the needs and preferences of a specific user group, creating design concepts, developing sketches and renderings, selecting materials and manufacturing techniques, creating a prototype, testing for functionality, comfort, and durability, and presenting the design to a panel of experts for feedback. Students will learn about design thinking, user-centered design, and sustainable design principles while developing skills in sketching, 3D modeling, prototyping, and presentation.

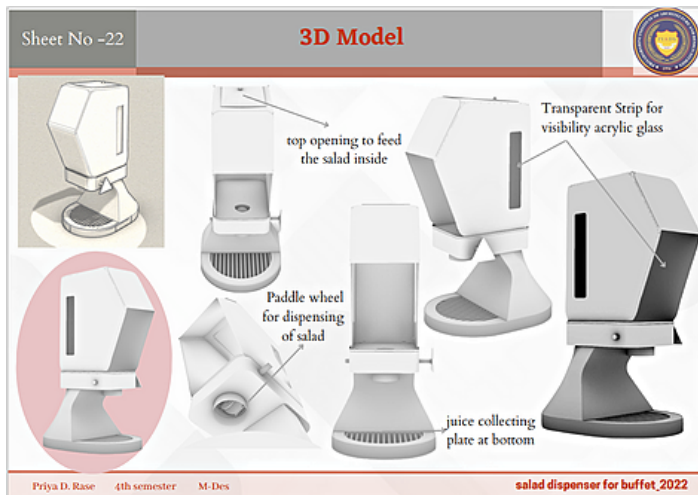
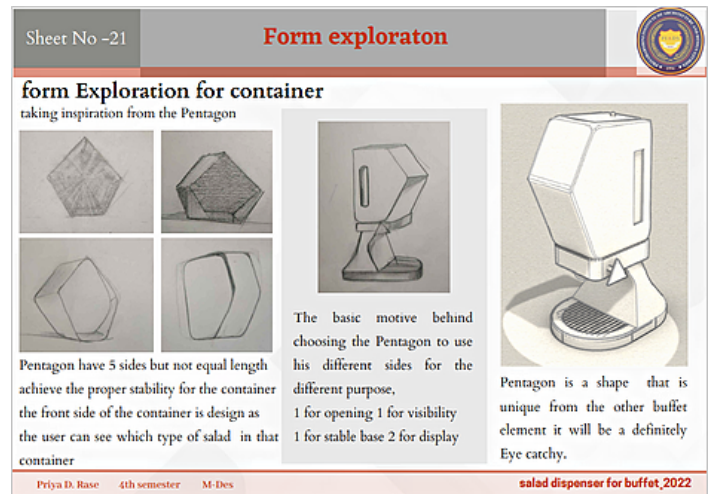
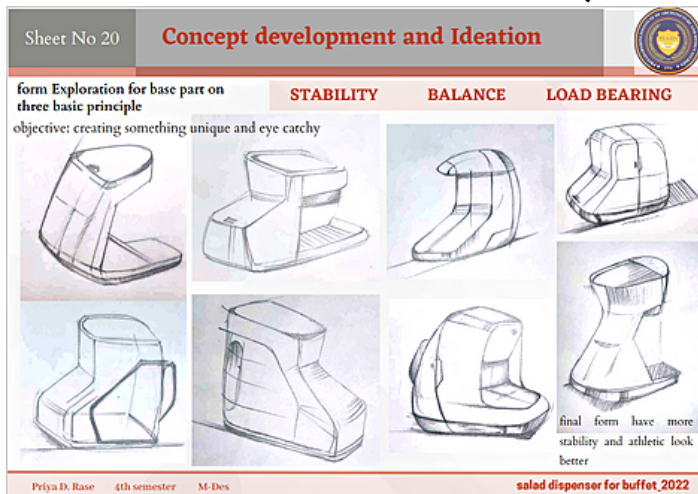
TOY DESIGN (BY GANESH HARIMKAR MASTERS OF DESIGN INDUSTRIAL DESIGN 1 ST SEM)



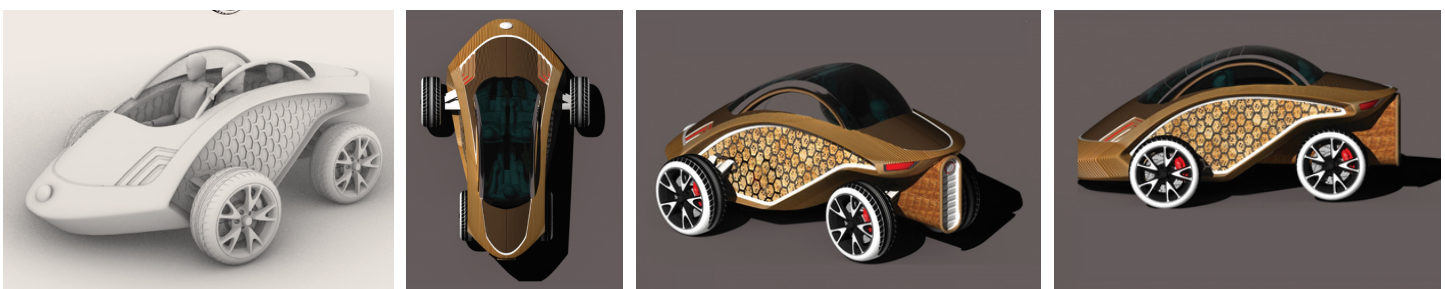
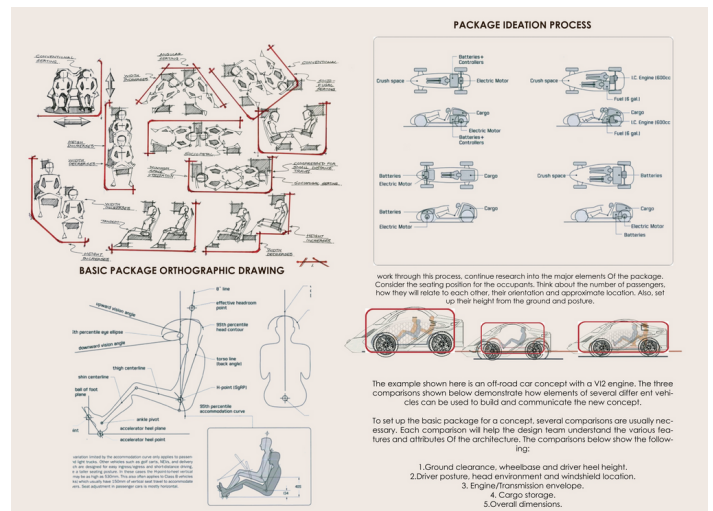
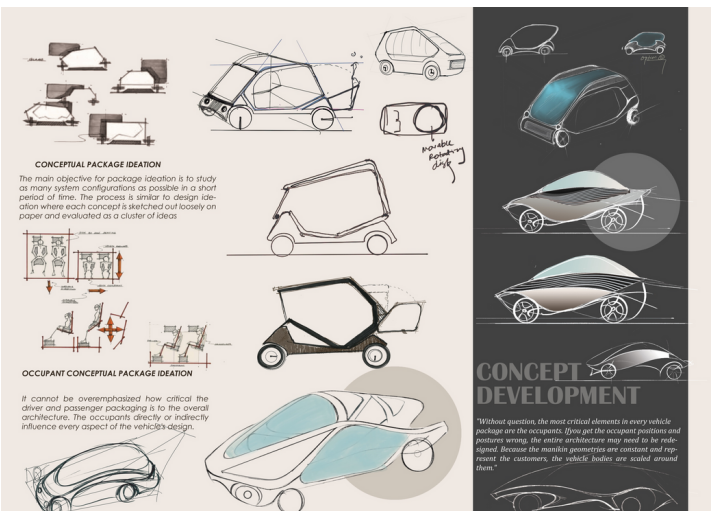
TOY DESIGN (BY SURBHI GAWANDE MASTERS OF DESIGN INDUSTRIAL DESIGN 1 ST SEM)



DESIGN OF SALAD DISPENSER (BY PRIYA RASE MASTERS OF DESIGN INDUSTRIAL DESIGN 4 TH SEM)



ECO BAMBOO CAR DESIGN (BY GANESH HARIMKAR MASTERS OF DESIGN INDUSTRIAL DESIGN THESIS)



LANDSCAPE DEPARTMENT

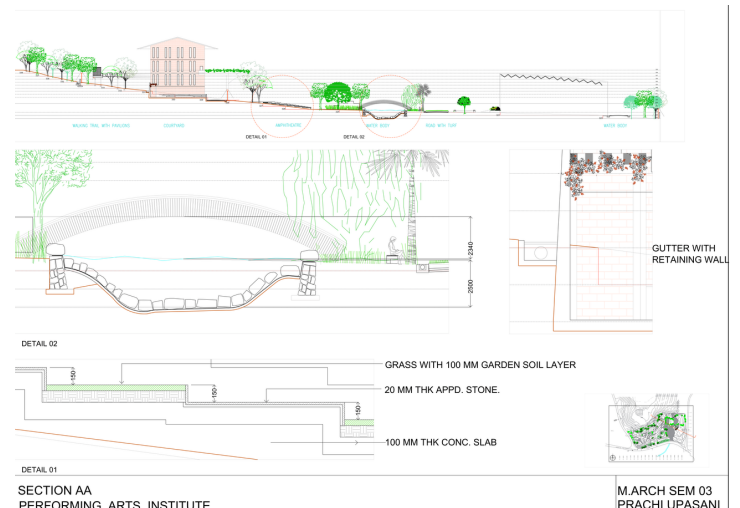
DESIGN OF PERFORMING ARTS INSTITUTE AT NAGPUR, MAHARASHTRA (BY PRACHI UPASANI M ARCH 3RD SEM)

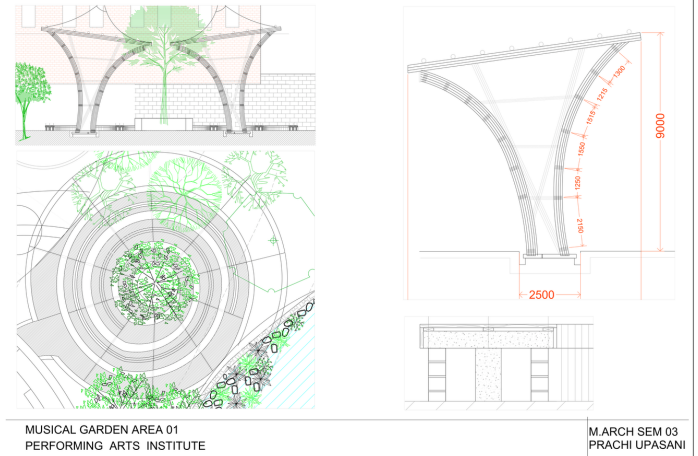
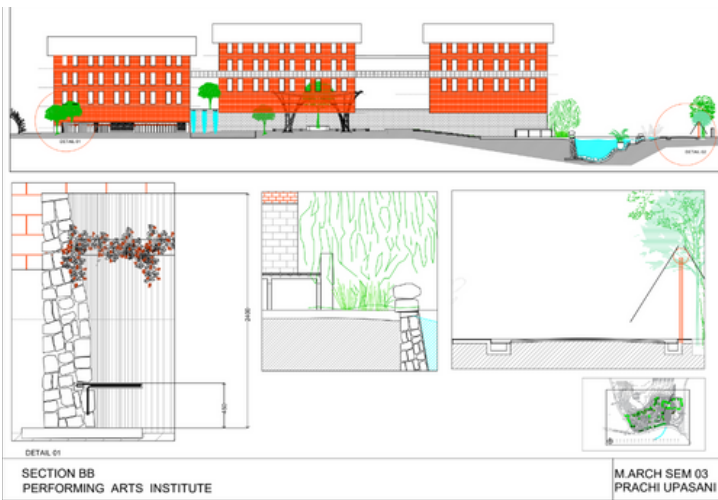
Site is located at Seminary Hills and has very interesting lay of land. It is surrounded by public, semi-public, educational institutes To the East of site is Western Coalfields limited headquarters and its ancillary activities. To North of the site is forest land of Seminary hills. Jatashankar Temple is the only existing structure on Site which is to be retained.



The main concept was to place the structure following the lay of land and merge it with natural landscapes creating open plazas, courtyards. As such open spaces within an institutional campus give an opportunity for free interaction between peers and promotes social development. So the massing had to respond to relation between built and unbuilt spaces. At the same time these spaces should remain accessible to all, they would be easy to maintain and would have natural environments.

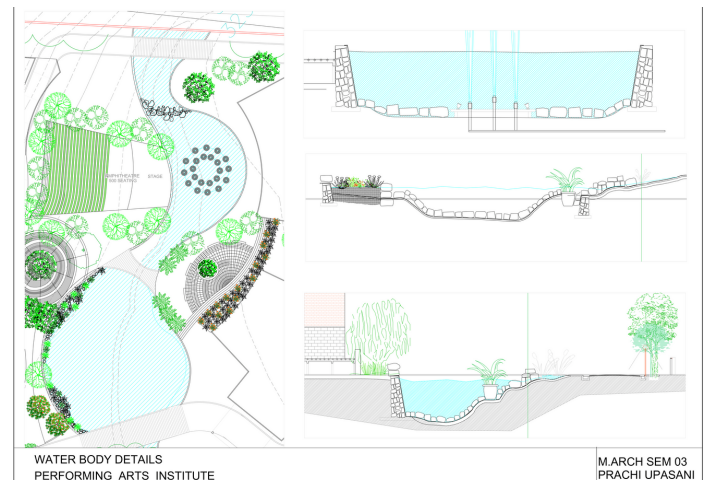
The entire site is mitigated in such a way that rainwater collected in soak pits at different locations, is carried to the pond. This pond helps in carving out a secluded area for the hostel block at North East corner. And at South east corner an Auditorium with 650 pax. capacity is situated. The foyer space of Auditorium opens into outdoor seating area where performances could be discussed at length. Walkover bridge connects Auditorium with open air Amphitheatre. Here performance could be held with the waterbody as backdrop.





Site also had an existing brook, which is not only retained in the site but converted into large natural pond, which would not only help in creating an ecosystem but would also enhance the microclimate.

Musical water fountain is planned, so that an ambience could be created during performances. Water lilies, Kumud and other such aquatic plants add a character to this place. Plants with a weeping form such as Salix Babylonia are planted at the edge in clusters. It appears as if these plants and water have a dialogue with other. The reflections of moving clouds in the static or finite waterbody makes the waterbody infinite.



The main entrance to the institute is through the administrative block, which connects the individual blocks of different Art forms such as Music block, Dance block, Drama block.

All these different blocks are connected with each other by central plaza at the north side, which is the central congregation space. The different blocks for art forms are connected by a central plaza with the Jatashankar temple and a lotus pond for contemplation and meditation. The walking trail provides an opportunity for riyaz and dense plantation of native trees. Overall, it seems like the design aims to integrate the built environment with the natural surroundings and provide a conducive space for artistic pursuits and community engagement.

PIADS IN COLLABORATION WITH COA-TRC, PUNE

CONDUCTED 5 DAYS FACULTY DEVELOPMENT PROGRAM

Topic: 'Learning From History To Create Paradigms Inspired By Ancient Wisdom'

Faculty Coordinators: Prof Manisha Yelne, Prof Saurabh Paliwal, Prof Sonali Borate

About The Programme

The Programme intends to deliberate with the intent to rekindle and retrieve the wisdom of the past and blend – synthesis it with advancement made by present day science and technology to regain lasting solutions essentially 'Humane' in their outlook and results.

Speakers...



Ar. Habib Khan

COA, President
Director
Architecture, LTJSS
Keynote Speaker



Ar. Jaimini Mehta

Independent Academician
Hon. Director at Centre for the
Study of Urbanism & Architecture,
Vadodara
Title: "Sense of History: The past should
be altered by the present as much as
the present is directed by the past"



Ar. Neelkanth Chhaya

Former Dean, Faculty of
Architecture, CEPT University
Title: "History - Beyond the
Merely Human"



Ar. Gita Balakrishnan

Founder, Curator Ethos &
Ethos Foundation.
Title: "Our Cause, Our Responsibility
Creating Paradigms Inspired by
Ancient Traditional Wisdom"



Ar. Yatin Pandya

Principal Architect at
FOOTPRINTS E.A.R.T.H.,
Visiting Faculty at CEPT
Title: "BACK TO THE FUTURE - For
timeless, humane & sustainable
architecture"



Dr. Ashwini Pethe

Principal, School of
Architecture, MIT ADT
University, Pune
Title: "Integrating Indian Knowledge
Systems in Architecture Curriculum"



Prof. Nalini Thakur

Former Dean of Studies
HoD Architectural
Conservation, SPA, New Delhi
Title: "Transforming History of
Architecture for Contemporary
Architectural Education"



Dr. Vishakha Kawathekar

HoD Department of
Conservation, SPA Bhopal
Title: "Transforming Narratives of the
past through History of Architecture"



Prof. Sanghamitra Basu

Former Professor,
Architecture & Regional
Planning Department IIT
Kharagpur
Title: "Traditions, Innovations
& Revival: Habitats of Bengal"



Ar. J Ramanan

Former HoD of
Architecture at NIT,
Tiruchirapalli
Title: "A Template for Development
Controls for Heritage Towns"

तुकबंदी - the poetry corner!!!

STUDENTS' POETRIES

KHVAABON KI TABEER

*Kabhi khushi mili, tanhai mili,
Kabhi dard mila, ruswayi mili,
Kabhi jhooth mila, sacchai mili,
Par har baat me gehraayi mili.*

*Koi seekh gaya, koi sikha gaya,
Koi dekh gaya, koi dikha gaya,
Koi gaya hazaron dard diye,
Koi har ek dard ko mita gaya.*

*Koi meetha tha, koi khara tha,
Koi kadwa tha, koi pyara tha,
Koi bure waqt ki wajah bana,
Koi bure waqt ka sahara tha.*

*Koi zeher shahad me ghol gaya,
Koi raaz apne khol gaya,
Koi chup kar ke sab sunta gaya,
Koi chup kar ke sab bol gaya.*

- JYOTIRMOY BISWAS 5TH YR

LIFE

*Life is like a journey that begins at birth
and ends at death;
It's like a game where you meet players
that symbolizes either distrust or faith.
Life is like a dance where you either be
a puppet;
Or you be a marionette who controls
them.
It's like a canvas which is a blank
page;
And further turned into a painting
which is ultimate.
Life is like a glass either called half
empty or half full;
Which is always craved for its brighter
side that is beautiful.*

- SARA YELNE 2ND YR

STARS , MY ONLY HOME

*Gazing up at the endless sky
Lost in thought, a reason why
Life has led me to this place
With the stars shining in my face*

*So many roads I've had to take
So many choices I've had to make
But now I stand here all alone
With the stars my only home*

*I'm searching for answers in the night
As I ponder my journey in life
Looking for direction, up above
In the stars, the answers I love*

*In this world, so full of doubt
I'll keep reaching, I won't back out
With the stars as my shining guide
I'll find my way, I'll keep the light*

*I'm searching for answers in the night
As I ponder my journey in life
Looking for direction, up above
In the stars, the answers I love*

*So I'll keep looking to the sky
For the answers that will never die
With the stars above, I'll make my way
In this life, I won't be swayed.*

- VALLABH KAOREY 3RD YR

तुकबंदी - the poetry corner!!!

VERSES FROM THE PROFESSORS

मै अहम था, यही वहम था

अमर हूँ शायद, सोचा था
सपने अनगिनत बुनता था
सबके आगे रहता था
मन ही मन में हँसता था
मै अहम था, यही वहम था

हवाओं में ऊँचा, उड़ता था
आसमा जीतूँ, ये सोचा था
खयाल कभी, ना आता था
धरती की गोदी में सोना था
मै अहम था, यही वहम था

चूहों के माफ़िक़ दौढ़ता था
कुत्तों से अच्छा मैं लढ़ता था
ना जाने कितना बटोरा था
किसका हक़ क्या मारा था
मै अहम था, यही वहम था

ख़ुदा से कभी ना डरता था
सजदा कभी ना करता था
ख़ुद में यक़ीन इतना था
ख़ुद को ख़ुदा समझता था
मै अहम था, यही वहम था

दौलत ये लेके जाना था
जलवे मरण झलकाना था
चेहरे पे इक गुरूर सा था
झाँक ख़ुद में ना देखा था
मै अहम था, यही वहम था

मोह बंधन ना समझता था
रिश्ते निभाना ना आता था
रूह को कभी ना समझा था
दिल को कई बार मारा था
मै अहम था, यही वहम था

दोस्त एक ना बनाया था
दुश्मनों का मजमा था
भीड़ में उनकी खोया था
ख़ुद से मै ख़ुद रूठा था
मै अहम था, यही वहम था

वक़्त ख़त्म होने आया था
तब मुझको समझ आया था
अजीब डौढ़ में उलझा था
ख़ुद को ना पहचाना था
मै अहम था, यही वहम था

ये कौन है चिल्लाता मुझमें
ये कौन बिखर है जाता मुझमें

ले डूबी जो नाँव वो मुझको
था उसीका मल्लाहा मुझमें

ये किसकी आवाज़ है आती
क्या तू फिर है बोला मुझमें

ढूँढा मैंने उन सब लोगों को
कोई मिला फिरभी ना मुझमें

क्यूँ ये फिर मैं अब तपता हूँ
क्या हवस है बुझता मुझमें

तेरे चश्मे-तर की वो ज़हमत
करती क्या है इज़ाफ़ा मुझमें

मै तो बस सिर्फ़ एक दोज़क हूँ
क्यूँ फिर तू है रहता मुझमें

अशक़ों के सैलाब हैं आये
क्या फिर तू है रोता मुझमें

मैंने ख़ुदको है बरसों ढूँढा
कोई हबीब मिला ना मुझमें

- AR. HABEEB KHAN

- AR. HABEEB KHAN

तुकबंदी - the poetry corner!!!

VERSES FROM THE PROFESSORS

घिर आयी शाम, दास्ता बताती है यहाँ
आज कल रोज नयी बात बताती है यहाँ

कुछ यूँ बेमालुम था, सफ़र का आगाज़
खींचते चले गये थे, राह बताती हैं यहाँ

ना मुकम्मल मंजील है, कोई शिकायत नहीं
चांद नहीं हासिल होगा, चांदनी जताती है यहाँ

रोशन सितारे हैं, किनारे पर उठ रही लहरे
तूफ़ा का क्या भरोसा, हवा समझाती है यहाँ

बदल सा गया जहा, नया है यहाँ का आसमां
तेरा पता कहा बदला, दस्तक बताती हैं यहाँ

जब हो जायेंगे हम, इस जहाँ से अलविदा
वही कश्मकश का अन्त, धड़कने बताती है यहाँ

- PROF. NEEMA M. GUJARKAR

ज़िंदगी

आग वो जला गयी है
तड़पता वो छोड़ गयी है
प्यास ये बुझ रही है
आँखे ये सूख रही है
कदम ये डगमगा रहे है
आवारा ये भटक रहे है
मन ये भीग रहा है
गम ये जो पी रहा है
दर्द ये शामिल हो रहा है
होश ये गुम हो रहा है
ज़ेहन ये नाकाम हो रहा है
क़मज़ोर ये पागल हो रहा है
रिश्ते ये बेबस हो रहे है
दम ये अपना तोड़ रहे है
पहचान ये अच्छा सवाल है
ज़िंदगी ये अच्छा मज़ाक है
ऊपरवाले तू भी कमाल है
रहता तू दूजे जहान है
तमाशा देखता इस जहान है!

- PROF. DISHA KHUBALKAR

तकरार

वो जो लबों ने ना कहा पर निगाहों ने बयान किया
कह देते तुम थोड़ा कुछ तो सुन लेती मैं बहुत कुछ

रेत सा साथ तेरा टूट रहा और वक्त हाथों से छूट रहा है
जो कुछ पलों का होता तेरा साथ है ले लेता मेरी जान है

एक तरफ़ धुंधली मंज़िल तो दूजी तरफ़ शांत किनारा है
मगर मैं ठहर जाऊँ यहां इसका सिर्फ़ तू ही बहाना है

कैसे करूँ ऐतबार तेरा जब मन खुद ही मेरा भटक रहा
इंतज़ार है मुश्किल जब सब्र का बांध आँखों से टूट रहा

लगने लगा तू बुरा ख्वाब है हर सुबह मुझे होता ये
एहसास है
यक़ीनन तू भी मुझसे परेशान है शायद इसीलिए ये
तकरार है!

- PROF. DISHA KHUBALKAR

Travelogue- Trip to Isha Yoga Centre in Coimbatore

One cannot achieve inner peace with an empty stomach. With that in mind, the minibus carrying my family and close friends pulled into the parking lot of Isha Yoga Center in Coimbatore. As a student of architecture, it was a unique and fascinating experience for me. The grand Adiyogi statue was truly awe-inspiring, and the intricate details of its design and construction are something that I have been studying in depth.

Anyways, we marched right past the grand Adiyogi statue, straight to the top rated restaurant, Moondraam Pirai Eatery, satisfying our practical needs before becoming spiritual seekers. After two courses of dosas, my friend Neal says "Anything else worth spending time here?" He is a businessman. He prefers efficient vacations over relaxing ones. It was revealed that just next door was an opulent silent meditation space known as the Dhyanalinga. The contrast between the peaceful significance of the Dhyanalinga meditation space and the practicality of the restaurant was a unique experience, and one that I will not soon forget. Ready again to leave, this time our driver declined. "Statue laser show in an hour...you don't want to miss the best part," he announced. With an hour to spare, we split. Neal and my brother agreed that Indian tourism isn't up to international standards. This fact would be the chorus of their discussion for the coming four days. Meanwhile, my cousin Mohit and I found a good spot to eye at the statue. My sister joined us too. The Adiyogi statue, now recreated in Karnataka, stands tall at 112-ft and elicits a feeling of awe. A row of hills behind it appear to form a grand suit of armour around its neck. As the night grew darker, individuals from all corners of the country and the world converged around us.

I was amazed by the combination of technology and spirituality. The laser show began.

Sadhguru's voice echoed as he recited the origin story of the world's first yogi. He listed His transcendental abilities to huge applause. "Let me know when this Rajamouli movie ends," jived Jiya before Mohit shushed her. God is the only issue these two differ on. However, as a student of architecture, I couldn't help but critique the design of the laser show. The Adiyogi laser show was a testament to the technological advances that have been made in our field. While this was a thought-provoking experience, it also gave me a new perspective on the role that architecture can play in shaping our beliefs and experiences. Despite my enjoyment of the laser show, I couldn't help but notice the commercialization of spirituality. If you ask me, the Adiyogi laser show is an implausible feat of technology with no spiritual significance. Here's what happens, two artificial pillars shoot pretty lasers at a artificial statue. Their sole purpose was to entertain, not enlighten. Rather than offering peace and solace, they served as a passive spectacle for the masses. "Spirituality has never been more seductive," I commented before Mohit shushed me again. "Hey! You don't shush me...I'm the older one here," I didn't say. Anyways, it got over around 8pm when we made our way back to our minibus. Horns blared in the Yoga Centre to sort the ineludible traffic jam on the way out. My religious friend Apoorva said she missed most of the show. "Don't worry, it'll be just as good on YouTube," she reassured herself and hit Watch Later on The Destructor.

- JYOTIRMOY BISWAS 5TH YR

Unleashing The Unknown : Markhandeshwar Temple

Cultural heritage treasures that reflect past human legacy are priceless. It portrays a society's history, present, and future way of life as well as the cultural norms and customs that exist there. It also shows how different communities interact with one another. Together, they make up a region's architectural heritage. This study is intended to look into the preservation of cultural heritage and architectural characteristics of Markhanda Temple in Chamorshi, District of Gadchiroli.

Heritage is what we keep now, what we leave to the next generation, and what we have inherited from the past. Both of the resources that make up our cultural and natural legacy are essential to life. These are our country's undiscovered treasures, touchstones, identity, and true inspirations. Cultural heritage is the legacy of tangible items, cultural property, and it contains a lot of mythological tales as well as science and mathematics. Cultural heritage consists of monuments, buildings, archaeological sites, artwork, inscriptions, paintings, sculptures, and cave dwellings as well as folklore, traditions, and languages. It is a product of human creation that incorporates elements of geometry, science, and nature. Heritage preservation makes a community's economy stronger and becomes a pillar of international tourism.

The soul of the local way of life is communicated and expressed via architecture, which is a language in itself. Many regional influences have contributed to the development of a particular temple regional style. I'm referring to the 10th and 11th centuries, which were the height of temple architecture's growth, progress, and use of novel techniques.

The Deccan region's Hemadpanti style temple is one of these regional temple designs. This exhibits nagara architecture, which is the temple form found in nagara shrines. You are about to learn about the undiscovered treasures of our Vidarbha. A mini-Khajuraho is another name for this temple from the eighth century. The word "Mahasivratri" derives from Sanskrit. Moreover, the name alludes to the evening when Shiva danced. It is a significant Hindu festival that commemorates "overcoming darkness and ignorance" in life and the universe. It is marked by chanting Shiva's name, fasting, and reflecting on ethical principles and values like honesty, generosity, forgiveness, and the finding of Shiva. The entire night is spent awake by ardent devotees. Others make a pilgrimage to the Jyotirlingams or one of the Shiva temples. When dating temple art, the Markanda temple continues to be a contentious location for historians.

It is a historically significant but generally unappreciated collection of Vidarbha monuments that are located in the Maharashtrian village of Markhanda in the Chamorshi Taluka of the Gadchiroli District. This Shiva temple is located on the Wainganga River's bank. 18 of the 24 temples on the site are protected by the Archaeological Survey of India. The Markanda temple complex has a total area of 196 168 square feet. These have striking similarities to the Khajuraho temples in terms of construction and sculpture. It is renowned for being built in the "Hemadpanthi" style. The Rashtrakuta dynasty is credited with building the structure.

Nandi Bhattacharya Sahu, an ASI custodian of all historically significant buildings designated as national monuments, assumed leadership of the circle in April 2015. They claimed that 300 years ago, lightning struck the temple, breaking the roof of the Mahamandapa as the upper portion of the enormous spire fell on it. Sandstone for Mahadeshwar was transported from a quarry in Dholpur, Rajasthan, and workers were transported from Chanderi, Madhya Pradesh. It brings to mind locations like Ellora, Konark, Ajanta, and Khajuraho. Nonetheless, there are no inscriptions to specify their precise age.

There are numerous sculptures of gods, goddesses, and hermits, including Ashtadikpal, Apsara, Sursundari, and Devangana, on the exterior of the main temple. Also retained are the statues of numerous birds, Gajlakshmi, Narsimha, and Shiva Parvati. The temple's courtyard is renowned for its representations of women engaged in dance. The Ramayana is also depicted in the temple's sculptures. Mahabharata can be found inside the temple. Apparently, there are 409 total photos. Without seeing it, we cannot fully appreciate the unparalleled glory and art of Vidarbha. Here, a sizable fair is held in honour of Maha Shivratri. It is crucial to increase knowledge about the cultural and historical value of traditional festivals and festivities in order to prevent their extinction. This can be accomplished through cultural celebrations, exhibits, and educational initiatives that can aid in fostering a better awareness of the importance of traditional celebrations as well as the maintenance and preservation of pilgrimage sites.

Involving younger generations in the organisation and implementation of traditional events is another crucial measure. By transferring them to subsequent generations, this can help to conserve cultural practises by assuring their continuous applicability. Governments and municipal authorities can also contribute to the preservation of traditional festivals by supporting cultural endeavours and safeguarding cultural resources.

Conclusion:

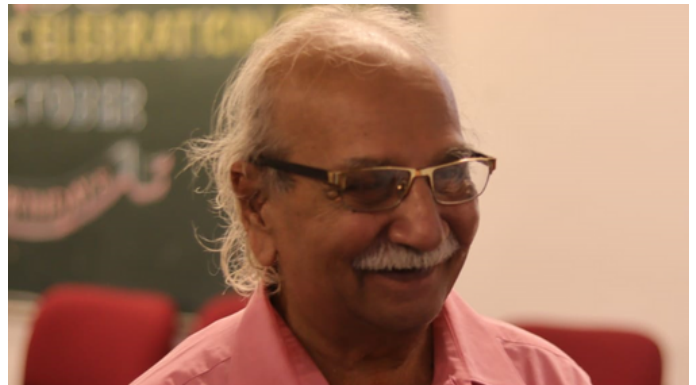
Traditional holidays and celebrations are disappearing, which is a complex issue that needs a diversified approach. It is possible to guarantee that these cultural practises are perpetuated for future generations through increasing awareness, involving younger generations, and providing government support.



- ACHAL P. KOHALE 2ND YR

Journey of an Architect from Childhood

I remember my childhood. We were not very well off those days. The family position was not comfortable enough to have a smooth life. As my memory goes, even in that family condition my parents taught me more of values in life and to be honest. Values in life were more important than earning livelihood. They taught me to be careful in behaviour, respect seniors, keep surroundings clean, take good care of relations with neighbours, cause no trouble to others, help needy as far as possible etc. They also taught me many things about nationalism, our glorious history, great national heroes, great saints who enlightened masses to fight evils in society and be kind to everyone in trouble and many more such things galvanizing my mind spiritually. As I grew, I joined a college to become an architect. Learning in architecture added an ethos to already existing set of values in my mind. This guided my actions in the social compositions. Years passed by and our family house was demolished to stand an eight storied building in its place. But our values of life were not demolished, they got a new environmental anvil to test the worth they had. We lived and are still living in this changed surrounding. It proved that the changed surrounding does not really change the values in your life. We keep our surroundings clean, do not spit in the open, in staircase corners, we do not smoke so no throwing of cigarette butts anywhere, no throwing of empty packets, wrappers and litters within or outside the plot area. We try to maintain our building with pride. In architectural learning I also learnt many more things such as maintenance of other services like electrical, water supply etc. This needs expenses. Hence all the residents of the building collect money and share expenses, even if someone does not agree with the collective effort.



But the most important thing that I learnt that the "fire escape staircase" is an important part of any living building and must be maintained absolutely "free" of any obstacles. In case of emergency, I must provide a clear passage to the people rushing to escape. Emergencies do not give an "alert call" hence it becomes absolutely necessary that the fire escape staircase is free and clear all the time. Extra boxes, cartons, extra furniture, coolers not in use are some items which are found dumped in this staircase, not being aware of the grievous consequences it would result into. More over a very dangerous situation is created by dumping gas cylinders in this space. We can't imagine what would happen if a gas cylinder blasts when there is an emergency due to fire. This can levy a very heavy price on the residents of such buildings. It is also very necessary that we keep the piping ducts clear and do not throw dirty material there, it is very disgusting to find that used cottons are also thrown in these ducts. We should be aware being educated ones, that such an irresponsible act can invite an epidemic in our region. Such ducts remain unlooked for, and uncared for and can create unhealthy surroundings. We are Indians, we live with a philosophy that gives us a universal thought of "वसुधैव कुटुंबकम्" meaning that the entire universe is one family and should be cared for in that view. So may it be.. Amen!

- PROF. VIJAY GOVIND DEOSKAR

Learning Through Origami

Twist, turn and fold the papers and you can have a beautiful world around you with origami.

Strictly speaking, origami is a kind of traditional Japanese paper folding that aims to create full sculptures out of flat sheets of paper without cutting or gluing.

Yet there's more to it than just paper folding. It is a method that focuses on honing attention and awareness in order to exert more voluntary control over mental processes and hone skills like composure, clarity, and concentration. The word 'meditation' sums everything well.

An interesting way to describe origami is as 'making something out of nothing'.

Practicing origami develops and tests skills in patience, precision, memory, discipline, geometry, and problem-solving. By unlocking regions of the brain, it aids in the development of accuracy and hand-eye coordination, which I believe is extremely important for every student. It also helps students comprehend the fundamentals of two- and three-dimensional geometry through a visual/hands-on approach.



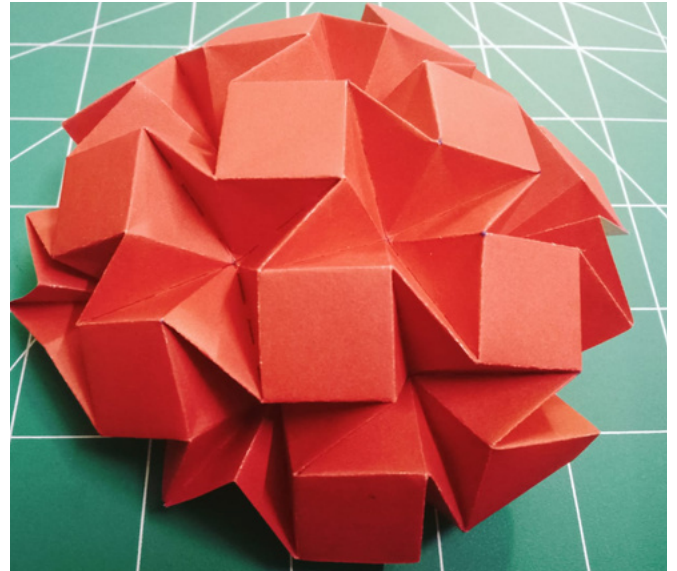
Origami is not only an art form but is useful in many ways in our day-to-day life like problem solving, it also improves attention and concentration skills there by improving one's processing skills. Doing independent study improves our self-confidence and creativity which is what origami teaches us. Origami also gives us a very clear perception and understanding on measurement, symmetry, geometry, proportion, fractions, logical reasoning, and sequencing.

In a world of tapping on computer keyboards and swiping cell phones, there is little opportunity to strengthen fine motor skills. Origami may do just this, assisting with hand-eye coordination and temporal spatial skills. Origami is one avenue that provides both mental and physical stimulus with exercise.



Simple origami folds may be combined in a number of different ways to create complex patterns. Since the Edo period, traditional Japanese origami has been done, although it has frequently become less rigid about these rules, occasionally cutting the paper or starting with nonsuite forms. In addition to numerous other architectural uses, product design, product packaging are also employed and empowered through origami.

Because to its promise in a wide range of applications, from self-folding to space saving techniques, origami is currently a topic of rapidly expanding interest in the design and engineering research community. The art is inexpensive and could be done anywhere at anytime by anyone regardless of their age.



The Ghats of Varanasi

The beautiful series of steps surrounding the temples and forts, the everyday enchanting spiritual Ganga aarti in the evening lights, the people gathering towards the ghat, Varanasi needs no introduction.

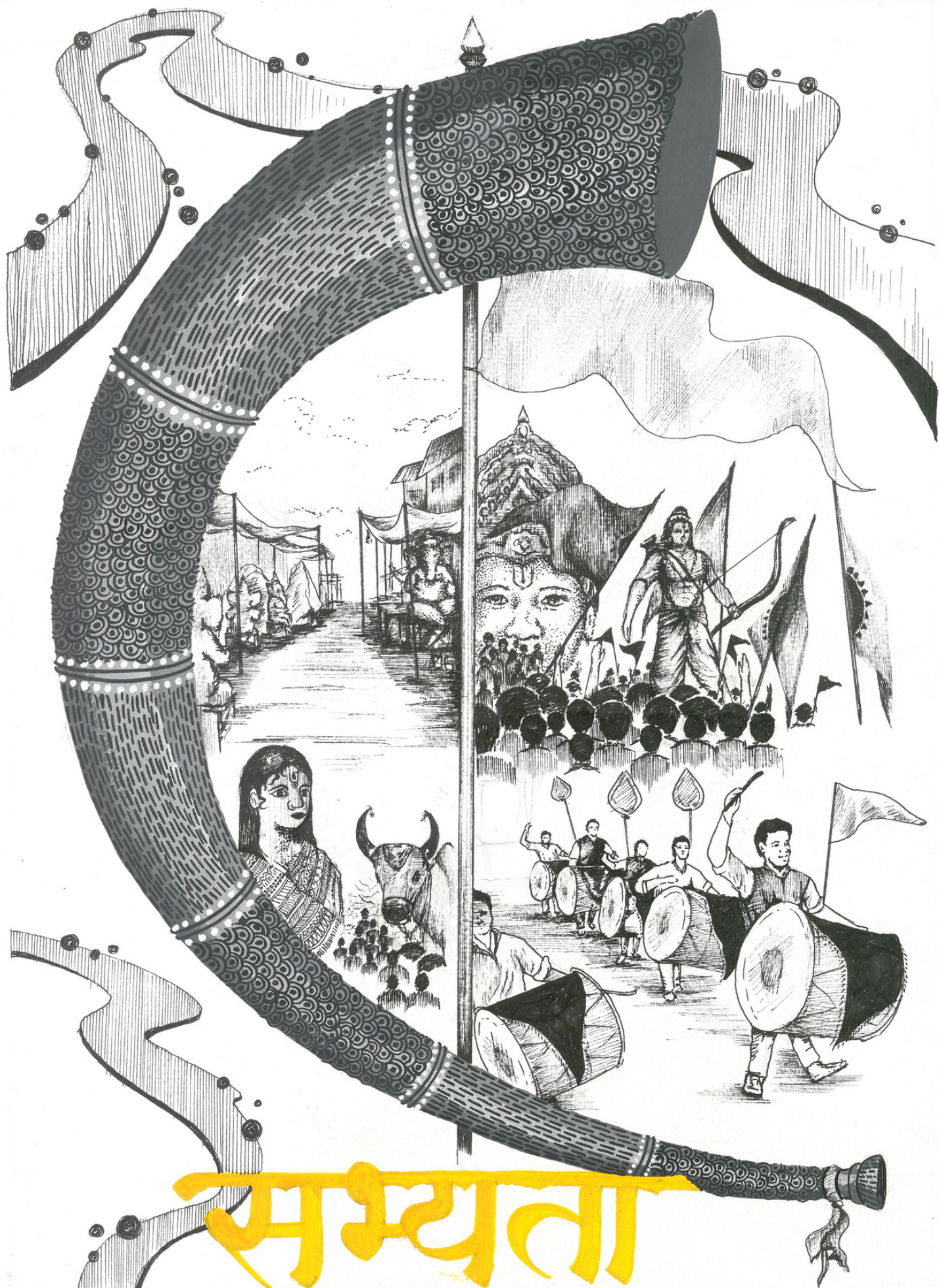


The steps leading down towards the ghat waterfronts like Dhashshwamedh ghat, Assi ghat, Chet Singh ghat, Lalita ghat will surely make one feel like they are in a heavenly abode. The ghats narrate the royal history of the past and the life and death distinctions at Harishchandra ghat and Manikarnika ghats.



There are more historical places to visit in Varanasi, which is one of the oldest historical cities in the world. Travelling from the Varanasi city area towards the ghat areas, one would feel the contrast in crowds, the calm and chaos, the narrow lanes leading towards the ghats, the life and death along the ghats and the mesmerizing Ganga aarti create a mystical atmosphere. The fascinating traditional foods should be a must try in every traveler's itinerary.

- PROF. ARCHANA GUBRE



सभ्यता

'THE CULTURAL HERITAGE'

CONTENTS

DAYS CELEBRATED IN PIADS

Founder's Day

Teacher's Day

Saraswati Pujan

Marathi Diwas

Earth Day

Installation of New Student Body Council 2023

Dahi Handi

Yoga Day

World Heritage Day

NSS EVENTS

Shiv Swarajya Diwas

Hindi Diwas

Voter's Day

AZADI KA AMRIT MOHATSAVA

STUDENT & FACULTY ACHIEVEMENTS

COMIC

STUDENT'S ARTWORKS

THROUGH MY LENS

AURA 2022

FRESHMAN INDUCTION & ORIENTATION

PROGRAMME 2023

FRESHERS 2023

FOUNDER'S DAY

Various events conducted on Founder's Day



Piads News Letter Release

Event Date - 5th\6th August 2022

The first issue of PLADS Newsletter was released on October 10, 2022, Sanstha's founding day. The newsletter "REFLECTION" is mirror of curricular and co-curricular activities conducted in PLADS. The must-boost portion of the newsletter is devoted to sharing fresh perspectives and experiences to make PIADSeven better. Principal Prof. Nishant Manapure graced the event. Editorial team, Prof. Neema Gujarkar, Prof. Archana Bele, Prof. Rashmi Dande, Prof. Vaidehi Pusadkar and student committee member, Ritesh Kshtrapal were also present.



Tie and Dye Activity

Event Date - 10th October 2022



On the occasion of Founder's Day at PIADS, a fun activity of fabric dying was held. Students had the opportunity to learn about the many methods of cloth tying and dying through the exercise.

Brick Installation Activity

Event Date - 10th October 2022



At PIADS, a brick installation activity was carried out in ocassion of Founder's Day. Five to six students per group worked together to put what they had learnt in class into practise. Students created pyramids, jali walls, brick domes, etc.

Tree Plantation

Event Date - 10th October 2022



A plantation drive at "The Blind Relief Association, Nagpur" was

conducted by the Green Practices Committee of PIADS. The activity was conducted to enhance the olfactory sense of the students of blind school.

Clay Modelling Activity

Event Date - 10th October 2022



A group of two to four students per group participated in the clay modelling activity with the theme "Growth". Though many of them were handling clay for the first time, the outcomes turned out beautifully.

FOUNDER'S DAY

Diya Painting Activity and stall by sweekar Association

Event Date - 10th October 2022



At PIADS, a Diya Painting event was organized where both students and faculty members participated in this exercise with enthusiasm. To add to the joy, the students donated the painted diyas to the NGO Sweekar foundation as a part of social outreach, activity received overwhelming response from students and faculty of PIADS.

Donation to School of Differently Abled

Event Date - 10th October 2022



Every year, PIADS supports a charitable social initiative in an effort to give back to society. This year, PIADS gave Sweekar Aashiyana, Chichbhuvan, Nagpur a 1500L Sintex water tank, six Neelkamal chair, and one Neelkamal table. Sweekar is a facility for individuals with disabilities. Along with making donations, PIADS students also engaged in conversation and activities with Sweekar detainees.

Installation Out of Waste Activity

Event Date - 10th October 2022



At PIADS, a brick installation activity was carried out in occasion of Founder's Day. Five to six students per group worked together to put what they had learnt in class into practise. Students created pyramids, jali walls, brick domes, etc.

Face Painting Activity

Event Date - 10th October 2022



On the occasion of founder's day, face painting was conducted at PIADS. "Expression" served as the face painting topic in order to encourage group thinking and cooperation among the students. Each participant divided into a three consisting of two painters and one model

FOUNDER'S DAY

Collage Making Activity

Event Date- 10th October 2022



Students learned visual elements and explored their commonality through a collage-making project. Students gained knowledge of hues, textures, design, pattern, and composition. This made it easier to understand how to describe the artwork using materials like paper, photos, and fabrics.

Blood Donation Camp

Event Date - 18th October 2022



In order to spread awareness about the need for blood and its components for needy & emergent patients in society, a blood donation camp was organized. Students were encouraged to take part in the activity's social and charitable causes. The blood drive had active student participation.

TEACHERS DAY



Like every year, this year also Teachers Day was celebrated in PLADS by the Students society and all enthusiastic students, to mark the birth anniversary of Dr. Sarvepalli Radhakrishnan on 5th September 2022. The event was planned on the theme 'Bollywood ke Sholey'. With the creative decor and beautiful dress up. Students, teaching and non-teaching staff participated in the games and cultural programs.

SARASWATI PUJAN



On the occasion of Basant Panchami 26th January 2023 Sanstha performed Saraswati Puja in Priyadarshini Campus. Chairman Sir, Secretary ma'am and Dignitaries from different colleges under LTJSS witnessed the event.

MARATHI DIWAS



Marathi Bhasha Diwas was celebrated at PIADS, on 24th January 2023. To grace the occasion, Renowned Marathi Novelist Shubhangi Tai Bhadbhade and well known Marathi theatre personality Prabha Tai Deoskar were invited. During their interaction with students, they brought out the versatility of Marathi language and emphasised the role of young generation to carry forward the legacy of language.



EARTH DAY

On 26 April 2022, "World Earth Day" was celebrated at the PIADS campus, Nagpur. The two-hour event was conducted by the institution with a Poster Making Competition organized for the young minds of the first semester students with the objective to understand the importance of mother earth. Various posters with water as a themes were prepared to represent the importance of saving the Earth. The top three posters were awarded prizes by the hands of honorable Principal Nishant Manapure who also shared his thoughts regarding how our environment plays a vital role in life and in architecture and that it is of utmost importance to respect and preserve nature.



INSTALLATION OF NEW STUDENT BODY COUNCIL 2023



Alike every year, PIADS conducted the student body elections to give students an opportunity to select their representatives democratically. The entire process was conducted in complete transparency while maintaining the integrity of candidates.

DAHI HANDI



Dahi Handi was celebrated at PIADS Campus on 19th August 2022 as a sporting event which involves hanging a clay pot filled with yogurt (dahi) at a convenient .Teams, made a



human pyramid, and attempted to reach or break the pot. Students actively took part in this event and enjoyed a lot.

INTERNATIONAL YOGA DAY



Yoga Day was celebrated on 21st June 2022 marking importance of yoga which is a physical, mental and spiritual practice which originated in ancient India. Students actively took part and performing different asanas (yoga postures).

WORLD HERITAGE DAY



World Heritage Day was celebrated on 18th April 2022 with an expert talk on 'Traditional Wisdom: built Environment for Water' by Prof. Nishant manapure. Principal, PIADS. All students of first year attended the session enthusiastically. After the session, many topics and Issues were discussed by everyone.

Heritage walk at Kashibai Temple, mahal was organized on 12th March 2022 where The experts Conservation Architect Shivani Sharma explained every aspect with interesting facts and legends in an easy to understand language. It was an enquiry based learning, it supported them to observe, to question and share their findings about our rich culture and heritage. Students were more observant of the whole place we also try to engage them in sketching intricate details of the building, or take photographs to record the key elements of the structures and the space around.

CARTOON WORKSHOP



The workshop was held on 23rd September 2022 by Ar. Prashant Kulkarni the objective was to engage students in expressive art experiences, gaining personal insight and appreciation of his or her accomplishments and the accomplishments of others in the

fields of cartooning. Discuss and describe various purposes for creating cartoons & Identify and discuss various art media and processes used by cartoonist. Compare, contrast, and analyze styles of cartoon Images from a variety of times, places and cultures, Learn about careers in cartooning and animation and their role in other careers. Explore a variety of visual arts media, techniques, and processes for drawing. To introduce this art in its truest form.

AZADI KA AMRIT MOHOTSAV

A number of activities were conducted at PIADS to celebrate the 75 Independence and in some competitions various schools also took part

Following are the activities conducted under "Azadi Ka Amrit Mohotsav"

Canvas Painting

Event Date - 5th/6th August 2022



The 75 feet canvas was entirely painted by the students and best paintings were given special mentions and all the participants were awarded certificates.

Photography Competition

Event Date - 5th August 2022



To encourage students towards understanding concepts like Equality, Freedom to all and the major role that Women play in society.

Students participated in the photography competition bringing out very interesting perspective on the given topic which was "women empowerment. Also captions in Hindi, explaining the photograph were give

Elocution Competition

Event Date - 5th August 2022



The topic of Elocution Competition was "Cultural Diversities In India" conducted in both English as well

as in Hindi, Students from other schools in Nagpur also participated. The event was conducted in PIADS premises.

Poster Making

Event Date - 5th August 2022



Poster making Competition was conducted marking the 75th year of Independence The 75 feet canvas was entirely painted by the students and best paintings were given special mentions and all the participants were awarded certificates.

Origami Workshop

Event Date - 6 August 2022



Imagination, a feeling of colour, focus, and spatial awareness are all developed through origami. It is a technique that emphasises attention training in order to greatly increase voluntary control over the thought process.

Considering this, an origami workshop was conducted where thirty five participants from various schools and institutions attended the workshop. At the end of the workshop, the participants were seen actively involved in discussions with Prof.Manisha Yelne trying to know more about Origami. All the participants showed their enthusiasm.

NSS EVENTS

Shivswarajya Diwas

Event Date - 05th august 2022

The day was celebrated to enlighten students about the heroic and brave Chhatrapati Shivaji Maharaj. Program was followed by lighting the lamp to Chhatrapati Shivaji Maharaj by Principal & Deans PIADS ,a brief speech about the heroic and brave Chhatrapati Shivaji Maharaj by Prof. Manisha Yelne, Prof Aparna Tarar & Prof. Sonali Borate, The program was followed by Pohada.



Hindi Diwas

Event Date - 6th June 2022



The program was arranged to create awareness towards "Hindi Language" and its importance for all of us because it reminds us that Hindi is our primary language and we should respect it and to make aware participants that how to preserve & conserve our National language. Soch badlo-achhese uttam! uttam se sarvottam this topic initiated lateral thinking amongst participants. Students enjoyed skit on "Modern Beggars" which was organised by students and guided by Prof. Vijay Deoskar . This skit was helped participants to understand the concept of Beggere's in today's context.

Voters Day

Event Date - 24th January 2022

The objective behind the celebration is to encourage, facilitate, and maximise enrolment, especially for new voters. National Voters Day is a significant root of India as the future of the country lies in the leader that we choose. All the participants showed their enthusiasm for the same. Mr.Sanjay Sharma also explained about the overall process for the enrolment in Voter's List.



STUDENT ACHIEVEMENT



Fifth and third semester students of PIADS participated in the 64th Annual NASA convention and bagged a special mention for the entry they submitted for the GRIHA Trophy. They were felicitated in a formal ceremony held at India Habitat Centre in New Delhi.



Design Advance is an annual design idea competition for students of Architecture and allied disciplines conducted by Capricot, in collaboration with ethos and autodesk. Ketki Hurmade of 7th semester was given a special mention for her entry in the competition.



Atharva Akotkar of 7th semester brought laurels to the college by winning the first position in the SADSDC trophy, which is an annual inter-college competition organized by IIA, Nagpur chapter for the students of 7th semester.



Priya Rathi of 3rd year got 1st runner in Miss Maharashtra 2021. She was also the winner in the competition Kokila ji ke swar. She got 1st runner up in all India level singing competition held by Maheshwari Samaj as well.

STUDENT ACHIEVEMENT



Gargi Kelkar had her Bharatnatya Rangapravesha /Arangetram on 5th February 2023 , Sunday at 5 pm at Bhavan's Bhagwandas Purohit Vidya Mandir , Auditorium, Civil Lines .

Nagpur's 42 years old sanstha 'Kalasagar' conducts a drama competition every year named बहुभाषी एकांकी स्पर्धा. In which a play 'CHAAL BLIND' written and directed by - Mr. Vijay Deoskar and was performed by the students of 3rd year Ritesh Kshetrapal (Baban) and Khushi Maske (Ranjana) along with other co-artist.

The play secured 3rd position in the competition. Also, Ritesh Kshetrapal won 3rd position in best actor male category.



Students Tanay Wakharkar, Mehram Abbasi, Arya Zode and Param Khodiyar won the first prize in the event Area 51 (Call of Duty) conducted by Symbiosis Institute of Business Management. SIBM fest named 'Manifest' conducted more events like fashion trophy and battle of bands in which the students of PIADS participated with full enthusiasm.



Aasma Anand Khobragade of 1st year participated in the National Roller Ball Skating Hockey Tournament at Bangalore.

FACULTY ACHIEVEMENT

Ar. Abhishek M. Bangre and Ar. Rupesh M. Surwade, M.Des. PIADS won Best Poster Award for poster presentation at the International Conference on Product Design (ICPOD-2022) on 18th November, 2022 at Shanti Devi Mittal Auditorium, Lovely Professional University, Jalandhar. Poster Abstract Title: Understanding and analysing present materials and coating solutions, as well as their future prospects for the Subsonic (AFV) Autonomous Flying Vehicle



PIADS Women's Cricket Team won the inter-college cricket match organized by the LTJSS Group of Institutions. Various other tournaments were also held. The women cricket team of PIADS stood victorious and were awarded the winning trophy in the ceremony. Best player trophy was awarded to Ar. Archana Bele and Ar. Shivani Chaudhary.



Ar. Shrutee Dhanorkar stood Second in chess



Ar. Manisha Yelne stood First in musical chairs



Ar. Kuheli Roy stood First in instrumental

FACULTY ACHIEVEMENT



Best actor prize won by Prof. Vijay G. Deoskar in his drama

'अनोखी वाट' Marathi 2 Act Play

Written By – Smt. Manisha Limaye

Directed By – Smt. Prabha Deoskar

On 19 November 2022 at Padmagandha Pratishthan Lekhika Natya Mahotsav, Nagpur

Prize Won – Best Actor Among 5 Veteran Actors

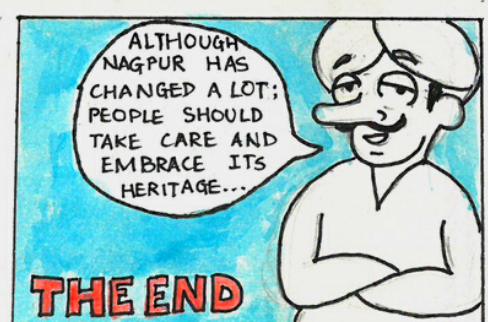
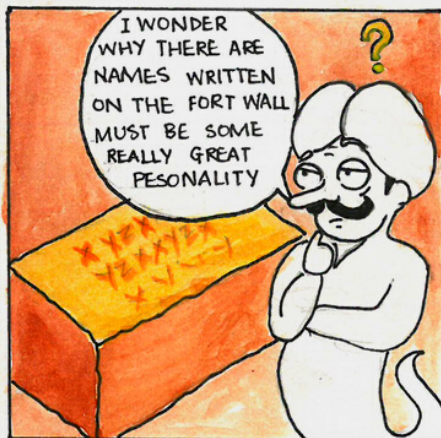
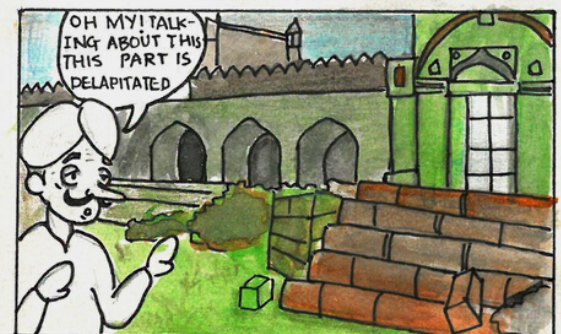
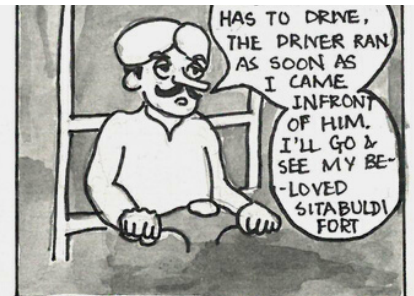


Ar. Radhika Pathak won the title of " State Ambassador of Maharashtra (Classic) 2022" and " Fit Classic 2022" in Mrs. India One in a Million contest at National level conducted at Delhi on 23 rd Dec. 2022.



Ar. Shrutee Dhanorkar Yeolekar got Invited as a Panelist at IIID Design Showcase and Confluence at Chitnavis Centre Nagpur on 20 Jan 2023. The topic for the panel discussion was Design Education and it's impact on Profession. Prof. Shrutee got felicitated at the hands of Chairman IIID, NRC. Her suggestions were very much appreciated in the discussion and were declared as worth implementing by the session chair himself.

HERITAGE TRAILS BAJI TALES



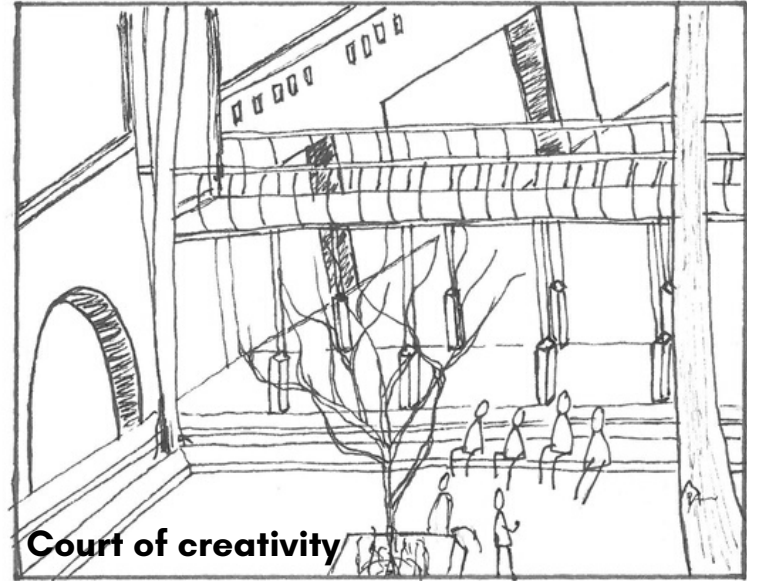
THE END

- Sahil Meshram(2nd year)

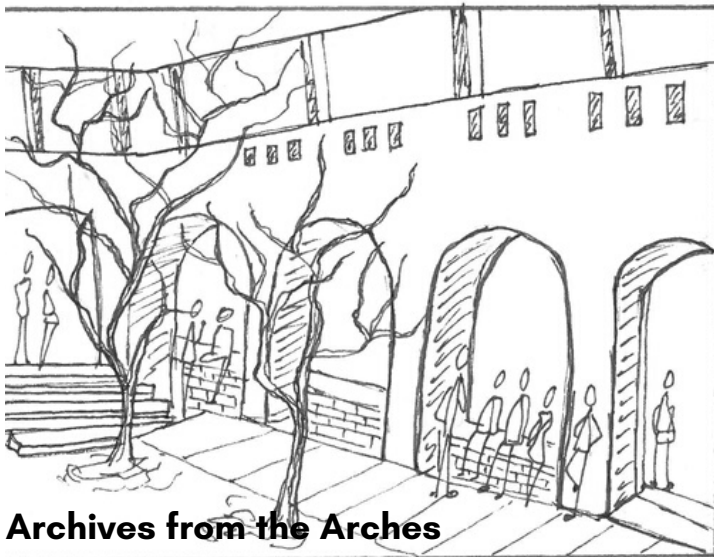
EVERYDAY SCENES FROM PIADS



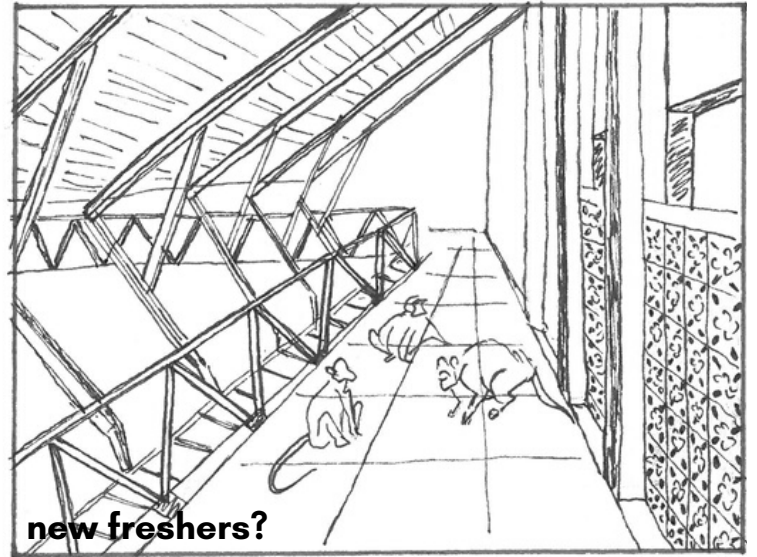
Scenes from the den!!!



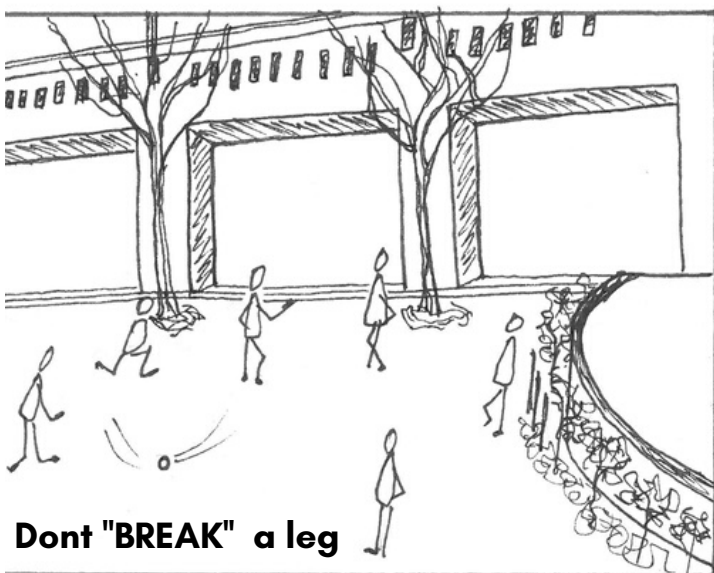
Court of creativity



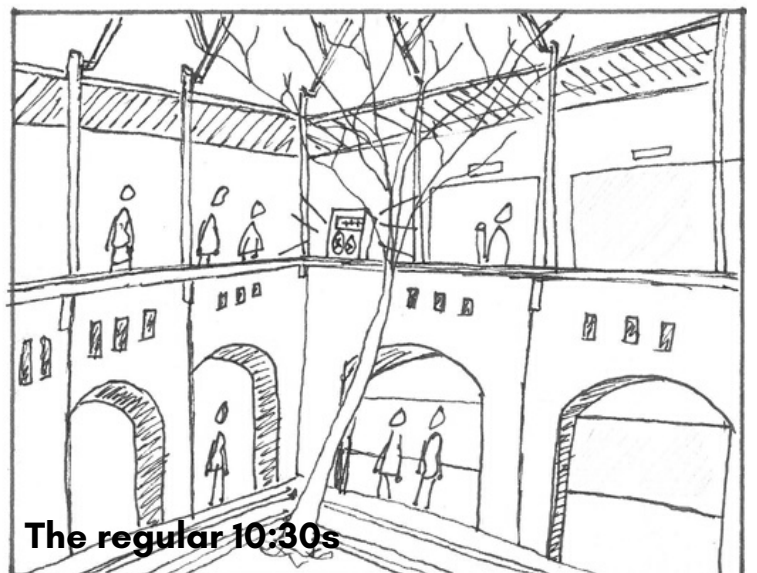
Archives from the Arches



new freshers?



Dont "BREAK" a leg



The regular 10:30s

- Sayali Chahande (2nd year)

STUDENTS' ARTWORK



ACHAL KOHALE 2ND YR



AKHILA GHAROTE 5TH YR



RADHIKA THAKUR 2ND YR



HIMANSHU HARIDAS 3RD YR



RADHIKA THAKUR 2ND YR



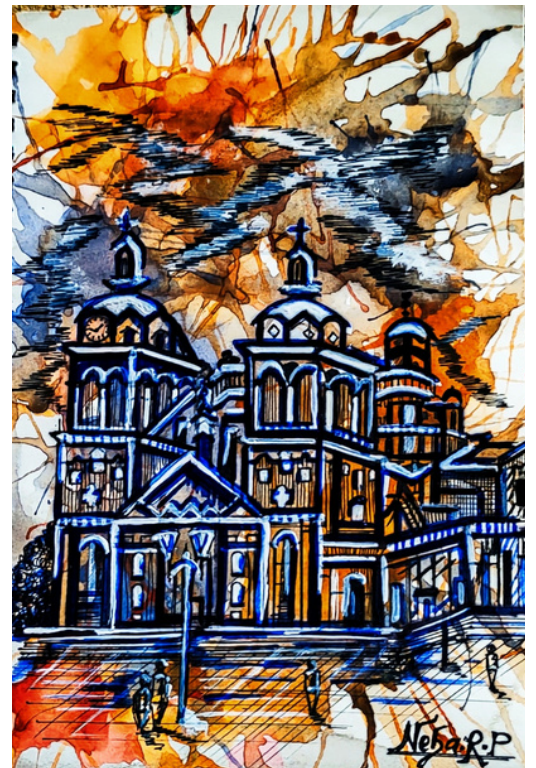
SHIVASTHA DARVEKAR 3RD YR



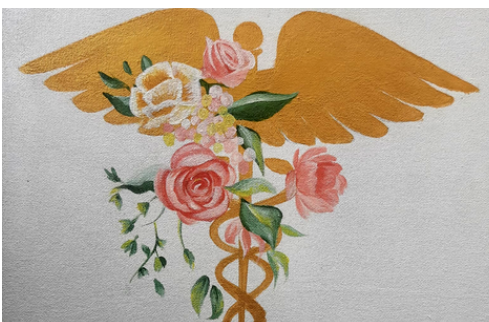
RITIK KALODE 1ST YR



NEHA PALANDURKAR 5TH YR



NEHA PALANDURKAR 5TH YR



RITIK KALODE 1ST YR



CHINMAY TIRTHAKAR 4TH YR

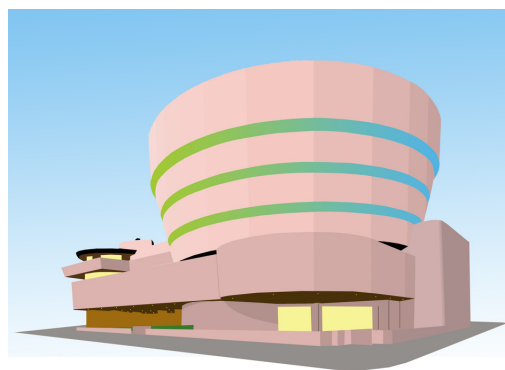
STUDENTS' ARTWORK



ARPITA DESHMUKH 3RD YR



HIMANSHU HARIDAS 3RD YR



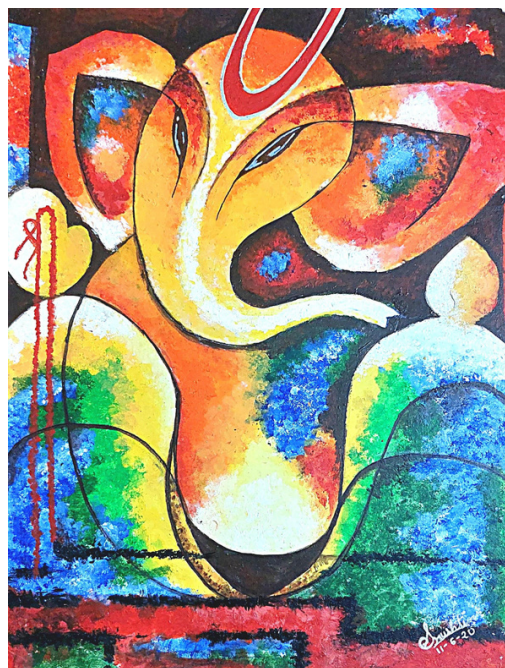
CHINMAY TIRTHAKAR 4TH YR



YASH SAHARE 3RD YR



AKHILA GHAROTE 5TH YR



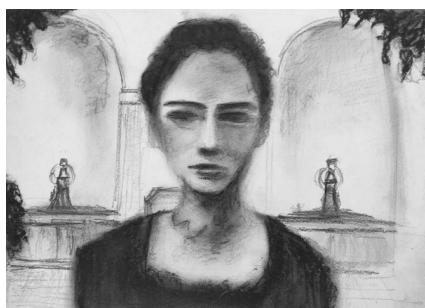
SRUSHTI PILLAI 3RD YR



MANALI KATHALEY 1ST YR



SHIFA FAROOQUI 3RD YR



GARGE SHINDE 3RD YR



SHIVASTHA DARVEKAR 3RD YR

THROUGH MY LENS

PHOTOGRAPHY IS AN ART OF TELEPORTING THE PAST INTO THE FUTURE



AARSH BORKAR 3RD YR



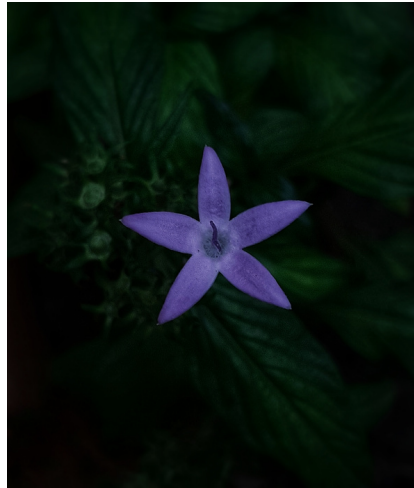
AARSH BORKAR 3RD YR



DEVESHREE AWACHAT 3RD YR



PARAG RAHANGDALE 3RD YR



ADITI KHADE 3RD YR



ADITI KHADE 3RD YR



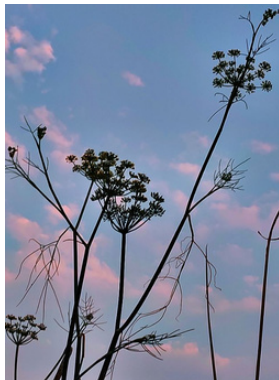
SHIFA FAROOQUI 3RD YR



KARUNA WASULE 3RD YR



HIMANSHU PATLE 3RD YR



SHREYA KOKATE 1ST YR



HIMANSHU PATLE 3RD YR



SRUSHTI PILLAI 3RD YR



HIMANSHU PATLE 3RD YR

THROUGH MY LENS

PHOTOGRAPHY IS AN ART OF TELEPORTING THE PAST INTO THE FUTURE



PROF. NISHANT MANAPURE



MR. SANJAY SHARMA



MR. SANJAY SHARMA



PROF. NISHANT MANAPURE



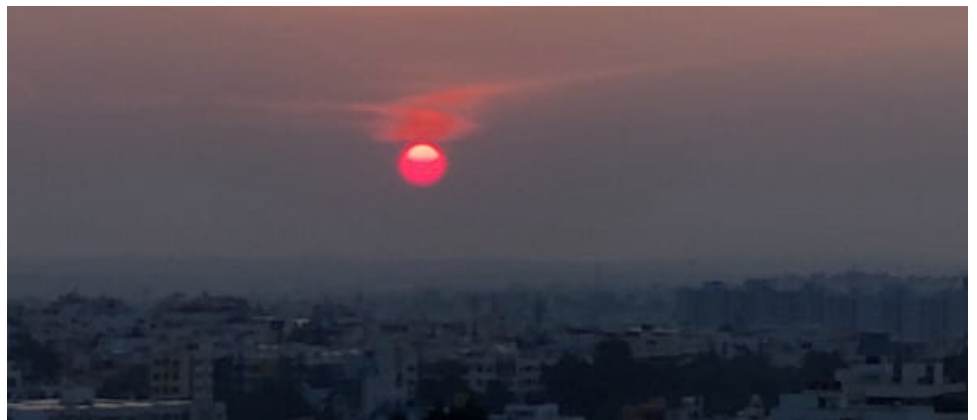
PROF. NISHANT MANAPURE



MR. SANJAY SHARMA



PROF. NISHANT MANAPURE



PROF. NISHANT MANAPURE

AURA 2022

AURA is an annual event and its main objective is celebrating the Oath taking ceremony and farewell for the passing out batch and a fresher welcome party conducted for the first-year students by their seniors. This event of Oath taking by the passing out batches was unfortunately not held during the pandemic for the 2020 and 2021 pass-out students. For the grand event, all faculty members were assigned various responsibilities by forming committees to look after various events like sport's, cultural and oath-taking ceremony. It is an event that strengthens the bond among the students of various semesters and also leads to bring out the talents of the students apart of academics. This is very important for the holistic personality growth of the students.

The event was one of the most memorable event for all the students as it refreshed their college time memories, specially a reconnect for the pandemic batch students. It was a 2 day event comprising of Day 1 dedicated to all the Freshers and Day 2 dedicated to the Farewell.



Overall the event was conducted smoothly under the presence of the LTJSS Chairman Dr. Satish Chaturvedi, Director PIADS Ar. Habeeb Khan and Principal Prof. Nishant Manapure and other dignitaries of the Sanstha. Guest of honour was Ar. Sapna from Chandigarh, Secretary COA. All events of sports, cultural, freshers and farewell was enjoyed by the students and the faculty members which was followed with refreshments.

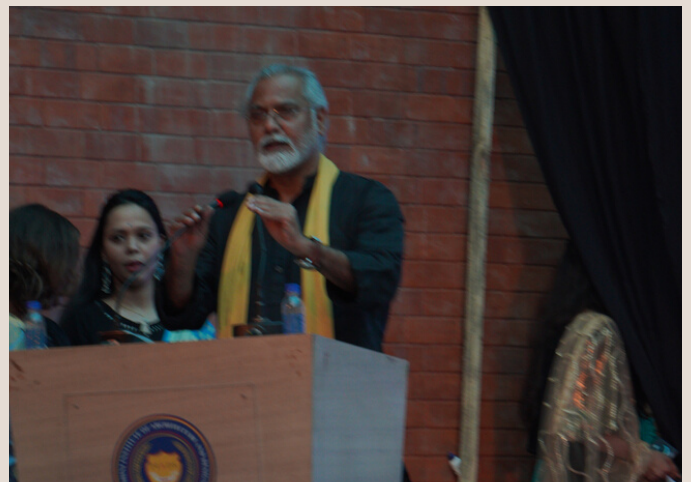
Prof. Ramesh Bhambhani's Book Release during AURA



"Handbook of Specifications for Buildings - For students of Architecture and young professional Architects"

Was released in AURA 2022 by its Publishers -Priyadarshani Institute of Architecture and Design Studies [PIADS] authored by Prof. Ramesh Bhambhani and late Prof. Kanahiyalal Mokha both senior Professors for long time associated with PIADS

Students taking Oath



Some snippets from the sports day conducted under Aura

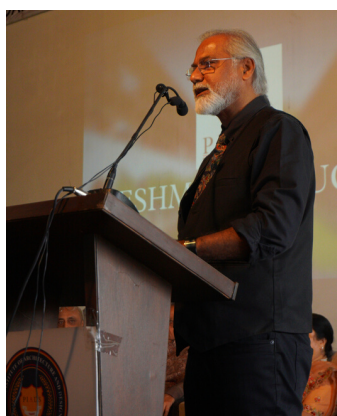


Some snippets from the Cultural events conducted under Aura



FRESHMAN INDUCTION PROGRAMME

On 1st December, 2022 a freshman Induction program was organized at PIADS campus, Nagpur. The aim of this program was to formally welcome freshmen to the architectural course, to give them basic information about the course and motivating them for the coming five years and to introduce them to the campus life at PIADS. This was a formal event which was conducted in the presence of the Chairman LTJSS - **Dr. Satishji Chaturvedi**, Secretary LTJSS - **Smt. Abha Chaturvedi**, Chief Guest - **Ar. Salil Ranadive**, Director PIADS - **Ar. Habeeb Khan**, Principal PIADS - **Prof. Nishant Manapure** and all the teaching and non-teaching staff at PIADS. Parents of all freshmen were invited to attend the program and the function was followed by a brunch. The student interaction with counterparts and faculty was initiated successfully. The students felt motivated by the speeches given by Ar. Habeeb Khan, Ar. Salil Randive and Prof. Nishant Manapure and Dr. Satishji Chaturvedi. The Formal PIADS oath was taken by the students as they were ushered into a new beginning of their lives.



FRESHMAN ORIENTATION PROGRAMME



Followed by the induction ceremony, freshman orientation events were held. This was an informal event organised as a nice breaking session which would help the freshmen to get to know their batchmates as well as students from other semesters. In order to do so, various games and activities were organised. Scavenger hunt , fun-troll , prison ball and snatchistaan were the fun-filled activities enjoyed by the students.

FRESHERS' EVE 2023

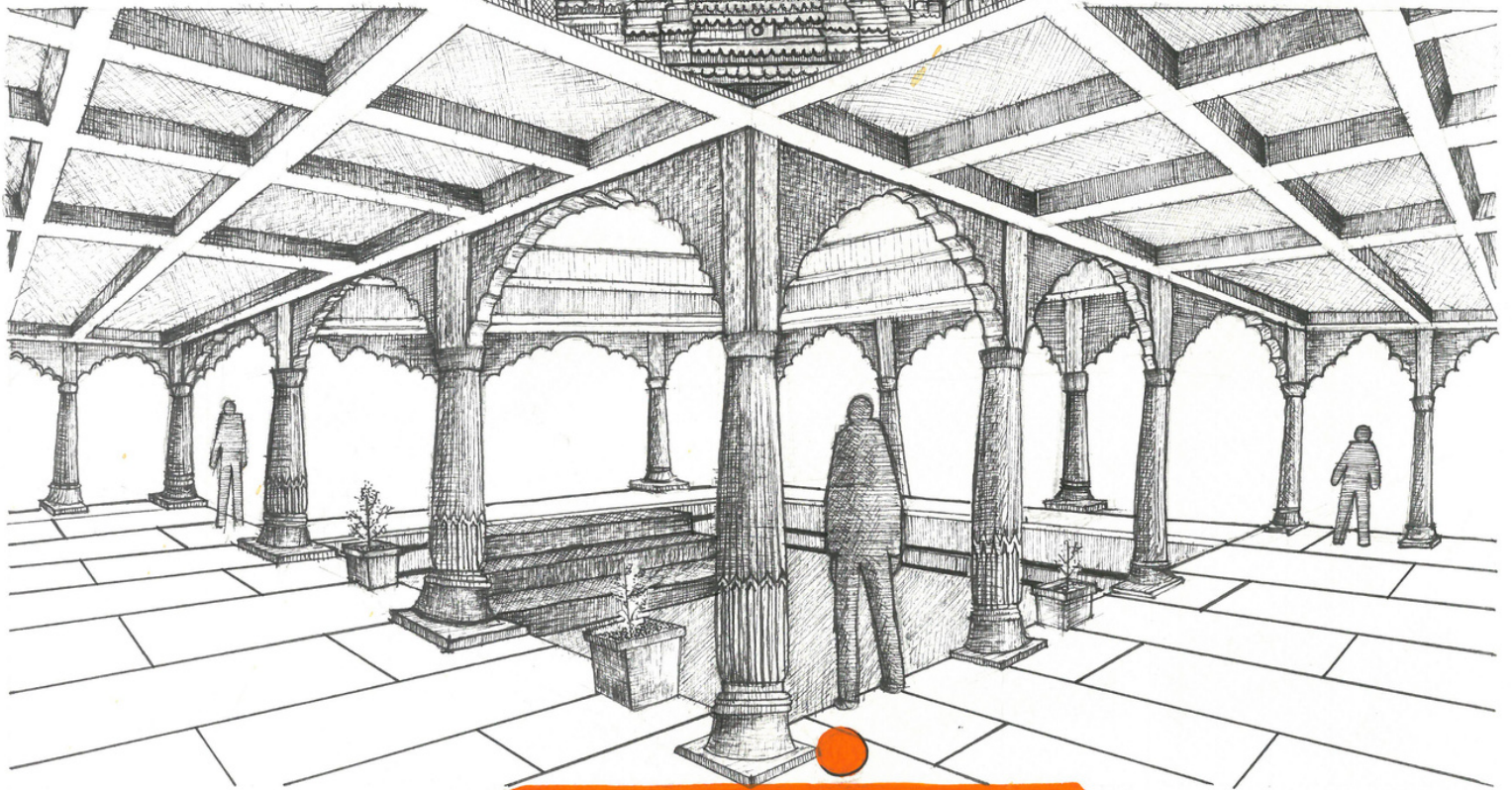
On 14th of February, one of the most awaited events of PIADS calendar, 'Freshers' Eve' finally took place. The theme of this year's Freshers' Eve was 'Mysterious Masquerade' and accordingly the first year students dressed up in dazzling suits and gowns ready to enjoy the evening filled with melodious music and dance performances arranged by students of various semesters. The tag of 'Mr. Fresher' and 'Ms. Fresher' was awarded to Ansh Ahuja and Zoya Khan respectively.





Various rounds for choosing 'Mr. Fresher' and 'Ms. Fresher' were organized by the student body of PIADS. The top 15 contenders were awarded with special tags onstage during the event. The evening was a blend of western and Indian classical dances put forth by the talented students of first and second year. The night concluded with the students enjoying and dancing to the DJ.





अनंत

‘THE BUILT HERITAGE’

CONTENTS

DOCUMENTATION WORKS

HISTORY OF ARCHITECTURE FOLIOS

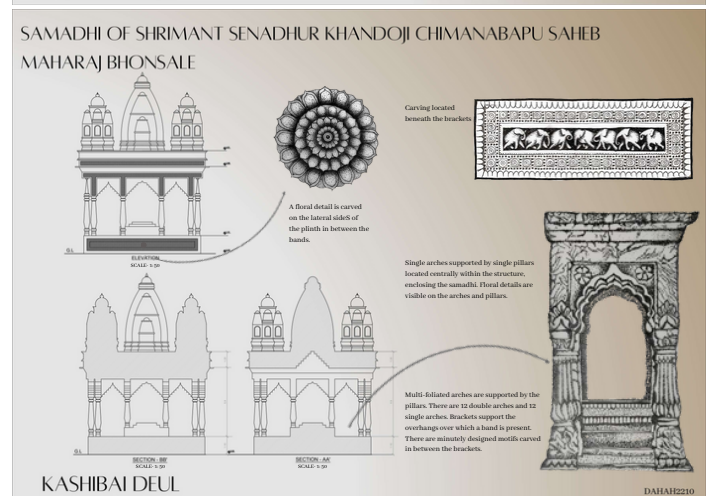
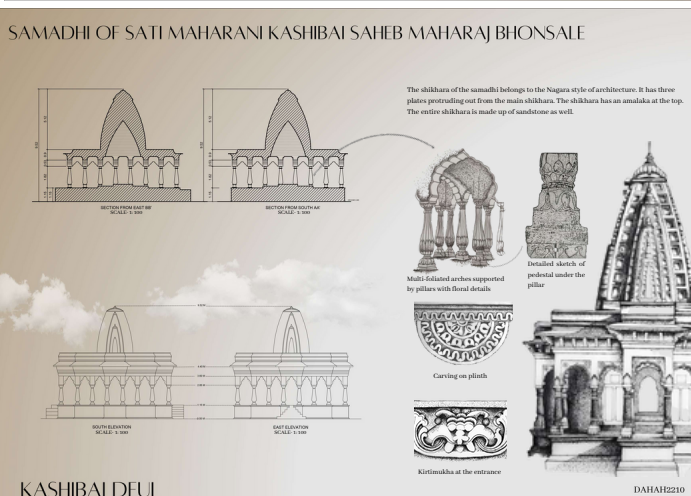
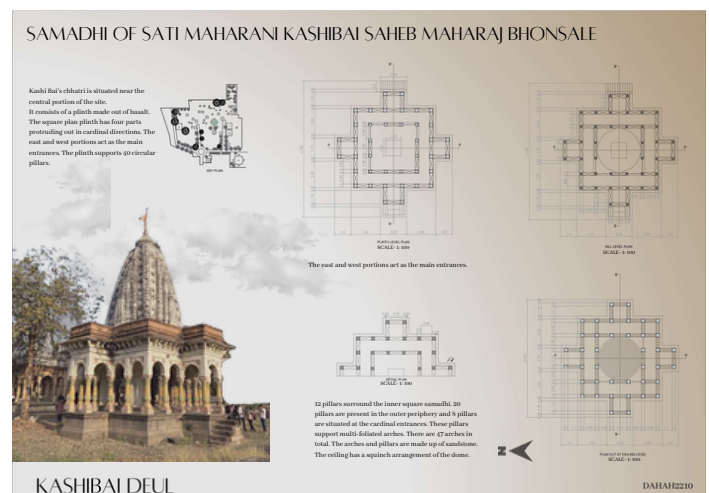
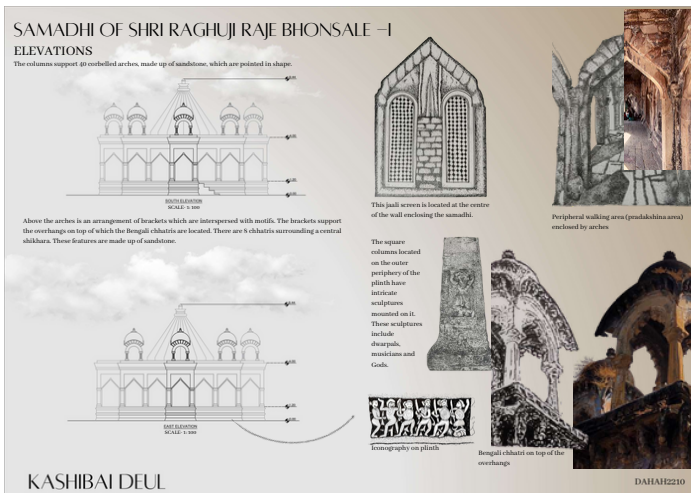
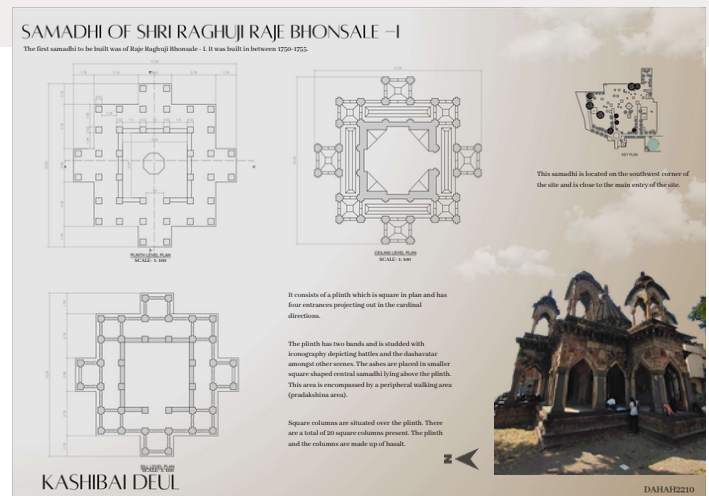
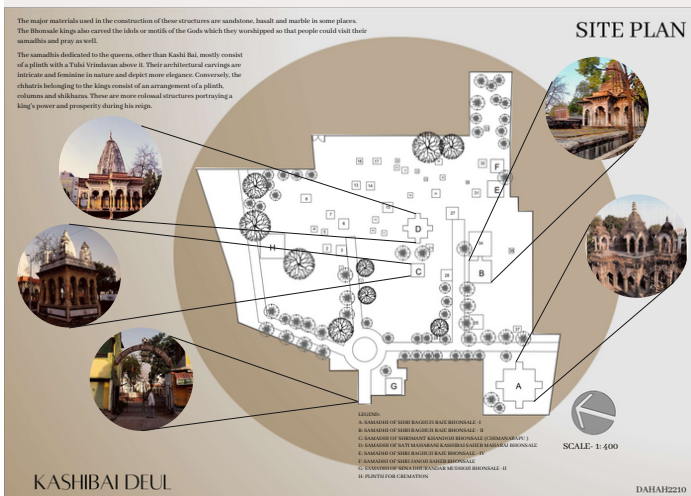
NASA - LIK TROPHY

INTACH CLUB INSTALLATION AND DEEPOTSAVA

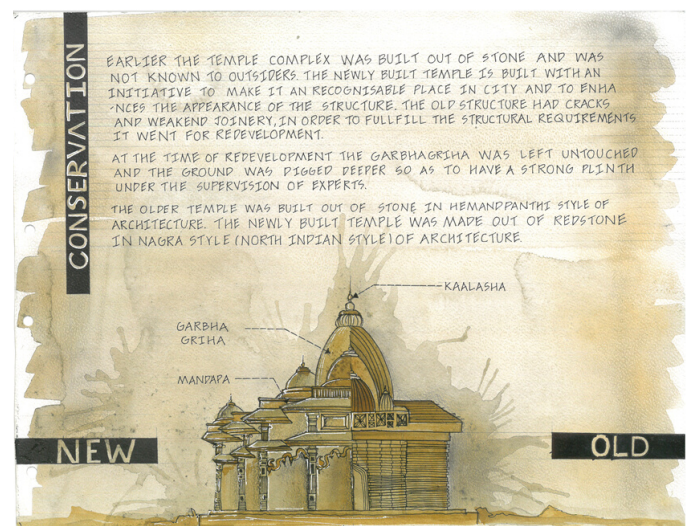
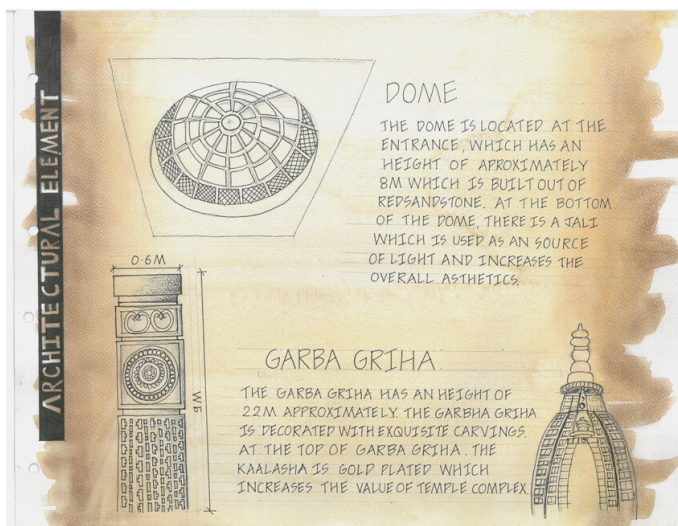
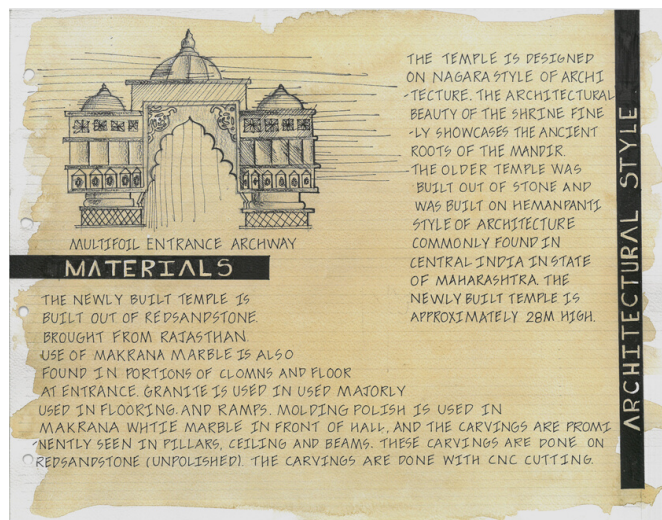
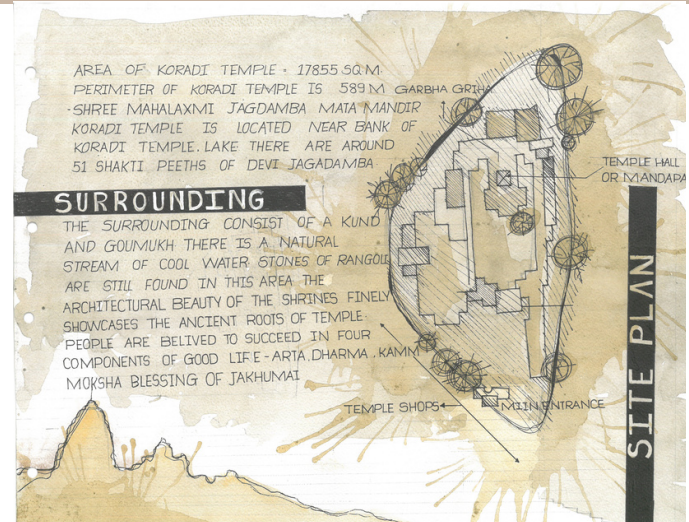
DOCUMENTATION

Of Kashi Bai Temple Complex

Students of 2nd year (4th Sem) did documentation of Kashi Bai Rajghat - Cenotophs of Bhonsale Dynasty. A site visit to the temple complex was arranged with the guidance of Prof. Manisha Yelne, Prof. Shivani Sharma and Prof. Kuheli Roy. The importance and need for Surveying and documentation was explained to the students. Hands on documentation procedure was followed. Students drew sketches of motifs & carving present on samadhis and the temples. Sheets were drafted in studios as per measurements taken on site.



HISTORY OF ARCHITECTURE



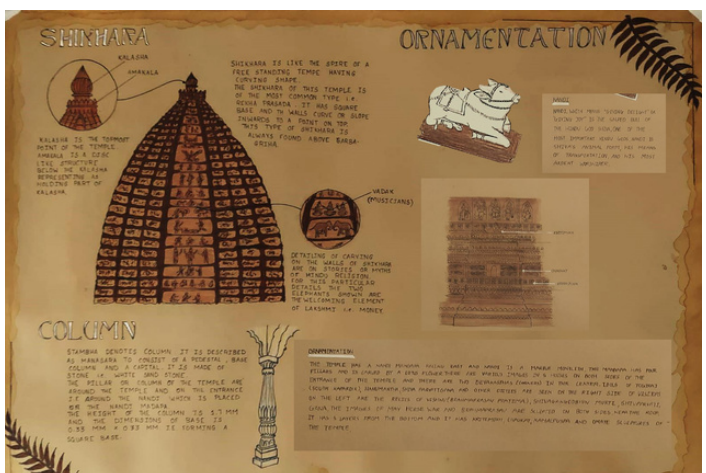
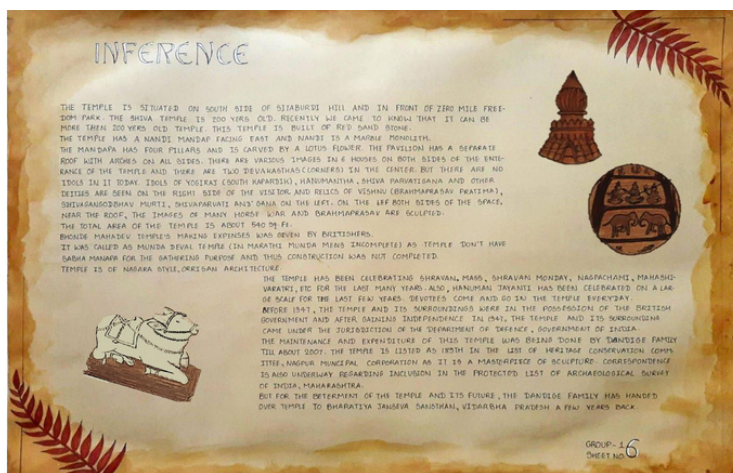
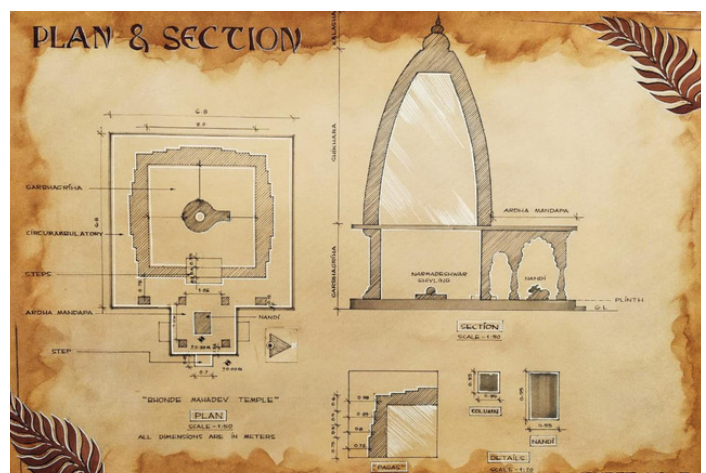
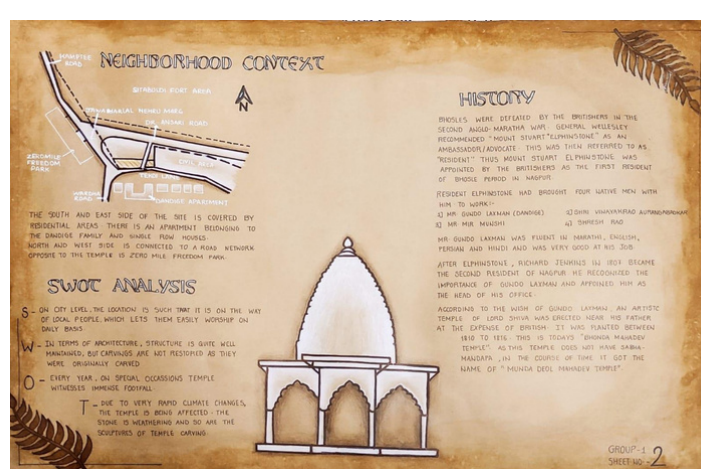
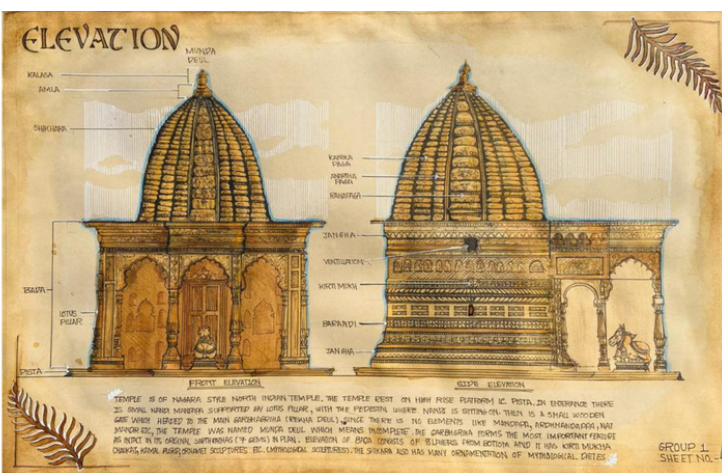
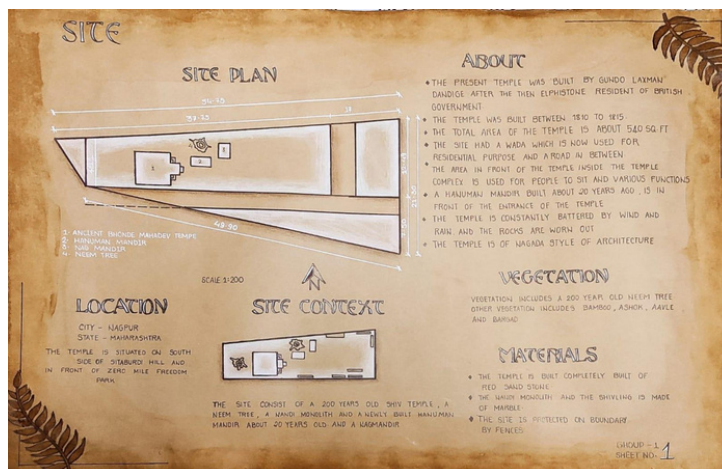
The project was to document a structure having a historic importance. Koradi mandir was one of the Nagpur's heritage site that can be documented.

The city had not much of heritage places hence the restoration was done so as to empower tourism in Nagpur.

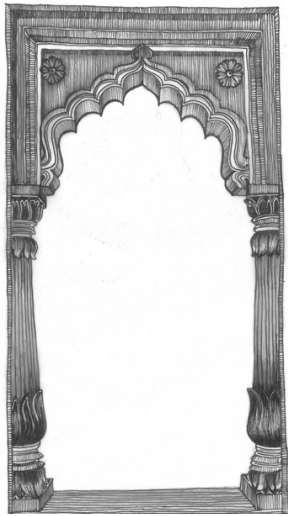
Work By - Madhur Gupta- 2nd year

HISTORY OF ARCHITECTURE

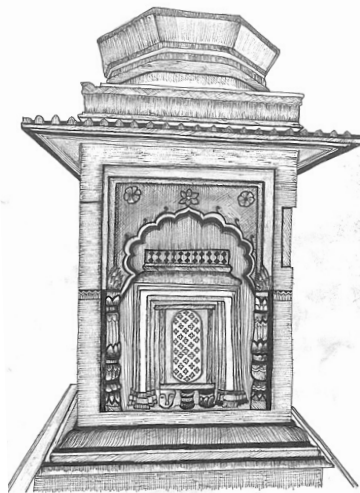
Students of 2nd year under the subject of History of Architecture documented and studied the Bhonde Mahadev Temple located near Sitabuldi Hill. The nuances of temple architecture were studied and analyzed by the students and accordingly documented on the sheets.



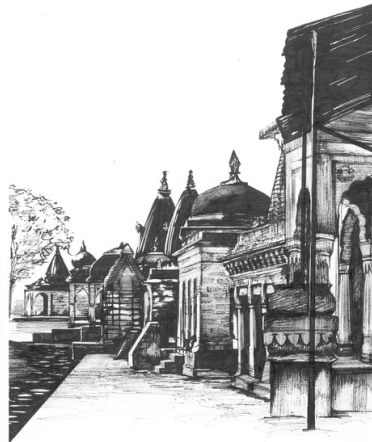
LOUIS I KAHN TROPHY



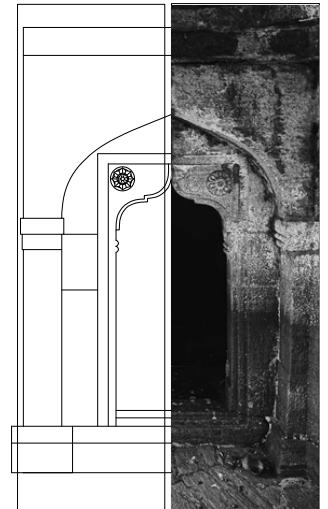
Arch Details



Tusli Vrindavan



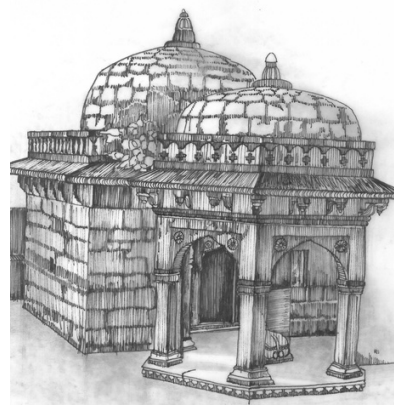
Temple view



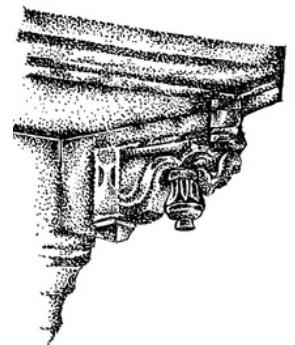
Arch Detail



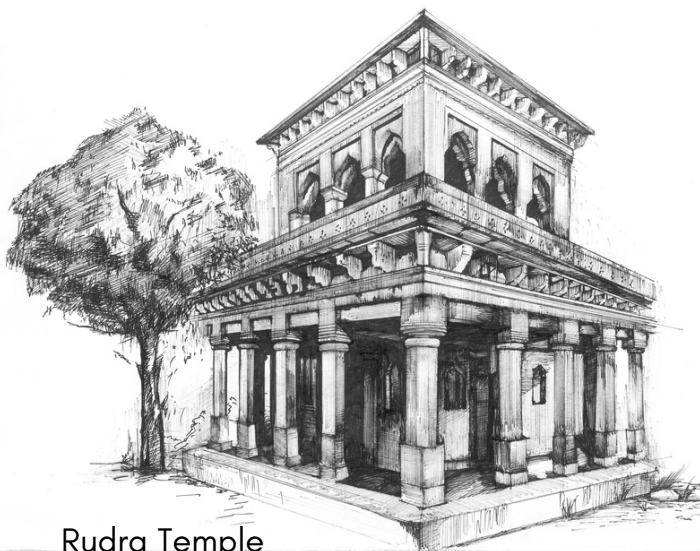
Series of Shiv Temples



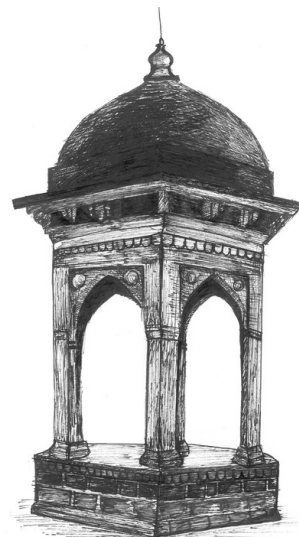
Gangastotra Temple



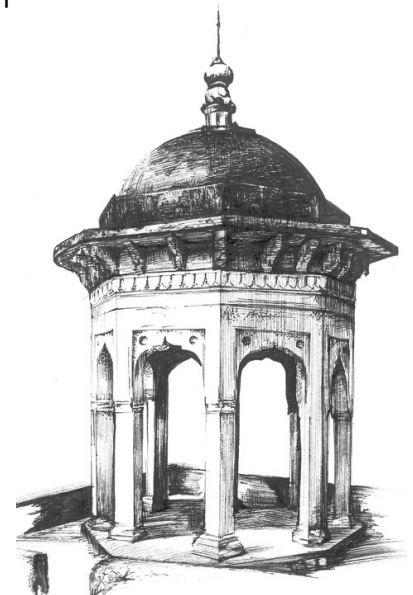
Bracket Detail



Rudra Temple



Hexagonal Chhatra



Octagonal Chhatra

Students participated in NASA LIK Trophy 2023 - documentation of more than 100 years old structure. The structure documented was **Ambala Lake Temples**. Students of 3rd, 2nd and 1st years visited the structures and worked collectively in making of 26 digital A2 sized sheets.

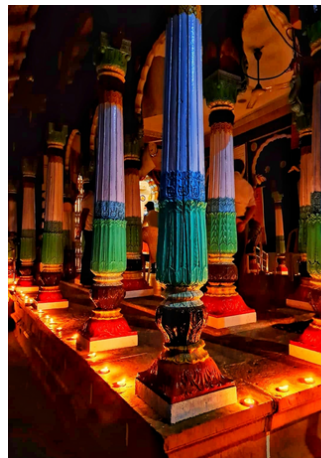
INTACH CLUB INSTALLATION

INDIAN National Trust for Art and Cultural Heritage (INTACH) Nagpur Chapter recently established a heritage club at Priyadarshini Institute of Architecture and Design Studies (PIADS), Nagpur. Initiated by INTACH Nagpur Chapter, the idea of establishing heritage clubs in schools and colleges is to make the young generation aware of the richness of the natural and cultural heritage in their own city. Dr Madhura Rathod, Convener, INTACH Nagpur Chapter, emphasized the role of young generation in preserving the tangible and intangible heritage. She said, "The need of the hour is to be awake and pass on the present to the future generations. We have to work beyond the boundaries of our profession and recognize the importance of heritage by spreading awareness among the people. Water crises, soil crises, and climatic change issues explicitly. The need is to recognize our culture consciously and record them by writing, video recording, and generating an archive for future generations to refer to and look at."



DEEPOTSAVA

To make students aware about the importance of Heritage of Nagpur city, Heritage Club and Nature Club PIADS in collaboration with INTACH conducted 'Deepotsava' at Sonegaon lake where they were introduced to the history of the lake and its surrounding built structures. They also visited the ancient step well at Sonegaon and then celebrated Deepotsava in Murlidhar temple to spread awareness about the heritage site.



STUDY TOURS AND SITE VISITS

Study tour to Bhopal

With the intention to explore contextuality in architecture, design mentors Prof. Archana Bele and Prof. Aparna Tarar organized a study tour to Bhopal. The tour focused on museum and exhibition spaces like Bharat Bhavan, Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), State Museum and Tribal Museum. A visit to historical sites like Sanchi Stupa, Bhimbetka Rock Shelters, and Bhojpur Temple was also planned. The tour proved to be very educative and communicative where the students got an opportunity to learn the concepts of vernacular architecture, regional architecture and critical regionalism through first hand experience.



Students visiting the caves of Bhimbetka



Students visiting the Manav Sangrahalaya, Bhopal



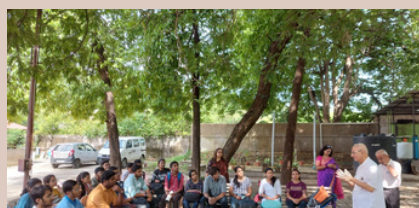
Students visiting the Stupa at Sanchi



Students visiting the tribal museum

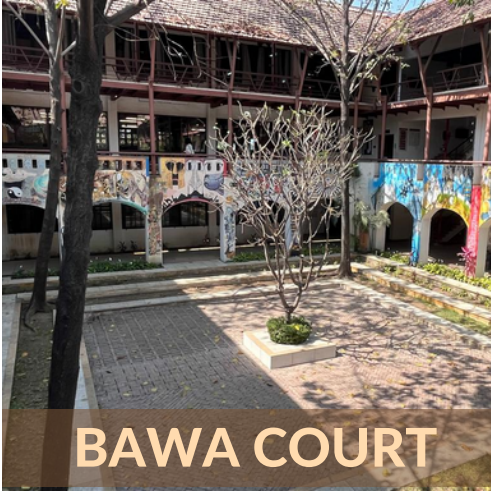
Students' visit to Snehanchal

As a part of the elective Institutional Project III and Institutional Project VIII the students got an opportunity to visit Snehanchal which is a palliative care centre in Nagpur. Under the guidance of Principal Prof. Nishant Manapure, the students interacted and learnt about the need of a sensitive approach towards design. The entire experience was humbling and an eyeopener.



Shri. Jimmy Rana, Chairman of Snehanchal addresses PIADS students.

KNOW YOUR COLLEGE



BAWA COURT

Bawa court was named after the master architect Geoffery Bawa who was known for blending outdoor and indoor spaces with intricately designed courtyards. He respected the energy and vigour of tropical plants and created a building design language that celebrated them and lived in communion with the landscape.

Named in the remembrance of late K.L Mokha sir who was an exemplary professor of the SDS subject in the college and used to always sit in this area after his classes got over to interact with the faculty and students. Mokha sir used to sit here and enjoy the sunlit ambience. Faculty and students alike used to have discussions with him and have very fond memories of him. Thus eventually this chowk was named after him.



MOKHA CHOWK



CORREA QUAD

The Correa Quad is dedicated to another master architect Charles Correa who was known for 'open-to-sky' concepts and also incorporated his innovative passive methods of heating and cooling buildings in his designs. Often Correa's work featured pergolas, verandahs, open courtyards and terraces, with a focus on quality of light, circulation of air and plenty of shade.

Jane Jacobs (1916-2006) was an urbanist, writer, and activist who is best known for her influential critiques of urban planning and development policies. Jacobs is credited with reshaping the way we think about cities and urban planning, and her ideas continue to be influential today.



JACOB BOULEVARD

KNOW YOUR COLLEGE



Jonathan Barnett is an American urban planner and architect who is best known for his contributions to the field of sustainable urban design. Overall, Barnett's work represents a forward-thinking, people-centered approach to urban planning and design that seeks to create cities that are both livable and sustainable for all.

Pilotis are a set of posts raising a building up from the ground. Pablo Picasso was a Spanish artist and one of the most influential figures in 20th-century art. He is known for his pioneering role in the development of Cubism, a style of art that emphasizes the depiction of objects from multiple perspectives and angles simultaneously.



Louis Kahn was known for his innovative use of materials and his mastery of light and shadow. Kahn was particularly interested in the symbolic and aesthetic qualities of arches, as well as their structural properties. In many of his designs, he used arches as a way to create dramatic, light-filled spaces that were both functional and visually stunning. The Kahn Arcade creates a similar play of light and shadow.

Our college created a 'mini forest' at PIADS to promote sustainability, which grew well and inspired the authorities to establish a PG course in Landscape Architecture. PIADS is located in a peaceful area with a dense teak plantation to the west and the new forest to the east in its 50-acre campus.

Our college planted 5,000 trees in 6-7 years, transforming our 50-acre campus into a lush landscape of various trees and shrubs. This effort improved our environment and benefited our surroundings.



ABOUT NASA

The National Association of Students of Architecture (NASA India) is one of the largest Architectural Student Organization in the world with student participants from more than two hundred colleges all over the India and and countries around the world.

Maharashtra State - Zone 3 (Z313)

Unit Secretary - Gayatri Naxikar (3rd yr)

Unit Designee - Rahul Mange (2nd yr)

The NASA team for 2022 was as follows :

ANDC Trophy

Leads - 1. Ritesh Kshetrapal
2. Gayatri Naxikar
3. Apurva Wasule
3rd Year - 11 Students
2nd Year - 11 Students

GSEN Trophy

Leads- 1. Ritesh Kshetrapal
2. Deveshree Awachat
3rd Year - 6 Students
2nd Year - 3 Students

LIK Trophy

Lead - Ritesh Kshetrapal
3rd Year - 12 Students
2nd Year - 12 Students
1st Year - 7 Students

CPK Trophy

Entry 1 - Ritesh Kshetrapal
Radhika Rajan
Apurva Wasule

HUDCO Trophy

Leads - 1. Shivastha Darvekar
2. Nishant Kakde
3rd Year - 12 Students
2nd Year - 3 Students

Landscape Trophy

Entry 1 - Anavaya Joshi
Sarthak Petkar
Divya Gaidhane

Entry 2 - Sarthak Pethkar
Anavaya Joshi
Yash Sahare

Entry 2 - Himanshu Patle
Aarushi Igatpurikar
Aditi Jaybhaye

Entry 3 - Madhur Gupta
Giridhar Jogwar
Badal Rathi

Entry 1 - Atharva Chavan
Ashutosh Sharma

Entry 4 - Vaishnavi Gupta
Margish Rangari
Sejal Mahajan

Entry 2 - Gargee Shinde
Firdoustabassum

Entry 5 - Dhanashree Mandaokar
Sanika Dalvi
Yashvi Agrawal

Entry 3 - Sarthak Pethkar
Anavaya Joshi

Entry 6 - Devashish Yadao
Anas Khan
Tushar Gupta

Entry 4 - Sanika Saraf
Sanika Dalvi

Entry 5 - Yashvi Agrawal
Yash Sahare

Entry 7 - Sara Yelne
Yashasvi Tarpe
Samiksha Temdhare

Entry 8- Bhavesh Gurao
Rhea Walter
Vallabh Kaorey



The students of PIADS got a chance to visit the Zonal Nasa convention held at the JBR collage of architecture Hyderabad. They described the event as "One of the most thrilling experiences that included fun and learning".

STUDENTS' PLACEMENT

We are very proud to announce our placements of 2021-22

We congratulate these students who have made us proud with their achievements, the new job is no exception!!!



Swati Panpalioa



Rutuja Girdhar



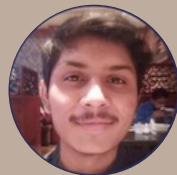
Khushi Hemrajan



Renuka Kulkarni



Harsh Nile



Viraj Juthani



Dhanashree Adgulwar



Shivani Panse



Aditya Jain



Shreyas Jakati



Priyanka Jethani



Viraj Dudhalkar



Rucha Deshmukh



Vaishnavi Sanjayan



Aditya Singh Gaharwar



Saurabhi Kale



Abhishek Gurve



GODREJ & BOYCE



Nirali Belsare



Shriya Shrivastav



Rahul Trivedi



Sayali Gedam

BATCH PHOTOGRAPHS

FIRST YEAR BATCH



SECOND YEAR BATCH



BATCH PHOTOGRAPHS

THIRD YEAR BATCH



FIFTH YEAR BATCH



INTACH's Heritage Club in at Priyadarshini Institute

■ Staff Reporter

INDIAN National Trust for Art and Cultural Heritage (INTACH) Nagpur Chapter recently established a heritage club at Priyadarshini Institute of Architecture and Design Studies (PIADS), Nagpur. This Club is a sequence including 11 heritage clubs at schools and 4 in colleges of the city. Initiated by INTACH Nagpur Chapter, the idea of creating heritage clubs in schools and colleges among young people is rich.



नवभारत आर्किटेक्चर के क्षेत्र में प्रचुर सम्भावनाएं

गपुर (का प्र.) में
व्यवस्थापक संस्थान का
आकर अप
संकल्प
करके
प्रोफे
सा



आपको

TheHitavada

Nagpur City Line | 2023-01-16 | Page-5
ehitavada.com

NSS cell of PIADS takes out rally against use of nylon manja

■ Staff Reporter

A DAY prior to Makar Sankranti, Priyadarshini Institute of Architecture and Design Studies (PIADS) organised a 'Jan Jagrukta Pheri' on 'Say No To Nylon Manja'.

On Makar Sankranti, kite flying is the norm in and around Nagpur. People fly kites and are using nylon manja as it is readily available and is much cheaper, but using nylon manja causes many mishaps and accidents, slitting throat of 2-wheeler drivers, killing many birds on trees. Hence, it is necessary to ban its use. Though the Police and local authorities are seizing nylon manja and levying heavy fine, still it is being used, so the citizens should

be made aware about this, so PIADS students along with faculty organised and participated in this awareness drive and made aware the residents of Shivangaon village about the havoc that is caused by using nylon Manja. The drive started where Praful Gudhade Patil addressed the students and appreciated their efforts taken for this drive. Later, the students went door

to door with banners and interacted with the residents of Shivangaon. The activity was conducted under National Service Scheme (NSS) Cell of PIADS. 35 students, 5 student society members with Principal Prof. Nishant Manapure, Neema Gujarakar, Rashmi Dande, Manisha Yelne, Sonali Borate, Sharma



Powered by iD

नवभारत



इंटेक ने की हेरिटेज क्लब की स्थापना विरासत के संरक्षण का लिया संकल्प

■ नागपुर. महानगर प्रतिनिधि. नागपुर के स्कूलों और कॉलेजों में हेरिटेज क्लब स्थापित करने की पहल इंटेक नागपुर चैप्टर ने की है, ताकि युवा पीढ़ी को अपने क्षेत्र में सांस्कृतिक विरासत की जागरूक और गौरवान्वित करता है. पीआईडीएस में स्थापना करते हुए हेरिटेज क्लब के सदस्य छात्रों को हेरिटेज क्लब बैज वितरित किया गया. कार्य सांग गुर्जर, नीमा गुजरकर, अर्चना शर्मिषा दांडे मौजूद थीं. इस अवसर नागपुर चैप्टर की संयोजक डॉ. मधु ने मूर्त और अमूर्त विरासत दोनों को संरक्षण देने के लिए युवा पीढ़ी की भूमिका को रेखांकित किया. कार्यक्रम का समापन हेरिटेज के साथ हुआ.

'Learning Through Origami' from today

PRIYADARSHINI Institute of Architecture and Design Studies, Nagpur (PIADS) is conducting a 2-days online workshop on 'Learning through Origami' (Level-I) by Manisha Yelne. It will begin on Friday and conclude on Saturday. The workshop not only requires but also improves patience, perfection, memory, discipline, puzzle-solving abilities and harmony through teamwork. It helps understand three-dimensional geometry principles through a visual/hands-on training attention and awareness in order to bring mental processes under greater voluntary control and thereby developing capacities such as calmness, clarity and concentration. In one word - 'Meditation'. This workshop is free of cost and would be beneficial for aspirants of architecture, and students above the age of 15. Coordinator for this workshop is Prof. Sonali Borate and Prof. Habeeb Khan. PIADS and Prof. Manapure, Principal PIADS.

TheHitavada

Nagpur City Line | 2022-06-02 | Page-5
ehitavada.com

'Handbook of Specifications for Buildings' released

■ Staff Reporter

'HANDBOOK of Specifications for Buildings', authored by Prof. Ramesh Bhambhani and late Prof. Kanhaiyalal Mokha was released in annual fest AURA-2022 of Priyadarshini Institute of Architecture and Design Studies (PIADS), in PIADS campus at the hands of chief guest Sanna. Vice



Dignitaries releasing the book.

Satish Chaturvedi, Chairman, LTJSS; Abha Chaturvedi, Vice-Chairman, LTJSS; Habeeb Khan CoA President and Director PIADS, and Prof. Nishant Manapure, Principal, PIADS.

This book covers basic specifications as well as specifications in detail for commonly used building material and so also a specification related to workmanship of most of the items of building construction. It is heartening to see such an endeavour in the form of a valuable book building specification. Prof. Ramesh Bhambhani and Prof. Kanhaiyalal Mokha

Dear Readers,

We hope you've enjoyed reading our college magazine as much as we've enjoyed putting it together. From informative articles to inspiring stories, our aim has been to provide you with a snapshot of the incredible work being done in our campus.

None of this would have been possible without the hard work and dedication of our editors, writers, photographers, and designers. We want to thank them for their countless hours of work and their unwavering commitment to producing a high-quality publication.

Finally, we want to thank you, our readers, for taking the time to engage with our magazine. Your support means everything to us, and we're thrilled to be able to share our stories with you. We hope that you'll continue to follow our journey and stay connected with our community.

Thank you for reading!



PIADS

PRIYADARSHINI INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES

SAMSMRITYA -2023

And the journey continues....

