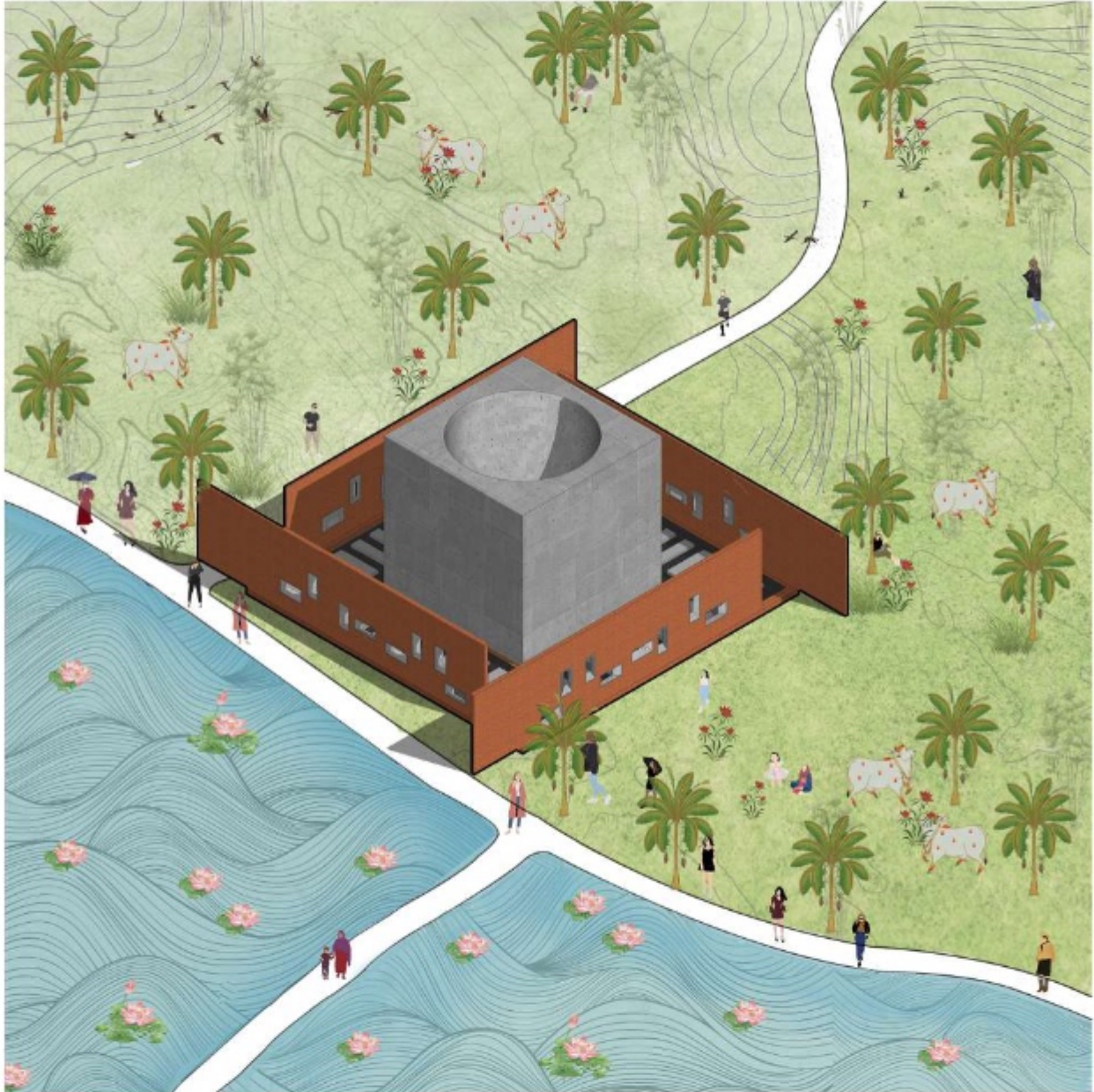
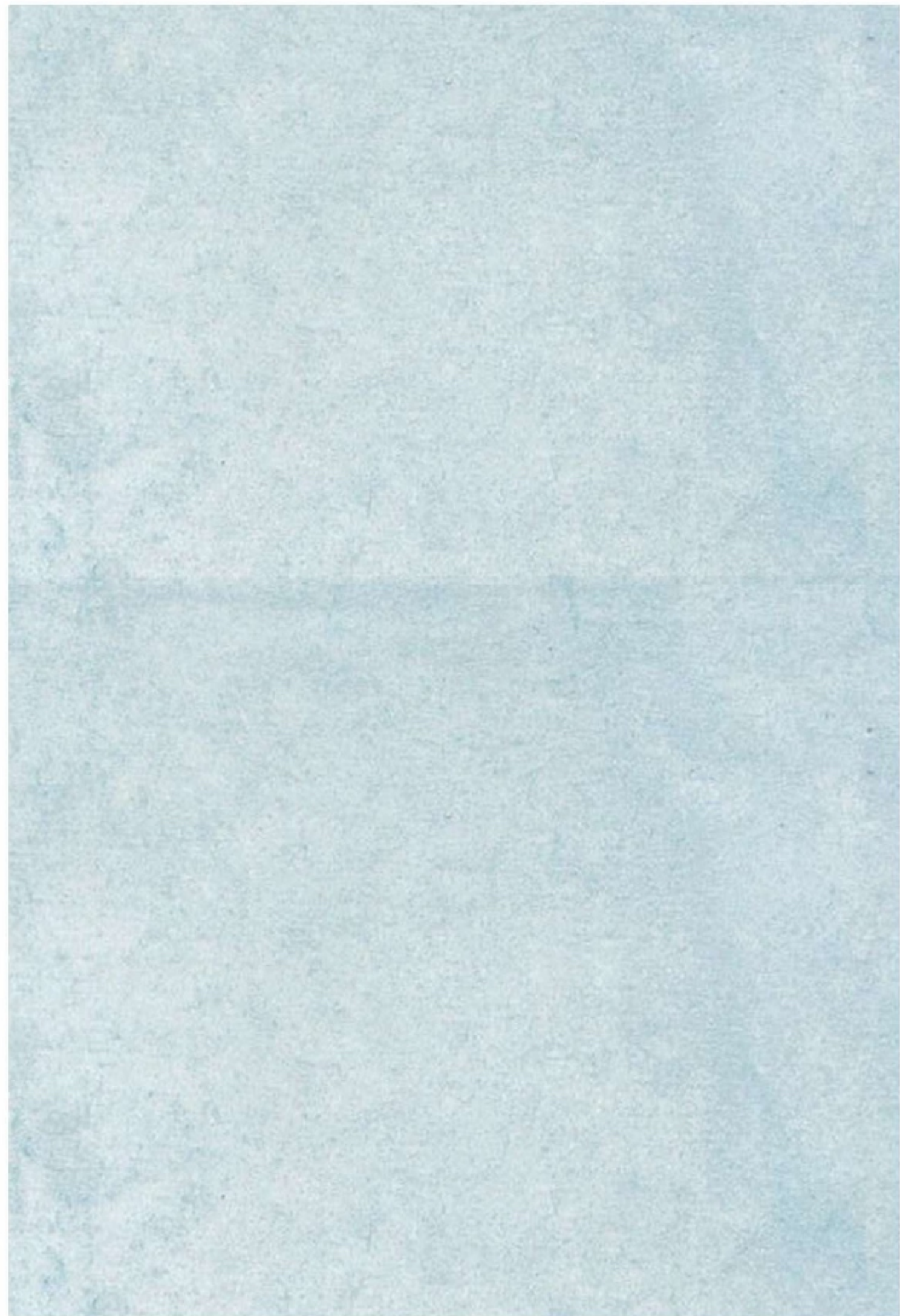


# SRUSTI



*A space for humans,  
With no boundaries, no aspirations of pleasing any community,  
one which has no prejudices.  
Above all a space for humanity where one can engage  
in peaceful dialogue and sheer calmness;  
where one feels belonged.*

**Marvels in Stone and Brick**



# FOREWORD

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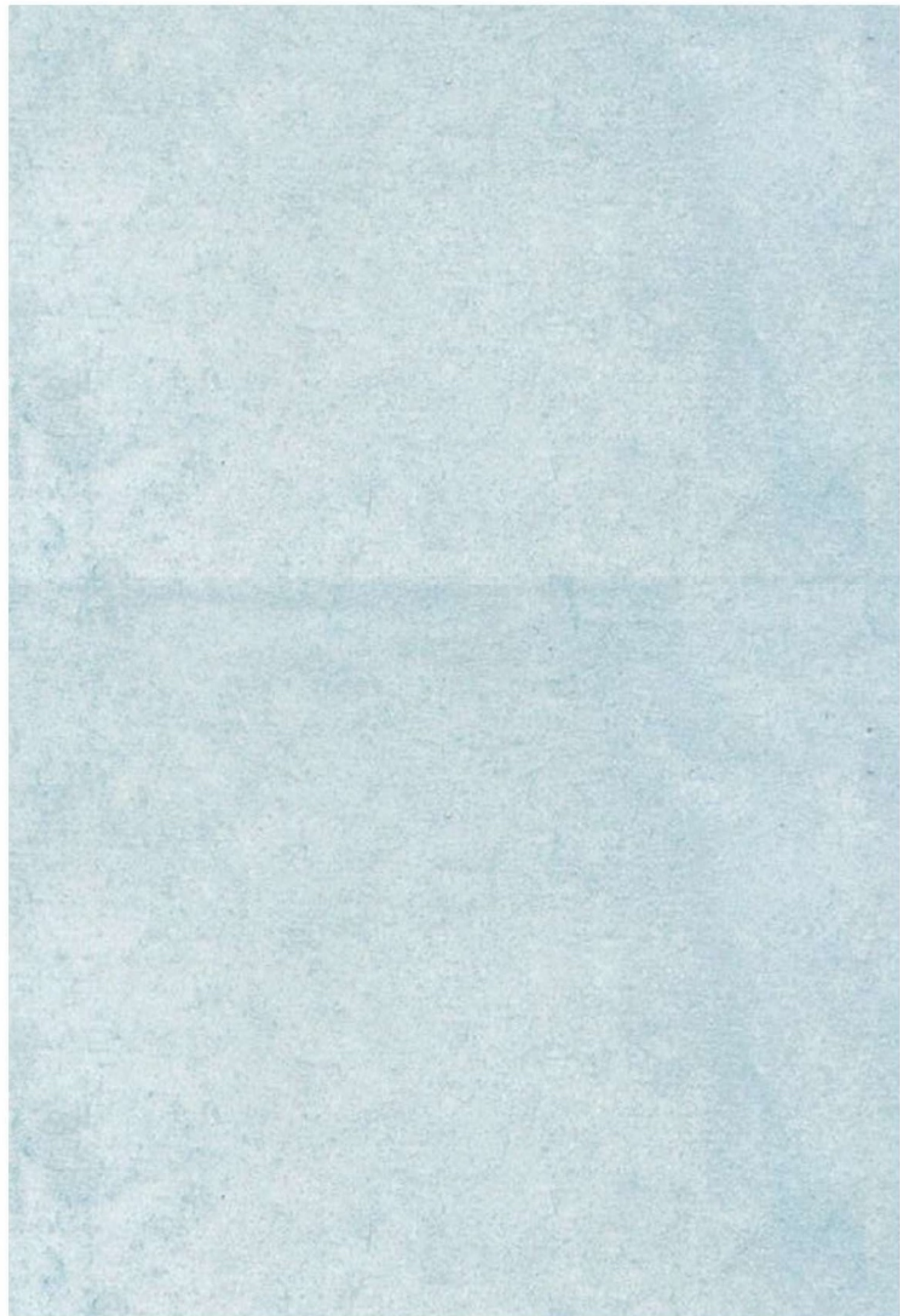
Welcome to the vibrant world of architectural creativity and innovation! We are delighted to present to you the annual edition of the Piloo Mody College of Architecture Magazine, a testament to the dynamic spirit and boundless imagination of our talented students.

Nestled at the intersection of tradition and modernity, Piloo Mody College of Architecture is a hub of architectural excellence, where aspiring designers and visionaries converge to explore the realms of spatial aesthetics and sustainable design. Our college is more than just an institution, it is a community that fosters intellectual growth, fosters a passion for design, and celebrates the diverse perspectives that enrich our architectural tapestry. In this edition, we invite you to embark on a journey through the corridors of creativity, as we showcase the outstanding projects, research endeavors, various events and design philosophies that define our college. From groundbreaking concepts that challenge conventional norms to practical solutions that address real-world challenges, the pages of this magazine reflect the dynamism inherent in our architectural discourse.

Beyond the blueprints and sketches, our magazine delves into the vibrant student life, capturing the essence of camaraderie and collaboration that defines our campus. Interviews with faculty members, profiles of exceptional students, and highlights from various events provide a comprehensive snapshot of the unique culture that permeates Piloo Mody College of Architecture.

As you flip through these pages, we hope you find inspiration, innovation, and a renewed appreciation for the transformative power of architecture. Join us in celebrating the spirit of creativity and exploration that makes Piloo Mody College of Architecture a beacon of architectural ingenuity.

Every line drawn is a step towards shaping a better, more beautiful tomorrow. Enjoy the journey through the architectural wonders that unfold within the confines of these pages.



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## *Director's Note*

Er. Payal Mohapatro

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*"To the architects of tomorrow,  
whose ideas will shape the world  
we inhabit."*

Greetings,

I'm delighted to announce the launch of the latest edition of the Architectural Magazine by the Literary Club of PMCA. This initiative beautifully captures the literary, visual, and artistic endeavors of our students and staff. The chosen theme, "Marvels in Stone and Brick," aptly reflects the timeless beauty of architectural design.

Congratulations and heartfelt thanks to the faculty mentor and the dedicated editorial team for bringing this magazine to fruition. Your hard work and creativity are truly commendable, and I wish you continued success in all your future endeavors.

This magazine is a testament to PMCA's ethos of creativity, innovation, and dedication in architectural education and practice. Through its articles and projects, it showcases the exceptional talent of our students, who are poised to shape the future of architectural design and urban planning.

At PMCA, we encourage our students to think beyond convention, challenge norms, and integrate sustainability into their designs. The magazine reflects their passion for responsible architecture and their commitment to making a meaningful impact.

I extend my gratitude to the faculty members for their invaluable guidance and mentorship, which are instrumental in shaping our students into thoughtful architects.

To the editorial team and everyone involved, thank you for capturing the essence of our institution and its dedication to shaping architectural discourse. I invite everyone to explore this magazine and discover the diverse dimensions of architecture – from aesthetics to functionality, from theory to practice. May it inspire dialogue and showcase the innovative spirit that defines PMCA.

## *Principal's Note*

Ar. Dharitri Das

---



**“At our institution, we don't just teach architecture, we inspire our students to be visionary thinkers, adept problem solvers, and responsible global citizens. ”**

Greetings,

I am pleased to share the wonderful news that the Expressions Club has unveiled Srusti-2022-23 in a newly improved format! This is indeed a momentous occasion that calls for enthusiastic cheers and applause.

I extend my heartfelt congratulations to the entire team and wish them abundant success in all their future endeavors. Your hard work and dedication are truly commendable.

To our esteemed readers, I encourage you to join us in keeping the momentum alive by contributing your own unique perspectives and insights for the next edition. Together, let's continue to inspire and engage with the creative energy that defines our community.

Here's to a delightful journey of exploration and discovery! Happy reading, everyone!

## *Academic Head*

Ar. Maitreyee Mishra

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**“Through words penned, images captured, and designs crafted, we unveil boundless potential. Let our talents ignite inspiration and illuminate the path to creativity.”**

I am thrilled to express my utmost delight upon discovering that our students have embarked on the exciting journey of crafting an e-magazine, aimed at highlighting their diverse talents in writing, documenting, and designing. This remarkable initiative not only serves as a platform for creative expression but also plays a pivotal role in nurturing and enriching the multifaceted dimensions of their personalities. By venturing into such endeavors, individuals transcend conventional limits, fostering a sense of empowerment and confidence that propels them to dream bigger and strive for greater achievements.

I extend my sincerest wishes and encouragement to all involved in this new endeavor. May this venture evolve and flourish with the passage of time, becoming a beacon of inspiration and creativity within our academic community.



## *Magazine Advisor*

Ar. V. Sucheta

---



*“It's a space where creativity knows no bounds, voices are heard, and aspirations take flight. ”*

Dear Readers,

Greetings and congratulations on the publication of "Srusti," our much-awaited annual magazine, brought to you by our Expressions team. We have worked very hard on this project, despite the difficulties that have come our way, and we are proud to announce that we have successfully finished it despite the challenges.

"Srusti" is not simply a magazine, but a platform for highlighting the incredible talent residing within our student community. Using this platform, we hope to build connections between PMCA students, teachers, alumni, prospective students, and their parents.

This magazine has been created with resilience and creativity. In collaboration with the Expressions team, we have curated a collection of articles, artwork, poems, stories, and much more that reflects the diverse talents and passions of our students. The purpose of this magazine is to showcase the innovative and original thinking that is fostered within our institution.

Srusti will provide an excellent platform for individuals to share their ideas and talents. It's a space where creativity knows no bounds, voices are heard, and aspirations take flight. Whether you're a budding Architect, a visionary artist, or a passionate photographer, this magazine is for you. Ultimately, it provides a platform for you to express yourself and reflects the dynamic spirit of PMCA.

I want to thank everyone who contributed to this publication. Your efforts made it possible. I want to thank our Director Er. Payal Mohapatra and our Principal Ar. Dharitri Das for their belief and unwavering support.

We would appreciate any comments and reviews regarding the publication. I hope you enjoy reading this one as much as we did.

Thanking you,  
Ar. V. Sucheta

# **Editorial Note**

## Prerana Ghosh

---



Dear Readers,

Welcome to the latest issue of *Srusti*, the annual student magazine of Piloo Mody College of Architecture. This year, our theme is "Marvels of Stone and Brick Architecture," inviting you to explore the timeless charm found within structures built with these enduring materials.

In this edition, we invite you to delve into a rich tapestry of architectural heritage, showcasing the remarkable versatility and cultural significance of stone and brick. From ancient wonders to contemporary gems, our curated articles celebrate the enduring appeal of these traditional building materials.

Our feature article pays tribute to Ar. B.V. Doshi, a renowned figure in architecture known for his human-centric design philosophy and social responsibility. His pioneering work continues to inspire, leaving a lasting legacy beyond mere bricks and mortar.

Shifting our focus to brick architecture, "Building Legacies: Honoring Brick Craftsmanship" highlights the architectural wonders constructed from this humble yet versatile material.

Join us on this journey through the realm of stone and brick architecture, celebrating their enduring legacy and timeless beauty. We hope you enjoy this immersive exploration and emerge with a newfound appreciation for these age-old building materials.

Thanking you,

Prerana Ghosh  
Editor

## Magazine Team

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Chief Editor  
Prerana Ghosh

## Editorial Team



Asmita Agarwal



Bhaumik Mohanty



Shambhavi

## Presentation Team



Bishal Mitra



Semantee Chattopadhyay



Sruti Sarjana Das

THE  
TIMELINE  
2022-23



GREEN BATCH  
FAREWELL

Reflecting on the incredible journey we've shared – from the first day to this bittersweet farewell



GANPATI BAPPA MAURIYAI  
GANESH CHATURTHI

Embracing new beginnings with gratitude and devotion



THE GREEN SIDE  
DEEPAVALI

A day illuminated with love, laughter, and endless moments of joy.



HUES OF HOPE  
ZONASA

Where Dreams Met Dedication and Victory Found its Voice



FRESH BEGINNINGS  
FRESHERS

Welcoming the newest stars to the age old skies | 3rd and 4th of Dec



REDS BLUES WHITES AND GOLD  
ANNUAL FEST

Painting the canvas of memories with vibrant hues of excitement and unforgettable moments



BLESSINGS OF INTELLECT  
SARASWATI PUJA

Embracing the pursuit of learning and celebrating the power of intellect with reverence and joy.



THE  
TIMELINE  
2023



THE CHAMPIONS  
NASA

Reflecting on the incredible journey  
we've shared – from the first day to this  
bittersweet farewell



THE TRI COLOUR HELD HIGH  
INDEPENDENCE DAY

The sense of belonging, the sense of  
home. Jai Hind!



GUIDING LIGHTS

TEACHER'S DAY

The day of gratitude, the day of  
inspiration!



GANPATI BAPPA MAURIYA!  
GANESH CHATURTHI

Embracing new beginnings with  
gratitude and devotion



FESTEMBER  
NEXUS

Where Dreams Ignite and  
Memories Unfold



Where Boundaries Fade and  
Unity Flourishes

ZONASA  
The Gala Time



1993-98 BATCH  
ALUMINI MEET  
Where Memories Rekindle and  
Connections Renew



## **RHYTHM**

Rhythm encompasses an amalgamation of artistic endeavors, encapsulating the realms of the Music Club, Dance Club, and Drama Club.

### ***Music Club: THE MUSICHORUS CLUB***

**Club Coordinators: Twinkle Mohanta, Diwesh Kishore, Arunabh Goswami, Abhilasha Behera**

Where words fail, music speaks

The club acts as a creative sanctuary, alleviating stress, building community, and enhancing students' mental well-being. It promotes teamwork and a balanced lifestyle, positively impacting academic success. Additionally, it serves as a catalyst for personal and professional growth by refining creativity, communication, and emotional intelligence, fostering holistic development beyond academic pursuits.

### ***Dance Club: Groove Society***

**Club Coordinator: Simran Mishra, Rohini Chhetry**

Where the soul takes the lead and the heart follows

Dance is a magical symphony where the spirit orchestrates movements reflecting the essence of one's inner self. Words often fall short of capturing the feelings conveyed through elegant gestures. It becomes a transcendent language, harmonizing the soul and heart, allowing profound emotions to be expressed. In this festival of self-expression, the heart joyfully follows its desires, and the soul takes center stage.

### ***Drama Club: SOUL THEATRA***

**Club Coordinator: Moumita Ghosh, Puspika Ghosh**

Unveiling the Artistry

The Soul Theatra, born from a vision of merging architecture and dramatic arts, provides a platform for students to unleash creativity and explore emotions. Members, spanning various architectural disciplines, breathe life into characters and narratives, transcending conventional boundaries. With script readings, improv sessions, and acting workshops, the Drama Club fosters holistic drama experiences, where innovation and imagination converge.



# CLUBS OF PMCA

**EXPRESSION:**

Expression encompasses a fusion of artistic pursuits, housing the Photography Club, Literature Club, and Art Club.

***Photography Club: IMAGE-E-MIRAGE***

**Club Coordinators: Prantik Mitra, Amrapali Patra, Deepak Ranjan Rout, Kaushtubh Shrivastava**

Storytelling Through The Lens

Image-e-Mirage revolutionizes visual storytelling, inspiring members to explore photography's limitless potential. Our Illusionist Lens Workshops, led by experienced artists, delve into techniques like multiple exposures, transforming ordinary scenes into extraordinary narratives. Engage in Reality Remix Challenges, join Mirage Meetups for community connection, and showcase your works in Gallery of Illusions Exhibitions, fostering creativity, collaboration, and diverse visual storytelling celebration.

***Literary Club: SAHITYA***

**Club Coordinator: Prerana Ghosh, Shambhavi**

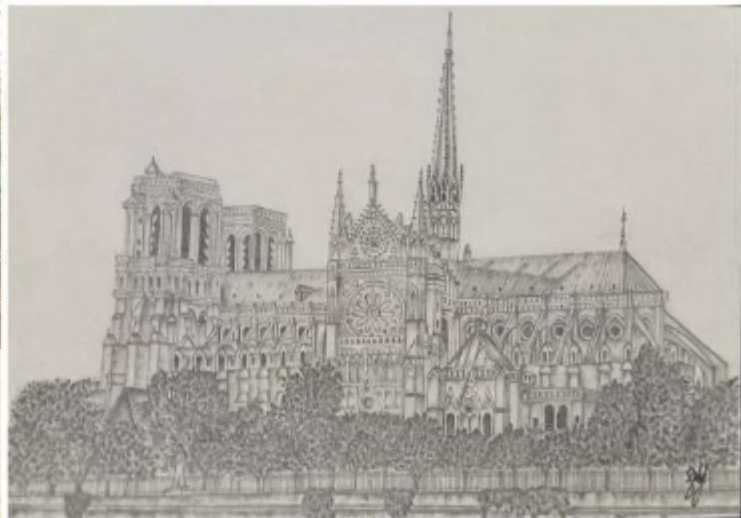
Enter the enchanting realm of our Literature Club, where words weave universes and narratives ignite imaginations. Whether a bibliophile or literary novice, join our odyssey through diverse stories, connecting intellects and sentiments. Explore timeless and contemporary literature, engage in riveting book discussions, immersive writing workshops, and literary events, fostering a symphony of literary engagement and creative expression. Themed meetings, reading challenges, and college events enhance skills and showcase talents, creating a haven for contemplative dialogues and the enduring enchantment of the written word.

***Art Club:***

**Club Coordinator: Amartya Kumbhakar, Gloriya Beriha**

Within our esteemed institution, the Art Club is a bastion of artistic expression, seamlessly blending creativity with academia. This enclave serves as a sanctuary, where the rhythmic interplay of colours and forms orchestrates a harmonious symphony. The Art Club is more than a collective; it's an institution shaping our academic community's aesthetic identity. Here, members' artistic endeavours transcend the mundane, offering a formal yet vibrant space where students become adept artisans. Welcome to an arena where formal education converges with artistic finesse.





# CLUBS OF PMCA

## **SOCIAL CLUB - PEHEL**

### **Club Co-ordinators - Adyasa Choudhury**

The primary mission of our Social Club (PEHEL) is to fortify community connections, enhance the quality of life, and foster a more engaged and supportive local environment.

#### *1. World Energy Conservation Day (December 14, 2022)*

A presentation and interactive session on energy conservation were followed by a drama club skit and a quiz. Students actively participated and were rewarded for correct answers.

#### *2. International Mind-Body Wellness Day (January 3, 2023)*

The event featured a speech on wellness, a Zumba session, and a stress-relieving session, promoting physical and mental health among students and teachers.

#### *3. Donation Drive (February 9, 2023)*

In collaboration with Udra Charitable Trust, clothes collected from the college community were dry-cleaned and distributed to the underprivileged, promoting the joy of giving and reducing waste.

#### *4. International Earth Day (April 22, 2023)*

Students created and distributed reusable bags made from old newspapers and clothes, promoting creativity and the 3Rs (Reduce, Reuse, Recycle).

#### *5. World No Tobacco Day (May 30, 2023)*

Students pledged to avoid tobacco, and Dr. Udit Panda provided insights on drug use and healthy living, raising awareness about the dangers of tobacco and drugs.

#### *6. World Environment Day (June 5, 2023)*

Students pledged to adopt eco-friendly practices to protect indigenous tree species and committed to preserving the environment.

#### *7. International Yoga Day (June 21, 2023)*

A yoga session led by Ar. V. Sucheta included warm-up exercises and various asanas, encouraging regular practice for better fitness and concentration.

#### *8. MERI LIFE-Massive Tree Plantation Drive-2023 (July 29-31, 2023)*

A three-day tree plantation drive saw staff and students plant around 200 trees on campus, promoting environmental awareness and community connection.



# CLUBS OF PMCA



*CREDITS- ADARSHA KUMAR RATH (Photography Club)*



*“Design is nothing but a humble understanding of materials, a natural instinct for solutions and respect for nature.”*

*- Balakrishna Doshi*



Art by - GloriyaBeriha  
Edited by- Bishal Mitra

# TRIBUTE TO BV DOSHI

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Balkrishna Vitaldas Doshi, affectionately known as BV Doshi, stands as a stalwart figure in the realm of architecture, particularly renowned for his pioneering works that integrate stone and brick materials. With a career spanning over six decades, Doshi has left an indelible mark on the architectural landscape, both in India and beyond.

Central to Doshi's architectural philosophy is a deep reverence for local materials and traditions, which is vividly expressed in his masterful use of stone and brick. Unlike many of his contemporaries who favored imported materials and styles, Doshi sought to create spaces that were deeply rooted in their cultural and geographical contexts. This ethos is exemplified in iconic projects such as the Indian Institute of Management in Bangalore.

Completed in 1983, the Indian Institute of Management (IIMB) stands as a testament to Doshi's mastery of stone and brick architecture. The campus seamlessly blends traditional Indian architectural elements with modernist sensibilities, creating a dynamic environment conducive to learning and innovation. Doshi's choice of materials, primarily local stone and brick, not only reflects the region's rich architectural heritage but also serves practical purposes, providing thermal insulation and durability against the tropical climate.

Another jewel in Doshi's crown is the Sangath Studio in Ahmedabad, completed in 1981. Conceived as a place for architectural experimentation and collaboration, Sangath embodies Doshi's commitment to sustainability and innovation. The studio complex features a striking facade composed of undulating brick walls, which not only serve as an aesthetic statement but also regulate natural light and ventilation, reducing the need for artificial heating and cooling.

One of Doshi's most unconventional works is the Amdavad ni Gufa, an underground art gallery located in Ahmedabad. Designed in collaboration with the renowned artist Maqbool Fida Husain, the Gufa (cave) is a whimsical exploration of form and space. Constructed primarily from brick and ferrocement, the structure resembles a subterranean cavern, with curvilinear walls and domed ceilings evoking a sense of organic fluidity. Doshi's use of local materials imbues the space with a sense of timelessness, allowing it to seamlessly integrate into its surroundings while providing a unique backdrop for contemporary art.

Beyond his individual projects, Doshi's influence extends to his role as an educator and mentor. As the founder of the Vastu-Shilpa Foundation for Studies and Research in Environmental Design, Doshi has played a pivotal role in shaping the next generation of architects, instilling in them a deep appreciation for indigenous materials and techniques.

In conclusion, Balkrishna Vitaldas Doshi's works in stone and brick architecture serve as a testament to his visionary approach to design. By embracing local materials and traditions, Doshi has not only created buildings of enduring beauty and functionality but also fostered a deeper connection between architecture and its cultural context. As his legacy continues to inspire architects around the world, Doshi's commitment to sustainability and innovation remains as relevant as ever.

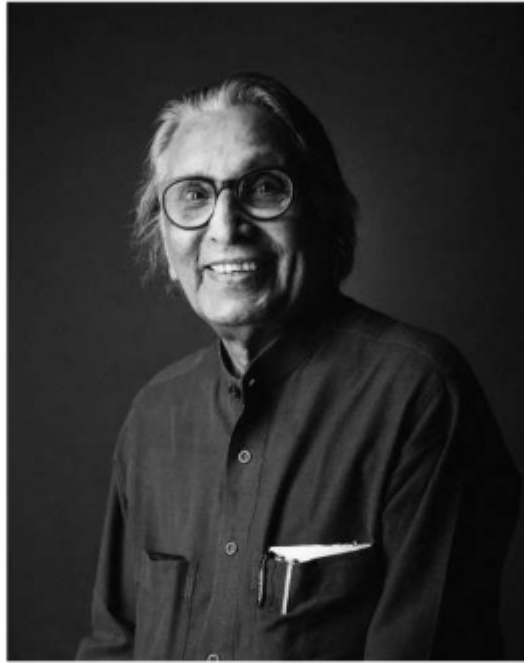






# LIFE OF B.V. DOSHI

By - Shambhavi, 8th Semester.



On 16th May 2018, Balkrishna Vithaldas Doshi received the Pritzker prize. At the age of 90, it served more like a lifetime award for him. The first Indian to ever receive a Pritzker prize. In a career spanning about 7 decades, Doshi has completed more than 100 projects. The life of this man is as inspiring as his built works. It is a journey that involves India's independence, an unpaid job in Paris and the establishment of one of the most prestigious architecture schools in India. Doshi was born into an extended Hindu family that had been involved in the furniture industry for two generations. Initially, that was also his plan. He was actually exposed to architecture by a school teacher and from then on he decided to enroll in architecture school. His early years and growing up with his family had a deep impact on the man he was and the architecture that he built. When you go through a lot of his projects you will see deep respect for Indian history and culture. Some elements of his youth, like memories of shrines, temples and bustling streets. These are the things that have found a way into his architecture.

In 1947, the same year India got independence Doshi enrolled in the prestigious Sir J.J. College of Architecture in Bombay, truly being the architect of free and modern India. He expressed in one of his interviews that being young he didn't understand what being independent meant and what role he had to play as an independent citizen of free India. In 1950, he moved to London with the dream of joining the Royal Institute of British Architects but when he was in London he met the architect who completely changed the course of his career and his life, Le Corbusier. In the next few years Doshi worked in the famed architect studio in Paris with Corbusier, it was an unpaid job.

He returned to India to oversee the construction of some of Le Corbusier's projects including the Mill Owners' association building, Villa Shodhan and Villa Sarabhai and this visit was where he met his future wife. Visiting the construction site of Shodhan house in Ahmedabad, Doshi met Pramod Parikh, a friend of client Shamubhai Shodhan who invited Doshi for a dinner at his home where he met Kamala Parikh. In this visit, he became acquainted with industrialist Kasturbhai Lalbhai and scientist Vikram Sarabhai, who played a vital role in institution building in India who became his future clients. He was also significantly involved in the design of Chandigarh, he was tasked with designing the living spaces for the thousands of humble government servants. This gave way to his continued interest in producing the best, basic and low cost communal spaces. Eventually, Doshi settled down in the city of Ahmedabad where in 1956 he established his own studio, Vastushilpa. When Doshi started his firm he hired two architects under him. Over the years his firm changed from Vastushilpa to Vastushilpa Consultants and gained 5 partners and over 60 employees, completing more than a 100 projects since. One of the best things about Doshi was he infused the ideas and designs of modernism and yet held onto his Indian traditions, an appreciation of life back home with an understanding of India, its people and how the lives translated into architecture.

In 1961, when Vikram Sarabhai wanted to establish the IIM Ahmedabad Doshi suggested that Louis Kahn should be the one to build it. Kahn agreed on one condition that Doshi will work alongside him and thus the beautiful institutional building was created in Ahmedabad. Over the years Doshi went on to create some great projects like his own residence named Kamala house, Premabhai hall and IIM Bangalore.

So there are loads of work of his that we can study and learn from but my favorite is CEPT University. In the year 1958, Doshi was teaching in America and at that time in India we had only five to six schools of Architecture. In his own words "We always referred to the Bauhaus, Oxford, Harvard, and so on. Every time there was a foreign reference. And I was asking myself, Where is our reference? What is my reference about India?" In this ambitious project Doshi created a space that responded and warped with the climate of Ahmedabad. He included recessed plazas aided by leafy trees, he carved out spaces that people would love to dwell in. The inspiration for this project came from his time teaching in Philadelphia, when he went to the old building at the university of Pennsylvania, he noticed that the studios were one long room where all studios were placed one after another. He says "I realized that education implies exposure, assimilation, dialogue and exploration. Those things really affected me a lot." His aim was to create a school without doors, without any boundaries. At the same time he wanted his project to be a journey, an exploration, a part of nature. The interesting pathways and spatial planning of the campus makes people look in awe of the thought process behind it.

"I am not an architect," he says with a sparkle in his eyes, "I am merely a person seeking out their destiny." to him architecture was a practice of self-discovery. The veteran's stellar works of poetic functionality resulted from a humanist philosophy bearing the influence of modernist principles, Mahatma Gandhi, and Indian spiritual texts. Doshi believed that architecture was synonymous with life

- a vehicle for constant celebration; a medium for heightened experiences. His greatest contribution to the architecture community was his powerful words of wisdom that echo the timelessness of his structures.



*Indian Institute of Management (IIM), Bangalore*



*Sangath Architect's Studio, Ahmedabad*



*Amdavad Ni Gudfa, Ahmedabad*



CREDITS- AROSMITA MOHAPATRA (Photography Club)

# MOVING TOGETHER WITH B.V. DOSHI

By - Semantee Chattopadhyay, 8th Semester.



Being the recipient of the Padma Shri, Padma Bhushan, Pritzker Prize and a few more, Balkrishna Vitthal Das Doshi was as inspiring as his built works. In a career spanning about seven decades, Doshi completed more than 100 projects. His journey even involves India's independence. Doshi left behind significant accomplishments in the fields of philosophy, architecture, culture and the arts. Initially, Doshi planned to join his family business in the furniture industry, but his school teacher exposed him to architecture. Growing up with his family had a great impact on him and on the works that he built. Going through his numerous projects, one can find a deep respect for Indian history and culture. Some elements of his youth like memories of shrines, temples and bustling streets have found a way into his architecture. Doshi's understanding of community, cities and institutions led to his vernacular architecture-inspired designs. His design philosophy was based on his search for a "heterogeneous-homogeneity".

Doshi was the architect of free and modern India as he started his journey in the same year India became an independent country. In 1950, he went to London where he met Le Corbusier. Their conversations were always in the most basic English as there was a language barrier. To this Doshi once commented, "When you do not know the language the conversation becomes more visual and spatial." Doshi got an unpaid job with Le Corbusier and worked with him for years. On returning to India, he oversaw some of the works of Le Corbusier's buildings. In 1956, he established his own studio VastuShilpa. He retained his Indian traditions while absorbing Le Corbusier's concepts and designs. Some of his projects include the Shreyas Comprehensive School Campus, the Ahmedabad School of Architecture, the Indian Institute of Management in Bangalore, the National Institute of Fashion Technology in Delhi, the Centre for Environmental Planning and Technology, the Tagore Memorial Hall, the Institute of Indology and Premabhai Hall, and the private residence Kamala House. Aranya Low-Cost Housing received the Aga Khan Award for Architecture.

B.V. Doshi's architecture studio in Ahmedabad is named Sangath and it is the headquarters of VastuShilpa Foundation. "Sangath", the word in Sanskrit means "moving together through participation". The word Sangath embodies the whole essence of his long career. As soon as one enters the complex, one sees the shadow of a vault lingering behind an outer wall and a faint glimpse of the interior through a minor surface crack. The walkway bends and pushes the traveller along the high garden walls and away from the north-south axis. The vaults are now recognisable in perspective, rising above the grassy amphitheatre, the water channels, and the gardens in the front. The entrance is visible when one goes through the ponds that mirror the vaults in still water. At the end of an angled approach to the vaults, it is located. The main entrance lowers the visitor a few steps into the vault and offers two options: moving via a tiny corridor beside Doshi's office and into the main drafting hall, or ascending a flight of stairs at a three-story height.

As the occupant observes how Doshi interlocks multiple height zones and causes compression and release between them, the ceiling plane rises in this location. The main drafting room's bottom of the vault is coated with textured concrete, which allowed natural light to enter the room. One regains their sense of location along the main axis as they reach the aperture viewed from the site entry at the end of the hall. Balkrishna Doshi's yearning for a bond between people and nature is also shown in Sangath.

With its rolling mounds, cave-like areas, terraced ground, playful water systems, and reflective surfaces, the overall form exaggerates the subtleties of nature. The smooth, circular vaults and water troughs funnel stormwater through the property. Clay inside the building serves as insulation for the sunken internal rooms. Grassy mounds and the white reflective china mosaic that covers each vault serve to reflect the sun's heat. The moon is mirrored in the ponds and on the china mosaics at night, while during the day, natural light is also channelled into the inner areas. Sangath has cultural ties to India in addition to natural ones. The interiors' clean white walls give the rooms a sense of harmony and continuity. The form somewhat mimics the aggressiveness of a stupa, but the placement is reminiscent of how a temple evolves through time into a final platform.

The effects of the climatic responsive architecture:

A temperature difference of roughly 8 degrees Celsius, is significant.

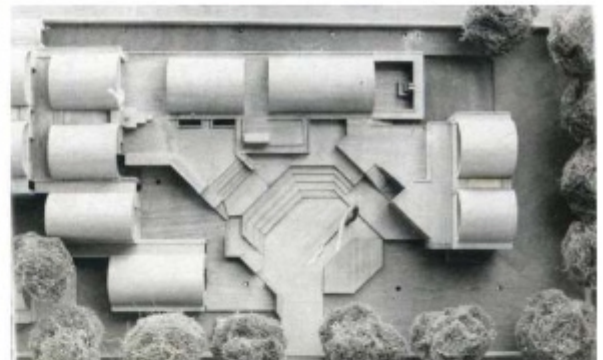
Reduction of 30–50% in cooling energy.

Conserved water and decreased water expenses.

Reduction of finishing expenses by 10%.

Reuse of waste products.

Doshi describes, "Sangath fuses images and associations of Indian lifestyles. Memories of places visited collide, evoking and connecting forgotten episodes. Sangath is an ongoing school where one learns, unlearns and relearns. It has become a sanctuary of culture, art and sustainability where research, institutional facilities and maximum sustainability are emphasized."



# NASA, INDIA

*By Arya Jaiswara, 8th Semester*



# National Association of Students of Architecture

## INTRODUCTION

With members from more than 300 colleges throughout India and other nations, the National Association of Students of Architecture (NASA, India) is one of the biggest student organisations for architecture in the world. NASA, India's primary goal is to develop a platform for architecture students to interact, study, and grow through both online and offline venues. Events, conventions, seminars, workshops, design competitions & awards, and numerous other activities are all carried out by NASA India. At NASA, India, it is believed that architects can collaborate, learn from one another, and have a hugely good impact on the world. Since its founding in 1957, NASA, India has had a long and illustrious history, involving millions of students. Today, NASA, India not only offers students an enhanced learning environment, but it also connects students all over the nation and amplifies the voice of the student body.

The organisation strives to give students from all around the nation and with various cultural backgrounds a forum for learning and interaction. Over 300 colleges are present in India, which is separated geographically into 6 zones. In accordance with the Society's Act of 1860 and as it applies to the National Capital Territory of New Delhi, India, NASA, India is a non-profit and apolitical society with registration number 24786. The Department of Architecture, School of Planning and Architecture, New Delhi, is home to NASA India's current headquarters. The NASA, India conducts two major events annually. The main motto to conduct such event is to allow students from different parts of the countries to connect with each other. It is to create a bonding of same emotions and zeal where students not only get a platform to showcase their skills but to explore the diversity offered by the people of architecture.

The National Association of Students of Architecture meets annually at the NASA Convention (ANC). At this four-day event, which takes place around the end of January is attended by more than 5,000 students from across the country. When it first began sixty years ago, the conference was known as Annual NASA. Since then, it has evolved into a crucial component of all architecture courses in India and the SAARC nations. At the Annual NASA Convention several meetings and conferences are held among the college representatives to elect the new council (general, zonal and executive) and discuss the further plans and programmes which could benefit the students of architecture. Valedictory an event where prizes are distributed among the winning teams who participated in the NASA competitions take place along with several workshops and master class which is followed by a keynote speaker and DJ night. Similarly, The Zonal NASA Convention (ZNC), which are independent of the Annual Convention, show how a group of units collectively operate within a zone. Students from different zones can interact and take part in a zone's zonal convention through the Zonal NASA Exchange Programme. At ZONASA various competitions, workshops and fun events are conducted followed by a DJ night at the last day of the convention.

## TROPHIES AT NASA-

**Le Corbusier Trophy:** The highest honour a college or institution can receive from NASA, India, is the Le Corbusier trophy. The trophy is given to the college that performed the best overall in all of the competitions held by NASA, India in the given year. The college obtains a rolling trophy, which it acquires after three victories in a row.

### GROUP A:

- **Louis I. Khan Trophy:** The Vastu-Shilpa Foundation, Sri B V Doshi, and his family established the Louis I. Kahn Trophy, often known as the LIK Trophy, in 1981. Since 2007, the UNESCO New Delhi office has provided technical guidance for the LIK Trophy's planning. The goal of the partnership between UNESCO and NASA is to enhance the standard of architectural education in relation to the historic environment and the legacy of information, expertise, and training needed to better safeguard and conserve this heritage. The parties hope to raise awareness of India's rich, diversified, and unprotected historic environments through cooperative initiatives.
- **HUDCO Trophy:** NASA India and HUDCO collaborated to create this prize. Housing and Urban Development Corporation Limited (HUDCO) is the sponsor of the trophy. This award intends to design for the unorganised sector and provide design solutions for problems relating to Sustainable Urban Development. HUDCO came up with a creative strategy to incorporate young and motivated workers rather than restricting the choices to internal knowledge. The National Association of Students of Architecture (NASA) has held design competitions at HUDCO every year since 1993.
- **ANDC Trophy:** The Annual NASA Design Competition (ANDC) is NASA India's own design contest, which addresses topics like modern trends and architectural design theory. The qualifying prize for the corresponding year's Annual NASA Convention is the Annual NASA Design Competition trophy.

### GROUP B:

- **G – Sen Trophy:** This trophy was created using an integrated design process that includes documentation, analysis, and redesign. It seeks to comprehend and value the built form of an existing building before redesigning it to satisfy a specific theme.
- **Industrial Design Trophy:** The goal of the award is to investigate product design options for diverse purposes, such as social or for the local populace.
- **Landscape Trophy:** In order to revive and reinvigorate the public sphere in urban places, the competition for landscape ideas aims to investigate the use of landscape as a tool for change. It is a collaborative trophy of NASA and Indian society of Landscape Architects (ISOLA).
- **Writing Architecture:** The Writing Architecture Trophy Competition aims to develop students' natural observation skills so they are aware of the real world around them and can communicate their ideas in written form in accordance with a specific theme. Entries may take the form of articles, write-ups, essays, thesis or dissertation abstracts, or published or unpublished research documentation.
- **Griha Trophy:** This is a collaborative initiative of NASA INDIA and GRIHA started in the year 2013 (56th year of NASA) to expose students to the Green and Sustainable Architecture. The shortlisted entries get to present their work at the Annual Summit of GRIHA. The winners get to go for the case studies of green rated buildings across the country with the GRIHA members.
- **Laurie Baker Trophy:** NASA INDIA and the Laurie Baker Centre for Habitat Studies in Trivandrum are working together on this project. This trophy highlights the use of affordable building methods, materials, and construction methods. In 2012—NASA's 55th year—this award was established. The working specialists at Laurie Baker Centre modify the winning entry before executing it locally. This is related to the NASA LBC Exposure Programme, a series of seminars held at LBC to teach students the principles of affordable architecture and provide them with hands-on experience.
- **CP Kukreja Design Trophy:** The trophy is a joint venture between the National Association of Students of Architecture, India and the CP Kukreja Foundation. More relevant, regimented and intriguing briefs catering to students across all the semesters.



## SPECIAL TROPHIES AT NASA-

- **Ethos Trophy:** The Ethos Trophy emphasises personal ethos, sensibilities, and value systems in an effort to mould architectural students into future citizens who will contribute to a positive society. It is a venue for recognising rising intellectual stars and celebrating the academic achievements of pupils. The goal of the trophy is to recognise outstanding students from each academic year who combine academic brilliance with adaptability that advances their development as well-rounded members of society.
- **Reubens Exhibition:** The very first NASA India trophy, which is now an exhibition is named in honour of Prof. Solomon Reuben, a former principal of the Sir JJ College of Architecture, aims to highlight the calibre of instruction and student work at each college. Along with the aforementioned factors, the growth of the architectural student in their pursuit of becoming an architect will also be taken into consideration.





CREDITS- AMRAPALI PATRA (Photography Club)

# Awards and Achievements

## Baliyatra Padia - A MATRIX OF TANGIBLE AND INTANGIBLE HERITAGE IN CUTTACK Precinct

The present work is a documentation of a historic fair ground along with its surrounding environs which have aesthetic, historic, cultural, environmental and architectural significance.

**LOCATION (ସ୍ଥାନ)**  
Cuttack the slave city is considered to be one of the oldest cities of India, it dates back to 329AD, built by King "Ananga Bhimadev-II of Somavanshi of Ganga Dynasty"

**BACKGROUND**  
Baliyatra is an echo of the maritime might of Kalinga. Kalinga was a naval super power since the time of mahabharat, Kalinga sailors colonized Java, Bali and Sumatra 1000s of years ago. Kalinga figured out the behaviour of the monsoon wind and then took off on their beautiful swarships called BOITAS all the way to south-east Asia, bringing their culture and their civilization to these lands. The merchants would bring back months later along with measures of spices, silk, sandalwood, turning Kalinga a merchant power to reckon with. As the sailors were on the sea for several months, it became a tradition for the Kalinga women to see them off on the coast at Kark Purnima with pomp and show and pray for their safe return, but the tradition that we celebrate today is now Baliyatra (Voyage to Bali).

**IDENTITIES OF CUTTACK**

- Barabadi Fort
- Baligaha
- Silver figurae
- Cuttibara
- Dahi
- Chandi Mandir
- Thunka Puri

**SIGNIFICANCE**  
BALIYATRA To a general man, simply means "Fair on Sand" but it has a significant importance in terms of history and trade. It is held in an area of around 100 acres in the 1000 year old historic city for 8 days during the fortnight of kark month. Baliyatra is also a part of Eco-Banarasa festival which commemorates Odisha rich maritime history and its ancient trade efforts with South east Asia (Java, Sumatra and Bali and Sri Lanka). Baliyatra is also an opportunity for the local citizens of the state to promote their crafts, the festival also showcases some of the most exquisite handloom, handicrafts and artifacts of the state.

**HISTORY**  
Baliyatra, literally "Voyage to Bali", is one of the country's largest open-air fairs, which is organized every year to commemorate the 2000-year-old maritime and cultural links between ancient Kalinga (today's Cuttack) and the southern Indian subcontinent (east coast regions like Java, Sumatra, Borneo, Suมาตรา (Polynesia) and Ceylon (Sri Lanka)). The origin of the festival, which began on Kark Purnima (full moon night in the month of Kark), can be traced back more than 1,000 years.

Phrase	Transliteration
ଝି ଘି ଣି ଶି	o ka ma bai
ଠି ଡି ଗି ଡି	pa na gu shi tho
ତି ଡି ଗି ଡି	pa na gu shi to
ଫି ଡି ଗି ଡି	ma sa ka di ha ra ma mo ra

The above entry ranked 1st in nationals and was awarded 15,000 cash prize Along with certificates for Best documentation of 2022' and a book from the official Intach library.

### Guided by

Ar. Anshuman Mishra  
Ar. Tapaswini Mohanty

### Team members

Jitesh, Oishwarya, Ranja, Nilanjana, Pushpika, Deepika, Deepak, Kaustubh, Suprit, Pratyush  
Semester -5



# Awards and Achievements

## WHERE THE STREETS HAVE NO NAME

EVOLUTION OF HIDDEN CULTURAL LINES OF SAHEBZADA BAZAR, CUTTACK



NORTH ELEVATION 020421-9001

### OUTSET

#### LOCATION



Sahabzada Bazar  
20.4821° N, 85.8371° E

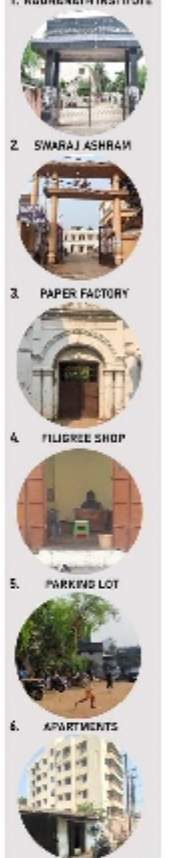
#### SITE JUSTIFICATION

The Sahabzada Bazar is located on the bank of the river Kathajodi in the thousand-year-old silver city of Cuttack. It is surrounded by the institutions like the High Court of Odisha, State Administrative Tribunal, Collectorate, Ravenshaw Collegiate High School and the historic Swaraj Ashram, Swaraj Ashram, located in the bazaar, played a vital role in the independence struggle. It inspired thousands of people across Odisha to join the movement against British rule in India. The street accommodates varying land uses, primarily residential and commercial, with few small industrial and institutional inserts. The street character has evolved over time, housing shrines, temples and mandaps to accommodate local rites and festivals. Hence it is essential to study the culture, traditional values, occupation, and architecture of the street. On Sahabzada Bazar street, the line separating the public and private domains tends to blur. The vibrancy of this street due to varied activities challenges the inherent character of the Indian road beyond a mode of conduit to a multi-layered, social construct.

#### STREET VIEWS



#### LANDMARKS



SOUTH ELEVATION 020421-9002



#### Guided by

Dr. Swayam Prakash Mohanty / Dr. Soumyashree Mohanty

Dr. Ananya Dash

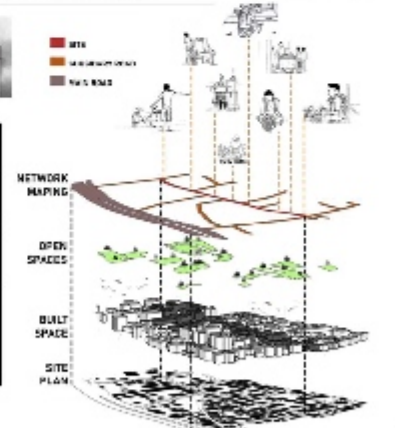
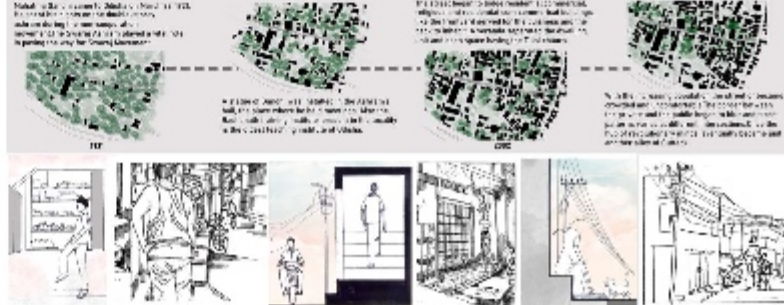
#### Team members

- Abhinav Sutar, Adarsha Kumar Path, Aditi chowdhury,
- Ashwarya Vijayam, Meher Akankhya Tripathi,
- Armita Agrawal, Bhauvik Mohanty, Bishal Mitra,
- Sankhita Bhoi, Sarthak Nay, Seema Mahapatra,
- Semantika Chatteropadhyay, Shambhuj,
- Sruji Sarjana Das, Souptik Mishra

#### Semester - 5



#### TIMELINE



# श्रीलोकेश्वर मंदिर लक्ष्मण मठ

श्रीलोकेश्वर मंदिर  
लक्ष्मण मठ

SCULPTURE OF DIFFERENT AVATAR

VARAHA AVTAR



NARSHIMHA



VAMANA AVTAR



LORD PARSURAMA



GARGOYLE



BASUDEV SHREE KRISHNA



KEY PLAN



PLAN



SECTION



Guided by

Ar. Shovan Giri

Team members

Biswa Prakash Mounik, Iasma Das Gupta, Ananya Singha, Aditi Kumar, Bidisha Saha, Bhrajit Mohanta, Kuna Mondal, Poulami, Jeet Biswas, Pratyush Mishra, Keushiki Patra, Enakshi Nag, Chirya Beriya, Prantik Saha, Ruchita Das, Komal

Semester 5



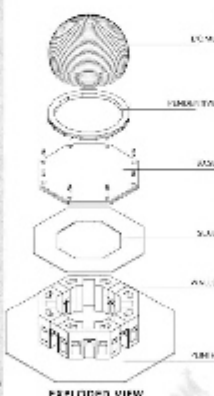
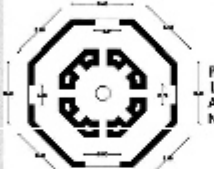
KALASHA  
AMALAKA  
SHIKHARA  
JUGUHKHARA  
CARRA GRHA  
JAGMOHANA  
NAYAK BHAG



# Awards and Achievements

## WHY QADAM E RASOOL?

QADAM E RASOOL SITUATED AT CUTACK IS A SIGNIFICANT AND AN IMPORTANT SPECIMEN OF MUSLIM ARCHITECTURE IN ODISHA. IN QADAM E RASOOL PREMISE ARE PRESENT NUMEROUS DARGAH, TWO MASJIDS AND A BURIAL YARD. ARCHITECTURALLY IT IS A EYE PLEASING SHRINE OF THE MUGHAL ERA BUT WITH AN ODDIA TOUCH - OF A TEMPLE BUILDING. HENCE, IT IS A FUSION OF HINDU - MUSLIM ARCHITECTURE IN ODISHA. THE PREMISE HAS NEVER BEEN PROPERLY DOCUMENTED BUT DEMANDS PARTICULAR ATTENTION IN THE CURRENT WORLD DUE TO ITS RICH HISTORY. BEHOLDING MANY STORIES IN THE WALLS OF IT. THIS PARTICULAR MOSQUE IN CUTACK HAS BEEN GENERATIONS AFTER GENERATION GROWING/EVOLVING.



## BACKGROUND STUDY

IT IS BELIEVED THAT WHEN KALAFARAH WAS KILLED IN HIS CONQUEST OF ODISHA, ONE HAJI SAYYID ALUMULLAH, THE PRESIDENT OF BAOBA AND A CLOSE RELATION OF SYED HASHEB-UD-DIN SAHAB IN PRAGA BRIDGHE THE QADAM-E-RASOOL FROM NA'AF IN SAUDI ARABIA WITH THE SIGNATURE OF THE THEN SHERIF OF MECCA, AUTHENTICATING THE GENUINENESS OF THE RELIC.

THE SHRINES OF QADAM-E-RASOOL ARE PLACES OF REVERENCE WHERE BOTH THE HINDU AND MUSLIM COMMUNITIES VISIT. THESE ARE NOT PLACES OF PRAYER FOR WHICH INVARIABLY THERE EXISTS AN ADJACENT MOSQUE. PEOPLE VISIT THE SHRINES TO PAY THEIR HOMAGE. SIMILAR TO THAT WHEN A HINDU VISITS A TEMPLE, THE DEVOTIONS ARE IDENTICAL. BOTH HINDUS AND MUSLIMS VISIT THESE SHRINES. FOR A HINDU THEY REPRESENT NOT MUCH OF A RELIGIOUS PLACE BUT MORE AS AN OBSCURE-TO-LOCAL-PEOPLE'S RELIC. BUT THE FACT REMAINS THAT BOTH COMMUNITIES CONGREGATE AT THE CENTER WITH A SPIRIT OF ACCOMMODATION AND REVERENCE. THEY ALSO EXERT A SYNTHESIZING INFLUENCE.



SHAUJUDIN MOHAMMAD KHAN



SALU KARASA



IT IS BELIEVED IN ISLAM THAT TO FOLLOW THE PATH OF PROPHET ONE MUST FAMILIARIZE HIMSELF WITH HIS TEACHINGS. THE QADAM E RASOOL MOSQUE WAS BUILT WITH THE INTENTION TO SERVE THIS PURPOSE. ALONG WITH SPREADING AWARENESS REGARDING ISLAM, THE MUSLIMS IN CUTACK STILL SEND THEIR CHILDREN AT THE KARASA IN QADAM E RASOOL FOR THEM TO ENRICH AND GROW INTEREST TOWARDS ISLAM AS A RELIGION.

## WHY THE NAME QADAM E RASOOL?

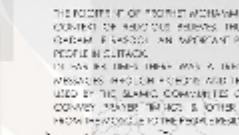
IT IS BELIEVED THAT THE FOOTPRINT PRESERVED INSIDE THE MOSQUE IS OF PROPHET MOHAMMED. THE LITERAL MEANING OF QADAM E RASOOL IS THE FOOTPRINT OF GOD'S DESCENDER. THE LOGICALITY "QADAM E RASOOL" MEANS THE PATH OF THE FOLLOWER OF GOD.



THE QADAM E RASOOL IS BELIEVED THAT THE FOOTPRINT IS OVERPRINT AND IT REQUIRES NO SPECIAL DIRECTION FOR PRAYING.

## STRUCTURAL SIGNIFICANCE

THE QADAM-E-RASOOL SHRINE IS STRETCHES OVER HALF A SQUARE KILOMETER AND CONSISTS OF THREE MOSQUES AND A MUSIC GALLERY KNOWN AS NA'WAKAL CHAKA. ON EACH OF THE CORNERS OF THE BOUNDARY WALLS OF THE QADAM-E-RASOOL, THERE ARE THE SMALL MINARETS BEING FORMED AT ALL THE FOUR CORNERS OF THE CONFINED WALL OF THE MOSQUE. THEY ARE VERY TALL TOWERS ARE BEING CONSTRUCTED WHICH ARE CARVED OUT OF THE CHISELED STONE. OVERALL, THE ENTIRE MOSQUE HAS NINE MINARETS AND A BIG ONE RIGHT AT THE CENTER WHICH HOLDS THE CRESCENT AND THE STAR. THE NINE MINARETS DENOTES THE PRESENCE OF NINE PIR. THE HOLY QADAM-E-RASOOL HAS A HUGE BUILDING WHICH STANDS ON AN OCTAGONAL PLINTH.



THE FOOTPRINT OF PROPHET MOHAMMED (P.B.S.A) FOR VALUE IN COURSE OF HIS LIFE HE BUILT THIS MOSQUE. THE NAME OF QADAM E RASOOL THE HIGHEST POINT TO HOMAGE FOR THE PEOPLE IN CUTACK.

## "THE PATH OF PROPHET MOHAMMED"

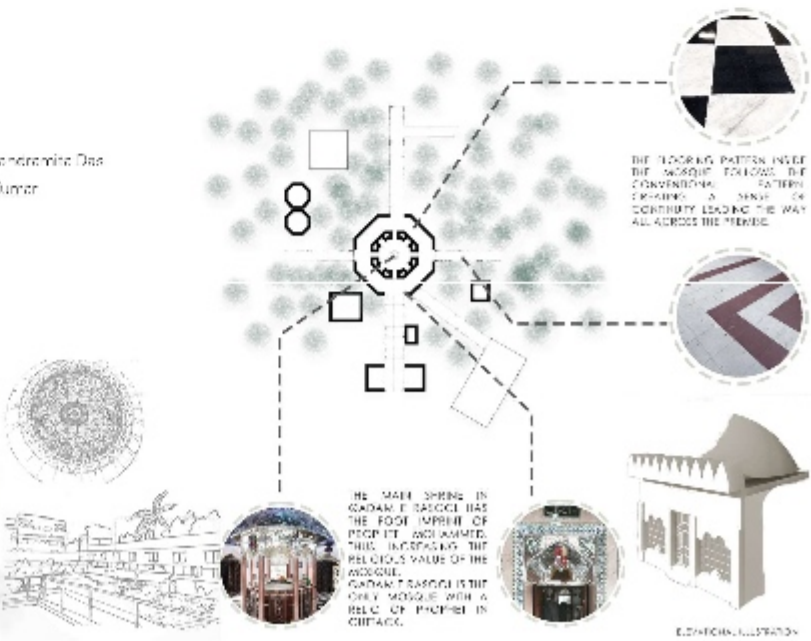
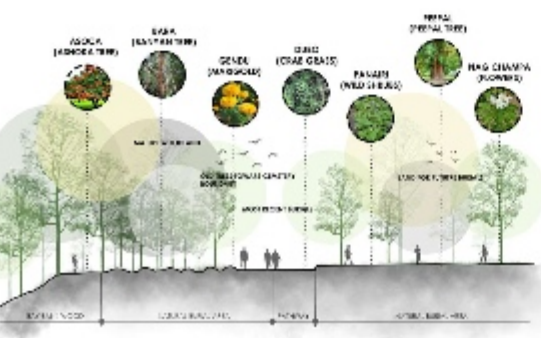
ODISHA WAS A PLACE WHERE MANY MUSLIM HAS SETTLED AND DEVOTED THEMSELVES TO RELIGIOUS ACTIVITIES. THEY DIVINED THEIR MIRACLES AND SUPERNATURAL POWERS. THESE ACTIVITIES ATTRACTED PEOPLE FROM BOTH THE HINDU AND MUSLIM COMMUNITIES. THERE ARE A QUITE LARGE NO. OF TOMBS THROUGHOUT ODISHA, WHICH STAYS TESTIMONY TO THEIR ADDICTION. THEY CONWARDED IN THOSE DAYS AND EVEN NOW.

## Guided by

Ar. Shreika Giri

## Team members

Arya Jaiswara, Anshu Mondal, Aishwarya Das, Abhishek Raj, Ranishu Pasaria, Chanderananda Das, Chirag Sharma, Manoj Purohit, M. Aman Sanika, Geetagni Goswami, Roshik Kumar



THE FOOTPRINT PATTERN INSIDE THE MOSQUE FOLLOWING THE CONVENTIONAL PATTERN DRAWING A KIND OF CONTRAST LEADING THE WAY ALL ACROSS THE PREMISE.

THE MAIN SHRINE IN QADAM E RASOOL HAS THE FOOTPRINT OF PROPHET MOHAMMED. THIS IMPROVES THE RELIGIOUS VALUE OF THE MOSQUE. QADAM E RASOOL IS THE ONLY MOSQUE WITH A RELIC OF PROPHET IN CUTACK.

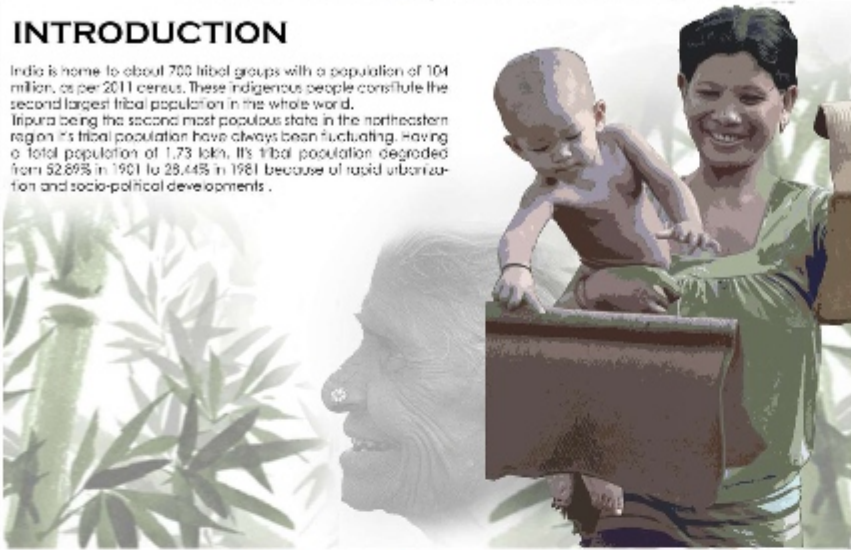
EDITION ILLUSTRATION

# ASHRAYA

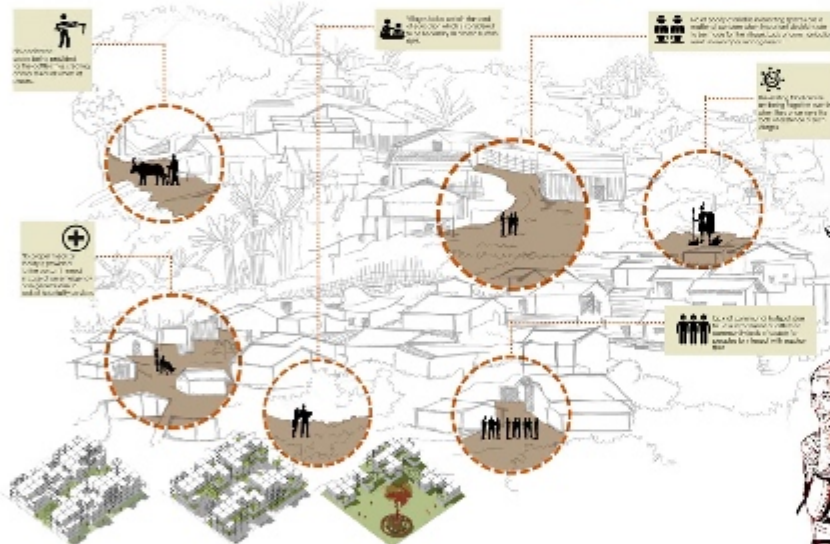
Where Innovation meets Pragmatism

## INTRODUCTION

India is home to about 700 tribal groups with a population of 104 million, as per 2011 census. These indigenous people constitute the second largest tribal population in the whole world. Inpara being the second most populous state in the northeastern region its tribal population have always been fluctuating. Having a total population of 1.73 lakh, its tribal population degraded from 52.89% in 1901 to 28.44% in 1981 because of rapid urbanization and socio-political developments.



## EXISTING PROBLEMS



### Guided by

Ar. Sujay Mohanty

### Team members

Animesh Behera, Divyansu Kishor, Md Saad, Shaif, Ananta Kumar, Smarika Sahoo, Jiten Nalik, Anuksha Gupta, Diya Dutta, Janmejay Vohra, Pratik, Kshipung Thou, Asmita Agarwal, Rushika Ghosh, Disha Mitra, Meera Punshi, Rohini Chhetry, Aya Jaswal, Prabhu Prasad Dash, Jyoti, Avinash, Ishita Barman

Semester -4, Semester -6, Semester 6



Riang is the second largest tribal community language. They practice form of hunting they are primarily, Vedic christians. They believe in spirits and the the soul. Riang's performed Hazaphi festival of Lakshmi Puja exhibiting



bel being Olmest tribe of India speaks Western language. Their occupations involve brickfields and agriculture. Religiously they are Hindu christians. They worship Lord Shiva and Durga along forest and evil spirits. They are fond of dance of traditional form of folk and drum. They are well coupled with deep knowledge about their local



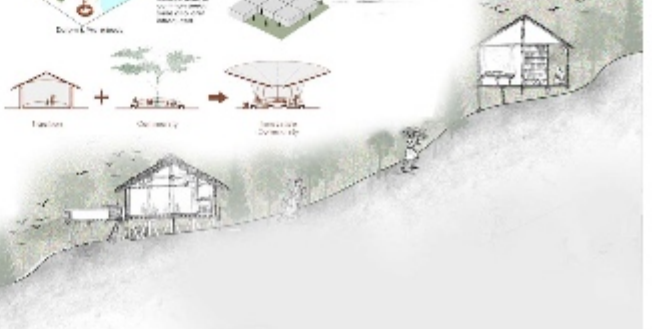
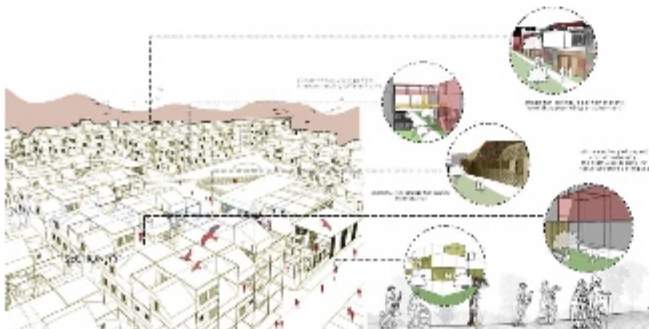
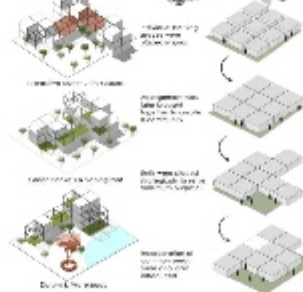
The Garo society is entirely a matrilineal society. Traditionally, it agriculturalist, hunters and warriors profession. They celebrate festival with colourful dance, song when a new crop is harvested. They follow religion songsrak a supernatural



Khasis famous for their matrilineal society language that falls under Mon-Kher group for their matrilineal society, the Khasis in their own garden of Betel leaf, which known as Khasia Pan. They rear large number of religion. Khasis were Hindus converted into



Grang is an immigrant plain tribe. They majorly Agriculture. Floriculture, works of tea garden and brickfields. They speak broken Hindi and Hindi with mix



# Awards and Achievements

## ODISHA

**Why Odisha?**  
Odisha the soul of Incredible India, is a treasure for craft lovers. From stone sculptures and metal casting to palm leaf paintings and silver filigree jewelry, handicraft tradition here is diverse which reflects the state's rich cultural heritage.

**Why Cuttack?**  
The cultural capital of Odisha named as the silver city of India is renowned for its silver filigree also known as Tarakashi. From the miniature animals and jewelry of Odissi dancers to eye-catching models of Lord Jagannath and Konark chariot, silver filigree are in great demand. Though the craftwork had received great blow up during the Mughal times, now it is suffering due to lack of initiatives, market facilities and government support. The antique art is dying. Henceforth, preserving the craftwork to conserve and retain its current condition has become a necessity.

**Bania sahi - Basulisahi Street**  
Bania sahi has the most oldest crafts of Tarakashi (silver filigree) which dates back to 300 years. The art flourishes more in the district. The highly skilled local artisans are the reason for whom the art-form has evolved a lot and become famous within time. This unspanned space has much more cultural significance and story to offer from an architectural point of view.

**Site Introduction**  
With the rapid growth of commercial sector in the country and handicraft jewelers are losing its importance, the traditional antique handmade silvers takes up a good deal of time when it comes to manufacturing compared to the bulk industrially produced goods. The rapid growth of commercial goods and brands bogs down the growth and production of the local handmade businesses. The traditional methods preserves the culture and identity of the respective place. The local business should be saved in order to preserve this old ways, the design focuses to shift the attention of the public to the local businesses to safeguard the uniqueness of the place and conserving the skills and interests of the artisans.

## Design Problems

- Shedding** - Shedding of old building
- Local preservation of old** - Preservation of old building to be maintained
- Block** - Block of old building
- Corridor** - Corridor of old building
- Design** - Design of old building
- Structure** - Structure of old building
- Material** - Material of old building
- Color** - Color of old building
- Form** - Form of old building
- Space** - Space of old building
- Light** - Light of old building
- Sound** - Sound of old building
- Smell** - Smell of old building
- Temperature** - Temperature of old building
- Humidity** - Humidity of old building
- Wind** - Wind of old building
- Rain** - Rain of old building
- Sun** - Sun of old building
- Moon** - Moon of old building
- Stars** - Stars of old building
- Planets** - Planets of old building
- Galaxies** - Galaxies of old building
- Unspanned street** - Unspanned street of old building
- Street** - Street of old building
- Corridor** - Corridor of old building
- Block** - Block of old building
- Design** - Design of old building
- Structure** - Structure of old building
- Material** - Material of old building
- Color** - Color of old building
- Form** - Form of old building
- Space** - Space of old building
- Light** - Light of old building
- Sound** - Sound of old building
- Smell** - Smell of old building
- Temperature** - Temperature of old building
- Humidity** - Humidity of old building
- Wind** - Wind of old building
- Rain** - Rain of old building
- Sun** - Sun of old building
- Moon** - Moon of old building
- Stars** - Stars of old building
- Planets** - Planets of old building
- Galaxies** - Galaxies of old building

## Guided by

Ar. Sujal Mohanty

## Team members

Aditya Singh, Anshika Gupta, Anish Kumar, Divyanshu Kishore, Jananika Dasgupta, Janmeitya Manabendra, Jiten Naik, Keyipunglung Thou, Mayuri Dutta, Md Saad Shaif, Smarika Sati, Arya Jaswars, Bisal Mtra, Meet Punish, J. Naveen, Anshuman Choudhury, Joybrata Helder, Shika Barmola

Semester 4, Semester 5, Semester 6

**SWOT ANALYSIS**

- Strengths:**
  - Historical Significance
  - High Quality of Work
  - Local Artisan Community
  - Rich Cultural Heritage
- Weaknesses:**
  - Lack of Government Support
  - Competition from Mass Production
  - Limited Market Access
  - Outdated Infrastructure
- Opportunities:**
  - Government Initiatives
  - Online Marketplaces
  - International Trade Fairs
  - Collaboration with Designers
- Threats:**
  - Globalization
  - Mass Production
  - Changing Consumer Preferences
  - Climate Change

**Site Plan:**

- STRETCH S2
- END POINT OF HISTORICAL CORRIDOR
- STRETCH S1
- STARTING POINT OF HISTORICAL CORRIDOR
- PUBLIC TOILET
- PARKING

**Architectural Elevation:**

- 3rd Floor Level (+9.00)
- 2nd Floor Level (+6.00)
- 1st Floor Level (+3.00)
- 0.00 (3.00)

**Shop Units:**

- 1.24 (7.00)
- Adjoining Street (3.00)
- 1.03 (7.00)
- 1.09 (5.00)
- 1.01 (6.00)
- 1.00 (5.00)
- 1.16 (12.00)
- 1.16 (6.00)

**Shop Types:** Food Vendors, Textile Vendors, Home decor, Paan shop, Handicrafts



# Awards and Achievements

## ZARIYAH

Redefining the enchanting and luster vermilion streets



To duniya do rangi hai  
Ek rang se naham odo, ek rang se  
do rangi hai  
Ek rang unchi duniya ki prasad  
sahi parahi  
Ek rang jantari ki ghantai rohi se  
sahi asani  
Ek rang hai Zamana ki, ek  
rang Ghar ki hai  
Ye duniya do rangi hai  
-Savitri Laxmibai

**Meaning:**  
This world is double-faced  
One side covered with silk, the  
other naked  
On the one hand, the redness of  
silk weaves  
On the other, bodies sell  
cheaper than bread  
On the one hand, the  
Sanskrit, on the other  
Chinghis Khan  
This world is double faced

### HISTORY

The undiscussed and unheard  
voices of the Devadasi  
community in India was a social  
taboo unnoticed by many  
communities and still continue to  
struggle in the modern urban  
context as prostitutes. The myth  
was that, this tradition originated  
from Hindu demerit, husband  
of Devaki who worshipped for  
spiritual thinking of his wife  
into a sensual being and turned  
generations of women into sex  
workers in the name of  
religion. This has been an  
inevitable choice of occupation  
for many women, they indirectly  
help to maintain the balance of  
the society.



### NARRATIVE OF DISSERTATION

## DESIGN STRATEGIES



**The dark and dingy street**

Is often a hub of illegal indulgence is a  
screen for the children of sex workers  
light from their childhood.



**Inadequate and improper vehicular  
parking**

the street is located in a prime area which  
is an important junction with heavy traffic  
hence providing proper parking  
facilities



**Narrow sidewalks**

thin sidewalks don't allow free movement of  
traffic and often leads to traffic jams also in  
the area of sarangpali.



**Improper busstop**

The lack of busstop hampers the life of  
daily commuters who belong to that  
neighborhood



"No, I don't want to attend any customers today"  
"No, you don't have a choice in sarangpali"

In red light areas, women irrespective of their cast  
color, creed, are not given choices which lead to  
structural trauma and other psychological  
disorders.



"I wish we had a space for community interaction"

the women of red light district are not free to  
leave their area of trade and are hence  
disconnected from the rest of the social world  
causing loneliness, depression and anxiety.



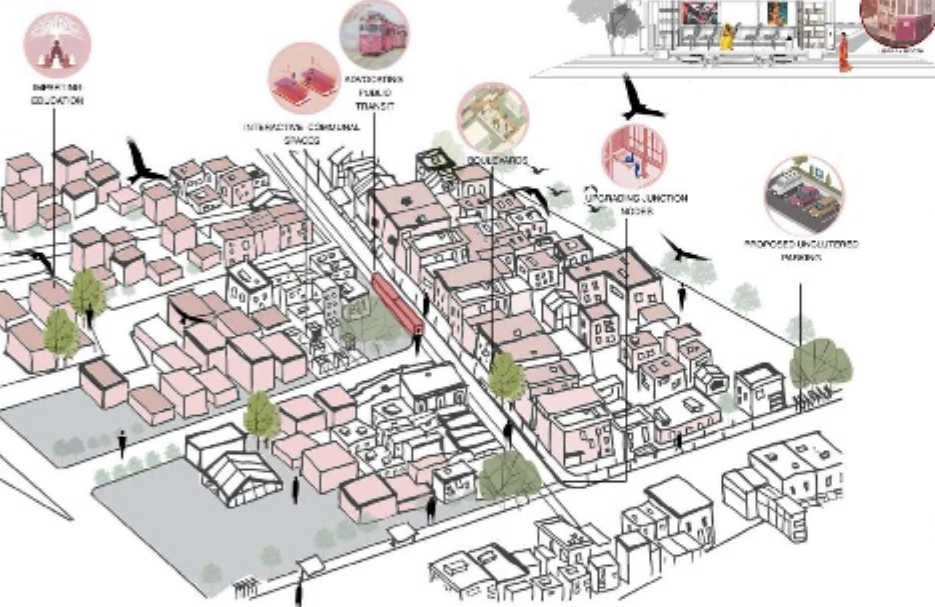
"Moms will we ever go home"  
"We are not allowed to, mummy"

the women of red light district long to meet their  
relatives back home, however they don't have a  
choice but to continue the business of flesh trade  
which causes post trauma stress disorder



"Where is papa, mummy?"  
"Mummy stays with child with sorry eyes"

the children of these women have seen brutal  
activities happening on their mothers and their are  
heavily affected causing various psychological  
disorders.



### Guided by

A: Suvasi Mohanty

### Team members

Ashishkumar, Adarsh Kumar, Rishi Aditi Chowdhury,

Ashwarya Vijaylaxmi, Meher Akshithys Fischer,

Amrita Agrewal, Brahmik Mohanty, Erenal Mitra,

Samiksha Bhal, Santhak Roy, Seema Mahato,

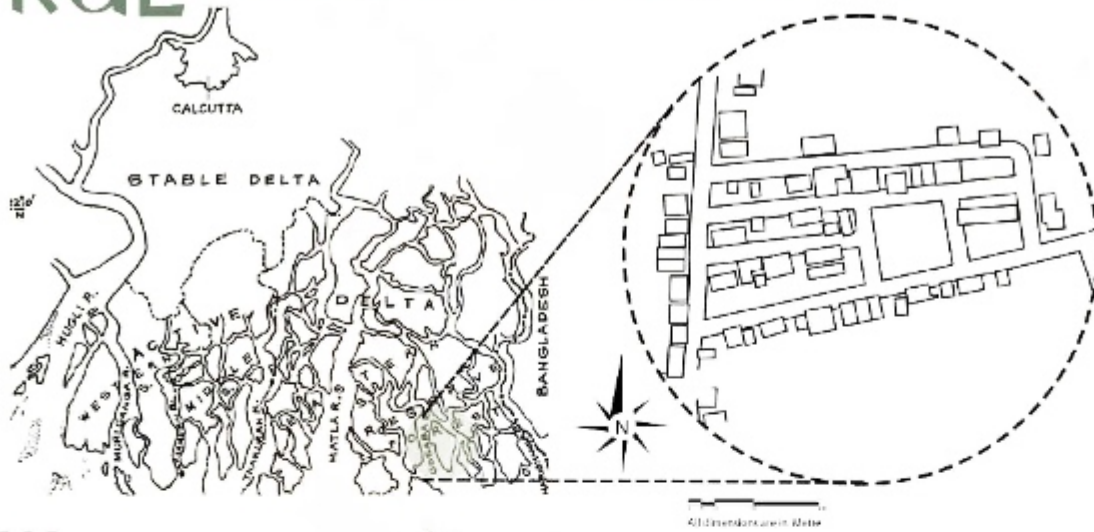
Semantee Chatterjee, Sheelichev,

Sruj, Sanjana Das, Souphismism

Semester -5, Semester 7



# KUL - Redemption of the Mangrove land.



## EXISTING CONDITIONS



Overflooding is one of the major concerns which needs immediate attention.



Water temperature rises by 0.5 degrees every decade.



People have to migrate due to overflooding



Industrial waste & excessive water leads to drowning village.



It is because of the soil erosion that this place is not suitable for pakka construction.

Maintaining a community through features which would serve to unite the local residents. Providing a community centre would address to this and will enhance user experience.

## WHY SUNDARBANS?

The rigorous depletion of land masses in and around the selected site due to annual cyclonic storms and rise in the sea level has been disrupting the lives of the habitants leading to migration and poverty. The main occupation of the villagers is collection of honey, fishing and organic and organic farming leads to several mishaps and human loss. Since the selected part of Sundarbans has very minimal human population. Our main focus is to work with pre-existing elements and utilize them in our design solution such as mangroves.

### Guided by

Ar. Suraj Mohanty

### Team members

Aroneeshaan Choudhuri, A. U. Das, Anabi Munda, Anubhuti Goswami, Aya Jaswara, Anjali Agrawal, Benita Pasoria, Bishal Mitra, Deepak Ranjan Rout, J. Karven, Meet Punsh, Dishwika Ray, Prabin Prasad Dash, Pratyush Pattnaik, Pransha Ghosh, Shrehan Bhanu, Rohin Chhetry, Joya n Mishra

Semester 3, semester 5, semester 7



This house has been designed to prevent submergence under water during floods. It is constructed at a level of 3000 above mean sea level. When there is no flood in the area, this still area under the house acts as a shed for the cattles and other domestic animals.

Whirlpool Turbine creates fish-friendly hydropower. It is sustainable and will not require electricity to operate. Instead, it would generate electricity from the flow of water. This system is different from ordinary hydraulic machines since it will not bring any harm to the aquatic lives.



Dams built from locally available mangrove roots in order to protect the soil integrity of the land.



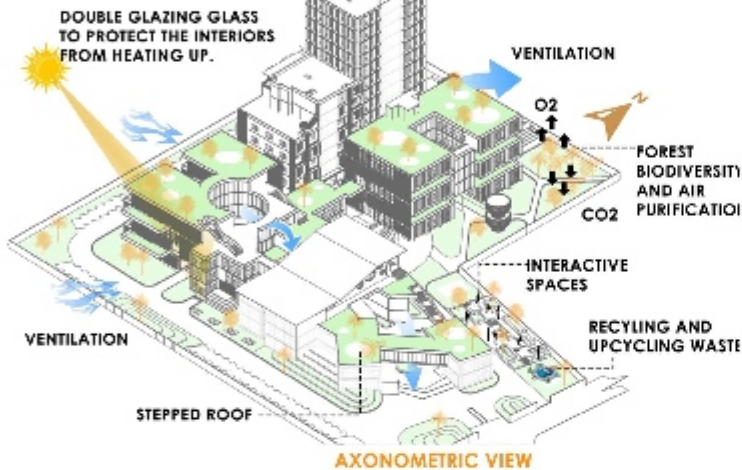
# Awards and Achievements

## ECO PAMILYA CONCOCTION OF ECO AND SPECIES

### CONCEPT

Ecological research Centre- Integrates the interior and exterior, blurring out the visual and physical boundaries to escort nature within. creating It's own ecosystem. It superimposes smallness over vastness. The self reliant project owns its individual residential and departmental services for the user group. Made up of bold geometrical shapes, operating on a cycle as nature's, the reconstructible building spurns the walls and employs the adaptable partitions, along with the smart windows and kinetic glass facade merging further with the eco. The flow of design is comparable to the flow of nature with transitional spaces of varied sizes through the circulation. The structure, high rise and low rise, are made of steel, composite with concrete and wood respectively to make it reconstructible and lightweight.

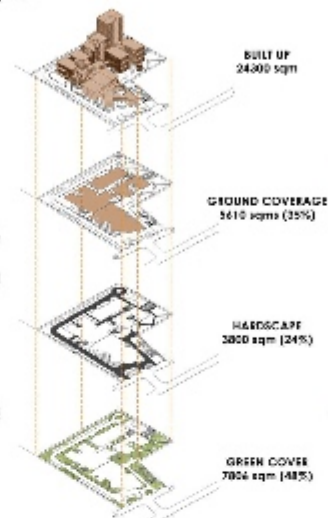
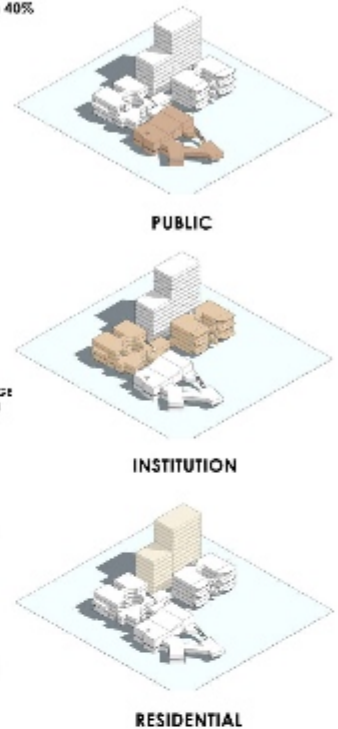
### DESIGN STRATEGY



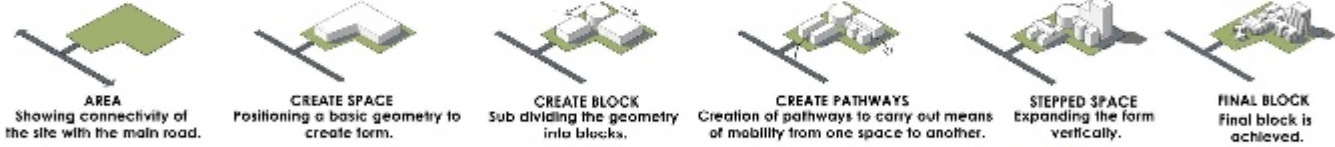
### AREA STATEMENT

TOTAL SITE AREA	15985.08 sqm (3.95 acres)
ACHIEVED FAR	1.52
TOTAL BUILTUP	24300 sqm
PERMISSIBLE GROUND COVERAGE	6394 sqm 40%

### ZONING



### FORM DEVELOPMENT



### Guided by

Ar. Sivapramkesh Mohanay, Ar. Anil Bhattacharya

### Team members

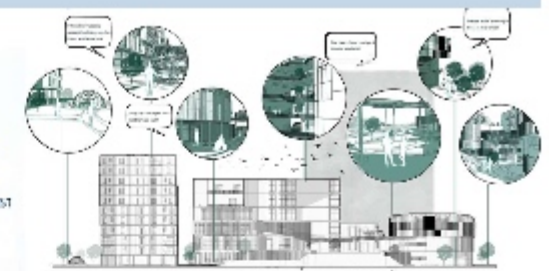
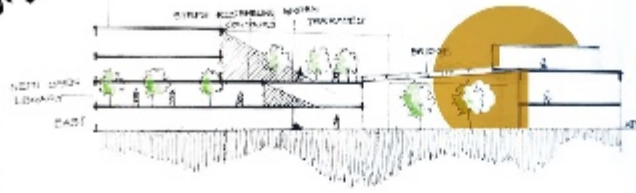
Md Saad Shaif  
Aneeksha Gupta  
Jannajaya Mohapatra

### Semester 7



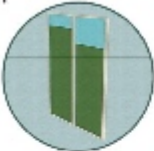
# Awards and Achievements

## निसर्ग



### LIGHT IS RIGHT

• USE OF LIGHT WEIGHT MATERIALS IN BUILDING FRAME WORK AND FACADE.



GREEN ALGAE FACADE

-renewable energy production  
-energy production up to 50% of the building's energy consumption.  
-internal and external environment balance

• USE OF STEEL COLUMNS.

• USE OF PRE-FABRICATED MODULAR STRUCTURES.

• USE OF GLASS.

• USE OF SUSTAINABLE FACADES.



VERTICAL PERFORATED FINS



INTERNAL COURTYARD



ALUMINUM MESH



GREEN ROOFS



POREABLE PAVEMENTS



CORK



AERATED CONCRETE



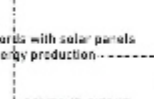
CELLULOSE



INSULATED STEEL SHEETS



SOLAR PANELS



INCLINED ROOF

-sloping southwards with solar panels for maximum energy production



BRIDGE

-connecting the museum and canteen



MYCELIUM DOME



RAINWATER HARVESTING



GREEN HOUSE



PARK



WATER BODY

-for research on existing flora and fauna



CONTOUR SITOUT

-cultivating existing trees

MOUNDS

-connecting the museum and canteen

Build spaces complementing the contour sitout

STAGING CANOPIES ALONG THE PAVEMENTS

MOUSING

-southwards sloping roof

-terrace garden with trees preventing harsh sun rays

### Guided by

Ar. Mihiraj Mahra, Ar. Dibya Singh Jena

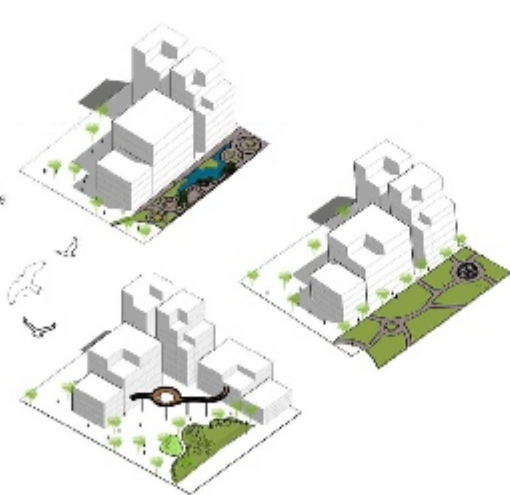
### Team members

Amartya Kumbhakar

Diya Datta

Mitra mandakini patnaik

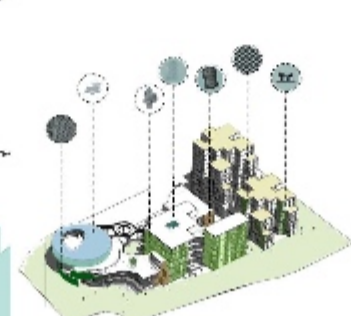
Semester 7



DAY VIEW



NIGHT VIEW

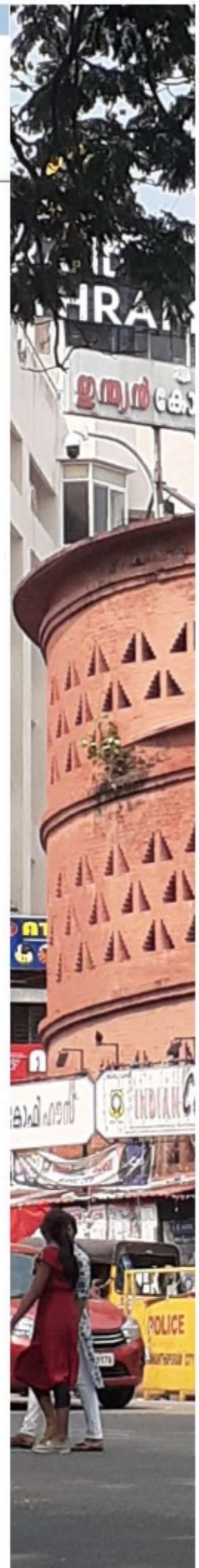


# Workshop



Our college recently participated in an insightful Laurie Baker workshop. Led by Ar. Rabi Narayan Das, the workshop provided hands-on training in stone masonry, brick masonry, bamboo construction, and mud construction techniques.

Participants delved into sustainable building methods, gaining practical insights and honing their skills through immersive learning experiences. Ar. Laurie Baker's innovative approaches inspired students to rethink conventional practices and embrace eco-friendly design solutions.



# Internships

---

The students of Pilo Mody College of Architecture have been offered internships at various eminent firms within the country.

## **Amrapali Patra**

I have got my internship at **Abin Design Studio** Kolkata which happens to be one of the most prominent firm of this country. My college has always been available for help and motivated me throughout the process of application till acceptance.



## **Prerana Ghosh**

I have secured my internship at **Studio Bardo**, Almora Uttarakhand my college has been extremely helpful towards encouraging me for applying to such offbeat places. The faculty members have also inspired to venture on this journey.



## **Rallapalli Lokesh**

I have secured my internship with **Pramod Agarwal** Sir from Tirupati. I will always remain thankful to everyone who has helped me in the process during all these years in college especially to the faculty members.



## **Sigma Sahu**

I have got my internship with **Airport Authority** of India my inspiration has always my college faculties. My interest has always been in making of airports and I wanted to learn more about the process. PMCA has been a great school of learning for me.



# Research Work



ICMAD  
2022

INTERNATIONAL CONFERENCE ON  
MULTIDISCIPLINARY ASPECTS OF DESIGN:  
Enhancing the Connections



## CONGRATULATIONS

**Ar. Debashreeta Debabarni**  
Associate Professor  
Piloo Mody College of Architecture

For Research Paper Presentation On

**BUILDING THE NATURE SENSITIVE WAY**

A Review Of Approaches Of Ecosystem Replacement And  
Restoration In Construction Sector



NATIONAL INSTITUTE OF TECHNOLOGY RAIPUR, INDIA



Professor  
Academic Head  
PMCA

## CONGRATULATIONS

*Ms. Maitreyee Mishra*

for successfully participating in the Two Day National Conference on  
Urban Interventions: Environmental, Social and Economic (UIESE-2022)  
held at National Institute of Technology Raipur, India on 2nd-3rd August 2022  
titled

*"Urbanization and its Impact on the Environment of Twin Cities of Odisha"*

INTERNATIONAL CONFERENCE ON  
MULTIDISCIPLINARY ASPECTS OF DESIGN:  
Enhancing the Connections



**ER. ARCHANA DASH**  
AUTHOR  
ASSISTANT PROFESSOR  
PILOO MODY COLLEGE OF ARCHITECTURE

## Congratulations!

For your Paper Presentation on the Topic

**Pedagogy of Structural Design for Students of Architecture: An  
Appropriate Approach**

ICMAD 2022



## CONGRATULATIONS

*Mr. Ayushraj Mohanty*  
participated in the Two Day National Conference on  
Urban Interventions: Environmental, Social and Economic

**UIESE-2022**

National Institute of Technology Raipur, India on 2nd-3rd August  
and presented the paper entitled

Author  
**Ayushraj Mohanty**

*"Reviving the unused spaces under flyovers"*  
Co- Authors - Ruma Bhatt



Co-Author  
**Ar.Ruma Bhatt**



CONFERENCE CHAIRPERSON

NATIONAL INSTITUTE OF TECHNOLOGY RAIPUR, INDIA



NATIONAL INSTITUTE OF TECHNOLOGY RAIPUR, INDIA



Author  
**Ar. Sujay Mohanty**  
Associate Professor

## CONGRATULATIONS

*Mr. Sujay Mohanty*  
participated in the Two Day National Conference on  
Urban Interventions: Environmental, Social and Economic

**UIESE-2022**

held in National Institute of Technology Raipur, India on 2nd-3rd August 2022  
and presented the paper entitled

*"Understanding Urban Surfaces Through People, Place and Time"*  
Co- Authors - Ar. Dharitri Das, Ar. Dibyasingh Jena



Co-Author 1  
**Ar. Dharitri Das**  
Principal



Co-Author 2  
**Ar. Dibyasingh Jena**  
Assistant Professor

INTERNATIONAL CONFERENCE ON  
MULTIDISCIPLINARY ASPECTS OF DESIGN:  
Enhancing the Connections



**Ar. Sanghamitra Rath**  
Asso. Prof. PMCA, Cuttack

## Congratulations!

For your Paper Presentation on the Topic

**A CASE FOR BLUE-GREEN INFRASTRUCTURE IN NATURE-BASED  
SOLUTIONS IN URBAN AREAS AND PROMOTING A CIRCULAR  
ECONOMY**

ICMAD 2022

# Research Work



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Tapaswini Mohanty and co-author Jyotsna Datta Chadhuri

ICMAD 2022 INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY ASPECTS OF DESIGN: Enhancing the Connections

## Congratulations!

For your the Paper Presentation on the Topic

'Finding A Strategic Approach For Application Of Biomimicry In Architecture'

## Congratulations!

Presented Paper

'Disaster-Resilient Settlement; A Case study of Heritage Fishing Village in Penthakata, Odisha' at the International Conference on Multidisciplinary Aspects of Design: Enhancing the Connections

**AR. DEBASHREETA DEBABARNI**  
AUTHOR  
BUILDING THE NATURE SENSITIVE WAY:  
A REVIEW OF APPROACHES OF ECOSYSTEM REPLACEMENT AND RESTORATION IN CONSTRUCTION SECTOR

## CONGRATULATIONS



On your Paper

'Finding a strategic approach for application of biomimicry in architecture'

Published in the Journal

'Sustainability, Agri, Food and Environmental Research',  
(ISSN: 0719-3726), 11(X), 2023.



Ar. Julliet Pradhan



Ar. Raj Sekhar Choudhury

**Ar. Tapaswini Mohanty,**  
**Ar. Jyotsna Datta Chaudhuri**  
Disaster resilient settlement;  
a case study of a heritage fishing  
village in Penthakuta, Odisha

**Ar. Meenakshi Sinha,**  
**Dr. Deepashree Choudhury**  
Redevelopment  
and linkage of urban public markets:  
the case of Silchar town, India

**Ar. Ruma Bhatt**  
Waste management to  
achieve  
sustainable development  
goals:  
approach for Indian cities

**Ar. Sanghamitra Rath**  
Blue-green nature based  
solutions for urban  
wastewater -  
Enabling a circular  
economy

**Dr. Deepashree Choudhury**  
Amalgamations:  
inspirations behind  
urbanisms  
of multiplicity

INTERNATIONAL CONFERENCE ON  
MULTIDISCIPLINARY ASPECTS OF DESIGN:  
Enhancing the Connections



Ar. Meenakshi Sinha  
AUTHOR  
ASSISTANT PROFESSOR  
PELOOMODY COLLEGE OF ARCHITECTURE



Dr. Deepashree Choudhury  
CO-AUTHOR  
ASSOCIATE PROFESSOR  
PELOOMODY COLLEGE OF ARCHITECTURE

## Congratulations!

For your Paper Presentation on the Topic

Redevelopment and Linkage of Urban Public Markets:  
The Case of Silchar Town, Assam, India

**CONGRATULATIONS**  
For Scopus indexed  
paper publication.



# VIRAASAT

A Centre for Identity Revival and Welfare for Kashmiri Pandits in Anantnag, Kashmir

**What?**  
This is a center and organization for Kashmiri Pandits in Anantnag, Kashmir.

**Why?**  
To provide a platform for the Kashmiri Pandits to revive their identity and welfare.

**How?**  
1. By bringing all the services under one roof.  
2. To provide a platform for the Kashmiri Pandits to revive their identity and welfare.

**Where?**  
The center is located in Anantnag, Kashmir.

**Who?**  
The center is for Kashmiri Pandits.

**Site Introduction**

**Site Location**- Vessu, Anantnag, Kashmir  
**Latitude**- 35°39'43.71"N **Longitude**- 75°07'24.73"E  
**Site Area**- 12.2 Acre

1,078,892      84.32% (Anantnag)

Vessu is a Block and Nayabat in Anantnag district in Indian union territory of Jammu and Kashmir. It is located on Golligar Jammu National Highway, 10 km from Kharabal. The river "Saandran", which originates from the famous Kepran, lies to its East. Vessu has a literacy rate of more than 87% (Census of India, 2011). This is highest in Kashmir Valley and much higher than the national average of India.

10 km      11 km      70 km

**Vessu Mapping Macro Analysis**

Cricket Stadium Sadura  
MK College  
Mir Bazar  
Govt. High School  
CRPF Camp  
Jhelum River  
Kashmiri Pandits Housing  
Govt. Girls High School  
Chaidan Pajar  
Govt. Girls High School

**Legends:**  
 NH 44 Highway  
 Secondary Roads  
 Kulgam District Border  
 Anantnag District Border

**Site Plan**

Aluminium and steel industry  
MK College  
Transport Industry  
30m wide NH44  
Kashmiri Pandits Housing Colony  
10m wide road  
Jhelum River

**Legends:**

1. Community Centre
2. Experience Centre
3. Counselling Centre
4. Market Space
5. Administration
6. Guest House
7. Space Of Remembrance
8. Space Of Worship
9. Service Yard
10. Amphitheatre
11. Visitors Parking
12. Parking 2
13. Entry 1
14. Entry 2
15. Entry 3
16. Spiritual Memorial
17. Multipurpose playfield
18. Meditation and yoga

**Site is located in the Vessu, Anantnag in Kashmir region. Site is well merged with the mesmerizing Jhelum river and the big contours surrounding the site gives a healthy and calming environment.**

**The centre is well differentiated by public, semi-public and private area giving respect to the community security and binding them with a sense of togetherness. This place can play a great role in eradicating poor communication between community and visitors and have an opportunity to merge with the world so that they can learn their culture and also showcase it.**



# REJUVENATION OF TRIBAL COMMUNITY

BASTAR: A Center for tribes: Integrating Tradition of Modern Times

## AIM

- To establish a tribal centre that caters to the improvement of essential commodity of the living condition of tribal community.

## Objective

- To study about culture, tradition, living conditions, social context involved and vernacular style of communities
- To compare the past and present living condition and identify the reason behind their loss of identity.
- To derive how design of architecture spaces take in their need into consideration can help them resettle with their original identity i.e. Bastar.
- To study similar examples of Tribal settlement from the world through available resources.

## Design Objective

- To the various facilities required for the settlement of tribal communities taking functional issues like safety, security, connectivity, etc. and their psychological needs.
- To design facility which will help them increase their economic and social well being.

## Scope and limitation

- Self-sustaining by flourishing local available craftsmanship.
- Utilising local resources and common methods in the area.
- Due to Security reasons limited resources are available.
- Due to Naxalities prone area gathering of data would be difficult.
- Project is limited to a specific group.



**Tangible Aspects**  
 Construction Techniques  
 Local Materials  
 Spatial Organization  
 Environmental Sustainability  
 Form and Structure

**Intangible Aspects**  
 History and Culture  
 Community  
 Human Experience  
 User Interaction  
 User Engagement



COMMUNITY BLOCK PLAN



PLAN AT LEVEL 750 MM  
 ACCOMEDATION ZONE (समूह)

COMMUNITY BLOCK PLAN



PLAN AT LEVEL 750 MM  
 SKILL DEVELOPMENT ZONE (समूह)



HEALTH CARE ZONE (समूह)



PLAN AT LEVEL 750 MM



PLAN AT LEVEL 750 MM



# WETLAND RESEARCH AND INTERPRETATION CENTER

## Conserving Wetlands of Mumbai

**AIM**

To design a wetland research & interpretation Centre in Ghansoli, Navi-Mumbai to help conserve the native ecology of the Thane creek.

**OBJECTIVE**

- To study the native ecology of the region.
- To develop eco-tourism in the region.
- To study the biodiversity of the region.
- To conserve and maintain the area as a wetland.
- To provide knowledge about the nature and habitat.

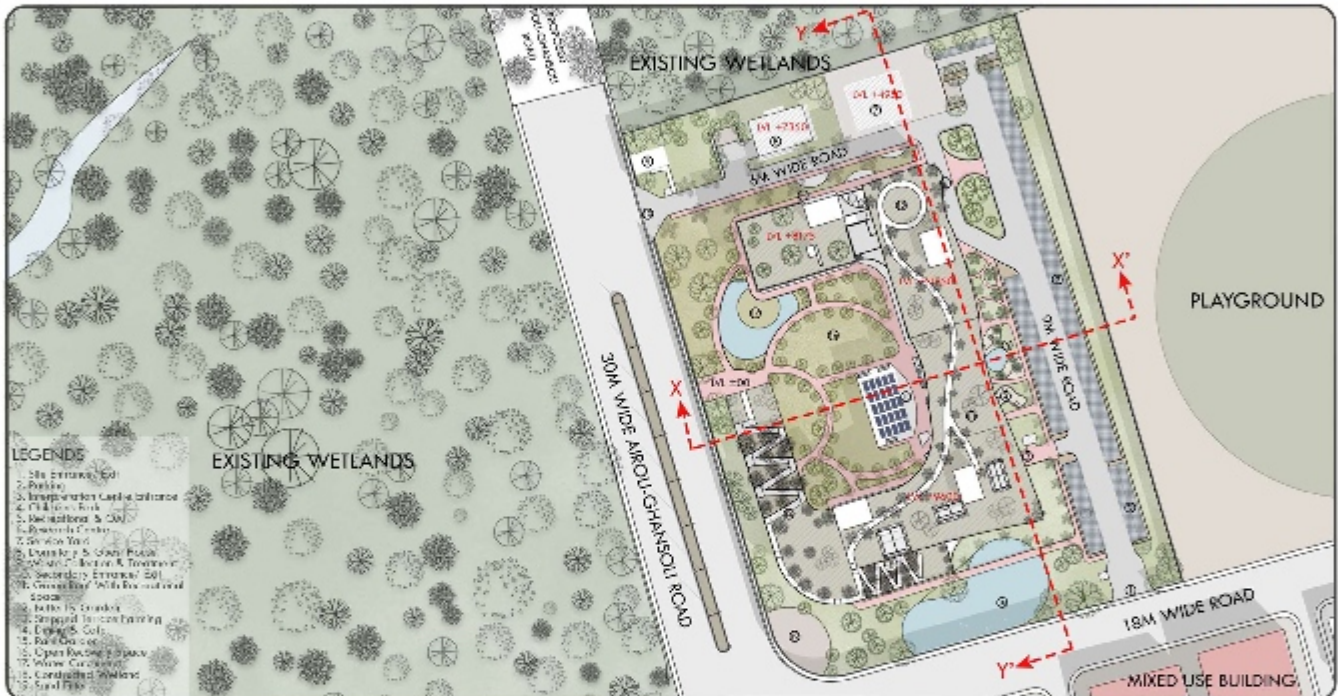
**SCOPE**

- The scope of the project is to investigate the environmental concerns of that region.
- To build a research facility to allow people to gather knowledge regarding environmental education & to conduct further research.
- Protection towards biodiversity.

**LIMITATION**

- Depletion of natural resources & flora and fauna.
- Regulations of the environmental policies that has already occurred impacts on the biodiversity due to pollution and degradation.

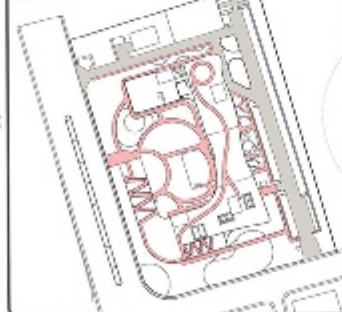
**PROPOSED SITE LAYOUT**



**PROJECT AREA STATEMENT**

Location - Ghansoli, Navi Mumbai  
 Building Type - Assembly Building  
 Site Area - 6.06 Acres (24602 SQM)  
 Minimum Setback - 6.0 M  
 Total Ground Coverage on Site - 7031.5 SQM (28%)  
 Total Built-up Achieved - 6750 SQM  
 Permissible F.A.R - 1  
 Achieved F.A.R - 0.23  
 Total Road Coverage - 5670 SQM (23.08%)  
 (vehicular & pedestrian)  
 Total Green Cover on site - 10235 SQM  
 (41.67%) + 5575 SQM (Intensive green roof)  
 Maximum Permissible Height - 15 M  
 Maximum Height Achieved - 11.85 M  
 Total Parking Count - 107 4-wheeler  
 56 2-wheeler

**VEHICULAR AND PEDESTRIAN NETWORK**



Red line: Pedestrian Walkway  
 Grey line: Vehicular road

**GREENSCAPE AND PARKING**



Green: Greenscape  
 Yellow: Roof Garden  
 Blue: Constructed wetland  
 Grey: Covered parking

**BUILTUP**



Purple: Research Centre  
 Blue: Interpretation Centre  
 Brown: Service yard & Guard House





CREDITS- AROSMITA MOHAPATRA (Photography Club)

# DEVELOPMENT OF GADAKHAI, CUTTACK

By Swagat Jena, S & J Associates .



## INTRODUCTION

Mahanadi and Kathajodi River Delta house within their Apex the Gadakhai fort of Cuttack. The Barabati Fort, today, physically remains only as a mere shadow of its glorious past. The standing structure presently includes an arched gateway, a moat and a central mound with architectural remains. Despite being in ruins, the remains still attest to the existence of a grand complex in the past. The word Barabati is said to have been derived from the word Barahati in which Bara means 12 and Hati represents a local unit of land measurement by hand. Barahati or 12 Hatis represent roughly an area of 102 acres. The plan of the existing structure is square in shape. The moat surrounding the walls (now non-existent) is lined with stone and is almost 20 metres wide at places. The moat is also popularly known as the Gadakhai. The fort was declared as an ASI protected monument in 1915. Excavations headed by the ASI were begun at the site in 1989. During these, the central mound area of the fort complex revealed the remains of a palace- a pavilion and foundation blocks made of Khondolite.

## EXISTING PROBLEMS

- Slum developed north and west sides
- Land sliding along the existing connecting road
- No protection along moat wall
- The blocked water outlet of the moat has made the water stagnant.
- Silting and dumping of garbage, helped in algal growth, making both water & nearby path inaccessible.
- The degradation of Gadakhai moat is due to non-circulation of water exchange and high population density in the area.

## PROPOSED COMPONENTS FOR DEVELOPMENT

- Facility centre
- Public toilets
- Souvenir kiosks
- Parking.
- Illumination and landscaping
- Laterite stone and iron grill for protection
- Laterite stone pathway
- Dustbins and waste management system
- Benches
- Signages





*CREDITS- SOMYARANJAN BISWAL(Photography Club)*

# SHILPA SHASTRA , VAASTU SHASTRA AND HINGULA TEMPLE RENOVATION

By- Ar.Rahu Das

The term "Shilpa Shastras" refers to ancient Hindu texts encompassing arts, crafts, and their design principles, serving as manuals for sculpture, iconography, and architecture in Hindu temples. Shilpa Shastras cover various arts and crafts such as sculpture, painting, carpentry, pottery, jewelry making, and textiles, prescribing rules for proportions, composition, and meaning. "Shilpa," a complex term, includes art, skill, craft, labor, ingenuity, rites, rituals, form, and creation, spanning a wide range of crafts like sculpture, pottery, painting, weaving, architecture, dance, and music. Linked to Vishwakarma, the God of all Shilpa, it's referenced in Agamas, Puranas, and Vaastu Shastra, emphasizing its significance in Hindu culture

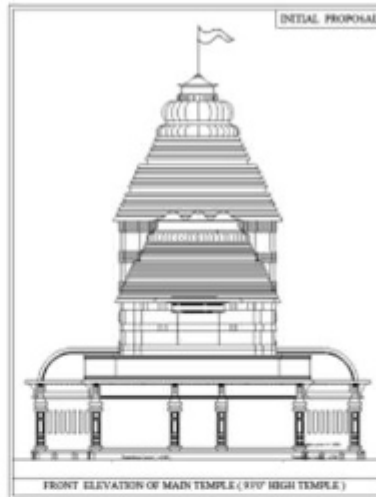
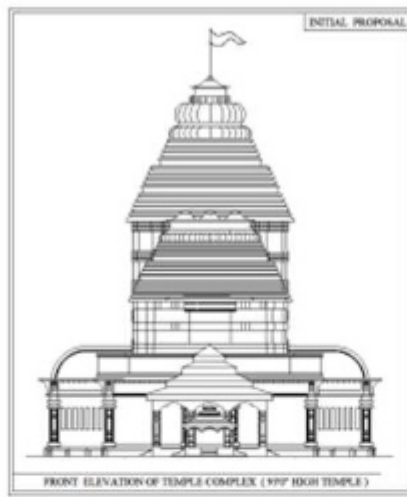
## SHILPA SHASTRA EDUCATION IN INDIA

In ancient India, arts and crafts transcended barriers of class, caste, and gender, embodying a shared heritage open to all. Maharshi Parashar's texts emphasized inclusivity, stating that crafts were practiced by anyone, irrespective of their family background. Over time, craftsmanship evolved into family businesses, yet the ethos remained egalitarian. Apprenticeship was the cornerstone, with children learning from masters, imbibing not just skills but also values like dharma and culture. Guilds, led by Shilpins, upheld standards and provided a sense of community, with each guild setting its own rules. Kings often played a role, either establishing laws or overseeing guild affairs. Income came from membership fees and fines, supporting collective endeavors like temple art and social welfare. Art was more than mere craftsmanship; it was spiritual, with artisans viewed as conduits of divinity. This reverence persists, as craftsmen today ritualistically honor their tools, connecting their work to something sacred

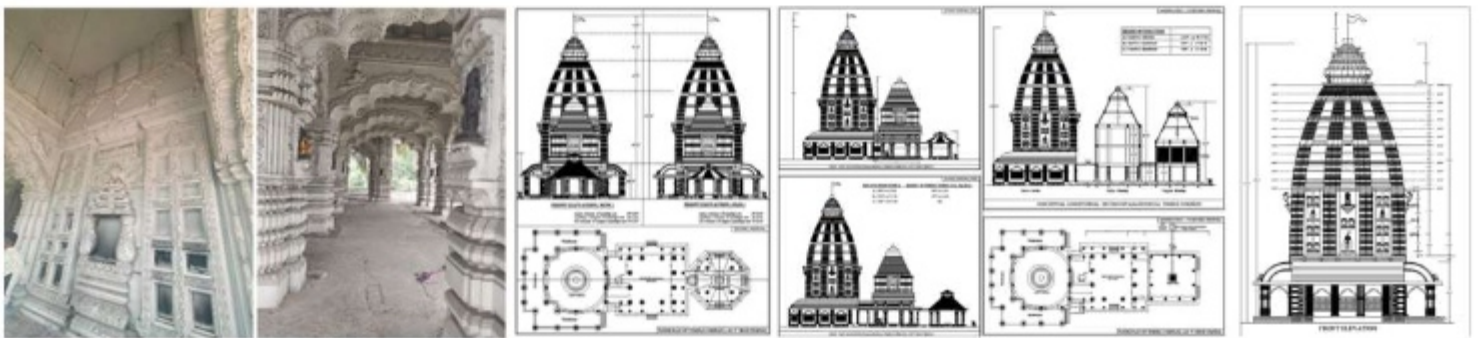
## KALINGA TEMPLE STYLE: (Kalinga Shilpa Shastra)

The Kalinga Temple Style, also known as Kalinga Shilpa Shastra, embodies a rich tradition of architectural craftsmanship rooted in ancient India. From basic geometric shapes to intricate three-dimensional structures like Cuboids and Cones, this style has adorned the landscape of present-day Odisha, once known as Udra or Kalinga. Austrian art historian Stella Kramarisch aptly described it as "sculpture on a gigantic scale," highlighting its expansive reach across the region. Developed over centuries, this temple construction style evolved from the Nagara Temple style of North India, gradually maturing into a distinctive form between the 6th and 16th centuries AD. Temple texts classified structures into three types: rekhadeula, pidhadeula, and khakradeula, each serving specific functions within the temple complex. Bhubaneswar emerged as a hub for experimentation, fostering a unique regional identity that transcended ruling dynasties. Human scale and Vaastu Purush principles guided construction, with measurements derived from the human body ensuring harmony and proportion. The 1000-year evolution of Kalinga temples can be delineated into four phases: Formative, Transition, Mature, and Decadence. From early prototypes lacking intricate detailing to masterpieces like the Jagannath Temple at Puri and the grand Konark Sun Temple, each phase marked architectural refinement and artistic expression. However, by the 14th-16th centuries, dwindling royal patronage and Hindu power led to a decline in temple construction. Despite these challenges, Odisha's temple heritage remains a testament to its rich cultural legacy, cherished by Odia and Indian people alike as a symbol of pride and architectural excellence

In the intricate process of Kalinga Temple Style construction, various specialists meticulously execute their responsibilities. The hierarchy includes the Karta (Chief Patron), Mukhya Stapatti (Chief Architect), Sutra Grahanni (Chief Engineer), Bardhanikas (Masons), and Takshyaka (Sculptors). The materials, chosen for their auspiciousness, primarily comprise Khondalite, Black Granite, and Green Chlorite. Site selection considers soil type, plot shape, and Vastusastra principles. Naga Bandhani determines the temple's direction and auspicious construction moment. A scale model, Potta and Pitha, and Bhu-Naksha aid in the planning process, reflecting stability principles akin to human anatomy. Despite limited temple design experience, a village temple designed in Mayurbhanj validated the architect's confidence in Kalinga Temple Style. Subsequently, designing the Maa Hingula Temple Pitha in Gopalgarh posed challenges, but the architect's commitment prevailed. This narrative encapsulates the essence of Kalinga Temple Style's meticulous craftsmanship and enduring architectural legacy



Initially constrained by limited funds, the focus shifted to renovating the main temple while retaining the yagna mandap and main mandap. Designing a structure reaching approximately 90'0" high, soil conditions in the Talcher coal mines area mandated robust foundation support, prompting the installation of 13'6" long, 10" diameter single and double under reamed piles. Traditional stone construction being impractical, a reinforced concrete (R.C.C.) frame with KB bricks as filler walls and for decorative elements was chosen. Cement plasterwork facilitated intricate motifs and ornamental details. Despite a hiatus of five years, progress resumed with completed piling and pile caps, supplemented by funds from donors and devotees, prompting a slight height modification to ensure project continuity and eventual completion.



The modification of the temple's longitudinal cross-section resulted in amalgamating the initial design of the garva griha and bhoga mandap into a larger garva griha with a parikrama around it, increasing the temple's height from 93'0" to 139'0". This adjustment posed structural challenges, necessitating modifications to accommodate the additional load and dismantle the existing main mandapa to make way for a new, larger one.

Navigating the complexities of temple architecture revealed challenges beyond form and proportions, particularly concerning intricate detailing and artisans' adherence to traditional measurement systems. Initially engaging sculptors from Cuttack, the project later enlisted artisans from Nayagarh, whose dedication and craftsmanship proved exceptional. Despite initial doubts, the artisans demonstrated a profound understanding of architectural drawings, executing intricate details with meticulous precision.

A surprise site visit confirmed the artisans' exemplary workmanship, with motifs, carvings, and plasterwork exceeding expectations. Their commitment to perfection, honed through years of training and dedication to their craft, reflected in every aspect of the temple's construction. Despite financial constraints, the main temple's enchanting workmanship continues to draw devotees, promising a grand and magnificent structure upon completion.

The enduring legacy of Kalinga architectural style lives on through these artisans, who faithfully follow ancient manuscripts while embracing modern technologies like R.C.C. Their innovative methods and spiritual devotion exemplify a timeless connection to the divine, ensuring the continuation of this revered architectural tradition.



# Alumni Talks

## Spanning Spaces (Aditya Birla Public School, APBS, Bhubaneswar)

By- Ar.Satrushna Ku. Mohapatra



The ABPS, Bhubaneswar has been founded on March 20, 2017 under the aegis of G.D. Birla Medical Research and Educational Foundation to provide World class education, with state of-the-art facilities for the holistic development of the talented students of Bhubaneswar. The school admits students as day scholars from LKG to Class-XII

The school's campus sprawls over 25 acres of picturesque estate, with a hill in the background. Its clean and serene surroundings with beautiful landscaping and aesthetically designed building adds attraction to its environs. The school campus is designed keeping in mind the basic principles of urban design, while be cognizant of the architectural vocabulary and ethics of an educational institution. The campus Accommodates, learning centres- airy and well-ventilated classrooms, lecture theatres, Knowledge centres- Central and digital library, Experimental learning centre- well equipped laboratories, Centres for art craft, dance and music, Media centre- A state of art Audio Visual centre, with the capacity to seat 110 people, OAT, Auditorium, Action centres- 400 m sprint track, soccer field .cricket, basketball courts and lawn tennis courts and Wellness centres



## An ode to my city

By- Ar.Smaranika Satpathy

My city looks so beautiful,  
From among the lush greens;  
And from the ocean blues,  
To grains so perfect and edges' hues.

The morphology so mesmerising,  
With closely knitted land parcels;  
On to it the water bodies infusing,  
Housing plants birds and animals.

With the temples everywhere,  
Standing as iconic landmarks;  
With rivers washing their feet,  
Boasting of greenery that embarks.

Abutting roads that meander,  
Finally, reaching at a square;  
Street venders doing the needful,  
Adding colours here and there.

All these and more, my city comprises,  
Holds my head high with pride;  
Fills my life with happiness,  
as i move on with every stride...



# Alumni Talks

## WOMEN IN DESIGN

To shed light on the experiences, challenges, and triumphs of women in architecture, an interview was conducted with prominent professionals in the field. The goal was to gain insights into the unique perspectives of women architects, their contributions to the industry, the evolving landscape of gender diversity in architecture, and the challenges they faced to hold on to a position in the field of Architecture

Pioneering Passion: A 25-Year Journey in Architecture - An Interview with Ar. Kirti Yogadarsini

Introduction: In an illuminating interview with Ar. Kirti, an accomplished architect with her experience, we gained valuable insights into her journey through the field of architecture. The interview focused on her motivations to join the profession, the challenges she encountered, and the support systems that played a pivotal role in her success

Navigating Challenges and Motivation to Join Architecture Initially: AR. Kirti's journey began in 1994 when societal norms dictated career choices, and engineering or medical fields were predominant. However, driven to pursue something distinct, she chose architecture. Initially uncertain about what the discipline entailed; she followed the advice of her professors. Architecture soon transformed from a mere course to a profound passion, aligning seamlessly with her interests, In response to the question about facing difficulties while practicing, Ar, Kirti expressed her gratitude for a relatively smooth professional journey. She credited this to the unwavering support of mentors, seniors, and her family. Her in-laws and partner were crucial in fostering an environment conducive to her professional growth. Ar. Kirti shared a personal belief that architects may find deeper understanding and support from partners who share the same professional background

Professional Support and Work-Life Balance: Ar. Kirti highlighted the importance of mentors and seniors who guided her throughout her career. Their support not only helped her overcome challenges but also contributed significantly to her professional development. She emphasized the need for understanding life partners and humorously suggested that architects might find unique synergy by marrying within their profession



# Alumni Talks

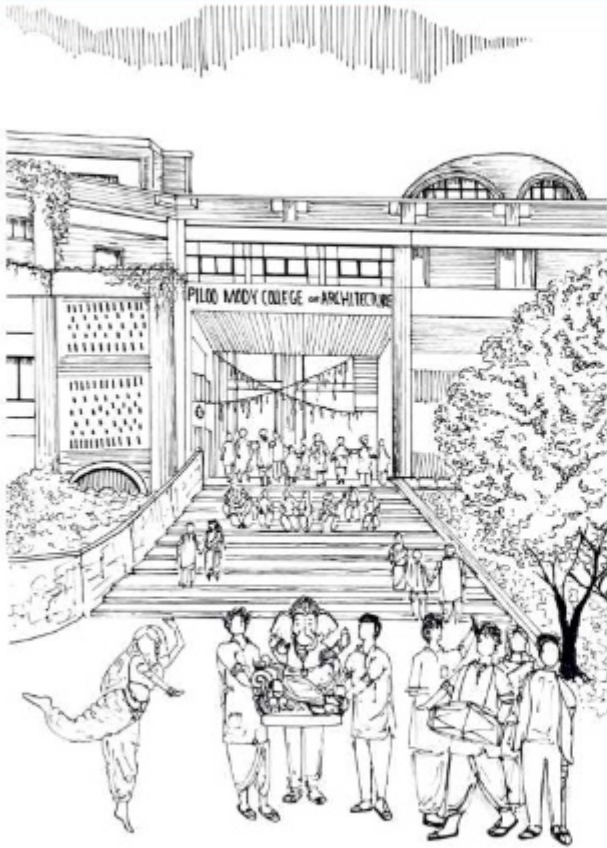


In another heartwarming interview with Ar Subhalakshmi Kanungo, we dug into her professional Journey, guide guided by the impactful mentorship of revered architect. This interview aimed to uncover the depth of mentor-student relationships and how They shape not only careers but also personal lives. Inspired by her mentor Ar. K.B Mohapatra example. Ar. Subhalakshmi mirrored his approach by initiating her career immediately after completing her internship. The decision proved successful, and her mentor's visit to her office, which she later established, became a source of personal pride. The mentor's presence added a sense of validation and motivation to her professional endeavours

In a bridging the perception gap and a compelling interview with another eminent architect Ar. Swopna Datta Choudhury, a seasoned architect boasting two decades of experience, uncovered valuable insights into her remarkable journey within the field of architecture. This interview aimed to unravel the motivations that led her to pursue a career in a field often misinterpreted as "agriculture" in the past. Ar. Swopna Datta Choudhury began her narrative by reminiscing about the time when architecture was colloquially referred to as agriculture. She highlighted the peculiar situations faced by students who, laden with T-scales and other instruments, traveled to their colleges by bus, only to be met with curious looks and remarks such as "Oh! Agriculture?" Ar. Swopna herself admitted to being unaware of the field initially, despite some relatives suggesting it. Intrigued but not entirely convinced, Ar. Swopna sought guidance from her neighbor, a government architect, to better understand the prospects of pursuing a degree in architecture. It was during this conversation that she learned about the diverse opportunities the profession presented, including the possibility of working as an interior designer. The challenges faced by those entering the field during a time when public awareness about architecture was limited, leading to humorous misconceptions. Ar. Swapna's journey reflected the resilience required to navigate through societal expectations and misunderstandings while forging a path in a misunderstood profession



# ART



By Bhaumik Mohanty, 8th Semester



By Semantee Chattopadhyay, 8th Semester



By Subhakant Behera 8th Semester



By Deepika Hembram, 8th Semester



By Shambhavi, 8th Semester



By Subhakant Behera 8th Semester



## TYPES OF CAPITAL



TUSCAN



DORIC



IONIC



CORINTHIAN



COMPOSITE

By Sruti Sarjana Das, 8th Semester

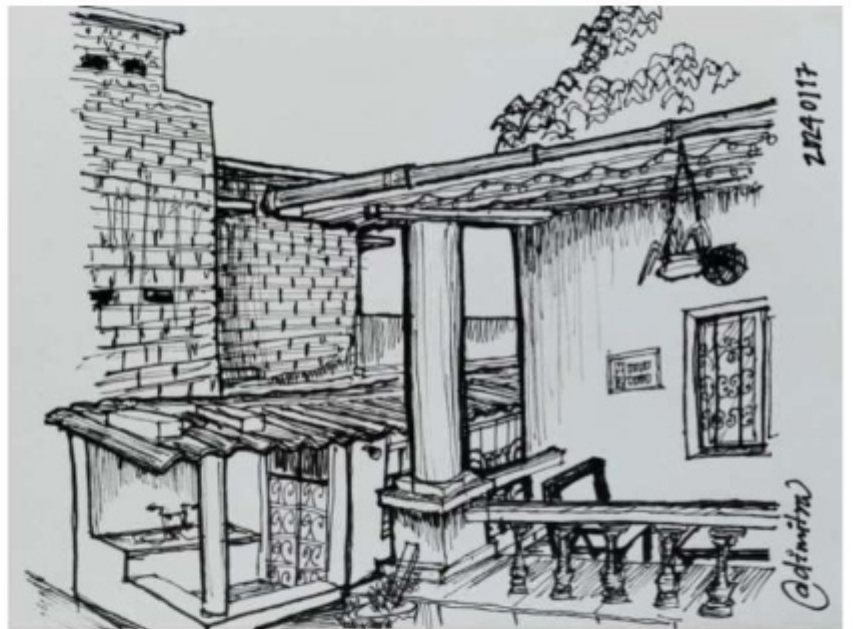
# ART



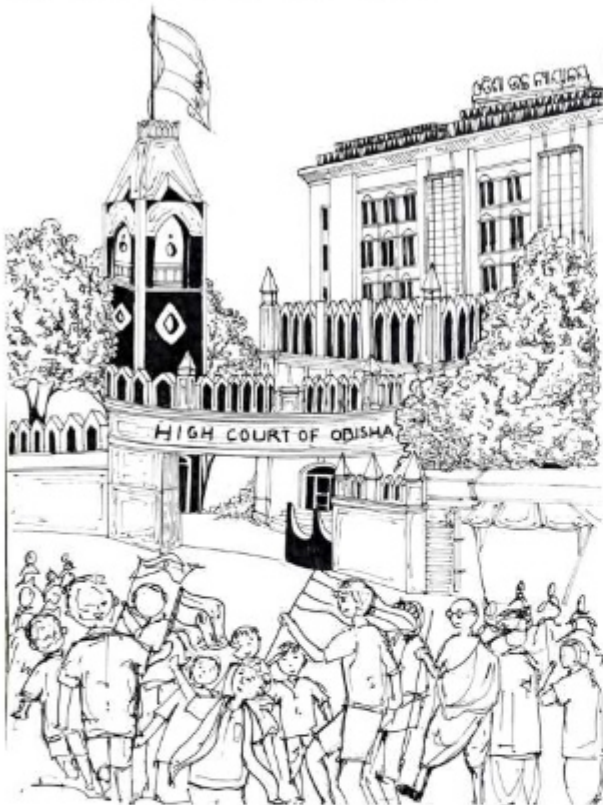
By Shambhavi, 8th Semester



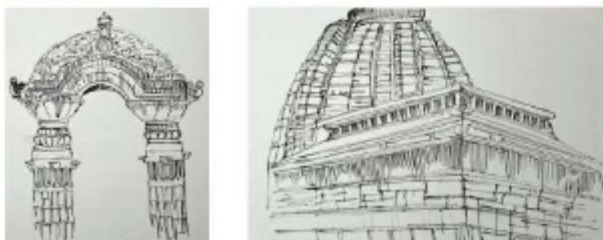
By Sharanya Dutta, 6th Semester



By Deepika Hembram, 8th Semester



By Bhaumik Mohanty, 8th Semester



By Bhaumik Mohanty, 8th Semester



By Sruji Sarjana Das, 8th Semester

# BEAUTIFUL CREATIONS OF ANTONI GAUDI

By - Srijita Bera, 8th Semester.



"The straight line belongs to men, the curved one to god." In this way, the one who loved the natural beauty of stone was none other than the famous architect Antoni Gaudí of the 19th century.

His unique style of Catalan Modernism style of architecture, and individuality is reflected in all of his works, with the most prominent ones located in the Catalan capital of Barcelona. A devout Catholic, Gaudí is frequently referred to as "God's architect" for his magnum opus, the La Sagrada Família church in Barcelona. This church is an example of 'art nova' style. Exterior is made with biblical stone carving. The central stone tower is approximately 170 m tall. In the inside long thick columns are made of red porphyry, volcanic rock stone and small dark columns are made of basalt and granite stone. He used cyclopean concrete (ancient massive irregular blocks) instead of reinforced concrete.

He designed Casa Vicens, a family residence. The house exhibits the Moorish influence and is constructed with rough red bricks, undressed stones and coloured ceramic tiles. We can still see today in the marigold and dianthus motifs on the decorative ceramic tiles he designed for the façade of Casa Vicens, which constitute some of its most iconic features.

Casa Batlló is his other famous project. Casa Batlló is known as "the House of the Dragon" and the symbolism on its façade is related to the Legend of Saint George, the patron saint of Catalonia. The ceramic tiles that crown the building form a colourful and wavy mantle that resemble a dragon's back. The ground floor, in particular, has unusual tracery, irregular oval windows and flowing sculpted stone work. There are few straight lines, and much of the façade is decorated with a colorful mosaic made of broken ceramic tiles (trencadís).

Casa Milà (La Pedrera) is regarded as Antoni Gaudí's most iconic work of civic architecture due to its constructional and functional innovations, as well as its ornamental and decorative solutions. The facade is a traditional function of load-bearing wall. The blocks of stone (numbering more than 6,000) are connected to the structure by metal components. Windows are also made of stones. There are three types of stone in the façade: limestone from the Garraf in the lower parts and in some of the structural elements; stone from Vilafranca del Penedès for the bulk of the façade; and limestone from Uldecona for some of the features (the frames of some of the windows). One of Gaudí's most ingenious solutions is the structural system of pillars made of stone and brick which helps eliminating the need for load-bearing walls. The ceiling is so interesting. In the ceiling there are various geometric forms and motifs of history, legends, icons, fables etc. All these are done by stone carvings.

Park Güell is also one of the largest architectural works in Barcelona. Parc Güell, commissioned by Count Eusebi Güell and designed by Antoni Gaudí, was intended to be a sophisticated park catering to Barcelona's aristocracy. Initially conceived as part of a housing development to capitalize on the area's scenic vistas and fresh air, only two showcase homes were completed. Gaudí himself resided in one of these homes, originally designed by architect Francesc Berenguer in 1904, which has since been transformed into a museum highlighting Gaudí's architectural genius. Today, Parc Güell is a popular tourist destination in Barcelona, renowned for its picturesque terrace and distinctive entrance, bordered by two iconic Gaudí-designed structures.

Parc Güell's largest attraction is a terrace that overlooks the city of Barcelona, contained by a curved bench flowing around it. Gaudí incorporates curved stone columns, along with indigenous brick and stone, to maintain the organic ambiance of the surroundings. Crucially, he intertwines his extravagant style with nature, resulting in structures that emerge from the earth like trees yet remain distinctly architectural. This seamless fusion of architectural form and natural context is a hallmark of his work, where Gaudí playfully experiments with the interplay between nature and built environment, often incorporating visual whimsy and innovation.

Mosaics, ceramic shards, and balustrades are all used to create this space, and the comfort of the rigid bench is remarkable. Throughout the project colorful tiling is used as well as playful mosaics and surface treatments. Gaudí used ceramic tiles to create different patterns on his sculptures.

A famous writer Macro Polo said that "without stones there is no arch". Antoni Gaudí, renowned architect, possessed a remarkable ability to perceive the inherent beauty within bold and rugged materials such as stone. Through his keen observation and innovative vision, he transformed these elements into architectural masterpieces, imbuing them with grace, fluidity, and timeless allure.



*Park Güell, Barcelona, Spain*



*Casa Batlló, Barcelona, Spain*



# JORASANKO THAKURBARI

By - Ranja Bandyopadhyay, 8th Semester.



## INTRODUCTION

A historic home called Jorasanko Thakur Bari may be found in Jorasanko, Kolkata, India. The Tagore family, one of Bengal's most notable families recognised for their contributions to literature, art, music, and social change, has its origins here.

Jorasanko Thakur Bari's architecture is a fusion of colonial and traditional Bengali architecture. The mansion is made up of various buildings that were built over time, illustrating the development of Bengali architecture.

The Thakur Dalan, the mansion's primary structure, is a two-story edifice with a central courtyard. It features beautiful wood carvings, a large verandah, and a sloping roof. The Thakur Dalan has a stage where performances have been staged in addition to being used for religious events.

The Rabindra Bhavan, another prominent structure in the palace, is home to a museum honouring Rabindranath Tagore, a well-known poet and author who was born there. With a glass facade and a spiral staircase, the Rabindra Bhavan has a contemporary appearance. The museum is highly informative, and offers deep insights into the history of the Tagore family, and also about their involvement with the Bengal Renaissance and the Brahmo Samaj.

The mansion also features a music room, a library, and a number of galleries displaying the Tagore family's artwork.

## ARCHITECTURAL FEATURES

1. **Courtyard:** The home contains a central courtyard, a typical element of conventional Bengali architecture. The museum and cultural centre are housed in the main structure, which is surrounded by a number of smaller buildings.
2. **Verandas:** Wide verandas supported by elaborate wooden columns may be found in the mansion. The verandas offer shade and support cooling of the mansion's interior.
3. **Terraces:** The mansion features a number of terraces that provide a wide-angle view of the neighbourhood. Terracotta tiles cover the terraces, which are accessible from the top floors.
4. **Staircase:** A majestic staircase connects the mansion's higher stories. The white marble railings of the staircase are decorated with elaborate designs.
5. **Archways:** The mansion has a number of arches that connect the various rooms and areas. The archways are ornamented with elaborate stucco and sculptures.
6. **Jali screens:** Several ornately carved wooden screens that offer seclusion and ventilation are present throughout the mansion. Traditional Bengali architecture frequently includes Jali screens.
7. **Accent pieces:** The mansion has a number of accent pieces, including stucco work, wood carvings, and terracotta tiles. These components add to the mansion's distinct personality and charm by employing them to embellish the exterior and interior walls.

**Context:**

Jorasanko Thakur Bari, situated in the Jorasanko neighborhood of Kolkata, West Bengal, is the ancestral home of the illustrious Tagore family. Known for their significant contributions to literature, art, music, and social reform, the Tagore family's legacy is deeply embedded in this historic mansion.

**Architectural Significance:**

The architecture of Jorasanko Thakur Bari is a harmonious blend of colonial and traditional Bengali styles. The mansion comprises multiple buildings constructed over different periods, reflecting the evolution of Bengali architecture.

**Key Structures:**

**Thakur Dalan:** The central structure, Thakur Dalan, is a two-story building featuring a central courtyard, beautiful wood carvings, a large verandah, and a sloping roof. It serves as a venue for religious events and performances.

**Rabindra Bhavan:** This prominent structure houses a museum dedicated to Rabindranath Tagore, the renowned poet and author born here. Rabindra Bhavan's contemporary design includes a glass facade and spiral staircase, offering insights into the Tagore family's history and their involvement in the Bengal Renaissance and Brahmo Samaj.

**Materials and Construction Techniques:** The mansion's construction utilized locally available materials and traditional techniques:

**Brick:** Made from clay and sand, sun-dried before use.

**Lime Mortar:** A mix of lime, sand, and water used to bind bricks.

**Wood:** Teak and sal wood for intricate carvings on doors, windows, and verandas.

**Plaster:** A smooth finish achieved with layers of lime and sand-based plaster.

**Roof:** Bamboo and timber beams with terracotta tiles.

**Stucco:** Decorative plaster made from lime, sand, and marble powder for the exterior.

**Marble:** Used in the staircase with elaborately designed railings.

**Architectural Features:**

**Courtyard:** A central courtyard typical of traditional Bengali architecture.

**Verandas:** Wide verandas supported by elaborately carved wooden columns for shade and cooling.

**Terraces:** Offering panoramic views, covered with terracotta tiles.

**Staircase:** A grand staircase with white marble railings adorned with intricate designs.

**Archways:** Connecting rooms with ornate stucco and sculptures.

**Jali Screens:** Carved wooden screens for privacy and ventilation.

**Accent Pieces:** Including stucco work, wood carvings, and terracotta tiles enhancing the mansion's charm.

**Cultural and Historical Importance:**

Jorasanko Thakur Bari is not only a stunning architectural marvel but also a vital cultural and historical site. The Tagore family and the West Bengali government collaborated to transform the mansion into a museum and cultural hub, preserving its cultural heritage amidst urbanization and socioeconomic changes. The museum showcases Tagore's literary and artistic works, personal effects, and manuscripts, serving as a center for cultural activities such as performances, workshops, and exhibitions.

**Impact of Restoration:**

The restoration of Jorasanko Thakur Bari has successfully preserved the cultural legacy of the Tagore family and the architectural significance of the mansion. It has become a major attraction for cultural tourism, contributing to local economic development and providing employment opportunities. The mansion stands as a testament to the importance of maintaining architectural and cultural heritage, fostering a sense of place and identity for the community.

**Conclusion:**

Jorasanko Thakur Bari is a magnificent representation of traditional Bengali architecture, blending colonial and modern elements. Its preservation and adaptation for contemporary use highlight the rich cultural legacy of Bengal, making it a significant cultural and historical landmark.

# The Emperor's Desire

By- Moumita Ghosh Semester 10th

Once An Emperor Entreated, For A Massive Thing  
To Be Created He Wanted To Build His Empire, With  
.Something More Valuable Than A Sapphire

A Thing In Search For Was He, Which Possess Few  
Guided Qualities All The Men Started To Explore, In  
.All The Directions And Down The Shore

Came Across An Red Quarter On Its Own, Only To  
Realize That It Was Called Sandstone. Possessing  
The Properties The King Desired Fulfilled All The  
Necessity Required

Several Forts And Monuments Were Build With All  
The Properties Guild. After So Many Years It Stands  
Still The Kings Desire And The Sandstone's Zeal

Till The Date Its Appearance Known That Is The  
Marvelousness Of Stones



# Untold Marvels

By- Anwasha Kar Semester 3rd

The way the shadows dance on the floor  
The sunlight that jumps off bricks and  
stones, Reveals a hidden beauty they  
store That tingles my bones.

Chips of the stone carved And bricks  
burnt in kiln, Birth a shape hidden within  
And a beauty therein Underneath the  
façade.

Those which withstood the pain Of the  
chisel that shattered it, Of the fire that  
burnt it, Rise from the ashes like a phoenix  
again.

As vibrant and beautiful a feather is That  
strong and powerful a brick gets. Rough  
stones reshaped To join thousands like  
itself Revealing a beauty to behold And  
stories untold.



## Annual Day Celebration



The Annual Day celebration at Piloo Modi College of Architecture was a spectacular display of talent, creativity, and fierce competition. Over an exciting three to four-day period, students from the four houses—Golden Eagles, White Sharks, Black Panthers, and Red Dragons—competed for the ultimate champion title in various architectural, cultural, and sports events.

The architecture competition was a highlight, featuring a 24-hour main design challenge, as well as interior and landscape design contests. These events honed students' design skills, fostered innovative thinking, and simulated real-world challenges, promoting teamwork and problem-solving under pressure.

Cultural competitions, including dance battles, solo dance performances, and band shows, allowed students to showcase their artistic talents and express their creativity. These activities built confidence, improved public speaking skills, and celebrated cultural diversity.

Sports competitions, such as cricket, volleyball, futsal, basketball, and kabaddi, promoted physical fitness, teamwork, and strategic thinking. These events fostered healthy competition, discipline, and leadership among students.

The spirit of camaraderie and determination was palpable as house captains and members gave their all to make their houses proud. The Annual Day not only celebrated the diverse talents of the students but also strengthened the bonds within the Piloo Modi College community.



# Annual Day Celebration





*"As an architect, you design for the present, with an awareness of the past for a future which is essentially unknown" - Norman Foster*

# END NOTE

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As we bring this issue of our architectural magazine to a close, it's fitting to reflect on the enduring legacy of stone and brick in shaping the built environment. These humble yet extraordinary materials have been instrumental in the construction of some of the world's most iconic structures, standing as testaments to human ingenuity and craftsmanship throughout the ages.

From the towering pyramids of Giza to the majestic cathedrals of Europe, stone has been a cornerstone of architectural expression for millennia. Its durability and strength have allowed civilizations to leave lasting imprints on the landscape, showcasing their technological prowess and cultural achievements. The intricate carvings of ancient temples, the imposing fortresses of medieval castles, and the grandeur of Renaissance palaces all bear witness to the versatility and beauty of stone as a building material.

Similarly, brick has played a pivotal role in shaping the urban fabric of cities around the world. Its modular nature and ease of production have made it a preferred choice for architects seeking to create structures that are both functional and aesthetically pleasing. From the ancient cities of Mesopotamia to the industrial landscapes of the 19th century, brick has been used to construct everything from humble dwellings to imposing skyscrapers, leaving an indelible mark on the architectural heritage of humanity.

But beyond their utilitarian function, stone and brick also hold symbolic significance. They embody the resilience of human endeavor, enduring the ravages of time and weather to stand as monuments to human achievement. They speak to the intimate connection between culture and landscape, reflecting the geological diversity and craftsmanship of the regions from which they are sourced.

In today's world of rapidly evolving construction technologies and materials, the enduring appeal of stone and brick continues to captivate architects and designers alike. Whether used in traditional or innovative ways, these materials evoke a sense of timelessness and solidity that resonates with people on a visceral level.

As we look to the future of architecture, let us not forget the lessons of the past. Let us continue to draw inspiration from the marvels of stone and brick, honoring their legacy while embracing the possibilities of new technologies and materials. For in their timeless beauty lies a reminder of our shared humanity and our capacity to create enduring works of art that stand the test of time.





Wishing the team great success for future endeavours.

Requesting readers to keep the ball rolling with your  
contributions for the next edition.

Happy reading everyone !!