

AMEYA

FATHOM YEARN INNOVATE



तीर्थम

PREFACE

Welcome to the fifth volume of F.Y.I (Fathom. Yearn. Innovate.), our esteemed college annual magazine. This year, we are delighted to present a theme that resonates deeply with the essence of our cultural heritage and academic pursuit—'Theertham.'

The term 'Theertham' is derived from the Sanskrit word 'Tirtha,' meaning sacred water or holy pilgrimage site. In various traditions, theertham symbolizes purity, sanctity, and the life-giving essence that sustains both the body and the spirit. It is water that is blessed, often considered capable of cleansing impurities and rejuvenating life. This volume of F.Y.I is a confluence of ideas, much like the sacred rivers that merge to form a theertham. Our contributors—students, faculty, and alumni—have come together to explore this theme through diverse lenses, creating a rich mosaic of thoughts and expressions. Through essays, research articles, short stories, poems, and artworks, this edition captures the multifaceted nature of theertham, offering insights that are as varied and profound as the concept itself. The wisdom of Rabindranath Tagore echoes our theme: "The butterfly counts not months but moments, and has time enough." Like theertham, each moment in our academic and creative endeavors is precious, contributing to the greater whole. As you delve into the pages of this volume, we hope you experience the essence of theertham—its purity, its depth, and its transformative power. May this edition inspire you to fathom the depths of knowledge, yearn for continuous growth, and innovate with a spirit of creativity and clarity.

We extend our heartfelt gratitude to all contributors, the editorial team, and the members of the Literature and Graphics Committees, whose dedication and hard work have made this edition possible. Their collective efforts have created a publication that not only reflects our theme but also embodies the spirit of our institution. Special gratitude towards our Sponsor's and Partner's- BlendIN Architecture, Mishra Decorator Arts and our Udaan Sports Partner, Aashray- the sports shop. Thank you for joining us on this sacred journey. May 'Theertham' inspire and invigorate your mind and spirit, as we continue to fathom, yearn, and innovate together.





SHRI DR. HARISHCHANDRA MISHRA JI
FOUNDER CHAIRMAN AND TRUSTEE



AR. RITA NAYAK

DIRECTOR'S NOTE

Greetings to the Esteemed Readers,

Presenting to you the fifth volume of F.Y.I. (Fathom. Yearn. Innovate), our college annual magazine, gives me immense joy and pride. This issue, with the topic "सौरभ" invites us to explore the unfathomable depths of knowledge, innovation, and tradition.

Reflecting on 'Theertham,' I am reminded of the words of the great poet Rumi: "When you do things from your soul, you feel a river moving in you, a joy." This river, like theertham, nourishes our spirit and guides our journey towards enlightenment. Our culture has given rise to this phrase called "Theertham," which means holy water, a tradition which is embedded in the heritage Indian culture to seek blessings to pursue pure knowledge, to strive for individual and group development, and to innovate in the hope of a better future.

My sincere appreciation goes out to the editorial team, contributors, and supporters who have given their all to make this goal a reality. Their passion and commitment are the cornerstones around which this edition is built. May this volume serve as a reminder of our shared commitment to Fathom, Yearn, and Innovate, and may it continue to inspire us in our academic and personal journeys.

By Director ACA,
Ar. Rita Nayak



SHRI ASHISH MISHRA JI
TRUSTEE



SHRI ADITYA MISHRA JI
TRUSTEE



AR. GURUNATH DALVI
ARCHITECTURE MENTOR



AR. SUKUMAR DHARMADHIKARI
DESIGN CHAIR



AR. JAMSHID BHIWANDIWALLA
ACA PRINCIPAL



AR. AMRUTA TALAWADEKAR
ACA FACULTY



AR. JWALANT DAVE
ACA FACULTY

PRINCIPAL'S NOTE

As we complete a decade in imparting quality education, Aditya College of Architecture has become an institution to reckon with since its inception in the year 2013. It has always been a top-ranking college in Mumbai from various surveys conducted from time to time, as its students have won various accolades both at the University and other creative platforms.

This has been possible as its students have always addressed the issues of environment, climate and its response as built humane form considering setting amidst the national park on one hand and the creek on the other, has. Last year the entire school worked on Water as a theme and its importance as a resource.

Water is a finite resource that is incredibly important to humanity. The association of water from an environmental, scientific, aesthetic, or creative standpoint currently depends on our capacity to manage it. Architecture has always been involved with water, frequently serving an aesthetic function but more importantly acting as a hub for human activity. It has been used for ages as a transportation system to facilitate trade and business, but it has also offered chances for leisure activities on a variety of dimensions.

Similarly, issues associated with water-related disasters are becoming increasingly frequent due to extreme occurrences including climatic change, warfare, and political instability. Additionally, the water and the diverse natural habitats of organisms that depend on water have been negatively impacted by the rise in human population.

The studio projects, study trips, International Design Competition (IDC) and research conference (IDRC) all revolved around the theme and through the year the learning was phenomenal. I'm glad the editors for FYI too decided to work with the theme and from what I've looked at the initial draft of the magazine, it seems to be a wonderful compilation for which I would like to congratulate the entire team for helping us address the critical issue of water as a finite resource as well as raise the awareness on the recent concepts of water resilience.

MENTOR'S NOTE

*"Empty your mind, be formless, shapeless — like water.
Now you put water in a cup, it becomes the cup; You put water into a bottle
it becomes the bottle; You put it in a teapot it becomes the teapot. Now
water can flow or it can crash.
Be water, my friend."*

-Bruce Lee

In an episode of the 1971 drama series *Longstreet*, the character Li Tsung, played by actor and Kung Fu legend Bruce Lee, expounds, "Empty your mind, be formless, shapeless — like water...be water my friend." This succinct yet powerful statement later became the title of his posthumously published biography, a compilation of his teachings curated by his daughter in 2020. But even in the context of the drama series, it encapsulated the expanse and depth of his wisdom about life and human endeavour. Wisdom that was the distillation of a life dedicated to the discipline of Kung Fu. Wisdom that is timeless, and at its core, formless too, because it holds true not only for our lives but also for the environment that shapes our lives. Space, like water is formless, it is architecture that forms it, shapes it, moulds it, to accommodate the vibrancy of our lives, to shape the complexities of our societies. And just as water changes to the form of the object that it occupies, so too does the space we inhabit transform to the contours of the building that envelopes it. As humans we have the inherent ability to shape the spaces we inhabit, and the buildings we thus shape in turn become the containers that shape our lives. Our buildings shape us, enabling our interface with nature, empowering our existence within it and enriching our experience of it. As architects we then have the responsibility to shape not just our buildings but the very environment that surrounds us, and the discipline of architecture bestows us with the ability to understand our relationship with nature and shape our environment, sensitively, responsively, and sustainably. Architecture empowers us to shape our environment, to shape nature itself, how we choose to shape it makes all the difference.



Amazing and beautiful,
not a flower or a tree.
Much prettier than that,
The only divine water I can see

In sacred streams where ripples weave,
A fable of holiness they conceive,
From the Himalayan peaks they gently flow,
Furnishing India with a tranquil glow.

On India's sacred land,
harmony of rivers divinely planned,
Ganga Yamuna saraswati flowing long,
Godavari Maheshwari flowing strong.

Ganga from the Gangotri Heights
descends with a cascade of lights,
Ganga Ma, mother divine,
In her waters, ancient echoes shine.

In Vrindavan's groves, Krishna's delight,
She dances with moonbeams through the night.
Jamuna's waves in sacred trance,
Sister's flow, a celestial dance.

Saraswati, a hidden stream,
In mystic realms, a sacred dream.
A river unseen, yet sacred still,
In hymns and hearts, her presence fills.

These rivers, more than just a flow,
In their embrace, life's rhythms grow,
From peaks to plains, their course divine,
In India's heart, they intertwine.

Eternal streams, so pure and grand,
By nature's touch, by God's own hand,
In reverence, we honor their worth,
These sacred rivers of our Mother Earth.

Author,
Yashwardhan Nandu
(B.Arch Batch 11)



EDITOR'S NOTE

Dear Readers,

It is with immense pride and excitement that I present to you the fifth volume of our college annual magazine, F.Y.I (Fathom. Yearn. Innovate.). This year, our theme is ' तीर्थम ' a concept that holds profound significance and reflects the essence of our academic and creative pursuits.

'Tirtham' symbolizes sacred water, representing purity, sanctity, and the essence of life itself. It is a fitting metaphor for our quest for knowledge, our desire to grow, and our drive to innovate. This edition is a celebration of these ideals, encapsulating the spirit of our vibrant academic community.

Throughout the pages of this magazine, you will find a rich tapestry of content that showcases the talent, creativity, and dedication of our students, faculty and alumni body. From thought-provoking essays and in-depth research articles to captivating stories and stunning artwork, each piece is a testament to our collective efforts to explore, aspire, and create.

Together, the Literature and Graphics Committees have created a harmonious blend of words and visuals that capture the essence of 'Tirtham' and embody the spirit of Fathom, Yearn, and Innovate.

As you turn the pages of this volume, I hope you find inspiration in the stories, insights in the essays, and joy in the artistic expressions. May 'Tirtham' resonate with you, reminding us all of the sacred journey of learning and growth we are on.

Thank you to everyone who contributed to this edition, and to our readers, for your continued support and engagement. Here's to many more years of Fathom, Yearn, and Innovate.

By Editor-In-Chief,
Aditya Kumar

EDITOR-IN-CHIEF-
ADITYA KUMAR

CO-EDITORS-
AAYUSHI JOSHI
JINEN MISTRY
APURVA DESAI

B.VOC LITERATURE TEAM-
AARYA NAIK
PRIYA MAURYA

LAYOUT & GRAPHIC TEAM-
DHAVAL PORIYA
RAJYA VARDHAN SINGH
PRUTHVIK BARI
SOHAM PARAB
SNEHA SHETYE

F.Y.I MENTORS-
AR. JWALANT DAWE
AR. AMRUTA TALAWADEKAR



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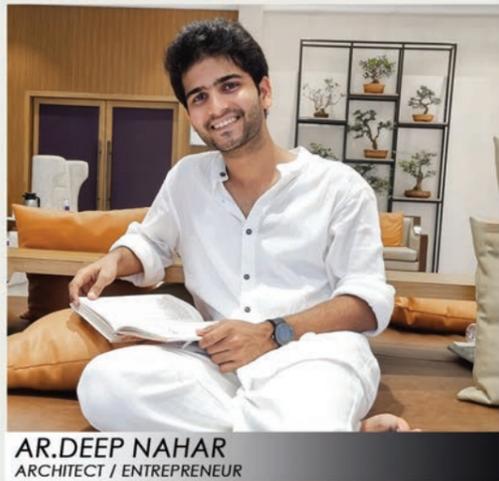
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FOUNDER



A graduate of Aditya College of Architecture, Ar. Deep Nahar began his professional journey at Mandviwala Qutub & Associates (MQA). Known for his innovative spirit and motivational leadership, he now leads conceptualization and project planning at his firm. His passion for new technologies related to architectural and interior design began after he completed his tenth grade.

He delved into various design software, mastering them over time, and started teaching his peers offline. In 2019, he conducted his first online Photoshop workshop, followed by others during the COVID-19 pandemic. Due to the high demand from students eager to learn more, he founded Blendin Architecture with his team. The firm is dedicated to educating aspiring architects and interior designers and offers services such as 3D modeling and rendering, architectural photography, and more to professionals in the field.

His unwavering commitment to completing projects within budget while maintaining architectural aesthetics is an inspiration to the company and its teams. He remains responsive to clients' evolving needs and industry trends, designing buildings that stand the test of time in quality, function, and beauty.

"Motivation opens the door, but only discipline can walk you through it." — Deep S. Nahar

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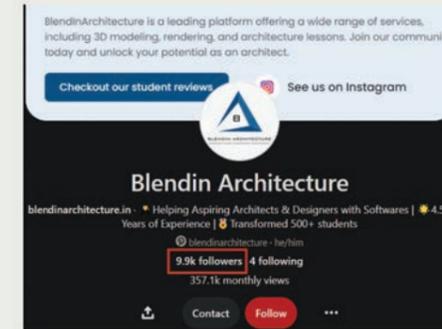
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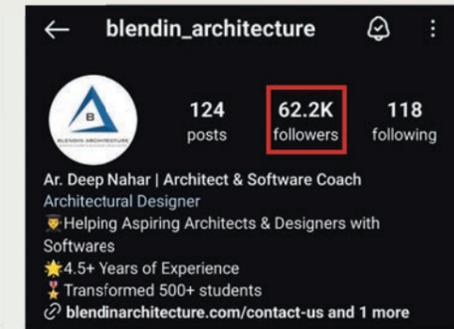
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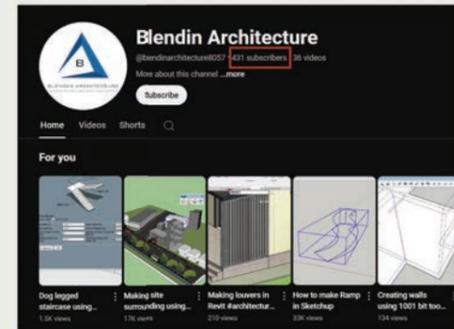
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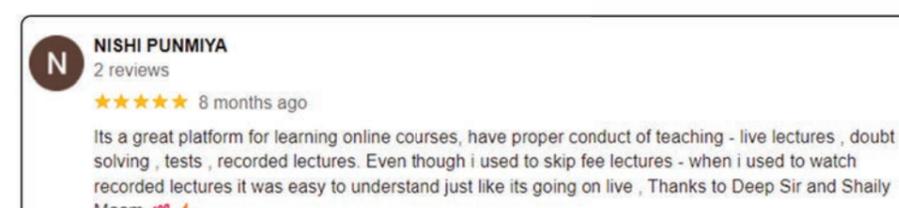
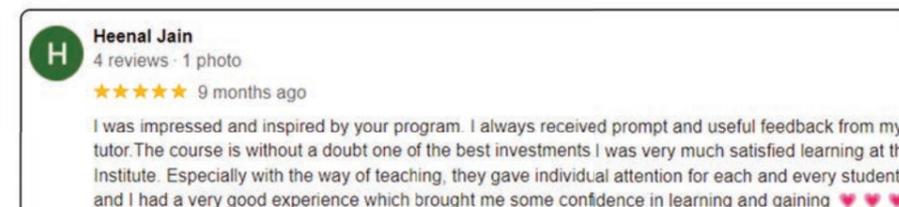
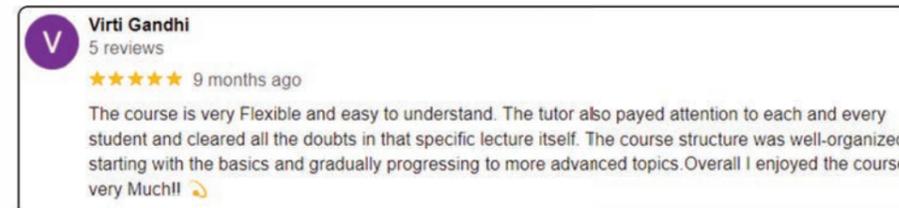
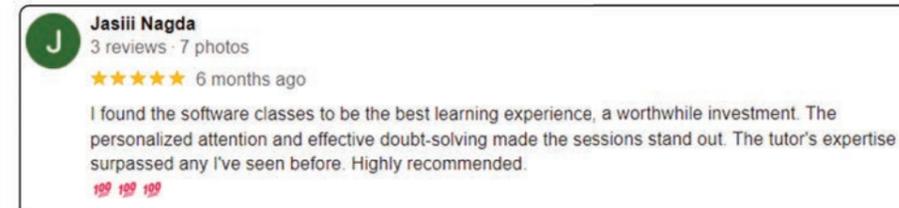
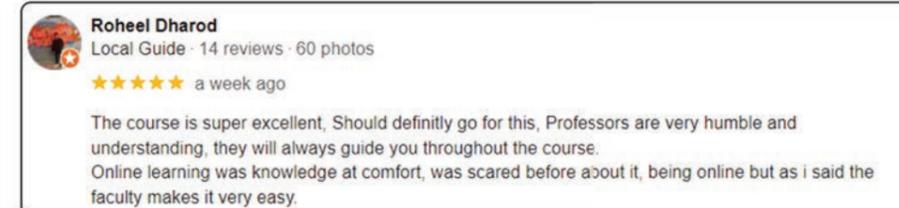
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STUDENT REVIEWS



THE ESSENCE OF WATER

Water is the essence of life, flowing through our existence and consciousness. Its significance extends beyond its physical form. Since ancient times, water has been considered sacred, worshipped in religions, and suggested by science as the origin of life. Water has been perceived differently throughout the years, from ancient stories to modern views.

In literature, water is often viewed as a mirror for one's feelings or experiences. For example, in William Wordsworth's poem "Few Miles Above Tintern Abbey," the river Wye symbolizes continuity. The water mirrors the permanence of nature in contrast to fleeting human emotions, representing an everlasting source of comfort and inspiration. In Herman Melville's epic novel "Moby-Dick," water is used as a metaphor for the unknown. Through Captain Ahab's determination to capture the whale, water becomes a literary canvas upon which the captain's struggles are painted. These renowned works demonstrate the various symbols and multiple layers of meaning attributed to water over the years. In philosophy, water has taken on significant meaning, encapsulating the fluid nature of existence. Greek philosopher Heraclitus stated, "You could not step twice into the same river," where water becomes a metaphor for the ever-changing flow of life, constantly reminding us of life's impermanence. In Eastern philosophy, Lao Tzu describes the softness of water and how even hard rocks can be eroded by a gentle stream, symbolizing adaptability.

The sacredness of water extends beyond philosophy and symbolism; it is integral to rituals and spiritual practices. Many religions use water in ceremonies because of its purifying properties. In Hinduism, rivers are revered as divine beings, with the river Ganga considered so pure that it is believed to wash away sins. In Christianity, the ritual of baptism incorporates holy water, symbolizing rebirth and cleansing through the power of water. Ancient cultures honored water through rituals that commemorated the union of all life, using it as a medium to transcend the mundane and form a deeper bond with the divine.

The sacredness of water transcends its physical properties, weaving a meaning that integrates literature, philosophy, and spirituality. It serves as a metaphor for the mysteries that unfold in the depths of our existence, teaching qualities of flexibility, humility, and the ever-changing nature of reality. Spiritually, it becomes a vessel for purification and a connection to the divine. The sanctity of water is not confined to a particular realm but permeates human lives, inspiring reflection and appreciation for this life-giving element.

Author,
Preesha Sharma
(B.Arch Batch 10)



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AT THE WATER'S EDGE

If There Is Magic On This Planet, It Is Contained In Water.

1957, *The Immense Journey Chapter*, by Loren Eiseley: *The Flow of the River*, Quote Page 15, Random House, New York.

Water's edge - A space where water (e.g., river, lake, sea, ocean) meets the land, creating a unique spatial interface.

Water holds a reverential identity for people, both physically and metaphorically, being the elixir of life. Any water body is intricately woven into its contextual fabric, and its edges reiterate this human-water relationship. Defined as land abutting a water body and having direct contact with the water, water edges are the pause spaces between the dynamic water and the static land. These are spaces where people interact in distinct manners and across diverse scenarios.

Salty water often splashes along beaches and rocks with each tide, rivers run across providing abundance, lakes quench human thirst, water channels become cleansing streams, and wells provide neighborhoods with fresh water. In many urban scenarios, creeks, estuaries, and ponds add to this diversity. This gamut of water edges, depending on their porosity and accessibility, defines people's narrative of their interactions with these natural boundaries. Water shapes the experience of itself and its edge with its distinctive form, transparency, reflectivity, sound, movement, and color. The expression of water's edges changes with the water's pace, volume, and intensity.

The value of experiencing water in public spaces has been recorded and reiterated by numerous poets, artists, theoreticians, planners, and sociologists. The essence of touching water amidst the chaotic humdrum of life provides one of the most stimulating, relaxing, and enriching experiences, making these spaces vital in any urban fabric. Spaces that constitute the edge between water and land characterize human experiences at individual, communal, and city levels. Without the extravagance of splashing water and soaking one's feet, a coastal city fails to do justice to this invaluable littoral resource.

Since ancient times, civilizations have inhabited lands adjoining water bodies for security, strength, and abundance. However, industrial innovation and growth have provided a paradigm shift in the approach towards habitation and urban settlements, reducing water bodies to their bare functional character as water supply resources or stormwater drains. The potential of water bodies and their edges as people's places has been ignored in favor of sterile infrastructural perspectives. Current urbanism approaches acknowledge that water edges might offer remedies to growing climate concerns, the lack of quality in urban life, and the necessity for a better public realm. These edge geographies have the potential to act as crucial buffers in urban chaos, offering temporal peace, while being vital for water-based ecologies and economies, especially in a coastal city like Mumbai.

Essentially, the city needs to understand this inevitable geography and reciprocate in a manner suitable for its people, places, and sustainability.

Author,
Urvashi Purohit
(ACA Faculty)



ECHOES OF MASTERY

तुझ्या कुंचल्यातून
बाहेर पडणारा पकिसो,
अवकाश छेदणारा गायतोडे
अन अमरत्व दलिल्या मोनालसाला
जन्मास घालणारा लओिनार्डो
उरलेत अभ्यासातच नुसते !

पर्यटन स्थळाच्या जत्थ्यासारखी
अशीच भरलीयेत प्रदर्शनस्थळे
फाटक्या खशियांच्या कलाकारांनी !

तरी जागा होतो
माझ्या-त्याचीतील हुसेन
पेज थ्री चा रखाना
वाट पाहतोय !

Author,
Yashpal Kamble
(ACA FACULTY)



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SACROSANCT DIVISIONS OF ARCHITECTURE

Water has been revered since the dawn of humanity. In traditional Hindu mythology, water is the tirtha, or boundary, dividing heaven and earth. Stepwells were built along with structures for water storage. Originally, wells were built in India as a source of water. However, the idea of creating wider wells to store water and be used by locals during droughts emerged. Eventually, these stepwells became places for informal social gatherings. Not only did they serve the practical purpose of water storage, but they also helped keep the surrounding area cool. The steps leading to the well were designed to be visually appealing to visitors. Temples in India often have a stepwell in their complex, considered the second-most holy place, the first being the shrine.

One common feature of these stepwells is the focus on intricate carvings. Each ruler of their era had a distinct architectural style, evident in the appearance of the stepwells. Holy places have carvings of Hindu deities and mythological stories, whereas individually built stepwells have carvings depicting stories or local events of the era.

These stepwells played a major role in social interactions among women, as they collected water for various household activities. They became safe spaces for women, free from external interference by men, where they could discuss daily activities, political situations, and share a feminine bond. Although women were considered sacred members of the family, conservative thinking still restricted their freedom of expression. These spaces encouraged women to rise above the rudimentary restrictions of society.

There are over 2,000 stepwells in existence in India. Even though they are no longer in use, many still hold water and stand as remarkable examples of architecture from different eras. Some famous examples of stepwells in India are Chand Baori in Rajasthan, Agrasen ki Baoli in New Delhi, Rani ki Vav in Gujarat, Pushkarni in Karnataka, Baoli Ghaus Ali Shah in Haryana, Mata Bhavani ki Vav in Gujarat, Rajon ki Baoli in New Delhi, Surya Kund in Gujarat, Toor ji ki Jhalra in Rajasthan, and Jachcha ki Baori in Rajasthan.

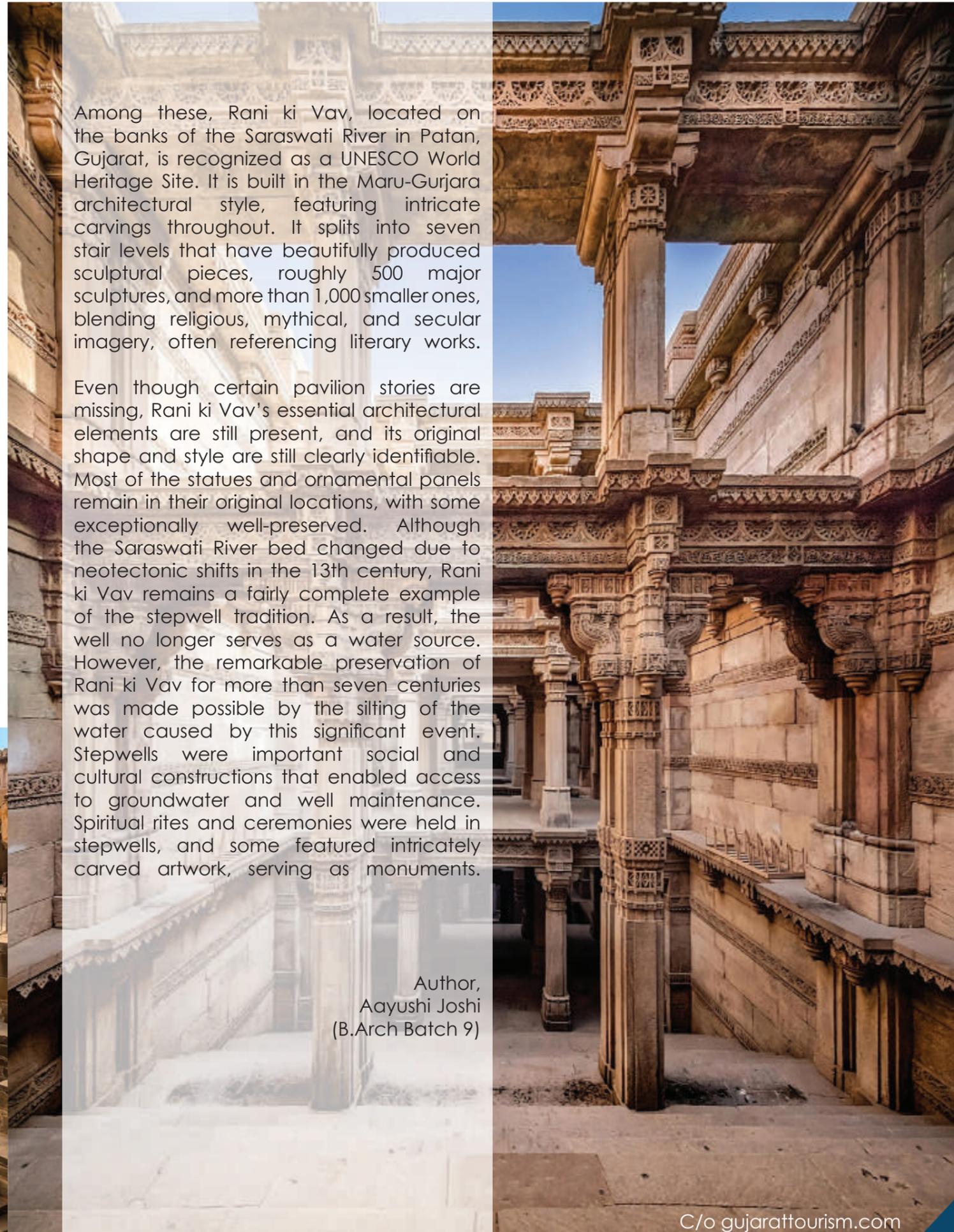
Among these, Rani ki Vav, located on the banks of the Saraswati River in Patan, Gujarat, is recognized as a UNESCO World Heritage Site. It is built in the Maru-Gurjara architectural style, featuring intricate carvings throughout. It splits into seven stair levels that have beautifully produced sculptural pieces, roughly 500 major sculptures, and more than 1,000 smaller ones, blending religious, mythical, and secular imagery, often referencing literary works.

Even though certain pavilion stories are missing, Rani ki Vav's essential architectural elements are still present, and its original shape and style are still clearly identifiable. Most of the statues and ornamental panels remain in their original locations, with some exceptionally well-preserved. Although the Saraswati River bed changed due to neotectonic shifts in the 13th century, Rani ki Vav remains a fairly complete example of the stepwell tradition. As a result, the well no longer serves as a water source. However, the remarkable preservation of Rani ki Vav for more than seven centuries was made possible by the silting of the water caused by this significant event. Stepwells were important social and cultural constructions that enabled access to groundwater and well maintenance. Spiritual rites and ceremonies were held in stepwells, and some featured intricately carved artwork, serving as monuments.

Author,
Aayushi Joshi
(B.Arch Batch 9)



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WATERS OF WORSHIP

The molecular structure, atom composition, and morphology of water all play significant roles in its various characteristics and the way it is shaped. But when this water meets architecture, it forms a cohesion with the essence of spirituality. Architecture is positioned around the manifestation of water, which is seen as the fundamental element. Water gives structure and form, connects and links various spaces, moves through the environment in a fleeting and current manner, or manifests powerfully with the landscape. Religions have different interpretations on what water means. Every belief has a distinct way that water appears, and every religion has its unique way that water and religion interact.

Finding a religion that does not strongly associate itself with water is difficult since water is life. Water is used for both physical and spiritual cleansing and is seen as a symbol of purity in most religions. Different religions have distinct kinds of religious waters: holy, neutral, sacred, and even evil. The aspects are inexhaustible because of its qualities, which include motion, quiet, subtle reflection, tranquility, soothing, and peace. Thus, water architecture can be seen in many religious and spiritual spaces. Across various faith traditions, water architecture exhibits diverse forms, from sacred rivers and lakes to ritual baths and fountains.

In Christianity, water is associated with the baptismal rite. It is applied when a disciple takes a bath to demonstrate their faith, signifying rebirth and purity. After being baptized with "holy water," one is born again. "Holy water" that has been blessed by clergy is also used to bless homes, churches, and people. It is believed that the water purges impurities, both ritual and moral. Christians use a cantharus, also called a phiala, as a place to wash their hands before entering a church. Hands, face, and feet washing are part of these ablutions. Traditionally, the cantharus is found in the church's exonarthex. A cantharus is supposed to emit flowing water.

Ablutions are a Christian tradition that represents "separation from sins of the spirit and surrender to the Lord" before prayer and worship.

Hinduism reveres water. Any location where water flows is considered holy. Hindus place a strong emphasis on maintaining physical and spiritual well-being through purity. Water is seen as having cleansing and purifying properties in Hinduism. Therefore, water is used in many rituals for purification. Hindu temples have stepwells, which refer to two primary types of structures and their hybrids: the bavdi, also known as baoli or vav, which is a sheltered stepped well that is usually reached by descending levels of steps from one side, leading to a deep well that spills into a rectangular tank; and the jhalra, which are square open structures resembling stepped ponds, with staggered stairs leading down to the water from three or four sides. At the far end of the reservoirs in both scenarios are deep cylindrical trenches that connect to the water table. Both types of constructions are frequently referred to by the same term, bavdi. River ghats are considered divine water structures used for many spiritual purposes.

Water is mentioned multiple times in the Quran. Water represents knowledge in the text. Islam acknowledges the significance of water in life since it is a necessary component of our bodies and what we breathe, live, and eat. Understanding this in Islam entails having conscious awareness of oneself. It stands for purity as well. Water is utilized for daily ablutions, which also serve as a means of spiritual and personal hygiene. In Islamic culture, water is typically seen as a gift from God. Gardens beneath which rivers flow are shown in images of the afterlife that are promised to all genuine believers and good acts. The Quran contains a chapter named Al-Kawthar, following the water that will flow in Paradise and cleanse those who drink it.



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There will also be additional water springs with comparable purposes, like Salsabil and Tasnim. The spring of Zamzam near Mecca is another significant water source for Muslims. It is connected to the pilgrimage known as the hajj, as well as to Hajar and her son Ismail. Partial ablution, or wudu, is a ritual washing done in Islam before prayer or before handling and reading the Quran. Certain body areas are cleansed during wudu, including the hands, face, ears, neck, feet, arms, and head. Wudu symbolizes the purification of the mind and spirit in addition to physical cleansing. Certain prayers are chanted during wudu, and talking of any type is not permitted. Water must not be squandered, and the restroom and water supply must be kept clean. Every mosque contains a water feature of some kind that allows worshippers to perform wudu. Visitors and bystanders often use these water features for drinking and cooling down.

Mikveh, sometimes written Mikvah or Miqwe, is the term for collecting water in Judaism. In this custom, water is symbolized by a pool in which participants bathe to regain their ceremonial purity. The Mishna, the Jewish body of law, specifies the amount of water needed for ceremonial cleansing as well as the appropriate water for each ceremony. Every Friday and prior to all major holidays, men participate in a ritual bath in a Mikvah. Women use the Mikvah before births, prior to marriage, and following menstruation. Mikvaot are ceremonial baths used in Judaism to ritually purify Jews who have been spiritually tainted. These are social buildings connected to wealthy people or synagogues because getting a mikvah can be costly.

Water is viewed as an entity in animism. It is the religious organization that fosters interpersonal connections. They also think that water spirits exist. In addition, water might possess otherworldly abilities that could be damaging, curative, or defensive. Animism is the concept that all things, including places and creatures, have a spiritual nature.

They say that everything is alive and lively, even water. In animism, water is viewed as a force that forges bonds with people and builds relationships. Thus, many mythical shrines can be seen built near water bodies, which during high tide submerge the shrine and rise back during low tide.

Water is a symbol of life in Buddhism. It is the purest nourishment available to everyone for free. Buddhists believe that nature carries everything together through a specific element, which is water. Water is a symbol for purity, tranquility, and clarity. It serves as a reminder to maintain mental hygiene and reach a level of purity. Buddhist water sanctuaries and some prominent Buddhist water architecture are significant. In north India, farmers employ a very simple engineering technique known as the ice stupa to store winter meltwater for use in crop irrigation the following spring. It might fulfill agricultural purposes without being identified as a stupa or built especially for Ladakh's Buddhist population. But now that it's been appropriated as a Buddhist building, it's much more noticeable, approachable, and even appreciated as a landscape element.

Thus, water serves as a medium for spiritual communication across different faiths. Its presence in architectural design uncovers the universal relevance of water as a symbol of life with its divine presence.

Author,
Apurva Desai
(B.Arch Batch 9)

LOKTAK LAKE, MANIPUR: HOME TO WORLD'S ONLY FLOATING NATIONAL PARK

Manipur is a popular tourist destination because it has some of the most stunning scenery and views on the planet. Loktak Lake, one of the most popular tourist destinations in Manipur, gives people all over the world an opportunity to see and enjoy nature's floating wonders

One of the most stunning sites in Manipur is Loktak Lake, the largest freshwater body in India. The Imphal River, also known as the Manipur River, flows through the lake. Phumdis are unique floating islands composed of biomass, vegetation, soil, and decaying organic matter. Interestingly, only 20% of the phumdis' mass floats on the water, while 80% remains submerged. They can range from a few meters to several kilometers in diameter. The world's only floating national park is located on the phumdis. The Sangai herd of deer, an endangered species and one of the three subspecies of Eld's deer, resides exclusively in the Keibul Lamjao National Park. With more than 230 varieties of plants, 100 species of birds, and over 425 species of animals, the lake boasts rich biodiversity.

This ancient lake is a key part of Manipur's economy. It provides water for drinking, irrigation, and hydropower production. Rural fishermen who live nearby and on the phumdis, also referred to as "phumshongs," rely on the lake for their livelihood. However, the lake's environment is under extreme strain due to human activity. The population of the 55 hamlets, both rural and urban, surrounding the lake is approximately 100,000. The lake was first classified as a wetland of international importance under the Ramsar Convention in 1990 due to its ecological status and biodiversity benefits. Subsequently, it was included in the Montreux Record, which is a collection of Ramsar sites that have had, are experiencing, or are anticipated to experience ecological changes.

In November 2016, the Ministry of Environment, Forests, and Climate Change established a four-person team to oversee the administration and conservation of Loktak Lake. The team will list the actions necessary to designate Loktak Lake as a UNESCO World Heritage Site.



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Loktak Lake, which is situated in the northeastern region of the country, covers 287 square kilometers. It is renowned for its wildlife, phumdis, and cultural significance. Songs, poetry, dances, and other creative expressions have long drawn inspiration from the tranquil environment surrounding Loktak Lake. A well-known illustration is the "Khambha Thoibi" dance, which tells the story of Thoibi, the heroine, and Khambha, the hero, who danced in front of Lord Thangjing, the Moirang deity. The dance was performed to appease the Lord and grant the country peace and prosperity.

The Sangai Festival, named after the Sangai deer, symbolizes the soul that binds humanity to nature. This festival is observed annually from November 21 to November 30 with the goal of showcasing the rich culture, cuisines, textiles, and general wealth of Manipur. The Sangai Festival celebrates both Manipur's unique culture and the mystical link between its people and Loktak Lake. Musical events, traditional dances, and boat races are held by the community to express their love for the lake. Tourists, along with locals, attend these festivals or prayers at Loktak Lake. This method ingrains the water with a more profound philosophical significance. Many tourists return to the lake regularly, seeking blessings and a sense of spiritual serenity amid the breathtaking scenery.

People have the opportunity to relax, sit back, and reflect on their lives in the tranquility created by the chirping of birds, the rustling of phumdis, and the quiet, rhythmic flow of water lapping against the edges. Near the lake, there are several areas specifically designated for religious assemblies.

Ensuring the ecological well-being, cultural importance, and biological diversity of Loktak Lake for the future is critical. To preserve Loktak Lake, several challenges must be addressed, given the lake's cultural significance and the diversity of species that inhabit it.



C/o manipurtourism.gov.in

Author,
Rita Nayak
(ACA Faculty)



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"तीर्थाटन"

तीर्थाचा आनंद अगणीत
तीर्थ एक अमृत,
तीर्थ म्हणजे शुचिर्भूत
हे तीर्थाचे गणित
समजून घ्यावे मनोगत.

क्षेत्र असो पंढरपूर
अथवा असो गाणगापूर,
माझे तीर्थ घरचेच गोड
देव्हार्यातील देव पूजेने,
झाले घराचे मंदीर.

आजीच्या त्या राऊळात
तीर्थाच्या संस्कारात,
विद्या अभ्यास होईल सशक्त
असे एक ऊर्जा प्रकाशित.

तीर्थ असे एक अनुभूती
तीर्थ एक शांत प्रचीती,
तीर्थाचे संस्कार सांगू कीती
साहीत्य कमी पडेचना.

बसता, उठता तीर्थाचे
महत्त्व कळले हे साचे,
सुसूलीकरण कर्माचे
तीर्थ हेच कर्तव्य,
म्हणून तीर्थ प्राशन
प्रथम सांगते अध्यात्म.

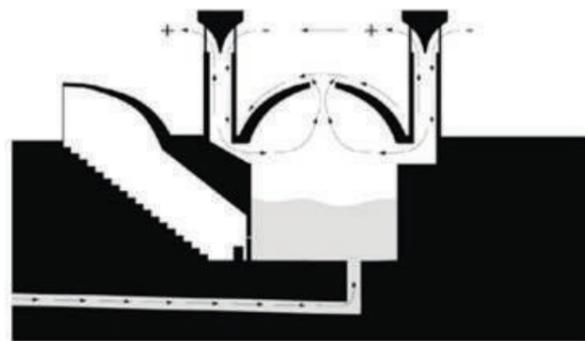
Author,
Aarya Shingarpure
(B.Voc)

AB ANBARS: THE SACRED LIFELINES OF GREATER IRAN

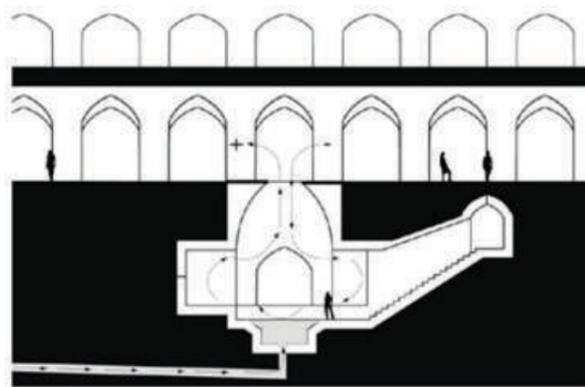
Regardless of the rapid pace of expansion and modernization, ancient constructions bear witness to the past living urban landscapes in greater Iran. Among them are relics of the Ab Anbars—traditional water reservoirs that are not only important for their architectural ingenuity but also have a sacred attraction to water and society. As the process of urbanization intrudes on these historical locations, the preservation of Ab Anbars is becoming even more critical as elements of cultural heritage but also components in sustainable water management and spiritual retreats.

In areas where clean water is sometimes scarce, Ab Anbars support urban people while maintaining the pivotal role of sacred waters. The community draws from the water stored in Ab Anbars for various uses. The most common ones include drinking, cooking, and bathing, besides irrigating crops. When there is drought or scarcity, this stored water becomes more vital, thus providing consistent drinking water and rendering it sacred to them. Population growth and increased urbanization have resulted in rising demand for water resources. Here, depending on traditional means of storing water, such as Ab Anbars, becomes not only a matter of survival but also of spiritual preservation, since they provide a sanctuary for sacred waters in the face of urban development demands. These constructions are part of the cultural and religious identity of Greater Iran. They have been venues for community gatherings, places of worship, and symbols of spiritual purity. The architectural designs of Ab Anbars, consisting of elaborate dome ceilings, shafts for ventilation, and filtration systems, not only demonstrate the skills of ancient engineers, but they also indicate their reverence for water as a sacred element. The city of Yazd is located at the junction between the Dasht-e-Kavir desert and the Dasht-e-Lut desert in Iran. Despite its

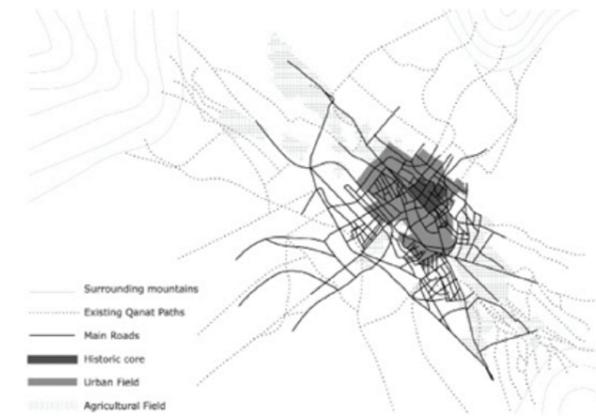
famous historic townscape with its alleys, domes, roofs, and wind catchers, it remains unseen for its splendour. There is an ancient network of underground water channels called qanats running 16 kilometres from the centre of the city that lies beneath this confined desert region. They fetch water from remote mountain aquifers and drain it into the surrounding fields, underground tanks in the urban fabric, and finally, individual wells or tanks within their houses and monuments. Yazd is a city that appears to have contradictory origins of sustenance, being far away from any river, lake, or stream. If Rome had its aqueducts and Spain had acequias, Yazd was equipped with these very Qanats for its water sustenance.



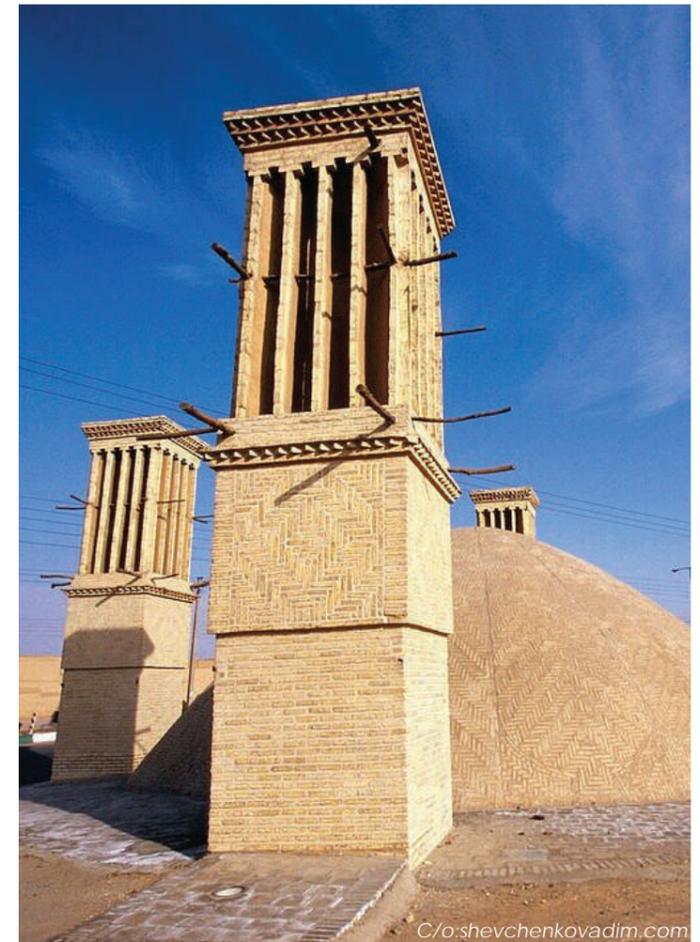
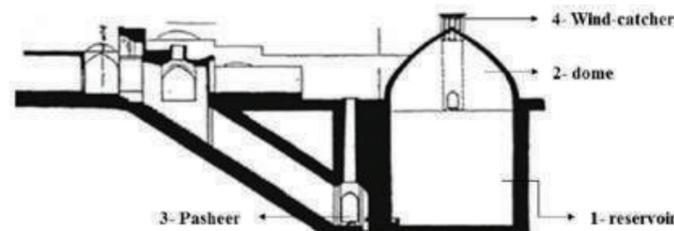
Structure of the Ab Anbar



Public tank below Jame Mosque



At Ab Anbars, which were designed to keep water cool at low temperatures, resist earthquakes, and maintain pressure on water outlets, this was the first meeting between qanat and city. Typically, a linear stairway leads from the sardar (entrance) to the pasheer (platform) at the foot of the faucet used to retrieve water. The water temperature was determined by the depth of the faucet, with certain Ab Anbars accommodating numerous taps spaced along the stairway. A semi-circular brick-lined dome with central escape vents cooled the water via convection while shielding it from dust and pollutants. Badgirs (wind catchers) also helped to keep fresh air moving and water from deteriorating. Water flowed beneath ground level through the pasheer so that there would be no direct access by anyone, lowering contamination in it. These Ab Anbars played a major role in Yazd's spatial structure. Distant qanats divide into a distribution network of smaller canals known as karez, which transport water to a hierarchy of city-centre and neighbourhood-specific



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Ab Anbars. Their locations in this scheme depend on their size and type: smaller local tanks were less likely to have several badgirs, while larger central ones often had six or even more of them. Each Ab Anbar provided water for only a few streets and houses within a certain district with its own specific character. Although there is no concrete evidence, it seems that the formal intricacy of Yazd's traditional communities was rooted in the qanats and Ab-Anbars already existing there. Every household was located near its only water source, the Ab Anbars, where towns slowly grew around this infrastructure frame. The formal organization of Yazd's medieval districts, including many mosques and madrassahs as well as other urban artifacts, can be traced by means of yet existing examples (Ab Anbars) in the historical core.

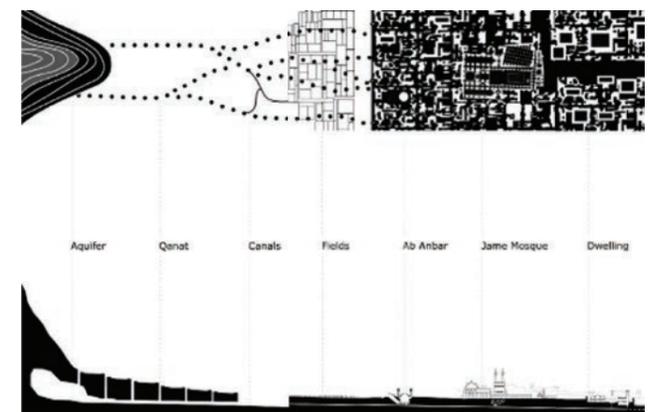
These Ab Anbars, once completed, became focal points for social meetings and ceremonies that accentuated their sanctity. When drought or famine hit, townspeople looked up to these reservoirs for sustenance. In times of abundance, gratitude is paid off to ancestor spirits, who are also instrumental in taking care of society members by means of this ancient knowledge.

A lot of Iranian cities are situated in regions that are usually hit by earthquakes. Since almost all Ab Anbars are underground constructions that are only a bit above ground level, they have inherently stable structures. The materials used for the construction of Ab Anbars were very sturdy and mainly used a specific mortar, sarooj, which was a mixture of sand, clay, egg whites, lime, goat hair, and ash, in various quantities, depending on the location

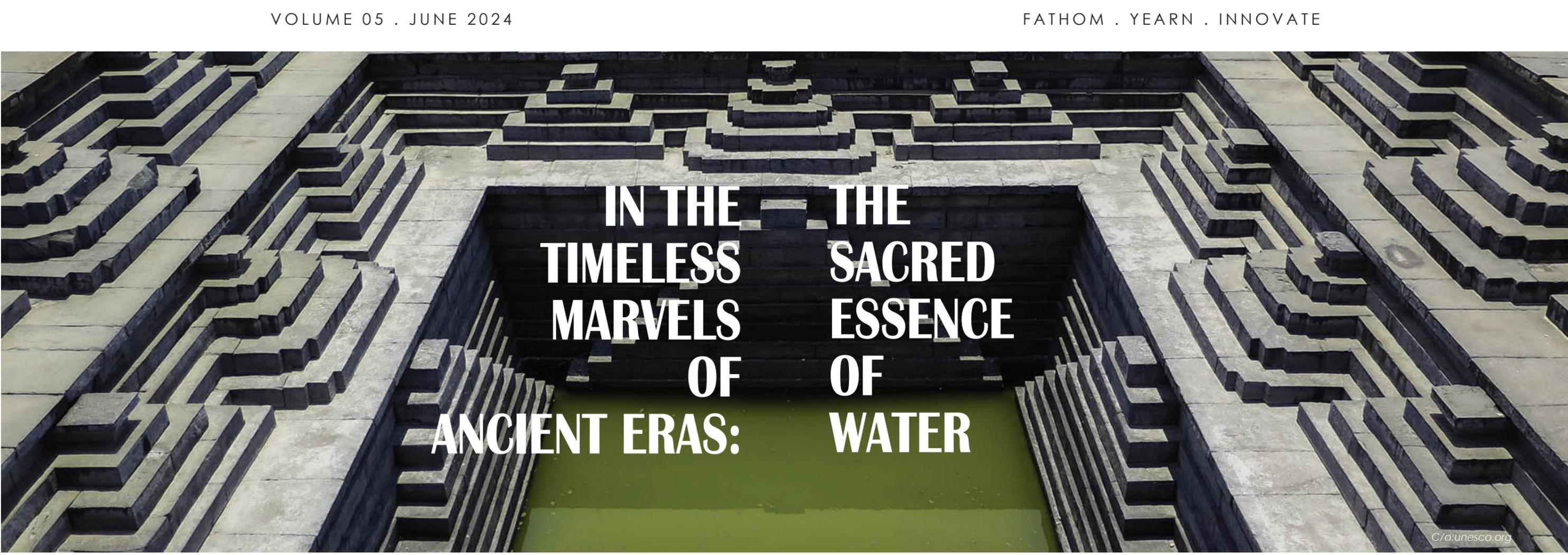
and temperature. This combination was supposed to be water-proof. The walls were often 2 meters thick, necessitating the employment of special bricks. These bricks were exclusively made for Ab Anbars and were called Ajour Ab Anbari. Some Ab Anbars were so big that they were built under the caravanserais, like Haj Agha Ali's in Kerman. They were also built under mosques, for example, the Ab Anbar of Vazir near Isfahan.

The idea of using qanats and Ab Anbar as grey water infrastructure may be used to implement their intended purpose for modern use; hence, they would be reused, reconstructed, and maintained. They could be built to collect water locally, with their capacities and performance being supervised using the current technology. They could significantly diminish the demand for Yazd's current water supply by means of huge water waste management, amalgamating the desert culture's respect for water with the modern sustainable distribution infrastructure that supports a variety of tasks.

As Greater Iran enters the twenty-first century, the maintenance of Ab Anbars shows that the wisdom of the past is still relevant in the current world. These cities may be the ones to lead the way in sustainable urban development by acknowledging the cultural, spiritual, and practical value of these ancient water reservoirs. By working together on the conservation of Ab Anbars and involving the local people, these structures can still nourish the sacred waters of urban life, thus being symbols of resilience, reverence, and renewal for generations to come.



Author,
Ranjith Nayak,
Naina Yadav,
Riya Bangera,
(B.Arch Batch 10)



IN THE TIMELESS MARVELS OF ANCIENT ERAS: THE SACRED ESSENCE OF WATER

C/o.unesco.org

In the building wonders of times long past, water was not just an asset for endurance; it additionally held profound importance. Teertham, meaning blessed water in Sanskrit, epitomizes the holiness credited to water in different strict practices all over the planet. In the designs of old developments, engineering assumed a key part in outfitting the otherworldly embodiment of water and making spaces where the hallowed and natural domains consistently mixed.

From the great sanctuaries of Angkor Wat to the quiet ghats of Varanasi, water includes conspicuously in the structural scenes of antiquated civilizations. These designs were radiant landmarks, yet in addition emblematic signs of cosmological convictions and strict belief systems. Water in its different structures - streams, lakes, wellsprings - was venerated as a cleansing component that decontaminated the spirit and empowered otherworldly greatness.

The harmonious connection among engineering and water was exemplified in the plan of consecrated sanctuaries and altars. Old modelers painstakingly integrated waterways into their engineering structures, making elaborate frameworks of tanks, lakes and wellsprings. These supplies, known as pushkarinis or kundas, filled both commonsense and otherworldly needs; they gave water to ceremonial showers and went about as channels for holy rituals, while likewise representing the inestimable sea from which all life starts. In Hindu folklore, water is personally entwined with accounts of creation and safeguarding. In the Puranic texts, early-stage waters are depicted as the belly of presence from which the universe arose. This enormous sea is emblematically addressed in sanctuary lakes and hallowed streams, representing the everlasting pattern of creation, conservation, and destruction. The compositional inventiveness of old civic establishments was not restricted to

just practical structures; he exemplified a profound comprehension of the consecrated calculation hidden the universe. The plan of sanctuaries and the area of water bodies were painstakingly adjusted to cosmic standards and hallowed mathematical connections, mirroring the congruity of the microcosm and the cosmos. Besides, water was not only a lifeless component but rather a living encapsulation of godlikeness. Sacrosanct waterways, for example, the Ganges in India and the Nile in old Egypt were revered as goddesses who presented favours and pardon to their lovers. The structural magnificence of sanctuaries and castles worked along these sacrosanct streams vouches for the otherworldly significance

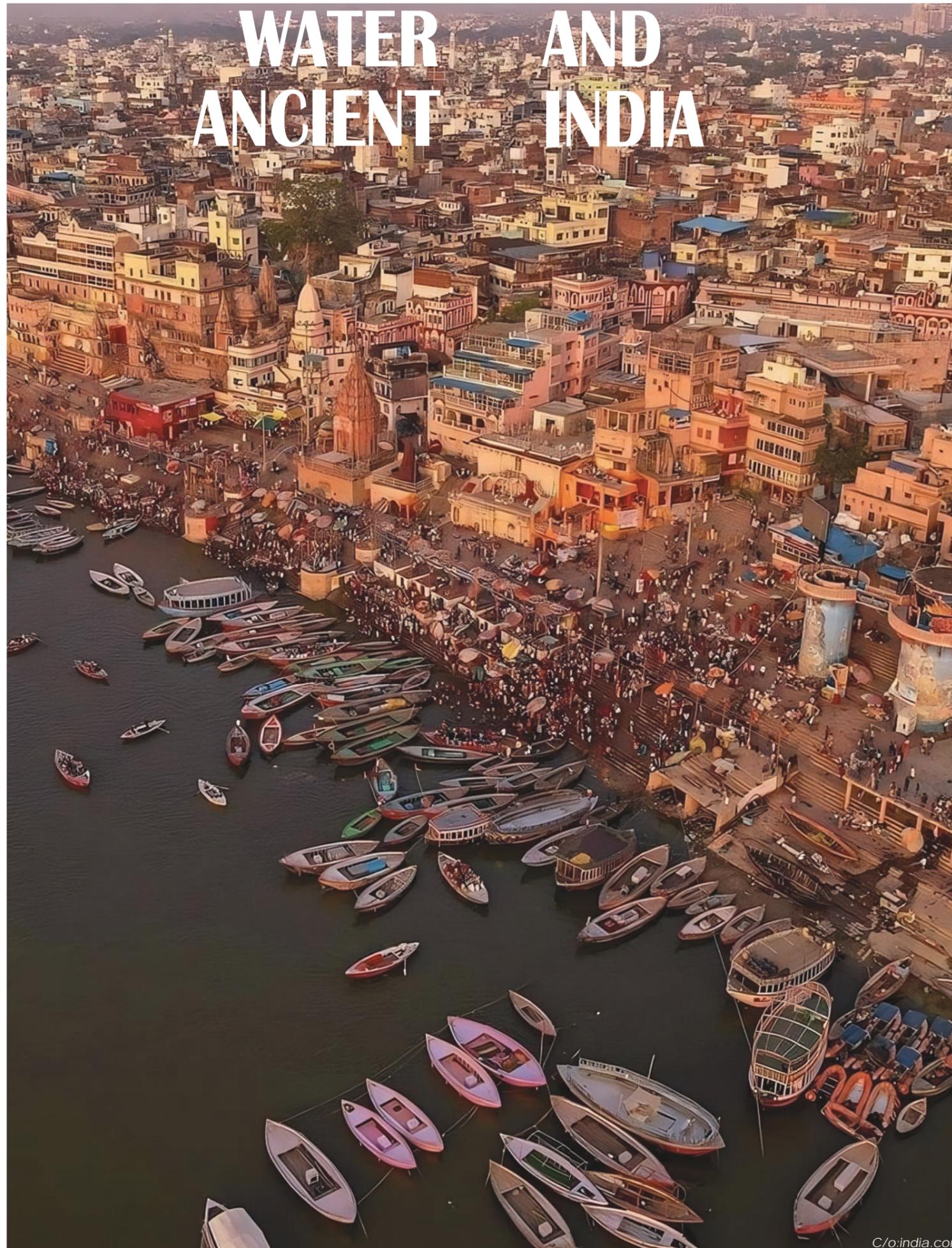
credited to these nurturing waterways. All in all, the love of Teertham in antiquated developments went past simple strict custom; it was an acknowledgment of the extraordinary force of water and its job in the show of the making of the universe. Through a complicated combination of engineering and consecrated water, old civic establishments looked to make a space where mankind could communicate with the heavenly and overcome any issues between the material and otherworldly universes. As we wonder about the building miracles of the antiquated world, let us not fail to remember the holy waters that moved through the veins of these old civic establishments, sustaining their bodies and spirits.

HARI AUM TAT SAT

Author,
Akash Panchal
(B.Arch Batch 10)

WATER AND ANCIENT INDIA

Water played a pivotal role in the evolution of ancient Indian settlement. The availability of the water for sustenance, agriculture, transportation, cultural practices made settling near water bodies a practical and strategic choice for ancient civilization. These benefits of water accessibility contributed significantly to the development and growth of these early human societies. It influenced site selection that is settlements were often established near water bodies, such as rivers, lakes, or springs, to ensure a reliable water supply. The choice of location influenced the overall layout and planning of the settlement. Water Management Systems Ancient architects designed sophisticated water management systems, well-planned drainage systems and sewage systems, demonstrating an early understanding of sanitation and public health. Water channels and reservoirs were also part of urban planning. Irrigation Infrastructure: Settlements near rivers developed advanced irrigation systems to harness water for agriculture. Canals and aqueducts were constructed to distribute water efficiently, enabling the cultivation of crops and supporting larger populations. Water bodies became integral architectural elements. Stepwells an architectural design for accessing groundwater. Ponds, tanks, and artificial lakes were often incorporated into the urban fabric for both practical and aesthetic purposes. Water bodies held cultural and religious significance, influencing the construction of temples, shrines, and bathing Ghats. The sacredness of rivers, like the Ganga, led to the development of elaborate riverside temples and rituals centered around water. The



availability of water influenced the design of residential structures. Houses in regions with abundant water might have incorporated courtyards, gardens, or features for collecting rainwater. In arid regions, architecture adapted to conserve and efficiently utilize water resources. Water bodies supported various economic activities. Dams, for example, were developed to harness water during summer climate. Architectural structures were adapted to accommodate these water-dependent settlements.

The Indus Valley Civilization, one of the world's oldest urban cultures, also known as the Harappan Civilization, was one of the world's earliest urban cultures. Flourishing around 3300–1300 BCE, it developed in the vast floodplain of the Indus River and its tributaries in what is now Pakistan and northwest India. The civilization boasted well-planned urban centres, including major cities like Mohenjo-Daro, Harappa, Lothal, and Kalibangan. Water played a crucial role in several aspects of the Indus Valley Civilization. The architecture of Indus Valley Civilization reflects an advanced and a well-organized society in a grid like street patterns, well planned layout with multi story building equipped with proper water management and an elaborate drainage system. The fertile plains of Indus Valley supported agriculture hence giving a boost in trade and economy. While the Civilization declined in 1300BCE, it's legacy still remains through the culture because of its contributions and the influence of Indus Valley towards the Civilization.

Author,
Aarya Gohel
(B.Arch Batch 10)

THE LUNAR CANVAS: ARCHITECTURE, AESTHETICS, AND THE SACRED SPACE

The Moon, Earth's celestial companion, has significantly influenced human history, culture, and spirituality for millennia. It has inspired poets, painters, and visionaries and holds a symbolic position as sacred and ethereal across various civilizations. The recent discovery of water on the Moon adds a new dimension to its significance, highlighting its importance to our existence, especially in architecture.

Ancient cultures worshipped the Moon as a deity, such as Luna in Roman mythology, Khonsu in Greek mythology, and Chandra in Hinduism. The Moon also plays a crucial role in religious practices, like the lunar calendar in Islam guiding the holy month of Ramadan and its occasional association with the Virgin Mary in Christianity. The Moon is featured in global myths and folklore, such as the Chinese tale of Chang'e during the Mid-Autumn Festival, symbolizing sacrifice, change, and eternal love. In Hinduism, Chandra, one of the Navagrahas, influences human existence, and the lunar calendar determines the dates of important celebrations like Diwali and Karva Chauth. Overall, the Moon represents the center of human culture, spirituality, and shared experiences. Its impact is seen in deities, religious rites, folklore, and festivals, continuing to inspire wonder and awe across all cultures and traditions.

Scientists, engineers, and architects have long been captivated by the vision of human space travel. The Lunar Gateway, a key project in this endeavor, will orbit the Moon and serve as

a launch point for deeper space missions. Its construction presents both challenges and opportunities, requiring collaboration between architects and space professionals. The discovery of water on the Moon offers new possibilities for sustainable construction techniques.

Lunar architecture merges engineering and design expertise. Space specialists focus on celestial environments, materials science, and engineering, while architects bring knowledge of spatial planning, aesthetics, and human-centered design. The Moon's harsh environment, with extreme radiation, heat, and micrometeorite impacts, necessitates buildings that can endure these conditions while providing a safe and comfortable habitat for astronauts. Designing effective radiation shielding using lunar regolith or other materials is essential.

Efficient habitat circulation is crucial, with pathways designed to facilitate movement and minimize congestion. Water distribution and access are integrated into these layouts to ensure supplies are easily accessible without hindering



C/o: isro.gov.in

movement. Architects play a key role in maximizing space utilization, designing water distribution and storage methods, and creating adaptable, astronaut-friendly habitats for long-term missions.

A chemical reaction may take place when water is introduced to lunar regolith, creating a substance that is occasionally referred to as "lunar concrete" or "concrete based on lunar regolith."

The loose lunar regolith particles are joined together in this process by the use of water as a bonding agent. This method could revolutionize lunar construction, enabling sustainable and flexible building techniques.

Lunar concrete, compatible with 3D printing, allows for intricate and customized habitat designs. This approach reduces reliance on Earth-sourced prefabricated components, lowering logistical challenges and costs.

Future lunar colonization must prioritize the sustainable use of water in lunar dwellings. Water is a crucial resource for long-term sustainability, reducing dependence on Earth-based resources. Resupply trips from Earth are costly and challenging,

making water sustainability on the Moon essential for lower mission expenses and higher reliability. Mining and using lunar water resources, particularly water ice in permanently shaded areas, is vital. Architects and engineers collaborate to develop systems for extracting and purifying lunar ice into potable water.

Water supports human existence, scientific research, and can act as a radiation shield when incorporated into habitat walls. It is also crucial for experiments that enhance our understanding of the Moon and the cosmos. One revolutionary aspect is water's potential use as rocket fuel. Electrolyzing water to produce hydrogen and oxygen, which can be used as propellant, reduces the need for Earth-based launch systems and expands exploration possibilities.

The discovery of water on the Moon has transformed our perception of it, inspiring scientists, engineers, and space enthusiasts. It offers a glimpse into a future of successful, sustainable, and resilient space colonization. The Moon symbolizes optimism and humanity's drive to explore, adapt, and endure. Sustainable water management in lunar habitats is a significant step for long-term lunar colonization and deep-space exploration, setting a standard for ethical resource management in the universe. As we explore beyond Earth, water sustainability becomes a guiding principle for establishing a lasting presence in space.

Author,
Aditya Udaykumar
(B.Arch Batch 09)

SACRED REFLECTIONS

THE PHILOSOPHICAL ESSENCE OF WATER BODIES IN TEMPLE ARCHITECTURE



C/o: stock.adobe.com

“जलं जीवनम् अस्ति, एतत् कारणात् अस्माकं जीवने जलस्यावश्यकतात्यन्तं वर्तते ।जीवनाय जलमावश्यकम् ।”
*“Water is life; for this reason, water is extremely necessary in our lives.
 Water is essentially our lives”.*

Water bodies in temples serve as a powerful metaphor for our soul's journey in the interplay of the tangible and the spiritual. Water with its boundless fluidity reflects the divine, representing the sacred cycle of life, death and re-birth. This elemental presence within temple complexes is more than just ornamentation; it is a powerful emblem of spiritual purification, cosmic order and philosophical reflection.

Temples being the divine abodes are deliberately crafted to embody cosmic principles. Water bodies, whether in the shape of ponds, tanks or rivers are sacred. These bodies of water are more than just tangible beings; they serve as a spiritual gateway connecting the earthly and the celestial. In Hindu temples, the presence of a sacred tank (pushkarini) or a river (tirtha) near the temple represents the purification of sins and attainment of moksha (freedom). This is consistent with the philosophical concept of water as a purifying agent, a cleanser of

both physical and metaphysical impurities.

From an abstract perspective, water within the temple complexes reflect the fluidity and impermanence of life. It serves as a reminder of the existence's cyclical essence, mimicking the eternal rhythm of creation and destruction. Just as water is vital for sustaining life, its presence in temple symbolizes the sustenance of the soul through spiritual nourishment. The act of washing in these sacred waters is both a physical and ritual cleaning, symbolizing an inner transformation.

Further, the reflected property of water adds layer of conceptual complexity. In the tranquillity of a temple pond or tank, one can see mirror-like reflections of the temple spires, sky and surroundings. This reflection serves as a metaphor for introspection and pursuit of truth inside oneself. It suggests a deeper philosophical inquiry, the outer world is but a reflection of the inner self and the



C/o: karnatakaturism.org

introspection allows one to see the divine within. As a result, water serves as a canvas for the spiritual meditation, enabling believers to explore their deepest depths in search of the divine essence that underlies all things.

In Buddhist temples also water plays an important role, appearing as a just ponds or lotus pools. The lotus, which emerges clean from dirty waters, is a potent emblem of purity and enlightenment. Thus, the water also represents the murky samsaric realm from which the soul, like the lotus should also rise and bloom to attain enlightenment. The interplay of the lotus and water also symbolizes the journey from ignorance to enlightenment, from suffering to nirvana. In essence, the presence of water bodies in temples go beyond aesthetic or practical considerations. It is the intentional and meaningful incorporation of natural materials into sacred spaces, symbolizing

the independence of the physical realm and the spiritual realm. Water in its myriad forms and symbolic meanings, serves as a bridge between the mundane and the divine, the temporal and the eternal. Thus, the cultural relevance of water features in temple construction stem from their potential to create a profound philosophical resonance. They are not only important in the ritualistic acts but also represent the timeless concepts of purity, reflection and purification.

Temples use these sacred waters to tell a profound story of spiritual ascent, urging believers to plunge in liquid holiness and emerge transformed, closer to the divine essence that pervades all existence and take a look at their sacred reflections.

Author,
 Preesha Sharma
 (B.Arch Batch 10)

THE LAND'S OFFERING

Outrageous downpour, none to drink,
Answers attained with sleepless winks,
"whats the matter?" Asked the land,
"You can always use me as a helping hand!"

"I give you solace in a part of me,
Roots hold the flowing life beneath.
Presents bestowed as she flows,
Microbes, ruts, and water leaf grow."

"Rushing out she greets the skies,
Water foes succumb and die,
Blessed rays perish them to fall,
Pristine her youth, she thanks us all."

The search caused them to wander
Seeds of confusion sprouted an answer
"But say," queried the curious man
"Have brothers executed such a plan?"

"Through histories tale, clear and bold
Man too, has carried this method so old.
Pacifying rivers, dampening the parched
earth's cry,
Mankind's embrace of nature runs high."

Author,
Keerthi Kallanja
(B.Arch Batch 7)



EXPLORING CHARLES CORREA'S SPIRITUAL WATERSCAPES



Charles Correa, a prominent Indian architect, has shaped the landscape forever by skilfully incorporating sacred water into his creations. His unique concepts create architectural marvels that surpass traditional bounds by effectively combining spirituality, nature, and functionality.

One of Correa's famous designs that features the symphony of water is The Jawahar Kala Kendra in Jaipur. Here, water plays a crucial role in the story rather than just being an ornament. Correa's design contains water elements that echoes the historical significance of water in the dry landscape, drawing inspiration from Rajasthan's traditional step wells. The step wells evolve from being merely storage spaces to being representations of a cultural continuity, rebirth, and life.

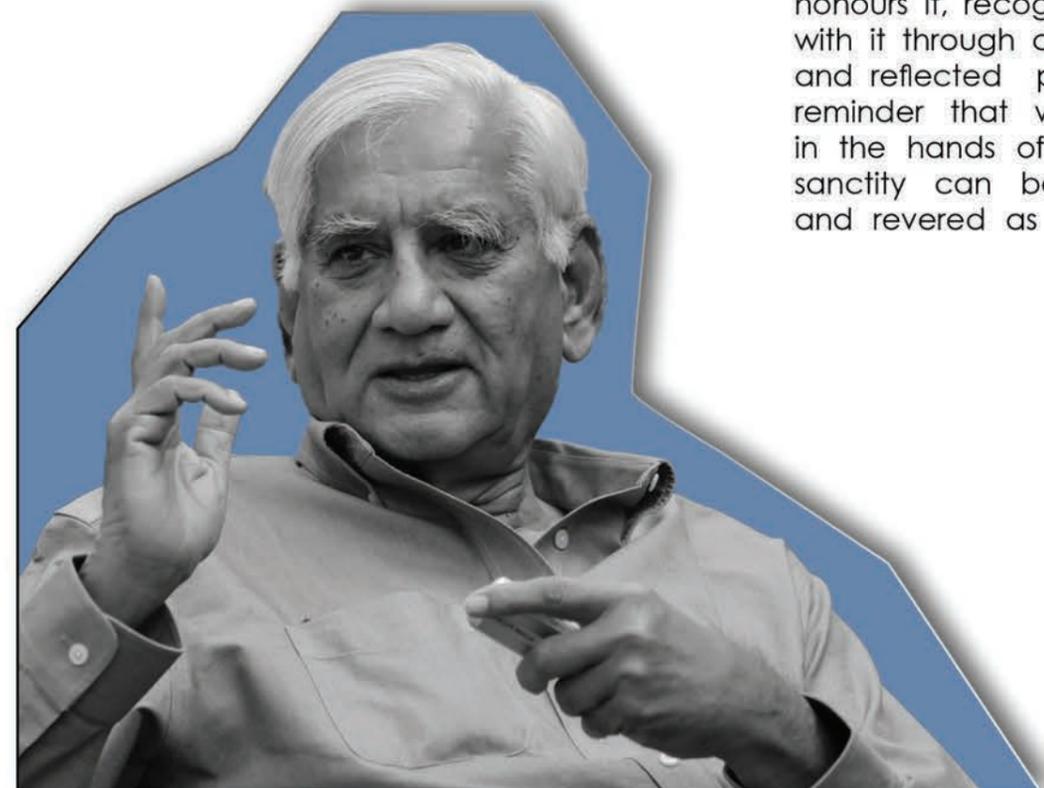
Correa's use of water in his architectural poetry is also shown by the Mahatma Gandhi Memorial in Ahmedabad. A reflecting pool encircles the centre pavilion, producing a striking visual and symbolic effect. The Mahatma's principles of peace, reflection, and the transformational potential of nonviolence are reflected in the water. Once more, Correa goes beyond the aesthetically pleasing and practical, exploring the profound and designing areas that promote reflection and spiritual thinking.



The interaction between the city and its sacred rivers becomes a prominent feature in Correa's urban design, which is not limited to the standalone structures designed by him. An innovative project that reimagines the urban environment and turns the shoreline into a cultural and ecological lifeline is Ahmedabad's Sabarmati Riverfront Development. Instead, then intruding on nature, Correa's strategy in this case is to restore equilibrium and create areas where the river serves as a source of inspiration and unity in addition to being a resource.

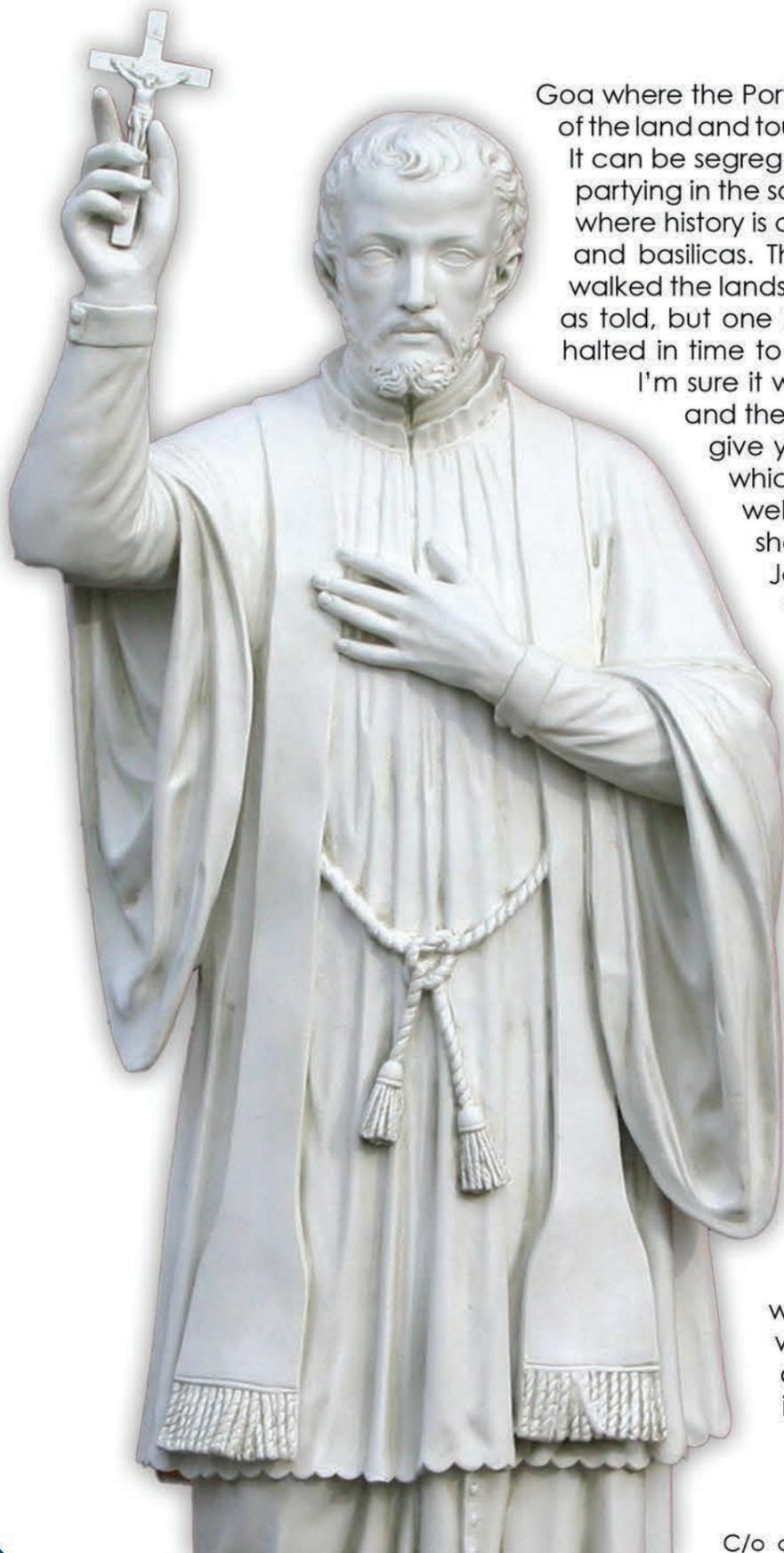
Correa's designs skilfully weave holy water into the structure of his buildings, embodying the Indian concept of respect for the natural world. It is clear as we weave through the fabric of Charles Correa's architectural legacy that his research into sacred water is a philosophical and spiritual undertaking rather than just an artistic decision. By allowing us to reflect on the deep relationship that exists between water, culture, and human nature through his works, Correa has left a legacy that continues to motivate both enthusiasts and architects. Not only does his building contain water, but it also honours it, recognises it and interacts with it through courtyards, step wells, and reflected pools serving us as a reminder that when architecture is in the hands of a visionary, water's sanctity can be felt, experienced, and revered as well as being seen.

Author,
Aditi Bane
(B.Arch Batch 09)



THE HOUSE OF AN INCORRUPTIBLE RELIC

THE STORY OF THE SPANISH MISSIONARY AND ITS RESTING PLACE IN GOA



Goa where the Portuguese culture roams the paths of the land and tourism on the shores of its beaches. It can be segregated for its liking for nightlife and partying in the south and then there is North Goa where history is captured in the form of churches and basilicas. The Saints and missionaries have walked the lands and preached the word of God as told, but one in particular who's relics remain halted in time to fulfil a duty which is left undue, I'm sure it will give you the chills. The stories and the miracles around this place both give you a sense of calm and divinity which enshrines from the body as well as shake you to the core or shall I say soul. The basilica of Bom Jesus which lies in the heart of Goa is not only an architectural marvel portraying the Portugal culture but also whispers tales of a saint who defied the passage of time. This saint, St. Francis Xavier, a Spanish missionary, journeyed into the unexplored areas of Asia, taking the divine message of God with him. His path was one of enormous dedication, spanning many cultures and languages, spreading the light of Christianity to those who had never heard it before. St. Francis Xavier's life exemplified strong faith and unwavering determination. He travelled widely, leaving a trail of miracles and conversions behind him. His commitment to his purpose was unrivalled, and his influence was immense. His worldly adventure, however, concluded in the small, tranquil state of Goa.

C/o cnstatue.com

A truly astounding story unfolds in the solemn setting of the Basilica of Bom Jesus. A gathering of Jesuit priests, their eyes widening in awe as they witness the incredible preservation of St. Francis Xavier's finger. Their surprise prompted a bold adventure: an attempt to straighten the stiffened finger, a procedure believed impossible due to rigor mortis' grasp. Despite this, the finger yielded despite all odds. It became malleable enough to dip into ink and leave an impression on paper. This episode has far-reaching consequences that go far beyond the world of the physical. It speaks not only of the saint's unwavering spirit, but also of the faithful's steadfast devotion. In this astonishing event, we see faith triumph against the restrictions of time, biology, and decay. It stands as a firm answer to scepticism and scientific investigation, a silent yet powerful tribute to the power of belief.

The mystical waters of Goa have long been revered as purifying and life-giving, representing the region's spiritual essence. These waterways, which ancient mariners and traders traversed, carried not only commodities and wealth, but also stories of saints and their holy missions. The remains of St. Francis Xavier embarked on a transformational voyage via these waters, travelling from faraway regions to find a final resting place in Goa. The journeys that St. Francis Xavier's relic traversed were emblematic of his mission's broad reach, not only geographically. The relic traversed a roadloaded with history and meaning from the shores of Shangchuan Island in China, where his mortal journey ended, to the shores of Goa, where his spiritual legacy found ultimate repose. The artifact traveled across wide seas, linking nations and civilizations while expressing the universal message of love and faith.

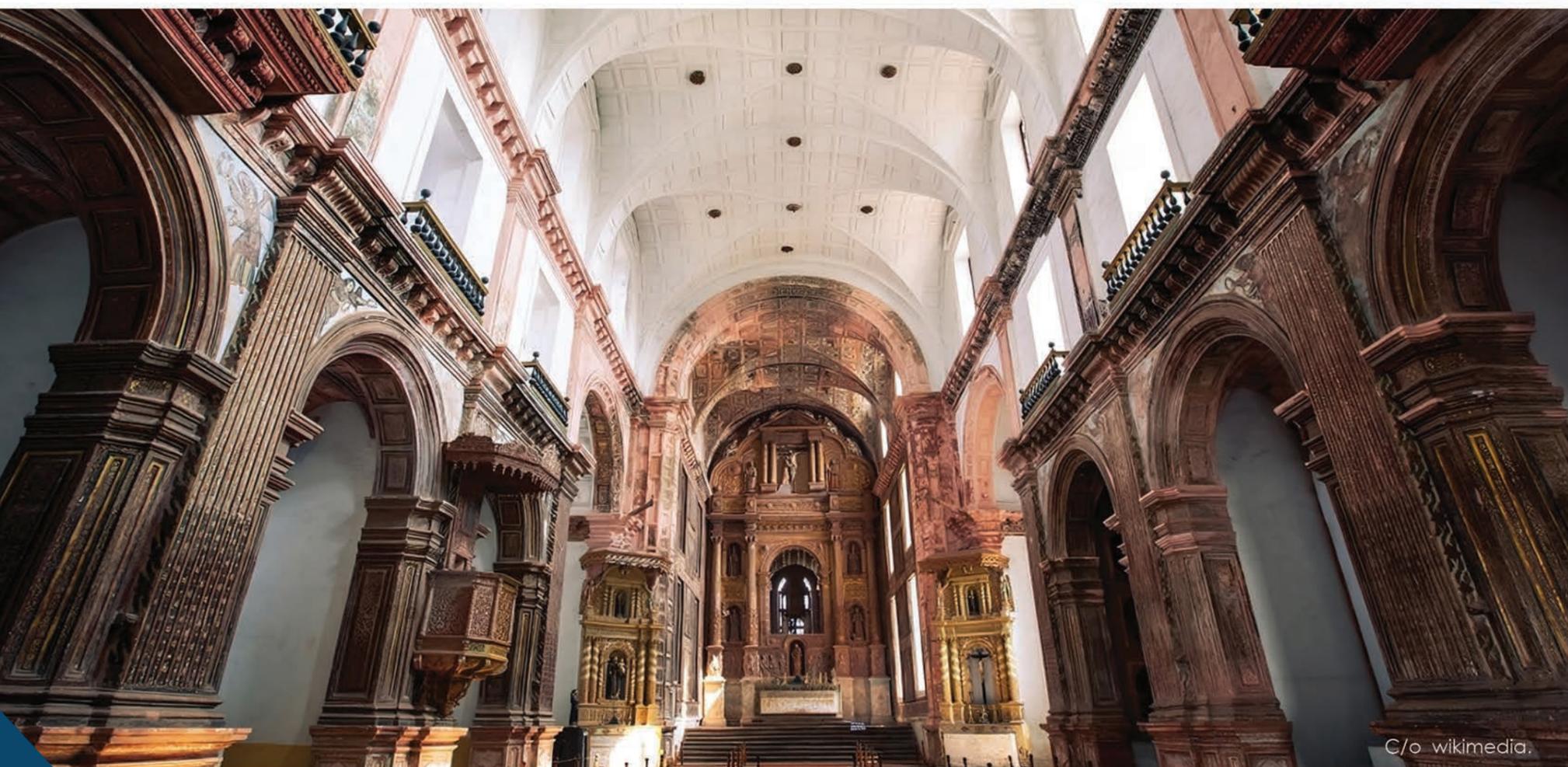


C/o artic.edu

The Basilica of Bom Jesus was built in the quiet areas of Old Goa, where history seeps through the cobblestones. This majestic building, built in the 16th century, honors the saint's legacy. Its beautiful carvings and religious motifs cover its walls, which house a precious secret - St. Francis Xavier's incorruptible body. The story of the Basilica's building is as extraordinary as the saint himself. The Basilica of Bom Jesus, built with careful precision and persistent dedication, became a refuge of reverence as well as a place of worship. Every stone erected, every arch built, was an homage to the saint's perseverance and the miracles he performed during his lifetime. Visitors are transported to another age within the Basilica's ancient walls, where religion transcends time and space. The air is dense with piety and devotion as pilgrims and tourists alike flock to see the miraculous relic - St. Francis Xavier's body, preserved in a perpetual state of grace. The Basilica of Bom Jesus is a work of human creativity combined with heavenly assistance. It serves not just as a physical structure, but also as a link between the mortal and celestial realms, a site where the tale of a saint and the dedication of a community meet. The echo of prayers mingles with the aroma of incense in its hallways, creating a spiritual and earthy atmosphere.



C/o wikimedia.



C/o wikimedia.

The effect of these mystical rivers is apparent in the architecture of the Basilica of Bom Jesus. The builders, artisans, and devotees who worked on the project were more than just artisans; they were faith bearers, infusing the spiritual essence of the sacred waters into every stone laid. The Basilica, which stands proudly on the shores of Goa, became a tribute to the land's, peoples, and spiritual relationship. The Basilica of Bom Jesus, with its incorruptible relic, is a testament to nature and devotion coexisting together. The holy rivers of Goa, which brought the relic to its last resting place, continue to inspire pilgrims and travelers alike. Finally, the Basilica of Bom Jesus is a living monument to a saint's persistent faith and the enduring dedication of a community. It is a reminder that in the silence of a church, amidst the flickering candlelight and the aroma of aged wood, the divine and the earthly blend, creating a genuinely sacred environment. The incorruptible relic contained within its walls not only defies natural laws, but also captures the essence of a saint whose legacy continues to inspire and astound. This house of an incorruptible relic is more than just a structure; it is a place of faith, a repository of miracles, and a spiritual refuge.

Author,
Viveen Pereira
(B.Arch Batch 09)

HEART OF RHYTHM

Theertham,
Call it as a rhythm.

With each wave a sound is heard,
Waters cradle with every sacred word

Within the walls, tales of divine embrace,
Interiors adorned echoes softly grace.

Theertham dance as the water flows,
Devotion, Spirits steadily grows.

Home that heart of walls holds,
With every droplet a thread unfolds

Water sings with every drop,
Nature's melody the dancing crops

Teertham is like a liquid gold,
In sacred water stories Untold

Sea's soul craved with rhythm,
Stories whispered by Theertham.

Author,
Priya Maurya
(B.Voc)

EXPLORING THE DEPTHS

A JOURNEY INTO ABYSS

Water in its many forms possesses a fascination that goes beyond its physical form. The vast expanse of the seas and the oceans and the hidden depths of the subterranean rivers create a sense of awe and mystery, beckoning physical and intellectual inquiry.

The depths of water are metaphor for the existential abyss, a place of tremendous complexity and uncertainty. Just as the depths of the ocean remain largely unknown, the depths of existence hold realities that are beyond our understanding. Contemplating the expanse of the ocean floor challenges us to confront the boundaries of human understanding as well as the underlying mysteries of existence. This recognition humbles us, leading us to think the nature of existence and our place in the universe.

The depths of water are cloaked with mystery, concealing the truths beyond comprehension. From the ominous darkness of the ocean floors to the mysterious riverbeds, the depths are captivating and frightening. In addressing the unknown, we are confronting the boundaries of our understanding as well as the universe's limitless possibilities. These encounters with the unfathomable invites us to embrace humility and wonder, recognizing the scale of reality which is beyond our grasp.

Water's reflective surface serves as a metaphor for self-reflection and introspection. The calm waterways mirror the surrounding environment, much like how depth of water reflects the depth of human soul. In times of calm, we address our deepest thoughts and emotions, revealing realities that lurk beyond the surface. This process of thought leads to self-discovery and personal progress as we get deeper and get more honest in understanding ourselves.

Beneath the surface of the oceans and seas is a world of stillness and isolation, unaffected by the commotion of the surface. In the depths sound is muffled and time seems to stand still, creating an environment of profound tranquillity. This seclusion provides an escape from the distraction, like no matter rough things are on the surface the inner self should always be calm and still, allowing introspection and reflection. The depths of water provide a haven for the mind to explore the depths of the awareness and deal with life's most profound concerns.

The depths of the water have profound allure, a call that speaks to human souls. We are drawn to explore the unknown, to confront the mysteries beyond our comprehension, whether by plunging into the depths of the ocean or digging into the depths of consciousness. In response to this call, we end up going on a self-discovery journey and development, bravely and curiously navigating through the depths of water and our own being.

In conclusion, the depths of water provide a rich tapestry of philosophical truths, prompting us to confront the riddles of existence and probe the depths of our own consciousness. By embracing the mysterious depths of the water, we engage in our journey of discovery which leads us to a better understanding of ourselves and the world around us.

Author,
Preesha Sharma
(B.Arch Batch 10)



AESTHETIC REFLECTIONS OF SACRED WATER IN BUILT SPACES

Water, a symbol of spirituality, life, and purity, has long been incorporated into architectural design to create spaces that uplift and protect people's spirits. Sacred water has been incorporated into architectural design. Through an enlightened journey spanning nations and eras, creating a spiritually engaging narrative woven into the very fabric of our built environment. Water is considered a sacred element in many religious and spiritual traditions, representing both the tangible and spiritual components of life. The architectural incorporation of water features in temples, mosques, churches, and other sacred spaces reflects a profound understanding of its symbolic significance. These architectural layouts are more than just buildings; they are vessels with deep symbolic meaning that serve to strengthen the bond between worshipper and deity.

Hindu temples are a notable example, as they frequently have water in the form of stepwells or holy tanks. These buildings, like the well-known Pushkarini in Hampi, India, have symbolic and utilitarian uses. They symbolise the eternal ocean from where life originates, and they serve as holding tanks for ceremonial washing and cleansing before to entering the temple. The buildings that surround these sacred

bodies of water frequently have elaborate sculptures and carvings that tell stories from mythology that honour the holiness of water.

Islamic architecture too uses gracefully designed courtyards, fountains, and reflecting pools to convey the idea of water. A mosque's courtyard, or "sahn," is the main meeting area and is frequently decorated with pools or fountains. A calm environment that is ideal for spiritual reflection is produced by the sound of trickling water and the sight of reflections. Water features, like the Court of the Lions with its central fountain, demonstrate how Islamic design ideas can incorporate sacred water into architectural masterpieces like the Alhambra in Spain.

Japanese gardens, renowned for their minimalistic yet profound design principles, frequently incorporate water features. Water features are common in Japanese gardens, which are known for their simple yet profound design concepts. The sound of running water creates a quiet background in this contemplative landscape made up of ponds, streams, and thoughtfully placed stones. This union of sacred water and architectural genius is embodied in the Kinkaku-ji temple in Kyoto, which is encircled by reflecting water and offers visitors a mystical experience.



c/o dreamstime.com



c/o pinterest.com



c/o pinterest.com

Apart of religious environments, water elements are frequently included into modern design to improve the overall visual and sensory quality of rooms. Sacred water integration takes on a new and creative dimension in the modern world, where sustainable design principles and technological advances rule architectural landscapes. Modern architecture combined with the ageless symbolism of water creates a story of flowing elegance in which buildings serve as both homes for human activity and symbols of spiritual transcendence.

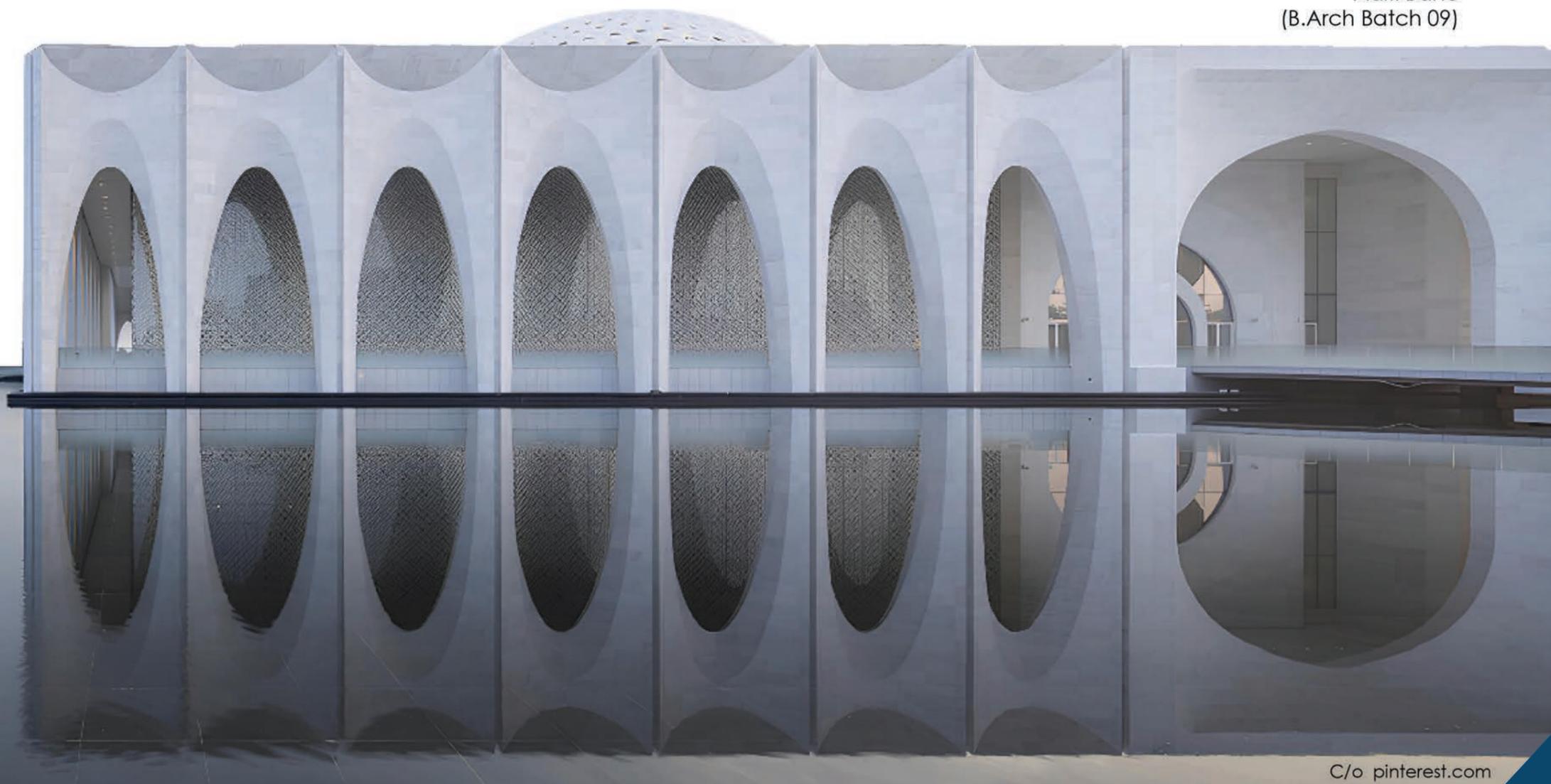
The contemporary interpretation of sacred water and architecture is notable for its focus on sustainable design. Water features are being included more often by designers and architects into environmentally friendly buildings, not just for aesthetic reasons. Reflective pools and cascading water walls are becoming commonplace in modern architecture, providing a visual and acoustical retreat amid busy cityscapes. Not only are these water features ornamental, but they also function as centres of reflection and meditation, offering peace of mind in the middle of the bustle of the metropolis.

These areas' interaction between light and water produces a dynamic experience in which the architectural layout constantly interacts with the shifting patterns of shadows and reflections. Furthermore, the incorporation of technology into modern style has changed how we engage with holy water. Environments that are dynamic and responsive are made possible by smart water features that are managed by sensors and programmable lighting systems. This improves the venues' visual attractiveness while also giving the spiritual experience there a more participatory and immersive element. The meeting point of sacred water and technology preserves the eternal quality of spiritual connection while promoting a feeling of modernity.

Nonetheless, there are obligations associated with this connection between sacred water and building. The use of sustainable design techniques by architects makes water conservation a fundamental component of contemporary building. To respect the sanctity of water in a modern setting, architectural solutions should incorporate rainwater collecting, efficient water consumption methods, and ecological balance. Modern design that incorporates water elements is essential for tackling the problems of climate change and urban heat islands. Permeable surfaces, thoughtfully planned water features, and green roofs all support sustainable urban growth and temperature control. In this sense, sacred water becomes a useful remedy for modern environmental issues as well as a symbol of spiritual value.

In summary, there is a deep and complex connection between sacred water and architecture. Water is a timeless component that is used in more than just practical architecture, from classical temples to contemporary city plans. It enhances the architectural experience and acts as a spiritual link between the holy and the material world, reminding us of the elemental harmony that exists between water and the things we build. It is a study of how sustainability, technology, and beauty may coexist together. Sacred water is still a dynamic and motivating element that architects are using to push the frontiers of creativity. It enriches our built environment, offers a source of spiritual nutrition in the busy world of today, and weaves its way into the modern architectural fabric.

Author,
Aditi Bane
(B.Arch Batch 09)



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WATER: ELOQUENCE OF THE EDGE

Water as an element of architecture has a strong and influential presence. Even before the records of history itself, water's influence over the surrounding land has been ever impactful. Water formed the basis of entire civilisations like the Indus Valley, Mesopotamian, Chinese, Egyptian civilisation, etc; humans emphasising its presence due to practice of agriculture. We trace back to these times while studying the basis of human settlements and find water to be an inseparable aspect.

In the realm of architecture, the interplay between built structures and the natural elements often unfolds as a unique harmony between functions and aesthetics. "Eloquence of the Edge" encapsulates the intrinsic relationship between architectural

design and water, highlighting how the meeting point of land and liquid gives rise to a symphony of form and function. Edges always radiate as a magnetic attraction. We do not have the tendency to notice the sun in the middle of the day. In contrary, it is the setting sun, the orange orb that lightens up the sky, that catches our attention; the horizon that separates the sky from the earth. The horizon acts as the edge as an attractive element. American urban theorist and planner, Kevin Lynch explains in his book – 'Image of the city', the five elements that help individuals traverse through an urban space by means of mind mapping in an urban district, amongst which one of them being the edge that attracts one's attention to be registered in their consciousness.

Water's edge in this case acts as a physical boundary between the natural elements of water and earth. Architecture that flourishes across this edge tends to have a character and genius loci. Respecting this character, spirit and feel while designing may highly influence in the efficiency and function of this space. Just as in the ebb and flow that occurs on the beach side reflects a transition between the natural physical boundaries which is another example of an edge. Moreover, the edge serves as a functional interface, where innovative designs mitigate the impact of rising tides or unpredictable water levels. Architectural solutions that gracefully adapt

to the ebb and flow of the water's edge reflect a harmonious coexistence with nature, emphasising sustainability and resilience.

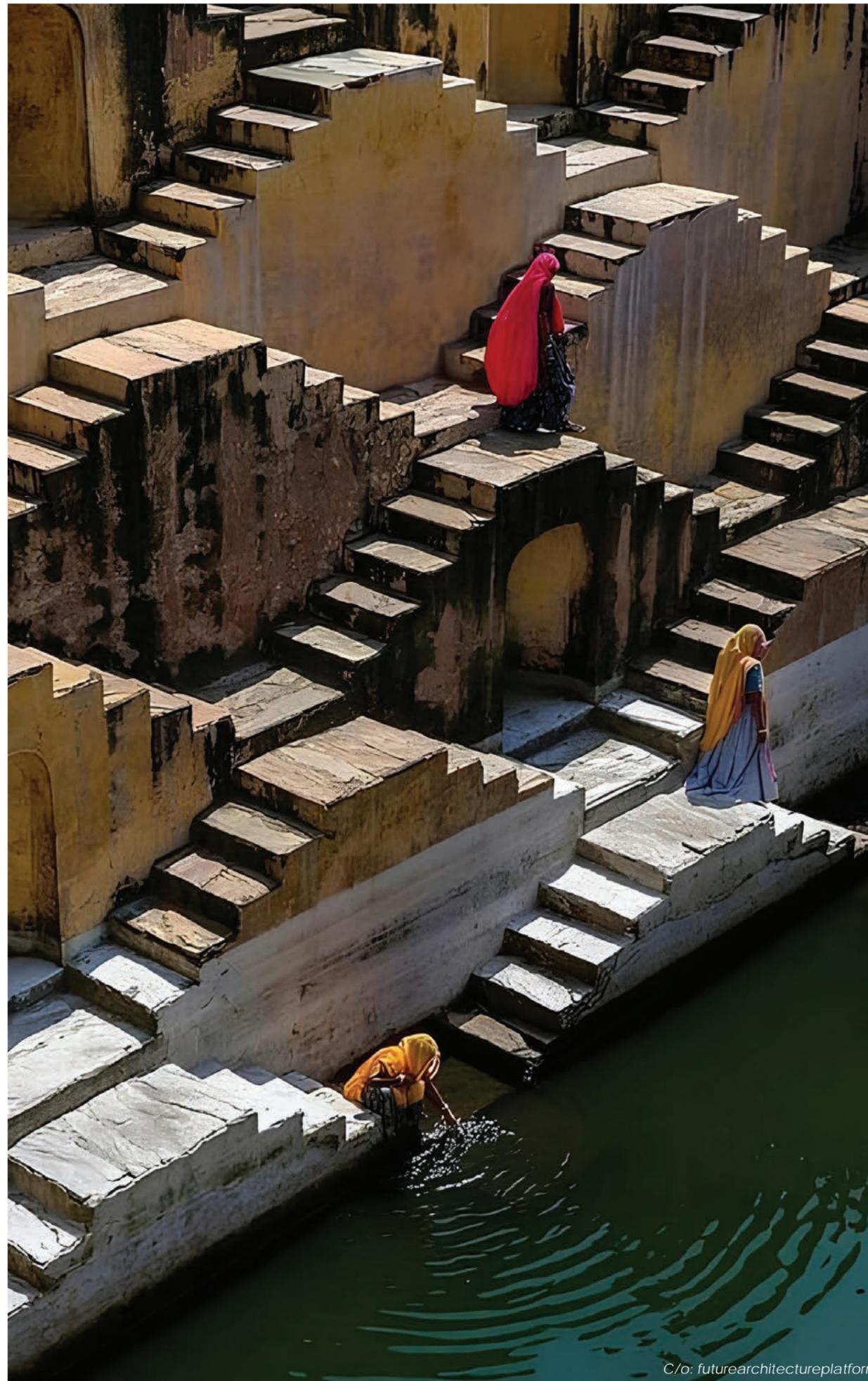
In urban settings, waterfront developments have transformed once-industrial areas into vibrant, mixed-use spaces. Promenades, parks, and commercial complexes seamlessly integrate with the water's edge, revitalising cityscapes and providing residents and visitors with a unique urban experience. Waterfront architecture has become a symbol of modernity and forward-thinking city planning, creating dynamic cityscapes that offer a respite from the hustle and bustle

Author,
Ranjith Nayak
(B.Arch Batch 10)

SACRED VOICES OF THE WAVES

Water has always been the key to a healthy life. The importance of water and some of the architectural spaces can be redefined through the lenses of various traditions in India. Along with redefining the spaces and water bodies through sacrosanct perspective, these spaces also are community centric and conduits for a deeper connection in the society. Along with spaces, water plays an important role in our lives. Some examples like Rani ki Vav, Qutub Shahi Baolis, Chandi Baori, etc., are some of the sociocultural sacred spaces that played a vital role in the development of the society and upbringing of the human race. But as we speak about these sacrosanct spaces, we also need to understand the need and importance of the water which has been our one primary need since the beginning of the human race and hence water in any form and role is important for the living beings to survive. The belief of divine energy being embedded in the nature has been one of the most ancient practices in almost all of the religions. The first recorded human civilization and settlement happened in Mesopotamia around 4000 BCE at the banks of river Tigris and river Euphrates, as settling besides a water body was an ideal thing to do, and thus water became a sacred entity as it granted them the magic of living and surviving. Other such water bodies like the river Nile and the river Indus gave birth to human civilizations making them understand the importance and the cosmic energy the water body holds and thus water became the sacrosanct entity for them too.

In today's urbanized times river Ganga yet stands strong as one the most sacred water entity. It brings around different cultures of Sanatan Dharma which also speaks about how 'water is the only way of life'. Other communities too believe in this concept as logically without water no living thing can survive. Speaking philosophically water is eternal as it gives you life and when you have lived a wise life it opens its arms and calls you where you become one with mother nature. The behavior of a water body is the ultimate voice for the social well being of a person.



C/o: futurearchitectureplatform

As we speak about Ganga and the settlements around, architecture came in role as it evolved through decades and centuries. People residing permanently there, water plays as one of the most vital roles of survival for them along with the beliefs they have inherited and thus Ganga becomes the sacred entity to them, whereas people coming there for pilgrimage, Ganga naturally becomes sacred to them as well as the architecture around it. At the end it's all about finding comfort and solace in a particular thing or place. A swimming pool could also be a sacred place to one as it brings peace and calmness to one's heart. A roadside pyao could be a sacred spot for a thirsty traveler.

Similarly spaces like Baolis or Step wells became a communal space for the women of the older times as they could openly interact, learn and grow as well as the travelers, as these step wells became resting spaces during the journey which also provided them with enough water and that's how when something makes us feel safe and comfortable it directly becomes sacred to one's being. Spaces like this have the tendency to bring people along of different communities and intellects. Water always has been referred to have a feminine energy; its calm yet fierce. Water plays a parallel role as that of a mother. In the Kumaoni wedding ritual which originates from Himalayan regions, the bride after the marriage worships the well or the primary water source that's going to provide water to her and her new family for the rest of the life, and that's how important even a small tap that runs water is.

Water bodies have always been regarded as reflective and meditative spaces and thus architecturally too spaces need not have walls, windows and doors, architecture itself defines as the art of understating and designing for the need of a self-space for a human being to develop and keep going on in their lives and thus spaces with water bodies also become architecturally defined and well functioned. Water gives meaning to one's life. Biggest of the biggest waves and the tiniest tides have their own voices but finding comfort in a particular space depends on our perspectives.

Author,
Mahima Katke
(B.Arch Batch 09)



TRANQUIL WAVES : DESIGNING WATER-THEMED BEDROOM SANCTUARY

In designing a bedroom retreat inspired by Thirtham, a concept deeply rooted in sacred waters, the key is to create an atmosphere that embodies rest and renewal. The essence of Thirtham, regarded as purifying and rejuvenating in various traditions, can be translated into interior design through color, texture, and decor.

Begin with a color palette that reflects the tranquility of water. Soft blues, greens, and whites can evoke the serene qualities of sacred rivers and lakes. Incorporating natural elements like smooth stones, water features, or imagery of serene water bodies can enhance the calming effect.

Textiles play a crucial role. Opt for soft, flowing fabrics that mimic the gentle movement of water. This can be achieved through curtains, bed linens, and throw pillows. The use of organic materials like cotton or bamboo adds to the natural, soothing atmosphere. Lighting should be soft and diffused, reminiscent of sunlight dancing on water's surface. Strategically placed lamps or dimmable ceiling lights can help achieve this effect.

Lastly, consider adding elements that engage other senses, such as a small fountain for the gentle sound of flowing water or scented candles that evoke the freshness of a natural spring. These touches will transform the bedroom into a sanctuary for rest and renewal, drawing inspiration from the sacred and restorative qualities of Thirtham.

Author,
Diksha Chaurasiya
(B.Voc)

BRIDGING THE GAP



Shubha Ramchandran holds a B.E. (Civil) from IIT Mumbai and has been at Biome since 2008. She is the Manager of Water Projects at Biome Environmental Solutions, and a Water Sustainability Consultant at Biome Environmental Trust. Shubha has worked as Senior Technical Architect, Project Manager and Systems Analyst at Infosys. She has designed and implemented several rainwater harvesting and wastewater treatment systems primarily in and around the city of Bengaluru. She is a classical singer of Carnatic music and performs on festive occasions.



Please, share about your keen interest and enthusiasm in element water and being a water sustainability consultant?

Around 2007-2008, I bought a house in Bangalore, where municipal water was unavailable. We relied on water tankers without knowing the source or quality of the water. Our apartment also experienced flooding due to a nearby polluted lake. These issues led me to consider rainwater harvesting. I sought advice on implementing rainwater harvesting and met Mr. Vishwanath Srikanth, founder of the Rainwater Club. Despite having a civil engineering degree, I was working in software. My interaction with Mr. Srikanth inspired me to use my skills in water management. I took a one-year sabbatical to intern with the Rainwater Club. This experience highlighted the need for solutions in this field, sparking my journey with water and the Biome Environmental Trust.

Any inspiring architectural venture you want to share with our readers? Especially related to water sustainability.

In my rainwater harvesting projects, both technical and human aspects are crucial. Technical challenges include filtering water, calculating volume and flow rates, and designing structures, especially with limited space or large water volumes. The most rewarding part is seeing people realize the

benefits and get excited. One notable project was for a lady named Gayatri in a posh Bangalore neighborhood with municipal water. We installed a 5000-liter tank connected to her rooftop and existing sump. After a successful rain, she was thrilled with the water quality and turned off her municipal supply for months, encouraging her neighbors to do the same. Her enthusiasm and recommendations expanded our reach and streamlined our process, inspiring me to continue these projects.

What is your current research interest into new methods of sustainable water management?

I'm interested in wastewater management. Around 80-90% of consumed water becomes wastewater, often containing numerous chemicals from domestic and industrial sources. Our organization seeks simple treatment methods and ways to reuse this water. Farmers often use treated or untreated wastewater for crops, raising health concerns, though studies are limited. Antimicrobial resistance (AMR) in wastewater, especially from hospitals, is another major issue. Bacteria evolve to resist antibiotics, creating superbugs and posing a future pandemic risk. There's a lack of accessible information for citizens on testing and evaluating water safety. Our goal is to make this research practical and usable for everyday purposes.

When it comes to sustainability and there are budget constraints, so how do you manage or prioritize things during the projects?

We started in 2008-2009 as volunteers promoting rainwater harvesting by implementing it in our own homes. Initially, financial sustainability was difficult as we weren't paid and had to cover our own costs. As demand grew, especially from formal entities like colleges, we registered a company and began charging for our services. Over time, people in Bangalore recognized the value of paying for professional design and implementation. In other cities, plumbers often handle rainwater harvesting without proper expertise. Our professional approach ensures accurate design and implementation, justifying our fees. To address clients' budget constraints, we phase projects. Instead of a full-scale solution costing 10 lakhs, we start with smaller phases costing 1-2 lakhs. This helps manage costs and encourages gradual implementation. We also support the traditional well-digging community, providing them with livelihoods and training, ensuring their financial sustainability as well. This approach balances quality, cost, and sustainability for everyone involved.

A deep extract from the wells and groundwater table, so there may be many repercussions to it, there may be many problems which will be in line with that. Can you explain that how we can resolve that as well?

There are known and unknown problems with deep groundwater extraction. Known issues include poor water quality due to minerals like fluoride and arsenic, particularly in parts of West Bengal and Bihar. Deep groundwater is also harder and can cause soil subsidence when extracted excessively, as the water supports the land.

Another challenge is the high cost for farmers, who spend around 2 lakhs on borewells without a guarantee of finding water. To address these issues, it's crucial to recharge groundwater, ensuring we replenish as much or more than we extract. Additionally, we must be mindful of the quality of water being recharged, not just the quantity.

We had shared our definition for Tirtham which is sacred water and how a human perceives sacred with them. So, can you share that how you perceive Tirtham and what can be your definition for sacred water?

I think that's a very important one. It may sound like you said, it's not religious, but it's about taking not just water, but our air, our water, our soil very seriously, like we've been taught that these are the things that life is going, but we really don't treat it as well, right, whether it's the soil where we are dumping waste, whether it's the air which is polluted. So, I think sacredness kind of, or the concept of sacredness makes it to a higher level and makes us introspect about how we treat these resources. And nothing like being engaged with it very practically. Let's say whether it's the air so if you were to set up even a sensor with some help from a local college or air quality sensor when you start monitoring it or let's say rain water when you start measuring it for the say a rain gauge or if you get for water quality or soil quality measurements so each of this as you do it yourself I think the sacredness comes from the doing and the physical engaging then you start to look at it as a physical kind of response as opposed to when you are just a consumer. So, if you are in some way involved with the resource, the way where you are not only consuming it, then that makes it sacred.

What will be your advice of budding architects to work with the water sustainability and projects related to it?

Architects bring essential skills and knowledge to water conservation projects. Their ability to plan and design aesthetically and contextually is invaluable, whether for new projects or retrofits. Architects' expertise in working with various materials and specializing in areas like landscape architecture greatly benefits water conservation efforts. Currently, our water team lacks architects, with only two out of fifteen members being architects. Increasing the number of architects in our team would significantly enhance our work in water conservation.

THE SUSTAINABLE FLOW OF FACADE

As humans evolved and the development of technology took place, scepticism about the growing technology boomed while the curiosity about using technology for better development played its role. Questions such as, What are environmentally friendly ways to help architectural designs to be cost-efficient? How can advanced technology help in optimizing energy use? Is there a way for architecture to be sustainable, energy and cost-effective while having a friendly environmental impact on its occupants as well as the landscape around it?

Water is considered one of the highly efficient renewable energy sources for architecture due to its abundance, predictability and versatility. Historically water has served as a renewable energy source through waterwheels and as a natural cooling mechanism in the form of ponds, and canals to regulate the temperature in hot climates in architectural structures. In modern times, with growing innovation and technological advancement, water-based energy generation has played an important role in powering the buildings and cities of the future.

One such recently founded structure by the engineering firm, Arup is the B.I.Q which is The Bio Intelligent Quotient building in Hamburg, Germany is the first algae-powered building. The concept of the B.I.Q building was to create a smart material house that would combine adaptable structure design with smart technologies. The B.I.Q house is an apartment building whose facade consists of A photo bioreactor or transparent panels filled with water and pumped with liquid nutrients and carbon dioxide for the algae to grow.

It is these bioreactor panels that generate the energy that powers the entire housing structure. The panels at the facade act as a Solar thermal collector by collecting the light that isn't used by the algae (which is converted into heat using a heat exchanger which is later stored in the building's underground geothermal system. These algae are later stored and fermented to produce methane gas or bio-fuel; these methane gases are later used to generate electricity. The B.I.Q building concept won the international building exhibition for its renewable sources of energy for the building.

Additional measures can be taken to ensure sustainability, such as sourcing sustainable materials, such as using recycled or recyclable materials, limiting or completely avoiding the selection of components with high VOC (volatile organic compound) content, ensuring that the materials chosen for the facade elements, and incorporating building envelope components that can generate energy from solar, wind, or other renewable sources. Furthermore, intelligent design and material selection contribute to reduced carbon footprints and improved overall building sustainability. Thus sustainable facades not only promote environmental stewardship, but also improve tenant comfort and well-being, demonstrating a progressive approach to modern architecture.

Author,
Aarya Gohel
(B.Arch Batch 10)



C/o: futurearchitectureplatform

CRAFTING SOLUTIONS



Abhijit Ekbote, trained as an architect and urban designer, he has a keen interest in engaging with the practices and processes that are constantly shaping our urban environment. As a Program Manager at Aga Khan Agency for Habitat India he contributed towards working on the housing need assessment for displaced communities in Salamieh, Syria. He has worked as a Secretary of the MMR Societies, which were formed by the MMRDA for the protection of natural environment and built heritage in the Mumbai Metropolitan Region (MMR). He has worked on a UNDP funded project titled 'Closing the loop', which deals with the design and implementation of a decentralized sewage and waste water treatment system using nature based solutions for vulnerable settlements located in close proximity to inland waterbodies in rural MMR.

What are the challenges of designing public spaces in an Urban Environment?

Our cities are rife with various types and levels of inequalities. Acknowledging these inequalities and designing public spaces that are inclusive for everyone is the greatest challenge, in my opinion. Additionally, ensuring that municipal authorities recognize this need and shift their perception from mere 'beautification' to creating truly inclusive spaces is another significant challenge.

What do you think about sustainability while designing for an urban environment?

Sustainability needs to be considered at three levels: social, environmental, and economic. When designing public projects in urban environments, it's crucial to balance these aspects to achieve truly sustainable development.

The upcoming Mumbai Coastal Road was an intense debating point. Please share your views on it.

My personal engagement in the struggle against the coastal road included creating cartoons for the fisherfolk, illustrating how their livelihoods would be affected. The coastal road, in my view, benefits less than 10% of the city's population yet is being built with public funds at an enormous cost.

Can you elaborate your project for mapping of health and sanitation amenities in the self-organized nagars of Dharavi and devour?

The amenity mapping project in Dharavi aimed to identify deficiencies that became apparent during COVID-19. A striking reality was the way the nagars are organized, where people care for each other, making them more resilient than those living in formal 'cooperative' housing societies.

What influenced you to pursue Urban planning?

My curiosity to understand the relationship between urban form and systems strongly influenced my decision to pursue urban planning.

What do you see as the most significant challenges and opportunities in urban planning over the next decade?

Climate change is undoubtedly the most significant challenge and opportunity in urban planning over the next decade. ***How would you incorporate Smart City concepts or emerging technologies into your planning strategies?***

I would ensure that planning standards are intentionally aligned with climate adaptation and mitigation strategies, integrating Smart City concepts and emerging technologies accordingly.

Can you describe your experience with community engagement in the planning process?

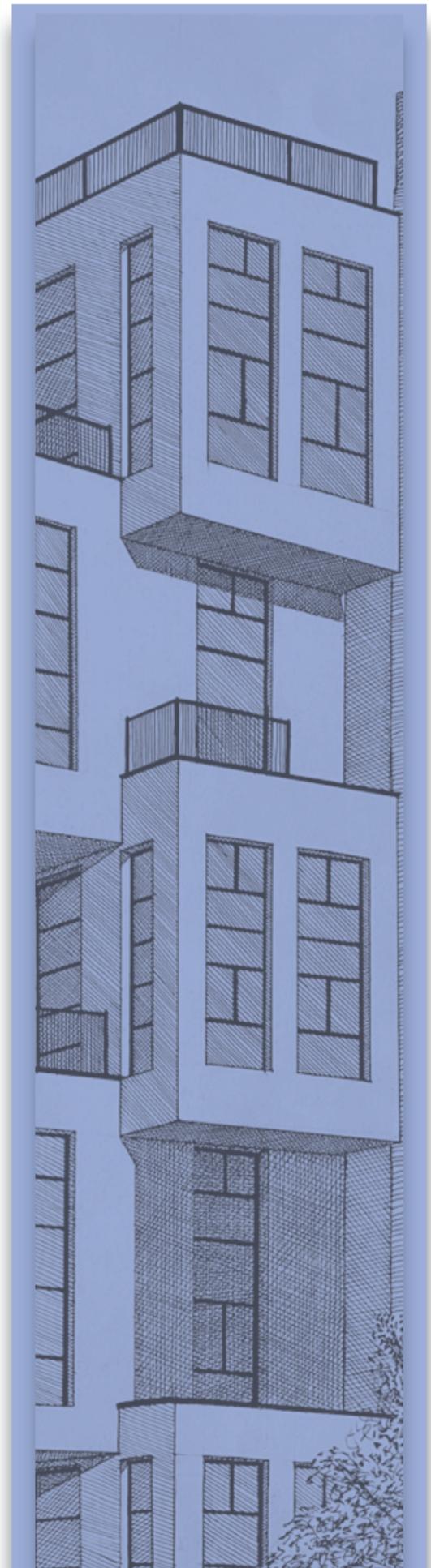
Community engagement requires a lot of patience and a willingness to build my own capacity to learn and adopt effective engagement methods. While I am not an expert, I am part of these processes and continue to learn every day.

Can you provide an example of a project where green infrastructure was a key component in water management?

Our UNDP-funded project, Closing the Loop, focuses on decentralized sewage treatment systems using nature-based solutions. This project demonstrates that decentralized, small-scale projects can bring about scalable change in rural and unserved areas, avoiding the need for energy-intensive centralized infrastructure.

As an experienced urban planner, what advice would you offer to the next generation of planners and architects who will be shaping the cities of the future?

My advice is to be acutely aware of the inequalities that exist in our cities, which have been compounded by climate change. Addressing these challenges will be a formidable task for current and future urban planners and designers.



THE HEALING POWER OF INDOOR WATER GARDENS

Imagine working continuously all the time. Now, imagine someplace to wash away all that stress—where you can find calmness and peace of mind. Surprisingly something like this can be found in our own house. YOUR OWN OASIS. It can be something as simple as an indoor fountain. The idea of the sound of flowing water instantly calms the mind down. Just seating quietly near a waterfall or a lake can be experienced in your own house. It helps to lift up the mood, reduces stress and promotes relaxation.

Having an indoor water garden gives a sense of relaxation and serenity to any room. It can be an indoor fountain or a pond, depending on your own taste and needs. From a small, inexpensive plastic model to a very elaborate rock and exotic plant custom made water garden, with stones and rocks and plants, etc, the healing properties can be as effective.

It is a place that people find safe yet astonishing. It is a place where not just your body and mind connects to the surroundings but also your soul connects with it. It allows your soul to absorb the beauty of the water.

Allow yourself to be swoon away to a place far from the reality and away from all the stress and pressure you come back with to your house. A place your imagination is free to roam. A place where you connect with the very core of your spirit. As Loren Eiseley has said " If there is magic on this planet, it is contained in water." In conclusion, the soul syncs with the water to open a portal to deeper things.

Author,
Priya Raut
(B.Voc)



DESIGNING WITH NATURE



Vikram Pawar academic interests include- Conservation as a futuristic tool for natural and cultural heritage; sacred landscapes and historic pilgrimage towns; Native historic towns; Urban & Conservation Economics; Behavior of materials and structure in built heritage; Building Science and Technologies; Urban and Settlement histories; Exploring potential of self-build in Housing for All and the role of architectural pedagogy, the profession and the state in facilitating the same; Urban Rivers and water bodies; Processes of Community participation in urban environments; Role of Digital tools (GIS and ARCHICAD) and galvanizing and facilitating decision making and urban environment design and management.

What role do sacred landscapes play in your personal belief system or practices?

Having worked with sacred land and waterscapes during my M.Arch studies and subsequently on urban rivers detailed at www.riverse.in, I firmly believe that addressing contemporary and future climate crises requires acknowledging sacred landscapes as culturally evolved and integral to sustainable and holistic living. These landscapes play a crucial role in maintaining the fragile life balance on our planet.

How do you envision the future of this sacred landscape and its water sources?

Water, being synonymous with life, necessitates that the conservation of sacred landscapes and their water elements be central to the urban development narrative and practice. Unfortunately, the current myopic approach, which views urban centers solely as economic drivers while neglecting their socio-ecological dimensions (including the broader concept of sacredness beyond mere religious connotations), is leading to overconsumption and a troubled urban environment.

Can you describe any successful urban design projects that have revitalized urban rivers?

Internationally, my favorite projects are the Besòs River Project in Barcelona, Spain, and the Cheonggyecheon River in Seoul, South Korea. Domestically, the de-concretization efforts of the Godavari River in Nashik are noteworthy and commendable.

How do urban rivers and water bodies influence the layout and infrastructure of a city?

Traditional urban growth naturally evolved around or alongside water bodies. With the advent of piped water connections, this association has gradually eroded. Our contemporary relationship with water bodies has become transient. If we do not depend on a water body for its water, we tend to neglect and abuse it, resulting in a degraded urban waterscape and eventual encroachment or landfill of the water body's edges.

What drew you to work with urban rivers and water bodies?

My background in biological sciences, a connection with wildlife and nature adventures, and a pivotal experience during my M.Arch

program with Prof. Prakash Gole, who introduced me to mapping the Dahisar River, all drew me to this field. Subsequent discussions with friends about the changing significance of terms like 'nullahs' further fueled my interest.

What legacy do you hope to leave through your heritage conservation efforts?

I hope to inspire more young people to take up the cause of fostering better relationships between cities and their water bodies, ultimately leading to healthier and happier urban environments.

Have you worked on any projects where water was used as a spiritual element? If so, can you describe your experience and the outcomes?

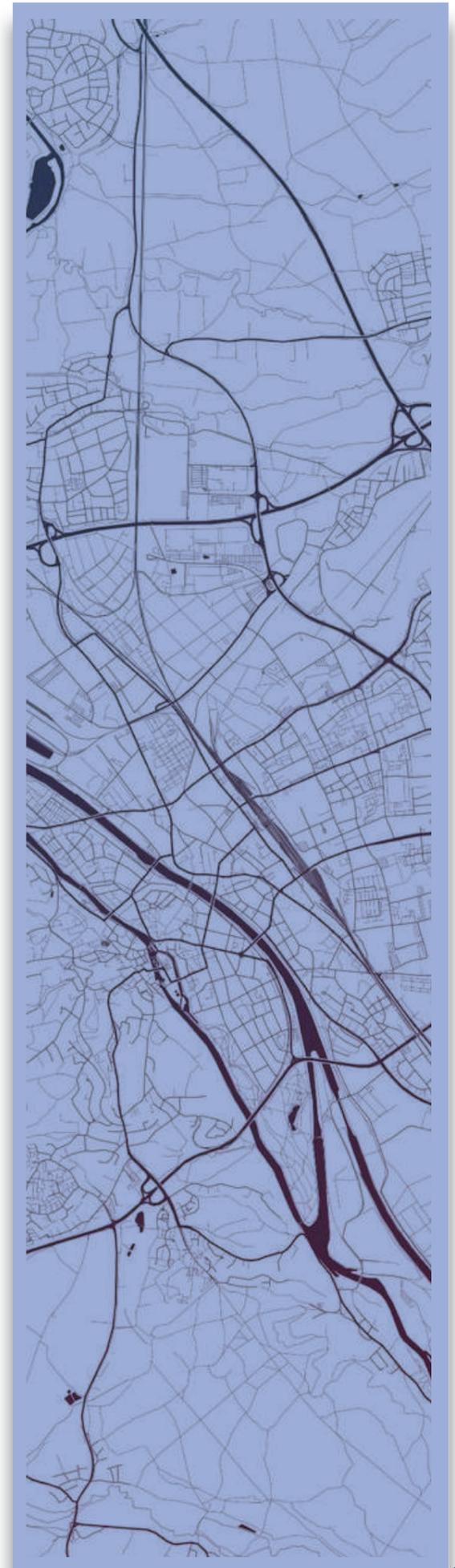
It depends on how one defines spirituality. For me, allowing wildlife to create an eco-habitat leads to a sanctuary that can be considered sacred or spiritual. In one project, we were tasked with restoring an excavated site and converting it into a natural water body. While the re-contouring of the nearly one-hectare water body was well-received, the non-concrete and plastic-lining approach to water retention was not very successful. This highlighted the gap between theory (design) and practice (execution), underscoring the need for capacity building among designers and executors.

Can you share a personal experience of visiting a spiritual site where water played a significant role? How did it impact your perception of the space?

Visiting Shingo-la, a pass into the Zaskar valley of Ladakh, which has a glacial lake with its cyan and aqua-colored water, evoked a profound feeling of being at a meeting point between heaven and earth. The presence of prayer stone stacks and prayer flags erected by travelers and monks added to the deeply spiritual experience..

What advice would you give to students aspiring to specialize in conservation architecture?

Be truthful and rigorous in your pursuit of a holistic understanding of space—whether urban, architectural, landscape, or interior. Seek appropriate guidance from individuals and affiliate with institutions that will help you excel in your endeavors.



DIVINE DECOR:

INFUSING HOME DECOR WITH SACRED WATER ARTIFACTS

Incorporating sacred water artifacts into home decor is a unique approach to infuse serenity and aesthetic elegance into your living space. Water, revered in many cultures for its purifying and life-sustaining properties, can be symbolized through various artifacts and artworks. Consider integrating gently flowing indoor water fountains, which not only serve as stunning focal points but also create a calming ambiance with their soothing sounds. Sculptures depicting deities or symbols associated with water, such as Poseidon or lotus flowers, can add a mythological or spiritual dimension to your decor.

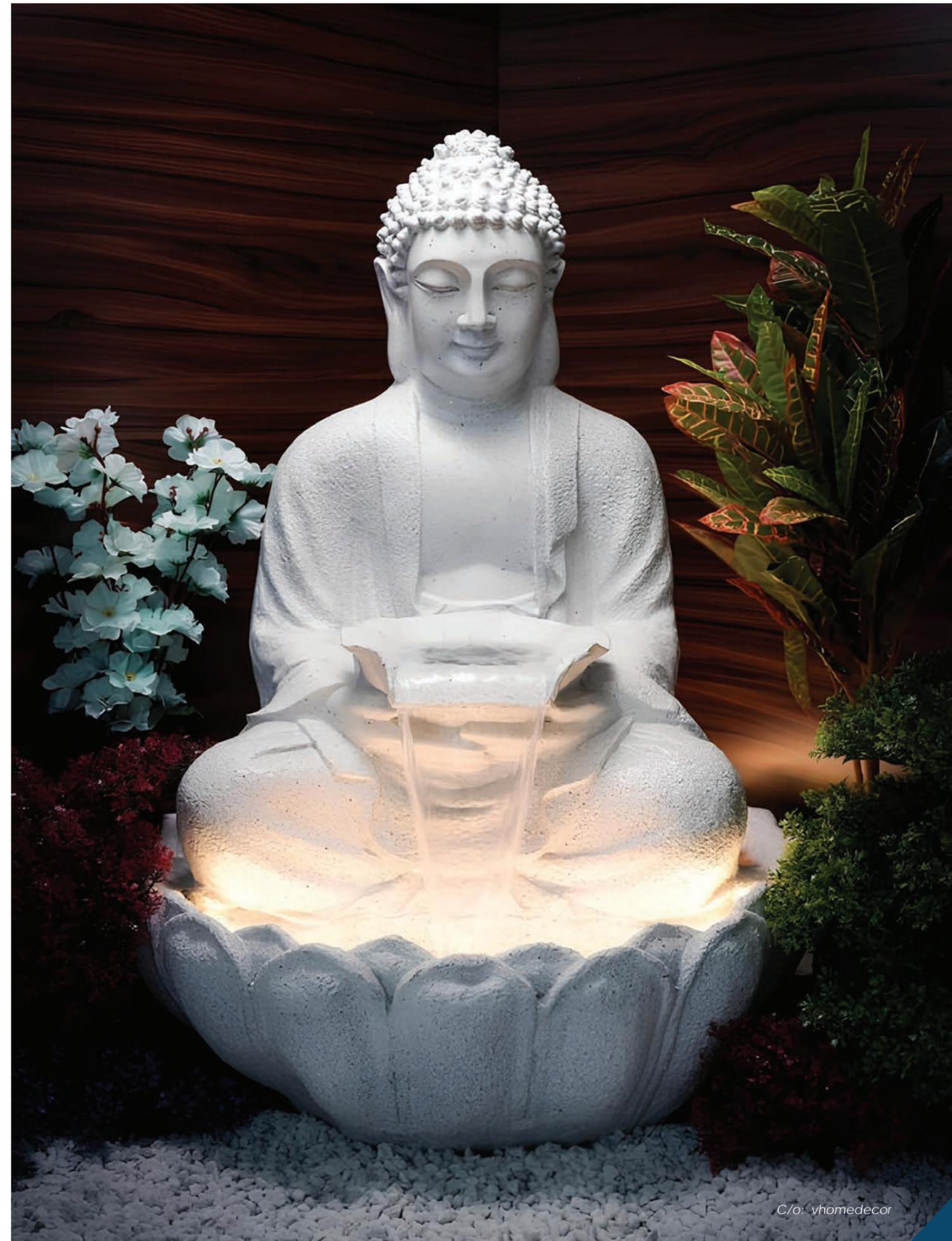
Artworks featuring serene lakes, rivers, or ocean landscapes can transport viewers to tranquil settings, fostering a sense of peace and connection with nature. Even small elements like decorative bowls filled with water and floating flowers or candles can create a meditative space in your home. By thoughtfully selecting these sacred water elements, we can create a harmonious and spiritually enriched environment that resonates with the fluid beauty and mystical qualities of water.

Author,
Diksha Chaurasiya
(B.Voc)



C/o: vhomedecor

तीर्थम



C/o: vhomedecor

THEERTHAM

HERITAGE AND INNOVATION



Sukrit Sen is an architect by profession and a musician by passion. His interest primarily lies in linking the tangible and the intangible heritage and using it as a tool to reach out to its stakeholders. Sukrit is also affiliated with an organisation called The Water Museum, where he uses water as a medium to create music. For Abhivyakti, he is going to use his works created with the Water Museum to shine a light on the amount of water consumed in the production of everyday objects like t-shirts or cell phones by physically demonstrating the amount in large vessels.



Heritage conservation, to me, is as vital as the work done by the army for our country. While they protect us from external threats, we safeguard our nation's cultural identity. I am deeply passionate about my work and feel privileged and honored to be a part of the heritage conservation community.

My research focuses on the role of cultural heritage in disaster management. I believe we need to re-evaluate our traditional knowledge systems and integrate them into contemporary disaster risk reduction strategies. By doing so, we can empower communities to become primary stakeholders in the process.

Additionally, I have been exploring the intersection of arts and climate action. Currently, discussions on this topic are limited to a narrow audience. It is imperative to extend these conversations to grassroots levels, where risks are highest. Art plays a crucial role not only in raising awareness but also in creating opportunities for traditional arts and crafts to flourish.

My background in architecture has been instrumental in my current work, providing me with a keen understanding of spatial aesthetics. Traditional communities worldwide have taught me how their designs reflect the demands of their surrounding environment. This insight has reinforced my belief that architects should respect and integrate with their environment, rather than replicating foreign cultures to follow popular trends.

I am currently associated with the Living Waters Museum in India and ICCROM in Rome. In these roles, I continue to advocate for the preservation of our cultural heritage and the integration of traditional knowledge into modern practices, aiming to create a sustainable and resilient future.



THE MAKER'S MILL: AN ART COLLABORATIVE

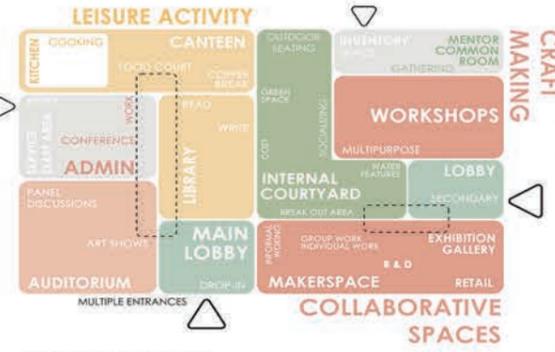
-BY DISHA RABADIA

Each city of Rajasthan is special in terms of design culture and comes out with unique heritage, art and handicrafts. Globalization, technological development, and historical shifts aside, Indian art and craft still fascinates and enchants people everywhere. However, a lack of awareness and knowledge transfer has led to the extinction of many art and craft forms.

In the current environment of modernization, economy, and desire to boost output, which is leaving very little space for many arts and crafts forms to thrive, it is necessary to preserve India's cultural diversity and promote the economic viability of the artisan's community.

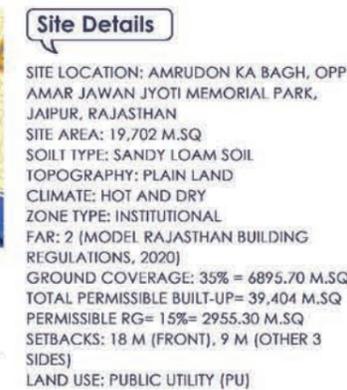
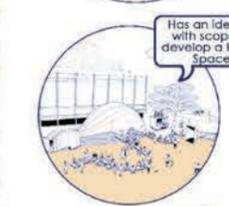
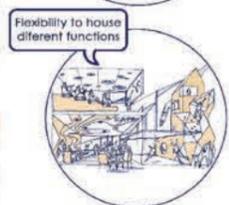
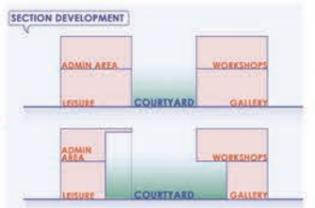
Human-computer interaction and digital design experience have changed the vocabulary and methodology of design. Education & making that is rooted in tradition and focused on the future is necessary. This idea of a space that aims to advance the historic art form while maintaining its individuality and to build a knowledge base and platform for experts, students, and craftspeople is needed.

By working with artisans, researching the change of crafts through technical and design intervention, and encouraging livelihood sustenance through marketing, the center strives to connect education, industry, and tradition while conserving the cultural identity through collaboration. It intends to create a socially inclusive, vibrant, and cohesive environment through access of tools and space for all.

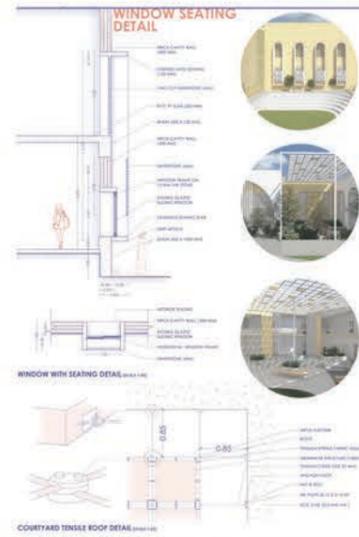
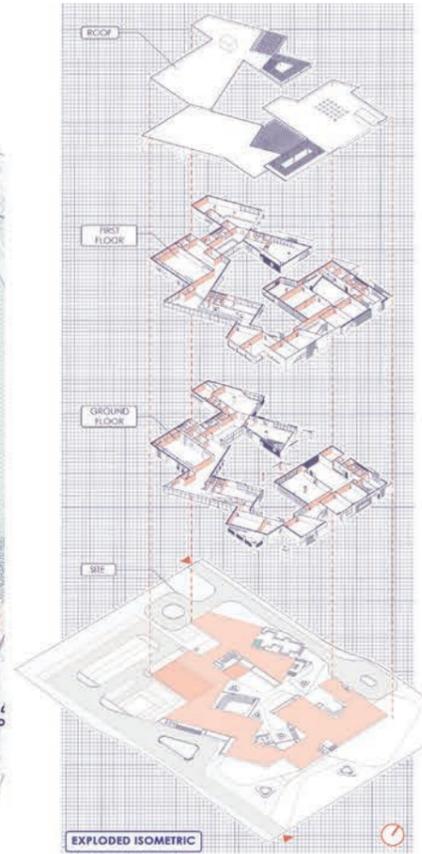
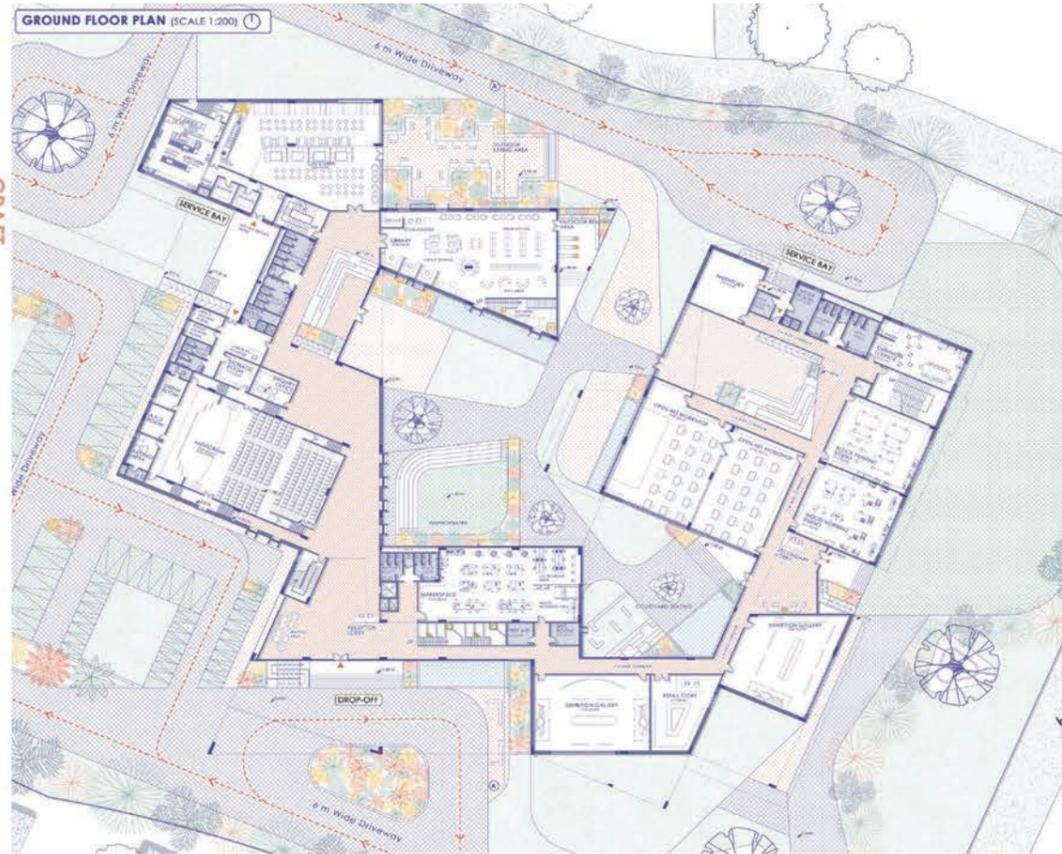


PROGRAM DISTRIBUTION

INDIA - RAJASTHAN - JAIPUR



- S** Good accessibility with a prime location in center of the new city. Plain site with already existing identity as an exhibition space among people.
- O** The surrounding institutional buildings will be the center to bring in more visitors. Architectural intervention to help promote traditional crafts through collaboration & build a healthy social environment in the city.
- W** Extreme climatic conditions of the city.
- T** Possibility of major traffic congestion on the main Jaipur road due to the stadium nearby.



"UPLIFTMENT OF VAJRESHWARI"- COMMUNITY BASED TOURIST DEVELOPMENT

-BY LISA SOUZ

WHY VAJRESHWARI ?

The village is most famous for vajreshwari temple, hot water springs, and other natural landscapes and landmarks like lakes, rivers, dams, Waterfalls, and sanctuaries in the nearby vicinity, the backbone of the village is tourism. Vajreshwari holds high tourism potential in view of natural, cultural, religious, spiritual, and medicinal aspects. The village and its proximity to the town gives the scope for the development of the village.

CONNECTIVITY TO NEAR BY TOURIST PLACES

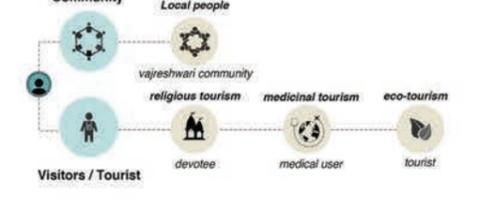


SITE SELECTION

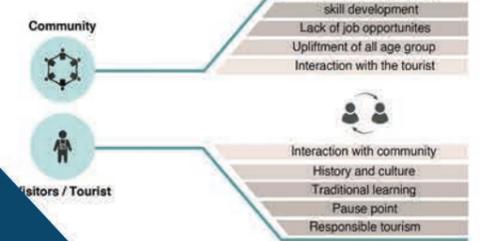
The site is selected in the centre of Vajreshwari i.e., the centre point from Vajreshwari temple to hot water springs to attract the tourist and orient the visitors. This prime location of site will act as a pause point for visitors and as community hub for the villagers.



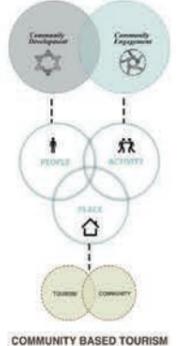
USER GROUP



USER GROUP- analysis



CONCEPT



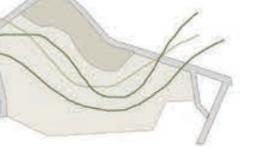
CENTRAL PLAZA

Acting as landscape and connecting spaces for community and tourist. Reflecting community based living.



FREE FLOWING LANDSCAPE

Incorporating the natural flow of nature into the design which help the free flowing indoor and outdoor movement of people into the space the landscape symbolises the context nature and the free flowing river.



LEGEND

- 1. Main Entry/Exit
 - 2. Service Entry/Exit
 - 3. Parking
 - 4. Dropoff
 - 5. Reception,waiting
 - 6. Admin area
 - 7. Orientation and visitors cent
 - 8. souvenir shop
 - 9. Community development
 - 10. Multipurpose
 - 11. Library
 - 12. Recreational area
 - 13. Local delicacy restaurant
- Accommodation
A Family cottage
B Pool villa
C Wooden cabin(single/twin)

DESIGN APPROACH



VISTA



ROOF



LOCAL MATERIAL



AREA STATEMENT

SR.NO	DESCRIPTION	AREA IN SOM
1	Actual plot size	32,890
2	permissible F.S.I	0.2
3	Total B.U.A+ Plot size X F.S.I	6,578
4	Proposed B.U.A	6,507

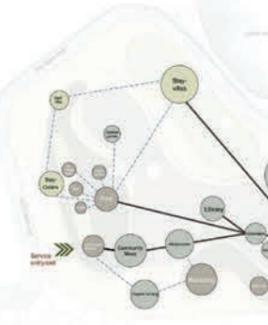
SITE ZONING



LEGEND

- Public
- Semi public
- Private

CONCEPTUAL BUBBLE DIAGRAM

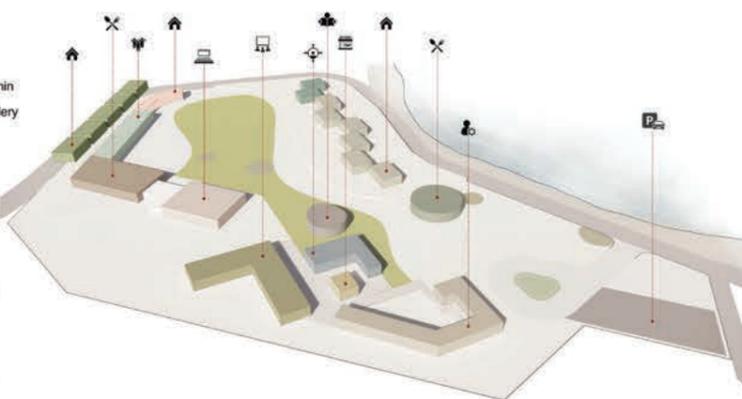


LEGEND

- Mandatory adjacency
- Desired adjacency

ZONING

- Parking
- Reception Waiting and Admin
- Orientation and History gallery
- Souvenir shop
- Workshops
- Library
- Local Delicacy Restaurant
- Multipurpose Hall
- Community Mess/Kitchen
- Spa, GYM, Indoor games
- Family Cottage
- Pool villa
- Wooden cabin
- Staff stay (Care Taker's)



SITE CIRCULATION



LEGEND

- PRIMARY PATHWAY
- Secondary Pathway
- TERTIARY PATHWAY

COLOUR PALETTE



LEGEND

- Primary Pathway
- Vehicle Entry/Exit
- Service Entry/Exit
- Pedestrian Entry/Exit
- One day Visitor's route
- Overnight Visitor's route
- Community people's route
- Route to access villas

GROUND FLOOR PLAN

SCALE 1:250



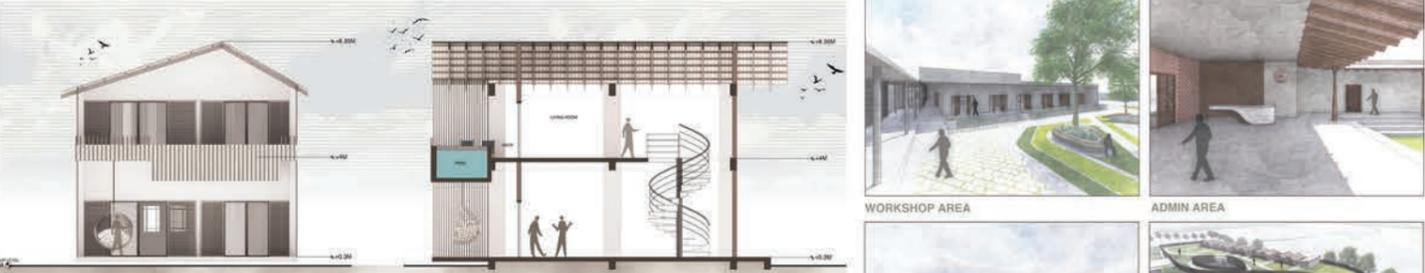
LEGEND

- 1. Vehicular/pedestrian entry/exit
 - 2. Drop off
 - 3. Parking
 - 4. Entrance
 - 5. Reception and ticketing
 - 6. Lounge/waiting
 - 7. Admin
 - 8. Directors cabin
 - 9. BMS room
 - 10. Meeting/conference room
 - 11. Health care unit
 - 12. Orientation/visitors centre
 - 13. Souvenir shop
 - 14. Child care
 - 15. Skill development Workshop
 - 16. Central hall(mph)
 - 17. Community Kitchen
 - 18. Community Mess
 - 19. Service road
 - 20. pool
 - 21 recreational area
 - 22. Indoor spa
 - 23. GYM
 - 24. Changing,locker, toilet
 - 25. Library
 - 26. Local delicacy resto.
- Accommodation
A Family cottage
B Pool villa
C staff stay



SITE SECTION A

SCALE 1:250



ELEVATION A

SCALE 1:50



SECTION A

SCALE 1:50



VIDHI SHAH

Name: Vidhi Bhavesh Shah
Batch/Year: 2014-2019
Batch Number: 2nd Batch
Education After Graduation: Masters in Urban Design from CEPT University, Ahmedabad

Current Working Status: Architect at Bentel Associates, Andheri East.

I am currently working at Bentel Associates, where I focus on designing commercial shopping malls, particularly their façades and surrounding open spaces. My role also involves creating concepts and initial design development graphics for various commercial projects. Bentel Associates International, founded in 1960, is renowned for its innovative and thoughtful architectural designs, offering a diverse range of services including architecture, interiors, graphic design, store planning, sustainability, and master planning.

Past Projects/Work Experience:

Before joining Bentel Associates, I worked as an Architect and Urban Designer at Educated Environments (EdEn), a firm partnered by Ratan J. Batliboi, from June 2021 to June 2022.

Future Plans:

At the moment, my goal is to gain more practical experience by working with established organizations. In the next few years, I plan to deepen my knowledge and acquire certifications in sustainable environmental solutions. Additionally, I have a strong interest in teaching and hope to transition into an academic role at some point.

Journey from Beginning of College till Date:

My journey in architecture began with a childhood passion for drawing and painting. The idea of becoming an architect took root during my 10th standard. Entering Aditya College of Architecture was the first step toward realizing this dream. My time at college was a roller coaster ride filled with hard work, numerous design iterations, and tight deadlines. Interestingly, I maintained a good balance between work and rest, rarely working late into the night even during my thesis.

During my thesis, I focused on an urban-level project proposal, which sparked my interest in urban design. This led me to pursue a master's degree in urban design from CEPT University, a renowned institution many of us dream of attending. The experience at CEPT was phenomenal, exposing me to high standards of teaching and innovative design methodologies. Over the years, I have discovered various facets of myself and my interests. I enjoy research-oriented work and analyzing the social fabric of different environments. In my free time, I freelance on residential and commercial interior projects. I also have a passion for art and run my own venture in artistic products.

Architecture has taught me endless possibilities, whether it's communication through words or design graphics, time management, or teamwork. It is a process that I thoroughly enjoy, believing that the end result will naturally fall into place. This journey is a daily lesson in being innovative, consistent, and persistent.

Today, I proudly say, "I am Architect-Urban Designer Vidhi Shah from India." However, I am aware that there is so much more to learn and achieve. I look forward to evolving further in this creative field, exploring endless possibilities.

SHIVANI DHURKUNDE

Name: Shivani Dhurkunde
Batch/Year : 2016-2021
Batch Number : AR-16-014- Batch 04
Education After Graduation : Masters in Architecture Design
Current Working Status : Architect at Sameep Padora & Associates
Past Projects/Work Experience : CEPT University, Residential Apartment
Future Plans : Starting my own practice and teaching

My Journey from College to Career:

Reflecting on my journey from college to my current professional life fills me with pride and gratitude. As a member of the 2016-2021 batch, I embarked on my architectural education with a blend of curiosity and enthusiasm. The formative years at our institution laid a solid foundation, nurturing my passion for design and architecture. Post-graduation, I pursued a Master's in Architecture Design, an experience that deepened my understanding of architectural theories and practices. This academic endeavor not only honed my skills but also broadened my perspectives, preparing me for the challenges and opportunities in the architectural field.

Currently, I am working as an architect at Sameep Padora & Associates, a role that has been both challenging and rewarding. Here, I have been involved in diverse projects, including a significant residential apartment project at CEPT University. Each project has been a learning experience, enhancing my skills and reinforcing my commitment to creating meaningful and functional spaces.

Looking ahead, my aspirations include starting my own architectural practice. I am passionate about bringing innovative design solutions to life and contributing to the architectural landscape with my unique vision. Additionally, I have a strong desire to teach and share my knowledge and experiences with the next generation of architects.

The journey from the beginning of college to where I am today has been marked by continuous learning, growth, and the pursuit of excellence. I am excited about the future and the endless possibilities that lie ahead in my architectural career.



TANVI DEOLEKAR

Name: Tanvi Deolekar

Batch/Year: 2014-2019

Batch Number: 2

Current Working Status: Entrepreneur

Past Projects/Work Experience: Co-founder & Principal Designer of Studio Indigene

Future Plans: Expansion of brand

Journey from the Beginning of College till Date:

Hello, my name is Tanvi Deolekar, and I am a proud alumna of the 2014-2019 batch. Reflecting on my journey from college to becoming an entrepreneur, I feel a deep sense of gratitude for the experiences that have shaped my career.

After graduating, I co-founded Studio Indigene with Ar. Shubham Mestry. Our goal was to bring our design sensibilities to a wide array of objects, from bespoke furniture to lighting and home decor accessories, with wood as our principal material. Our studio also takes on interior design projects, allowing us to expand our creative horizons. As the principal designer, I am deeply involved in every aspect of our studio. Running Studio Indigene has been a tremendous learning experience, offering me insights into business building, managing operations and production, and working closely with skilled artisans. Additionally, I handle sourcing materials, establishing our brand on e-commerce and social media platforms, and product photography.

Our hard work and dedication have been recognized on several prestigious platforms. In 2021, we showcased our work at Raw Collaborative, a highly esteemed event for design studios in India. In 2023, we were honored to be selected among the 20 emerging design practices under 35 and displayed our work at the DesignX Design Exhibition.

Our innovative designs have also earned us several accolades. In 2023, we won the "Trends Excellence Award for Best Light Design" and received a commendation in the same category for two of our light designs. Furthermore, we were among the top 5 finalists in the Lexus Design Awards 2022 under the Lifestyle Accessory Design category.

Looking ahead, my future plans include expanding the Studio Indigene brand and further establishing our presence in the design industry. My journey from college to co-founding and growing a successful design studio has been incredibly rewarding. I hope my story inspires current students and fellow alumni to pursue their passions with dedication and creativity.



KAUSHAL PAHUJA

Name: Kaushal Pahuja

Batch/Year: 2014-2019

Batch Number: 2nd Batch

Education After Graduation: Post-Graduation in Project Management- Humber College, Etobicoke, ON (Jan 2023 – August 2023)

Post-Graduation in Interactive Media Management- Humber College, Etobicoke, ON (Sep 2023 – August 2024).

Current Working Status: Construction Coordinator at Service Inspired Restaurants (SIR Corp.), Etobicoke, ON, Since July 2023

Past Projects/Work Experience:

- Service Inspired Restaurants (SIR Corp.)- Construction Coordinator (July 2023 - Present)
- D23 Design Lounge, Mumbai, Maharashtra- Head of Design and Trainer (April 2022 - Dec 2022)
- Jasmina Construction Pvt. Ltd- Project Coordinator/Architect (2019-2022)
- Artyst Studio- Co-Founding Partner (2020-2022)
- Ar. Daksh Hirani & Associates- Project Architect (2021-2022)
- Abha Narian Lambah Associates (Conservation Architects And Historic Building Consultants)-Intern (2017-2018)

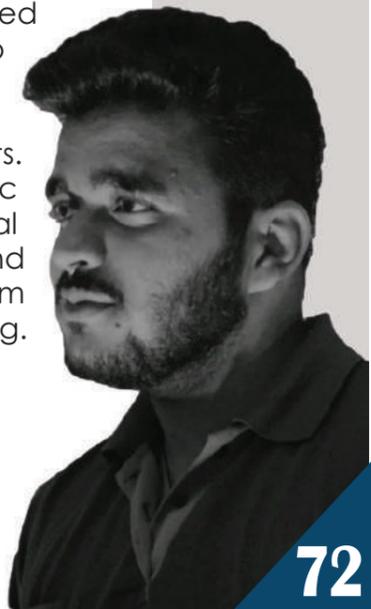
Future Plans:

- To gain more practical experience and certifications in sustainable environment solutions.
- Long-term goal: Start own practice and venture into teaching.

Journey from Beginning of College till Date:

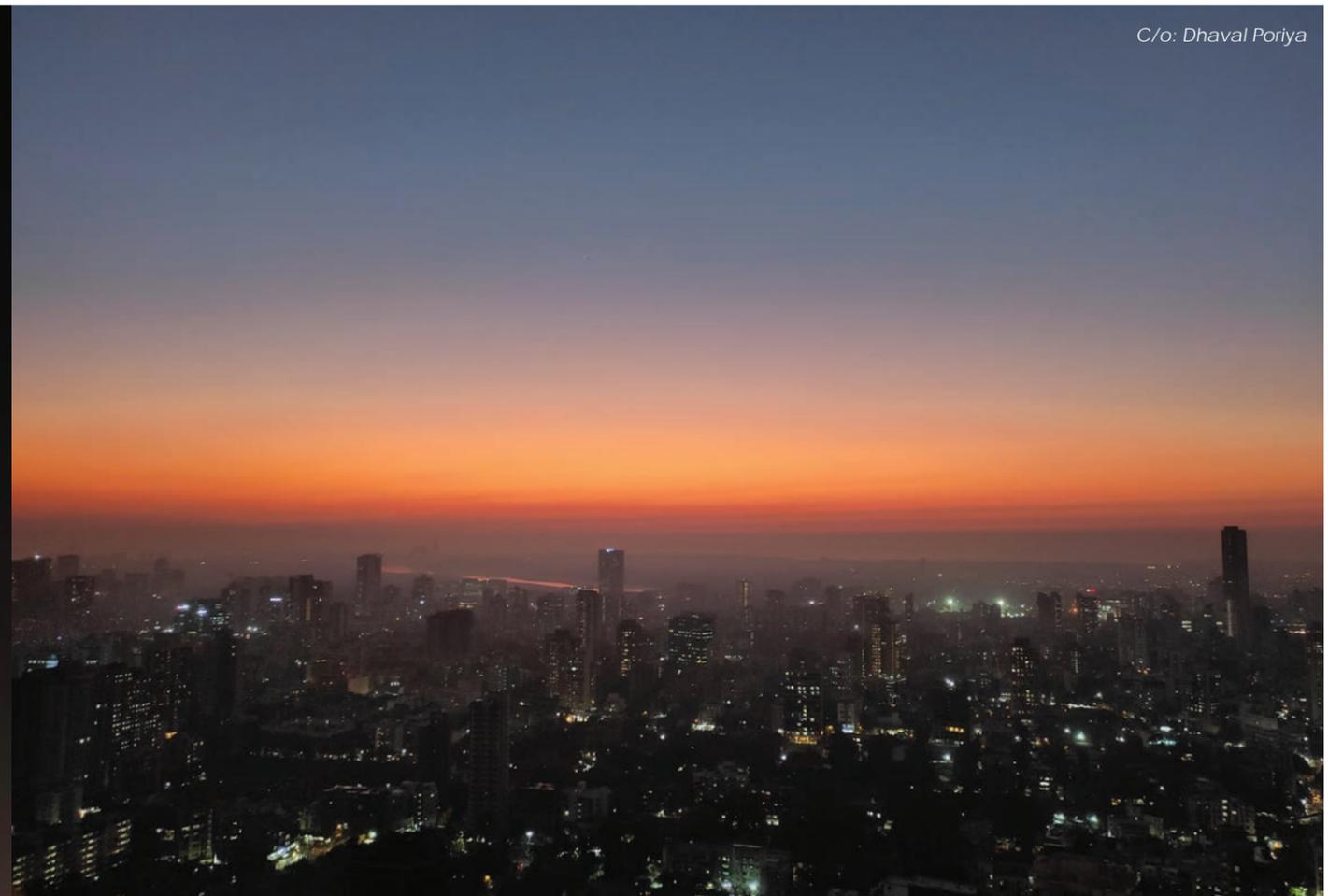
Since graduating with a Bachelor's Degree in Architecture from Aditya College of Architecture in Mumbai, my journey has been one of continuous learning and growth. My career began in Mumbai, where I held various roles that allowed me to develop a broad skill set in architecture and project management. I have worked on a variety of projects, from developing design concepts and detailed drawings to leading visualization efforts and coordinating site visits. After moving to Canada, I pursued further education in Project Management and Interactive Media Management at Humber College in Etobicoke, ON. These programs have enhanced my skills in managing complex projects and working with interactive media.

Currently, I am working as a Construction Coordinator at Service Inspired Restaurants (SIR Corp.), where I collaborate with project managers to optimize project efficiency and maintain organized project documentation. My past roles have also included a brief stint as a line cook, which provided me with a unique perspective on team-oriented work environments. Throughout my career, I have balanced professional work with academic contributions, serving as a visiting faculty member and trainer at several institutions. I am passionate about sustainable environment solutions and look forward to gaining more certifications in this area. Ultimately, I aim to start my own practice and share my knowledge through teaching.

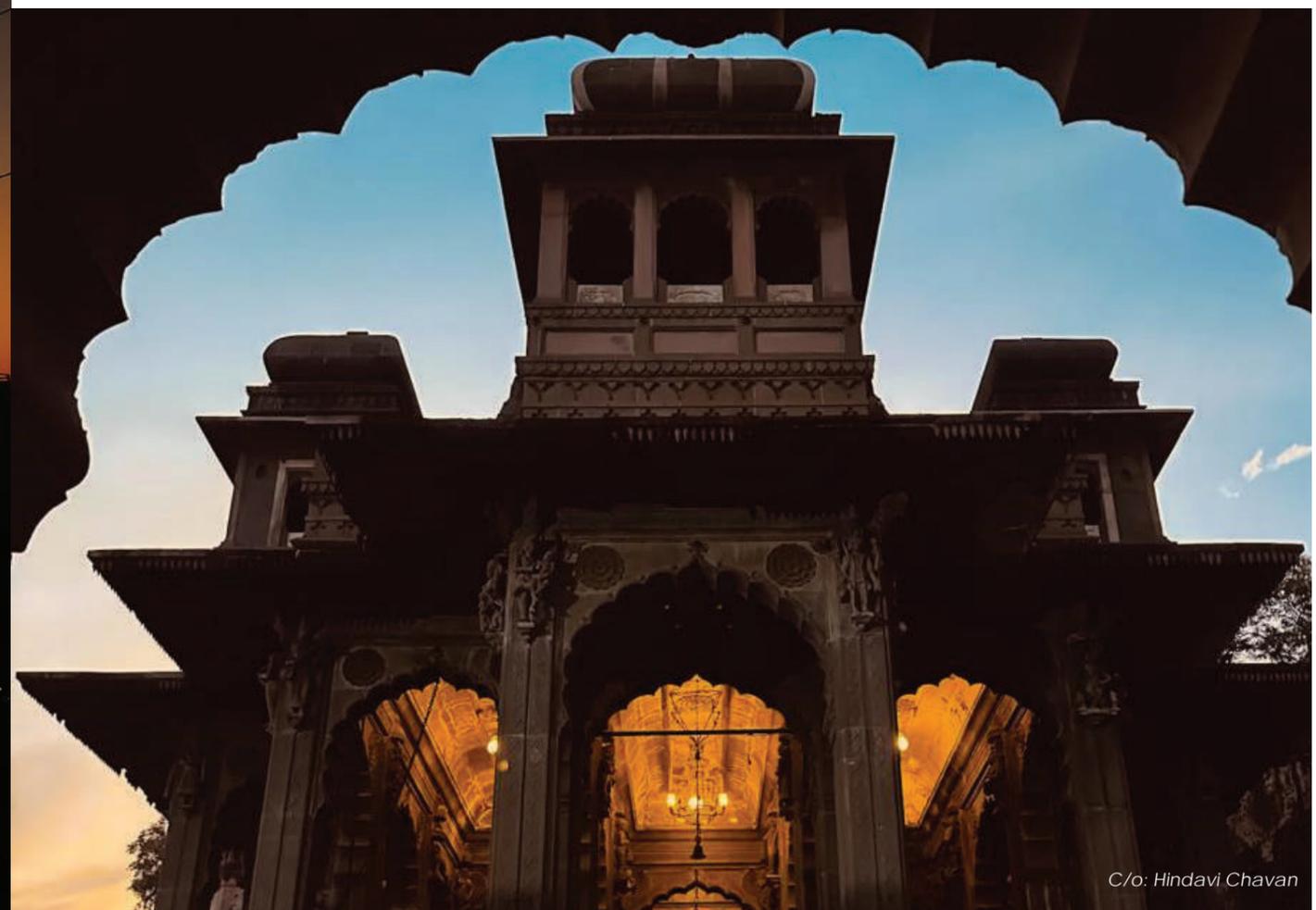




C/o: Rajya Vardhan Singh



C/o: Dhaval Poriya



C/o: Hindavi Chavan

C/o: Vraj Desai

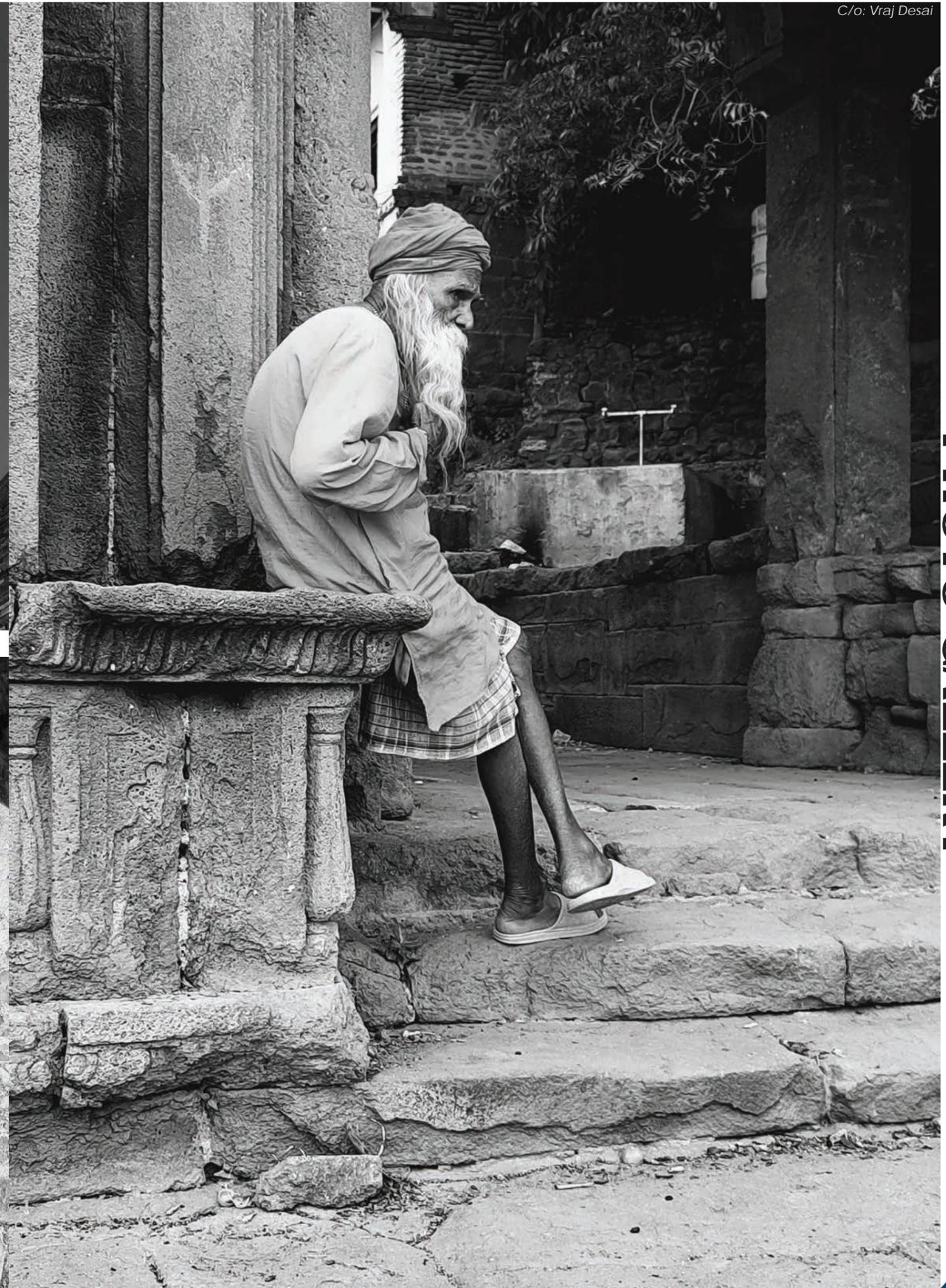


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C/o: Rajya Vardhan Singh

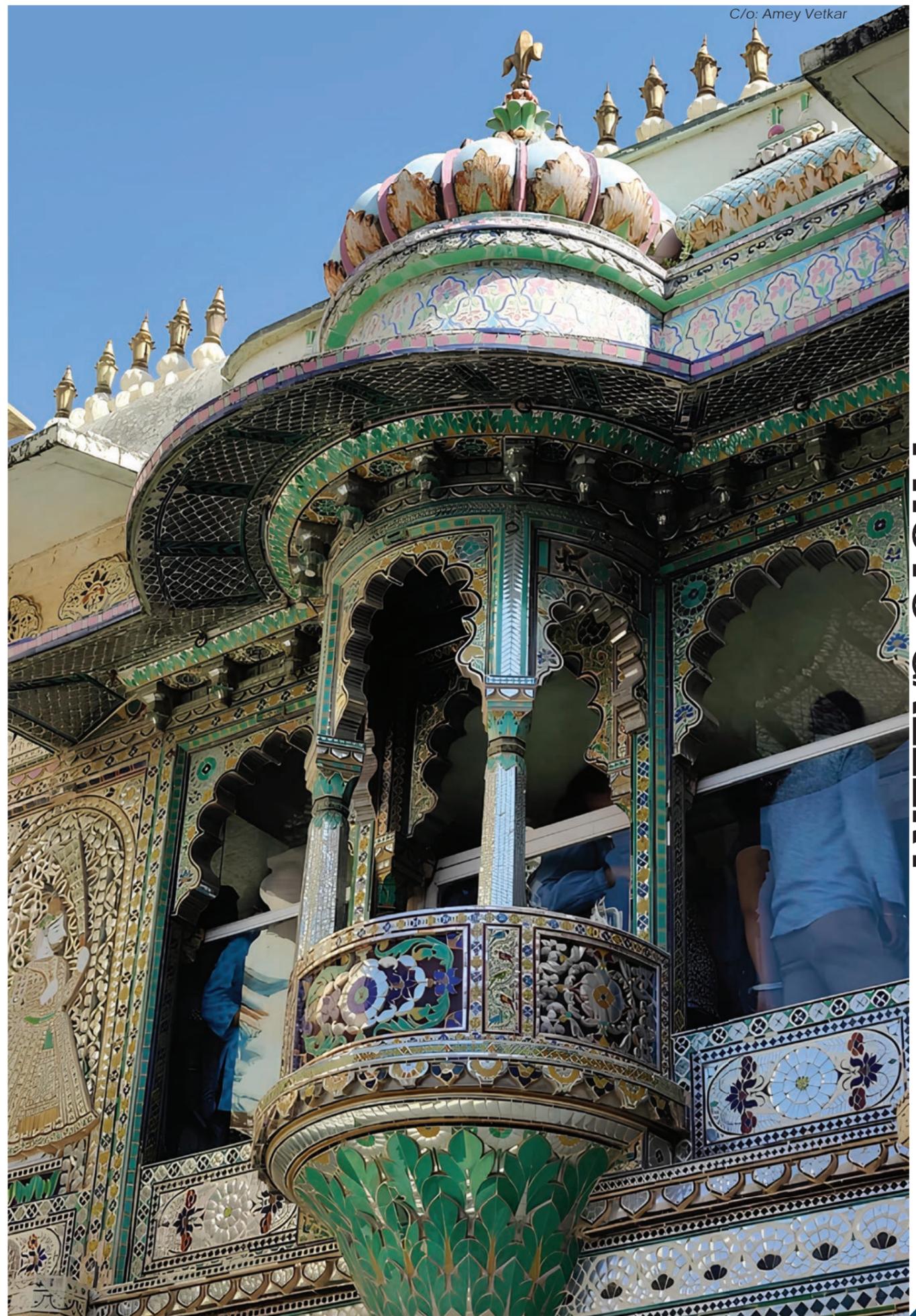


C/o: Vraj Kanakiya

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C/o: Vraj Kanakiya



C/o: Amey Vetkar



C/o: Vraj Desai

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C/o: Shweta Bansode



C/o: Pruthvik Bari

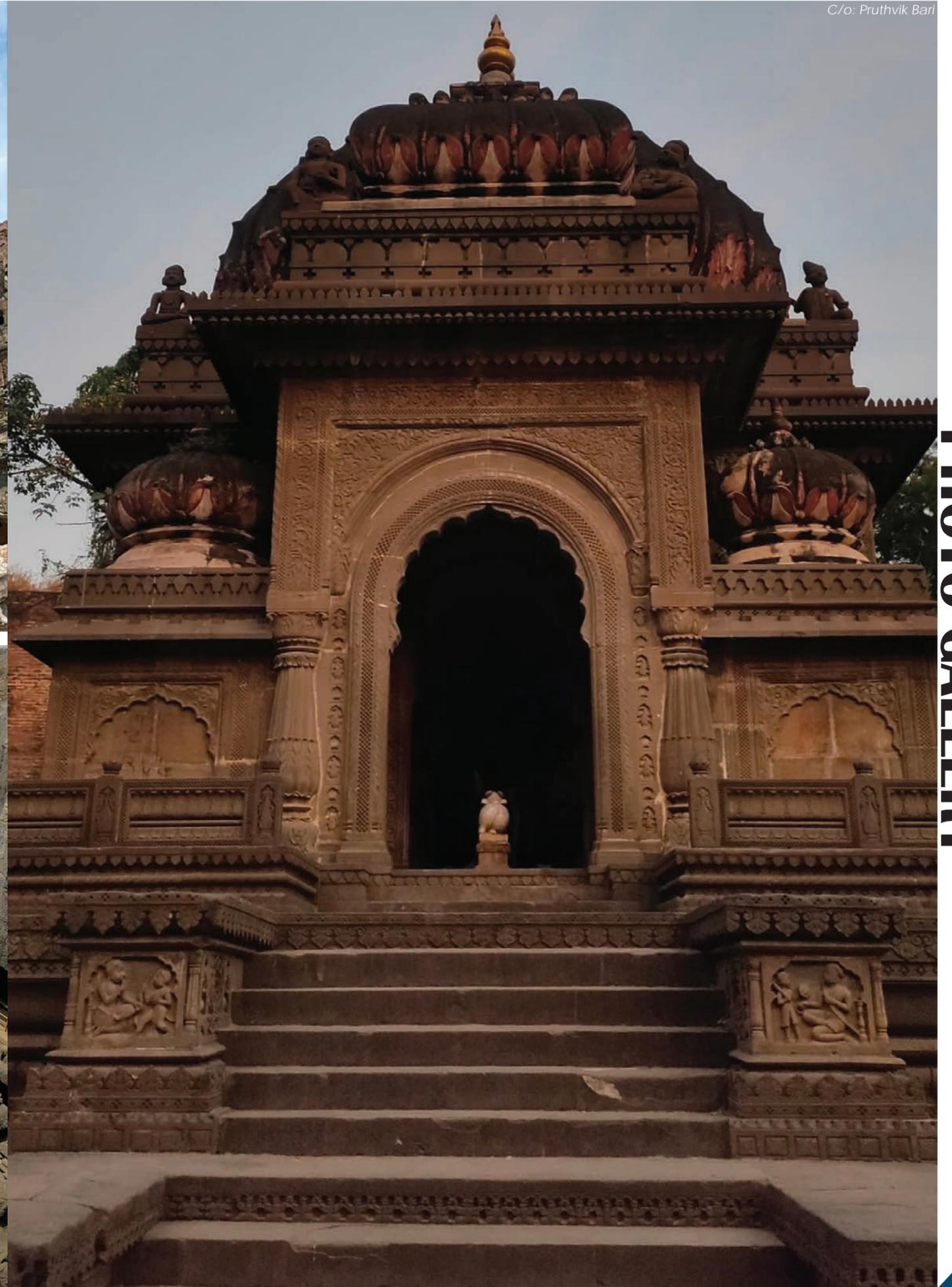


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C/o: Dhaval Poriya

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कुल्हडवाला

C/o: Sanvika Khanvilkar



C/o: Tanay Sawant



C/o: Manish Erram



C/o: Nirjala Shinde



C/o: Shravaneer Parab



C/o: Richa Vaia

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C/o: Aishwarya Shah



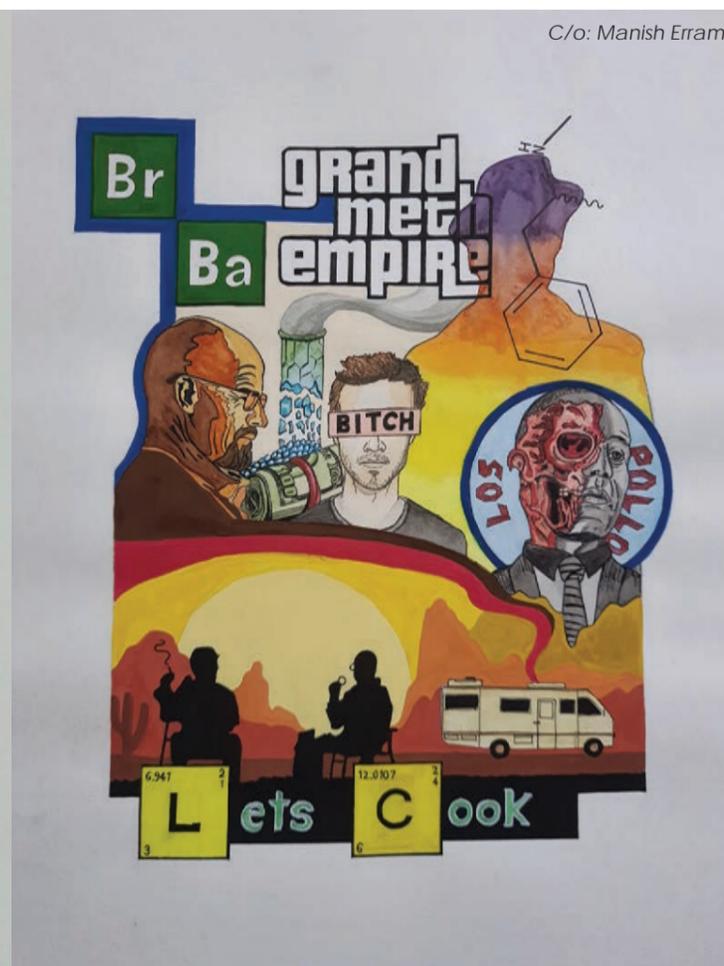
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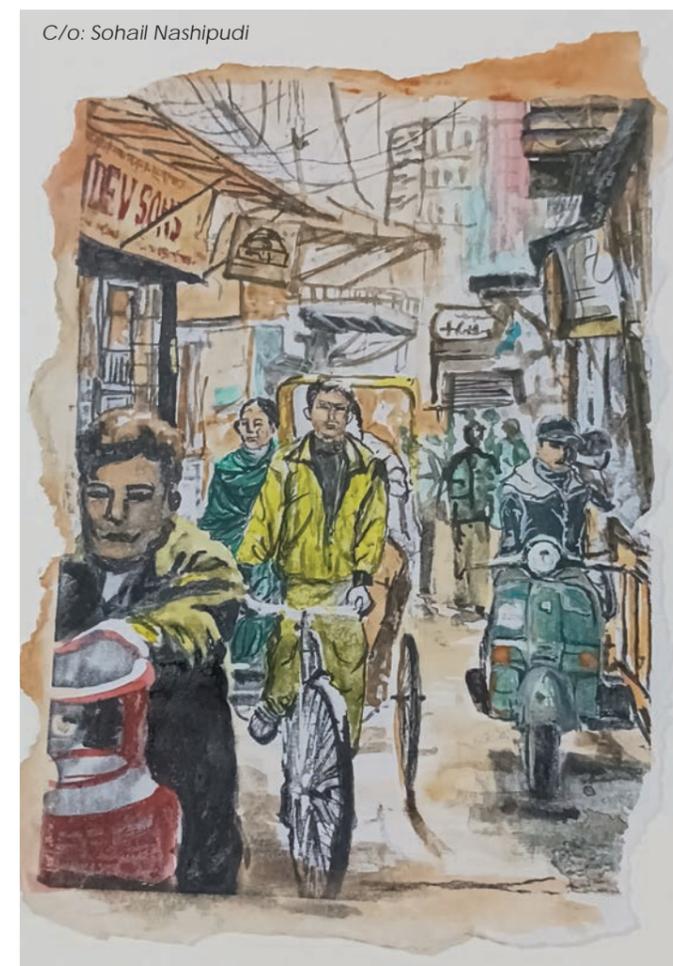
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C/o: Sohail Nashipudi



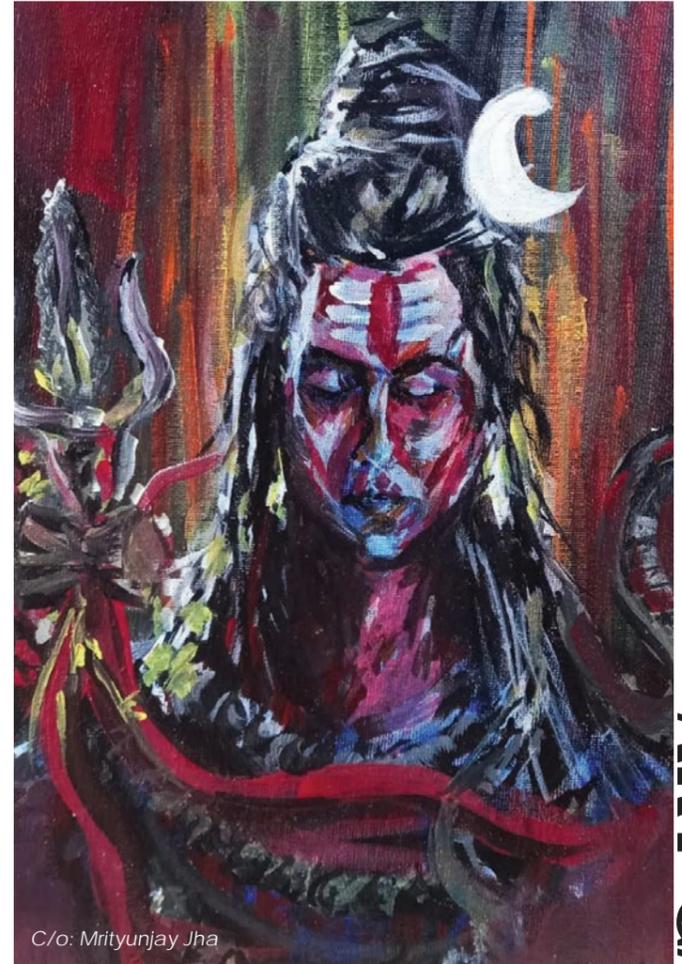
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C/o: Sanvika Khanvilkar



C/o: Sanvika Khanvilkar



C/o: Mrityunjay Jha



C/o: Riya Mayekar



C/o: Tanay Sawant

ART GALLERY

ART GALLERY



WINNER
VOLLEYBALL BOYS
ASSA



WINNER
VOLLEYBALL GIRLS
ASSA



WINNER
TABLE TENNIS DOUBLE'S
ASSA



WINNER
BADMINTON DOUBLE'S
BADDIE FIESTA S9



RUNNER UP
BADMINTON SINGLE'S
ASSA



WINNER
FOOTBALL BOYS
KRVIA CUP
RUNNER UP
FOOTBALL GIRLS
KRVIA CUP



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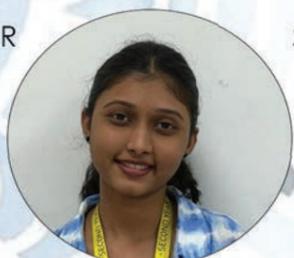
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