

YASHODA

COLLEGE OF
ARCHITECTURE

Architrail

2026

CELEBRATING

10

GLORIOUS
YEARS

ARCHITRAIL 2026 1





Yashoda Shikshan Prasarak Mandal's YASHODA TECHNICAL CAMPUS, SATARA

NAAC Accredited Institute | NBA Accredited Programs
INSTITUTE CODES: 6757 | 6880 | 16107



Founder
Prof. Dasharath Sagare
A Veteran Academician
with 40 Years of
Excellent Teaching Experience

HIGHLIGHTS AT YASHODA INSTITUTES, SATARA

17+ Years of Quality Education	25 Prestigious Institutes	100+ University Rank Holders	250+ Industrial & academic collaborations	9000+ Students On Campus	21000+ Alumni Graduated
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We proudly affiliated with Shivaji University, Kolhapur, Dr. Babasaheb Ambedkar Technological University, Lonere and Maharashtra State Board of Technical Education, Mumbai.

Programs At Yashoda Technical Campus, Satara

Diploma (Polytechnic)

- Computer Engineering
- Artificial Intelligence & Machine Learning
- Civil Engineering
- Electrical Engineering
- Electronics & Telecommunication Engineering
- Engineering Mechanical Engineering

B. Tech. (Engineering)

- Computer Science & Engineering
- Artificial Intelligence and Data Science
- Electronics & Telecommunication Engineering
- Computer Science & Engineering (Cyber Security)
- Robotics & Artificial Intelligence
- Mechatronics Engineering
- Electrical Engineering Civil
- Engineering Mechanical Engineering

M. Tech.

- Mechanical Engineering
- Computer Science Engineering

BCA

- Bachelor of Computer Applications

MCA

- Master of Computer Applications

BBA

- Bachelor of Business Administration

Diploma in Interior Design

MBA

Dual Specializations

- Marketing Management
- Human Resource Management
- Financial Management
- Production Management
- System & IT Management
- Agri. Business Management
- Textile Management
- Hospitality Management
- Entrepreneurship Development
- International Business
- Business Analytics
- Digital Marketing
- Supply Chain Management

D. Pharmacy

- Diploma in Pharmacy

B. Pharmacy

- Bachelor of Pharmacy

M. Pharmacy

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- Pharmacology
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Pharm D.

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B. Arch.

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VISION

To empower the students with knowledge, Values, Skills, Innovative / Creative lateral thinking and meet the educational, social, global, environmental and economic needs of the region and nation to create Humane Society.

MISSION

- To impart quality education & training to students for shaping their career with providing opportunities to students & faculty and continuous learning opportunities.
- To empower the students with recent knowledge, skills and right attitude in order to meet the challenges of future by guidance, seminars & lecture's as well as Environmental issues.
- To generate new knowledge and promote excellence in research and extension activities.
- To make efforts for the spread of technical education among classes and communities, which are socially and educationally underprivileged specifically for rural areas.

PROGRAM OUTCOMES

PO 1. Architectural knowledge: Apply the knowledge of mathematics, science, engineering fundamentals, and an engineering specialization to the solution of complex engineering problems.

PO 2. Problem analysis: Identify, formulate, review research literature, and analyze complex engineering problems reaching substantiated conclusions using first principles of mathematics, natural sciences, and engineering sciences.

PO3. Design/development of solutions: Design solutions for complex engineering problems and design system components or processes that meet the specific needs with appropriate consideration for the public health and safety, and the cultural, social, and environmental considerations

PO4. Conduct investigations of complex problems: Use research-based knowledge and research methods including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.

PO5. Modern tool usage: Create, select, and apply appropriate techniques, resources, and modern engineering and IT tools including prediction and modeling to complex engineering activities with an understanding of the limitations.

PO6. Social responsibility of an architect: Apply reasoning informed by the contextual knowledge to assess societal, health, safety, legal and cultural issues and the consequent responsibilities relevant to the professional engineering practice

PO7. Environment and sustainability: Understand the impact of the professional engineering solutions in societal and environmental contexts, and demonstrate the knowledge of, and need for sustainable development.

PO8. Ethics: Apply ethical principles and commit to professional ethics and responsibilities and norms of the engineering practice.

PO9. Individual and team work: Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.

PO10. Communication: Communicate effectively on complex engineering activities with the engineering community and with society at large, such as, being able to comprehend and write effective reports and design documentation, make effective presentations, and give and receive clear instructions.

PO11. Project management and finance: Demonstrate knowledge and understanding of the engineering and management principles and apply these to one's own work, as a member and leader in a team, to manage projects and in multidisciplinary environments

PO12. Life-long learning: Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

PROGRAM SPECIFIC OUTCOMES

PSO1. Professional Skills: Apply the knowledge of natural condition of site and environment, history and cultural context, building material, construction techniques and services, structural mechanics and building economics to design buildings rationally for user and environment friendly

PSO2. Collaborative Skills: Skill development for communication and collaborative works

PSO3. Problem-Solving Skills: Apply creative ideas ARCHITECTURE 2025 2020 rationally. Apply appropriate methods, media, modern technology to resolve architectural and multidisciplinary researches



FOREWORD

It gives me immense pleasure to welcome you to “YSPM’s Yashoda Technical Campus, Satara”, an institution committed to inculcating true values while disseminating quality education for shaping the careers of our students. Since its inception, Yashoda Shikshan Prasarak Mandal has consistently strived to create an ecosystem that nurtures excellence, innovation, and holistic development.

The establishment of “Yashoda College of Architecture in 2015” marked a significant milestone in our educational journey. Over the past decade, the college has grown steadily, emerging as a center of academic excellence and creative exploration. I have always envisioned a holistically responsive infrastructure for the city of Satara—one that not only imparts professional knowledge but also develops socially responsible, confident, and future-ready individuals. At YCA, we continually blaze new trails by providing diverse learning opportunities through “yearly design exhibitions, academic forums, workshops, and awareness initiatives” that connect students with real-world challenges. These platforms encourage innovation, critical thinking, and sensitivity toward society and the environment, enabling our students to evolve into well-rounded professionals who believe in themselves and the promise of the future. We place strong emphasis on overall personality development, where our dedicated faculty gives individual attention to each student, identifies their strengths, and nurtures confidence. Alongside academics, students are encouraged to excel in co-curricular and extracurricular activities, fostering leadership, teamwork, industry interaction, and a multidisciplinary learning culture. I am particularly proud to share that this year we have “introduced the Diploma in Interior Design”, further expanding our academic horizon. I am confident that this program will flourish and set new benchmarks, just as our architecture program has done over the years. Another moment of great pride for the institution is achieving the prestigious “NAAC B++ Grade”, which stands as a testimony to the collective efforts of our management, faculty, staff, and students. While this achievement motivates us, it also strengthens our resolve to aim higher and continuously enhance the quality of education and institutional excellence.

I congratulate the faculty and students of the Department of Architecture on the publication of the “10th Year Magazine”, which beautifully showcases the academic achievements, creative endeavors, and extracurricular accomplishments of our students. This value-based publication reflects the dedication, perseverance, and talent nurtured within our institution. I am confident that with the support of our efficient and committed team and the enthusiasm of our students, YCA will continue to scale greater heights. I wish all our students and faculty the very best for their future endeavors and continued success.

PROF. DASHARATH SAGARE
FOUNDER PRESIDENT
YASHODA SHIKSHAN PRASARAK MANDAL



FOREWORD

Over the past decade, Yashoda College of Architecture has evolved into a full-fledged temple of learning, driven by a relentless pursuit of excellence in professional education. What began as a vision has, over the years, blossomed into an institution known for its academic rigor, state-of-the-art infrastructure, and the dedicated efforts of experienced and well-qualified academicians.

At YCA, we believe that education goes beyond classrooms. Through annual exhibitions, design juries, awareness programs, study tours, workshops, competitions, and community-oriented initiatives, our students are encouraged to explore, question, and innovate. These platforms not only showcase their creative and technical abilities but also instill social responsibility and professional ethics. The yearly exhibitions, in particular, stand as a testimony to the talent, hard work, and evolving design sensibilities of our students.

We strongly uphold student autonomy, nurturing independent thinking and creativity. The strenuous yet enriching academic and co-curricular activities at YCA result in meaningful outcomes such as exhibitions, design competitions, intensive workshops, poster presentations, and various cultural and sports events. Each activity contributes to shaping confident, competent, and socially aware professionals.

As Yashoda Shikshan Prasarak Mandal continues to expand its footprint across different disciplines and regions, we remain committed to continuous improvement, inspiration, and innovation. I am especially pleased to note that this academic year marks the introduction of the "Diploma in Interior Design" program. I extend my heartfelt wishes for its success and growth, and I am confident it will flourish with the same excellence and commitment that define YCA.

This 10th Year Magazine is a collective effort of our students and staff, capturing the vibrant academic and cultural life of the institution. I congratulate the magazine team and editors for their dedication and commendable contribution. I extend my best wishes to all students, faculty, and stakeholders as we continue our journey of excellence in architectural education.

PROF. AJINKYA SAGARE
VICE-PRESIDENT
YASHODA SHIKSHAN PRASARAK MANDAL



FOREWORD

It gives me immense pride and pleasure to present the ARCHITRAIL 2026 magazine, a reflection of the passion, creativity, and dedicated efforts of the faculty and students of Yashoda College of Architecture.

At Yashoda College of Architecture, learning extends far beyond the classroom. Through seminars, workshops, national-level conferences, site visits, study tours, and a wide range of academic and cultural activities, our students are constantly encouraged to explore, experience, and evolve. These opportunities not only enhance professional competence but also prepare students to face the challenges of life with confidence, resilience, and vision. We are committed to making the college journey enriching, enjoyable, and truly memorable.

The institution is supported by excellent infrastructural facilities and a vibrant academic environment. Along with strong technical education, equal emphasis is placed on co-curricular and extra-curricular activities to ensure the holistic development of every student. The achievements earned over the years stand as a testament to our collective dedication, and they inspire us to continuously raise the bar in nurturing responsible and innovative architects.

Guided by the belief that education, discipline, and hard work form the foundation of success, we strive to mould future architects who are rooted in architectural heritage while being bold enough to shape the future. Our aim is to empower students with a global outlook, ethical values, and a deep sense of design responsibility.

The unwavering support and visionary leadership of our President, Prof. Dasharath Sagare, and Vice President, Dr. Ajinkya Sagare, have been instrumental in elevating the institution to greater heights. Their guidance, along with the constant encouragement from our Directors, continues to inspire us and strengthens our resolve to pursue excellence.

PROF. SUHAS TALEKAR
PRINCIPAL
YASHODA COLLEGE OF ARCHITECTURE



FOREWORD

As It is my privilege to extend warm greetings to all associated with Yashoda College of Architecture (YCA). This 10th Year Magazine celebrates a decade of academic excellence, creative exploration, and social engagement, reflecting our journey toward shaping responsible and visionary architects.

We take pride in our recent achievement of a NAAC B++ Grade, a recognition of our commitment to holistic education, quality, and institutional excellence. This milestone is the result of the dedicated efforts of our faculty, students, alumni, staff, and the entire Yashoda Shikshan Prasarak Mandal family. It inspires us to set even higher benchmarks for the future. At YCA, we nurture the transformative power of architecture, guiding students to create designs that are innovative, socially responsible, and culturally conscious. Our Annual exhibitions, workshops, and awareness initiatives, including this year's Historic Cities: Satara Edition and World Heritage Week, Satara with INTACH and ICOMOS, foster critical thinking, community engagement, and appreciation for Heritage, Design, and Art. Through hobby clubs and creative communities, we also bring the city together, promoting a culture of collaboration and expression.

This year, we proudly launched the Diploma in Interior Design, expanding our academic horizon. I am confident this program will flourish and uphold the same standard of excellence that defines YCA.

The pages of this magazine capture the talent, research, innovation, and leadership of our students and faculty. As we look forward, YCA remains committed to pushing the boundaries of architectural education and shaping professionals capable of making meaningful contributions to society.

I congratulate our students and faculty on their achievements and extend best wishes for continued success and creativity in the years to come.

PROF. SWARALI SAGARE
TRUSTEE
YASHODA SHIKSHAN PRASARAK MANDAL



Dear Readers,

Architrail 2026 is a celebration of ideas, voices, and perspectives that emerge from the vibrant academic and creative culture of Yashoda College of Architecture. More than a magazine, it is a collective expression — a space where thoughts, explorations, reflections, and experiments come together to document the spirit of our institution.

This edition gains special meaning as YCA completes 10 years of its academic journey and proudly carries the recognition of NAAC B++ accreditation. These milestones reflect our steady growth, commitment to quality education, and belief in nurturing responsible, sensitive, and forward-thinking architects.

The pages of Architrail capture the curiosity and creativity of students, faculty, and contributors who engage with architecture not just as a profession, but as a way of thinking and responding to society, culture, and the environment. In an evolving world, such platforms become essential — encouraging dialogue, critical thought, and honest expression beyond the classroom.

I extend my heartfelt appreciation to all contributors for sharing their work in good faith, and to the editorial team for shaping this edition with dedication. May Architrail 2025 inspire readers to observe more deeply, think more freely, and continue creating with purpose.

Happy reading!

Sincerely,

AR. SNEHAL SHEDGE
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BEHIND THE CURTAIN DYNAMO

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- 2 **FOREWORDS** Inspiring words from the torchbearers
- 7 **EDITORS NOTE** A reflection on the year, milestones achieved, and the vision ahead
- 9 **FEATURED ARTICLES** Yasho Artfest, World Architecture Day and World Heritage Week Highlights
- 19 **AWARDS** Celebrating excellence
- 21 **ACTIVITIES** Visits, Casestudies, Workshops and Events
- 33 **STUDENT ARTICLES** NASA initiatives, Student Council activities, academic explorations and creative works
- 63 **RESEARCH** Shakuntaleshwar Documentation and Research Studies
- 67 **ALUMNI** Alumni projects, professional journeys and achievements
- 71 **FACULTY ARTICLES** Design projects, perspectives, academic insights and book reviews
- 75 **GUEST ARTICLES** Versatile perspectives from industry experts and academicians
- 79 **ACCESSORIES** Artwork, Illustrations, hobby works, mind mapping and Urban Sketchers feature

Marking a significant milestone in its academic journey, Yashoda College of Architecture (YCA) celebrated its 10th anniversary with great enthusiasm through Yasho Artfest 2025, held from 13th to 16th June 2025 on the YCA campus.

The four-day festival transformed the campus into a vibrant gallery of ideas, innovation, culture, and creativity — a fitting tribute to a decade of architectural education and excellence.

FEATURED ARTICLE

YASHO ARTFEST

GRAND INAUGURATION CEREMONY



The festival was inaugurated on Friday, 13th June 2025 at 11:00 AM by renowned architect Madhav Joshi, whose presence added prestige to the occasion.

The ceremony was graced by distinguished representatives from leading professional bodies:
Indian Institute of Architects (IIA)
Institute of Indian Interior Designers (IIID)
Confederation of Real Estate Developers' Associations of India (CREDAI)
Builders' Association of India (BAI)

Their participation highlighted YCA's strong industry-academia engagement and its growing professional network over the past decade.



A CAMPUS ALIVE WITH CREATIVITY

Open daily from 10:00 AM to 5:00 PM, the Artfest welcomed students, parents, alumni, architects, industry professionals, and members of the public. Visitors experienced an impressive showcase of student work that reflected both academic rigor and artistic exploration.

The exhibition featured:

- Detailed architectural models and studio design projects
- Conceptual drawings and technical presentations
- Large-scale art installations
- Rangoli compositions blending geometry and tradition
- Intricate miniature fort replicas celebrating regional heritage
- Paintings, sketches, and architectural photography

Each display illustrated the design journey of YCA students — from conceptual thinking and climate responsiveness to material experimentation and contextual sensitivity. The exhibition stood as a testimony to the institution's commitment to nurturing thoughtful, socially responsible architects.



Yasho Artfest

2025

THE EXHIBITION: A DECADE OF DESIGN ON DISPLAY



At the heart of Yasho Artfest 2025 stood its most compelling feature — the grand architectural exhibition, thoughtfully curated to celebrate ten years of academic excellence at Yashoda College of Architecture.

Spread across studios and display areas on campus, the exhibition presented a chronological and thematic journey of student work — from foundational exercises of first-year batches to advanced thesis explorations by senior students. The layout itself reflected architectural thinking, guiding visitors through spaces that narrated stories of concept development, site analysis, climatic responsiveness, material exploration, and final execution.

Academic Studio Works

- Large-format sheets, process sketches, and 3D models illustrated the rigorous studio culture at YCA. Visitors could observe:
- Site-responsive residential and institutional projects
- Climate-sensitive design solutions
- Urban interventions and community-based proposals
- Working drawings and technical detailing
- Thesis projects addressing contemporary architectural challenges

The presentation emphasized not just final outputs, but the design process — highlighting iterations, model-making stages, and research documentation that form the backbone of architectural education.

Models & Installations

Intricately crafted models — ranging from conceptual massing studies to highly detailed final-scale prototypes — captured significant attention. Material experimentation was evident in the use of cardboard, wood, acrylic, recycled elements, and sustainable materials.

The bamboo installations developed during the pre-fest workshop became focal exhibits, symbolizing innovation through traditional materials. These installations demonstrated structural logic, joinery precision, and hands-on learning — reinforcing YCA's commitment to sustainable architectural practices.

Art, Photography & Cultural Expressions

Beyond technical projects, the exhibition showcased the artistic dimension of architectural training. Paintings, architectural sketches, photography panels, rangoli compositions, and miniature fort replicas added vibrancy and cultural context to the event. These works reflected the students' sensitivity toward heritage, craft traditions, and visual storytelling.

Community Response

The exhibition witnessed enthusiastic participation from parents, alumni, faculty, and members of professional bodies. Visitors appreciated the depth of research, clarity of presentation, and maturity of design thinking displayed by students. Alumni expressed pride in seeing the evolution of the institution, while prospective students found inspiration in the displayed works.

Yasho Artfest

2025

SUSTAINABILITY IN PRACTICE: BAMBOO WORKSHOP



As part of the pre-fest build-up, YCA organized a two-day hands-on Bamboo Workshop on 9th and 10th June, conducted by Ar. Atharva Ghogale.

Students, alumni, and practicing professionals actively participated in learning:

- Bamboo joinery techniques
- Structural detailing
- Construction methodologies
- Sustainable design principles

The bamboo elements crafted during the workshop were displayed during the Artfest, symbolizing YCA's emphasis on sustainable materials and environmentally conscious architecture.



CELEBRATING CULTURE THROUGH CRAFT

The Artfest preparations also included vibrant student competitions that energized the campus:

Rangoli Competition

Students created intricate designs that blended traditional art forms with architectural geometry, adding color and festive spirit to the surroundings.

Fort Making Competition

Miniature forts inspired by Maharashtra's rich architectural heritage showcased students' understanding of scale, proportion, detailing, and historical context.

These activities not only celebrated culture but also strengthened teamwork, creativity, and craftsmanship among students.



TEN YEARS OF GROWTH AND ACHIEVEMENT

Over the past decade, YCA has steadily built a reputation for:

Contextual and climate-responsive design education

Research-oriented academic practices

Industry collaborations and professional exposure

Study tours, workshops, and live learning experiences

Community engagement and cultural integration

Yasho Artfest 2025 was more than an exhibition — it was a celebration of ten years of dedication, mentorship, experimentation, and academic excellence.

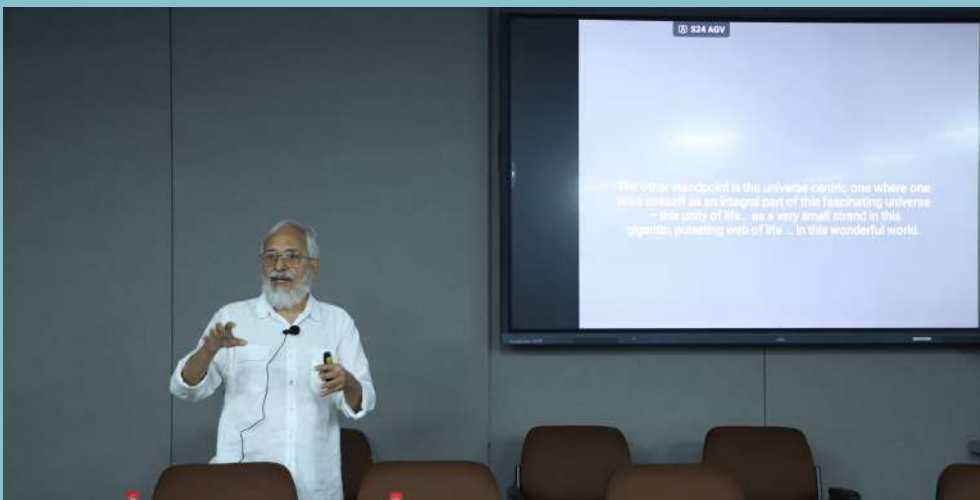
As the curtains closed on the four-day extravaganza, the event left behind a renewed sense of pride and inspiration. The Artfest not only celebrated the past decade but also set the tone for the future — one of innovation, sustainability, and continued creative exploration.

Yasho Artfest 2025 will be remembered as a landmark celebration in YCA's journey — a vibrant reflection of ten years of building minds, shaping spaces, and designing futures.

WORLD ARCHITECTURE DAY



On 31st October 2025, YSPM's Yashoda College of Architecture, Satara marked the 10th World Architecture Day (WAD) with a deeply meaningful and intellectually enriching celebration themed "Design for Strength." The event moved beyond formality and truly embodied the spirit of architecture as a force for resilience, sensitivity, and responsible innovation.



The highlight of the day was the gracious presence of Ar. Abhay Purohit, President of the Council of Architecture (COA), New Delhi, as the Chief Guest. His address strongly resonated with both faculty and students. He offered valuable academic guidance, emphasizing the urgent need for architectural education to evolve with changing societal and environmental demands. He encouraged students to build strong conceptual foundations, maintain professional ethics, and align their design thinking with real-world challenges. His interaction provided clarity on the future direction of architectural practice and education, making his presence truly impactful.



Equally powerful was the keynote presentation by Ar. Shirish Beri, renowned Architect and visionary thinker, who served as the Guest of Honour. His talk was widely regarded as eye-opening and deeply thought-provoking. Drawing from his philosophy of nature-centric design, he



WORLD ARCHITECTURE DAY- GRAND CELEBRATION

sensitized students to architecture's responsibility toward all living beings. Through compelling examples and reflections, he urged young architects to move beyond superficial aesthetics and instead design with empathy, humility, and ecological consciousness. His message on reconnecting architecture with nature left a lasting emotional and intellectual impression on the audience.

The program was further enriched by reflections from Ar. Suhas Talekar, Principal of Yashoda College of Architecture, and Ar. Upendra Pandit, Secretary of the Indian Institute of Architects

(IIA) Maharashtra Chapter, who reinforced the importance of ethical practice and continuous innovation. Hon. Prof. Ajinkya Sagare, Vice President, YSPM, and Hon. Prof. Dasharath Sagare, President, YSPM, motivated students to pursue architecture with commitment and social responsibility.

A particularly engaging open forum and Q&A session allowed students to directly interact with the distinguished guests. This exchange of ideas became one of the most valuable segments of the event, giving students practical insights into professional life, design philosophy, and the

evolving role of architects in society.

The 10th WAD celebration ultimately emerged as more than a commemorative program—it became a platform for reflection, inspiration, and intellectual awakening. By bringing students face-to-face with visionary practitioners, the event successfully reinforced the deeper message of "Design for Strength"—architecture that is resilient, humane, and profoundly connected to nature.



World Heritage Week 2025 began on an inspiring note at Yashoda College of Architecture, Satara, Organised in collaboration with the Indian Institute of Architects Satara Centre where the inaugural ceremony brought together a vibrant cross-section of the community. Knowledge partners for the event- Mahadare Ecological Research Institute (MERI), ICOMOS India, INTACH, BNCA's Center for Cultural Studies, Urban Sketchers Satara, Rotary Club Satara and Lions Club Satara, set the tone for a week dedicated to rediscovering and celebrating Satara's heritage.

The programme received an excellent response, with enthusiastic participation from students, faculty members, architects, conservationists, heritage professionals, researchers, and various community stakeholders, all reflecting a growing collective interest in the cultural and ecological identity of Satara. Ar. Swarali Sagare-trustee of YSPM and Ar. Vipul Salvankar- Chirman of IIA Satara center welcomed the guests. The event took place in guidance of Hon. Prof. Dashrath Sagare- President YSPM, Prof. Ajinkya Sagare- Vice president YSPM, Ar. Suhas Talekar-

Principal YCA.

The inaugural session opened with a warm welcome, followed by a series of expert lectures that highlighted the rich layers of the region's built and natural heritage. Dr. Vaidehi Lawand, Associate Professor at SMEF's Brick School of Architecture, contributed through a specially recorded video lecture titled "Reading a Historic Town!". This was followed by an engaging talk by Prof. Dr. Shekhar Mohite, In-charge Principal of Lal Bahadur Shastri College, Satara, who spoke on "Kaas Plateau – World Natural Heritage of Satara." Drawing on more than three decades of teaching and research, he discussed the ecological significance, floral diversity, and the global value of the Kaas Plateau. He also shared his experience of presenting Kaas to the UNESCO evaluation team during its journey to becoming a World Natural Heritage Site. The final session featured noted conservationist and researcher Mr. Sunil Bhoite, President of MERI and former Honorary Wildlife Warden of Satara district, who delivered an insightful presentation on "Western Ghats – Heritage Sites." He highlighted the environmental sensitivity of the Sahyadris, recent biodiversity discoveries, community participation and the urgent need to safeguard these fragile ecosystems.

The inaugural event concluded with an interactive discussion attended by faculty, students, heritage practitioners and local organisations, all of whom expressed enthusiasm for the week's upcoming field visits, treks, documentation exercises and outreach programmes planned across Satara's historic and ecological sites. With a strong and encouraging start marked by expert knowledge and remarkable participation, Heritage Week 2025 collaborated by YCA and IIA promises to be a meaningful journey into understanding, experiencing and conserving the region's cultural and natural legacy.



PATESHWAR TREK UNITES STUDENTS, ARCHITECTS AND HERITAGE STAKEHOLDERS

World Heritage Week 2025, organised by Yashoda College of Architecture (YCA), Satara in collaboration with the Indian Institute of Architects (IIA) –Satara Centre, continued on its second day with an immersive heritage trek to the historic Pateshwar temple complex. The event drew participation not only from students but also from architects, faculty members, heritage enthusiasts and several community stakeholders.

The event saw the presence of Ar. Swarali Sagare, Trustee of YSPM, and Ar. Vipul Salvankar, Chairman of the IIA Satara Chapter. Both dignitaries interacted with attendees and emphasised the role of collective responsibility in preserving and promoting heritage. Throughout the trek, participants engaged in sketching, photography and on-site observation, capturing the essence of the landscape and exploring the relationship between nature, architecture and cultural memory.

The day's activity took place under the guidance of Hon. Prof. Dashrath Sagare, President of YSPM; Hon. Prof. Ajinkya Sagare, Vice President of YSPM; and Ar. Suhas Talekar, Principal of YCA. Their continued support has strengthened YCA's commitment to creating meaningful heritage education experiences. The trek was led by Ar. Saurabh Marathe from BNCA and INTACH Pune Chapter, who provided detailed insights into the architectural, cultural and spiritual heritage of Pateshwar. His narration helped participants understand the significance of the rock-cut caves, centuries-old stone sculptures and the expansive temple cluster that stands as a witness to layers of regional history.

For many, the experience was more than a visit; it was an opportunity to connect with heritage at a deeper level, to observe historical narratives carved in stone and to document them through their own creative lens. The Pateshwar trek concluded with renewed enthusiasm among students and professionals alike, setting a positive tone for the forthcoming events of Heritage Week 2025.



DAY 2

WORLD HERITAGE WEEK 2025

STUDENTS EXPERIENCE LIVING NATURAL HERITAGE AT MAHADARE CONSERVATION RESERVE

The third day of World Heritage Week Satara 2025 offered a unique exploration of living natural heritage as students from Sadhana English Medium School and Yashoda College of Architecture (YCA) visited the Mahadare Conservation Reserve for an ecological awareness session. The event was jointly organized by YCA and the Indian Institute of Architects (IIA) Satara Centre, in collaboration with the Mahadare Ecological Research Institute (MERI).

Guided by noted natural heritage conservationist Mr. Sunil Bhoite, President of MERI, and his expert team, students were introduced to the rich biodiversity, native vegetation, and interdependent ecosystems that thrive within the reserve. Through an immersive walk, participants observed how natural landscapes serve as vital heritage sites that hold ecological, cultural, and scientific significance.

The session emphasized that heritage extends far beyond monuments and architecture. "Some heritage is carved in stone... and some lives quietly in forests," Bhoite highlighted, urging students to recognize nature as a living archive of knowledge and continuity.

For many, the experience was transformative. One participant shared, it truly felt like nature was speaking to us."

The event was conducted under the invaluable guidance of Hon. Prof. Dasharath Sagare (President, YSPM), Hon. Prof. Ajinkya Sagare (Vice-President, YSPM), and Principal Ar. Suhas Talekar, whose vision and support have strengthened the Heritage Week initiatives.

The presence of Ar. Swarali Sagare, Trustee YSPM, and Ar. Vipul Salvankar, Chairman of IIA Satara Centre, added encouragement and significance to the day's activities. Their involvement reaffirmed the collective commitment toward nurturing heritage awareness among young learners.

Discussions at the end of the session addressed ecological threats, conservation techniques, and ways in which educational institutions can contribute to sustainable preservation efforts. The participation of school and college students made the event more vibrant, bridging age groups to build a unified understanding of heritage.

Day 3 of the Heritage Week highlighted a powerful message — heritage is not only what we inherit in architecture, but also what we must preserve in ecosystems. The celebrations will continue with more engagements that bring together history, nature, community, and education.



COMMUNITY UNITES FOR STEPWELL CLEANLINESS DRIVE AND DEEPOTSAV AT SAMARTH MANDIR VIHIR



As part of the ongoing World Heritage Week Satara 2025, a meaningful and community-driven heritage activity was held at Samarth Mandir Vihir, where students, faculty, and volunteers joined hands for a stepwell cleaning drive followed by a serene and symbolic Deepotsav.

The program was jointly organized by Yashoda College of Architecture (YCA) and the Indian Institute of Architects (IIA) Satara Centre, with the active participation of students from YCA, guided by faculty members and volunteers. The initiative aimed to highlight the significance of conserving traditional water structures and reviving community responsibility towards neglected heritage assets.

The cleaning drive, conducted with enthusiasm and dedication, focused on clearing debris, restoring cleanliness, and improving the immediate surroundings of the historic stepwell. The effort received crucial support from the NSS team of Yashoda Technical Campus, whose contribution played a key role in the success of the activity.

As dusk approached, the atmosphere transformed into a warm celebration with a Deepotsav, where lamps were lit around the stepwell. The soft glow

of hundreds of diyas illuminated the ancient stone architecture, symbolizing respect, hope, and renewed awareness.

"Clean hands. Bright lamps. One beautiful intention — to honour our heritage," echoed the sentiment of many participants who witnessed the transformation.

The program was conducted under the guidance of Hon. Prof. Dasharath Sagare (President, YSPM), Hon. Prof. Ajinkya Sagare (Vice-President, YSPM), and Principal Ar. Suhas Talekar. Their encouragement has enabled students to step beyond classrooms and engage directly with heritage conservation.

The presence of Ar. Swarali Sagare, Trustee YSPM, and Ar. Vipul Salvankar, Chairman of IIA Satara Centre, further reinforced the importance of such community-centric initiatives during Heritage Week.

Participants shared that the experience not only strengthened their understanding of heritage structures but also nurtured a sense of teamwork, responsibility, and connection to the city's cultural fabric. Expressed **ARCHITRAIL 2025 13** ring the emotional essence of the evening.

The Stepwell Drive and Deepotsav stood as a powerful reminder that heritage belongs to all of us — and so does its care.

The celebrations of World Heritage Week Satara 2025 will continue with further engagements, bridging heritage awareness with active community participation.

HERITAGE IMMERSION AT PHALTAN RAJWADA, RAM MANDIR & JABRESHWAR TEMPLE WITH ON-SITE SKETCHING AND PHOTOGRAPHY



Day 4 of World Heritage Week Satara 2025 offered participants a deeply immersive heritage experience as they explored the royal, sacred, and cultural fabric of Phaltan. Organized by Yashoda College of Architecture (YCA) in association with the Indian Institute of Architects (IIA) Satara Centre, the day combined historic exploration, expert narratives, on-site documentation, sketching, and photography.

The visit began at the iconic Phaltan Rajwada, where the group was warmly welcomed by the Naik Nimbalkar Royal Family—Hon. Vishwajeetraje Naik Nimbalkar and

Hon. Vasundhararaje Naik Nimbalkar. Their gracious hospitality added an emotional and cultural depth to the visit, reflecting their commitment to preserving and sharing their family's legacy. The presence of Ar. Swarali Sagare, Trustee YSPM, and Ar. Vipul Salvankar, Chairman of IIA Satara Centre, added encouragement and significance to the day's activities.

Participants received detailed historical insights from Dr. Sagar Nikam and Baba Suryawanshi, whose engaging narration covered the lineage of the Nimbalkar dynasty, architectural elements of the Rajwada, and the socio-political significance of Phaltan in the Maratha period. Their stories brought the palace's corridors, courtyards, and artifacts to life.

The group then embarked on a heritage walk to Ram Mandir and Jabreshwar Temple, guided by Dr. Sagar Nikam. The temples' architectural features, traditional carvings, historical layers, and spiritual importance were explained in depth, offering students a wider understanding of Phaltan's sacred heritage.

A special highlight of the day was the on-site sketching and photography session, where students documented the Rajwada and temple precincts through sketches, quick studies, and visual storytelling.

The entire Day 4 program was conducted under the guidance and support of Hon. Prof. Dasharath Sagare (President, YSPM), Hon. Prof. Ajinkya Sagare (Vice-President, YSPM), and Principal Ar. Suhas Talekar, whose leadership continues to strengthen YCA's heritage education initiatives.

Participants expressed that this experience offered a powerful blend of storytelling, architecture, spirituality, and artistic expression. For many, it became one of the most memorable and insightful days of the Heritage Week. Day 4 reaffirmed that heritage is more than structures — it is a living narrative carried in palaces, temples, communities, and the creative eyes of those who document it.

MENAVALI GHAT HERITAGE WALK, WAI

On 23rd November 2025, as part of World Heritage Week 2025–26, students of YSPM's Yashoda College of Architecture participated in the Menavali Ghat Heritage Walk (Day 07) at Menavali Ghat and Menavali Wada, Wai. The event was coordinated by Ar. Atharva Pore and Ar. Shahruraj Salunkhe under the academic schedule for the year 2025–26.

The heritage walk was conducted by Ar. Rahul Chemburkar (BNCA CCS, Pune), who offered an in-depth introduction to the architectural, cultural, and historical significance of the Menavali Ghat precinct. His guidance highlighted the evolution of riverside temple architecture, the use of local construction materials, traditional craftsmanship, and the importance of ghats within Maharashtrian settlement patterns. Students explored the historical layers of the site while gaining an understanding of its architectural character and cultural relevance.

Participants further visited Menavali Wada, where they observed the spatial hierarchy, courtyard planning, traditional construction systems, and defensive architectural elements characteristic of Wada architecture. The walk through the wada precinct and temple surroundings enabled students to examine the region's built environment closely and understand its relationship with the natural riverside setting. Students actively engaged in sketching, heritage photography, and on-site documentation, recording sculptural details, spatial organization, and architectural features.

The event was enriched by academic collaboration with INTACH and BNCA CCS, Pune, which added depth to the learning experience. Throughout the walk, students discussed traditional construction techniques, conservation concerns, and the cultural identity embedded in the heritage structures. The program concluded at 02:00 PM with group interactions and reflective discussions on the significance of heritage conservation and regional architectural history.

Key highlights of the event included the guided exploration of Menavali Ghat by Ar. Chemburkar, the detailed study of Menavali Wada, sketching and photography sessions along the ghat and temple precinct, and insightful discussions on regional heritage structures. The activity successfully nurtured curiosity, awareness, and appreciation of Satara's architectural and natural heritage.

The Menavali Ghat Heritage Walk significantly enhanced students' experiential learning by strengthening their ability to analyze heritage sites on-ground, interpret historical narratives, and understand the importance of cultural landscapes in architectural preservation. The event aligned with the broader objectives of World Heritage Week—promoting interaction with local heritage and encouraging future architects to value and conserve India's architectural legacy.



SCHOOL OUTREACH PROGRAM



The School Outreach Program conducted on 24th November 2025 at Kanyashala and New English School, Satara, marked the sixth day of World Heritage Week 2025–26 celebrations, held from 09:30 AM to 02:00 PM under the coordination of Ar. Rakhi Begampure and Ar. Swarali Sagare. The initiative aimed to promote awareness and understanding of heritage and its conservation among school students while introducing them to the rich cultural heritage of Satara through interactive sessions and a drawing competition. A special lecture on “Forts and Heritage of Satara” was conducted by Mr. Shailesh Karandikar, who highlighted the historical significance, architectural uniqueness, and conservation challenges of the region’s heritage structures. His engaging presentation helped sensitize students to the importance of safeguarding cultural assets and inspired them to value and protect their heritage. To encourage creative expression and reinforce the concepts learned, a drawing competition was organized for students from Std. 8th to 12th in both schools, based on the theme “Heritage of Satara.” Students enthusiastically participated, illustrating forts, monuments, and cultural symbols through their artwork, showcasing their deep appreciation and understanding of Satara’s heritage. The program successfully achieved its objectives by generating curiosity, awareness, and pride among young learners. It fostered a sense of responsibility toward heritage preservation and encouraged students to recognize their role in protecting cultural identity.

WORLD HERITAGE WEEK CLOSING CEREMONY

The week-long World Heritage Week Satara 2025, organized by Yashoda College of Architecture (YCA) in association with the Indian Institute of Architects (IIA) Satara Centre, concluded on Tuesday with a vibrant and insightful closing ceremony at the YCA Seminar Hall. The event brought together historians, conservationists, academicians, architects, students, and community members who contributed to the week’s success.



The ceremony began with the registration of participants, followed by a warm welcome and the traditional Saraswati Vandana. Ar. Snehal Shedge, HOD YCA, opened the event by introducing the program and reflecting on the purpose of the Heritage Week initiative. Dignitaries were felicitated, and participating students received certificates for their involvement in heritage walks, documentation activities, and clean-up drives conducted during the week.

In his address, Principal Ar. Suhas Talekar applauded the enthusiasm of the students and emphasized the role of heritage awareness in shaping thoughtful architects. A multimedia presentation by Ar. Swarali Sagare, Trustee of YSPM, offered a day-by-day recap of the Heritage Week—featuring glimpses of the Phaltan Rajwada visit, Menavali Ghat walk, Samarth Mandir Stepwell clean-up, Deepotsav, and the Mahadare Conservation Reserve exploration.

The academic highlight of the ceremony included insightful sessions by distinguished speakers.

Dr. Vaidehi Lawand, Associate Professor at Brick School of Architecture, shared her talk “Reading a Historic Town” through a prerecorded video presentation, offering students new perspectives on interpreting historic urban landscapes.

Local historians Mr. Nilesh Zore and Mr. Shailesh Karandikar delivered thought-provoking talks on Satara’s royal history, temple traditions, and cultural evolution, engaging the audience with their knowledge and storytelling.

The leadership of Hon. Prof. Ajinkya Sagare (Vice-President, YSPM) and Hon. Prof. Dasharath Sagare (President, YSPM) provided strong motivation as they addressed the gathering, encouraging students to continue contributing to cultural and community causes. Their presence, along with that of Ar. Vipul Salvankar, Chairman of IIA Satara Centre, added significance to the closing event.

One of the most engaging segments of the ceremony was the Open Forum, where students interacted directly with experts, asking questions on conservation ethics, historical research, and the responsibilities of future architects in heritage preservation. The discussion created a dynamic platform for knowledge exchange and reflection.

The closing ceremony not only celebrated the achievements of the week but also reinforced the message that heritage conservation requires collective effort, community awareness, and sustained engagement. As YCA completes 10 years of establishment, the success of Heritage Week Satara 2025 stands as a testament to the institution’s commitment to culturally responsive architectural education.



Involvement and contribution of Dr. Vaishali Latkar - (BNCA Center of Cultural Studies and INTACH), Ar. Mayur Gandhi – Executive Committee Member - IIA MAHARASHTRA, IIA Members-Ar.Shreyas Walimbe, Ar. Prasanna Daga, Ar. Atharva Ghogale, YCA alumini - Atharv Pore, Shahuraj Salunkhe, Prathamesh Musale, Niranjan Bhawar, Sourabh Lawand. Last but not the least, all the faculties and staff of YCA Ar. Snehal Shedge, Dr. Rakhi Begampure, Ar.Shounak Kadam, Er.Shailesh Pharande, Ar.Dhanshree Babar, Ar.Jyoti Mohite, Ar.Sonal Jagdale, Prof.Prajakti Paii, Devendra Gurav, Yogesh Patsupe and students of YCA that contributed with best of their abilities in the programme.

FEATURED

LOKMAT- ONE WORLD SUMMIT AWARDS- EGYPT

Yashoda Institute Earns Prestigious International Recognition
 YSPM's Yashoda Group of Institutes has achieved a remarkable milestone with the distinguished honor received by its leadership at the Lokmat One World Summit & Awards – India 2026. This recognition celebrates the institute's consistent commitment to transforming society through quality education and progressive academic initiatives. The award highlights Yashoda Institute's impactful work in delivering value-based, industry-oriented education across diverse disciplines, empowering students from both rural and urban backgrounds. Through its focus on innovation, research, and holistic development, the institute continues to nurture capable professionals and responsible citizens. This achievement stands as a proud moment for the Yashoda family and reinforces its vision of driving meaningful social change through education.



SKETCHING COMPETITION



On 6th of October 2024, at 8.30 am, Shrikar Garde National Award for Excellence in Sketching organized a Sketching Competition at Satara Club. The competition was specifically organized for first year to final year students and took place under the guidance of faculty Mrs. Aayasha Shinde Ar.Upendra Pandit, the event co-ordinator, played a pivotal role in organizing the competition. He provided participants with essential papers for sketching and conducted a session to explain various sketching techniques and concepts. Participants were encouraged to explore their creativity while adhering to the competition guidelines. The atmosphere was vibrant, with artists of all ages engaged in sketching their interpretations of the themes presented. After the sketching session, the juries evaluated the artworks based on criteria such as creativity, technique, and overall presentation.

Ranks and Awards

1st Rank: Mayur Chothe – Awarded ₹7000

2nd Rank: Shravani Bhosale – Awarded ₹5000

3rd Rank: Arati Neverakar - Awarded Certificate

The event concluded with the announcement of the winners, recognizing their exceptional talent and dedication to the art of sketching. The Shrikar Garde National Award for Excellence in Sketching Competition successfully achieved its aim of promoting artistic talent and providing a platform for artists to shine. It fostered a spirit of creativity and competition, making it a memorable event for all involved



BRANDS AND RECOGNITIONS

SAKAL MAHABRAND AWARDS



UNIVERSITY TOPPER

थोरात शिवाजी विद्यापीठाच्या गुणवत्ता यादीत

साक्षर/प्रतिनिधी:

यशोदा शिक्षण प्रसारक मंडळ संचलित यशोदा कॉलेज ऑफ आर्किटेक्चर च्या बी. आर्च अभ्यासक्रमाच्या अंतिम वर्षातील विद्यार्थीनी सायली शरद थोरात हिने विद्यापीठाच्या गुणवत्ता यादीमध्ये आपले स्थान निश्चित करून घवघवीत यश संपादन केले. शिवाजी विद्यापीठ कोल्हापूर यांच्यामार्फत घेण्यात आलेल्या अंतिम वर्षाच्या परीक्षेमध्ये सायली थोरात हिने ८.३२ CGPA इतके गुण मिळवत विद्यापीठ गुणवत्ता यादीमध्ये सातव्या क्रमांकावर यश संपादन केले.

आर्किटेक्चरचा पदवी अभ्यासक्रम हा पाच वर्षांचा असून, कल्पक विद्यार्थ्यांसाठी करिअरच्या अनेक संधी उपलब्ध करून देणारा हा कोर्स विद्यार्थ्यांसाठी महत्त्वाचा मानला जातो. बॅचलर ऑफ आर्किटेक्चर कोर्सचे मुख्य ध्येय व्यावसायिकता, सर्जनशीलता आणि भावनिक बुद्धिमत्तेला प्रोत्साहन देणे आहे. हे ध्येय साध्य करण्यासाठी विद्यार्थ्यांनी



एका गतिमान वातावरणात त्यांचे ज्ञान लागू करणे अपेक्षित आहे अशा सेटिंग्जाच्या समोर येतात. विद्यार्थ्यांची शिकण्याची आवड वाढवण्याबरोबरच, हे शैक्षणिक प्रक्रियेचा एक महत्त्वाचा घटक आहे. आर्किटेक्चरच्या शिक्षणामध्ये स्थापत्यशास्त्राच्या क्षेत्रातील औपचारिक प्रशिक्षण आणि शिक्षण यांचा समावेश होतो. यात सामान्यतः शैक्षणिक अभ्यासक्रम आणि व्यावहारिक अनुभव

यांचे संयोजन समाविष्ट असते.

शैक्षणिक वर्ष २०२४-२५ साठी देखील आर्किटेक्चर अभ्यासक्रमासाठी प्रवेश प्रक्रिया सुरू झाली असून, उच्चतम शैक्षणिक वातावरण आणि उच्चल करिअरच्या दृष्टीने पहिला टप्पा म्हणून विद्यार्थ्यांनी प्रवेश प्रक्रियेमध्ये आवश्यक असणाऱ्या गोष्टींची माहिती करून घेण्यासाठी यशोदा कॉलेज ऑफ आर्किटेक्चरला भेट द्यावी असे आवाहन प्राचार्य आर्कि. सुहास तळेंकर यांनी केले.

विद्यापीठ गुणवत्ता यादीमध्ये विद्यार्थ्यांच्या या यशाबद्दल संस्थेचे संस्थापक अध्यक्ष प्रा.दशरथ सगरे, उपाध्यक्ष प्रा.अर्जुन सगरे, कार्यकारी संचालिका सौ नम्रता सगरे, संचालक डॉ.विवेक कुमार रेदासनी, प्राचार्य आर्कि. सुहास तळेंकर, यशोदा शिक्षण प्रसारक मंडळाचे कुलसचिव गणेश सुर्वसे यांनी सायली थोरात सह यशस्वी विद्यार्थ्यांचे विशेष अभिनंदन करून भावी वाटचालीसाठी शुभेच्छा दिल्या.

VISITS & CASE- STUDIES

CASE STUDY VISIT AT KRUSHI VIGYAN KENDRA, BARAMATI



The visit began at 11:00 am with a briefing by coordinators Ar. Rakhi Begampure and Ar. Priyanka Patil. Students were introduced to the schedule and objectives. Upon arrival at KVK, the staff welcomed the group and introduced the center's mission, activities, and community impact. Students were divided into three groups and toured the administrative and research buildings, focusing on layout, spatial organization, sustainable design elements, and essential services such as firefighting systems, gas lines, drainage lines, and electrical installations.

They then visited training facilities, including classrooms, demonstration farms, and laboratories, noting the integration of indoor and outdoor learning environments and essential services. Next, students explored experimental plots and greenhouses, observing and analyzing the design challenges of research facilities. The visit concluded with a Q&A session, where students discussed their observations and analyzed the center's operations and impact on the local agricultural community.



VISIT AT NARENDRA MODI STADIUM, AHMEDABAD



Visit to the Narendra Modi Stadium began promptly at 9:00 AM. Upon arrival, students and faculties mate Mr. Birbal, the Secretary of the stadium, who provided them a comprehensive overview of the facility. Mr. Birbal elaborated on various aspects of the stadium, including its impressive capacity, operational mechanisms, and overall functionality. He also guided about the stadium's extensive parking provisions, which accommodate the large influx of visitors and through the various entry and exit points, including those designated for VIPs, ensuring that we understood the logistical arrangements for managing different categories of attendees. Additionally, Mr. Birbal explained the strategic placement of lighting systems and the location of the live cameraman stands, which are crucial for broadcasting live matches. The session also covered the stadium's accessibility features, highlighting how it is designed to accommodate individuals with different needs. Students gained valuable insights into the stadium's operational flow and its role in hosting large-scale events, enhancing their understanding of both architectural and functional aspects of modern sports venues.

VISITS & CASE- STUDIES

STUDY TOUR- RAJASTHAN (UDAIPUR- JAIPUR- JAISALMER- JODHPUR)



The students embarked on an enriching 9-day study tour across Rajasthan, covering Udaipur, Jaipur, Jaisalmer, and Jodhpur, providing deep insights into historical and contemporary architecture, urban planning, and cultural heritage. In Udaipur, they explored the City Palace, Fateh Sagar Lake, and heritage sites like Dudh Talai, Jagdish Temple, Bagore Ki Haveli, and Gangaur Ghat. The Jaipur segment included visits to Hawa Mahal, Jantar Mantar, City Palace, and Jawahar Kala Kendra, designed by Ar. Charles Correa, offering an understanding of his modern yet tradition-rooted architectural approach, along with Amer Fort, Jal Mahal, and Albert Hall Museum. In Jaisalmer, students visited the Rani Ratnavati School for Girls, designed by Ar. Diana Kellogg, showcasing sustainable and social architecture, followed by an immersive Desert Safari with a Cultural Program, and an exploration of the Jaisalmer Fort. The journey concluded in Jodhpur with visits to Mehrangarh Fort, Umaid Bhavan Palace, and a walk in the Navchokiya district, allowing students to observe traditional urban planning. The key learning outcomes included understanding the architectural evolution of Rajput, Mughal, and contemporary designs, analyzing climate-responsive architecture, urban planning strategies, heritage conservation, and sustainable architecture. The study of Ar. Charles Correa's and Ar. Diana Kellogg's contributions provided valuable insights into modern and socially impactful architecture. The study tour was a transformative experience, exposing students to the rich architectural legacy of Rajasthan while inspiring their understanding of heritage conservation, modern architectural practices, and sustainable design.

ONCO- CANCER CENTER CASE STUDY

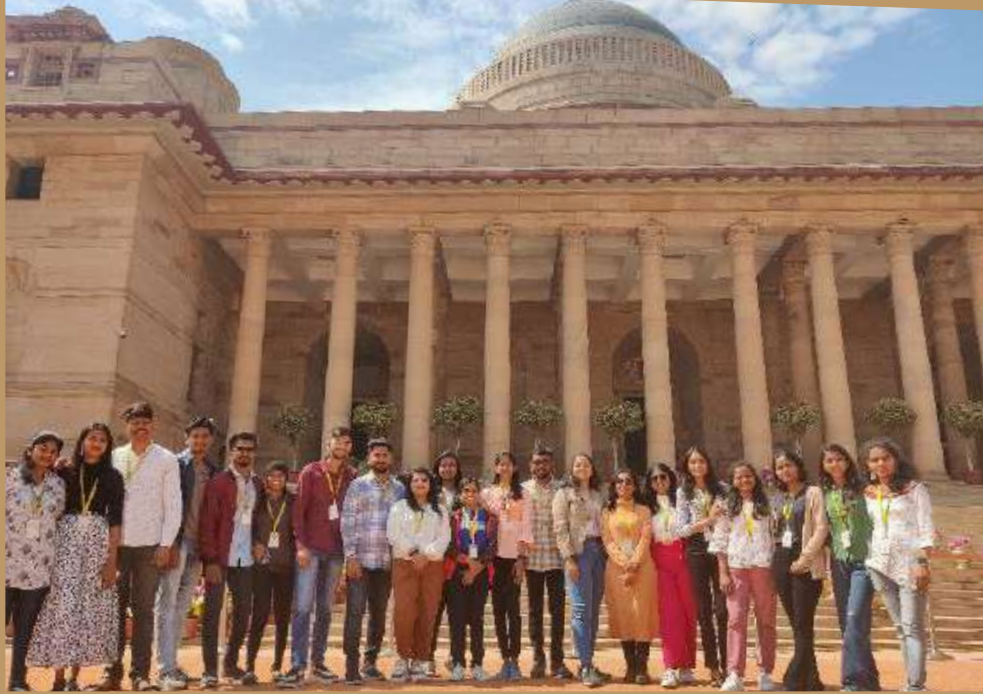


Yashoda College of Architecture organized a case study visit for First Year B.Arch students to the ONCO-Life Cancer Centre, Satara, on 17th August 2023 as part of the Advanced Architectural Design-I curriculum. The visit aimed to help students understand the planning, spatial organization, and functioning of a specialized healthcare facility.

During the tour, students observed key areas such as the entrance lobby, waiting and administration zones, treatment departments, and patient wards. They gained insights into zoning, circulation, and the design of healing environments required in cancer care facilities.

The visit provided valuable practical exposure, enabling students to connect classroom learning with real-world healthcare architecture and develop a better understanding of user-centric design in hospital planning.

STUDY TOUR- DELHI (DELHI- AGRA)



Yashoda College of Architecture organized an academic study tour to Agra and Delhi from 2nd to 8th March 2024 to enhance students' understanding of India's architectural heritage through on-site learning.

The study visits included major landmarks such as the Taj Mahal and Fatehpur Sikri in Agra, where students examined Mughal planning, symmetry, scale, and craftsmanship. In Delhi, the group explored Akshardham Temple, India Gate, Rashtrapati Bhavan, Red Fort, Lotus Temple, and Birla Mandir, gaining insights into Mughal, colonial, and contemporary architectural styles. Students also visited the India Art, Architecture & Design Biennale, expanding their exposure to current architectural discourse.

The tour provided valuable firsthand experience of significant historical and modern structures, helping students connect classroom learning with real architectural examples and deepening their appreciation of India's diverse architectural legacy.



VISITS & CASE- STUDIES

CASE STUDY OF TRIBE AND ONE PLACE CO-LIVING AND CO-WORKING SPACE, VIMAN NAGAR, PUNE

The visit to TRIBE Co-Living and Co-Working Space at Viman Nagar showcased a fully functional model of a modern urban lifestyle solution for students and young professionals. The facility offers individual and shared living units, combined with on-site co-working setups, recreational areas, and community kitchens. Following this, students visited Baner Hill, where TRIBE's new integrated co-living and co-working project is under construction. The visit allowed students to interact with site engineers and architects, study structural progress, material choices, and understand construction sequencing. By witnessing both operational and developmental stages, students could appreciate the process from conceptual planning to real-time construction and user engagement. This visit provided critical exposure to design philosophies that prioritize sustainability, flexibility, and community-building in shared spaces



S.Y. CASE STUDY VISIT AT RESORT, MAHABLESHWAR



On Tuesday, 21st January 2025, YCA faculty and second-year architecture students went for a resort case study. The case study visit began with the group, consisting of second-year architecture students and faculty, arriving at Gourish Resort at 11:00 AM. At the resort, the manager provided an in-depth briefing about the resort's design and construction. The students observed and studied various aspects of the resort, including its materials, spatial planning, and design elements. They measured and documented the dimensions and layouts of spaces such as restaurants, suites, and duplex rooms. The study at Gourish Resort continued until 3:00 PM. Following this, the group proceeded to RR Heritage Resort in the afternoon. Here, the students were inspired by the resort's efficient planning and harmonious integration of built spaces with the natural landscape. The thoughtfully designed and well-maintained landscape was a significant highlight, showcasing how architecture and nature can coexist beautifully. The students studied layouts, landscape features, and materials, gaining insights into resort design. They observed how these elements contribute to functional and aesthetic outcomes. Additionally, this visit was particularly beneficial as the Architecture Design subject for the semester involves a resort design project on a contour site. Observing how these resorts were planned on uneven terrains helped students understand the strategic placement of buildings and the role of contours in influencing design. Key learnings included understanding the importance of contextual planning, the role of material selection in achieving sustainability and aesthetic appeal, and observing the interplay of built spaces and natural surroundings in enhancing user experience. Additionally, students acquired practical knowledge in spatial measurements and documentation. The visit concluded at 5:30 PM, marking the end of a highly productive case study.

WORKSHOPS

WORKSHOP OF ROHTAK DOME

Rohtak Dome are shallow brick domes built with a unique technique practiced by a team of masons in Rohtak, Haryana. Domes are almost flat, so flat that the curve is hardly noticeable. The construction of Rohtak domes relies on a specialized team of artisans, led by Azad Singh, who inherited the technique from Krishan Singh. Krishan Singh, in turn, received it from Rishi Dilip Lal Birju of Kathal Gam, thus turning it into a family tradition. This craftsmanship has been refined over a period of 40 years. The Rohtak Dome Workshop was a seven-day hands-on event organized under the guidance of the Yashoda College of Architecture (YCA). This initiative was implemented on a residential site by D.B. Architects, who utilized the opportunity to explore innovative construction techniques. The workshop was coordinated by Ar. Pratik Satav and Ar. Shreekant Dhane, with active involvement from YCA faculty members Ar. Dhanashree Babar, Ar. Prakash Bansode, and Ar. Rakhi Begampure. During the workshop, two domes were constructed, showcasing practical applications of architectural design and construction skills. The first dome, measuring 3.2 meters X 3.6 meters, was completed in three days. The second dome, larger in size at 4.4 meters X 3.8 meters, was constructed over four days. This immersive workshop provided participants with valuable insights into the nuances of dome construction, combining theoretical knowledge with practical execution.



EVENTS & ACTIVITIES

TREE PLANTATION



On 18th July at 11:00 AM, Yashoda College of Architecture organized a Tree Plantation Programme on the college premises. The event witnessed enthusiastic participation from faculty members and students from first to final year.

The programme began with a gathering on the ground floor of the campus. Ar. Sujata Talekar Ma'am, Ar. Snehal Shedge Ma'am, and other faculty members joined the students for the activity. Students and teachers actively participated with great enthusiasm and dedication. Saplings were planted carefully under the guidance of faculty members. The activity highlighted the importance of environmental responsibility. Faculty members set an example by actively engaging in the plantation work. The programme promoted unity, teamwork, and ecological awareness. The event concluded successfully, contributing to a greener and more sustainable campus.



The event commenced with the lighting of the lamp by the college distinguished faculty members, also at the hands of student's council members. Lokmanya Tilak's image was unveiled as well as wreaths and flowers were offered. Students expressed their heartfelt gratitude towards freedom fighter Lokmanya Tilak. Mr. Mayur Chothe, a student of fifth year, in his speech told the story of Lokmanya Tilak's courage, struggles and dedication in the freedom movement, in another speech Mr. Sourabh Nikam, a fifth year student, told the story of Lokmanya Tilak's how he sacrificed to protect the motherland. Always inspired the people of the country by Lokmanya Tilak.



LOKMANYA TILAK PUNYATITHI

ALUMINI MEET -2024



The Alumni Association of Yashoda College of Architecture organized Alumni Meet 2024 on Saturday, August 10, 2024, at the Mechanical Seminar Hall, YSPM Campus.

Alumni arrived from 9:30 a.m. Onwards and were welcomed by the registration team with tea and assistance. The program began with the lighting of the lamp by Hon. Prof. Dasharath Sagare, Hon. Prof. Ajinkya Sagare, Ar. Suhas Talekar, and Chief Guest Ar. Udayan Kulkarni.

The event was graced by the presence of Alumni President Ar. Vishal Supekar and Ar. Atharv Pore. A warm welcome address was delivered by HOD Ar. Snehal Shedge, followed by the introduction of the Chief Guest by Ar. Renuka Raut. Principal Ar. Suhas Talekar delivered the inaugural speech after the felicitation of dignitaries. Awards were presented to sports achievers, thesis toppers, and academic toppers of the final year batch. Alumni shared their experiences, offering valuable guidance and inspiration to students. Chief Guest Ar. Udayan Kulkarni presented architectural projects and shared professional insights. The program concluded with a vote of thanks by Ar. Rakhi Begampure, marking the successful completion of the event.

EVENTS & ACTIVITIES

LIBRARIAN'S DAY



On this day library was organized books Exhibition. The day began with an inaugural ceremony of books Exhibition by Hon. Prof. Shri. Dashrath Sagare, then Dr. S. R. Ranganathan's image was unveiled as well as wreaths and flowers were offered & lighting the lamp by Hon. Prof. Shri. Dashrath Sagare, as well as all dignity members.

Ganesh Idol Making Workshop on 5th and 6th September 2024. The workshop was coordinated by Ar. Priyanka Patil Ma'am and Ar. Renuka Raut Ma'am, with Prof. Ar. Sharvari Gaikwad conducting the sessions. Students from first year to final year actively participated, promoting creativity and teamwork. The workshop began with an awareness session on the environmental impact of POP idols, followed by hands-on training in sculpting Ganesh idols using natural clay. On the second day, students completed their idols using eco-friendly colors, showcasing diverse artistic expressions. The completed idols were evaluated by Ar. Prakash Bansode Sir, HOD Ar. Snehal Shedje Ma'am, and Ar. Omkar Sir. First Rank: Arati Neverekar & Prajakta Patil (Fourth Year) Second Rank: Asmita Gavade (First Year) & Rutuja Pandit (Second Year) Third Rank: Manasi Jadhav (First Year) & Sayali Deshmukh (Final Year) The workshop successfully blended creativity with environmental responsibility, reinforcing the importance of sustainable practices.

ECO-FRIENDLY GANESH IDOL MAKING WORKSHOP



SEMINAR ON "FINANCIAL LITERACY FOR YOU"

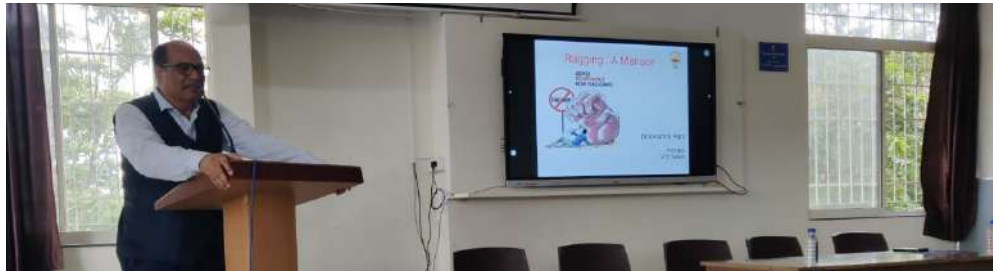
The seminar, led by Mr. Jagdish Mane, a Security Markets Trainer from SEBI Mumbai, took place on 20th September 2024 at the Yellow Seminar Hall of YTC. Starting at 1:00 PM, Mr. Mane delivered an insightful presentation on financial planning, covering topics such as investment options, risk management, and portfolio building. He emphasized the importance of smart financial planning early in one's career, understanding market trends, and SEBI's role in promoting investor education. The session concluded with an engaging Q&A, where students and faculty received personalized advice on financial challenges.



EVENTS & ACTIVITIES

ANTI-RAGGING SEMINAR

Yashoda College of Architecture, Satara organized an Anti-Ragging Seminar on 28th September 2024, led by the Principal, Dr. Vikram Patil, to create awareness about the harmful effects and serious consequences of ragging. Addressing students, faculty, and staff, Dr. Patil emphasized that ragging in any form—verbal, physical, or psychological—is a serious offense and that the college strictly follows a zero-tolerance policy. He explained the provisions of the Anti-Ragging Act of India and encouraged students to report incidents without fear, assuring confidentiality and support. The seminar concluded with an interactive session, reinforcing the college's commitment to maintaining a safe, respectful, and ragging-free campus.



CLEANLINESS DRIVE ON THE OCCASION OF MAHATMA GANDHI JAYANTI

On the occasion of Mahatma Gandhi Jayanti, Yashoda College of Architecture, Satara commemorated the day on 2nd October 2024 with a Cleanliness Drive and the unveiling of Mahatma Gandhi's photograph. The event paid homage to the Father of the Nation and reflected his ideals of cleanliness, non-violence, and selfless service. The programme began at 9:30 AM with an inspiring address by the Principal. The importance of cleanliness, sustainability, and collective responsibility was emphasized. Students from various batches, along with faculty and staff, participated enthusiastically. Equipped with cleaning tools, participants actively cleaned the campus premises. The activity fostered teamwork, discipline, and civic awareness among students. The unveiling of Mahatma Gandhi's photograph symbolized respect for his enduring legacy. The event aligned with the national initiative Swachh Bharat Abhiyan. Overall, the celebration left a lasting message of social responsibility and environmental consciousness.

BLOOD DONATION

On the occasion of its 17th Foundation Day, YSPM, Satara organized a Blood Donation Camp on 2nd September 2025 at the YTC Campus. The event aimed to promote social responsibility, humanitarian values, and community welfare. The Department of Architecture, Yashoda College of Architecture, actively participated in the camp. Faculty members and students contributed by donating blood and supporting the organization of the event. Several students donated blood for the first time, encouraged by the positive and motivating atmosphere. The camp was conducted in collaboration with a reputed blood bank. Qualified medical professionals carried out health check-ups and supervised the donation process. All procedures were followed strictly as per medical safety standards. Donors were provided with refreshments after donation. Certificates of appreciation were given to acknowledge their voluntary service.



EVENTS & ACTIVITIES

GUEST LECTURE ON RESEARCH

Dr. Vandana Pusalkar delivered an insightful lecture on research in architecture, highlighting the importance of critical thinking and problem identification. She explained various research methods, including qualitative, quantitative, and mixed approaches relevant to architectural studies. The session provided clear guidance on academic paper writing, covering abstracts, literature review, methodology, results, and referencing. Common mistakes made by students were discussed along with practical tips to improve writing quality. Dr. Pusalkar emphasized systematic research topic selection and conceptual clarity. She elaborated on data collection techniques such as field surveys, interviews, case studies, and documentation. The role of digital tools and ethical considerations in research was also highlighted. Interactive discussions and real-life examples enhanced participant engagement. The lecture helped students and faculty gain confidence in structuring academic research papers. Overall, the session promoted a strong research-oriented academic culture within the institution.



WOMEN'S DAY PROGRAM

On the occasion of International Women's Day 2024, Yashoda College of Architecture organized a special guest lecture on 11th March 2025. The program aimed to celebrate women's contribution to architecture and inspire students through interaction with a successful woman architect. Ar.Vaidheni Lavand, a conservation architect, was invited as the guest speaker. She shared her professional journey and experiences in the field of heritage conservation. The lecture highlighted the importance of conservation and sustainable architectural practices. Special emphasis was given to the role and leadership of women in the architectural profession. Students gained insights into challenges and opportunities in conservation as a specialization. The session encouraged gender equality and women's empowerment in architecture. Faculty members and students actively participated and interacted with the speaker. The program concluded with a vote of thanks, leaving students motivated and inspired.



AWARENESS PROGRAM ON POST-GRADUATION

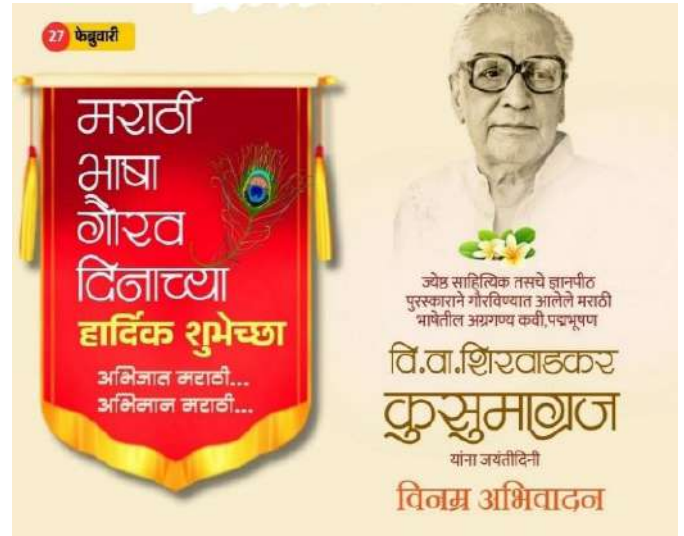
An awareness program on postgraduate opportunities in architecture was organized at Yashoda College of Architecture. The session was conducted by Ar. Anjali Jadhav to guide students about higher studies after graduation. Various postgraduate courses, including M.Arch specializations, were explained. Information about institutions in India and abroad was shared with the students. Entrance exams such as GATE, CEED, PGETA, GRE, and TOEFL/IELTS were discussed. Guidance on eligibility criteria, application procedures, and portfolio preparation was provided. Career prospects and emerging fields like sustainability and digital architecture were highlighted. Students actively participated and clarified their doubts regarding higher education. The session motivated students to plan their academic and professional futures. The program received positive feedback and was appreciated by students and faculty.



EVENTS & ACTIVITIES

MARATHI BHASHA GAURAV DIN

The event commenced with the lighting of the lamp by the college distinguished faculty members, also at the hands of student's council members V. V. Shirwadkar's image was unveiled as well as wreaths and flowers were offered. Students to expressed their heartfelt gratitude towards Marathi literaturer V. V. Shirwadkar, Amruta Shelar & Arya Nalawade students of first year, in their speech tell the story of V. V. Shirwadkar's dedication in the literature



CULTURAL DAYS

YSPM's Yashoda College of Architecture celebrated Cultural Days 2025 on 24th, 25th, 27th, and 28th February within the college premises. The week-long celebration was conducted alongside regular academics, encouraging holistic development of students. Day 1, Villain Day, witnessed creative portrayals of iconic villains through costumes, makeup, and performances. Retro Day on February 25th revived the charm of past decades with vintage fashion, music, and dance. Commercials Day on February 27th highlighted students' acting and marketing skills through innovative and humorous ad enactments. The grand finale, Traditional Day on February 28th, celebrated India's rich cultural diversity through traditional attire and folk performances. Students from all years actively participated with great enthusiasm and confidence. Faculty members guided and encouraged students by actively participating in the events. The celebrations provided a vibrant platform to showcase creativity, talent, and teamwork. Overall, Cultural Days 2025 was a memorable and successful event fostering unity, joy, and cultural appreciation

EVENTS & ACTIVITIES

RAJARSHI CHATRAPATI SHAHU MAHARAJ JAYANTI



The celebration commenced with the lighting of the traditional lamp by Principal Ar. Suhas S. Talekar, accompanied by faculty members also at the hands of students council members. Rajarshi Chhatrapati Shahu Maharaj Image was adorned with flowers, paying homage to his memory. Students expressed their heartfelt gratitude towards Rajarshi Chhatrapati Shahu Maharaj. Harshvardhan Kolekar student of Third year & Ms. Babar Rajlaxmi of Fourth year in their speech tell the story of Chhatrapati Shahu Maharaj's contributions to social reform, education, and equality.



ENTREPRENEURSHIP AWARENESS PROGRAM(EAP)

Yashoda College of Architecture, Satara organized the Entrepreneurship Awareness Program (EAP) on 1st October 2025, in collaboration with MSME and the Council of Architecture (COA). The session aimed to foster entrepreneurial thinking among architecture students and professionals by highlighting the potential in architectural practice, start-ups, and allied creative fields. The event featured expert speakers — Ar. Upendra Pandit, Ms. Shital Patil, Mr. Umeshchandra Dandgavhal, and Ar. Abhay Kulkarni — who shared insights on entrepreneurship fundamentals, starting and managing an architectural firm, emerging opportunities in design practice, and government schemes supporting entrepreneurs. MSME e-booklets were distributed to participants to spread awareness about business resources and registration processes.



PANDIT JAWAHARLAL NEHRU BIRTH ANNIVERSARY



The event began with the lighting of the lamp and a floral tribute to Pandit Jawaharlal Nehru by faculty members & student council members. Kanan Babar & Kedar Birmane student of first year, in their speech emphasizing the importance of Nehru's vision in shaping the educational landscape of India and to expressed their heartfelt gratitude towards Pandit Jawaharlal Nehru.

EVENTS & ACTIVITIES

HERITAGE WALK AND SEMINAR

Yashoda College of Architecture, Satara, organized a Heritage Walk and Seminar in collaboration with NIUA, DRONAH Foundation, ICOMOS India, and other heritage organizations. The event was held at the historic Old Rajwada, now Chhatrapati Pratapsinh High School, under the royal patronage of Her Highness Chhatrapati Vrushaliraje Bhonsle.

The program aimed to rediscover, document, and celebrate Satara's rich cultural and architectural heritage. Heritage professionals, architects, researchers, students, and local citizens actively participated in the event. The session began with a heritage walk around the Rajwada precinct. Participants gained insights into the architectural style, urban fabric, and historical narratives of the area. This was followed by an expert-led seminar on heritage conservation. Speakers highlighted that conservation goes beyond physical restoration to preserving stories and identity. The event emphasized integrating heritage awareness into modern urban development. Overall, the program inspired collective responsibility toward safeguarding Satara's heritage.



HISTORIC CITIES SERIES 2025
In Collaboration with

Urban Sketchers Satara

BNCA

VIPM

ICOMOS

NIRAMAN

"Rediscovering Satara"

Starting Point for Heritage Walk
Mori Chowk, Satara

Venue
Chhatrapati Pratapsinh High School
(Juna Rajwada), Satara.

15th October 2025
Heritage walk - 8.30 am to 10.30 am
(Location - at Prasthala Point)
Seminar - 11.00 am to 12.30 pm

Guests of Honour
Her Most Excellent Highness
Vrushaliraje Bhonsle
Her Royal Highness
Dr. Vilas Wadhwa

Speakers
Dr. Shikha Jain
Nishchit Zare
Dr. Suman Karanjikar

QR Code

Co-organizers: Dr. Prashant Ghosh - 9122204670 / 9892224493

NIUA

ICOMOS INDIA

DRONAH

Urban Sketchers

NIRAMAN

NATIONAL ASSOCIATION OF STUDENTS OF ARCHITECTURE



The rewards are immense, with the opportunity to contribute to the growth of aspiring architects, foster a sense of camaraderie, and witness the realization of innovative ideas within the community.

Harshawardhan Kolekar
Unit Secretary 25-26
Yashoda College of Architecture

The National Association of Students of Architecture (NASA) is a dynamic platform that unites aspiring architects, fostering creativity, collaboration, and innovation within the field. Within the intricate structure of NASA, the role of a Unit Secretary is pivotal in ensuring the smooth functioning of this vibrant community of student architects. The organization serves as a hub for students across the country, providing a space for learning, networking, and the exchange of ideas. As a Unit Secretary within NASA, one plays a crucial role in maintaining the synergy that propels this dynamic community forward. Being a Unit Secretary in NASA comes with its set of challenges, including managing diverse opinions, coordinating across different architectural schools, and balancing academic commitments. However, the rewards are immense, with the opportunity to contribute to the growth of aspiring architects, foster a sense of camaraderie, and witness the realization of innovative ideas within the community. In the dynamic realm of architecture, the National Association of Students of Architecture plays a pivotal role in shaping the future of aspiring architects.

एकवल्

EKAM, THE INTERCONNECTEDNESS IS THE CORE CONCEPT BEHIND DESIGNING THIS COMMUNITY PARK. IN THIS FAST PACED LIFE, PEOPLE ARE NOT ONLY LOSING EMOTIONAL, VISUAL AND PHYSICAL CONNECTION WITH EACH OTHER BUT ALSO WITH THE ENVIRONMENT. WE DEEPLY BELIEVE THAT THE WHOLE WORLD IS ONE BIG FAMILY WHERE HUMANS AND ENVIRONMENT ARE ALL INTERCONNECTED.

LOCATION

- *SATARA CITY, LOCATED TO THE WEST OF THE CONFLUENCE OF THE KRISHNA AND VENNA RIVERS IS SURROUNDED BY SEVEN HILL FORTS GIVING IT THE NAME SATARA.
- *IT LIES IN THE LAPS OF MOTHER NATURE.
- *IT IS ALSO INRICH WITH CULTURAL AND HISTORICAL BACKGROUND AND IS FAMOUS AS THE CAPITAL OF MARATHA EMPIRE.

SITE LOCATION

- *THE SITE IS LOCATED IN CORE AREA OF SATARA, IN SADAR BAZAR.
- *NEAREST LANDMARKS FROM THE SITE ARE: BUS STAND (SATARA), REMAND HOME, STADIUM, POLICE PARADE GROUND, NIRMALA CONVENT SCHOOL.

ANDC TROPHY

SECTION-DD
SCALE: 1:1500

SITE PLAN
SCALE: 1:300

SITE LOCATION ADVANTAGE:

- THE PROPOSED SITE IS IN A RESIDENTIAL ZONE OF SATARA CITY ACTIVITIES. ITS CENTRAL LOCATION IS BENEFICIAL FOR RESIDENTS OF ALL AGE GROUPS TO ACCESS THE SPACE AND ENJOY THE SENSE OF COMMUNITY.
- DESPITE BEING A DENSE AREA, THE SURROUNDINGS LACK DEDICATED SPACES FOR RECREATION AND ACTIVITIES SUCH AS:
 - ⊙ MEDITATION AREA
 - ⊙ LAUGHTER CLUB
 - ⊙ OPEN GRASSY AREA
- TRANSFORMING THIS SPACE INTO A COMMUNITY SPACE.
- CURRENTLY, THE SITE IS UNDERUTILIZED AND REPURPOSING THE SITE FOR:
 - ⊙ ENHANCE LANDSCAPE
 - ⊙ CREATE A HEALTHY ENVIRONMENT
 - ⊙ FOSTER A SENSE OF COMMUNITY
- BY TRANSFORMING THIS SPACE INTO A COMMUNITY SPACE, RESIDENTS CAN CREATE A POSITIVE ENVIRONMENT, MAKING THE SPACE A COMMUNITY AND COMMUNITY.

***THE FEATURE WALL IN YOUTH ZONE SYMBOLIZES INTERCONNECTEDNESS BETWEEN PEOPLE OF DIFFERENT AGE GROUPS.**

***THIS FEATURE WALL CONSTRUCTED OUT OF NOT ONLY ACTS AS FOCAL POINT VISIBLE FROM ALL POINTS OF THE SITE BUT IS ALSO CLEAR FROM THE ROAD. ARCH GATE HERE, HOLDS 'EKAM' SIGNAGE.**

NOTE: ALL DIMENSIONS ARE IN METERS.

ARCHITRAIL 2026 33

CPK TROPHY

Students Council



Mr. Vaibhav Jadhav
President - Students Council
Yashoda College of Architecture

Dear friends,

I, Vaibhav Uttam Jadhav, President of YCA's Students' Council, am reflecting on a journey woven with diverse experiences, joys, enthusiasm, and invaluable growth through mistakes. As a student council, we serve as a major link between faculty and students. We indulge in solving even the slightest to mammoth issues of students.

Grateful for the collective effort of every council member, ensuring smooth operations and overcoming challenges. Our focus is always on your well-being, community engagement, academic support, professional development, and creating memorable experiences.

The journey of this Presidency has been wonderful, indulged with a variety of experiences and emotions, triumphs, and even failures. In this vibrant community of learners, I'm thankful for your collective enthusiasm, dedication, and support that created an environment of growth and friendship. Whether it's collaborating on projects, working on exhibitions, fighting against each other in sports, sharing insights in class, or simply offering a friendly smile in passing, each contribution, big or small, has immensely shaped our shared experience.

Your resilience, passion, and commitment to excellence inspire me daily. It is the combined efforts of every individual in this diverse student body that make our educational journey richer and more meaningful.

Thank you for being a source of positivity and kindness. It has been an incredible journey of leadership for the past few years, and I wish you all continued success with the next student's council.



Ms. Rutuja Pandit
Vice- President
Students Council



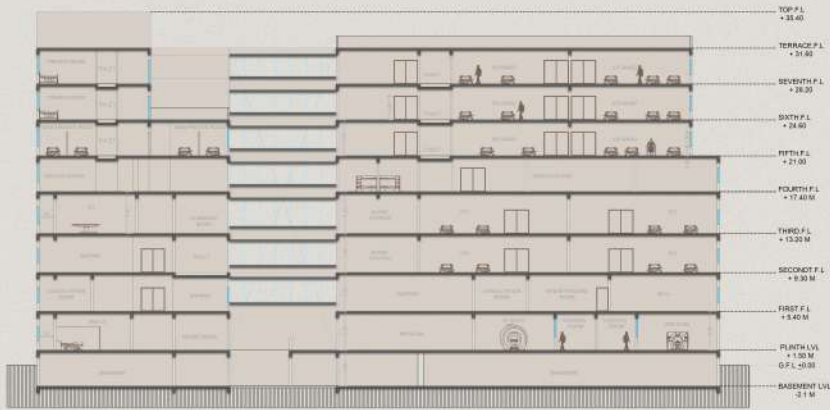
Mr. Suraj Kadam
General Secretary
Students Council



Ms. Samruddhi Shinde
Treasurer
Students Council



Ms. Radhika Pawar
Committee Member
Students Council



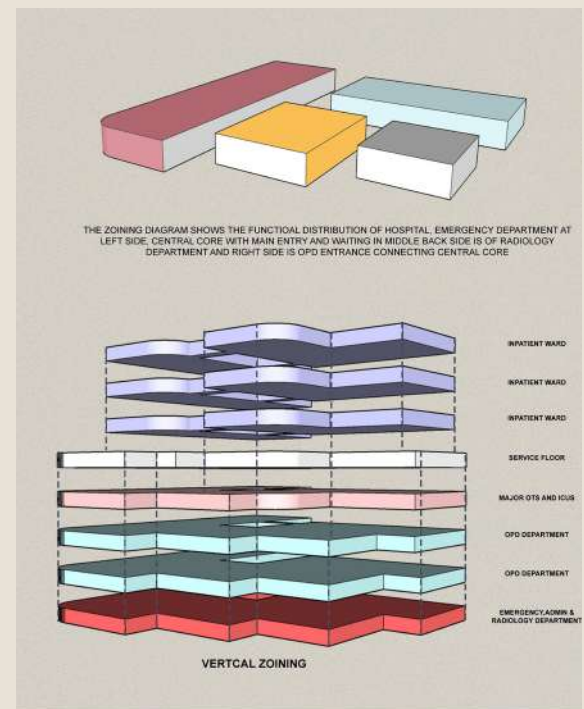
SECTION B-B'
SCALE 1:100



GROUND FLOOR PLAN
SCALE 1:150



NORTH SIDE ELEVATION



VERTICAL ZONING



FIRST FLOOR PLAN
SCALE 1:150

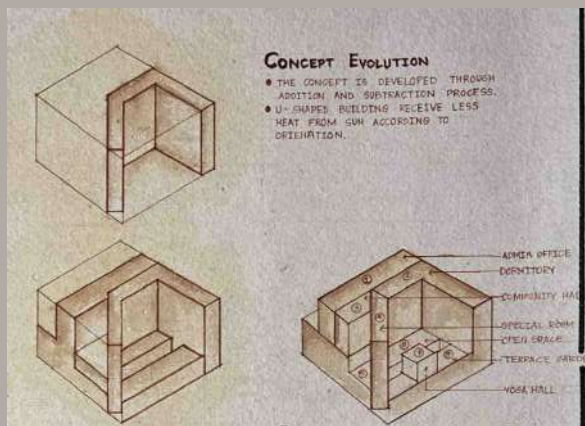
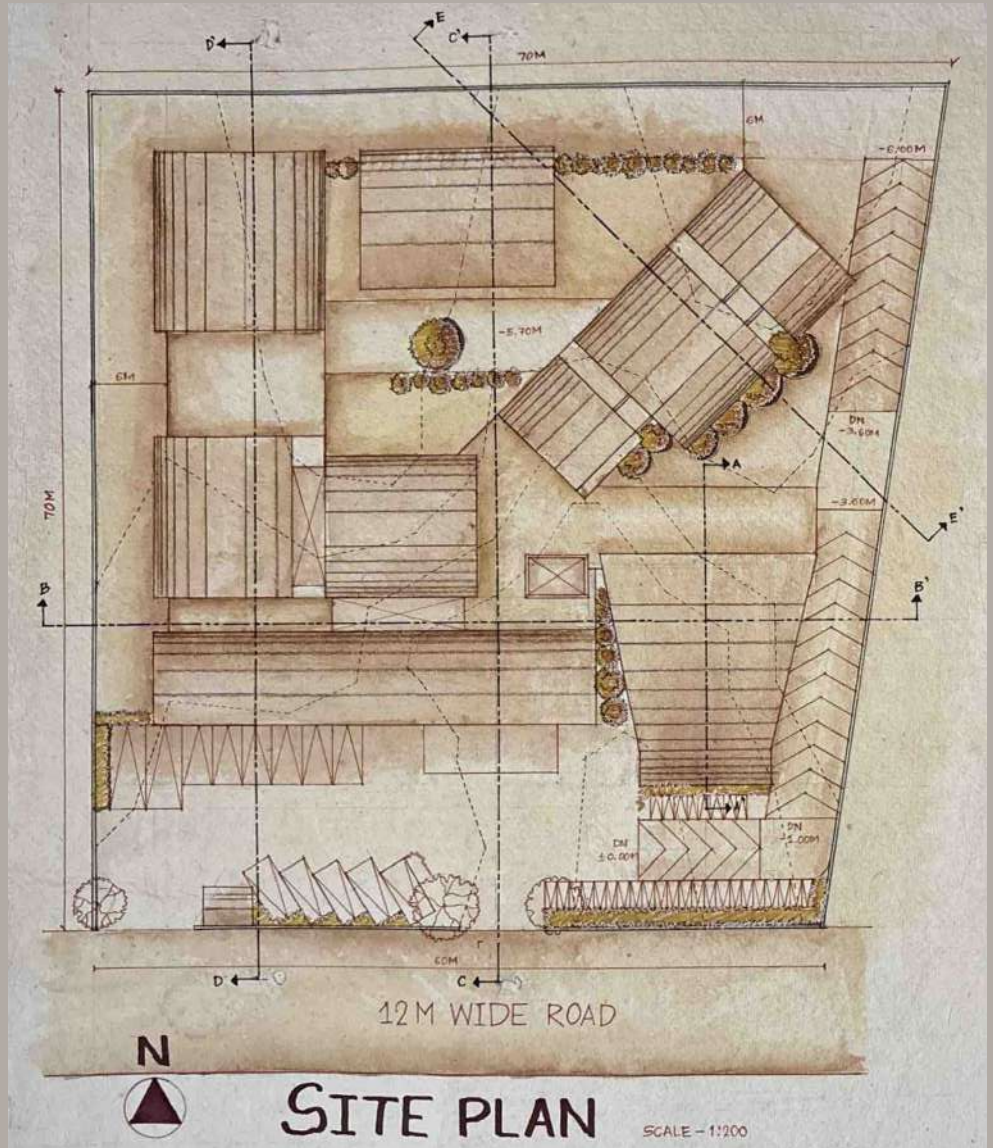


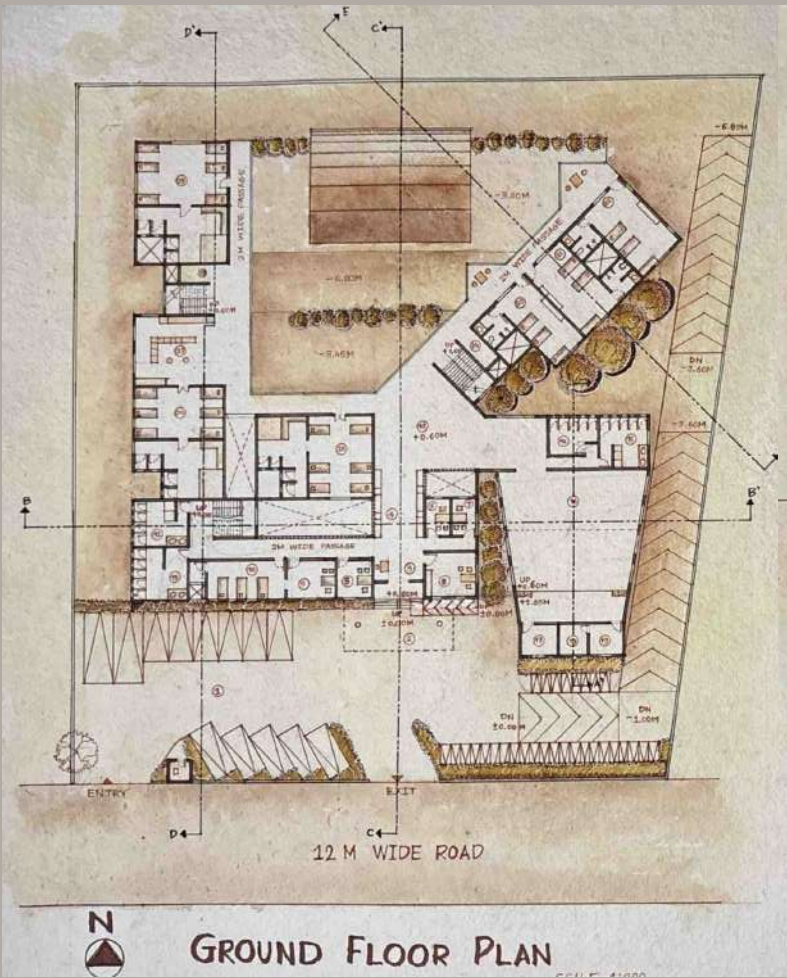
Old Age Home at Wai



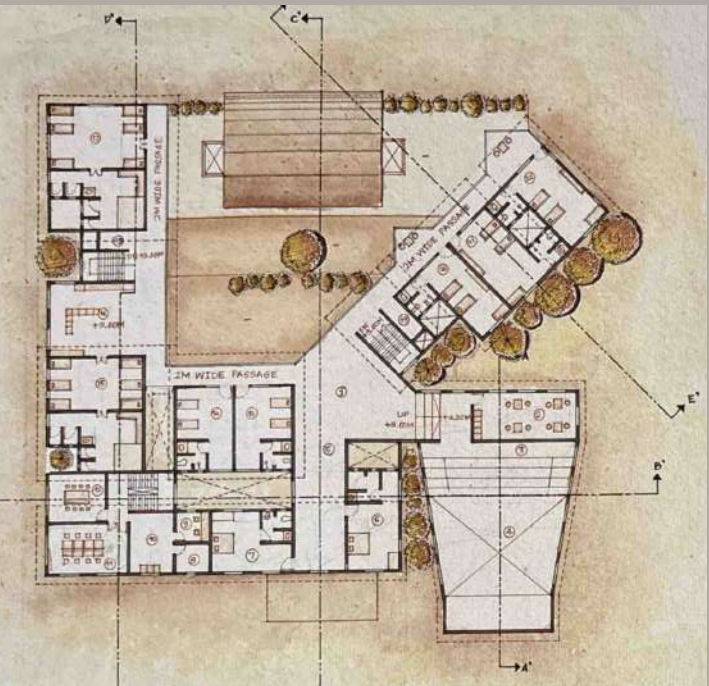
Tushar Yadav
TY B.Arch

The design topic was to design an Old Age Home located at Pasarni Ghat, Wai. The project is planned to provide a peaceful, comfortable, and positive living environment for elderly residents. The layout clearly separates public, semi-public, and private areas to ensure safety, easy movement, and a sense of security. The design includes interaction spaces, landscaped courtyards, and open areas that encourage social connection, relaxation, and community bonding. Overall, the project aims to create a dignified and uplifting living space for senior citizens. The living surface is inspired by the petals of flower. And the staircase was designed as the connecting the living space it's a metaphor of flower petals is connected to thatch. The site is contour with 6m valley side view . the dormetries are design with valley view of site .Material is used according to future reconstruction.





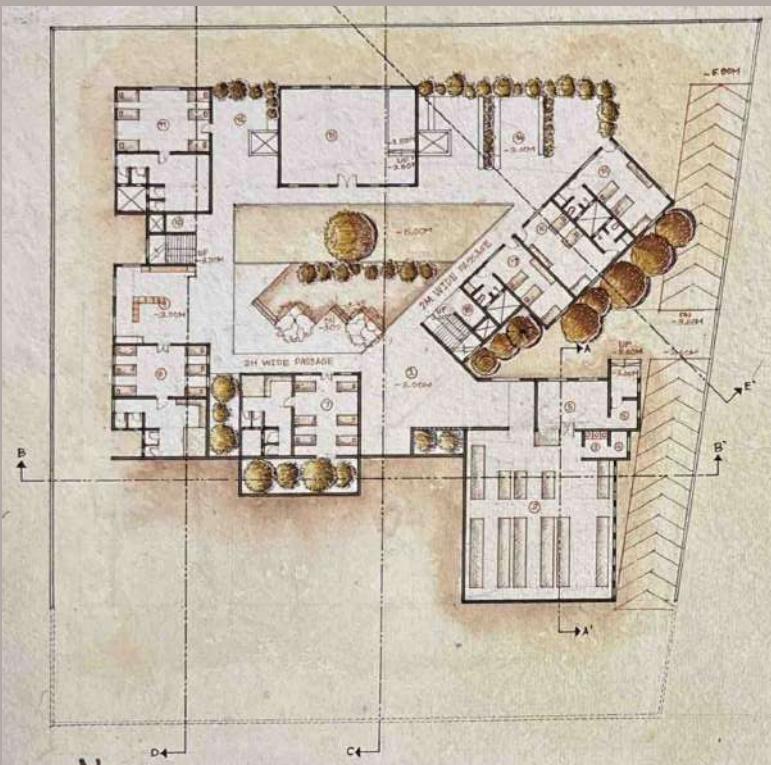
GROUND FLOOR PLAN



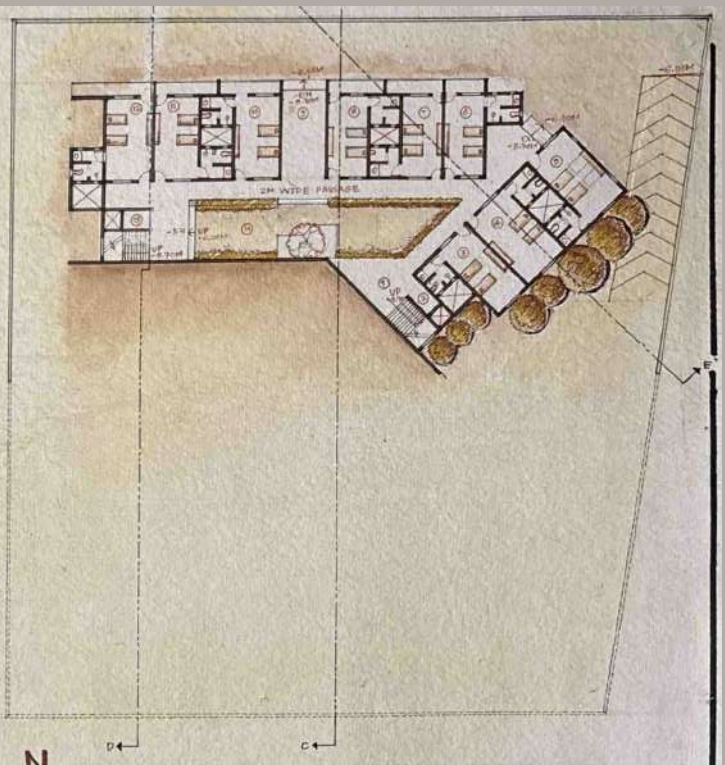
FIRST FLOOR PLAN

LEGENDS

1. PARKING AREA	30M X 17M	16. COMMUNITY HALL	15M X 15M
2. ENTRANCE	11M X 5M	17. GREEN ROOM 1	3.5M X 3M
3. RECEPTION	5M X 3M	18. STORAGE ROOM	3M X 2M
4. WAITING AREA	5M X 7M	19. GREEN ROOM 2	3.5M X 3M
5. ACCOUNTANT ROOM	4.5M X 4M	20. OFFICIAL ROOM	4M X 3M
6. COUNSELLING ROOM	2.5M X 4M	21. SERVICE APARTMENT	5M X 5M
7. HR. ROOM	3.5M X 4M	22. SERVICE APARTMENT	5M X 5M
8. ADMIN ROOM	4.5M X 6M	23. STRETCHER LIFT 1	
9. D.R. ROOM	5M X 6M	24. STRETCHER LIFT 2	
10. SICK ROOM	2M X 4M	25. LADIES DORMITORY 1	7M X 3.5M
11. LADIES TOILET 1	3.5M X 3M	26. LADIES DORMITORY 4	3.5M X 3M
12. GENTS TOILET 1	3.5M X 3M	27. INTERACTION SPACE	6.5M X 7M
13. GATHERING SPACE	12M X 8M	28. GENTS DORMITORY 2	3.5M X 7.5M
14. LADIES TOILET 2	5M X 3M		
15. GENTS TOILET 2	5M X 3M		



LOWER GROUND FLOOR PLAN AT LVL -3.0M



LOWER GROUND FLOOR PLAN AT LVL -6.0M

LEGENDS

LEGENDS

Gated Community At Pune

CONTOUR OF CALM

A simple, vernacular farmhouse that flows with the hillside, opening to the valley and sea views. The design follows the natural 8 m contour, reducing cutting and blending with the land.

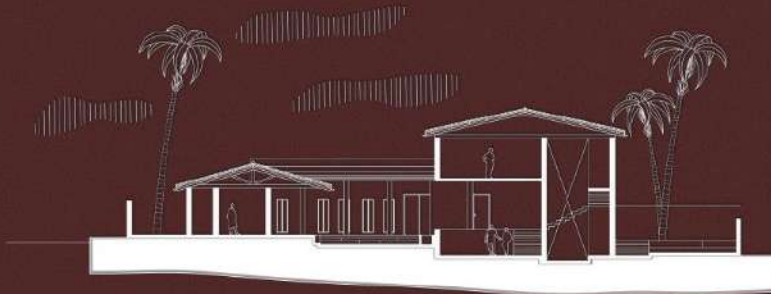
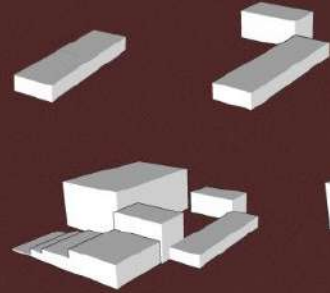
DESIGN IDEA

The house feels like a part of the slope, not built against it. Each space steps down gently, keeping visual and physical connection with the valley.

KEY DESIGN ELEMNTS

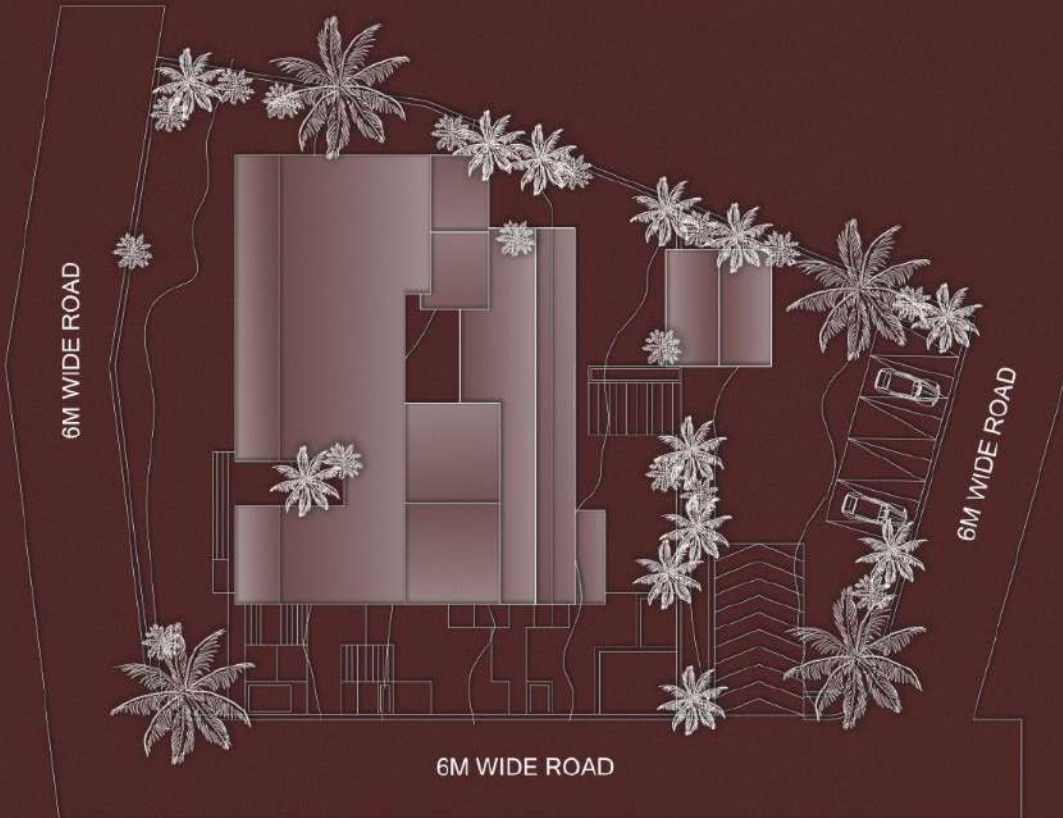
1. Laterite stone - locally available materials are used for the exterior walls and foundation.
2. Natural ventilation - optimized placement and design.
3. Water body - the swimming pool is strategically positioned along the prevailing wind direction to facilitate the flow of cool air into the structure during summer.
4. Amphitheatre - the amphitheatre is designed along the natural slope, offering a beautiful view of the valley and coast, while providing an intimate space for recreation and entertainment.

EVOLUTION OF DESIGN



SECTION B - B'

SCALE - 1:100

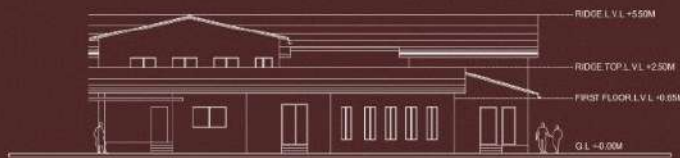
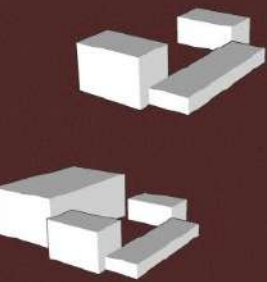


SITE PLAN

ARCHITRAIL 2026 41

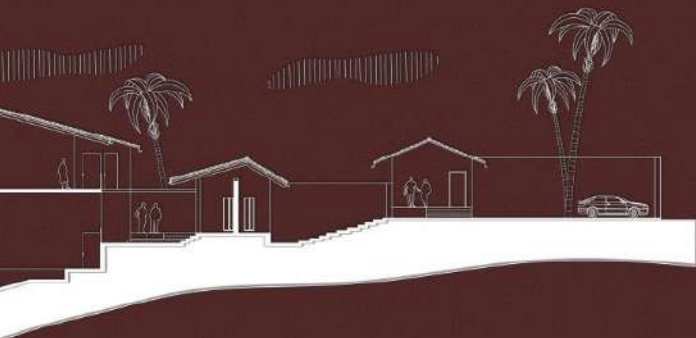
SCALE - 1:100





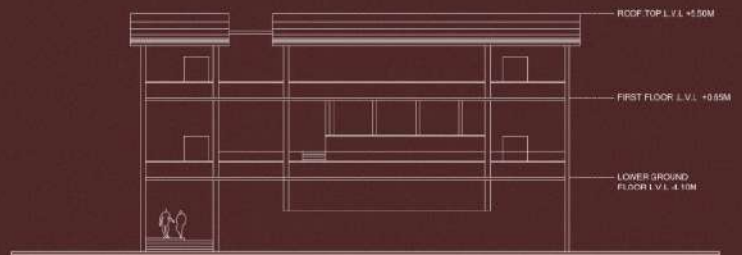
NORTH EAST SIDE ELEVATION

SCALE - 1:100



SECTION A-A'

SCALE - 1:100



SOUTH WEST SIDE ELEVATION

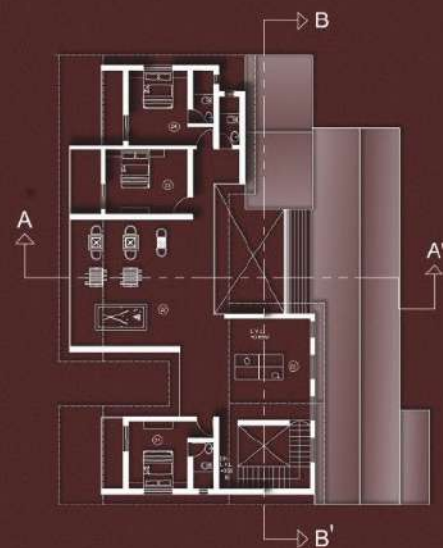
SCALE - 1:100



6M WIDE ROAD

6M WIDE ROAD

GROUND FLOOR PLAN
SCALE - 1:100



GROUND FLOOR PLAN

SCALE - 1:100

LEGEND

- 1. WHEELER PARKING
- 2. OUTHOUSE 1
- 3. GARDEN
- 4. WATERBODY
- 5. LIVING AREA
- 6. LIBRARY
- 7. COURTYARD
- 8. KITCHEN
- 9. STORAGE
- 10. UTILITY
- 11. DRINKING
- 12. DECK AREA
- 13. JACUZZI
- 14. SWIMMING POOL
- 15. PARTY AREA AND BAR AREA
- 16. TOILET
- 17. BEDROOM 1
- 18. BEDROOM 2
- 19. AMPHITHEATRE
- 20. OUTHOUSE 2

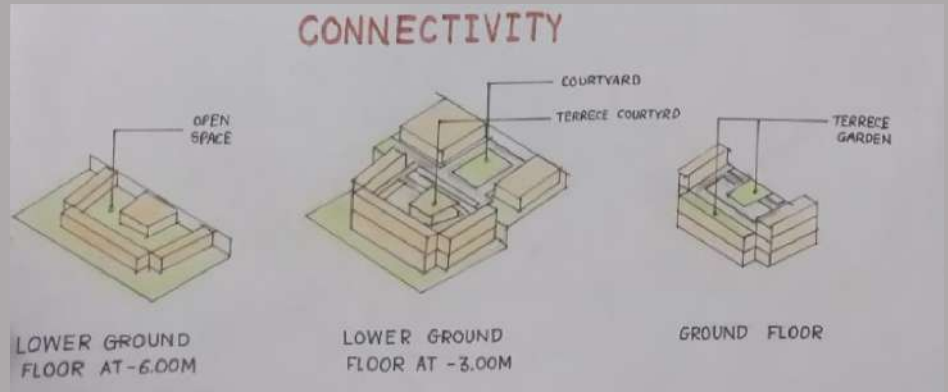
LEGEND

- 21. BEDROOM 3
- 22. GAME ZONE
- 23. GUEST ROOM
- 24. BEDROOM 4

Old Age Home at Wai



Rutuja Pandit
TY B.Arch



The This design portfolio, titled “Sata- ra Science Centre,” presents a highly conceptual architectural proposal that merges physics, time, and fluid geometry. Developed by Rutuja Nitin Pandit for the Sixth Semester (Year 3) at Yashoda College of Architecture, the project demonstrates an advanced ability to translate abstract scientific principles into built form.

Design Concept: “Wave Motion & Solar Dial”

The architectural language is driven by two primary conceptual anchors:

- **Wave Motion:** The building’s form is inspired by the dynamic and organic rhythms of a wave. This concept introduces a sense of fluidity and natural movement to the structure, achieved through a “twisted slab” facade that creates a visually engaging and rhythmic exterior.

- **The Solar Dial (Gnomon):** A symbolic and functional integration of time into architecture. The projected floor of the building acts as a Gnomon (the shadow-casting part of a sundial). Hour markers are embedded into the landscape paving, allowing the building’s own shadow to indicate the approximate time, creating a literal connection between the structure and the solar cycle.

Site Analysis and Form Development

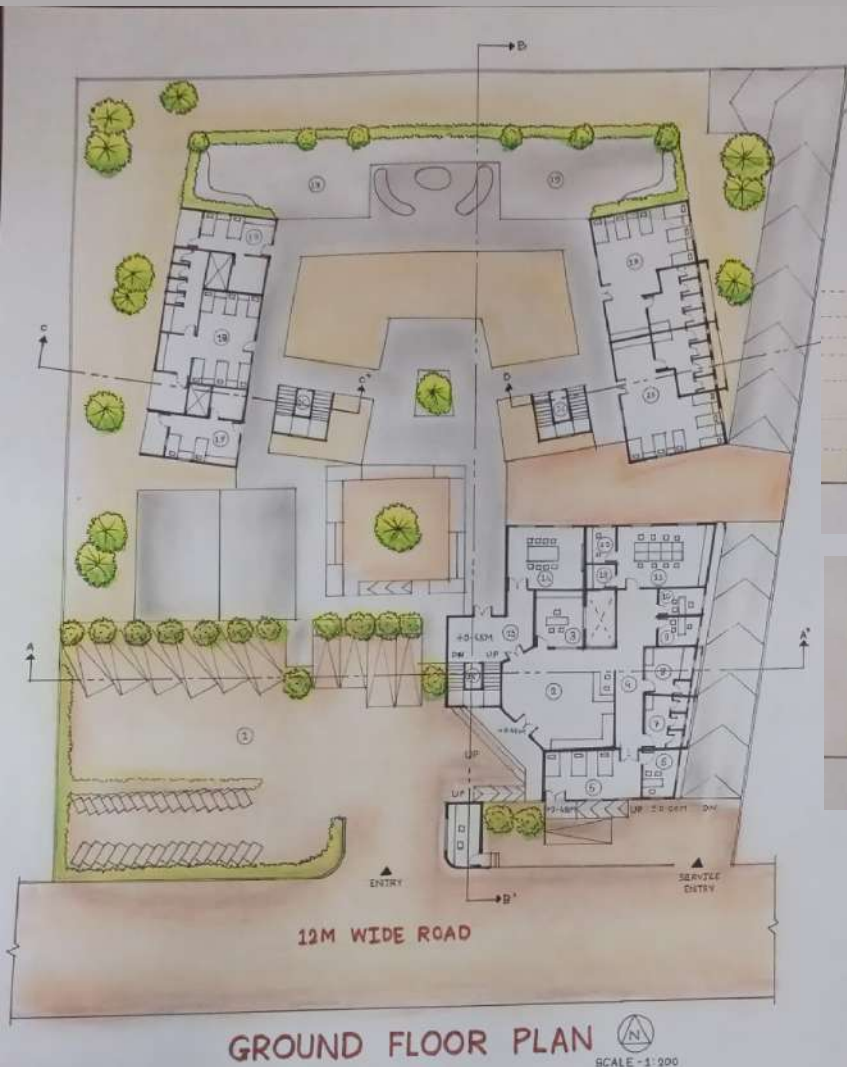
Located in Satara within a tropical climate, the design process shows a sophisticated evolution of form:

- **Initial Geometry:** The process began with a circular form, which was then divided into eight equal segments based on functional requirements.

- **Centrality:** A central open space was carved out to facilitate outdoor activities and natural light penetration.

- **Environmental Strategy:** The building utilizes reflective glass with a metallic coating to effectively block UV rays and manage heat gain while maintaining high levels of natural interior illumination.





Singers Bedroom Design



Pranali Sawnt
F.Y. B.Arch

This design portfolio, titled "Singer's Bedroom Design," presents a specialized residential interior proposal tailored to the professional and personal needs of an artist. Developed by Pranali Ajit Sawant for the First Semester (Year 1) at Yashoda College of Architecture (2024-2025), the project explores organic geometry and environmental responsiveness.

Design Concept: "Interconnected Circles"

The architectural language of the project is defined by a non-linear, fluid spatial arrangement:

- **Organic Form:** The layout is composed of two interconnected circles, a departure from traditional rectangular planning. This creates a seamless flow between the "Singing Area" and the "Resting Area."
- **Zonal Distinction:** Each circular volume serves a distinct purpose—one as a spacious, light-filled arena for practice and relaxation, and the second as a secluded, intimate zone for sleep and hygiene.
- **Thematic Focus:** The design prioritizes acoustic and psychological comfort, creating a "cozy and intimate" sanctuary for a performer.

Site Context and Environmental Response

The project is set in Ratnagiri, characterized by a Coastal Climate with hot, humid summers. The architectural response includes:

- **Climate Control:** Strategic placement of large windows to facilitate cross-ventilation, which is essential for managing humidity in coastal regions.

ch is essential for managing humidity in coastal regions.

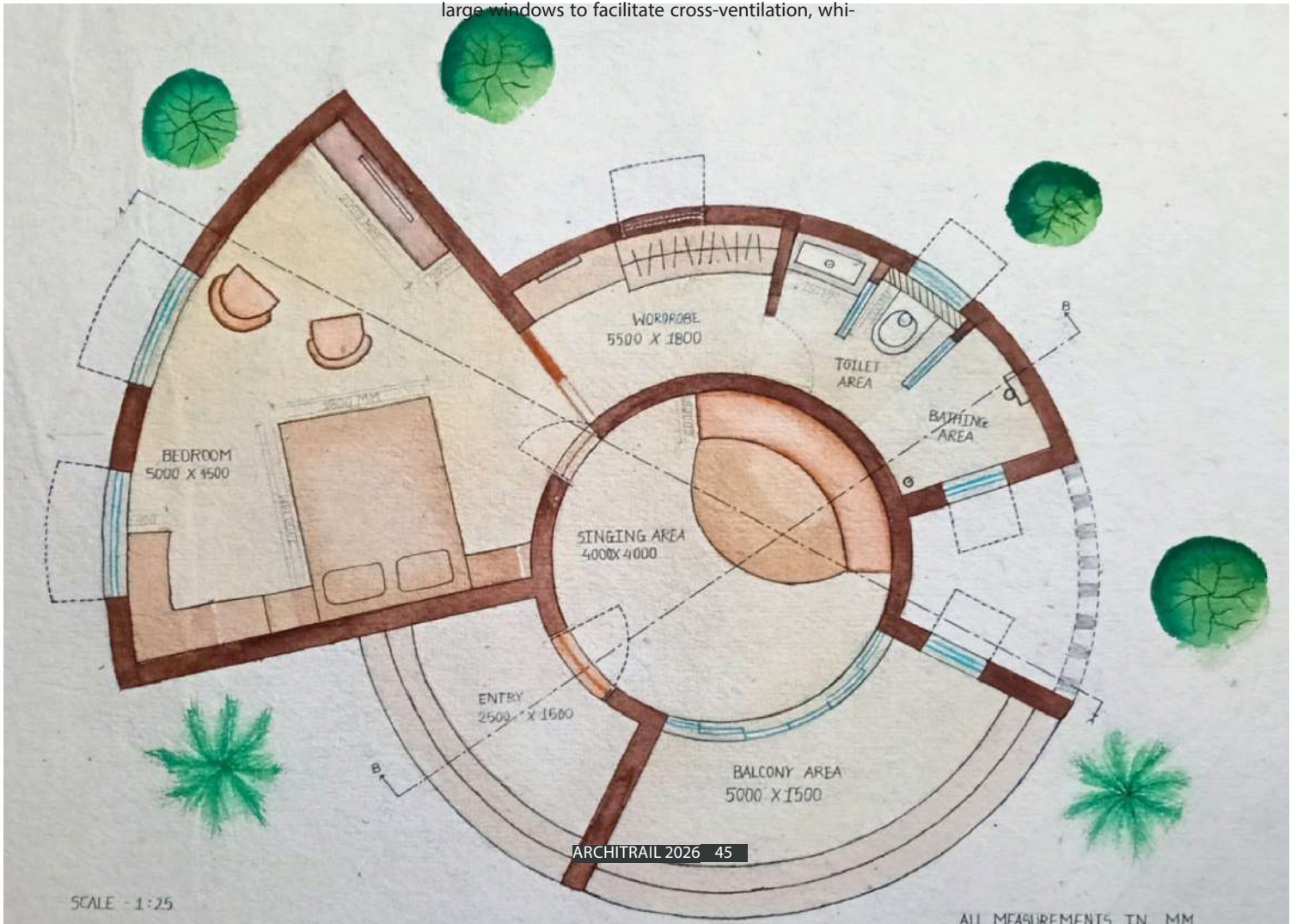
- **Natural Illumination:** The use of extensive glazing and skylights ensures the space is naturally lit, reducing the reliance on artificial lighting during the day.

- **Wind Flow Integration:** The building orientation is designed to capture prevailing coastal breezes to maintain internal thermal comfort.

Spatial Organization and Program

The plan (Scale 1:25) utilizes a functional hierarchy within its circular footprint:

- **Singing Area (4000x4000mm):** Located in the central circle, this serves as the "heart" of the studio, designed for practice, movement, and relaxation.
- **Bedroom (5000x4500mm):** A private retreat featuring a wardrobe (5500x1800mm) and a large bed area, positioned for maximum tranquility.
- **Service Core:** The toilet and bathing areas are positioned adjacent to the singing area, featuring eco-friendly fixtures and natural ventilation.
- **Transitional Spaces:** An entry foyer (2500x1500mm) and a balcony area (5000x1500mm) provide a buffer between the interior sanctuary and the external environment.



Nehru Science Center, Satara



Rutuja Pandit
TY B.Arch

This design portfolio, titled "Sara Science Centre," presents a highly conceptual architectural proposal that merges physics, time, and fluid geometry. Developed by Rutuja Nitin Pandit for the Sixth Semester (Year 3) at Yashoda College of Architecture, the project demonstrates an advanced ability to translate abstract scientific principles into built form.

Design Concept: "Wave Motion & Solar Dial"

The architectural language is driven by two primary conceptual anchors:

- Wave Motion:** The building's form is inspired by the dynamic and organic rhythms of a wave. This concept introduces a sense of fluidity and natural movement to the structure, achieved through a "twisted slab" facade that creates a visually engaging and rhythmic exterior.

- The Solar Dial (Gnomon):** A symbolic and functional integration of time into architecture. The projected floor of the building acts as a Gnomon (the shadow-casting part of a sundial).

Hour markers are embedded into the landscape paving, allowing the building's own shadow to indicate the approximate time, creating a literal connection between the structure and the solar cycle.

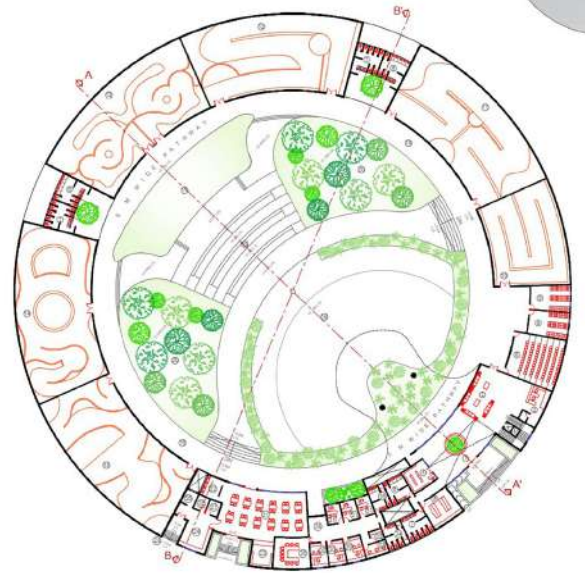
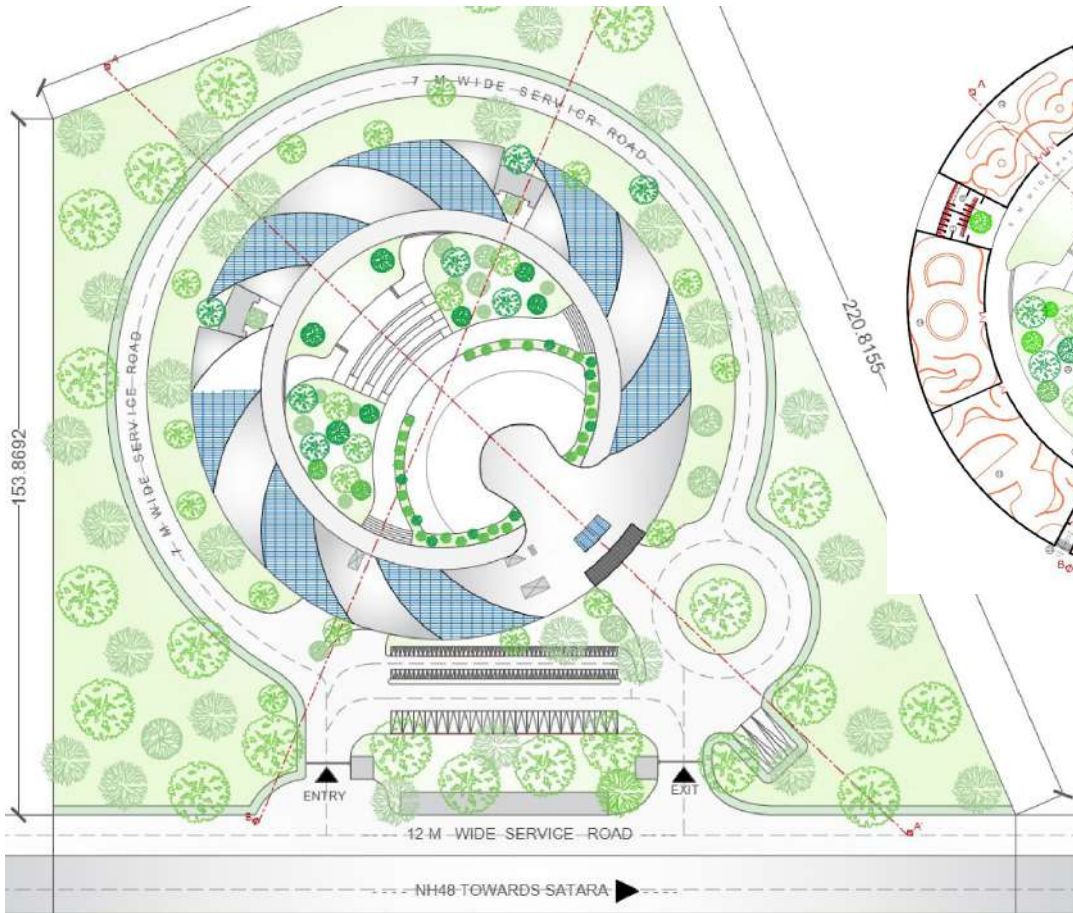
Site Analysis and Form Development

Located in Satara within a tropical climate, the design process shows a sophisticated evolution of form:

- Initial Geometry:** The process began with a circular form, which was then divided into eight equal segments based on functional requirements.

- Centrality:** A central open space was carved out to facilitate outdoor activities and natural light penetration.

- Environmental Strategy:** The building utilizes reflective glass with a metallic coating to effectively block UV rays and manage heat gain while maintaining high levels of natural interior illumination.



LEGENDS

- 1 - ENTRANCE LOBBY
- 2 - WAITING AREA
- 3 - RECEPTION
- 4 - LIBRARY
- 5 - CLOCK ROOM
- 6 - GENT'S TOILET
- 7 - LADIES TOILET
- 8 - A.V. ROOM
- 9 - LECTURE HALL 1
- 10 - EXHIBITION HALL
- 11 - INNOVATION HUB
- 12 - MECHANICS ZONE
- 13 - FUN SCIENCE GALLERY
- 14 - SPACE & PLANT ZONE
- 15 - HUMAN SETTLEMENT ZONE
- 16 - 5 M WIDE CIRCULATION PATH
- 17 - SCIENCE PARK
- 18 - AMPHITHEATER
- 19 - STAGE
- 20 - BOTANICAL GARDEN
- 21 - CAFETERIA DINING
- 22 - WASHBASIN AREA
- 23 - SOUVENIR SHOP
- 24 - KITCHEN
- 25 - UTILITY
- 26 - DRY STORAGE
- 27 - WET STORAGE
- 28 - SERVICE ENTRY
- 29 - ADMIN LOBBY
- 30 - ADMIN CUBICAL
- 31 - STAFF CUBICAL
- 32 - STORE ROOM
- 33 - SURVEILLANCE ROOM
- 34 - STAFF LADIES TOILET
- 35 - STAFF GENT'S TOILET
- 36 - CONFERENCE ROOM



SOUTH SIDE ELEVATION



WEST SIDE ELEVATION

Icecream Parlour



Amruta Shelar
F.Y. B.Arch

This design portfolio, titled "Architectural Design-I," presents a proposal for an Ice Cream Parlour located at Satara Varye, India. Developed by Amruta Ankush Shelar, a first-year architecture student at Yashoda College of Architecture (2024-2025), the project explores the integration of traditional architectural principles with modern commercial functional requirements.

Design Concept and Inspiration

The project draws inspiration from Temple Architecture, specifically referencing elements such as the Sikhara, Mandapa, and Ardhmandapa. The design philosophy includes:

- **Axial and Symmetrical Planning:** The layout is organized around a long horizontal central axis that passes through an existing Jamun tree, which serves as the "heart" of the space.
- **Circulation:** This central axis acts as the primary circulation spine, guiding visitors from the entrance directly to the central focal point.
- **Volumetric Play:** The building's volume is divided into four distinct parts to segregate functional areas while connecting open spaces.
- **Roof Design:** The structure features a Butterfly Roof, adding a modern aesthetic to the temple-inspired forms.

Site and Context

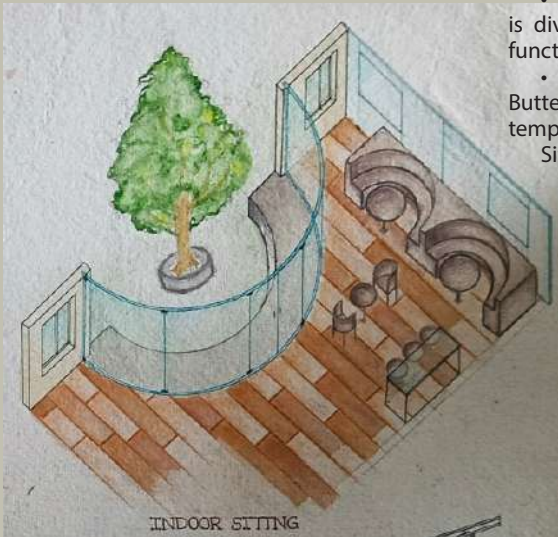
The site analysis identifies several key environmental and logistical factors:

- **Location:** Situated near the NH4 Pune-Bangalore Highway at Satara Varye.
- **Views:** The site offers views of the Satara city, nearby mountains, and surrounding farmland.
- **Environmental Factors:** The analysis considers sun paths (noting harsh sunrays at specific points) and wind flow, which the design axis is positioned to intersect.
- **Accessibility:** The site is easily accessible via a 6.0-meter wide existing road.

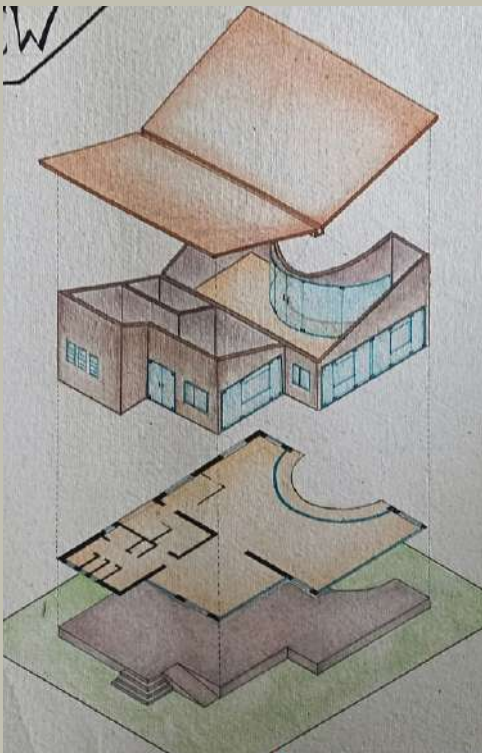
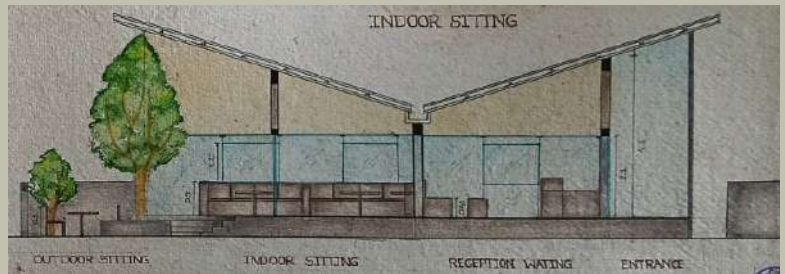
Functional Zoning

The parlour is organized into several key zones to facilitate operation and customer experience:

- **Public Areas:** These include the entrance lobby, reception, waiting area, and display section.
- **Seating:** The design provides both indoor sitting and outdoor sitting areas.
- **Service & Production:** Specific areas are designated for preparation, an ice cream counter, a juice counter, and storage.
- **Staff & Utilities:** The plan includes a staff changing utility area and toilets.



INDOOR SITTING



SITE ANALYSIS

60M WIDE ROAD

NH4 PUNE BANGALORE HIGHWAY

NEIGHBOURHOOD

TOPIC PROPOSED

JUIG AND ICE - CREAM PARLOUR AT VARYE

LOCATION

INDIA

KLAPATNASTRA

SATARA VARYE

CLIMATE

HUMIDITY

100% DURING AUG, 80% DURING FEBRUARY

TEMPERATURE

15°C DURING APR, 35°C DURING FEBRUARY

RAIN FALL

1500 DURING AUG, 400 DURING FEBRUARY

SUNSHINE

10 HOURS DURING APR, 18 HOURS DURING FEBRUARY

WIND DIRECTION

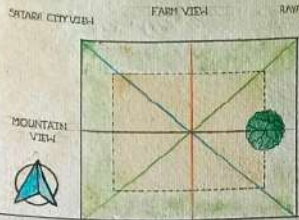
SUN PATH

AT THIS POINT THE SUN IS AT AN ANGLE OF 45°

SCALE - 1:100

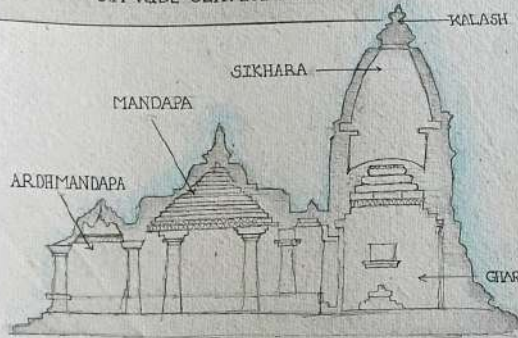
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ICECREAM PARLOUR CONCEPT

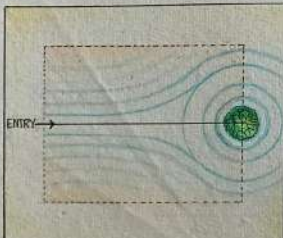


- LONGEST HORIZONTAL AXIS**
- AXIAL PLANNING
 - SYMMETRICAL PLANNING
 - AXIS PASSING THROUGH EXISTING JAMUN TREE
 - AXIS INTERSECTS DIRECTION OF WINDFLOW

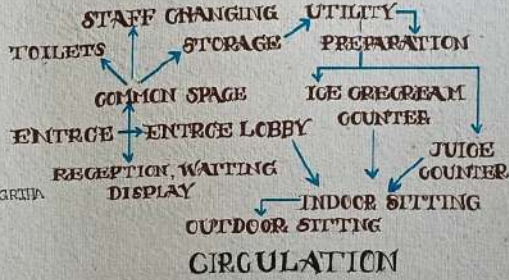
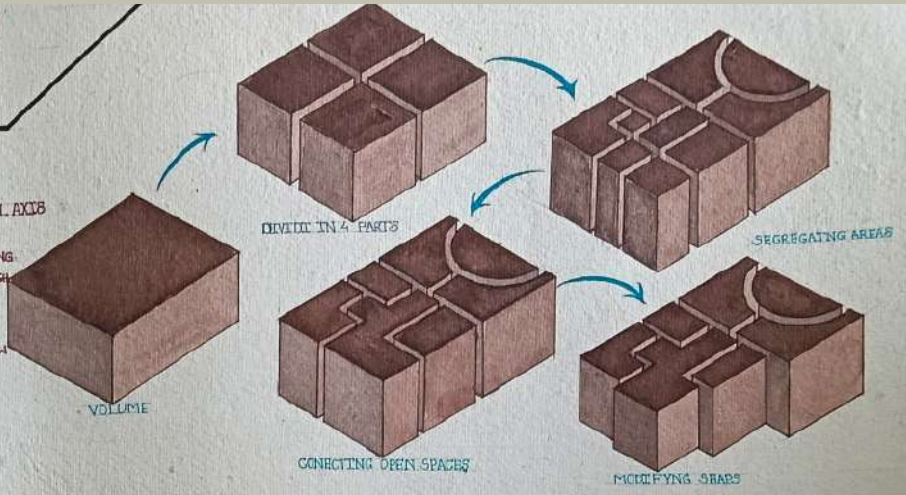
6 M WIDE SERVICE ROAD



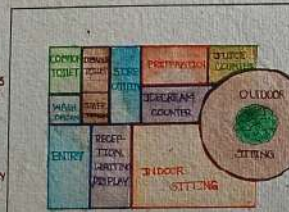
TEMPLE ARCHITECTURE



THE DESIGN REVOLVES AROUND A CENTRAL AXIS LEADING DIRECTLY TO A TREE, WHICH ACTS AS HEART OF THE SPACE INVITING CALMING. THIS AXIS FORMS THE MAIN CIRCULATION SPINE PROVIDING A CLEAR PATH OF MOVEMENT GUIDING VISITORS FROM ENTRY TO THE CENTRAL FOCAL POINT.



BUTTERFLY ROOF



ZONING

REMARK	SIGN	YASHODA COLLEGE OF ARCHITECTURE	STAMP
		NAME: AMRITA ANKUSH SHEAR	
		CLASS: F.V. 6/2021	SUB: AD-I



THESIS

GRAM VIKAS KENDRA, KAJ



Saurabh Nikam
F.Y.B.Arch



A village community center an organization, building center preserve the community aspects as well as cultural aspects of village which is known from ancient time. in this project i want to design such a space where people can celebrate their tradition or a culture and they can perform all other activities. There will be the space which connected to the all Village people. Community center are spaces that bring the community together in one area and provide numerous activites and events to connect the community with their village and each other. Having facilities such as recreational area and seating area make it a great place to meet the needs of any community, And allow the public to move it forward for success.

In current situation cultural aspects of village are lacking. Which means that all festivals or cultural events get celebrated individually by people or very few people gathers to celebrate the event. For these reasons lacking our culture aspects and also community aspects. Also, the people are not interacting with each other and mostly generation gap is most important point in lacking of these aspects. To preserve the village community and village culture is must important to us to guide the next generation. Also there is need to decrease the generation gap and to increase the communication between people for that purpose, The main motto of the village community center is to inspire people to celebrate all events together and evolution of our community and cultural aspects of village.

Whlle promoting the communal and cultural enhancement of the village. creating the interaction spaces to increase the communication between people will be focus of village community center. The center will provide a place for all community celebrations or various occasions and traditions, It will boost up unity and create a sense of brotherhood between people of village. As there is a need of a place for public meeting for the citizens on various issues of village. Village Community center act as a social awareness place among the people and it will provide a entertainment and recreational facility for rural mass.



APICULTURE: RESEARCH & PROCESSING CENTRE AT MANGHAR



Anuja Shinde
Fi.Y B.Arch

The dissertation explores the critical role of bees in our ecosystem and agriculture, emphasizing the significance of apiculture, or beekeeping, in sustaining natural life. Bees play a crucial role in pollination, a fundamental ecosystem service vital for the production of crops and ensuring global food security. The disappearance of bees would have disastrous consequences, leading to a decline in pollination services and reduced fruit and seed production. The study delves into the historical evolution of apiculture, distinguishing between traditional and modern beekeeping practices. Honey, a key product of apiculture, has been utilized for various purposes throughout history, owing to its medicinal properties. The cultural significance of bees is evident in their representation in art, statues, logos, currency, and even in beekeeping museums.

ve in Mahabaleshwar taluka, Satara district, where a village named Manghar has been declared a 'honey village.' This project, known as 'Madhache Gaon,' is the first of its kind in the country, aiming to provide employment opportunities through beekeeping in the rural economy. Industry Minister Subhash Desai underscores the importance of such projects and proposes innovative schemes, like providing honey in school nutrition, to promote the health benefits of this natural product.

In conclusion, the dissertation advocates for the conservation and promotion of apiculture as a sustainable practice essential for biodiversity, ecosystem health, and economic development in rural areas. The 'honey village' project serves as a practical example of integrating beekeeping into local economies, ensuring the well-being of both the environment and the communities dependent on this ancient practice.

Highlighting the economic potential of beekeeping, the dissertation spotlights a unique initiati-





PROCESSING CENTRE AT MANGHAR

FIRST FLOOR PLAN

UPPER GROUND FLOOR PLAN

SECTION CC

SECTION DD

SECTION EE

SECTION FF

SECTION HH

SECTION II

SECTION GG

SECTION KK

SECTION JJ

SECTION RR

SECTION SS

SECTION TT

SECTION UU

SECTION VV

SECTION WW

SECTION XX

SECTION YY

SECTION ZZ

RAINY SEASONAL PLANTS

WINTER SEASONAL PLANTS

SUMMER SEASONAL PLANTS

TERRACOTTA JALI

CONSERVATION OF FLORA FAUNA

TREES

ARCHITRAIL 2025 52

TASHIDA COLLEGE OF ARCHITECTURE

FINAL YEAR B. ARCH

Community Center at Versova

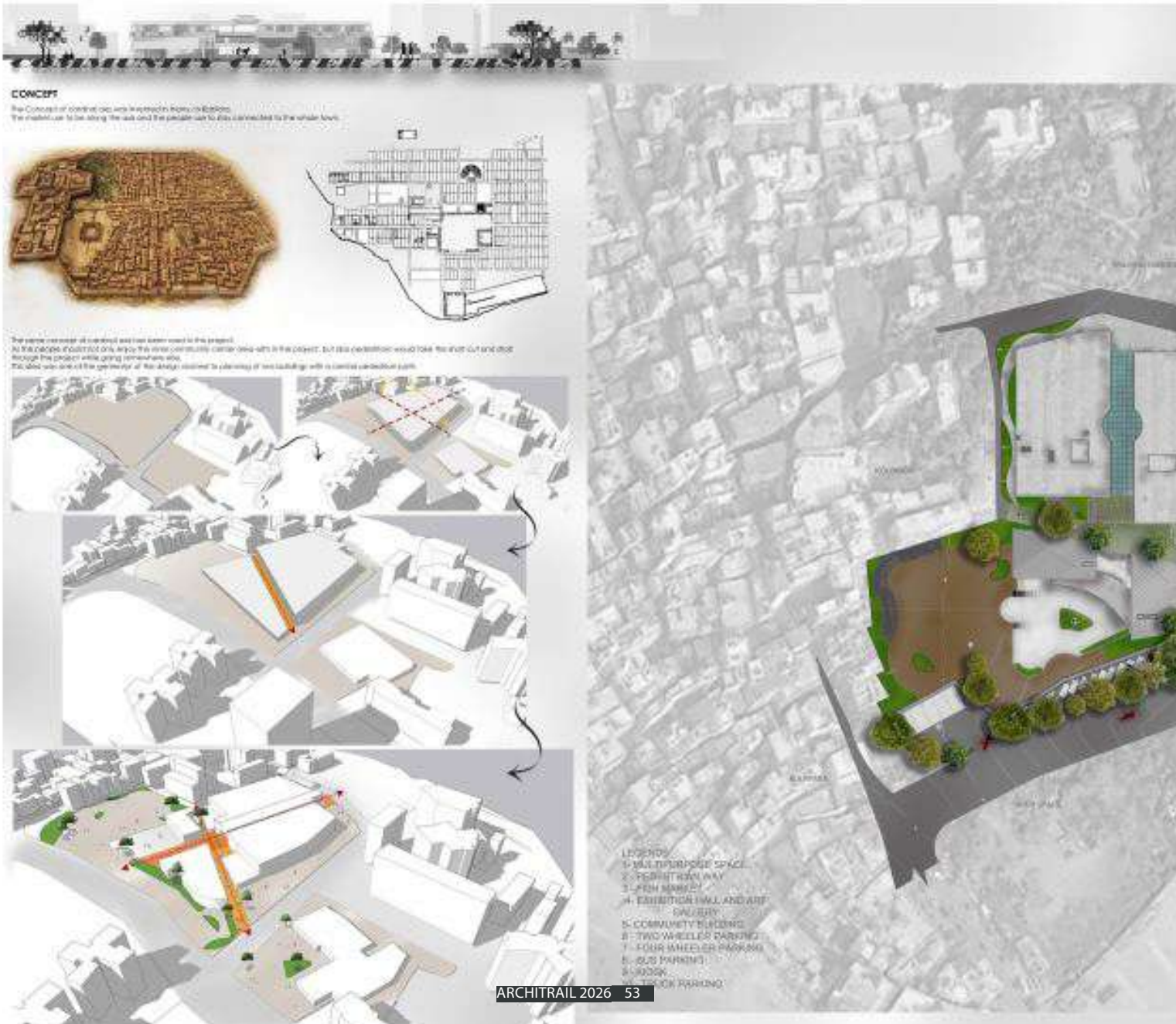


Ms. Rutuja Ganadas
FiY B.Arch

Along Every meaningful design begins with a deep understanding of people, place, and purpose. The design thinking process for this project was approached as a user-centric and context-responsive journey, ensuring that the final outcome is not only functional but also sensitive to its surroundings. The process started with the empathize stage, where detailed site visits, observations, and informal interactions were carried out to understand user behavior, movement patterns, and environmental conditions. This helped in identifying real issues such as lack of comfort, inefficient spatial use, and climatic challenges affecting usability.

Following this, the define stage focused on clearly framing the core problems derived from the observations. The project aimed to resolve issues related to accessibility, spatial organization, and user comfort while responding effectively to the local climate and social context. This clarity helped in setting a strong foundation for the design direction.

The process then moved into the ideation stage, where multiple design possibilities were explored through sketches, zoning concepts, and brainstorming sessions. Various approaches were considered, including climate-responsive



Where Sea Meets Culture: A Community Rising at Versova

planning, efficient circulation, and integration of open and built spaces, ensuring a holistic and user-friendly design solution.

In the prototype stage, the most suitable ideas were translated into tangible forms through conceptual layouts, plans, and 3D visualizations. Different iterations were tested and refined to achieve the best possible spatial arrangement and functional efficiency.

Finally, the testing stage involved evaluating the design against key criteria such as user comfort, accessibility, environmental responsiveness, and overall aesthetic quality. Continuous refinement ensured that the design effectively addresses user needs while maintaining a balance between functionality and visual appeal.

Thus, the design thinking process guided the project from understanding to execution, resulting in a thoughtful, efficient, and context-sensitive design outcome.

Along the vibrant coastline of Mumbai lies a village where the rhythm of life follows the tides. At Versova, the Koli fishing community has lived

in harmony with the sea for generations. Yet today, rapid urban growth threatens their traditions and livelihoods.

A new architectural vision emerges — a community centre designed not just as a building, but as a living cultural hub.

The design celebrates the essence of Koli life: fishing, festivals, and fellowship. Inspired by coastal forms and local materials, the centre blends modern architecture with traditional character. Open courtyards echo village streets, while shaded walkways invite gathering and storytelling.

More Than a Building, This centre functions as:

- A vibrant fish market supporting local fishermen
- A cultural gallery showcasing Koli heritage
- A festival ground alive with music and dance
- A workshop space nurturing new skills
- A tourism gateway connecting visitors to authentic coastal culture

It transforms everyday community life into an

shared experience for locals and visitors alike.

Empowering a Community

During monsoon months when fishing halts, the centre becomes an economic lifeline. Skill workshops, cultural tourism, and seasonal festivals generate income and opportunity. Women artisans and youth gain platforms to express creativity and entrepreneurship.

Architecture with Purpose

Sustainable design strategies respond to the coastal climate. Natural ventilation, shaded spaces, and eco-friendly materials ensure environmental harmony. The building respects its surroundings while enhancing public life.

A Future Anchored in Identity

This project is more than architecture — it is a celebration of resilience. By preserving heritage and enabling growth, the community centre becomes a symbol of hope for the Koli people.

At Versova, where waves meet shore, culture finds a home.

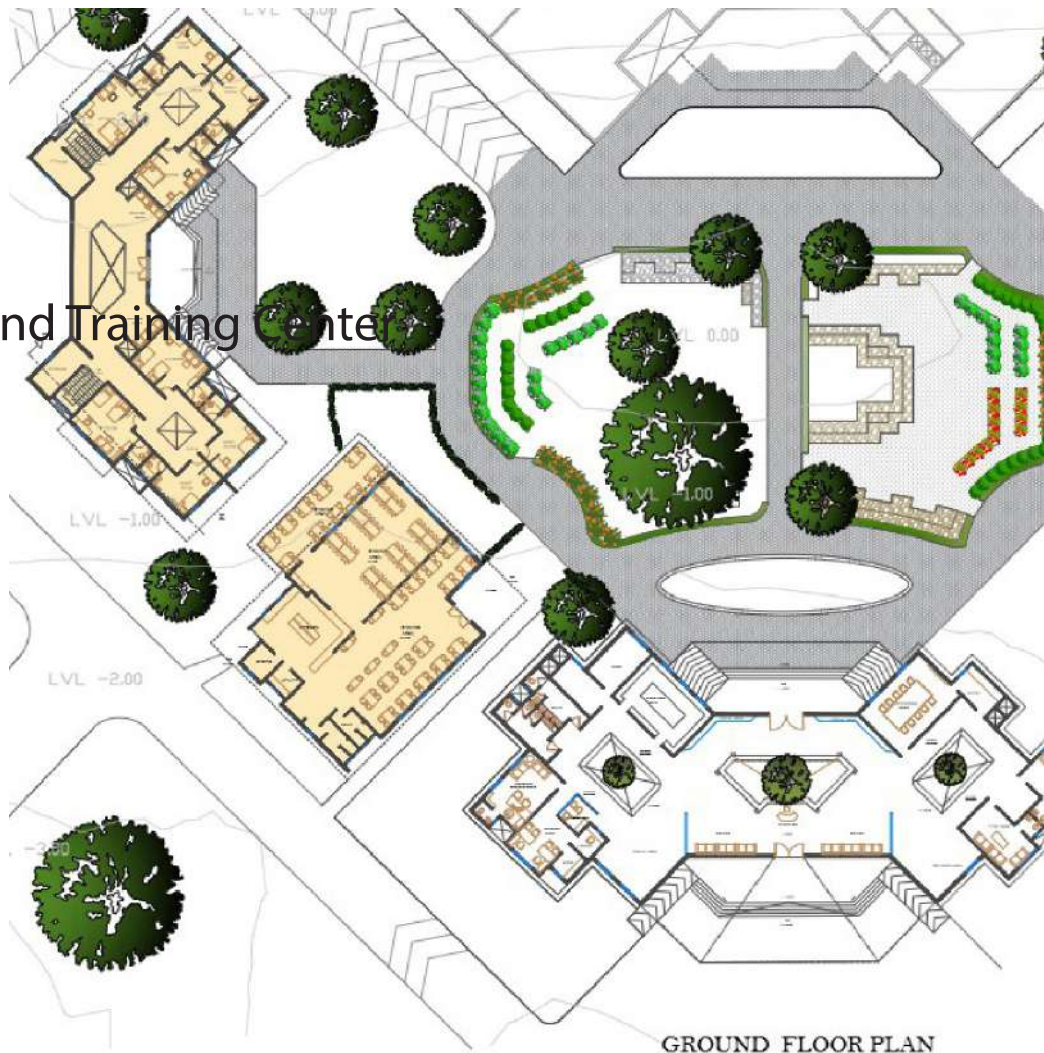


STUDENT PROJECTS

Agricultural Research and Training Center



Shravani Bhosale
Fo.Y.B.Arch

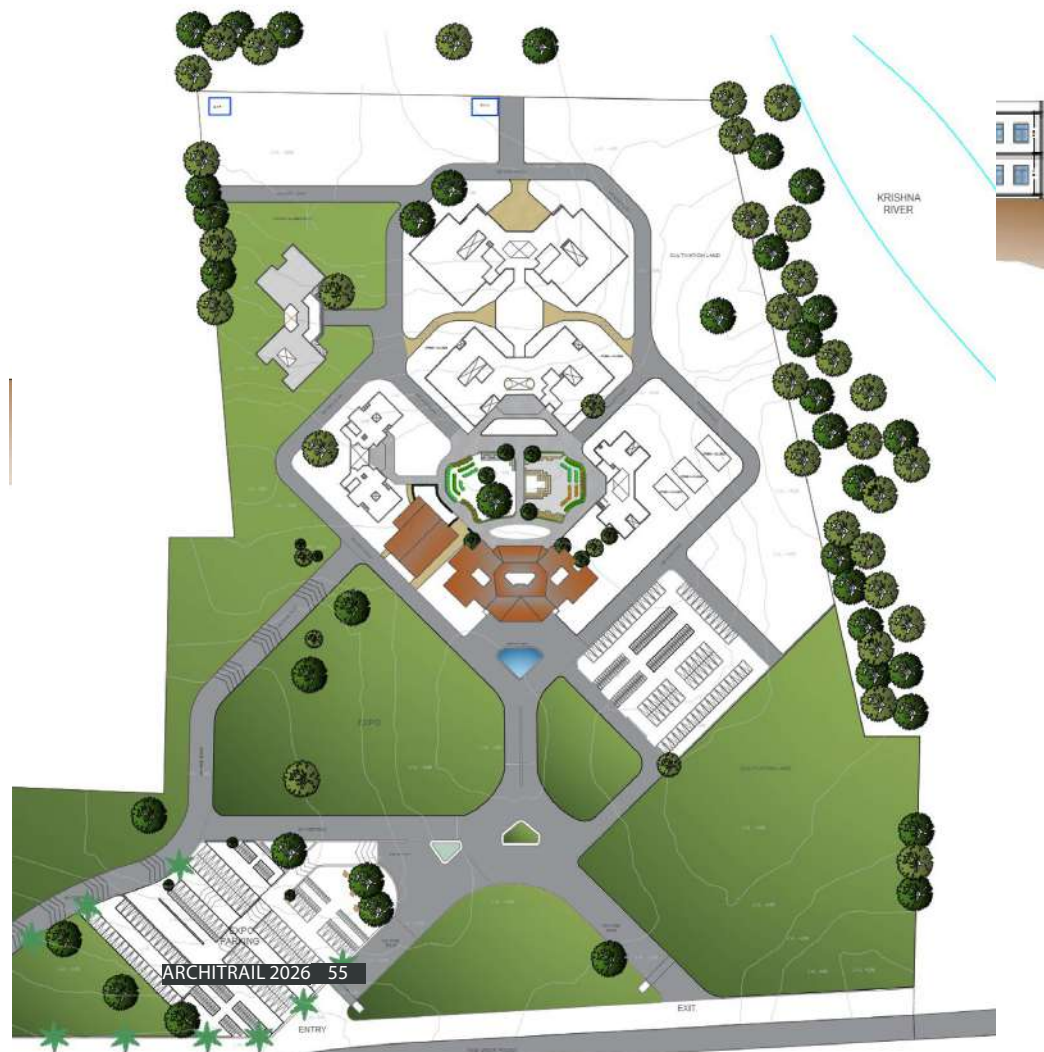


This design portfolio, titled "Agricultural Research and Training Center," presents a specialized institutional facility located at Kshetramahuli, Satara. Developed by Shravani Vikas Bhosale for the Seventh Semester (Year 4) at Yashoda College of Architecture, the project demonstrates an advanced understanding of large-scale site planning and the integration of specialized agricultural functions with educational infrastructure.

Design Concept and Site Integration

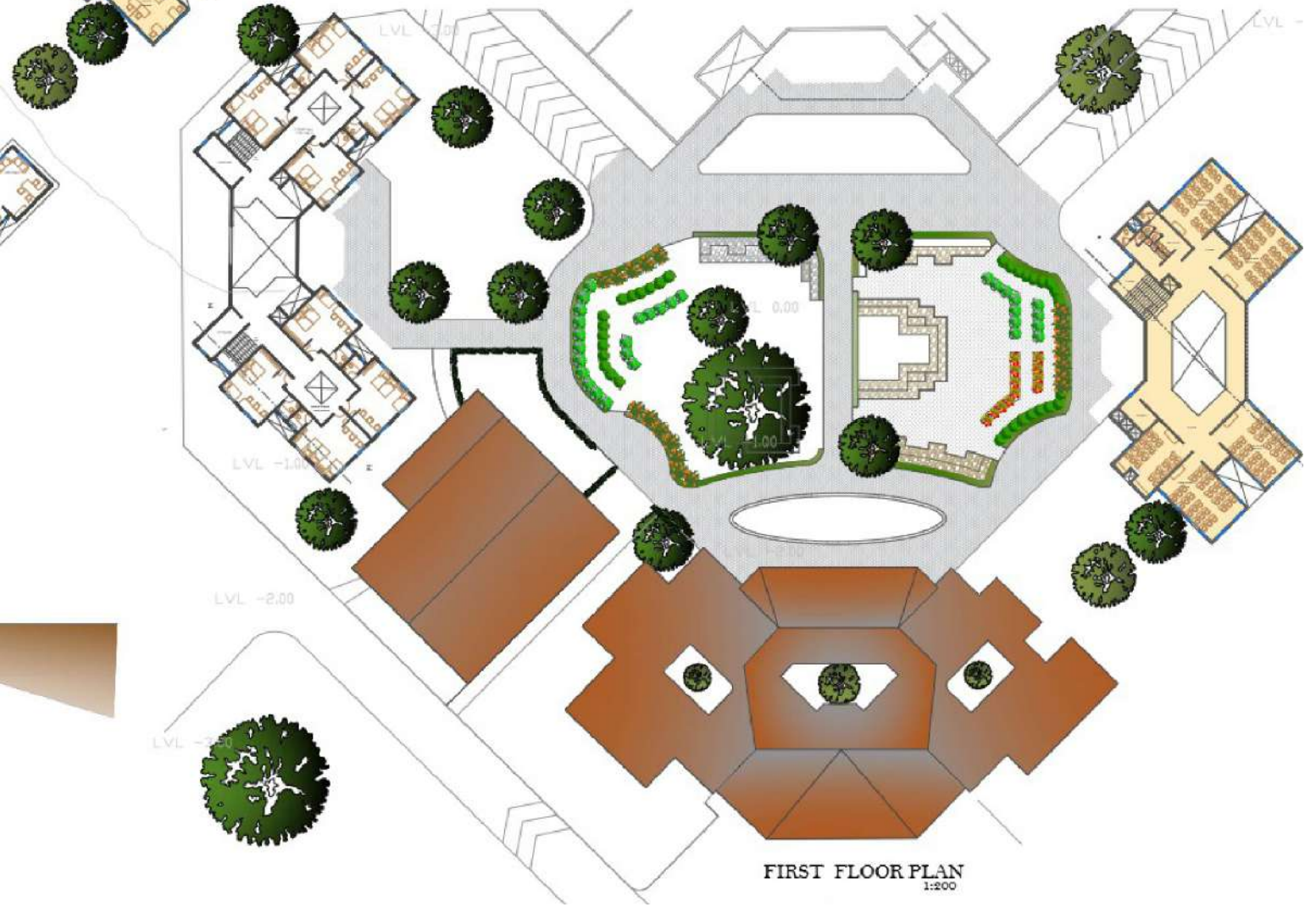
The architectural language is defined by its relationship to the natural landscape and the adjacent Krishna River:

- **Riverfront Orientation:** The site plan is strategically organized to acknowledge the proximity of the Krishna River, utilizing the natural slope and orientation for both aesthetic views and functional water management.
- **Agro-Centric Planning:** Unlike standard institutional buildings, the layout is dictated by "Cultivation Land" and "Green Houses," placing the research subjects at the core of the architectural experience.
- **Campus Connectivity:** The design utilizes a network of 6-meter wide internal roads to facilitate the movement of both personnel and agricultural machinery, ensuring a high level of operational efficiency.





EAST SIDE ELEVATION
1:200



FIRST FLOOR PLAN
1:200

Reviving Satara's Heritage Home

Adaptive reuse of Satara's historic core through dialogue between heritage, place, and people

Category – Small

COMPETITION WORK

IGBC Competition-

Reviving Satara's Heritage-Grand Duff Bungalow



Ms. Arati Neverakar

I recently participated in the IGBC National Design Competition on Adaptive Reuse – Revive the Past, Reclaim the Future, which became a key milestone in my architectural journey. Working on a site in Satara, my hometown, helped me connect with its heritage and understand how sustainability can shape a city's future.

My proposal focused on the adaptive reuse of the Grant Duff Bungalow, reimagined as Khanaval Commons-a women-led heritage kitchen and public space that activates the site, improves safety, and restores value through everyday use.


The competition strengthened my research skills-historical study, on-site documentation, mapping, and context-based analysis-which improved my design clarity and later supported my final year thesis. Guidance from national mentors and Q&A sessions helped me justify decisions confidently, while seeing entries from across India introduced me to new techniques and presentation styles. I am thankful to my classmates for their support, and to my professors for guiding me throughout the process.

I believe, competitions are not just about winning, they build confidence, exposure, and identity. I hope my journey encourages others to participate, explore, and discover how far they can grow.


The Grant Duff Bungalow in Satara: residence of James Grant Duff, British Political Agent (1818-1822)

- He authored the first comprehensive English history of the Maratha Empire, *History of the Marathas*.
- **Satara** was the ideal location for this work given its political significance as an early princely state under British control and its rich access to royal archives, Marathi and Persian sources, and proximity to the Maratha leadership.

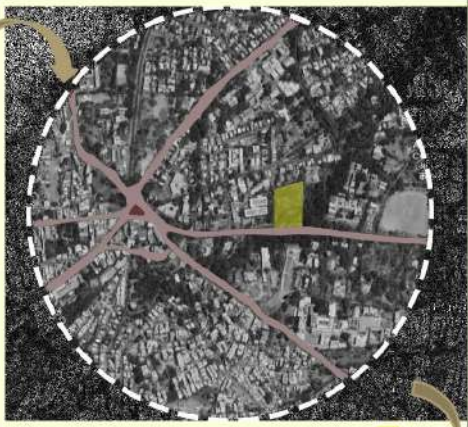
Location :



India Map showing Maharashtra

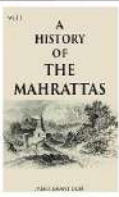


Maharashtra Map showing Satara




James grant duff Bungalow site, Satara

• Duff's book is **nationally and globally important**, as it was the first scholarly, systematic, and detailed record of the Maratha Empire's rise and governance, & remains a foundational text for Indian historiography and regional identity in Maharashtra.




Surrounding users

- Nearby Colleges, school students and faculty, public transport users.
- Government office staff.




Surrounding User Buildings


- Satara's civic core & Educational zone
- Strong local identity & memory
- Neglected but key historic site
- Urgent need for adaptive reuse



The project's essence is to conserve this heritage structure and breathe new life into it, transforming it into a public place that encourages community engagement.



SITE PLAN
BUILT AREA-790 SQM



Reference for historic information: Book- James grant duff by AR Kulkarni

Its colonial-era features—broad verandahs, balconies, and spacious interiors—paginate a time capsule of architectural heritage.



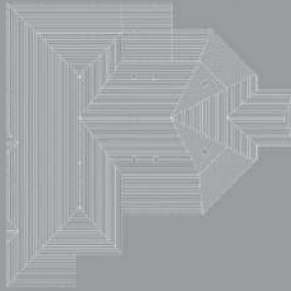
Though decay and vegetation mar its fabric, the structure's core holds vital heritage value. The bungalow is abandoned, with locals believing it to be haunted, yet the bungalow's historic significance remains undeniable. At night, a few gather to drink in the verandah, disturbing the silence and dignity of the place.



SECTION CC



SECTION AA



ROOF PLAN



GROUND FLOOR PLAN



SOUTH SIDE ELEVATION



SECTION BB



WEST SIDE ELEVATION



EAST SIDE ELEVATION



0 1 2 3 4 5 6 7 8 9 10
SCALE: 1=1M



Note : Documentation done for competition purpose

A fusion of English cottage charm and Indian bungalow ingenuity — steep gables, broad verandahs, airy interiors, and local teak and stone, standing as a timeless witness to colonial-era adaptation.

Architectural Features

- Core English Cottage Traits (Original Influence)**
- Asymmetrical planning and irregular floor layouts
 - Gable roofs and steeply pitched roofs
 - Prominent chimneys with fireplaces
 - Exposed wooden beams in interiors
 - Use of locally available materials like timber, brick clay, and stone



Materials -

- Mud brick walls
- Lime plaster
- Teakwood
- Use of local teakwood, brick, and stone
- Clay roof tiles,
- Timber truss framework
- Wooden rafters and fascia boards,
- Thatched underlay or coconut/coir matting,
- Grass (natural fiber) reinforcement within the plaster
- Lime and mud-based plaster



Adaptations for Indian Climate and Context

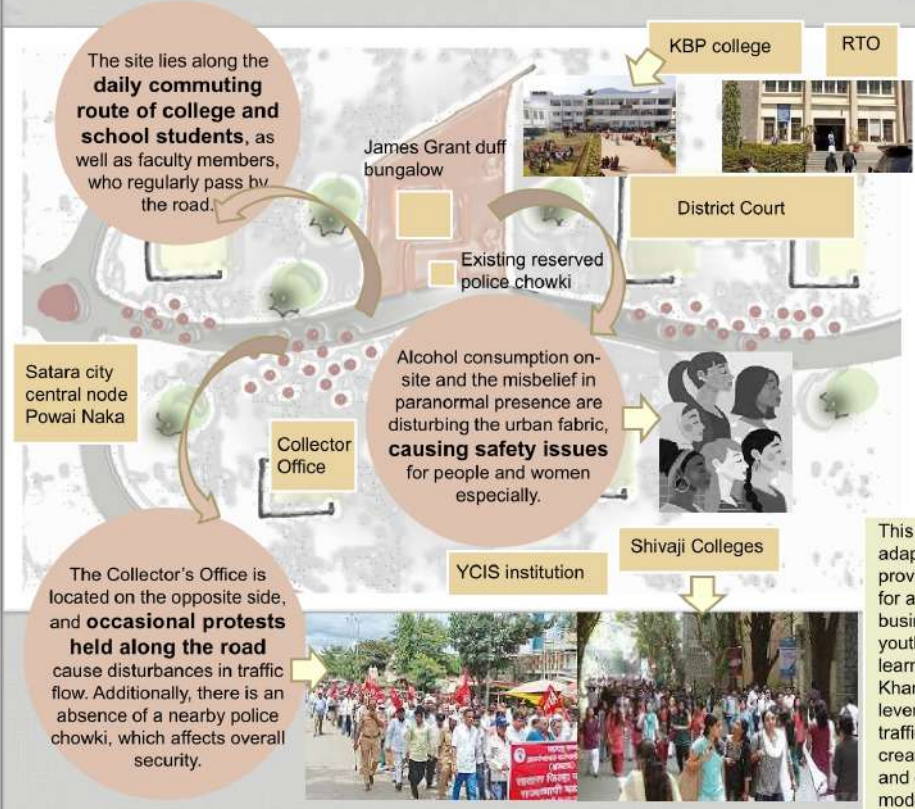
- Broad, wrap-around verandahs for open-air living
- Spacious interiors with high ceilings for ventilation
- Thick walls to reduce heat and enhance insulation
- Large balconies offering shaded outdoor spaces
- Steeply sloping roofs to manage heavy monsoon rains
- Roofing ornamentation with carved motifs



Note: Photographs taken during visits to the site

Strategic Site Activation: Located within a dense civic and educational hub, the site guarantees high daily foot traffic (students, faculty, court public). This provides an immediate, sustainable demand for the budget-friendly "Khanaval" meals.

This adaptive reuse proposal is justified by the site's strategic context and its socio-economic needs:



Socio-Economic Engine: There is a frugal need of authentic home food facility for students; Heritage Kitchen model self-sustaining engine for local women empowerment and skill development

Khanaval Commons: Kitchen trains women and youth; prep, package, empowerment for local women group

Bridging Security & Social Gaps: Addresses a dual need by creating a safe, positive social zone for students and responding to the site's proximity to the Collector's Office (prone to protests). Identifying a reserved Police Chowki establishes a secure social anchor with built-in, non-intrusive surveillance.

Preservation by Activation: continuous, functional use and strategically providing safety

This program integrates adaptive reuse while providing functional spaces for a women-led food business that also engages youth students for work and learning. In essence, Khanaval Commons leverages the site's high traffic and civic context to create a secure, empowering, and economically viable model for heritage preservation..

DAILY STUDENT AND FACULTY FOOT TRAFFIC Well-landscaped walkways	COLLECTOR OFFICE OPPOSITE MANAGE PROTESTS, TRAFFIC FLOW WITH POLICE PRESENCE	HAUNTED, UNSAFE PERCEPTION ELIMINATE ALCOHOL N I
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DESIGN PROGRAM

Space	Function
Formal Living Room	Dining area / café seating / food events and cultural program space
Informal Living Room	Waiting area / informal meetings / skill workshops
Kitchen	Food preparation / cooking / packaging
Store	Storage of raw materials, packaging, equipment
Bed Rooms	Workstations for food production, packaging or administration
Sit Out Rooms	Outdoor seating / relaxation zone
Offices	Offices / training rooms / storage or flexible activity spaces
Toilets	Sanitation facilities
Fireplace	Heritage element / cozy gathering or rest
Verandah & Entrance Porch	Heritage entry / small exhibits / welcoming and queue management areas



Stories in Stone: Part 1

Mythology in Hoysala Sculptures



Ar. Rakhi Bengampure

I had visited two temples made in the Hoysala Style of Architecture back in 2018, and I was awestruck by their sculptural, artistic, architectural, and narrative richness. The narrative content of these temples, as most Indian Temples, have their sources in mythology.

Through this article, I hope to bring out a few such stories from the Indian Purakatha Tradition that are chiselled out of the soapstone of the Hoysaleswara Temple at Halebidu in Karnataka, situated about 200 km from Bengaluru.

SACRED ENSEMBLE OF HOYSALA

The Hoysala Temples of Halebidu and Belur, now part of UNESCO's Sacred Ensembles of the Hoysala, stand as masterpieces of medieval Karnataka's artistic legacy. Built during the reign of the Hoysala dynasty, these temple complexes are renowned for their exquisite craftsmanship, architectural innovation, and narrative sculptures.

Site: Hoysaleswara Temple of Halebidu, Karnataka

The little village of Halebidu was formerly known as Dorasamudra—a name linked to a large water-body built by the Rashtrakutas. Here at Halebidu, is situated, the Hoysaleswara Temple that was commissioned around 1121 CE by Ketamalla, an officer under King Vishnuvardhana.

This temple is dedicated to Shiva. It features twin sanctums—one (symbolically) for the king (Hoysaleswara) and one for his queen (Shantaleswara)—each with its own vestibule, mandapa, and Nandi pavilion. The temple's name, Hoysaleswara or God of Hoysala, reflects its royal patronage.

The architectural components include a raised adhishtana (plinth), a jagati for circumambulation, and richly carved sculptural friezes featuring elephants, lions, horses, and mythological creatures.



Above these are figurative sculptures of deities, dancers, and celestial beings that are framed within devakoshtha are sculpted in high-relief. The upper levels of the temple exterior, showcase temple towers, lathe-turned pillars, bracketed eaves, and perforated stone screens that filter sunlight into the sanctum.

STORIES ETCHED IN STONE

Presence of Mythology in Temple Architecture

The temple is abundant in sculptures. These sculptures are fine, and most of them are in high-relief. They are chiselled from green schist (soapstone), a material prized for its softness during carving and its durability over time.

Reading an Indian Temple

To be able to 'look' at Temple Architecture of India, one needs to be able to 'read' its many elements. Some of these elements are; it's cultural contexts, the architectural styles and identities it displays, the rich layers of symbolism, and various stories that it narrates. Temples are religious spaces, and have an important role to play in society. They serve as a

space for worship, for performing rituals and ceremonies, and for devotees to connect with the divine. Though it is believed in spirituality, that the divine is formless (nirguna); in religion, the divine is manifested in various physical forms. These divine forms (saguna) have various qualities, attributes, and formal features. Devotional practices in a temple space are directly intended towards such personifications of the divine. These forms are deities of many kinds, like devas, devis, and the many divine, and semi-divine beings. These deities have many attributes, qualities, and stories that are associated with them.

The Indian Purakatha Tradition

Purakatha means 'old legend' or 'old tale' or 'tale of the past ages'. This is a rich practice of storytelling. It also includes religious discourses that are based on myths, ancient narratives, legends, and histories. The Indian Purakatha is a living tradition and continues to be transmitted through oral, written, textual, scriptural, and artistic mediums. It grows and flourishes through the generations offering perspectives and stories, morals, values, and historical and cultural contexts to the society.

Its sources are the Itihasa, Purana, Veda, and epic poems like the Ramayana and the Mahabharata. Religious discourses, local myths and legends, fables and folk narratives; also get added to it, making the Indian Purakatha Tradition rich with diversity. This is not a passive tradition, but an active one. It expanded on the Vedas, Epics and the myths present within them.

Myths are traditional tales, stories that speak of ancient cultures, modes of explaining natural phenomenon; and myths, most often have supernatural and divine beings as their characters. Mythology is a collection of such stories and a systematic study of myths.





Mythology x Temple Architecture

The sculptural fabric of most old Indian Temples are woven with stories from the Indian Purakatha Tradition or from the Indian mythological tradition. Indian Temple Architecture is abundant with images of deities. Myths provide the narrative content for architectural sculptors working on the temple structure. The output of these are beautiful in themselves, but to the more well-versed viewers, they provide more layered information.

Myths of a religious nature shape the depiction of Gods and Goddesses, and the sculpted stories. Myths have various symbols, icons and motifs that are encoded within them. They are rich in iconography. The understanding of this, brings out the sculpture's deeper meaning.

Through the Indian Temple, mythological stories, religious discourses, and myths became accessible and available to the uninitiated. The temple space got myths to the lay person by democratizing religious unders-

tanding and making complex theological concepts digestible, through simple visual storytelling.

The Legend of 'Hoysala' Dynasty

Legends are old stories and tales. Especially, ones that are related to a famous personality, or a historical person. These legends tell the stories of important people, cities, and at times of dynasties too. Legends are layered with history and symbolic meaning. The foundational legend of the Hoysala Dynasty has become a sculptural motif within the temples built by the rulers.

The legend goes this way. This is the story of a young man named Sala. He, along with his Jain guru, Sudatta, were attacked by a tiger. The guru, in wake of the moment exclaimed "Hoy, Sala!" or "Strike, Sala!" (That is what it meant in the Old Kannada language) and handed an iron rod to him. In a single blow, the tiger was slain; and both, the Guru and Sala, were saved. Owing to the blessing and instructions from the guru, it is fabled that young Sala established a dynasty. Sala, took this exclamation 'Hoy, Sala!' as the name of the dynasty he established. Thus, the dynasty is named as the Hoysala Dynasty. Hoysala Emblem: The visual motif of a young man fighting the tiger, thus became the symbol of this dynasty. It also correlates with the fact that the Chola rulers had a tiger as their emblem. The Hoysala ruler, King Vishnuvardhana had emerged victorious over the Cholas; and this symbol, of the Sala killing a tiger serves as a marker of this important military victory too.

Large-size stone sculptures (seen in Image 2) of Sala striking the Tiger are seen at the entrances of the Chennakeshava Temple in Belur, Karnataka. This sculptural motif emerges out of this foundation myth of the Hoysala Dynasty.

MYTHOLOGICAL STORIES & THEMES

Stories of Heroism, Devotion, and Rejoicing the Cosmic Balance

The Hoysaleswara Temple is a treasure trove of stone carvings tell some of the most captivating stories from Indian mythology. From heroic feats to divine acts, these sculptures bring to life the tales of gods, demons, and epic battles.

This article brings three such narratives on the lower wall on the southwest side of the temple that explore themes of heroism, devotion, and cosmic balance that are carved in stone.

1: Krishna as Venugopala

Etymological Meanings: Krishna is often known as Venugopala, or simply as Gopala. Gopala means "protector of cows;" where 'go' means cow, and 'pala' means protector. Krishna, an incarnation of Vishnu on earth, is depicted widely as a cowherd or the person who tends the grazing cattle. He is also shown with a 'venu' or a flute in hand; thus the name Venugopala.

Story of Krishna as Venugopala: Cows in Hindu tradition are considered to be sacred. Krishna is often depicted with a cow, and at times in the midst of a playful exchange between the cows and the cowherd girls. Such depictions are celebrated; as they symbolize devotion and joy, and a connection of the divine with the natural world. Krishna's Divine Flute (venu) entranced cows and gopis (cowherd girls) alike. With his flute, he guides and navigates the entire herd of cows, in Gokulam (abode of cows). The flute, is a symbol for the breath of the divine across cultures and it symbolizes the soul's longing for union with the divine. It is also a symbol of his divine play (Krishna leela). The Venugopala imagery is a depiction of harmonious bliss deeply connected with the divine.

Iconographic Description: The flute is shown held to Krishna's lips. He is often shown in the tribhanga (three-bend) pose, with one leg crossed over the other. He stands, poised this way, upon a lotus pedestal as devotees and cattle crowd in.

The tree that he stands under is the Kadamba Tree. The Kadamba, happens to be Krishna's favourite tree, and is portrayed as a canopy in several artistic depictions of Krishna. He wears a short dhoti, and is ornately bejewelled, and wears a crown. In the Hoysala sculpture, he is depicted wearing a cross-band.

The Venugopala imagery is popular in South India. Especially in the Hoysala Art of Karnataka, in the murals of Kerala, and is depicted in Kalamkari.

2: Krishna Govardhana and Giridhari Krishna

Etymological Meanings: Govardhana has its roots in two Sanskrit words. 'Go' stands for cows or the senses and 'vardhana' means nourishment or increase. Thus, 'govardhana' means nourisher of cows or the 'that which increases/uplifts the senses'. Giridhara is made of two words; 'giri' meaning mountain, and 'dhara' mean the one who lifts, the holder, or the bearer.

Legend of Krishna lifting the Govardhana Hill: The people of Vrindavan were extensively distressed due to the torrential rains and floods caused by Lord Indra's wrath. In this time of need, the people resorted to Lord Krishna for assistance and rescue. Krishna lifted the entire Govardhana Mountain on his left little finger, providing shelter to the people of Braj (a region around Mathura-Vrindavan in Uttar Pradesh) beneath it for seven days. This act of Krishna not only protected the inhabitants from the wrath of Indra, but also displayed to them his divine power and compassion. Since then, it is believed that worshipping the Govardhana Mountain, increases the senses and heightens the faith and spiritual proclivity towards Krishna. This belief further reinforces the meaning of the word Govardhana itself. Devotees consider this to mean 'increased attraction to Krishna' and to commemorate this episode and reinforce its spiritual meaning, perform the Govardhan Puja.

Iconographic Description: Krishna is depicted lifting the Govardhana Mountain effortlessly with a finger of his left hand. Rows of devotees, people, and cows seek refuge under the shade of the mountain. The landscape over the mountain is stylized, featuring snakes and other motifs. He stands at ease, in the graceful tribhanga posture; the triple-bent position, being bent in the neck, waist and knee. The atmosphere is stormy and sculptural lines show the fury of the rainclouds and the trees being swayed by it. Those seeking refuge are shown with various expressions; those of being alarmed, to those of feeling safely protected, to the emotion of awe, respect, and devotion that they feel towards their saviour.

This form of Krishna is often depicted on traditional Pichwais and narrative friezes. It is also popular in the Kangra and Rajput Schools of Miniature Paintings.

3: Gajasurasamhara



Etymological Meanings: Gajasurasamhara stems from three words; 'gaja' meaning elephant, 'asura' meaning demon or anti-god and 'samhara' meaning destruction, slaying, or the final annihilation. Thus, the word 'Gajasurasamhara' means slaying of the elephant demon (Gajasura) is the elephant demon). This is also known as Gajasurvadha or killing of Gajasura.

Gajasurasamhara and Shiva's Dance of Victory: Gajasura, the elephant demon, was a devoted follower of Brahma. Through his devout penance, he was granted invincibility by a divine boon. This noble beast, once revered as a symbol of good fortune and fortitude, was unleashed upon the world, creating chaos and havoc with his newfound powers. Gajasura used his might to subjugate divine beings and challenge the cosmic order.

However, Shiva's powers were the sole exception to his boon. The world sought refuge in Shiva to end Gajasura's malice. Shiva was called upon, and he fought the malevolent force of Gajasura and killed him by ripping apart his skin. Thus, Gajasura was slain.

In rejoicing this victory over evil and the return of the cosmic balance, Shiva began to dance vigorously. This dance of Shiva, is known as tandava or Siva's Cosmic Dance. In this episode of gajasurasamhara, Shiva enters the hide of the elephant demon, gajasur and wears it as his cloak. The act of doing this is known as 'krittivasa'. This symbolizes protection to the earth from the fierce aspects of the demon.

In Shiva's sanctuary, Gajasur met his fate. Shiva, triumphing over the malevolent force, slayed the elephant demon, returning the beast to his mortal state. This act restored the cosmic balance, as good prevailed over evil. The essence of heroism, valour, and victory is central to the episode of Gajasura's demise. With the defeat of the invincible demon, Shiva restored cosmic order. Virtue prevailed over vice, and even the mortal form was cleansed of wickedness, freeing Gajasura from his demonic nature and releasing him into the cosmos.

Iconographic Description: Shiva is depicted in the ugra-rupa or rudra-avatar or the fierce form, with fangs and large, angry eyes that bulge out. He is shown to be dancing vigorously in the slit-open elephant-hide of Gajasura. You can see the four legs of the elephant at the corners, with its hide spread behind the dancing Shiva as he steps over the demon's head in triumph. The veins, creepers, and vegetal motifs, you see; are typical of Hoysala style imagery. Shiva's vehicle, Nandi the bull, is poised comfortably, reassured that peace in the world is restored. Musicians play their instruments in celebration. Shiva is often accompanied by ganas, and ghosts (pretas). Shiva stands on a single leg in the Nataraja pose, symbolizing liberation and transcendence. The grounded leg shows his connection to the world. His hands are prominently seen holding up his trident or trishula and his dumroo. Here, Shiva is surrounded by an arch of flames, or prabhavali, symbolizing the motion of the cosmos through the cycle of life and death. Shiva wears a skull-studded diadem on his head, his usual headgear.

This story is seen in some of the important temples of Tamil Nadu, Karnataka, and Maharashtra, where it is sculpted in stone. That apart, it is depicted widely seen in Chola Bronzes and traditional South Indian paintings.

MYTHS IN STONE

Myths are part of the larger, Indian Purakatha tradition, and they are present in various art forms. Stories and myths get rediscovered and redefined over a period of time. They get transformed through the various cultures who read them and adapt them in their own ways. The Indian Temple is one such space where myths thrive. The rich Indian mythology and exquisite artistry convert these places of worship into repositories of the collective memory, cultural identity, and artistic brilliance. The temple thus, does not remain only a monument of faith; but, it becomes a timeless archive of India's narrative traditions, reminding us that the myths etched in stone continue to speak across centuries.

The Hoysaleswara Temple at Halebidu is not merely a monument of stone, but a library of India's mythological imagination. Legends of Krishna and Shiva, and the dynasty's own foundational myth get infused within their temple space. These sculptures narrate themes of devotion, heroism, and cosmic balance.

I have shared just three stories here, in this article; but, there are many more. I will present another collection of myths in Stories in Stone: Part 2.



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Shakuntaleshwar Temple Complex Documentation



Introduction

The temple was built around 1728/29 during the reign of Shahu the Great. Shankuntaleshwar temple also has idols of Ganapati on the left and Dev on the right in the mandapam. There is a shivling in the center of the garbhagriha. The temple has three floors and the top floor has the sanctum sanctorum and the hall. There are air rooms on the first floor. The ground floor has a cellar and is designed to withstand flood water.

According to Census 2011 information the location code or village code of Vaduth village is 563778. Vaduth village is located in Satara tehsil of Satara district in Maharashtra, India. It is situated 11 km away from sub-district headquarters Satara (tehsildar office) and 11 km away from district headquarters Satara. As per 2009 stats, Vaduth village is also a gram panchayat.

Locality Name: Shankuntaleshwar
 City Name: Satara
 District: Satara
 State: Maharashtra
 Region: Desh or Paschim Maharashtra
 Division: Pune
 Language: Marathi and Satara

Aim –

- To formulate comprehensive conservation proposal for Shankuntaleshwar temple, Vaduth

Objective –

- Preserve and protect the cultural, historical, and architectural significance of the temple through comprehensive documentation and condition assessment.
- Develop a conservation plan to guide interventions and ensure the long-term stability and authenticity of the temple.
- Analyze original construction materials and implement appropriate conservation measures to prevent further deterioration.
- Engage with the community and raise awareness about the importance of heritage conservation.

Scope –

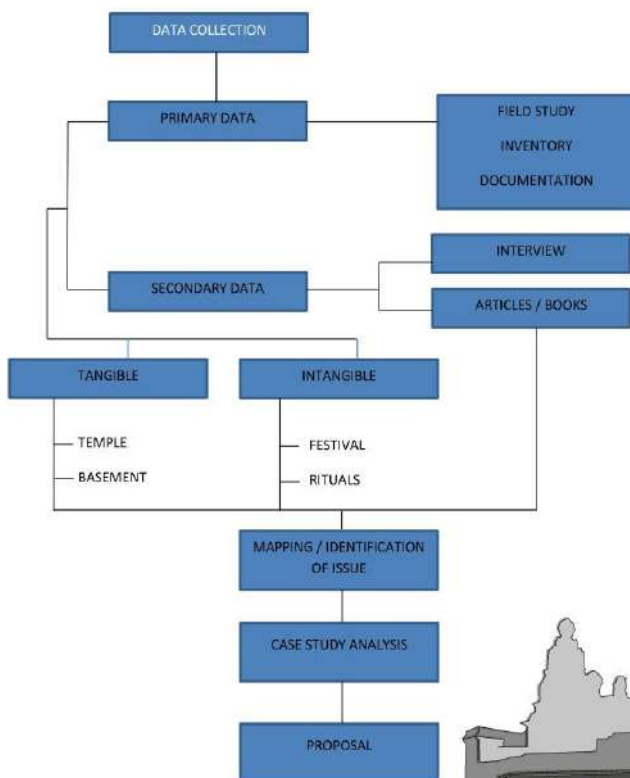
- The study will be limited to the Shankuntaleshwar temple complex. The study includes archival research, mapping, and analysis of the temple region.
- To conserve the different heritage structures by condition mapping and analyzing the issues.
- To study different functions, religious and cultural activities held at the temple and propose a management plan for that.
- To identify the heritage and socio-cultural activities held at the temple and give proposals for the same.
- Formulate a tourism and pilgrimage management plan.
- Formulate a heritage awareness program to aware people of heritage values.

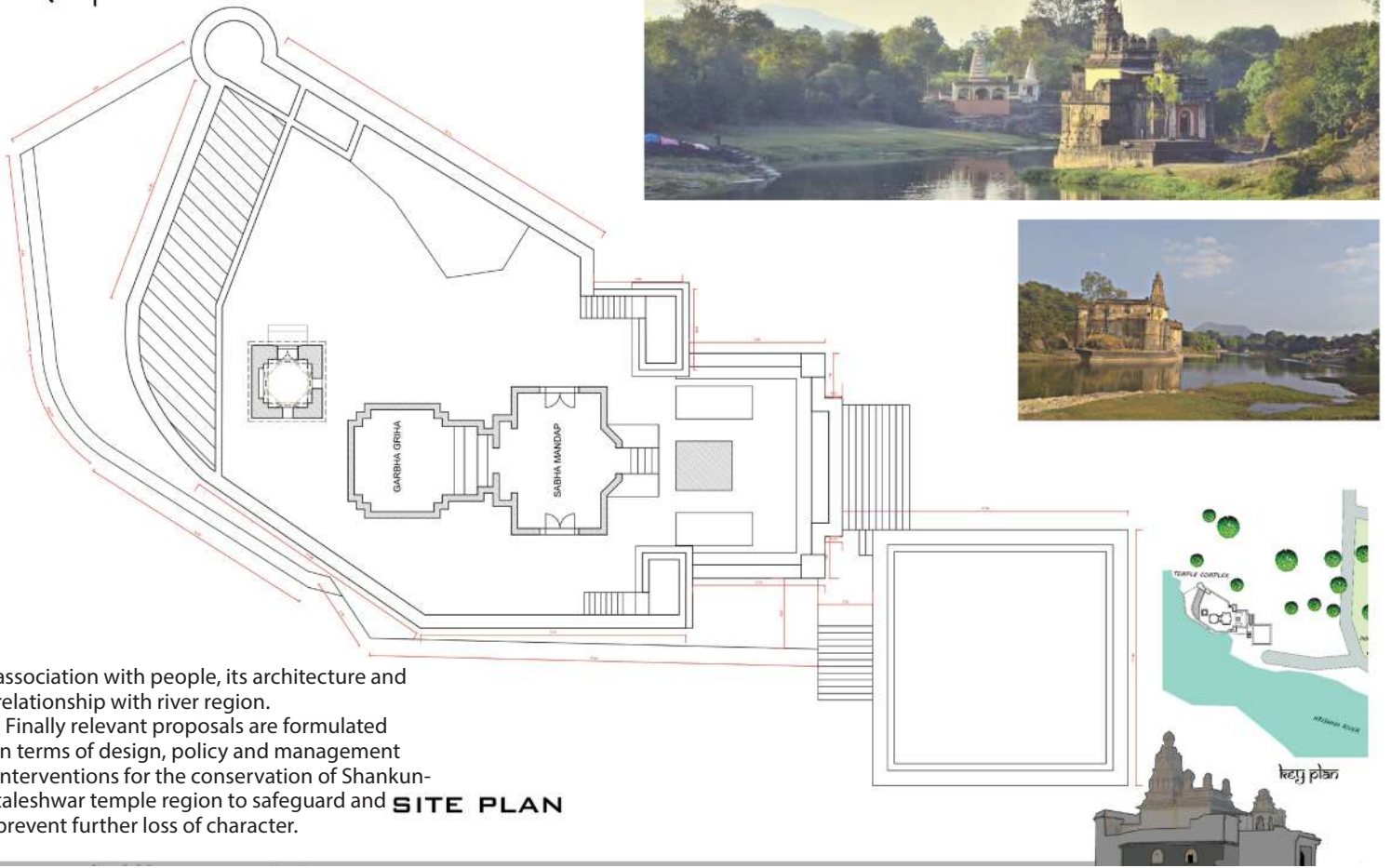
Limitations –

Since there are no existing written records documenting the evolution of the Shankuntaleshwar Temple, data will be gathered through on-site interviews, archival photographs, and records of associational patrons. These sources will provide valuable insights into the temple's history, architecture, and past activities.

Methodology –

- The methodology carried within framework of thesis divided into three major steps to achieve the objectives stated and formulate strategy for conservation and management policies for the Shankuntaleshwar temple
- Firstly the historic research is done on Shankuntaleshwar temple
- Secondly field study and analysis is done from on site visits and secondary data sources and whole part of defining the parameters within which study done, which leads to generation of potentials, constraints and issues related to the site.
- Thirdly, understanding of built character, its





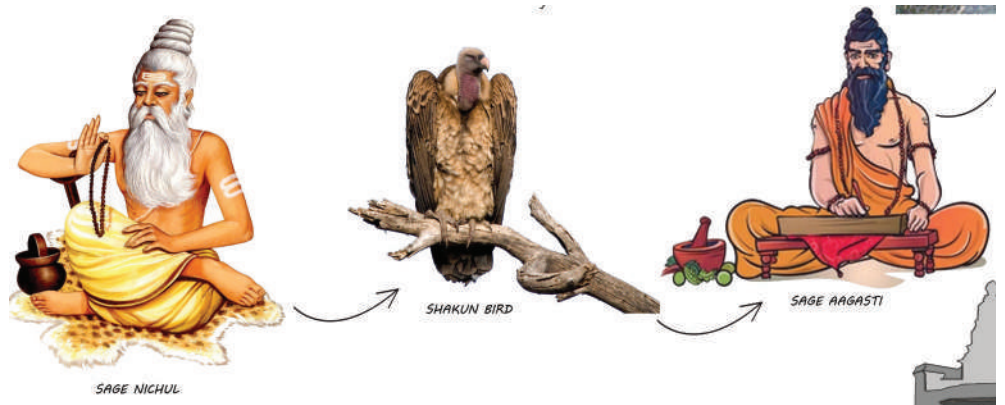
association with people, its architecture and relationship with river region.

- Finally relevant proposals are formulated in terms of design, policy and management interventions for the conservation of Shankuntaleswar temple region to safeguard and prevent further loss of character.

SITE PLAN

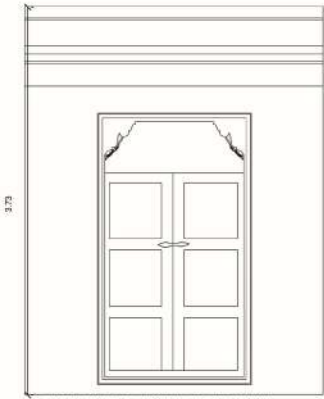
Mythological story about origin of pilgrimage site

According to mythology, Sage Nichul lived near Krishna River at Vaduth. Once Lord Indra decided to examine Sage Nichul's devotion towards god. Lord Indra turned himself into eagle and asked meat in alms. Then the Sage told his children to serve their body meat to the eagle. Children refused to serve their body meat. Then the Sage got angry and cursed his children that they will lose their memory and will rebirth in form of bird. Then the Sage himself got ready to serve his meat to the eagle (Lord Indra). Lord Indra was blessed seeing this and transformed himself into his original divine form. Then Lord Indra I came here to examine your devotion towards gods and saw that you are so kind that you were ready to offer your own meat to hungry bird. Then Sage got angry on Lord Indra and cursed him to live as a Shakut bird for thousand year on Krishna river basin in Vaduth. Lord Indra asked for reverse curse and then Sage Nichul gave him reversed curse as when Sage Aagasti meet that Shakut bird then he will be free into his original form. After thousand year Sage Aagasti meets Lord Indra (Shakut bird) and advised him to Krishna river water and chant 'om naam shivay'. Then Lord Indra asceticism to free himself. After Sage Aagasti was blessed with his asceticism and gave him vardaana that this Krishna tirth will be named as Shakutesh and you have to live here to eternity as a successor. From that time onwards, this place was known as divine worship place. It is also said that lord Shiva and goddess Parvita live here to eternity.

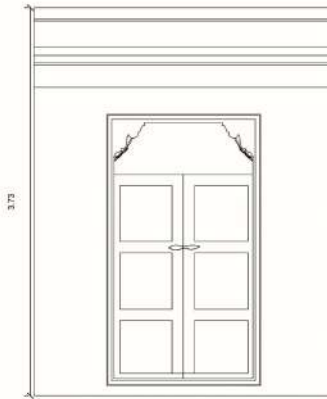


The Peshwas – Background

The peshwas encouraged and supported some of their sirdars, most notably the Shindes of Gwalior, the Holkars of Indore, the Gaikwads of Baroda, and the Bhosles of Nagpur, to establish and maintain their own extensive semi-autonomous fiefdoms, forming a pentarchy under the overall control of the peshwas. The second "arrangement" took place in Satara between the peshwas and the chhatrapatis, or kings of Shivaji's line: Shahu and his successors. It was similar to the hereditary shogun's position in Japan, with separate capitals for the Maratha king and the peshwa, with the latter receiving the robes of investiture from the king. Although the peshwas lived in Pune like kings, with most of the royal accoutrements, they showed their respect for their royal masters when they visited Satara. Before entering the capital, the peshwa halted his troops' marching strains, dismounted from his elephant, and walked to the chhatrapati's palace, where he sat on an ordinary low baithak (seat) in his presence. All titles, honours, and lands were granted to sirdars on the recommendation of the peshwa but with the knowledge and seal of the chhatrapati. All treaties and important documents were personally explained to the chhatrapati by the peshwa before the latter's seal was affixed to make them final and legal documents.



SABHA MANDAP NORTH SIDE ELEVATION
SCALE - 1:25

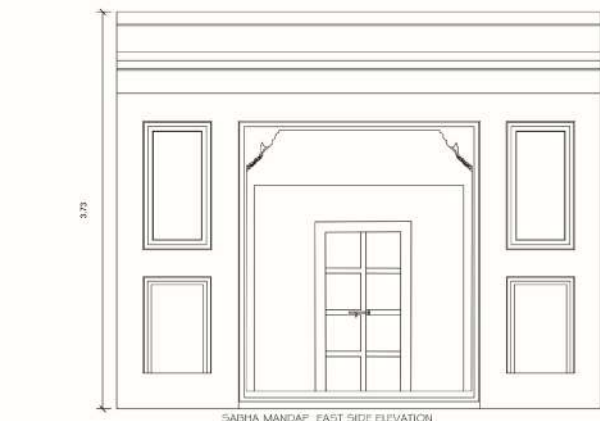
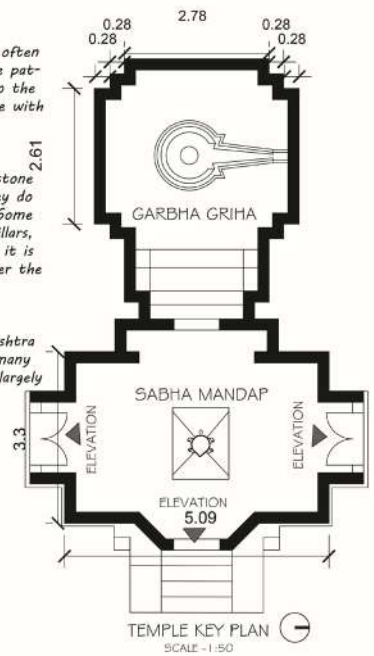


SABHA MANDAP SOUTH SIDE ELEVATION
SCALE - 1:25

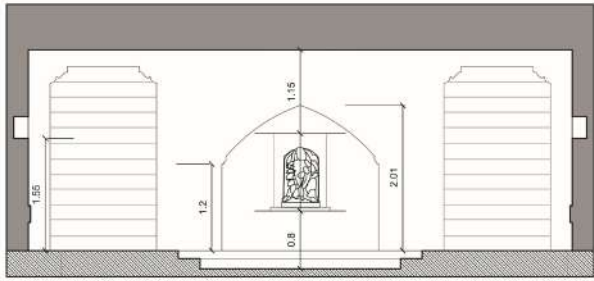
Masonry and Stonework: Maratha architecture often uses masonry or stonework to create decorative patterns or add an aesthetically pleasing aspect to the building. Many examples of Maratha architecture with stonework,

Pillars and Columns: Maratha architects used stone pillars in many of their constructions, but they do not seem consistent in their columns' usage. Some examples of Maratha architecture use stone pillars, while others use wooden or metal columns, so it is difficult to say that one is always preferred over the other.

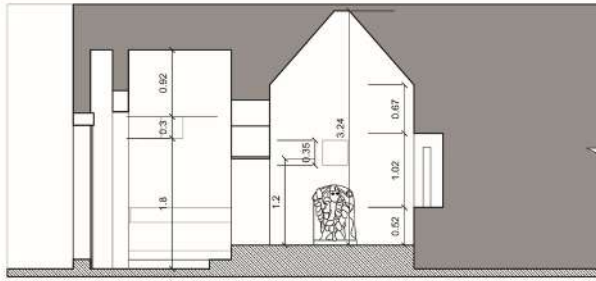
conclusion- The unique and diverse architecture of Maharashtra was a good place for the people of India for many different religions and cultures to develop-it is largely based on the history of the state.



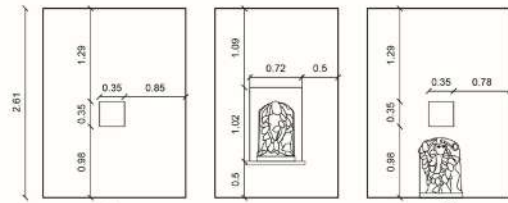
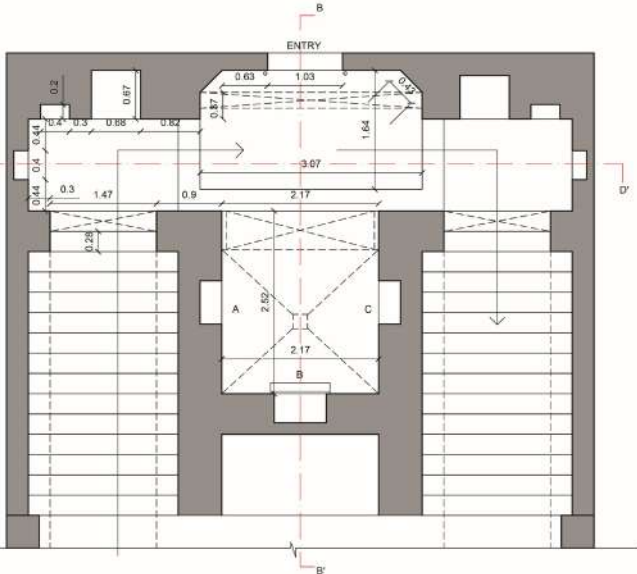
SABHA MANDAP EAST SIDE ELEVATION
SCALE - 1:25



SECTION AT DD'

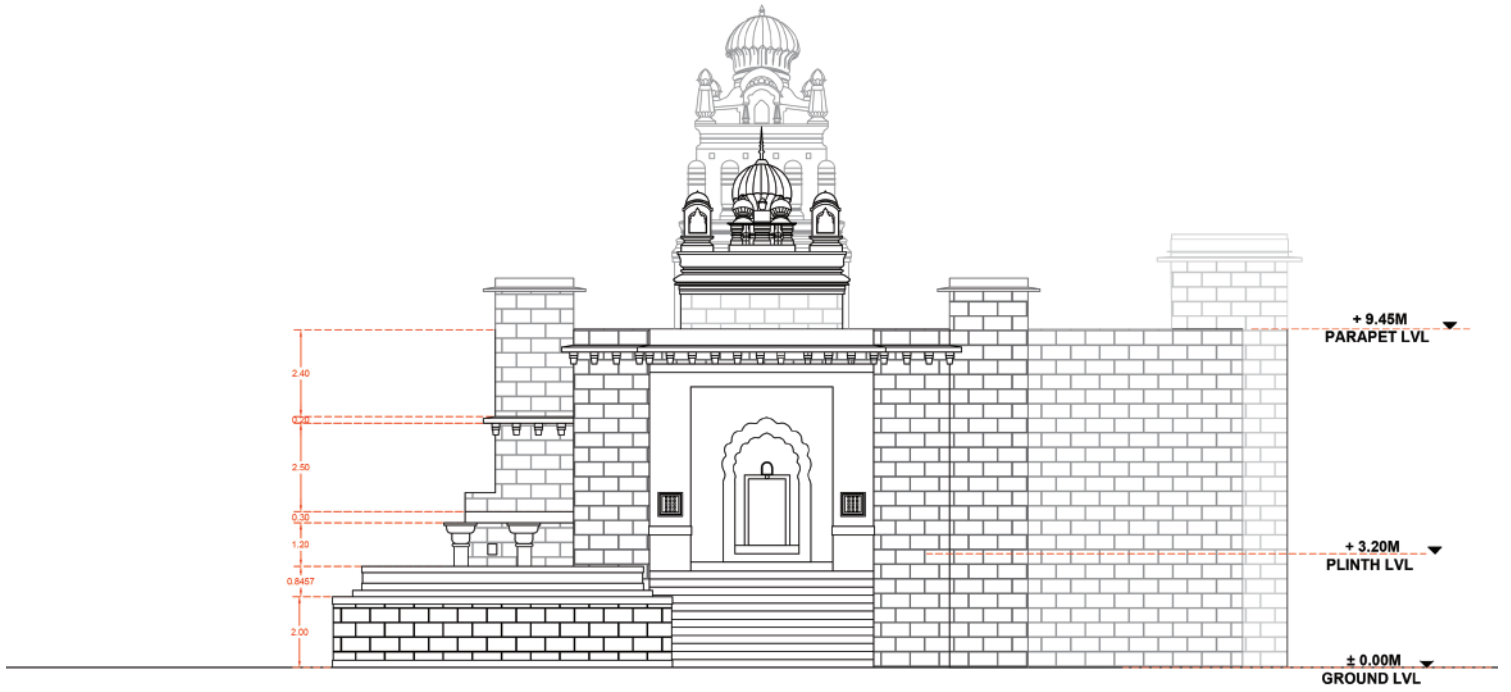


SECTION AT BB'

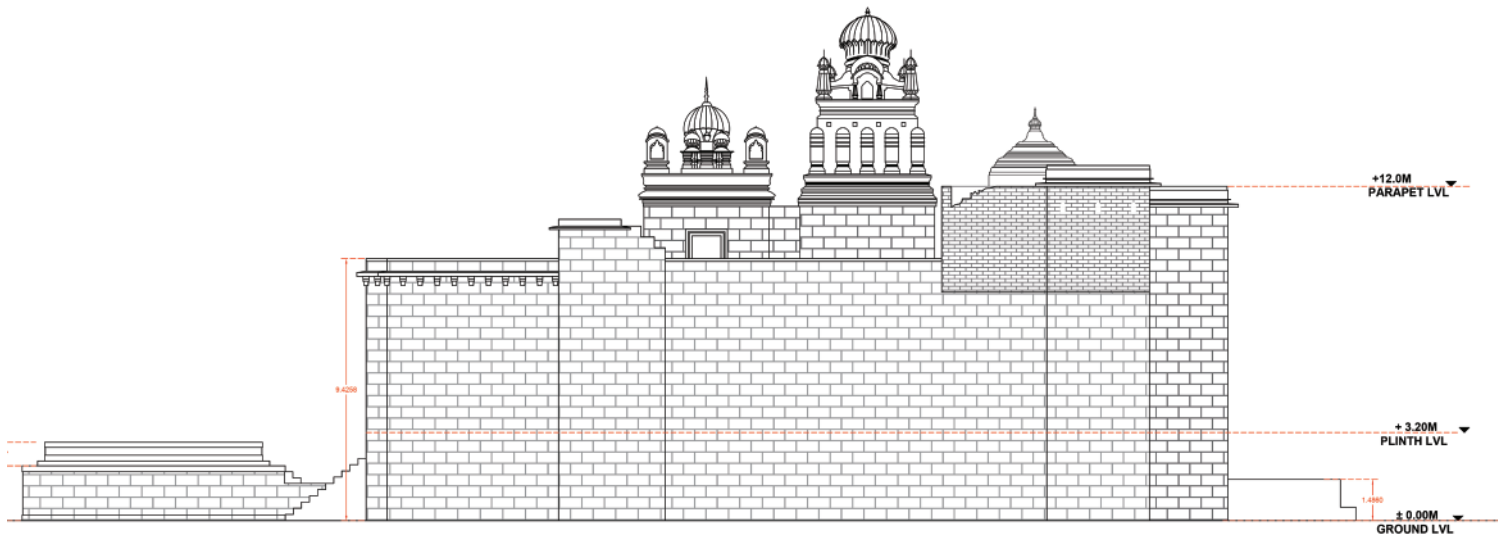


ELEVATION OF HANUMAN TEMPLE

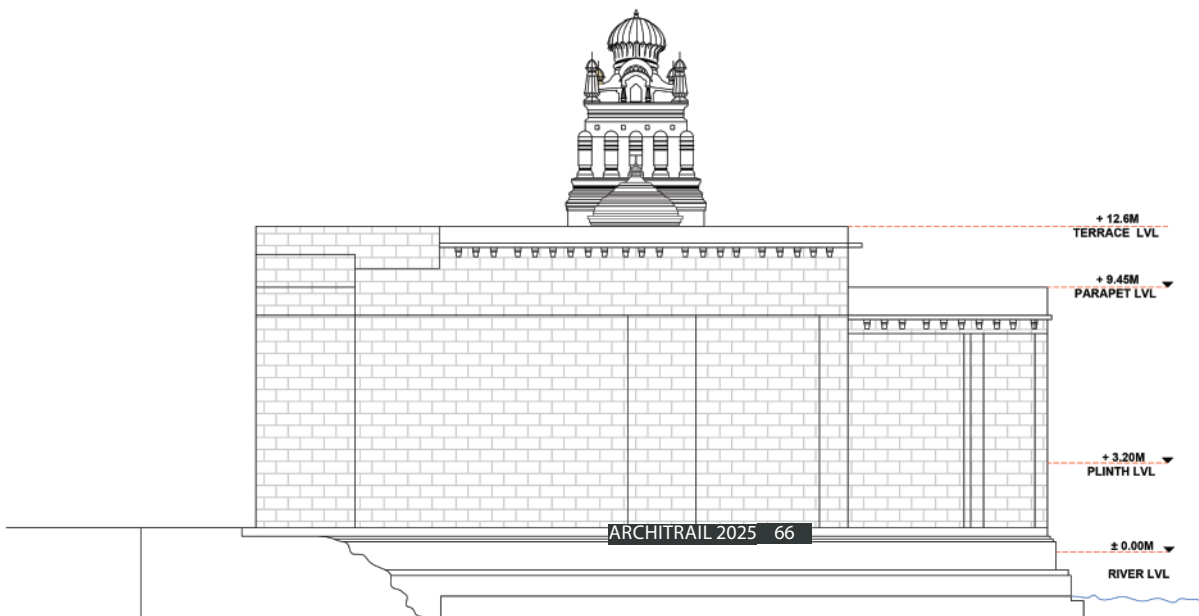




EAST SIDE ELEVATION



NORTH SIDE ELEVATION



Happiness In Biophilic Urban Structure



Ar. Shweta Dhaygude

Have you ever felt calmer near a window filled with sunlight, plants, or a view of greenery? In today's fast-paced urban life, where concrete dominates our surroundings, this natural comfort is no coincidence. It is the core idea behind Biophilic architecture—a design approach that reconnects humans with nature.

Following Learning Shows the effect of not having Green spaces. People now days busy in their day to day life faces many Health-related issues, Lack of happiness in their day to day life. To overcome some of the problems faced by today's generation, we tried to find happiness in Biophilic architectural urban spaces. Point to define this topic is so as, Shortage of space in each and every apartment, house, offices etc.

Reasons for Finding Happiness in Biophilic architecture

- Connection with Nature – Being surrounded by plants, soil, and fresh air gives a calming, grounding effect and reduces stress.
- Sense of Achievement – Watching seeds grow into healthy plants or flowers gives satisfaction and boosts confidence.
- Stress Relief & Relaxation – Gardening lowers cortisol, stress hormone and promotes relaxation similar to meditation.
- Physical Activity – Digging, planting, and watering act as gentle exercise, releasing endorphins
- Creativity & Expression – Designing a garden, arranging plants, or experimenting with colours and textures allows creative freedom.
- Improved Mental Health – Studies show gardening reduces anxiety, depression, and improves mood.
- Sustainability & Purpose – Growing your own vegetables, fruits, or herbs provides a sense of purpose and connection to food
- Mindfulness Practice – Gardening requires focus on the present moment, which helps in mindfulness and mental clarity.
- Social Connection – Community or shared gardens encourage interaction, teamwork, and friendships.
- Beauty & Joy – Simply seeing greenery, flowers blooming, or butterflies visiting brings daily moments of joy.

While passing by we get attracted to the building having green facades, Biophilic character buildings, decorated green balcony's. That feeling is the emptiness, its single to get connected to nature. Today's Rapid Spreading Pollution Needs Biophilic green Buildings. People awareness is way more important to minimize their health problems as well as it is responsibility of all designer to create sustainable designs wherever possible.

Development of Shaktipeethas as a Religious Tourism Corridor in Maharashtra



Ar. Rakhi Bengampure

Shaktipeethas are sacred temples dedicated to Goddess Shakti and hold deep spiritual, cultural, and historical importance in India. These sites have attracted devotees for centuries and continue to be powerful centers of faith and devotion. Developing Shaktipeethas as religious tourism destinations can help strengthen spiritual experiences while also supporting cultural preservation and regional development. Many of these temples are centuries old and display rich architectural details, traditional rituals, and festivals that reflect India's living heritage. Careful planning and development can protect these sacred structures and pass their legacy on to future generations.

Religious tourism has strong economic value, especially in regions that depend on seasonal activities. Pilgrims contribute to local economies through travel, accommodation, food services, handicrafts, and temple offerings. Well-known pilgrimage centers across India show how religious tourism can create jobs, support small businesses, and improve infrastructure. Better roads, transport facilities, and public amenities benefit both visitors and local communities, making temple towns more livable and organized.

With growing global interest in spirituality and wellness, Shaktipeethas also have the potential to attract international visitors. Many travelers today seek meaningful experiences connected to faith, mythology, and culture. Well-developed religious destinations can position Maharashtra as an important spiritual tourism hub, especially for visitors from countries with shared cultural and religious traditions.

Several Shaktipeethas in Maharashtra, such as Mahalakshmi in Kolhapur, Tuljabhavani in Tuljapur, Renuka in Mahur, and Saptashrungi near Nashik, attract millions of devotees every year. However, these sites often face problems like poor connectivity, overcrowding, limited facilities, and environmental stress. Many temples are located in remote areas where basic amenities such as clean toilets, accommodation, medical facilities, and public transport are inadequate, especially during festivals.

A religious tourism corridor connecting these important Shaktipeethas can offer a smooth and meaningful pilgrimage experience. Such a corridor focuses on improving roads, transport, signage, and visitor facilities while respecting the spiritual character of the sites. Digital tools like online darshan booking, crowd management systems, and information platforms can further improve safety and convenience for pilgrims.

Sustainable development is essential as visitor numbers increase. Eco-friendly practices such as proper waste management, water conservation, and controlled construction can help protect sacred landscapes. Religious tourism can also benefit local communities by creating employment opportunities and encouraging local artisans and small businesses. When nearby villages are included in tourism planning, development becomes more inclusive and long-lasting.

In today's fast-paced and digitally driven lifestyle, many people seek peace, balance, and inner satisfaction beyond material success. Temples and sacred spaces offer moments of reflection, devotion, and mental well-being. Thoughtful architectural design can enhance these experiences by creating calm, welcoming environments that blend with nature while providing modern comforts.

Developing Shaktipeethas as a religious tourism corridor in Maharashtra is not only about infrastructure or tourism growth. It is about creating meaningful spaces that connect faith, culture, community, and well-being. With sensitive planning, sustainable design, and community participation, these sacred sites can continue to inspire devotion while contributing to the cultural and economic strength of the region.

Challenges

Key issues include poor connectivity between temple towns, inadequate facilities during peak festivals, weak crowd management, environmental degradation, lack of data-driven planning, and minimal technological integration. Equally important is the limited involvement of local communities in decision-making processes. Without inclusive planning, development risks becoming unsustainable and disconnected from local needs.

Conclusion

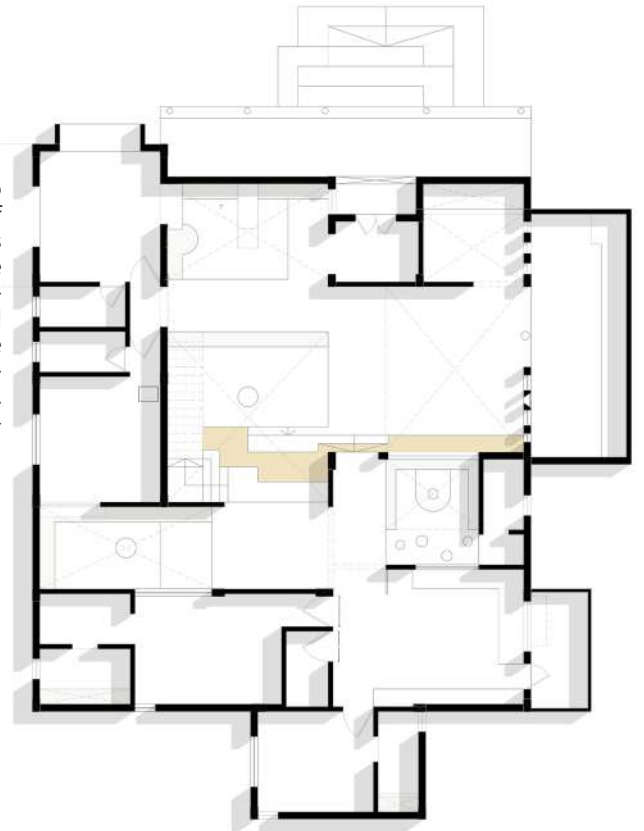
Developing Shaktipeethas as a religious tourism corridor in Maharashtra is not merely a tourism project—it is a cultural, spiritual, and socio-economic vision. With sensitive planning, sustainable design, and inclusive participation, these sacred sites can evolve into vibrant centers of spirituality, heritage, and regional growth. Such a corridor will preserve the legacy of Shaktipeethas while offering future generations a meaningful connection to faith, culture, and inner peace.

Angan



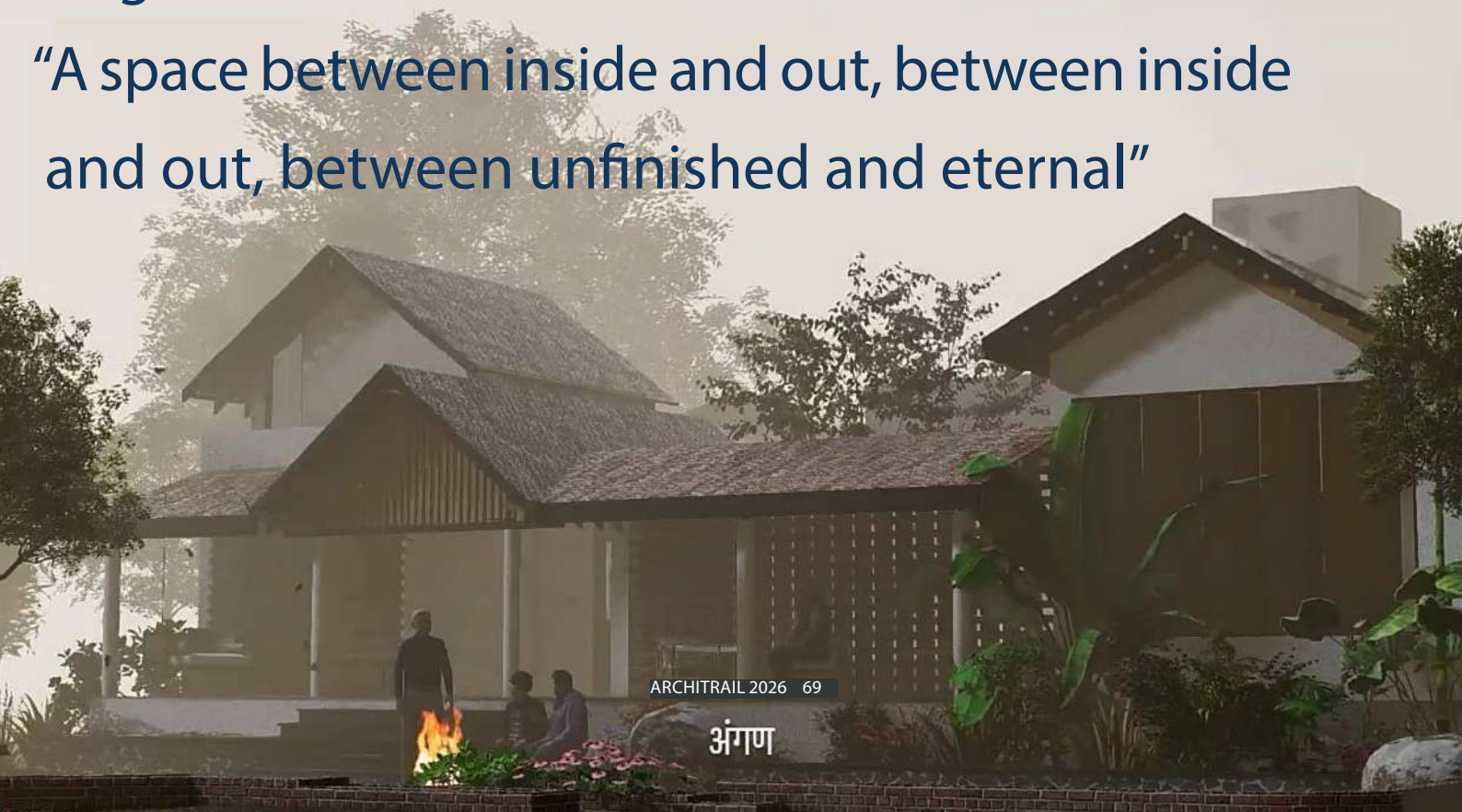
Ar. Ganesh Songate

Angan—tucked into the rural landscape of Valsang, Jath—grows from the ground like a lived-in rhythm. Inside, small shifts in level turn into moments of pause, where steps hold people together as naturally as the courtyard gathers light. It is a home that listens to life—unfolding slowly, with grace.



Angan

“A space between inside and out, between inside and out, between unfinished and eternal”



Residential Bungalow for Mr. Jayant Patil



Ar. Niranjan Bhavar

Blending the warmth of classic exposed red brick with the sleek sophistication of contemporary grey plaster. This design maximizes natural light and utilizes stepped massing to create dynamic visual interest and functional outdoor terraces. A bold, yet balanced, statement in residential architecture. The given building is a modern contemporary residential bungalow (G+2) designed with clean geometric forms and an asymmetrical composition. The overall massing consists of interlocking cuboidal volumes that create visual interest while maintaining balance through the careful distribution of solid brick masses and open balcony spaces. The facade uses a contrast of materials and colors, combining exposed red brick with neutral grey and off-white plaster, which enhances texture, depth, and identity. Projected balconies, recessed windows, and horizontal slab bands provide rhythm, shade, and a clear solid-void relationship. Glass railings add lightness and transparency, while framed windows create shadow effects. Integrated landscape elements soften the built form and promote a connection with nature. The design is climate-responsive, with deep overhangs and brick surfaces reducing heat gain. Overall, the building reflects a functional, aesthetically balanced, and context-appropriate residential architectural character.

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Samanvay Residence



Ar. Suhas Talekar



Ar. Sujata Talekar



Located at Godoli on Ajinkyatara Road, Satara, this project seamlessly integrates a professional workspace with a private family residence. The client envisioned a building that would efficiently accommodate full parking at the ground level, an advocate's office on the first floor, and a spacious four-bedroom bungalow spread across the upper floors—while maintaining a strong aesthetic presence both inside and out. The ground floor is dedicated entirely to parking, ensuring convenience and unobstructed movement. The first floor houses the advocate's office, thoughtfully planned to support a productive and comfortable work environment. The office includes two private cabins, workstations for six junior advocates, a confidential discussion room, and well-placed toilets. Special attention has been given to natural light, ventilation, and smooth circulation, creating a professional yet welcoming atmosphere.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN



Book Review- Who moved my Cheese



Er. Shailesh Pharande

Author: Dr. Spencer Johnson
Book Title: Who Moved My Cheese? (Marathi edition: "Majha Cheese Koni Halavla?")
Original Publisher: G. P. Putnam's Sons
Marathi Translation Publisher: Manjul Publishing House

About the Book: This book is a simple yet very powerful motivational parable. It teaches us how to accept changes in life, the mental state we go through while accepting change, how to overcome fear while adapting to change, and how to search for new opportunities.

In this book, "cheese" symbolizes the important things in our lives—for example, a job, money, health, relationships, or happiness. The story is based on how we react when these things change or suddenly disappear from our lives.

Brief Summary of the Story:
The story revolves around four characters living in a maze (a specific world):
Two mice—Sniff and Scurry
Two little people—Hem and Haw
All four are searching for cheese. One day, their cheese suddenly disappears, and after that, each of them reacts in their own different way.

Characters in the Book and Their Meaning:
Sniff – Quickly senses that change is coming.
Scurry– Takes immediate action as soon as change is noticed.
Hem – Is afraid of change and refuses to accept it.
Haw– Is afraid at first, but later accepts change and moves forward.

Main Message of the Book:
Change is a part of life.
Do not be afraid of it. Overcome fear, accept change, and adapt to new situations.

If we do this, success and happiness can be achieved in life. This is the true art of living. The book is useful for understanding changes in both personal and professional life.

"Who Moved My Cheese?" provides simple guidance on how to adapt oneself in a changing world

What is the Gita..?

The Gita means a dialogue— not casual talk, but an exchange of knowledge. Since this dialogue is in poetic form, it came to be called a "Gita."

How many Gitas are there?
There are many Gitas!

The Bhagavad Gita is the Gita in which Arjuna, on the battlefield, loses courage and Shri Krishna gives him teachings in a moment of urgency during war. Naturally, this teaching was not originally in poetic form.

Later, Maharshi Vyasa composed it in poetic form using the Anushtubh meter.
Apart from this, there are many other Gitas. Once, a hunter (Vyadha) imparted knowledge to a sage through a Gita. That is the "Vyadha Gita."
A courtesan explained a Gita in the Shanti Parva. That is the "Pingala Gita."
Once, a king preached a Gita to his subjects. That is the "Vichakshanu Gita."
Besides these, there is also the "Anugita."
The Anugita is a part of the Mahabharata, in which, after the war, when the Pandavas are ruling Hastinapura, Lord Shri Krishna imparts knowledge to Arjuna once again. This discourse comes after the Bhagavad Gita and presents, through metaphors, the moral and spiritual aspects that were overlooked in the Gita.
It is like the Pocket Edition of the Gita told by Krishna to Arjuna!

First, seeing his relatives and loved ones standing before him, Arjuna loses courage. He tells Krishna that he will not fight the war. Krishna then tells him to fight—because they troubled him and his brothers, insulted his wife, and usurped his kingdom.

Arjuna is not convinced by these seemingly trivial reasons. Then Shri Krishna praises him, explaining lovingly—"You are wise, virtuous, my child." But Arjuna remains stubborn. Krishna then questions his very valor to provoke him.
Still, Arjuna remains unmoved!
Saying "Na kankse vijayam", he throws away his weapons and records and goes to sit behind the chariot!

Then Shri Krishna shifts to second gear.
"Who are you to kill them? And who is going to die here? Only the bodies will perish. The soul is immortal. No one can destroy it! The soul changes bodies just as one changes clothes. This flow of life will continue endlessly."

When Arjuna finally steadies himself and starts listening attentively, Krishna speaks about the soul, the individual soul, and the Supreme Soul. He explains what prescribed duty (vihit karma) is, and that running away from one's duty is equivalent to running away from God.

Then, like a father consoling his frightened child before an examination, Krishna lovingly reassures him—"Do not be afraid. I am with you."
Arjuna, of course, does not fully believe this. So Krishna reveals his cosmic (Vishwaroop) form. Seeing Arjuna's confidence rise, Krishna becomes more serious and conducts a full workshop on Nishkama Karma Yoga—selfless action!
Finally, after explaining everything, Krishna says: "I have told you all this knowledge. Now do what you think is right."
'Iti te jñānam ākhyātam...
...yathecchasi tathā kuru!'

And when all of Arjuna's doubts are finally cleared, comes the famous concluding verse:

ARCHITRAIL 2026 73

"Where there is Krishna, the Lord of Yoga, and where there is Arjuna, the wielder of the bow, there shall surely be prosperity, victory..."

Book Review- ययाती, गीता



Mr. Tushar Pisal

Novel: Yayati
Author: V. S. Khandekar
Publisher: Mehta Publishing House
Pages: 432 pages

Yayati is a Jnanpith Award-winning novel by V. S. Khandekar, based on a mythological story.

Main Characters in the Novel:

Yayati (ambitious)
Devayani (Yayati's wife)
Puru (Yayati's youngest son)
Sharmishtha (maidservant)
Shukracharya (Devayani's father)
Kach (disciple of Shukracharya)

Summary of the Story:
Sharmishtha, who loves selflessly, and Puru, Yayati's youngest son who willingly accepts his father's old age, give their youth to Yayati. Yayati spends many years indulging in pleasures, but he does not attain any satisfaction from them.

Puru, who renounces the throne, keeps the readers engaged till the very end. In short, though the novel is written using a mythological story as its base, it vividly presents various aspects of modern human life such as love, sacrifice, duty, emotions, jealousy, and a pleasure-seeking attitude.

Every incident in Yayati's life is a result of his hedonistic nature, which leads him on the path of downfall. Yayati's desire to remain eternally young, his indulgent lifestyle, intense cravings, the resulting disappointment, his struggle to understand the principles of life, and the search for the ultimate truth form the core of this novel.

In the words of writer V. P. Kale, this novel can be described as follows:

"In the struggle to find illusory happiness, one repeatedly faces shocks of disappointment. These shocks should actually become guiding lighthouses. But in the end, no one truly belongs to anyone. The principle of 'Āpaddīpo Bhava' should be shown by the lighthouse, but that does not happen. We keep searching for new supports, yet through new relationships we continue to receive the same old blows."

Crafting Architectural Visions: The Entrepreneurial Odyssey



Ar. Shaunak Kadam

In today's India, the word architect is still largely used in the limited sense of "someone who constructs buildings." However, the reality is that in present-day India, the architect has become—or must become—an extremely important social component. This is because India is not just a large country; it is a developing country.

A developing country is one where economic growth, social transformation, political restructuring, and the expansion of infrastructure occur simultaneously and in an interdependent manner.

And the common focal point of all these four factors is one thing alone—the understanding of space and its design.

India today calls itself a developing nation. We use this term so casually that we often forget its true meaning. Development does not merely mean increasing GDP; it means a country where society, economy, politics, and technology are all changing at the same time. Where does the most concrete, physical, and visible manifestation of these changes appear? In cities, villages, roads, houses, and public spaces—that is, in architecture.

Yet, in today's India, the architect remains on the margins. Architecture has been reduced to merely constructing buildings. This misconception is so deeply rooted that it is visible everywhere—from policymaking to the thinking of the common citizen. As a result, grand projects do come up in India, but well-designed, cohesive, human-centered cities do not.

In reality, architecture is not just a part of culture—architecture is culture itself. What a civilization values, rejects, or celebrates is expressed through its built forms. The drainage system of *Mohenjo-daro* was not merely a technical advancement; it reflected an awareness of public health. The design of Indian temples was not only religious but also an expression of a worldview. Forts were not built solely for defense; they symbolized power, confidence, and freedom.

Today, since we are a developing nation, our culture itself is still taking shape. At such a time, architecture should not merely follow change; it should provide direction. But this has not happened in India, largely due to our colonial history. During British rule, city planning was meant for administrative convenience, not for society. Decision-makers were engineers, not design thinkers. We continue to carry forward that legacy even today.

India's current GDP is around 3.5 trillion dollars. The government considers infrastructure growth as the backbone of development—highways, metros, airports, smart cities, and housing. Thousands of crores of rupees are invested in these sectors. Yet traffic congestion increases, public spaces disappear, urban heat rises, and water scarcity worsens. This indicates that the problem is not a lack of money, but a lack of vision.

Architecture is not just about beautiful buildings; it is about how people live, meet, move, and breathe. Because this understanding is absent at the policy level, civic problems in India are not accidental—they are systematic outcomes.

A look at the world makes this clear. *Egypt* is identified by its pyramids. *Greece* by its public architecture. *Rome* by its roads and aqueducts. And *Dubai*? Dubai consciously used architecture to create its identity as a Global Citizen City. They recognized that oil would run out, but to preserve identity, image, and space, they placed architecture at the center.

India, however, still views architecture as an expense, not as an investment.

The availability of architects reflects this mindset. In developed countries, there is approximately one architect for every 1,000 to 1,500 people. In India, the ratio is a dismal one architect for every 8,000 to 10,000 people. But the issue is

not just numbers. The real issue is that architects are not present in decision-making positions.

Today, most decision-makers in administration are not architects. Officers with an architectural background in the IAS are extremely rare. As a result, Indian cities are suffering not from a lack of design, but from a lack of design thinking.

India's journey so far can clearly be seen in three phases. The post-independence period until liberalization—when the state was central. The post-2010 phase—marked by global capital, real estate, and rapid urbanization. And the post-COVID phase—where health, housing, public spaces, and now AI have reopened fundamental questions.

Across all three phases, one thing remains constant—architecture was never used as an effective medium.

Today, foreign investment in India is increasing. This is directly influencing architectural perception. Tall buildings are equated with development, glass with modernity, and speed with progress. Public perception is changing, but superficially, not deeply.

If we truly want to paint a meaningful picture of modern India, architects must be lifted from the drawing board and brought into the center of intellectual and policy discourse. Architectural education, administration, politics, and the intellectual framework of society—all need active participation from architects.

Architects create dreams. And "Vishwaguru Bharat" is also a dream. And without architects, dreams cannot be designed.

Today, the decision must be made—does India merely want to build, or does it want to shape itself?

There are no secrets.



Ar. Adwait Patankar

“Now I have also learned that
time is manmade”

-Ar. Adwait Patankar

When I was a student at the school of architecture in Mumbai, my Architect father suggested “Go to the library, whenever you have time”. The schedules of the school and the course demands were too time consuming. But, as they say, there is always time when you want to make it.

Now I have also learnt that time is manmade.

Our school library was relatively a small affair especially when compared to the British Council Library or the Gigantic Asiatic Library in Mumbai.

Our school building was a building designed for a hostel and was being forced to be used as a morning school of Architecture, afternoon school of interior design and evening school of fine and commercial Arts.

Anyway, I did end up in the Library sometimes. There was something called a “world masters series” which was an old set of books dedicated to the Masters of modern Architecture. All the books in the set were hardbound for conserving their readability. My father had once said “the Masters have known something which cannot be taught”. He said “at least I have not been able to learn that which I can see in their designs and buildings”.

Thankfully this triggered my curiosity and I decided to borrow one book at a time from the set to my hostel room. Luis Sullivan, Frank Lloyd Wright, Mies Van Der Rohe, Walter Gropius, Alvar Alto...were the names I came across. I didn't exactly find, what my father told me about “them knowing something that he couldn't learn” but, I could see and feel what he meant in their designs and buildings. They were communicating something.

It was like a “secret” but which was wanting to open and reveal itself through the designs of these Masters.

Then someday I read a book on another Master -Hasan Fathy...from Egypt.. that opened a completely new and beautiful world of Mud

Architecture in front of me. The book was a big monograph and was not allowed to be taken out of the library as if someone was guarding the “secret”.

I have heard that Noal Harari in his book “Sapiens” has said that communication distinguished the Homosapiens from the other human species of the time and it is due to this ability to communicate, we overpowered those other species who were more equipped naturally to survive on this planet.

But this ability to communicate has led to many miscommunications too...primarily due to the lack of love and competitive nature that till date has led us to believe in a non fact that “the world is full of secrets”.

The most wonderful tool for “learning” developed by man is “education”.

But when the one who knows has a narrow mind and the one who wants to know doesn't have the urge to learn then what happens is called miscommunication.

To communicate is to be in communion... is what I learnt from another teacher whom my father introduced to me when I was 20 years old.. Jiddu Krishnamurti. “K” as he is known to many who have tried to learn from him or read his books like the “First and the Last freedom”. My father says “K” used to often visit the J.J.school of Architecture and hold his talks at the lawns in its Mumbai campus near the CST station.

The famous History of Architecture book which was referred by our professors written by Sir Bannister Fletcher was a classic that introduced nearly generations of Architecture students to so called Foreign History. If I remember correctly for the equally vast subject of History of Indian Architecture, there were very few reference books available at that time.

Now the Architects and professors of CEPT University like Yatin Pandiyaji, Miki and Madhavi Desaiji, Kulbhushan Jainji and many others

have made some wonderful and studious contributions with their books on various subjects related to Indian History of Architecture.

There was almost no book that one came across about vernacular Architecture except some mentions here and there. Now some documentations like the one of Khat khuni houses of Himachal by the CEPT University students and professors are wonderful and truly inspirational.

"Brief History of Modern Architecture" by Charles Jenks was introduced to me by a hostel mate and we bought our copies from the famous Mozeb store in Fort, Mumbai which was just near the other very famous Strand book shop which was a walking distance from the then Victoria Terminus train station. The monographs of contemporary modern masters like Tadao Ando, Renzo Piano, Zaha Hadid, Balkrishna Doshi, Charles Correa, Raj Rewal and others were too expensive and hence restricted to the reference section of our library.

All of these books as well as the environment we live in are eager to reveal all the secrets but a curious and open mind is what we all lack.

Ar.Gautam Bhatia's "The silent spaces and other stories of Architecture " and "Panjabi Baroque" were so much fun to read. I never could fit into the SMLXL by Ar.Rem Koolhaas but it is said Rem is as popular as the Pop stars among the students in the U.S.

A student's mind is always full of questions. He/she may or may not ask them or try to find answers on their own but having questions in one's mind will always leave the mind restless and wanting to find answers. But a restless and hungry for answers mind can sometimes reach very shallow, patchy, readymade, superficial solutions because of its impatience and desperation. What "K" the teacher points out is the need to be with the question without the desperation for the solution. In his words "the

solution is in the question". Mostly we look for it outside for that which is within.

The famous animation movie Kung fu Panda revealed something similar, when the dragon roll is discovered to be just a glossy empty sheet that carries no secret written on it.

"There are no secrets" if you look deeply and allow them to flower and reveal themselves.



Changing Student Values and Transforming Education Landscape: Ethics, Attention, and the Moral Purpose of Learning



Dr. Randhirsinh Mohite

Education has historically been regarded as a powerful instrument of social transformation. Beyond imparting knowledge and skills, it has been entrusted with the responsibility of shaping character, nurturing ethical conduct, and preparing individuals to contribute meaningfully to society. In recent years, however, educators across disciplines have begun to express concern that the moral and ethical dimensions of education are gradually being overshadowed by a narrow focus on outcomes, credentials, and employability. While today's students are technologically adept and globally connected, there is increasing unease about changing values, diminishing attention spans, and altered attitudes toward learning and authority.

The contemporary classroom reflects the broader changes occurring in society. Rapid technological advancement, intense competition, commercialization of education, and evolving social structures have significantly influenced student behaviour and expectations. Many educators report challenges related to declining classroom engagement, reduced patience for deep learning, weakened ethical sensitivity, and a transactional view of education. This article seeks to examine these changes critically, not with the intention of blaming students, but to understand the forces shaping them and to explore how education can respond responsibly. By examining shifts in ethical values, attention patterns, and perceptions of education, the article argues for a renewed focus on education as a moral and humanistic endeavour.

MEANING OF ETHICAL AND MORAL VALUES IN EDUCATION

Ethical and moral values in education refer to the principles and standards that guide individuals toward responsible behaviour, integrity, empathy, fairness, and respect for others. Ethics

provides a framework for decision-making in complex situations, while moral values shape an individual's internal compass through sustained socialization. In traditional educational systems, particularly in societies with strong cultural and philosophical roots, education was seen as inseparable from moral development. Learning was expected to cultivate wisdom, humility, and social responsibility alongside intellectual growth.

Educational institutions once functioned as moral communities where values were transmitted implicitly through discipline, teacher conduct, institutional traditions, and collective practices. Respect for teachers, honesty in academic work, patience in learning, and sensitivity toward social issues were integral to the educational experience.

OBSERVABLE CHANGES IN STUDENT ETHICAL AND MORAL VALUES

In contemporary educational environments, many educators observe a noticeable shift in students' ethical outlook. Academic dishonesty, including plagiarism, copying, and misuse of artificial intelligence tools, is often rationalized as a response to pressure rather than recognized as a moral issue. Rules and regulations are sometimes viewed as constraints to be negotiated rather than shared norms that ensure fairness and integrity. The emphasis on performance has, in some cases, diminished the importance of ethical conduct.

This change does not suggest that students are inherently unethical, but it indicates that ethical considerations often take a secondary position in decision-making. When success is measured primarily through grades, rankings, and placements, students may perceive ethical compromises as acceptable or even necessary.

THE INFLUENCE OF DIGITAL MEDIA AND SOCIAL NETWORKS

Digital media has profoundly reshaped how students think, learn, and interact. Social networking platforms expose students to a constant stream of information, opinions, and images that redefine success, identity, and relationships. The emphasis on visibility, popularity, and instant recognition often overshadows values such as patience, discipline, and authenticity. Students are frequently influenced by curated representations of success that conceal the effort, struggle, and ethical choices underlying real achievement.

Moreover, digital environments often blur moral boundaries. Anonymity reduces accountability, misinformation spreads rapidly, and

ethical violations are sometimes rewarded with attention rather than consequences.

DECLINING ROLE OF FAMILY AND COMMUNITY IN VALUE FORMATION

Families and communities have traditionally played a central role in shaping values, attitudes, and behaviour. Through shared experiences, cultural practices, and intergenerational interaction, young individuals learned empathy, responsibility, and social norms. However, changing family structures, urbanization, demanding work schedules, and reduced community engagement have altered these formative processes.

As a result, educational institutions increasingly shoulder responsibilities once shared with families and communities. Schools and colleges are expected to address not only academic learning but also emotional well-being and moral development. Without consistent reinforcement outside the classroom, value education becomes fragmented. This reality underscores the need for collaborative efforts among families, institutions, and society to create coherent moral environments for students.

THE ATTENTION CRISIS IN MODERN CLASSROOMS

One of the most visible challenges in contemporary education is the decline in students' ability to sustain attention. Many educators report difficulty in maintaining engagement during lectures and discussions, particularly for extended periods. Mobile devices, social media notifications, and constant digital stimulation compete for students' attention, often fragmenting their focus.

Scientific studies suggest that frequent multitasking and rapid content consumption affect cognitive processes related to concentration and memory. In classrooms, this manifests as superficial listening, reduced comprehension, and diminished participation. Attention, which is fundamental to learning, now requires intentional cultivation through pedagogical design and institutional support.

PASSIVE LEARNING AND DECLINING INTELLECTUAL CURIOSITY

Another concern is the growing prevalence of passive learning. Many students approach education with a utilitarian mindset, focusing primarily on what is required to pass examinations or secure employment. Learning is often perceived as a checklist of tasks rather than an opportunity for exploration and understanding. This instrumental attitude limits curiosity, creati-

vity, and critical thinking.

When students engage with knowledge only for assessment purposes, they miss the transformative potential of education. Intellectual curiosity thrives in environments that encourage questioning, experimentation, and dialogue. Reinvigorating curiosity requires rethinking teaching methods, assessment practices, and institutional priorities.

CHANGES IN LANGUAGE, COMMUNICATION, AND LISTENING SKILLS

Despite unprecedented connectivity, many students struggle with effective oral communication and attentive listening. Digital communication, often brief and informal, does not always foster the skills required for thoughtful discussion and respectful debate. Classroom interactions may lack depth, and students may find it challenging to articulate complex ideas clearly.

Declining reading habits further affect language proficiency and comprehension. Reading not only enhances vocabulary and concentration but also nurtures empathy and moral imagination. Reduced engagement with extended texts limits students' ability to engage critically with ideas and perspectives, affecting both academic performance and civic participation.

Reduced Respect for Teachers and Institutions

The authority of teachers has undergone considerable transformation in the digital age. Easy access to information has blurred the distinction between information and understanding, sometimes leading students to undervalue experience and mentorship. While questioning and critical inquiry are essential to learning, the erosion of mutual respect disrupts the educational environment.

Respect in education is not about unquestioned obedience but about recognizing shared responsibilities. Teachers guide learning through expertise and experience, while students contribute curiosity and engagement. Maintaining this balance is crucial for sustaining meaningful educational relationships.

REINTEGRATING ETHICS AND VALUES IN EDUCATION

Ethical education must be integrated into everyday academic practices rather than confined to isolated courses. Real-world case studies, community engagement, and reflective assignments allow students to confront moral dilemmas meaningfully. Values are most effectively learned through experience, observation, and dialogue.

Teachers play a vital role as mentors and role models. Their fairness, commitment, and integrity influence students profoundly.

Active learning strategies that encourage participation, collaboration, and inquiry can help restore student attention. When students are involved in problem-solving and discussion, they develop a sense of ownership over learning. Technology, when used thoughtfully, can support engagement rather than distract from it.

SHARED RESPONSIBILITY OF STUDENTS, FAMILIES, AND SOCIETY

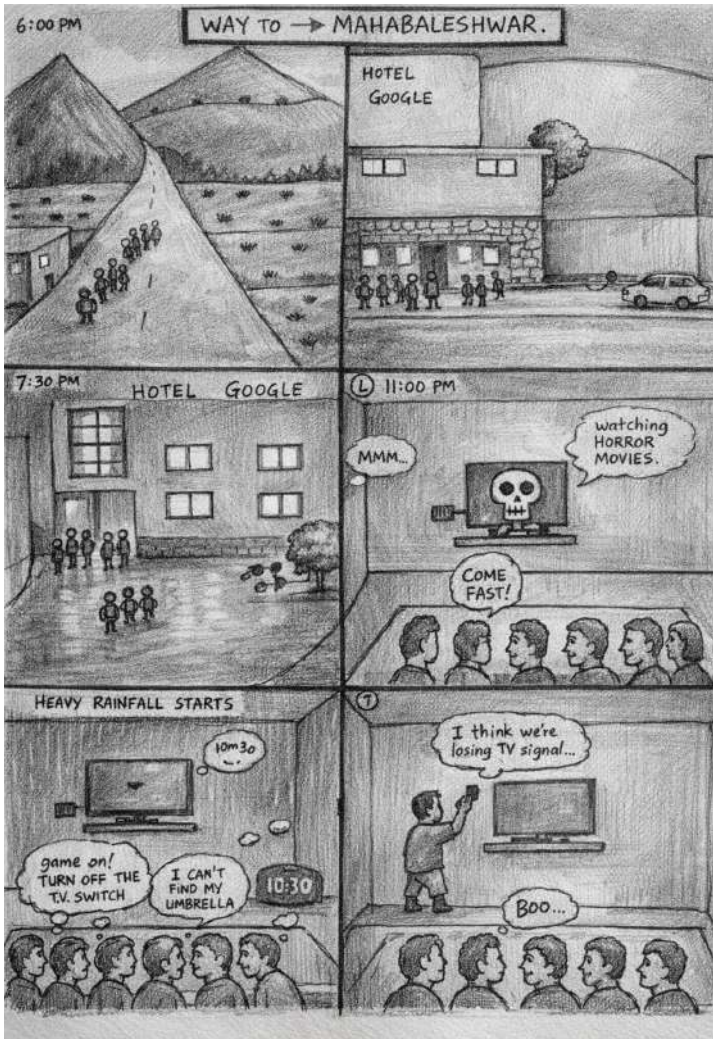
The responsibility for nurturing ethical and attentive learners cannot rest solely on educational institutions. Students must cultivate self-discipline and moral awareness. Families must reinforce values and provide emotional support. Society must broaden its definition of success to include integrity, empathy, and social contribution.

Education reflects societal values. When ethical conduct is recognized and rewarded beyond academic and economic achievement, students are more likely to internalize it.

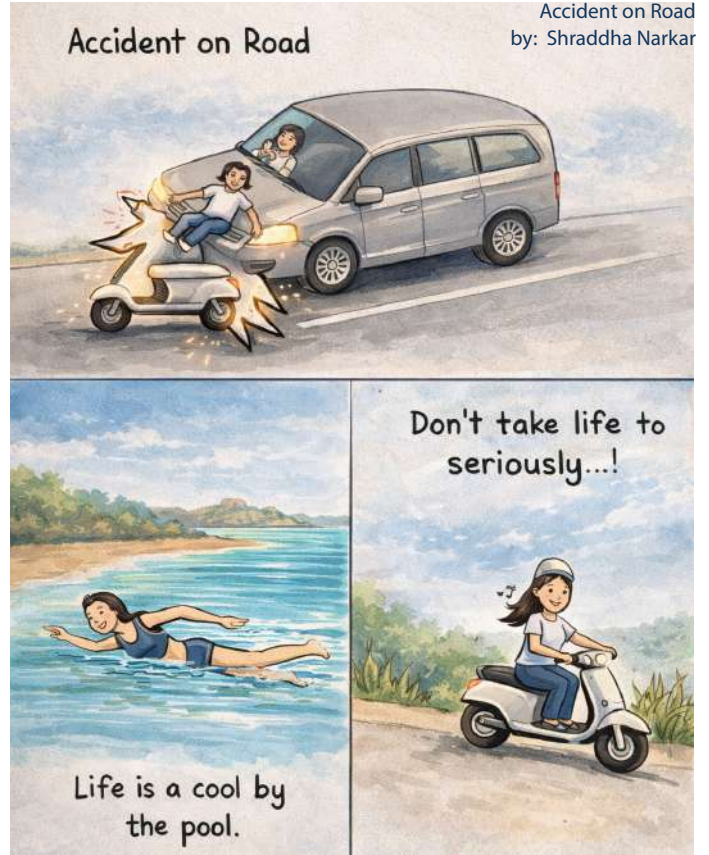
To conclude, the changing values, diminishing attention, and altered perceptions of education among students are reflections of a rapidly evolving world. These changes present significant challenges, but they also offer an opportunity to reimagine education as a holistic process that integrates competence with character. Rather than lamenting decline, educators and institutions must respond thoughtfully and constructively.

The true measure of educational success lies not merely in producing employable graduates, but in nurturing ethical, reflective, and socially responsible individuals. By restoring attention to values, dialogue, and moral purpose, education can reaffirm its role as a transformative force shaping both individuals and society.

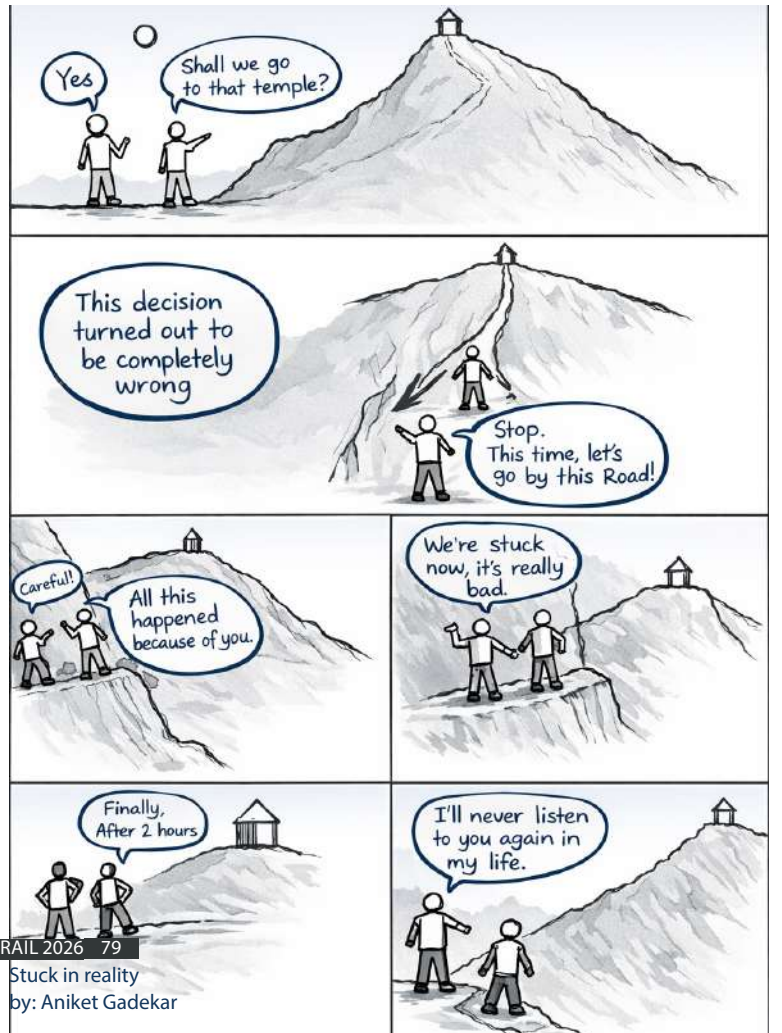
BRAINMAPPING ILLUSTRATIONS



Way to Mahabaleshwar by: Ravikiran Chavan

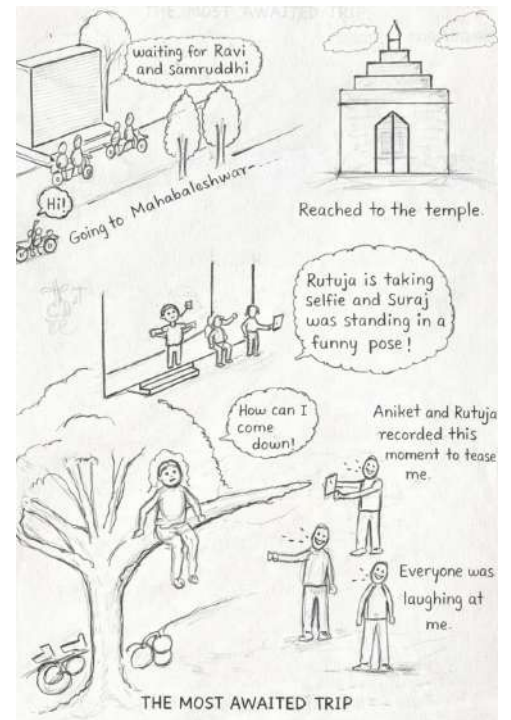
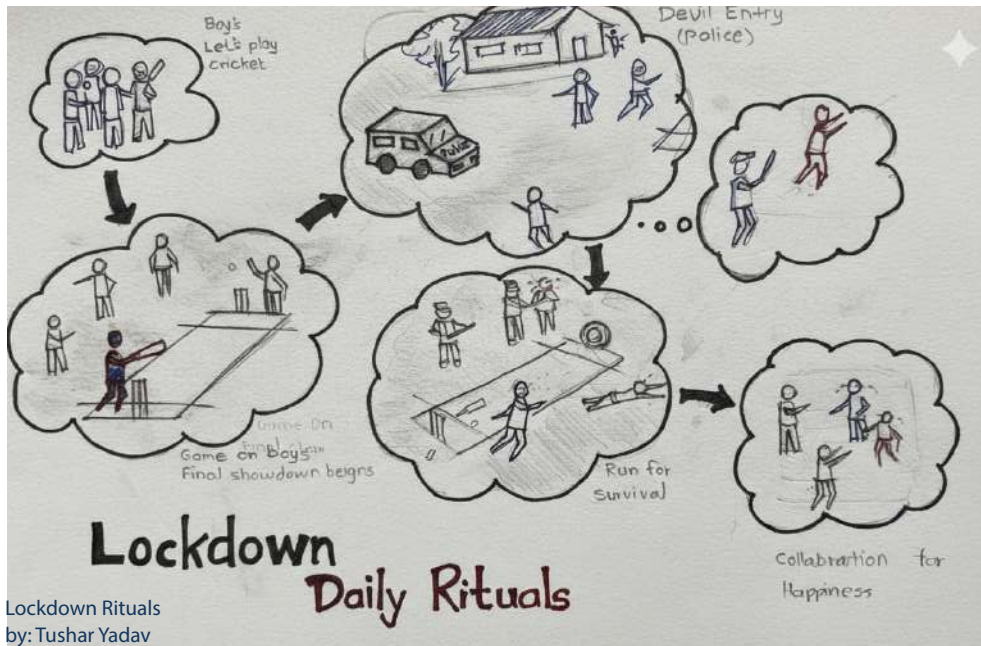


Crash by: Samruddhi Shinde



Stuck in reality by: Aniket Gadekar

BRAINMAPPING ILLUSTRATIONS



SKETCHES



Title : Natraj Mandir Sketch
Description: Live Sketching
by: Shravani Bhosale

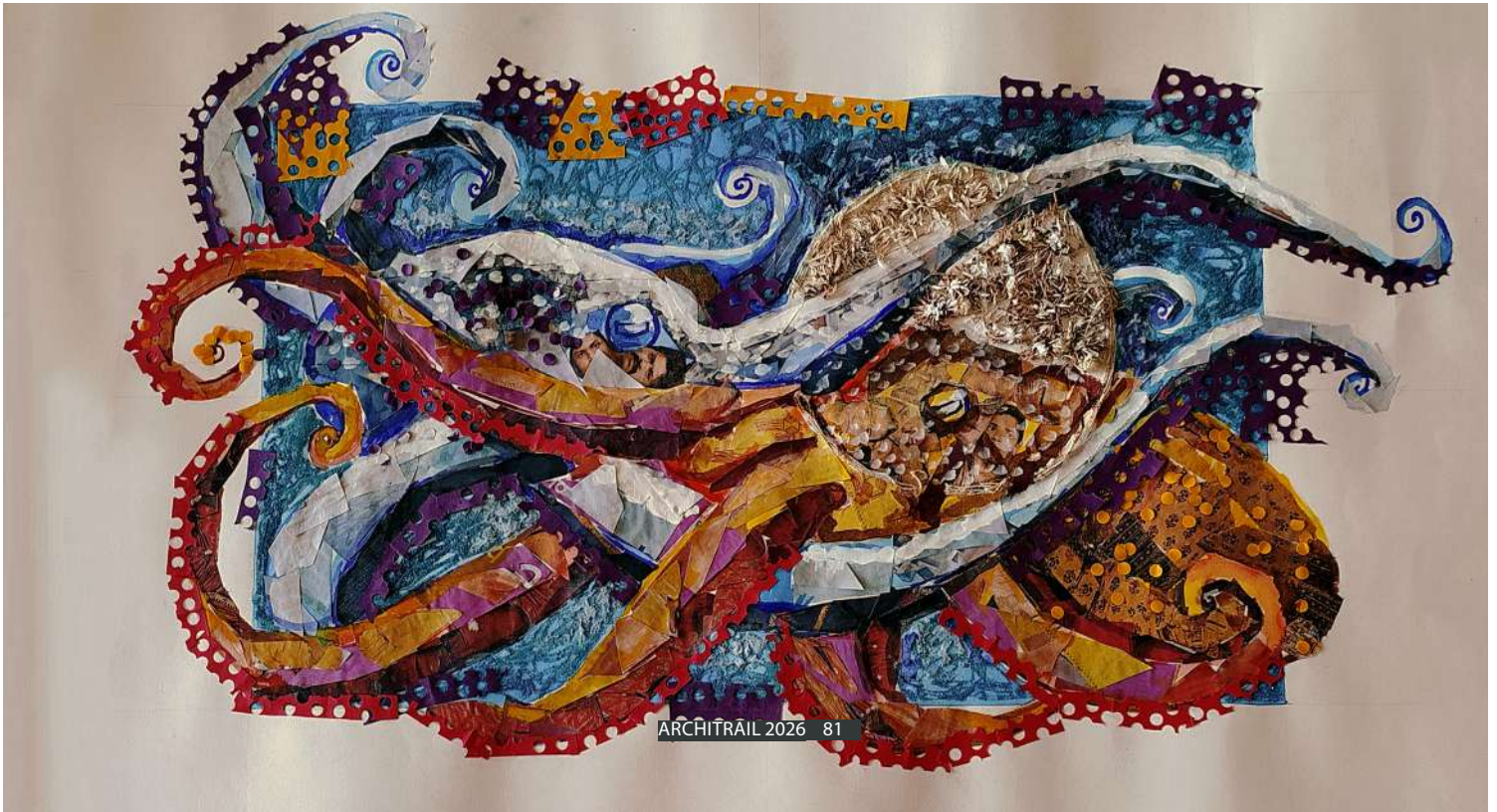


Nova
Description: White pencil on Black tinted
by: Avantika Godase



Anime
Description: water colors and pen
by: Saloni Dixit

Nova
Description: Paper Collage
by:





Portrait
Chalk colors on board
by: Mr. Pradyumna Pankaj Kanase
Art Teacher, YSPM's Yashoda Public School, Satara



Monstera
Description: Pencil on canvas
by: Avantika Godse



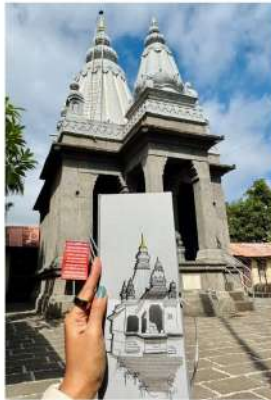
Toto
Description: water colors and pen
by: Saloni Dixit



Anime
Description: water colors and pen
by: Saloni Dixit



Urban Sketchers Satara (USK Satara) is a community of sketchers, artists, and storytellers who capture the world around them, one drawing at a time. The journey began in 2018, when the group started as Satara Sketchers, with members casually coming together to sketch the daily life and heritage of the city. Inspired by the active chapters of USK Pune and USK Kolhapur, the group formally began its journey with its first official USK meet at Ajinkyatara Fort. Embracing the spirit of the global Urban Sketchers community, Urban Sketchers Satara continues to grow—proudly placing Satara on the world sketching map



- Artists gathered early in the morning to capture the temple's intricate carvings, domes, and reflections in the calm river nearby.
- The session saw participation from both regular members and a few new sketchers joining for the first time.
- The temple's elegant blend of spiritual and architectural beauty inspired a variety of perspectives — from detailed ink sketches to vibrant watercolor interpretations.
- The meet concluded with a short group discussion and photo session, celebrating yet another successful and soulful sketching morning.



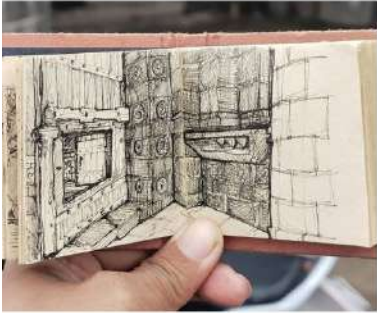
Our Social Media Accounts:



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URBAN SKETCHERS



On 7th September 2025, Urban Sketchers Satara hosted its very first sketch meet at the historic Ajinkyatara Fort Main Gate. What began as a simple idea—to bring together a few sketchers to draw—soon evolved into a vibrant community experience. Artists of all ages participated with their sketchbooks, capturing the essence of the site.

The event also drew the attention of local residents and visitors to the fort, many of whom paused to observe the sketching process and learn more about the initiative. Some even joined the session spontaneously, picking up pencils and becoming part of the experience. The meet marked an important milestone for Urban Sketchers Satara, reflecting the spirit of shared creativity and collective storytelling through art.





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