

**Criterion III**  
**Research, Innovations and Extension**

Sr.No.	Key Indicator	Description
<b>1</b>	<b>3.1</b>	<b>Resource Mobilization for Research</b>
	3.1.1	Grants received for research projects/endowments
<b>2</b>	<b>3.2</b>	<b>Innovation Ecosystem</b>
	3.2.1	Ecosystem for innovations, Indian Knowledge System, IPR, Incubation, creation and transfer of knowledge/technology
	3.2.2	Workshops/seminars/conferences on Research Methodology, IPR and entrepreneurship
<b>3</b>	<b>3.3</b>	<b>Research Publication and Awards</b>
	3.3.1	Research papers published as notified on UGC CARE list
	3.3.2	Books and chapters in edited volumes/books published and papers published in national/international conference proceedings
<b>4</b>	<b>3.4</b>	<b>Extension Activities</b>
	3.4.1	Outcomes of Extension Activities in the neighbourhood community & sensitizing students to social issues
	3.4.2	Awards and recognitions received for extension activities from government/government
	3.4.3	Number of extension and outreach programs conducted by the institution through organized forums including NSS/NCC
<b>5</b>	<b>3.5</b>	<b>Collaboration</b>
	3.5.1	Number of functional MoUs/linkages with institutions/industries in India and abroad for internship, on-the-job training, project work, student/faculty exchange and collaborative research

*[Handwritten Signature]*

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### 3.2 Innovation Ecosystem



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## Key Indicator - 3.2 Innovation Ecosystem

### 3.2.1 Institution has created an ecosystem for innovations, the Indian Knowledge System (IKS), including awareness about IPR, the establishment of IPR cell, Incubation center and other initiatives for the creation and transfer of knowledge/technology and the outcomes of the same are evident

Institution's approach since its inception has been sensitizing students towards local culture, climate, and context. Academically, this approach has been integrated with subjects such as architectural design, humanities, and history. Site visits and study tours are carefully selected to expose students to various cultures, climates, and contexts across India. This ensures that students are aware of how people adapt their lifestyles to various regional changes.

As part of extra-curricular activities too, the institute in collaboration with organizations such as INTACH has conducted workshops and seminars involving students, faculty, and professionals to revive local arts & crafts in and around the Nasik city region.

One such workshop was conducted where the local craft of mask making using paper mache called 'Bohada' was taught to students by the artisans themselves. Students learned the art and craft of making masks using paper mache along with the significance, stories, myths, and beliefs related to this activity. Students carried out documentation of the artist's village Ramkhind by visiting the village and producing measured drawings, photo documentation, and video documentation. Students made a documentary titled 'Bohada- The Tribal Mask' which is uploaded on the INTACH Nasik YouTube channel. Following is the link- [https://www.youtube.com/watch?v=4DiOV8\\_FIZM&pp=ygUWYm9oYWRhIHROZSB0cmliYWwgbWFzaw%3D%3D](https://www.youtube.com/watch?v=4DiOV8_FIZM&pp=ygUWYm9oYWRhIHROZSB0cmliYWwgbWFzaw%3D%3D) Later students also performed at an annual cultural festival, named MET UTSAV, to enact the tribal dance, rituals, etc. with the tribal masks and associated musical instruments.

In the year 2020 the students were exposed to an interesting though process to recognize the interplay between form function and design fundamentals in creating innovative and impactful products.

METSoA & ID is collaborating with the Tribal Cooperative Marketing Development Federation (TRIFED) for-

- i. Bohada Mask making and film. The proposal for the same has been submitted to the TRIFED and awaiting approval and
- ii. Study-based report on 'Paithani: Weaving Cultures, Connecting Communities.'

For the consecutive years, viz. 2021-22 & 2022-23, students have documented ancient monuments in and around Nasik city region. The intention was to create an immersive experience in the historical spaces for deeper understanding and enhanced learning. The documentation included sketches, measured drawings, interviews with local people, expert interviews, photographs, and videos.

In 2021-22, students documented a 2nd-century BCE group of Buddhist caves on the periphery of Nasik city. Students measured each cave and created a measured drawing portfolio of the same. The documentary film titled 'Trirashmi, In Search of primordial' has been uploaded on the institute's official YouTube channel. Following is the link- [https://www.youtube.com/watch?v=kPawoKJ\\_Slw](https://www.youtube.com/watch?v=kPawoKJ_Slw)

In 2022-23, students documented a 12th century group of Yadav era temples in Anjaneri village close to Nasik city. Students prepared a documentary film titled 'Sacred Ruins, the forgotten temples of Anjaneri.' Students also prepared a measured drawing of a small Lord Shiva shrine from the same era. Following is the link to the documentary film which has been uploaded on the institute's official Youtube channel- <https://www.youtube.com/watch?v=yAiQeHNh2Zs>

In the year 2022 students attended a workshop on traditional methods of weaving which enabled to create interesting contemporary weaving installation using traditional methods. Another interesting workshop was pottery making which was conducted in the same year introducing the students to the traditional methods of pottery.

The institute has formed an Incubation Cell to promote innovation in the field of design, art and architecture for students and professionals alike. On 9<sup>th</sup> October 2023, a one-day workshop was conducted titled 'Legal Provisions relating to Intellectual Property, Copyright, Registering and Trademark.' The workshop was conducted by Prof. Dr. Harunrashid Kadri, Principal, NBT Law College, Nashik. The workshop aimed to create awareness regarding the process of copyrighting in the field of design and architecture so that faculty, non-faculty and students are aware of the application process, legalities involved and intellectual property rights of each individual.

*Dr. Harunrashid Kadri*

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## **Paithani: Weaving cultures, connecting communities..**

Study based Report by,

**MET School of Architecture & Interior Design**

in collaboration with

**INTACH Nashik chapter.**

**Preface:** Maharashtra is known for its rich and exquisite traditional handloom textiles and handicrafts. New techniques and products were introduced by different dynasties, which ruled the state from time to time. These have left an indelible impression on the history of hand-woven textiles and handcrafted arts of Maharashtra. Handlooms and handicrafts have played a crucial role in the state economy in providing employment and income generation.

**Significance:** Paithani Named after region in Maharashtra where the weave is believed to be originated, the art is more than 2000 years old developed in the then splendid city of Pratishtan ruled by the legendary Satavahanas ruler Shalivahana.

Made from very fine mulberry silk and zari, it is considered as one of the richest sarees in Maharashtra. The handloom craft flourished in Yeola, a small town in Nashik District. Hand-woven textiles like *Paithani* brocades that have existed in original patterns and woven almost with the same techniques even today, are prized heirlooms and possessions for many. Popularly known as 'the queen of heirlooms' or 'Queen of Silks', *Paithani* is considered to be royalty among *sarees* because only royals and aristocrats once wore it. Today the fabric is valued for its unique expression and quality, peculiar method of making, continuity of traditional methods to a large extent.



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**Location:** Paithan (Aurangabad), Paithan is a Taluka city in Aurangabad District that is part of Marathwada region of Maharashtra state. Paithani is located at around 56km south of Aurangabad on the banks of Godavari River.

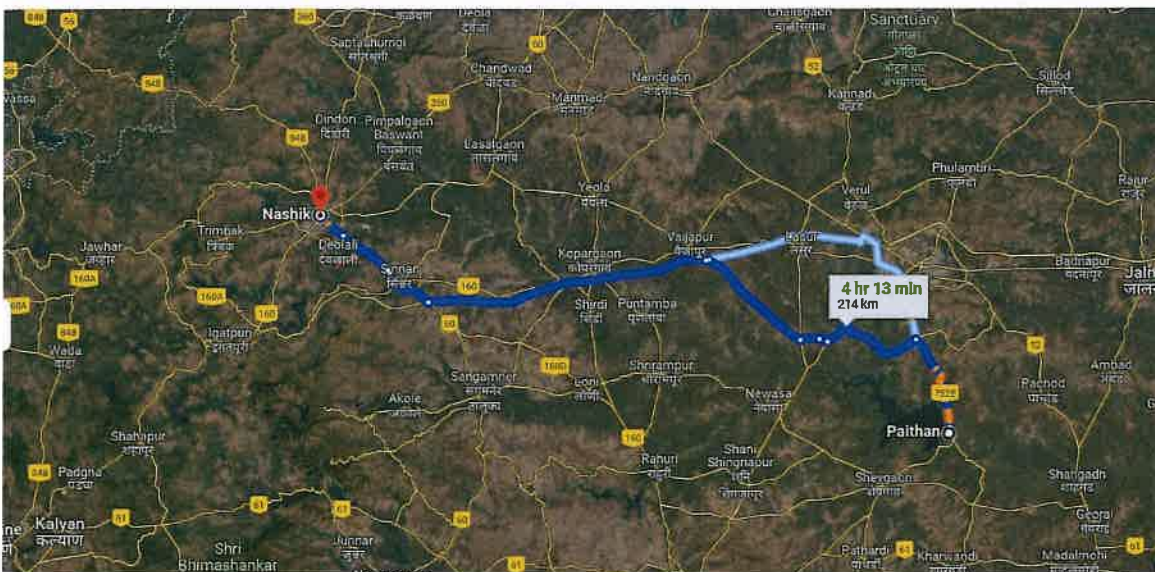


Chatrapati Sambhaji Nagar District , Taluka Map .

Source: <https://www.mapsofindia.com/maps/maharashtra/tehsil/aurangabad.html>

**Geographical Co-ordinates:**

Yeola - Latitude: 19.4777° N Longitude: 75.3849° E Elevation: 458 m



Yeola and context

Source: Google Earth Pro

Paithan in reference to Nashik and Yeola

**Location:** Yeola, Nashik ( Yeola is known for being a market place and weavers hub set up Raguji Patil as a junction between three districts viz Aurangabad , Nashik and Ahmadnagar)

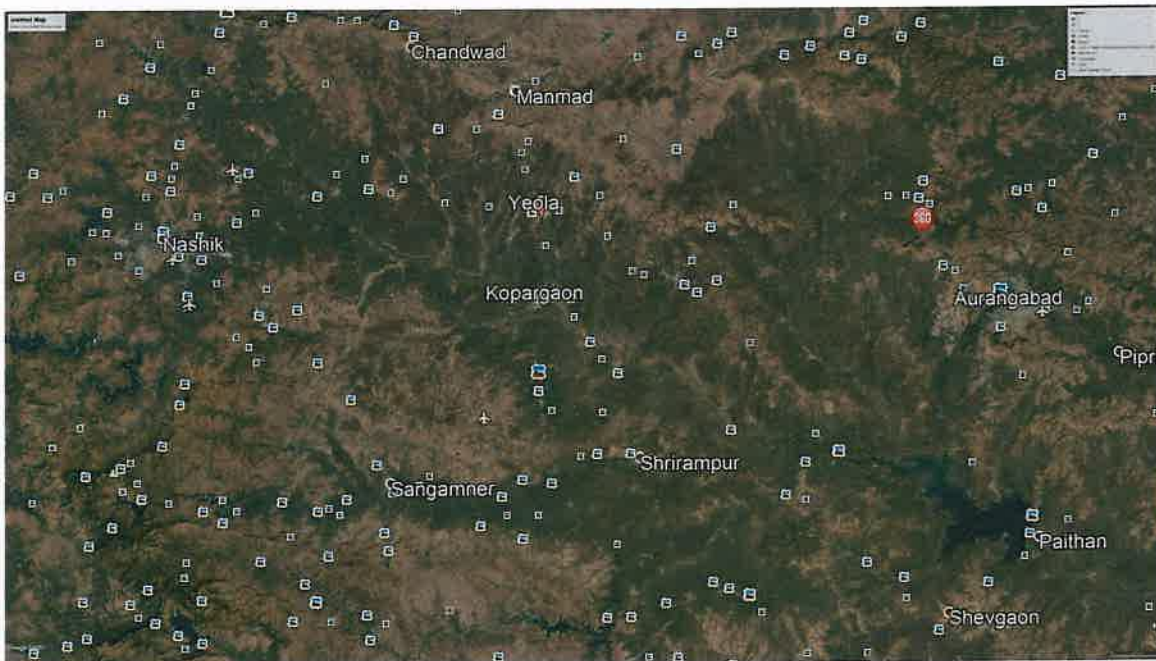


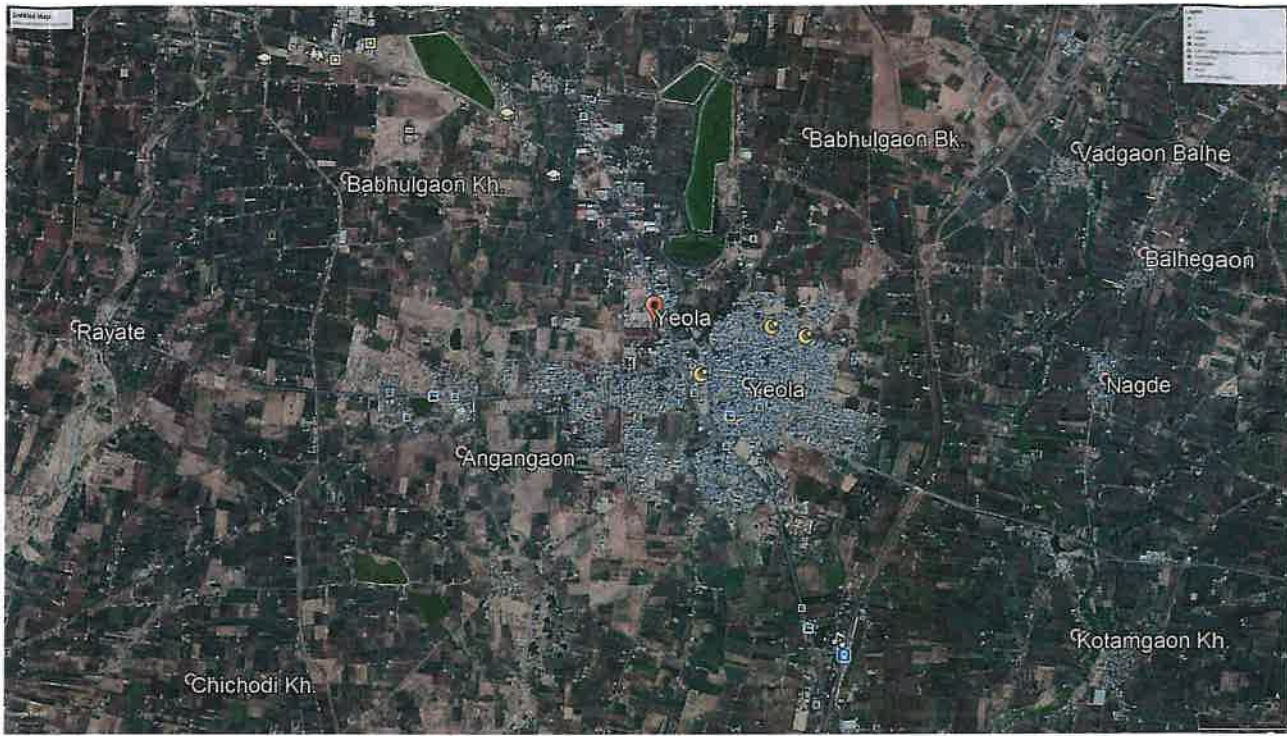
Nashik District , Taluka Map .

Source : <http://nashik.nic.in/htmldocs/distmaps.html> (Collector's office , Nashik)

**Geographical Co-ordinates:**

Yeola - Latitude: 20.0471° N Longitude: 74.4819° E Elevation: 559.24 m





Yeola and context

Source: Google Earth Pro Yeola in reference to Nashik , Aurangabad and Paithan

Source: Google Earth Pro

### Study of material heritage :

- **Name and origin:** The *Paithani* weave was in fact a tapestry weaving technique at first and later came to be used for weaving *sarees*. *Paithani* gets its name from the place to which this craft belongs- 'Paithan'. Paithan is a town in Maharashtra, located in Aurangabad district. Paithan known as 'Pratishthana' was capital of Satavahana Empire in times of Ruler Shalivahana. This was the time when cotton and textiles were greatly exported from his empire to foreign countries and is also said to be the time when *Paithani saree* developed. *Pitambar* and *Paithani* are and were the two highly treasured textiles of this region. It is so exclusive that it has references in Mahabharata.
- **Shift to Yeola:** A major incident in history of *Paithani* is the shift in its manufacturing centre from Paithan to Yeola in Peshwa period. Like other Indian textiles *Paithani* hit a setback with Industrial revolution and British conquest in India. *Raghujibaba Patil*, the founder of Yeola city, took along with him some families from among the expert weavers from Paithan, Hyderabad and Ahmedabad to set up *Yeovalwadi*. Besides paying them handsome salaries, he provided them with all civic facilities. Since then *Paithani* weaving took a rebirth in the town of Yeola and soon it was a known name in textile market. Yeola today, is a major handloom weaving centre and the





Paithani silk saris woven here find a prominent place in the domestic market. It is one place where Paithani is still alive, although few families practice the art now. It is said that the Peshwas encouraged this fascinating art of Paithani and patronized the production in Yeola, making Yeola as important as Paithan.

**Weavers' communities:** Traditionally five communities practiced the craft of weaving *Paithani sarees* viz *Khattris, Koshtis, Saalis, Rangaris, Muslims*.

**Traders:** *Patni, Thakur, Brahmha-kshatriya, Shimpi, Muslim*.

**Gold Zari artist:** *Maratha, Sonar, Pathan* and Muslim (migrated from Paithan)

**Duration:** 1 month to 2 years depending on the intricacy

**Materials:** A genuine handloom Paithani uses about 500 grams of silk thread and another 250 grams of zari thread for a regular six yard saree. Nine yard sarees obviously use more raw material and can weight upto 900 grams. Silk Yarn, *Zari* yarn, Dye and dyer. Silk Yarn: Filiature silk is used for warp and Cidalgatta silk is used for weft. Filiature silk is soft and fine. For warp, 18/20 denier or 20/22 denier high twist two ply yarns are used. For weft 20/22 denier low twist three ply yarns are used. There are three options in quality of silk used in Paithani. One is low quality silk which consists of broken lengths of silk yarn spun together to form a yarn. The medium quality silk is the Bangalore Cidalgatta silk, while the highest quality silk is the one imported from China. Zari Yarn: There are three types of Zari thread available. Real Zari- It consists of some amount of silver in it. Tested Zari- It is made in copper base. Half fine Zari- It the lowest quality of zari. Three to six ply zari is used in Paithani weaving. Using of different quality yarns create difference in the lustre, strength and cost of the saree.

**Names (types) as per Colours :** Black- *Chandrakala*, Pofali (Yellow)-*Sonsali*, Green-*Raaghu*, blend of black & white – *Gujri*, Purple pink- *Phalsa*, blend of Green & Blue – *Morpankhi*.

**Yarn Availability:** The Silk yarn though imported from Bangalore- Karnataka, is locally made available in various stores across the town. Also a number of vendors/dealers keep in touch with the weavers for providing yarn from time to time. Also *zari* which is imported from Surat is made available easily in similar way through vendors and stores. Dye and Dyer availability: The town consists of 3 to 4 Dyers who dye the yarns according to the requirement of the weaver. Generally yarn for 10 *sarees* is dyed in one colour at one time.



**Weaving process:** Firstly, the raw silk threads are dyed using natural dyes obtained from vegetables, minerals, plants and rocks. They are then transferred to the reels, which are loaded onto the loom. The preparation of the loom, which takes a whole day, is probably the most laborious part about the weaving process, as this will determine the design, colour and finer details of the finished product. The weaver then sits down to create the masterpiece that is the *Paithani saree* through careful hand, foot and eye coordination – a process that could take him anywhere from a month to two years. A particular colour thread is used length-wise and another colour is used width-wise while weaving. Hence, an original *saree* also does a play of colour as light reflects off it and the *saree* appears to change its colour.

**Design /Motifs:** While *Paithani sarees* often feature *butis* on the body, the highlight is always the border and *pallu*. Popular *pallu* motifs include *mor* (peacock), *bangadi mor* (bangle with four peacocks and lotus), *munia/ tota-maina* (parrot-maina), Ajanta lotus, *asavali* (vines and flowers), *koyari* (mango shape) and *akruti* (almond shape). You can also find motifs of musical instruments like *tabla*, *shehnai*, *sambal* and *tanpura* on *Paithani sarees*. On the borders, you will usually see *narali* (coconut) and *pankha* (fan shape) motifs. Customised designs are rarely made as most buyers prefer *sarees* with the traditional motifs.

**Form of fabric:** The traditional costume of Maharashtrian women is a nine yard *saree*. Thus, *Paithani* was woven into nine yard length *sarees*; and in "*Pitambar*" that is a dhoti worn by men for ceremonial purposes. Later it was woven in six yard and nine yard lengths. King Aurangzeb and King Nizam Shah ordered shawls woven in *Paithani* textile in huge amounts. Begum Nilofer, wife of Nizam Shah was also fond of *Paithani sarees*. During the Peshwa period *Paithani sarees* were highly popular amongst the Royal families. Also *Paithani* shawls, "*Shela*" (Silk Stole) and "*Pagote*" (type of a head covering) were used by men of Peshwa dynasty.

**Peculiarity:** The *Paithani saree* is known the world over for its uniqueness. The *Paithani saree* was traditionally a part of the trousseau of every Maharashtrian bride. This is a hand woven silk sari with a rich, ornamental *Zari* (gold thread) *pallav* and border. A special feature of *Paithani* is that no mechanical means like the jacquard or *Jala* are used to produce the designs. Skilled weavers count the threads of the wrap for each part of the design and using tiny cloth *pirns* or "*tillies*" the weft is interlocked the silk or gold yarn on the weft with them. The technique employed in all the above design is known as extra weft. The most interesting part about the *Paithani* handloom is that both sides of the *saree* look exactly the same. Another key feature of this *saree* is that it doesn't lose its lustre and unlike other silks, doesn't wear out at the folds.



**Transformations:**

Aspects	Early	Later
Motif	Sunflower, coconut , Fan , geometrical forms and shapes	Peacocks , parrots, flowers and leaves
Thread	Silk threads that came from China and locally made <i>zari</i> that came from real gold and silver thread.	Mulberry silk from Bangalore and <i>zari</i> from Surat are used in the weaving process.

- This intricate and tedious skill was and is majorly passed on from one generation to other in a family. Now this craft is being taught in various training centres which are affiliated to certain universities, or in an informal way an experienced weaver trains younger men in surroundings and later hires them as weavers.
- Another addition is that men now do not hesitate to make their wives and sisters their partners in this work. Women are seen weaving on looms as do the men.
- Due to training facility the area of manufacturing *Paithani sarees* is increasing widely across villages and towns.
- There has been a little addition to range of products in which *Paithani* textile is used. Along with nine yard and six yard *sarees*, the artisans also weave dress materials, *lehenga, dupattas*, and stoles. Lifestyle products such as purses and in upholstery curtains and cushion covers are made.

**Condition and Concerns:** *Paithani* weaving is a craft limited to India in terms of manufacturing, but its market has reached worldwide since ancient times. Despite the lustrous history of *Paithani sarees* there are some concerns to be noted.

- Artisans do not have any record ancestral designs
- *Paithani* weaving requires intervention of woven design experts to teach these artisans some simple designs to reduce their strain
- The technique of *Paithani* weaving requires support of product innovation to survive in the market. Currently it runs in the niche upper class market. But to survive in the long run it needs to cater to the middle class market to some extent. The manufacturing cost of these products is so high that it makes the selling price unaffordable for middle class market.

### Organization of the contextual study:

- Communities and culture
- Rituals and festivals
- Settlement study :
  1. History and evolution
  2. Organisation of town
  3. Peculiar characteristics and expressions
  4. Wood, stone, bricks, wall paintings



Art and Architecture of Yeola



Art and Architecture of Paithan

## Contributors:

**Vision and support:** Dr. Shefali Bhujbal ,

**Concept and contextual study research:** Ar. Ritu Sharma, Landscape Architect researcher

**Resource:** Mr. Jhalke and Mr. Kshirsagar (from Yeola) Mr. Joshi (From Paithan)

Anita Joshi, Co-Convenor INTACH Nashik (for Yeola) Ar. Jayshree Gogte (for Paithan)

**Project Coordinator:** Ar. Rashmi Gawande, Faculty MET SoA, Nashik

## Resources and References:

- *Sarvangi* Nashik
- 'येवले' सांस्कृतिक व ऐतिहासिक यथादर्शन: A publication in marathi by *Ithihas Sankalan Samiti*, Nashik
- 'The Ethnic soul' by Sumitra Nair
- 'Study and documentation of *Paithani Sarees* and dress material" – a report Prepared by Textile committee, ministry of textiles, Government of India, Mumbai
- 'Paithani Weaving': Documentation Ms. Pratima Pahlod from Shrishti, Karnataka

## Budget and Deliverables:

With reference to the above study, we wish to make compilation of three books to retain Paithani as a legacy in the form of books. Following are the Proposal Deliverables along with Book publishing expenditure and documentation. We have divided the proposal into two modules as,

### **A. Compilation of 3 types of books. (Module A)**

1. Paithani craft and communities by Dr. Shefali Bhujbal
2. Paithan settlement art and architecture documentation (Based on Prof. Jayashri Gogte's research)
3. Yeola settlement art and architecture documentation by MET SoA with Anita Joshi

### **B. Exhibition (Permanent exhibition based on module A)**

### **C. Short narrative-based film based on the content of module A**

### **D. Souvenirs/ our reach and awareness**

### **E. Fashion Show**



Sr. No.	Particulars	Expenditure (in Lacs)
1	Compilation of 3 types of books (Module A)	15
2	Permanent Exhibition	10
3	Short narrative-based film based on the content of module A	2
4	Souvenirs/ our reach and awareness	2
5	Fashion show	2
	GRAND TOTAL	31

**Our total budget is 31 lakh.**

**Schedule:**

Commencement: December 2023

Conclusion: October 2024

**Hope you find this proposal worth considering and we look forward for the association. Anticipating positive response.**

**Ar. Rashmi Gawande**

Faculty

MET school of Architecture

**Anita Joshi**

Co-Convenor

INTACH, Nashik

**Name of Program: Art Craft and Design Workshops**  
**Name of Course: Students Workshop (B.Des and B.Arch Students)**  
**Title of Program: Workshop on traditional Weaving Methods**  
**Teaching methodology Adopted: Verbal and Practical**  
**Name of the faculty: Akshata Mokashi**  
**Academic Year: 2022**

<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	Creating awareness of traditional crafts -traditional wool weaving methods
<b>Date /Duration of Activity</b>	2 <sup>nd</sup> September 2022
<b>Venue</b>	MET School of Architect and Interior Design
<b>Student Attended</b>	B. Des.& B.Arch Students
<b>No of Students Present</b>	20
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	In this activity students are expected to understand traditional weaving methods and apply them to create wall weavings.
<b>Students Outcome/Works example</b>	A panel of colorful and artistic wall weavings was created by the students by applying their understanding of wool weaving methods.

  
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# ART CRAFT & DESIGN WORKSHOPS



## WEAVING



Contact : (0253)2200300/302 | [metbkc.edu.in](http://metbkc.edu.in) |   

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MET SOA & ID, GOVARDHAN NASHIK		
EVENT: WEAVING.		
SR.NO.	NAME OF STUDENTS	SIGN
1	Harshada Mandora	-
2	Atre Abhijeet Madhukar	-
3	Babbar Husain Shoyeb	-
4	Badhan Akshata Pravin	-
5	Bajaj Girish Omkar	-
6	Basrani Juhi Harish	-
7	Bhavsar Aayushi Rajesh	<i>Aayushi</i>
8	Bhosale Siddhi Anant	-
9	Choudhary Srushti Ajay	-
10	Deshmankar Atharva Mahendra	-
11	Dhikale Gayatri Ratan	-
12	Donde Abhijeet Vikas	-
13	Gaike Sakshi Pradeep	-
14	Godde Kalash Vijay	-
15	Gujarathi Pruthvi Yati	-
16	Joshi Suyash Jayant	-
17	Kakad Apurva Sachin	-
18	Kale Vaishnavi Vilas	<i>Vaishnavi</i>
19	Khan Mohammed Gaus Vilayat	<i>Gaus</i>
20	Khandarkar Shruti Sushil	<i>Shruti</i>
21	Kulkarni Samruddhi Narendra	-
22	Laddha Riddhi Chandravadan	-
23	Lakras Vaidehi Sarang	-
24	Lobo Karl Neil	<i>Karl</i>

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25	More Yashika Pankaj	
26	Mulay Tanay Vivek	—
27	Mundada Vidhi Ravindra	—
28	Navale Kunal Prashant	—
29	Nawale Gayatri Dhondiram	
30	Nemade Mitali Ajay	—
31	Nishad Nitu Ghanshyam	—
32	Pardeshi Tejal Deepak	—
33	Patel Disha Manoj	
34	Patel Mehrin Rauf	Hupia
35	Patil Nupur Yogesh	
36	Patne Shivani	
37	Pawar Laxmi Atul	—
38	Picha Prachi Kiran	IBI
39	Pingle Shreya Anil	
40	Purkar Adarsh Sharad	—
41	Ravjani Jeet Deepak	
42	Salani Eshika Sunil	—
43	Sangani Anvita Lalitkumar	—
44	Sawant Vaishnavi Sanjay	Vaishnavi
45	Sharma Vaishnavi Anil	
46	Shelar Lukesh Sanjay	
47	Sikchi Sejal Bharat	Gikchi
48	Sonar Sadnya Sunil	
49	Sonawane Vinit Jairam	—
50	Suryawanshi Shruti Deepak	

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51	Tambat Bhakti Jeevan	
52	Thakkar Twinkle Vinod	
53	Tipri Nisarg Nikhil	—
54	Trunkwala Sakina Yusuf	—
55	Vasani Disha Anant	
56	Wadekar Mansi Chandrakant	<i>[Signature]</i>
57	Wadile Mansi Vijay	—
58	Watwani Devika Tikamdas	
59	Zambare Yukta Rajendra	—

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**Name of Program: Pottery Workshop**  
**Name of Course: (Student B. Des. & B.Arch.)**  
**Title of Program: Pottery Workshop**  
**Teaching methodology Adopted: Practical**  
**Academic Year: 2022-23**

<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	Pottery Workshop to introduce participants to the fundamentals of pottery, providing hands-on experience in clay shaping, molding, and glazing techniques.
<b>Date /Duration of Activity</b>	3/09/2022 - 5/09/2022 (3 days)
<b>Venue</b>	MET School of Architect and Interior Design
<b>Student Attended</b>	B. Arch 15 & B. Des. 15
<b>No of Students Present</b>	30
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	The Basic Pottery Workshop spanned three days, immersing participants in the art of pottery. Through a combination of theoretical sessions and practical exercises, attendees learned basic pottery techniques, including hand-building and wheel-throwing, and explored the creative possibilities of working with clay.
<b>Students Outcome/Works example</b>	Participants acquired foundational skills in pottery, from clay preparation to glazing, fostering a deeper appreciation for the craft. The workshop not only provided a creative outlet but also promoted relaxation and mindfulness through the tactile experience of working with clay. Attendees left with their own handcrafted pottery pieces and a newfound enthusiasm for this timeless art form.

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Process of pottery explored by students



Process of pottery explored by students

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Final output

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MET SOA & ID, GOVARDHAN NASHIK		
EVENT: POTTERY.		
SR.NO.	NAME OF STUDENTS	SIGN
1	Harshada Mandora	• <i>[Signature]</i>
2	Atre Abhijeet Madhukar	• <i>[Signature]</i>
3	Babbar Husain Shoyeb	• <i>[Signature]</i>
4	Badhan Akshata Pravin	• <i>[Signature]</i>
5	Bajaj Girish Omkar	
6	Basrani Juhi Harish	
7	Bhavsar Aayushi Rajesh	
8	Bhosale Siddhi Anant	
9	Choudhary Srushti Ajay	
10	Deshmankar Atharva Mahendra	
11	Dhikale Gayatri Ratan	
12	Donde Abhijeet Vikas	
13	Gaike Sakshi Pradeep	• <i>[Signature]</i>
14	Godde Kalash Vijay	
15	Gujarathi Pruthvi Yati	
16	Joshi Suyash Jayant	
17	Kakad Apurva Sachin	
18	Kale Vaishnavi Vilas	
19	Khan Mohammed Gaus Vilayat	
20	Khandarkar Shruti Sushil	• <i>[Signature]</i>
21	Kulkarni Samrudhhi Narendra	
22	Laddha Biddhi Chandravadan	• <i>[Signature]</i>
23	Lakras Vaidehi Sarang	
24	Lobo Karl Neil	

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25	More Yashika Pankaj	
26	Mulay Tanay Vivek	
27	Mundada Vidhi Ravindra	
28	Navale Kunal Prashant	
29	Nawale Gayatri Dhondiram	
30	Nemade Mitali Ajay	
31	Nishad Nitu Ghanshyam	
32	Pardeshi Tejal Deepak	
33	Patel Disha Manoj	
34	Patel Mehrin Rauf	
35	Patil Nupur Yogesh	
36	Patne Shivani	
37	Pawar Laxmi Atul	
38	Picha Prachi Kiran	
39	Pingle Shreya Anil	
40	Purkar Adarsh Sharad	
41	Ravjani Jeet Deepak	
42	Salani Eshika Sunil	<i>Signature</i>
43	Sangani Arvita Lalitkumar	
44	Sawant Vaishnavi Sanjay	
45	Sharma Vaishnavi Anil	
46	Shelar Lukesh Sanjay	
47	Sikchi Sejal Bharat	
48	Sonar Sadnya Sunil	
49	Sonawane Vinit Jairam	
50	Suryawanshi Shruti Deepak	



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51	Tambat Bhakti Jeevan	
52	Thakkar Twinkle Vinod	
53	Tipri Nisarg Nikhil	
54	Trunkwala Sakina Yusuf	
55	Vasani Disha Anant	
56	Wadekar Mansi Chandrakant	
57	Wadile Mansi Vijay	
58	Watwani Devika Tikamdas	
59	Zambare Yukta Rajendra	

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HindaSvar Pottery Studio



### Proposal Form

**Name of the event** : Workshop - Ceramic Pottery  
**Time** : 9am to 4pm  
**No. of Days** : Three days  
**Students/Parents involved** : Students - Yes  
Parents - No  
**No. of the Participants** : 30

#### Purpose of the event

Pottery is the process of forming vessels and other objects with clay and other ceramic materials, which are fired at high temperatures to give them a hard and durable form.

- ◆ To build a fun and enjoyable platform for Pottery enthusiasts.
- The experience of working with clay is for motor skills, self-expression, problem solving, self-esteem, discipline, creativity, and pride.
- Skill development activity
- Models making in higher education e.g., Engineering, architecture etc.
- To start a small-scale business - Jewelry making, festive creations etc.
- Art Integration
- Importance of Heritage

#### Workshop Details

- Introduction - Pottery, Glaze & Firing
- Hand built Pottery - Slab, coil & Pinching techniques
- Wheel Pottery - Basic techniques
- Total number of models - 4

#### Fees

: Rs.19950.00  
(Including Clay+ Glaze+ Firing + tools + transport + Professional Fees)

Proposed by: Ms. Sonali Majalkar

PRM hindawarpottery@gmail.com

1

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## Proposal for the Ceramic Pottery Workshop

External Inbox



HindaSvar Pottery S... 24 Aug 2022  
to Krushnar\_soa, Prachib\_soa



Dear Ma'am,

Thank you for contacting us for the Pottery  
Workshop.

I am sending the attachment of the Proposal  
form for your approval.

Kindly confirm as soon as possible so we will  
plan accordingly.

Thank you

Sonali

Proposal Form  
for MVP Archi...

PDF PDF

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**Name of Program: Ted Talk**

**Name of Course: (Student B. Des. )**

**Title of Program: Journey of 3F design**

**Teaching methodology Adopted: Practical, Verbal**

**Academic Year: 2020-21**

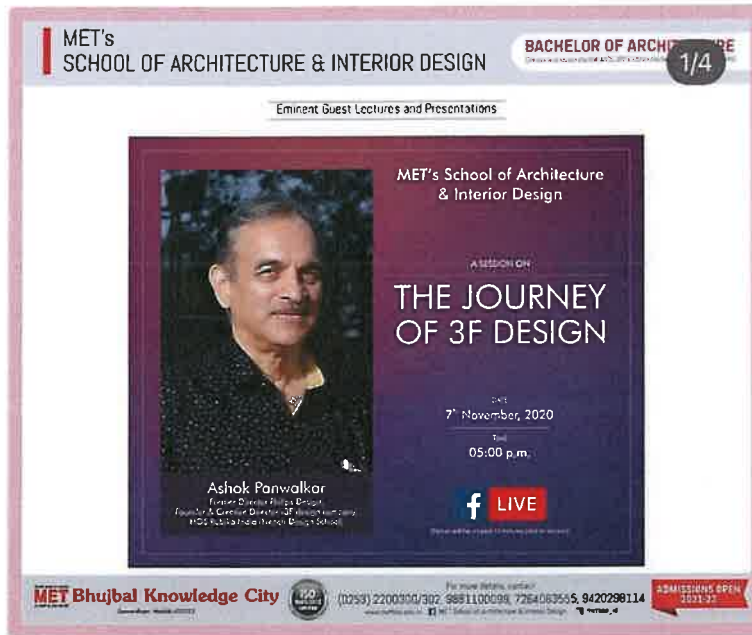
<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	the critical aspects that shape successful product design. The objective is to inspire an audience to recognize the interplay between form, function, and design fundamentals in creating innovative and impactful products.
<b>Date /Duration of Activity</b>	07/09/2020
<b>Venue</b>	MET School of Architect and Interior Design, Nashik , Maharashtra.
<b>Student Attended</b>	35 Student B. Des.
<b>No of Students Present</b>	35
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	explore the symbiotic relationship between form, function, and design fundamentals in the realm of product design. Through engaging examples and insights, the talk will emphasize how a harmonious integration of these three elements is essential for creating products that not only meet users' needs but also captivate with their aesthetic and enduring appeal.
<b>Students Outcome/Works example</b>	gain a nuanced understanding of the 3F principles in product design, recognizing the significance of balancing form for aesthetics, function for usability, and fundamentals for timeless design.

  
IQAC Coordinator

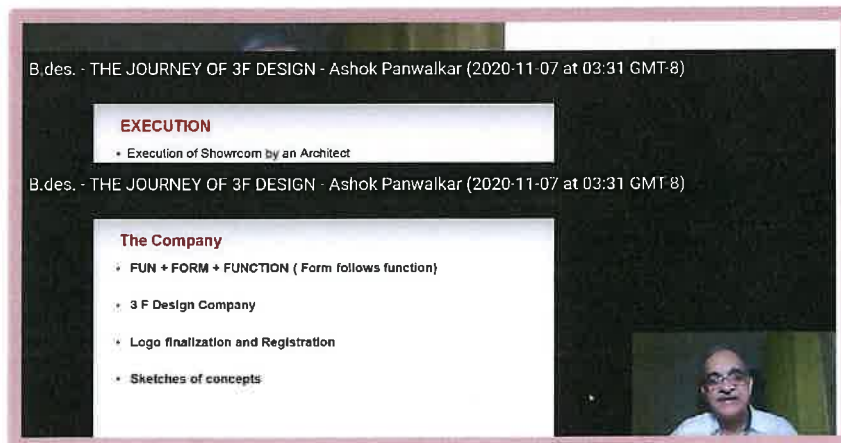
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## Poster



## Online Talks

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1/26/24, 2:33 PM

Mumbai Educational Trust Mail - Fwd: Invitation for Webinar



Devayani Upasani <devayaniu\_soa@bkc.met.edu>

**Fwd: Invitation for Webinar**

1 message

Nishtha Karkhanis <nishthak\_soa@bkc.met.edu>  
To: devayaniu\_soa@bkc.met.edu

Fri, Jan 26, 2024 at 2:32 PM

----- Forwarded message -----

From: Rohan Milind Patwa <rohanp\_soa@bkc.met.edu>  
Date: Mon, Nov 2, 2020, 15:13  
Subject: Invitation for Webinar  
To: <ashokpanwalkar@gmail.com>  
Cc: <nishthak\_soa@bkc.met.edu>

Dear Ashok Sir,

I take this opportunity to introduce the institute I am representing. MET's School of Architecture and Interior Design is based in Nashik with B.Arch. degree course (Since 2017) and B.Des. degree course (Since 2018). Both these courses are affiliated to the Savitribal Phule Pune University (formerly Pune University).

We have planned to organise webinars for our students which shall be a value addition to the B.Des. course, in general. We would like to extend an invite to you for an online presentation of your work, philosophy and design process, as your expertise shall increase awareness and exposure level of the students from Product, Interior, Set Design and Architecture. The date for the presentation is 7<sup>th</sup> November 2020. We would be grateful if you could give us a rough schedule and title of the session for further proceedings and scheduling of the same.

It would be an immense pleasure to have you on board.

Warm Regards,  
Ar. Bhalchandra Chaware  
Principal  
MET's School of Architecture and Interior Design  
Govardhan  
Nashik

<https://mail.google.com/mail/u/0/?ik=ac448b5e14&view=pt&search=all&permthid=thread-f:1789143023612720720&simpl=msg-f:1789143023612720720...> 1/1

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1	Bhavsar Ayushi	
2	Bhosale Siddhi	
3	Chaudhary Srushti	
4	Dhikale Gayatri	
5	Godde Kalash	
6	Joshi Suyash	
7	Kakad Apurva	
8	Kale Vaishnavi	
9	Kulkarni Samrudhi	
10	Lobo Karl	
11	Nemade Mitali	
12	Nishad Nitu	
13	Patel Disha	
14	Ravjiani Jeet	
15	Sawant Vaishnavi	
16	Sikchi Sejal	
17	Sonawane Vinit	
18	Suryavanshi Shruti	
19	Tambat Bhakti	

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21	Ahire Harshal Pankaj	
22	Bhavsar Bhushan Narayan	
23	Deshmukh Vishakha Sachindra	
24	Jejurkar Sarthak Sunil	
25	Katariya Hitesh Chanderbhan	
26	Kukreja Meet Naresh	
27	Kulkarni Aditya Kishor	
28	Mane Sarangi Sudhakar	
29	Patel Sakshi Alkesh	
30	Sahota Jessica Vinod	
31	Shetty Aditi Vishwanath	
32	Shirsath Unmesh Ganesh	
33	Ugale Jai Sachin	
34	Golesar Prajakta Manoj	
35	Varma Srushti Trilok	

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**Title of Documentary: 'Trirashmi,' In search of the primordial**

**Nature: Documentation & Audio-Visual Documentary**

**Title of Project: A documentary film on ancient monument (Pandav Leni) in Nasik**

**Guiding faculty: Ar. Swapnil Joshi**

**Academic Year: 2022-23**

<b>Institute involved</b>	MET's school of architecture & interior design (METSoA & ID)
<b>Objectives</b>	To allow students to learn history of architecture from the historical places itself through immersive and experiential learning.
<b>Date /Duration of Activity</b>	February-April 2022 (3 months)
<b>Venue</b>	Pandav Leni Caves near Nasik
<b>Student Attended</b>	1st Year B. Arch.
<b>No of Students Present</b>	28
<b>Photograph/Video Available</b>	Photographs & Documentary available
<b>Brief about the Program (Activity/Event)</b>	To document 1st century CE caves Pandav Leni near Nasik
<b>Students Outcome/Works example</b>	Students to learn history through experiential and immersive learning from the historical structures & places.
<b>Link</b>	<a href="https://www.youtube.com/watch?v=kPawoKJ_Slw&amp;t=1s">https://www.youtube.com/watch?v=kPawoKJ_Slw&amp;t=1s</a>

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TRIRASHMI - Searching the primordial (B.Arch 1st Year - 2022-23)

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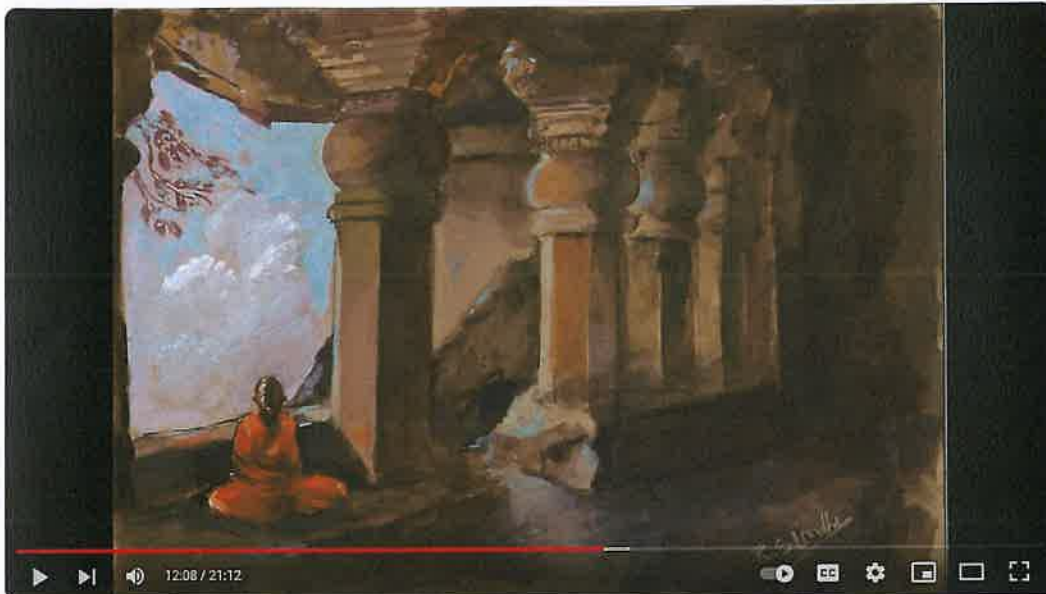
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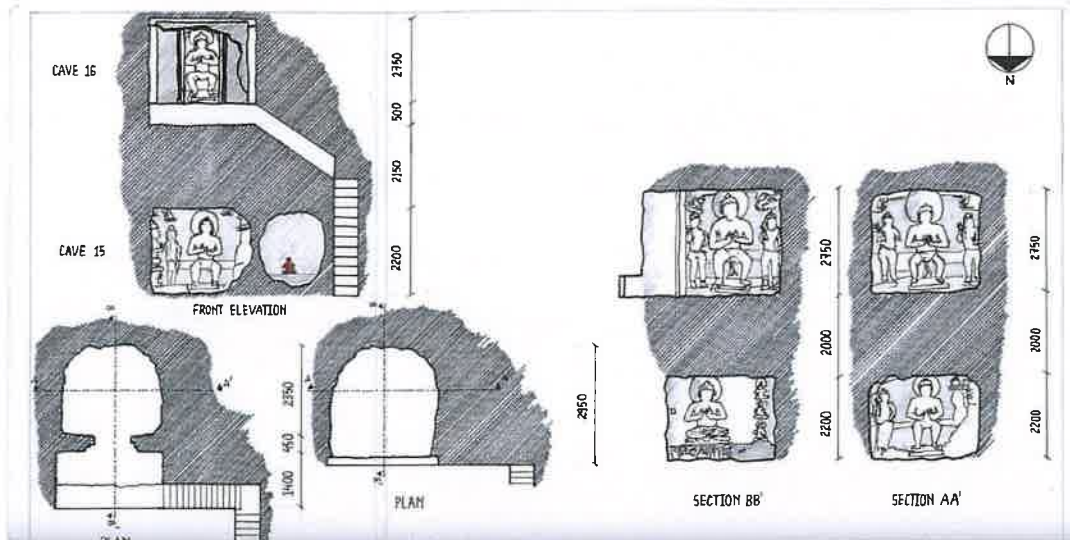


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**Title of Documentary: Sacred Ruins, The Forgotten Temples of Anjaneri**

**Nature: Documentation & Audio-Visual Documentary**

**Title of Project: A documentary film on ancient monument (Anjaneri group of 12th century temples) near Nasik**

**Guiding faculty: Ar. Swapnil Joshi, Ar. Rashmi Gawande**

**Academic Year: 2022-23**

<b>Institute involved</b>	MET's school of architecture & interior design (METSoA & ID)
<b>Objectives</b>	To allow students to learn history of architecture from the historical places itself through immersive and experiential learning.
<b>Date /Duration of Activity</b>	February-May 2023 (4 months)
<b>Venue</b>	Anjaneri group of temples near Nasik
<b>Student Attended</b>	1st Year B. Arch.
<b>No of Students Present</b>	60
<b>Photograph/Video Available</b>	Photographs & Documentary available
<b>Brief about the Program (Activity/Event)</b>	To document 12th century CE group of temples near Nasik
<b>Students Outcome/Works example</b>	Students to learn history through experiential and immersive learning from the historical structures & places.
<b>Link</b>	<a href="https://www.youtube.com/watch?v=yAiQeHNh2Zs&amp;t=43s">https://www.youtube.com/watch?v=yAiQeHNh2Zs&amp;t=43s</a>

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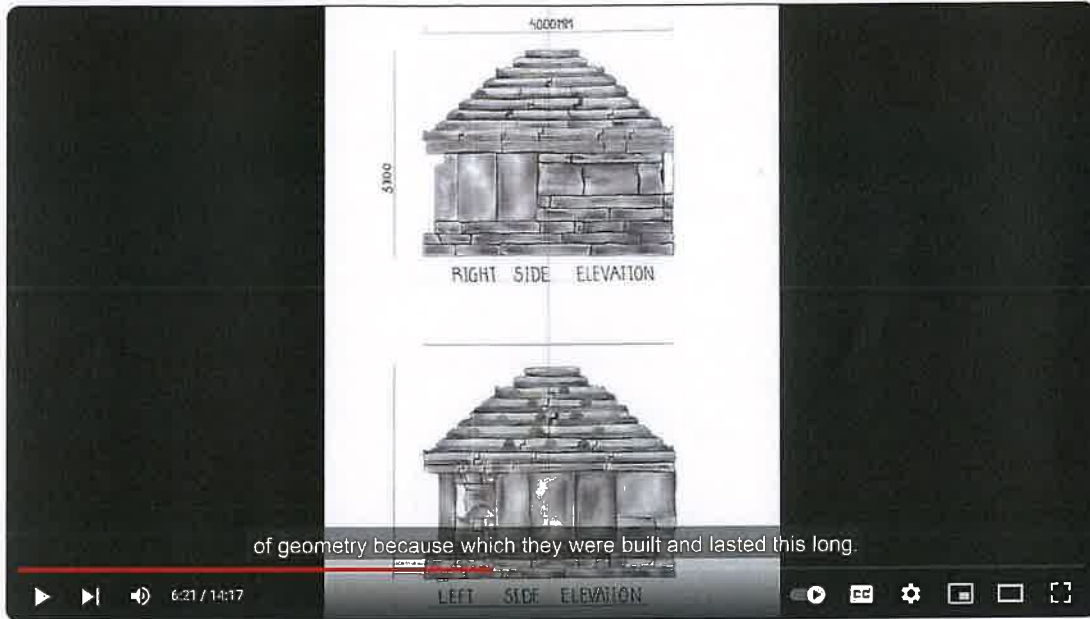


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of geometry because which they were built and lasted this long.

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Title of Program: Bohada Tribal mask restoration project  
Nature: Workshop  
Title of Project: Workshop on Bohada mask making and restoration  
Guiding faculty: Ar. Ritu Sharma  
Academic Year: 2017

<b>Collaboration with</b>	INTACH, Nashik
<b>Objectives</b>	To impart students to local heritage and sensitise them to equip them with tools and education to document and conserve various types of heritage in Nashik district.
<b>Date /Duration of Activity</b>	1 month (Nov 2017)
<b>Venue</b>	METSoA & ID Campus
<b>Student Attended</b>	B. Arch. & B. Des. students
<b>No of Students Present</b>	30
<b>Photograph/Video Available</b>	Photographs & Documentary available
<b>Brief about the Program (Activity/Event)</b>	Workshop on Bohada mask making and restoration
<b>Students Outcome/Works example</b>	Students learnt how to make Bohada masks using papier mache and learnt of the local traditions along the process.
<b>Link</b>	<a href="https://www.youtube.com/watch?v=4DiOV8_FIZM">https://www.youtube.com/watch?v=4DiOV8_FIZM</a>

  
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

  
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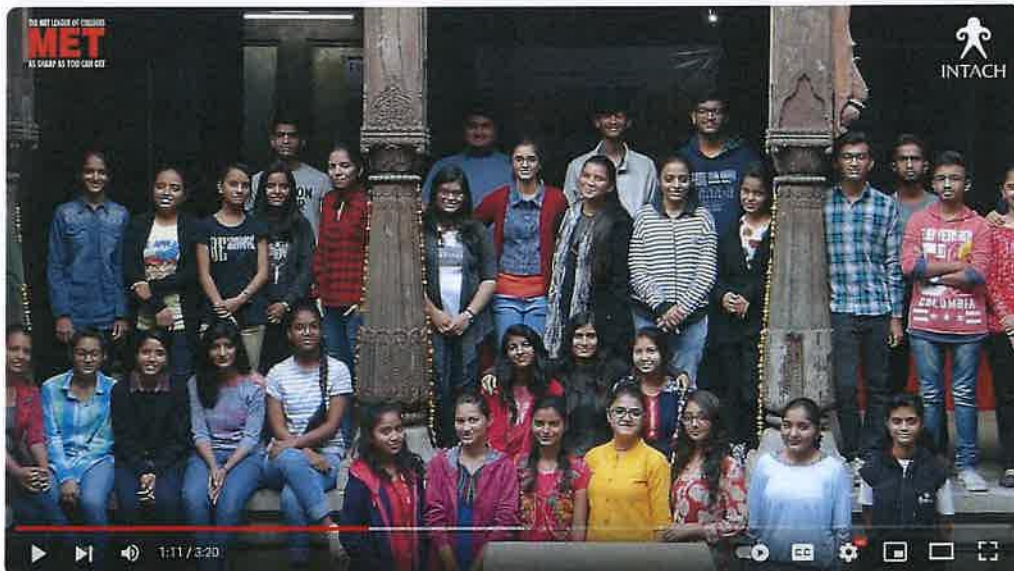
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TO  
TRIFED,  
Managing Director,

**Subject: Collaboration with TRIFED for Bohada festival and associated craft.**

**Introduction:**

India is a country with a rich culture. Indian culture is found primarily in its various tribes. Tribes are small indigenous groups located in different parts of India. Maharashtra is one of the largest states in India and has been home to several tribes. One such tribe in Maharashtra is the Warli community located in the Nashik and Thane region. That community celebrates a festival every year after Holi, the festival of colors, on Akshay Tritiya day, which is called the Bohada festival. It is a special festival celebrated by the community and celebrated with masks.

**Warli Community (In Maharashtra):**

The Warli community is a tribal community in Western Maharashtra, belonging to the ethnic group of the Konkani people who live in both the mountain region and the coastal region. They were found in Jawhar, Vikramgad, Mokhada, Dahanu and Talasari Taluka of Northan Palghar District, parts of Nashik and Dhule Districts and Navapur Taluka, Valsad, Dangsi, Navsari of Nandurbar District and Surat of Gujrat. The Warli people speak the Warli language classified as Marathi.

**Bohada Festival:**

Bohada is the annual festival of this tribe. That festival was celebrated like Akshay Tritiya (the third day of the Hindu month of Vaisakha). The main attraction of the festival is 52 Masks (Songs). The tribe has been preserving them for years in the most traditional way. As part of the festival, there is dancing to the songs of gods and demons and their stories are presented. The festival lasts for 3 days and special attention is given to makeup and costumes. Traditional songs and raw sambal or tarpa music keep the atmosphere of the festival high. Each mask when first prayed and then applied.

The first day begins with a narration by Naradmun, followed by name (first prayers) to Ganesha and then to Saraswati, Maruti, Jambumal and Mahadev.

The second day summarizes the presentation of the first day and tells the epic story of Trimurti, Satvai, Bheem Bakasuri, Agni Devi, Sai Devi, Kauravsi, Rakta Devi, Vishnu Devi, Kaalbahiri, Brahma Devi, Indra Devi. from Rama. Today, men dressed up as rattlesnakes with funny performances, adding some fun with suggestive accent moves.

The third day is the most important day which begins with a village procession of all songs after a festive namas at the village temple. The actions of the first and second day are repeated, moving smoothly to the main actions of Narsimha and Hiranyakashyapu, and then to the act of great bravery

  
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in which Jagdamba kills Mahisasuri - who gives birth to another demon - Londhyasuri - whose inevitable end is Jagdamba.



Festival at Chandori



Festival at Nashik

#### **Institutional Involvement of MET with collaboration of INTACH till date (Since 2017)**

MET's college of Architecture and design, Nashik, is actively involved in the tribe and working towards restoration of the mask tradition. Now a days there are very few people present in the region who can make mask for the Bohoda festival.

The College organized a workshop for their students to learn the process of making masks made out of paper pulp on Nov. 2017. Mr. Subhash Kadu, from Ramkhind from the tribal community came to our college to demonstrate the process of making mask from paper pulp.



Mask making workshop for MET students at Sarkarwada in collaboration with INTACH, Nashik chapter.

In the same line college would like to take ahead the project to the advanced level there by the tribe can share, store and showcase their knowledge. This will be done by,

1. Documentary on the culture of the tribe and mask making process
2. Conducting workshop along with the Bohoda mask making artists from tribal settlements: such as, Ramkhind, Kali dhond, Takada, Harsul.
3. Showcasing the knowledge of the tribals through display in exhibition.

**4. Awareness and outreach: Craft maps and Souvenirs.**

**1. Documentary**

The college proposes to make a documentary on tribal culture and Bohada festival. It also covers the production process of different types and shapes of masks in detail.

**2. Workshop**

A detailed workshop will also be organized where the artists from the villages mentioned in point 1 will be invited to our college. A workshop is organized under their guidance.

**3. Exhibition**

The museum shall house all 52 types of masks used during the Bohada festival.

**Budget for mask making of Paper Mache: (Part 1)**

The institute takes the initiative to preserve the rich tribal culture which requires significant financial support, detailed below:

Sr. No.	Particulars	Amount (In Rs. lakh)
1	Souvenir	2.00
2	Tarps	0.15
3	Masks (Paper mash)	3.00
4	Workshop	3.00
5	Exhibition	2.00
6	Film Making	1.00
7	Craft Map	2.00
8	Consultant fees	2.00
	<b>Total (Part 1)</b>	<b>15.15</b>

Our total budget is 15.15 lakh.

**Schedule:**

Commencement: November 2023

Conclusion: November 2024

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**Budget for making Wooden masks (Part: 2)**

The local tribal personnel residing in Harsul village are into wooden mask making practice. There are 53 types of masks. List of all the types has been given below with expenditure for each types mentioned in the list.

Sr. No.	Types of Mask	Crafting of Mask (in Rs)
1.	Mandav Dahali	1000
2.	Bhrahmin Narya	1000
3.	Ganapati	5000
4.	Saraswati	3000
5.	Waleev	5000
6.	Sugreev	5000
7.	Khanderao	5000
8.	Mahadeo	5000
9.	Kondya Dakya	5000
10.	Shankasur	5000
11.	Kasav	5000
12.	Masa	5000
13.	Charnin	4000
14.	Tugu	4000
15.	Khapryachor	5000
16.	Satwai	4000
17.	Raktadevi	5000
18.	Edka	5000
19.	Bheem	1000
20.	Warah Dukkar	5000
21.	Paach Pandav	6000
22.	Garud	4000
23.	Dattatray	2000
24.	Trifulya	3000
25.	Maruti	5000
26.	Jambumall	5000
27.	Ram Lakshman Seeta	5000
28.	Shurpnakha	5000
29.	Kumbhkarna	5000
30.	Indrajeet	5000
31.	Tatika	5000
32.	Aganda	5000
33.	Raavan	15000
34.	Agniwetel	5000
35.	Veer Bhadra	6000
36.	Nar Simha	5000
37.	Rana	4000
38.	Vishnu Bhagwan	4000
39.	Chandra	5000
40.	Surya	5000
41.	Shukra	6000
42.	Santoshimata	5000

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43.	Mahishasur	5000
44.	Devi	5000
45.	Rakta Devi	6000
46.	Agya Wetal top	8000
47.	Dudambhi top	8000
48.	Tirfulya top	8000
49.	Shravan Tati	5000
50.	Satiasara Tati	5000
51.	Morpankhi Tati	5000
52.	Gangubai	5000
53.	Mahadev Nandi	10000
	<b>GRAND TOTAL</b>	<b>2,68,000</b>

1.	Making of wooden mask:	2,68,000
2.	Sambal (traditional wooden instrument):	36,000
3.	Ghungroo (43 sets: 1000 per set)	43,000
4.	Traditional Attire (stitching of 15 dresses)	75000
5.	Worker's (9 nos) daily wedges for two months	90,000

**TOTAL: (Part 2) 5,12,000**

**Grand Total of Part 1 and Part 2**

Total (Part 1)	15.15
Total (Part 2)	5.12
<b>Grand Total</b>	<b>20.27</b>

**Our total budget is 20.27 lakh.**

Hope you find this proposal worth considering and we look forward for the association.  
Anticipating positive response.

  
Ar. Rashmi Gawande

Faculty

MET school of Architecture



Anita Joshi

Co-Convenor

INTACH, Nashik

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**3.2.2 Number of workshops/seminars/conferences including programs conducted on Research Methodology, Intellectual Property Rights (IPR) and entrepreneurship during the last five years**

Year	2018 - 19	2019 - 20	2020 - 21	2021 - 22	2022 - 23
Number	0	1	2	0	1

Year	Name of the workshop/ seminar/ conference	Number of Participants	Date From - To	Link to the Activity report on the website
July 2022	Architectural writing workshop		23/07/2022 to 24/07/2022 2	
January 2020	Design thinking: Ancient tales modern practices		21/01/23 to 23/01/2020 0	
June 2020	Teacher's Training Programme: "Research in Architecture"	13	24/6/2020 to 27/6/2020	
September 2020	Reading master Practices		23/09/2020 0	

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**Name of Program: Architectural Writing Workshop**  
**Name of Course: Faculty Upgradation and student upgradation**  
**Title of Program: READING & WRITING Design**  
**Teaching methodology Adopted: Verbal & Practical**  
**Name of the faculty: Anuj Daga & Nisha Nair**  
**Academic Year: 2022**

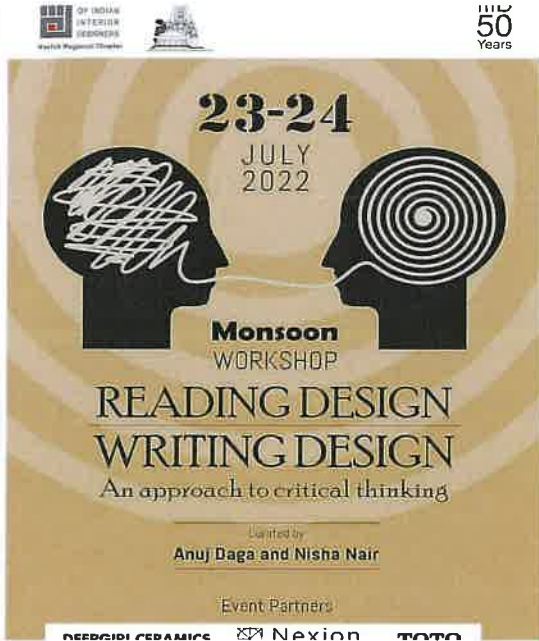
<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	The main objective of a workshop was to enhance writing skills, foster creativity, promote critical thinking and cultivate a Design mindset.
<b>Date /Duration of Activity</b>	23/07/2022 & 24/07/2022 (2 days)
<b>Venue</b>	MET School of Architect and Interior Design, Nashik , Maharashtra.
<b>Student Attended</b>	Student and Faculty of B. Arch & B. Des.
<b>No of Students Present</b>	50
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	"Reading and Writing Design" explores the relationship between design and communication. It covers writing techniques, persuasive argument construction, and encourages creative, critical thinking with a design perspective
<b>Students Outcome/Works example</b>	Improved Writing: Develop better writing skills. Effective Communication: Express ideas more clearly. Design Awareness: Cultivate a design mindset. Creative Thinking: Encourage innovative ideas.

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**Design Thinking**

**Workshop Conductor** – Ar. Ajay Sonar & Shreyank Khemlapure

**Date** – 1<sup>st</sup> to 3<sup>rd</sup> Sep 2022

**ART CRAFT & DESIGN**  
**WORKSHOPS**

**MET's**  
**SCHOOL OF ARCHITECTURE & INTERIOR DESIGN**

**DESIGN**  
**THINKING**



Ar. Shreyank  
Khemlapure,  
Mumbai



Ar. Ajay Sonar,  
Nashik

Design Thinking has expanded into many domains these days: from design of anything to management studies. In this spectrum of its influence there are two broad ways in which design thinking is considered:

- (1) design thinking as a rational approach or
- (2) design thinking as an intuitive or aesthetic approach.

**DATE:**  
1<sup>st</sup> to 3<sup>rd</sup>  
September, 2022

**VENUE:**  
1<sup>st</sup> floor,  
4<sup>th</sup> Year B.Arch. Studio

**TIME:**  
9 a.m.  
To 4 p.m.

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**Name of Program: Design Thinking Workshop**

**Name of Course: (Student B. Des. & B.Arch.)**

**Title of Program: Design Thinking Workshop**

**Teaching methodology Adopted: Practical**

**Academic Year: 2022 - 23**

<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	Design Thinking Workshop with the objective of fostering a problem-solving mindset, encouraging creativity, and enhancing participants' ability to approach challenges with empathy and innovation.
<b>Date /Duration of Activity</b>	1, 2 & 3 September 2022 (3 days)
<b>Venue</b>	MET School of Architect and Interior Design
<b>Student Attended</b>	B. Arch 16
<b>No of Students Present</b>	16
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	The workshop introduces participants to the principles of design thinking, emphasizing empathy, ideation, prototyping, and testing. Through interactive sessions and hands-on activities, participants engage in collaborative problem-solving, applying the design thinking framework to real-world challenges. The focus is on cultivating a user-centered approach to innovation.
<b>Students Outcome/Works example</b>	Participants gain practical experience in applying design thinking principles to solve complex problems. The workshop fosters a mindset of creativity, collaboration, and continuous iteration. Attendees leave with enhanced problem-solving skills

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Students Working on model making

## ART CRAFT & DESIGN WORKSHOPS



## DESIGN THINKING



Contact : (0253)2200300/302 | [metbkc.edu.in](http://metbkc.edu.in) |   

MET SOA & ID, Govardhan, Nashik					
Work Shop-Design Thinking					
Sr.No	Name of Student	Attendance			
		1/9/22	14/9/22	21/9/22	
1	Pankti Patel	P		P	A
2	Aadity Wagh	P	P	P	A
3	Shrutika Lodha	P	P	P	B
4	Shantanu Tribhuvan	P		P	A
5	Shruti Dusane	P	P	P	B+
6	Kasturi Pathak	P	P	P	A
7	Hafsa Khan		P	P	B+
8	Aadity Phophiliya	P	P	P	A+
9	Subhina Kazi	P	P	P	A
10	Sanika Dhawan	P	P	P	B
11	Tejaswini Kawale	P	P	P	A
12	Rohan Londhe	P	P	P	A
13	Shubhankar	P	P	P	A+
14	Vishad Khairnar	P	P	P	O
15	Anushka Joshi	P	P	P	A
16	Swamini Amuk	P	P	B	B
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27					
28					
29					
30					

*Pranav  
27/11/22*

*Vishad Khairnar*

**Name of Program: Design Thinking**  
**Name of Course: (Student B. Des. & B.Arch.)**  
**Title of Program: Ancient actors modern tales**  
**Teaching methodology Adopted: Practical**  
**Academic Year: 2019-20**  
**Faculty: Ajit Rao**

<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	"Ancient Actors and Modern Tales" workshop to bridge the gap between traditional artistic techniques and contemporary storytelling. The goal is to explore how ancient art forms can be integrated with modern storytelling methods, fostering a creative fusion of the past and present.
<b>Date /Duration of Activity</b>	21/01/2020- 23/01/2020 (3 days)
<b>Venue</b>	MET School of Architect and Interior Design, Nashik , Maharashtra.
<b>Student Attended</b>	30
<b>No of Students Present</b>	30
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	In this workshop, participants delved into ancient artistic techniques, discovering their historical roots and significance. They then applied these techniques to create modern tales, blending traditional craftsmanship with contemporary storytelling approaches. The event aimed to inspire a unique synthesis of artistic heritage and narrative innovation.
<b>Students Outcome/Works example</b>	Participants gained a deeper understanding of ancient art forms and their relevance in modern storytelling. By combining traditional techniques with contemporary narratives, they produced artworks that served as a testament to the rich history of art while infusing fresh perspectives into their storytelling.

  
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Discussions



Explorations

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Students who Participated

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MET SOA & ID, GOVARDHAN NASHIK		
EVENT: DESIGN THINKING.		
SR.NO.	NAME OF STUDENTS	SIGN
1	Harshada Mandora	-
2	Atre Abhijeet Madhukar	-
3	Babbar Husain Shoyeb	-
4	Badhan Akshata Pravin	-
5	Bajaj Girish Omkar	-
6	Basrani Juhi Harish	A/B
7	Bhavsar Aayushi Rajesh	-
8	Bhosale Siddhi Anant	-
9	Choudhary Srushti Ajay	-
10	Deshmankar Atharva Mahendra	-
11	Dhikale Gayatri Ratan	Gh
12	Donde Abhijeet Vikas	-
13	Gaike Sakshi Pradeep	-
14	Godde Kalash Vijay	-
15	Gujarathi Pruthvi Yati	-
16	Joshi Suyash Jayant	Gu
17	Kakad Apurva Sachin	-
18	Kale Vaishnavi Vilas	-
19	Khan Mohammed Gaus Vilayat	-
20	Khandarkar Shruti Sushil	-
21	Kulkarni Samruddhi Narendra	-
22	Laddha Riddhi Chandravadan	-
23	Lakras Vaidehi Sarang	-
24	Lobo Karl Neil	-

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25	More Yashika Pankaj	
26	Mulay Tanay Vivek	—
27	Mundada Vidhi Ravindra	—
28	Navale Kunal Prashant	—
29	Nawale Gayatri Dhondiram	
30	Nemade Mitali Ajay	—
31	Nishad Nitu Ghanshyam	—
32	Pardeshi Tejal Deepak	—
33	Patel Disha Manoj	
34	Patel Mehrin Rauf	—
35	Patil Nupur Yogesh	
36	Patne Shivani	
37	Pawar Laxmi Atul	<i>[Signature]</i>
38	Picha Prachi Kiran	
39	Pingle Shreya Anil	
40	Purkar Adarsh Sharad	<i>[Signature]</i>
41	Ravjiani Jeet Deepak	
42	Salani Eshika Sunil	—
43	Sangani Anvita Lalitkumar	—
44	Sawant Vaishnavi Sanjay	
45	Sharma Vaishnavi Anil	
46	Shelar Lukesh Sanjay	
47	Sikchi Sejal Bharat	
48	Sonar Sadhya Sunil	
49	Sonawane Vinit Jairam	—
50	Suryawanshi Shruti Deepak	

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51	Tambat Bhakti Jeevan	
52	Thakkar Twinkle Vinod	
53	Tipri Nisarg Nikhil	
54	Trunkwala Sakina Yusuf	
55	Vasani Disha Anant	<i>[Signature]</i>
56	Wadekar Mansi Chandrakant	-
57	Wadile Mansi Vijay	
58	Watwani Devika Tikamdas	-
59	Zambare Yukta Rajendra	<i>[Signature]</i>

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**Name of Program: Student Education Programme**  
**Name of Course: (Students of B. Des.)**  
**Title of Program: READING MASTER PRACTICES**  
**Name of the faculty: Nishtha Karkhanis**  
**Academic Year: 2020**

<b>Organized By</b>	MET School of Architect and Interior Design
<b>Objectives</b>	Studying the existing projects of the renowned Designers and Architects.
<b>Date /Duration of Activity</b>	23.09.2020
<b>Venue</b>	MET School of Architect and Interior Design, Nashik , Maharashtra.
<b>Student Attended</b>	Student of B. Des.
<b>No of Students Present</b>	50
<b>Photograph/Video Available</b>	Photographs available
<b>Brief about the Program (Activity/Event)</b>	An interactive webinar in which students did the case study of the projects done by the designers.
<b>Students Outcome/Works example</b>	Exposure to varied design thinking processes.. Learning new working styles and methodology in COVID (Lockdown)

  
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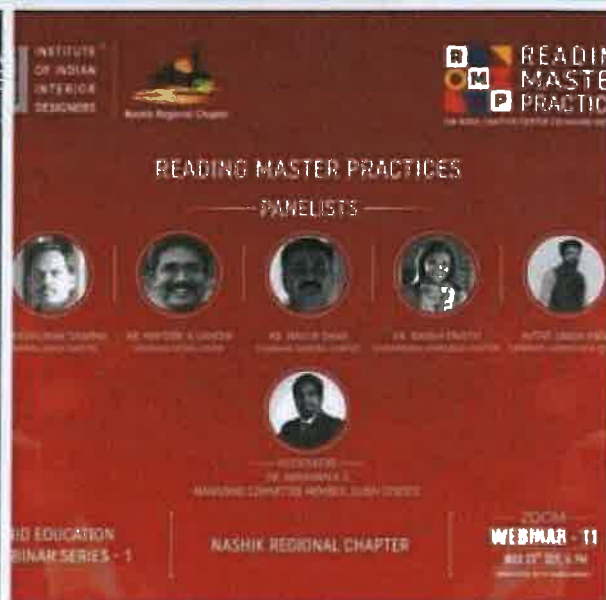
  
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## FEATURED WORK



**STUDENT PANELIST**



**FACULTY PANELIST**

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**MET** **Bhujbal Knowledge City**  
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INSTITUTE  
OF INDIAN  
INTERIOR  
DESIGNERS



Nashik Regional Chapter



READER-CHARTER/CENTER EXCHANGE INITIATIVE

## READING MASTER PRACTICES

FEATURING

MET COLLEGE OF ARCHITECTURE, NASHIK.



DAYAN LENKHARE



GIRISH BAJAJ



PRITHVI BHIRATHI



PRIYA PATEL



VRINDHESH MORE

PRESENTATION BY STUDENTS OF



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**Tarannum Kadri** लाईव्ह होते.

२३ सप्टेंबर, २०२० रोजी १२:३९ PM वाजता · 🌐

READING MASTER PRACTICES , STUDENTS FROM MET  
SCHOOL OF ARCHITECTURE AND DESIGN PRESENTING  
""NEOGENESIS  
+STUDIO261,SURAT

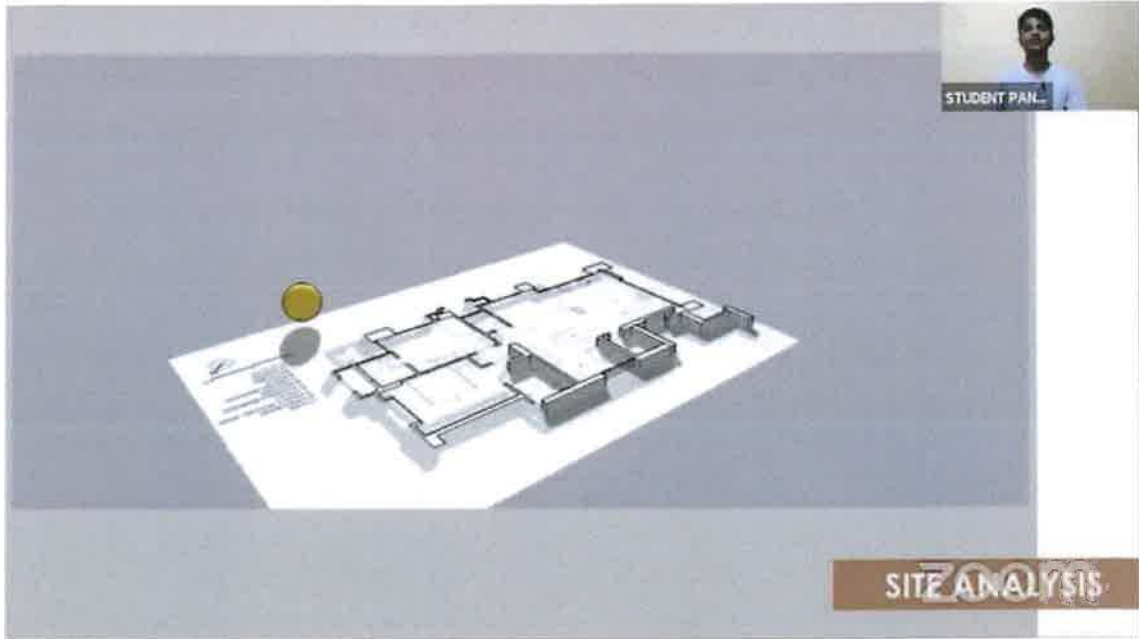


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## **PARTICIPANT LIST-**

<b>SR.NO</b>	<b>PARTICIPANT LIST (READING MASTER'S PRACTICE)</b>	<b>YEAR</b>
1	Dayani Lohokare	III YEAR INTERIOR
2	Priya Patel	III YEAR INTERIOR
3	Girish Bajaj	II YEAR INTERIOR
4	Vrushabh More	II YEAR INTERIOR
5	Pruthvi Gujrathi	II YEAR INTERIOR

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### ATTENDEE LIST-

SR. NO.	ATTENDEE LIST
1	Deoghare Riya Ramesh
2	Golesar Prajakta Manoj
3	Ahire Pranav Popatrao
4	Duse Gaurav Bharat
5	Nikam Rutika Deepak
6	Savle Rutuja Sanjay
7	Bhavsar Bhushan Narayan
8	Tanawade Amruta Abhijit
9	Patel Sakshi Alkesh
10	Sahota Jessica Vinod
11	Shetty Aditi Vishwanath
12	More Yashika Pankaj
13	Navale Kunal Prashant
14	Picha Prachi Kiran
15	Sangani Anvita Lalitkumar
16	Sharma Vaishnavi Anil

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SR. NO.	ATTENDEE LIST
17	Sonar Sandhya Sunil
18	Thakkar Twinkle Vinod
19	Vasani Disha Anant
20	Wadile Mansi Vijay
21	Watwani Devika Tikamdas
22	Patil Nupur
23	Patne Shivani
24	Pingle Shreya
25	PurkarAdarsh
26	Salani Eshika
27	Tipri Nisarg
28	Magar Neha Sanjay

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*Sharma*

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### ATTENDEE LIST-

SR. NO.	ATTENDEE LIST
29	Ostwal Bhakti Mahindra
30	Babbar Husain Shoyeb
31	Badhan Akshata Pravin
32	Pingle Shreya
33	PurkarAdarsh
34	Tipri Nisarg
35	Picha Prachi Kiran
36	Sangani Anvita Lalitkumar
37	Sharma Vaishnavi Anil
38	Sonar Sandhya Sunil
39	Thakkar Twinkle Vinod
40	Vasani Disha Anant

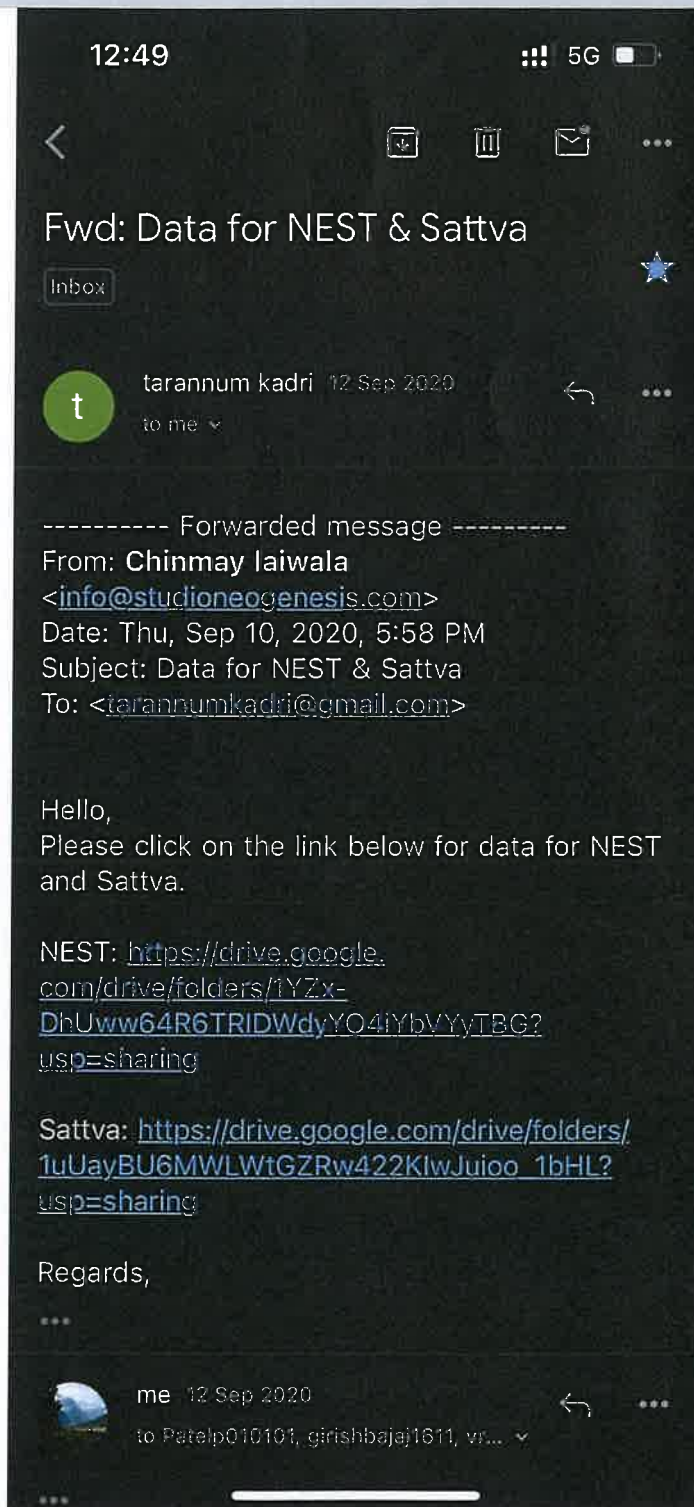
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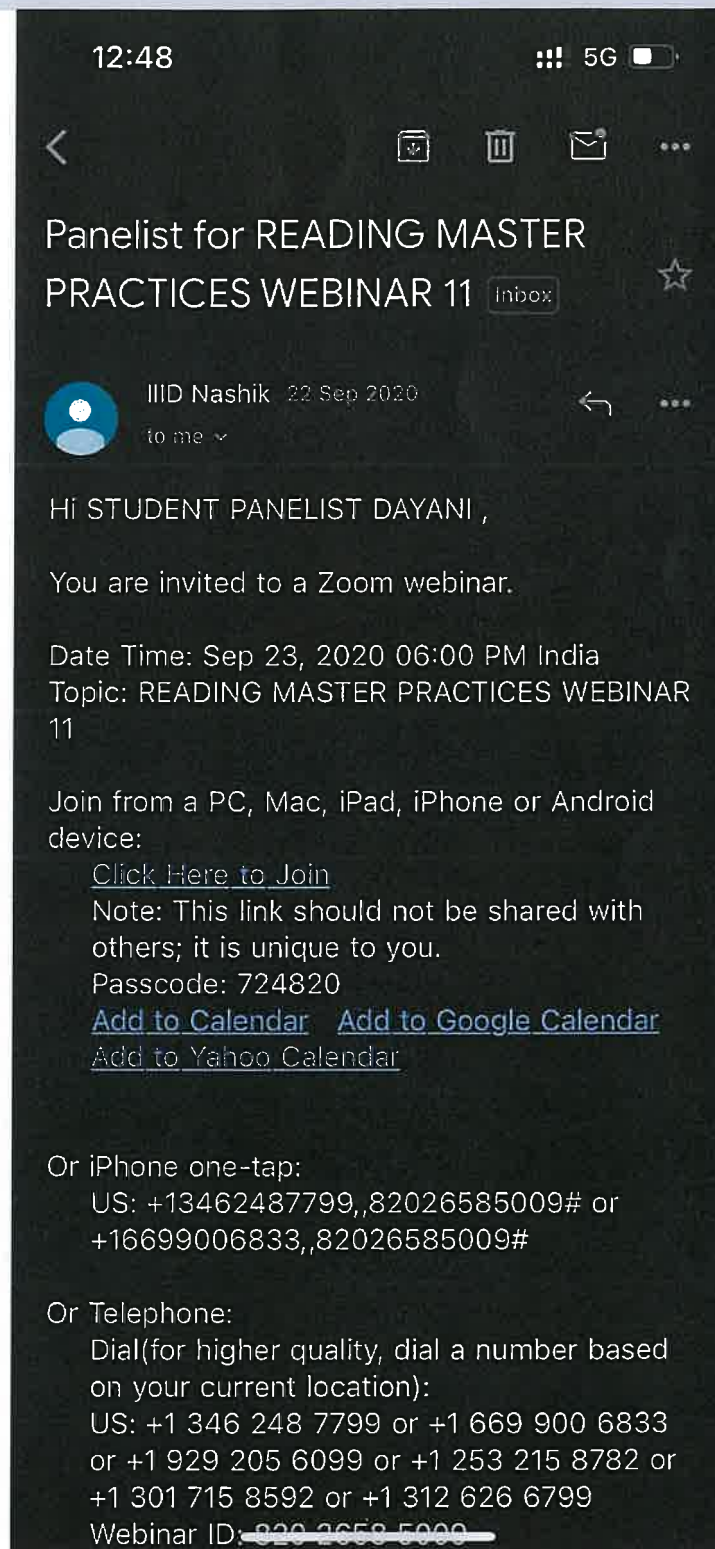


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## SMT. MANORAMABAI MUNDLE COLLEGE OF ARCHITECTURE

Seminary Hills Rd, L.A.D, College Campus, Seminary Hills, Nagpur, Maharashtra - 440006

### Teachers' Training Programme : "Research in Architecture"

Dates: 24<sup>th</sup> – 27<sup>th</sup> June, 2020

**"In discussing architectural matters, we rarely achieve anything but a quarrel about what you like and what I like"- Christian Norberg Schulz**

Architecture is all about design and creation of new ideas. It is intuitive and at times subjective decision making process which involves generation of built form. Most of the designers then feel what is the role of research in architecture? The importance of research is not acknowledged by many professionals. There is a need to understand the relationship between design and research and how it can contribute positively towards the architecture profession.

**Architecture as a domain has infinite research possibilities.** From testing of new building materials to developing advanced construction technology; from exploring new vistas of heritage conservation to evolution of new pre-design exercises to trigger the creative mind; from revisiting history for making history relevant in the present context to working on new structural techniques; from experimenting with new methods of teaching design to reorienting traditional issues to contemporary settings..... the list is endless. However the research domain in architecture has not been explored extensively.

The methods of research in architecture are also going through a change. Traditional documented methodology is being infused with newer trends to make the process of research more exciting and productive. This opens up new vistas in data collection and research methods and helps the researcher in extrapolating the findings to the real world of practice.

The present workshop focuses on the widely used research techniques in architecture. It also will highlight the steps to identifying a research area, making a research proposal and the processes involved in making the research work take a final form. The methodology adopted will be discussions, presentations and group work by participants.

The program is open to all teachers/professionals who are interested in pursuing research. The contents of the program would include:

- The intricacies of research in architecture
- Selecting areas of research in architecture.
- Framing research questions
- Positivist and post positivist research
- Grounded theory in research
- Tools and techniques of research
- Framing research proposals
- Sharing experiences of scholars engaged in research.

Principal : Dr Ujwala Chakradeo

Co-ordinator: Dr. Priya Choudhary , Professor, SMMCA, Nagpur, Maharashtra

  
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# SMT. MANORAMABAI MUNDLE COLLEGE OF ARCHITECTURE

Seminary Hills Rd, L.A.D, College Campus, Seminary Hills, Nagpur, Maharashtra - 440006

TTP ON 'RESEARCH IN ARCHITECTURE' FROM 24/6/20 to 27/6/2020			
Date	Time	Expert	Topic
24/6/20	Introduction and launch of the TTP	Dr. Priya Choudhary	
	10-11 AM	Dr. Ujwala Chakradeo	Purpose of research in Architecture
	11-12 NOON	Dr. Lakshmi Rao	Research In Architecture: the qualitative vs quantitative argument
	12-1 PM	Dr. Priya Choudhary	
	Debriefing for 5 Minutes		
25/6/20	10-11 AM	Dr. Sampada Peshwe	Researcher as a Creative Person
	11-12 NOON	Dr. Priya Choudhary	Framing research Topic
	12-1 PM	Dr. Sampada Peshwe	Basics of Research Paper Writing
	Debriefing for 5 Minutes	Dr. Sampada Peshwe and Dr. Priya Choudhary	Introduction of Assignment: Reading a research paper
26/6/20	10-11 AM	Dr Ujwala Chakradeo	Journey of research
	11-12 NOON	Dr. Neeta Lambe and Dr. Roopal Deshpande	Framing Research Schema from an identified research topic
	12-1 PM	Dr. Sampada Peshwe, Dr. Priya Choudhary	Discussion on assignment: Reading research paper
	Debriefing for 5 Minutes		Introduction on Assignment: Framing research question and writing a brief
27/6/20	10-11 AM	Dr Sampada Peshwe and Dr Priya Choudhary	Framing research question from the identified topic
	11-12 NOON	Dr Sampada Peshwe and Dr Priya Choudhary	Discussion on assignment
	12-1 PM		
	Conclusion and feedback	Dr. Ujwala Chakradeo, Dr. Lakshmi rao, Dr. Sampada Peshwe and Dr. Priya Choudhary	

1  
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3/8

**MET's School of Architecture & Interior Design**

At Post Goverdhan,

Tal. Nashik,

Dist. Nashik

**Journal Voucher**

No. : 11

Dated : 26-Jun-2020

Particulars	Debit	Credit
Teachers Training Program / Workshop <i>Dr</i>	24,000.00	
To Smt. Manorambai Mundle College of Architecture		24,000.00
<b>On Account of :</b> Being Teacher Training Workshop charges payable to SMMCA, Nagpur		
	rs 24,000.00	rs 24,000.00



Authorised Signatory

*skama*

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**Fwd: Teachers training program on Reseach**

2 messages

**BI Chaware** <blchaware@gmail.com>  
To: MET School of Architecture and Interior Design <metsoalibrary@gmail.com>

Wed, Jun 17, 2020 at 12:50 PM

----- Forwarded message -----

From: **MET SOA** <metsoanashik@gmail.com>  
Date: Wed, 17 Jun 2020 at 12:01  
Subject: Teachers training program on Reseach  
To: <samirbhujbal09@gmail.com>, Shefali Bhujbal <bhujbal.shefali@gmail.com>, BI Chaware <blchaware@gmail.com>, Rakesh Kabra <rakesh\_kabra@rediffmail.com>

Dear Sir/ Madam,  
As informed earlier we are conducting a four day Teachers training workshop on research writing from 24th to 27th june 2020 which will be held between 10am to 1.00pm each day.

we have identified all our faculty from the school and interested visiting faculty for attending the workshop.

**This workshop is very critical for us by upgradation of faculty as we need to do research and write research papers which is often a requirement by both SPPU and CoA.**

**The total remuneration to be paid to the facilitators fro SMMCA , Nagpur will be Rs 50000/- for four days.**

Will send details of the workshop as soon as possible.

Thanks and Regards

Krushna rathi  
Academic Coordinator  
B.Arch, MET SOAID  
Nashik

**ARCHITECTS' FORUM**

Ish-kripa,Adwait Colony,  
Canada Corner  
Nashik  
India

Ph/Fax : +91-253-2571676

Email:blchaware@gmail.com

Website: www.archaware.com

**MET SOA Library** <metsoalibrary@gmail.com>  
To: shubhamp\_soa@bkc.met.edu

Sun, Jan 28, 2024 at 10:15 AM

[Quoted text hidden]

Meghana S Chandratre  
Librarian  
MET's School of Architecture & Interior Design  
Govardhan, Nashik  
metsoalibrary@gmail.com (9420298114)

I may not be an explorer  
Or an adventurer  
Or a treasure seeker  
Or a gun fighter  
But I am proud of what I am  
I ..... am a Librarian!!!  
Memorable quote from the movie  
'The Mummy'

*shubhamp*  
**IQAC Coordinator**  
MET's School of Architecture  
and Interior Design

*shubhamp*  
**PRINCIPAL**  
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BHAUSAHEB VAIDYA <bhausahbvaidya@gmail.com>

teachers training workshop - Research in Architecture

1 message

Tue, Jun 23, 2020 at 11:41 AM

MET SOA <metsoanashik@gmail.com>  
To: Rakesh Kabra <rakesh\_kabra@rediffmail.com>, suryakant\_sonar@yahoo.com, BI Chaware <bichaware@gmail.com>, samirbhujbal09@gmail.com, Shefali Bhujbal <bhujbal.shefali@gmail.com>; BHAUSAHEB VAIDYA <bhausahbvaidya@gmail.com>

Dear Sir/ Madam,

As mailed earlier we are conducting a teachers training workshop for the upgradation of our faculty with facilitators from SMMCA, nagpur.  
The intent and timetable of the workshop is attached herewith.

From our college a total of 13 faculty are participating for which we will need to pay a total of Rs 26000/- ( Rs Twenty six thousand only) to SMMCA, Nagpur.

The details of the account is as follows  
Principal, Smt Manoramabai Mundle College of Architecture , Nagpur  
Canara bank , Gandhi Nagar, Nagpur  
Current A/C no 0265201012060  
IFSC CNRB0000265,  
MICR 440015007

We hope that you will process the amount soon.

Thanks and regards

Ar Krushna Rathi  
Academic Coordination  
MET SOAID  
Nashik

2 attachments

- leaflet.pdf 78K
- Timetable.pdf 78K

Teacher Training Workshop  
Expenses Payable to SMMCA,  
Nagpur. Rs. 24000/-

*[Signature]*  
20/06/2020

*Verified:  
12 faculty  
attended the  
program.  
∴ 12 x 2000 = 24000/-  
Acceptance to pay Rs. 24000/-*  
*[Signature]*  
26/06/2020

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26-06-2021



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Nagpur

Teachers' Training Programme On  
'RESEARCH IN ARCHITECTURE'

# CERTIFICATE

This is to certify that *Amol Deshmukh*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
conducted online by  
Smt. Manoramabai Mundle College of Architecture, Nagpur  
in Collaboration with  
MET College of Architecture and Interior Design, Nasik.

Dr Priya Choudhary  
Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
Principal  
SMMCA, Nagpur

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Nagpur

Teachers' Training Programme On  
'RESEARCH IN ARCHITECTURE'

# CERTIFICATE

This is to certify that *Bhushan Mantri*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
conducted online by  
Smt. Manoramabai Mundle College of Architecture, Nagpur  
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Dr Priya Choudhary  
Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
Principal  
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# CERTIFICATE

This is to certify that *Hemangini Kunal Shinde*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
conducted online by  
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Dr Priya Choudhary  
Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
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# CERTIFICATE

This is to certify that *Bhalchandra Chaware*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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Dr Priya Choudhary  
Coordinator & Professor  
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This is to certify that *Pooja Khairnar*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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# CERTIFICATE

This is to certify that *Nishtha Kaushal Karkhanis*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
conducted online by  
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This is to certify that *Vaibhav Vitthal Abhang*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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This is to certify that *Meghana Chandratre*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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This is to certify that *Samruddha Mogal*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
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# CERTIFICATE

This is to certify that *Krushna Rathi*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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This is to certify that *Pallavi Pathak*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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This is to certify that *Pallavi Pathak*  
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Dr Priya Choudhary  
Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
Principal  
SMMCA, Nagpur

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# CERTIFICATE

This is to certify that *Ritu Sharma*  
has participated in the 4 day Teachers' Training programme  
on 'Research In Architecture' from 24<sup>th</sup> June to 27<sup>th</sup> June 2020  
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in Collaboration with  
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Dr Priya Choudhary  
Coordinator & Professor  
SMMCA, Nagpur

Dr. Ujwala Chakradeo  
Principal  
SMMCA, Nagpur

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### 3.3 Research Publications and Awards



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### Key Indicator - 3.3 Research Publications and Awards

#### 3.3.1 Number of research papers published per teacher in the Journals notified on UGC CARE list during the last five years

Year	2022 - 23	2021 - 22	2020 - 21	2019 - 20	2018 - 19
Number	1	4	0	1	1

**Formula:**

Total number of research papers in the Journals notified on UGC CARE

Number of full-time teachers during the last five years (without repeat count)

**Answer:**

$$\frac{7}{25} = 0.28$$

  
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**3.3.1 Number of research papers published per teacher in the Journals notified on UGC CARE list during the last five years**

Title of paper	Name of the author/s	Department of the teacher	Name of journal	Calendar Year of publication	ISSN number	Link to the recognition in UGC enlistment of the Journal /Digital Object Identifier (doi) number		
						Link to website of the Journal	Link to article / paper / abstract of the article	Is it listed in UGC Care list
Manifestations of Vernacular Socio- Cultural Characteristics in the Architects' Design Philosophies and their Design Studios: Insights from Maharashtra, India	Ar. Ritu Sharma	B. Arch.	ISVS e-journal (Journal of the International Society for the Study of Vernacular Settlements Scopus Indexed Since 2016) Vol. 10, Issue 6, paper 20 Page nos. 300-319	June 2023	eISSN: 2738-222	<a href="https://www.isvsjournal.com/pdf/ISSVS_10">https://www.isvsjournal.com/pdf/ISSVS_10</a>	<a href="https://www.isvsjournal.com/pdf/ISSVS_10">https://www.isvsjournal.com/pdf/ISSVS_10</a>	Scopus Indexed Since 2016
Measuring Responsiveness of Public Open Spaces: a case of Nagpur city, India	Ar. Pritam Ahirrao	B. Arch.	Tekton: A journal of Architecture, Urban Design and Planning, Volume 9, Issue 1, September 2022, pp. 38-61	September 2022	ISSN 2349-6282	<a href="https://www.tektonmes.ac.in/about-us/">https://www.tektonmes.ac.in/about-us/</a>	<a href="https://www.tektonmes.ac.in/issue/volume-9-issue-1/contents/">https://www.tektonmes.ac.in/issue/volume-9-issue-1/contents/</a>	

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IQAC Coordinator

*sharma*  
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Assessing Public Open Spaces: A Case of City Nagpur, India. Sustainability 2021, 13, 4997.	Ar. Pritam Ahirrao	B. Arch.	SCIE Journal/Scopus Index	2021	ISSN: 2071-1050	<a href="https://www.mdpi.com/2071-1050/13/9/4997">https://www.mdpi.com/2071-1050/13/9/4997</a>	Scopus Indexed Since 2020
Evaluating public open spaces through the lively planning integrative perspective: a developing country context, Environment, Development and Sustainability, Springer (2021).	Ar. Pritam Ahirrao	B. Arch.	SCIE Journal/Scopus Index	2021	eISSN 1573-2975 Print ISSN 1387-585X	<a href="https://link.springer.com/article/10.1007/s10668-021-01656-x">https://link.springer.com/article/10.1007/s10668-021-01656-x</a>	Scopus Indexed since 2018
Feasibility Analysis For Preparing Management Plan For Revitalisation Of Heritage Places Of Old Nashik City - Precinct Saraf Bazaar	Ar. Pallavi Pathak	B. Arch.	International Journal of Engineering Research	May 2021	2319-6890 (online) , 2347-5013(print)	<a href="https://www.ijer.in/publication/v10/NSCRA.pdf">https://www.ijer.in/publication/v10/NSCRA.pdf</a>	
Tracing Sacred landscapes of Trimbakeshwar through Ancient Religious Scriptures	Ar. Ritu Sharma	B. Arch.	Research Journal of MASA (Maharashtra Association of Schools of Architecture) : Documenting Local Histories	December 2019	2582-3299		

*Sharma*

			Issue 1 , Volume 1					
Redefining the order of green!	Ar. Ritu Sharma	B. Arch.	Journal of Landscape Architecture, Volume 54	May 2018	0975-0 177			

*[Signature]*  
IQAC Coordinator

**IQAC Coordinator**  
MET's School of Architecture  
& Interior Design

*[Signature]*

**Principal**  
**PRINCIPAL**  
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and Interior Design,  
At Govardhan, Tal. & Dist.  
Nashik - 422 222.

# Manifestations of Vernacular Socio-Cultural Characteristics in the Architects' Design Philosophies and their Design Studios: Insights from Maharashtra, India

Richa Jagatramka & Ritu Sharma

Manipal University Jaipur

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Received	Reviewed	Revised	Published
18.05.2023	21.06.2023	28.06.2023	31.06.2023

## Abstract

An architect's studio is a reflection of his values, beliefs, sensibility and also the compromises and concessions made along the way. In that, the studio becomes a statement of an architect's self-assessment too. This study investigates the process that defines the design thinking for an architect's own studio emerged from the understanding of the regional landscape, vernacular architecture, social beliefs and community living patterns as an integrated whole.

It employs phenomenology as a research methodology with a case study approach. The findings are structured in the form of an experiential narrative constructed through immersive engagement of all senses, participatory and non-participatory observations and by generating dialogues with the designers and users.

The qualitative enquiry follows two parameters: the sensitive response and the creative statement. The 'responsive' gesture is essentially focused on design attributes that are derived from the physical and cultural setting thus resonating the context. To understand the 'creative statements', the study examines associative values and intuitive decisions. This narrative looks into five architectural studios from Nashik city, Maharashtra, India. They are distinct in physical settings and scale, placed apart in a timeline and represents diverse expressions based on interpretations of one paradigm.

The paper concludes with a conceptual framework to study the manifestations of vernacular socio-cultural characteristics in the architects' design philosophies and their design studios. It presents the case studies from the city of Nashik located amidst the cultural landscape of Western Ghats near the origin of River Godavari in Maharashtra, India.

**Keywords:** Context, Ideology, Design process, Vernacular architecture, Environmental response.

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**KEY WORDS:**

Neighbourhood Parks, Recreational Spaces, Space Character, User's Perception

## Measuring Responsiveness of Public Open Spaces: a case of Nagpur city, India

**Pritam Ahirrao**

Tekton: Volume 9, Issue 1, September 2022, pp. 38-61

### ABSTRACT

Historically, public open spaces (POSS) have played an important role in people's lives by providing opportunities for relaxation and recreation. POSS allows people of all ages to visit and participate in various recreational activities that make them happy. However, POSS in Indian cities are experiencing severe issues that are affecting their performance and usability. This study focuses on 'space responsiveness,' a comprehensive and user-centered approach that deals with POSS' physical, functional, social, aesthetical, economic, and environmental characteristics. Space responsiveness facilitates users to utilise, interpret and perceive the space. It provides a democratic setting and vibrant environment that enhance user experience. The study aim is to measure POSS' responsiveness at the individual, community, and environmental levels. It identifies the strengths and deficiencies of POSS. The study aids in determining how these POSS are performing. Three parks in the fast-growing city Nagpur are selected for the study. The study collected primary data using a variety of tools. First, the opinions of users were gathered via a questionnaire survey. Second, semi-structured interviews were used to elicit users' perspectives on POSS. Third tool, observation aided in identifying physical attributes as well as user activities within the POSS. The study proposes Space Responsive Index (SRI) to measure POSS. The study offers a set of practical recommendations for developing initiatives and policies to develop sophisticated POSS in cities and improve citizens' quality of life.



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Article

# Assessing Public Open Spaces: A Case of City Nagpur, India

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**Abstract:** Major Indian cities have a lower public open space (POS)-capita ratio and do not meet national and international standards. Moreover, factors such as lack of design guidelines for POSs, limited funding, and lack of public participation have affected these limitedly available POSs and made them ineffective and incapable of meeting the contemporary needs of a diverse range of users. Therefore, it is essential to make them not only inclusive, user-friendly, attractive, and efficient, but also socially, economically, and environmentally sustainable in order to serve the various facilities and services at their optimum level. This study includes the assessment of two POSs to identify strengths and deficiencies that affect their character and use. These POSs are public parks, provide free access to users and are located in the city of Nagpur. For assessment, the study proposed the Public Open Space Index (POSI) that combines five aspects: Individual well-being, Inclusiveness, Engagement, Sustainable spaces, and Management. A mixed methods approach was considered for data collection, including a self-administered questionnaire survey and observations. According to the results, POSs have strengths in that they facilitate social cohesion, engagement, and basic facilities. POSs do not encourage equitable access and sustainable practices, which are considered deficiencies. The study helps planners, designers, and parenting authority to develop initiatives to make these limited POSs inclusive, functional, and sustainable.



**Citation:** Ahirrao, P.; Khan, S. Assessing Public Open Spaces: A Case of City Nagpur, India. *Sustainability* **2021**, *13*, 4997. <https://doi.org/10.3390/su13094997>

Academic Editor: Manuel Duarte Pinheiro

Received: 16 March 2021  
Accepted: 24 April 2021  
Published: 29 April 2021

**Publisher's Note:** MDPI stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



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**Keywords:** user's perception; quality of life; parks; public open space index; sustainability

## 1. Introduction

Public open spaces (POSs) are considered to be recreational areas, where human beings develop social relationships [1]. Here, a lively gathering of people takes place for a variety of purposes and occasions. Due to many benefits, these POSs are considered as one of the most valued and crucial elements in the development of the urban environment. Scholars have argued that high-quality POSs help to enhance the quality of life of their users [2]. In India, major cities are facing a number of challenges due to rapid urbanisation. These challenges include a vast scale of migration, high population density, and increased land prices [3]. Existing and proposed development plans for various major cities have shown that these cities have a lower space-capita ratio and do not meet national and international standards [4–9]. Urban and regional development plan formulation and implementation (URDPFI) and World Health Organisation (WHO) standards have suggested an ideal ratio of 9 Sq.m to 12 Sq.m POS per capita at the city level [10,11]. Another observation indicated that the lack of design guidelines for POSs, limited funding, and lack of public participation have affected these limitedly available POSs and have made them ineffective and incapable of meeting the contemporary needs of a wide range of users [3,12]. Therefore, it is essential to make these POSs not only inclusive, user-friendly, attractive, and functional, but also socially, economically, and environmentally sustainable so they can serve the various facilities and services at their optimum level.

Literature shows several studies on POSs have been conducted in India from various perspectives. Studies such as environmental impact on POSs, Chennai [13], analysis of environmental attributes of POSs, Pune [14], urbanisation impact on POSs, Bangalore [15],

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# Evaluating public open spaces through the lively planning integrative perspective: a developing country context

Pritam Ahirrao<sup>1</sup> · Smita Khan<sup>1</sup>

Received: 22 March 2020 / Accepted: 14 June 2021

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## Abstract

Public open spaces (POSs) provide a forum for social gathering, health, leisure, and recreation opportunities for city dwellers. POSs are considered one of the city's essential components that connect city dwellers to nature and improve their quality of life. India, a developing country, is rapidly urbanising. Indian cities are emerging with diverse and well-developed societies. These societies are looking for POSs that are not only inclusive, vibrant, functional, and sustainable, but also capable of providing people with social, economic, and environment benefits. It is therefore essential to evaluate existing POSs at the city, neighbourhood, and site scales using a modern approach. The evaluation aids in identifying the POSs' strengths and weaknesses, which influence their character and use. This study evaluates city POSs using the 'Lively planning integrative perspective' (LPIP), which includes seven aspects: Livability, Sustainability, Successful spaces, Place-making, New Urbanism, Green planning intervention, and Public realm. The study also proposes the 'Lively planning integrative perspective index' (LPIPI) for evaluation. The study evaluates two POSs, i.e. parks, which located in the city of Nagpur. Both POSs provide free access to users. A mixed methods approach is used for data collection and includes tools such as self-administered questionnaire surveys, semi-structured interviews, and observation. A total of 747 respondents from both spaces participated in the main survey. The study's results revealed that POSs have some functional and aesthetic strengths that support LPIP, but also have some weaknesses that limit their use. The study offers recommendations to assist planners and designers in making better decisions and developing inclusive POSs for city dwellers.

**Keywords** Users' perception · Quality of life · Urban parks · Qualitative · Space design · Inclusive

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**Principal**

**Prof. Shubhada Chapekar**

**Published By**

**International Journal of Engineering Research**

**ISSN: ISSN:2319-6890 (online), 2347-5013(print)**

**ISBN: 978-93-90699-06-3**

**DOI :.....**

**Editors**

**Prof. Shashwati Sinhal**

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International Journal of Engineering Research

ISSN: ISSN:2319-6890 (online), 2347-5013(print)

ISBN : 978-93-93694-35-5

DOI : 10.17950/NSCRA.10.S2.2021.1-667

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## Feasibility Analysis For Preparing Management Plan For Revitalisation Of Heritage Places Of Old Nashik City – Precinct Saraf Bazaar

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*Abstract-The pursuit for heritage conservation got structured worldwide in the past few decades through pioneer bodies like UNESCO and ICOMOS, and through Government policies, ASI, INTACH and community participation, in India. Nashik, with its rich historical heritage, awaits the synergy. Sporadic efforts under SMART CITIES and INTACH remain meagre to sustain the legacy and heritage is dilapidating rapidly. This research is focusing on creating a template of framework for Heritage Management plan of a sample precinct, The Saraf Bazaar of Old Nashik and evaluating its feasibility through understanding of the complex challenges and deriving potentials of revival possibilities.*

**Keywords: Heritage Management, Culture, Revitalization, Precinct, Feasibility**

### INTRODUCTION

Our heritage is our inheritance - what the past has conceded to us, what we value in the present and what we choose to preserve for future generations. Heritage management of any place is the endeavour to preserve its historic fabric in the most authentic manner. The pursuit for heritage conservation is age-old. As in the 18<sup>th</sup> Century, after the defeat of Napoleon, the British officers<sup>ii</sup> decreed that the French should return all the Art Work that they had looted from Egypt and Europe. Later, after the Hague Convention and establishment of UNESCO, in 1945, and subsequent symposiums most of the countries took serious cognizance of heritage conservation.

In India too, successful heritage revival has been undertaken at different levels with collaborations between Corporations, Stakeholders, NGOs and International bodies in many cities like Ahmedabad<sup>iii</sup> and Pune<sup>iv</sup>, and through fully government funded schemes like HIRIDAY.

Nashik is also a historic town, well-known, for its mention in Ramayana, the Kumbhamela (which occurs every 12 years) and the historic Temples and Wadas of Peshwa Era. There are about 60 ancient temples in Old Nashik, which has earned it the name of Western Benaras. The 150-year-old British

Gazetteer,<sup>v</sup> for Nashik enlists 300 Copper and Brass artisans, 1123 superior houses, describing 27 noteworthy Wadas with richly carved wooden framework. A large portion of the Old city still retains the ethnic grandeur showcasing vernacular building facades. Contradictory to adjacent megacities, where the River is analogous to bridges, Nashik's Godavari Ghats are opulent with community life.



Figure-1 Image showing Godavari Ghats in early morning  
Sourced from <https://indiaandbeyond.com.au/>

And yet, vandalism and wear and tear over time can be seen all over the heritage structures. Incompatible additions and poor maintenance have outgrown their identity.



Figure-2 A dilapidated Wada in Old Nashik

### THE PROBLEM

Despite having a significantly increasing footfall of visitors, (44,30,433 in 2009-2010<sup>vi</sup> and 52,21960 in 2011-2012<sup>vii</sup> and over 50,00,000 on a single Parvani day during Kumbhamela)

KV No- MAHENG/2019/77601

ISSN 2582-3299

# Research Journal of MASA

*Documenting Local Histories*



December 2019

Issue 1

Vol 1

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# TRACING SACRED LANDSCAPES OF TRIMBAKESHWAR THROUGH ANCIENT RELIGIOUS SCRIPTURES

Shubhada Kamalapurkar

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This paper is part of the Research funded by Maharashtra Association of Schools of Architecture and Dr  
B N College of Architecture, Pune.

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## Abstract

*Sacred landscape refers to the elements of nature that has associations with beliefs. Sacredness may not always relate to religious beliefs. Some elements or places can be secularly sacred. Symbolism thus becomes inherent to such landscapes as access points to explore meanings, where the relationship of man with nature is communicated through several stories to ensure its easy reach and comprehension of the world around, in a way where science may not work as a tool of communication. The ancient religious scriptures keeps a record of all such stories, myths and rituals ; these scriptures thus play a significant role in giving meaning and establishing associations with the sacred elements. Today, these scriptures serve as major pathways to this past.*

*The research thus tries to explore the meanings and associations of the sacred landscape of Trimbakeshwar through religious scriptures. It may or may not coincide with the existing religious landscape /faith scape ; the original sacred landscape might have been modified, altered over a period of time. Tools for research are religious books and Scriptures ; literature in textual or pictorial form . From the ancient scriptures, it is understood that Trimbakeshwar, was once part of Dandakaranya, a place rich in Biodiversity with elements of nature worshipped and associated with various rituals, legends and characters thus generating a rich tapestry of faith scape around it.*

*It can be concluded that Sacredness that was once looked at from the lens of religion, today, can be reinterpreted to trace the response which is sensitive towards the life sustaining resources. Development during Peshwa rule and thereafter till date has introduced newer religious elements,*

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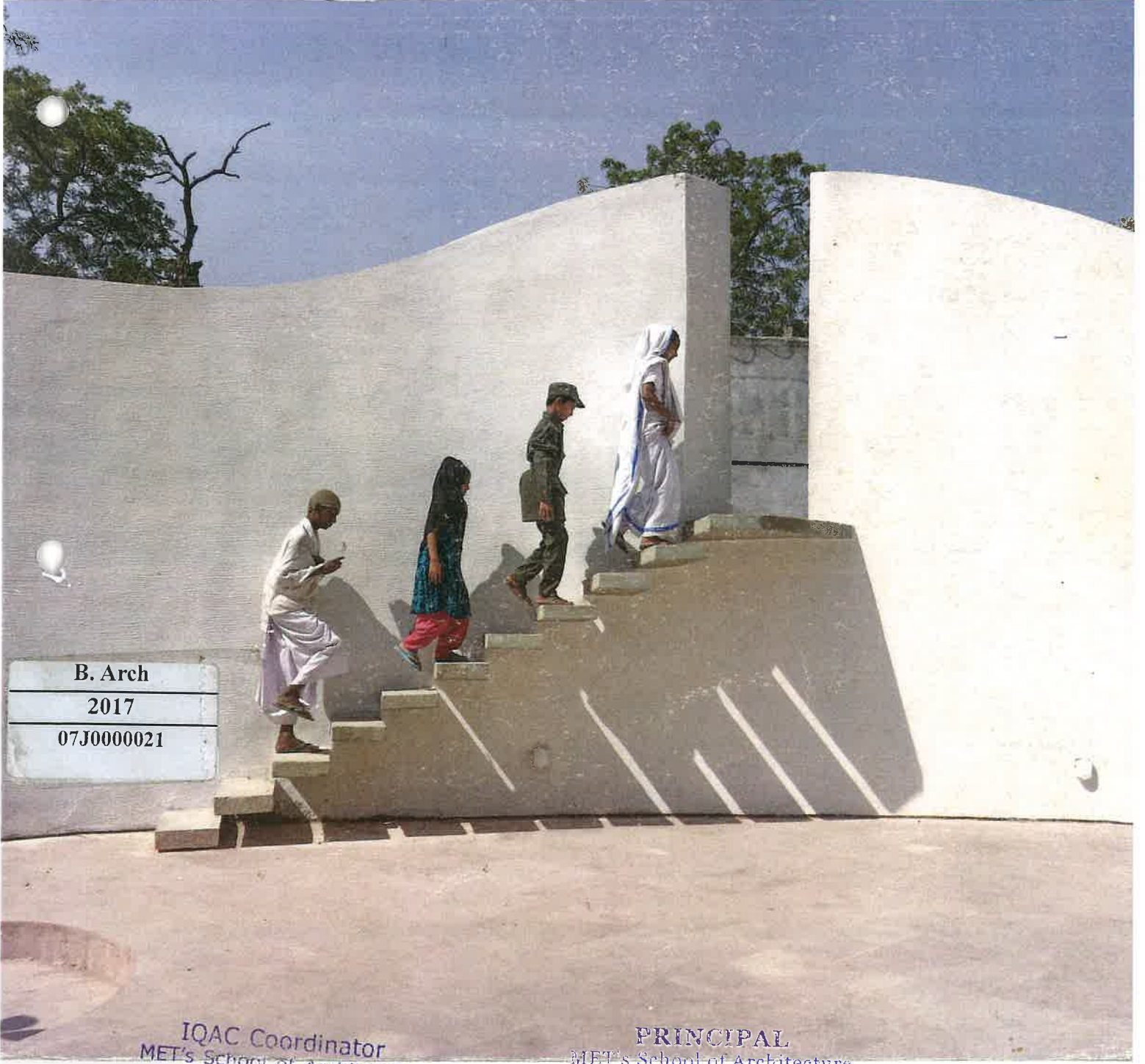


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**PRINTING ADVISOR** Atul Naahar Paramount Printographics



REGISTRATION NUMBER: 75500 [OLD REGISTRATION NUMBER: DELENG/2000/2943]  
PRINT DURATION: Quarterly, 4 issues per year  
EDITORIAL AND SUBSCRIPTION OFFICE: C-589, Vikas Puri, New Delhi 110 018 INDIA  
TEL: +91-11-28547652, 41584375 | E-MAIL: [ljjournalindia@gmail.com](mailto:ljjournalindia@gmail.com)  
WEBSITE: [www.ljjournal.in](http://www.ljjournal.in) | ISSN 0975-0177  
OWNED, PRINTED & PUBLISHED BY Brijender S. Dua, C-589, Vikas Puri, New Delhi 110 018 INDIA  
201804 | PRINTED AT Kaveri Printers, 4634/19-A, Daryaganj, Delhi 110 002 INDIA

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landscape design |

Ritu Sharma

# REDEFINING THE ORDER OF GREEN

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**T**he astonishing scenic splendours, picturesque setting, the mesmerizing panorama of Gangapur Dam back waters, the pastoral landscape around Ganagawadi village all combined to serve as a conducive environment for optimizing interactions with nature. About ten kilometres away from Nashik city, this agricultural suburb abutting the water reservoir has been gradually transforming into a colony of retreats and second homes.

Mukta Farm, a privately owned property for a second home, stands intermittently providing a glimpse into the present while the pastoral setting celebrates its timeless appeal, its antiquity never failing to overwhelm.

### Integration of open and the built

Optimizing connections with nature as well as a desire to maximize the outdoor living possible is what permeates through the design of a peaceful sprawling house in which to relax and celebrate with family and friends. The house remains hidden at the entry level, characterized by the boundary wall in Newasa (basalt) stone with a rustic texture. One enters into an intimate court which leads through a subtle and interesting journey to the main entrance of the house. A lawn mound defines this space visually and physically. As one traverse the entrance area, sequential unfolding of spaces choreographs the movement further. Volumetrically the entire composition can be viewed as a space in spilt levels adhering to the topography of the site. Functionally, the entire space is planned in five zones: the arrival court and front area, party lawns, theatre with flower garden, parking area and service area. Various usable spaces are structured to be staggered and continuous with minimal barriers, yet maintaining the identity of each area. This also removes the static expression that makes room for further evolution in relation to the space and form.

Pitched roofed sit-outs, basalt stone cladding, cobbled paved courts, overlooking spaces, steps, minimalistic light fittings and finely worked details are some of the elements that borrow inspiration from the vernacular essence of the region, while the spatial organization, functionality, planting palette and

← *The house is accessed through sequential unfolding of open spaces. View from the front court.*



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