HOD'S Message

Dr. Jyothsna Gopal, Assistant Head of Architecture

LEPAKSHI- A SEMI SACRED JINX SELECTED IN COA AWARDS

The School of Planning and Architecture, Vijayawada students participated in the competition and they have made the college proud by bagging various medals and shortlisted for prestigious competitions of the year in the field of Architecture. Assistant Prof. Anjan V. Jeevanth had congratulated the students on their achievement.

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An International Conference was conducted on 10-13 February, 2021 by SPA, Yavatmal under the guidance of Prof. Dr. Vinayak J. Patil, Patron, and Prof. Dr. Adharnaryane R. Connor, RCLP 2020. RCLP's objective is to serve as a platform for sharing knowledge and new insights to the students, researchers, and professionals worldwide in the field of urban planning and urban design. The conference offered an opportunity for engagement among International Organizations, research institutions, representatives from the government and private sector. This conference opened a new horizon for the participants to share their viewpoints. The themes included in the conference are Planning studies, City planning and design, Sustainable urban systems, Ecology and society, Liveable city, and urban energy and resilience.

**ACTING LEADERSHIP AND ACADEMY, FDP on Energy and Water Efficiency in Built Environment**

A FDP Programme was conducted during 28 June to 2 July 2021 by SPA, Yavatmal under the guidance of Prof. Dr. Vinayak J. Patil, and Dr. Sharmiha Priya G and Dr. Uday Ross. The Programme focused on water systems in promoting sustainable energy systems in buildings. The programme focused on water sensitive design, water accessibility, consumption and recycling. A wide variety of experts were involved and shared their knowledge.

**Solar Decathlon India**

Solar Decathlon India is a national students competition looking at addressing Climate Change through the buildings sector. The competition was organized by the Indian US-Science and Technology Forum and conducted by the Indian Institute for Human Settlements (IIHS) and the Alliance for an Energy-Efficient Economy (AEEE) for a duration of 9 months from August 2020 to May 2021. The challenge was to design Sustainable Architecture along with students in the M.S. in Building Engineering and Management and M. Arch. Landscape Architecture participated as two teams in the M.S in Building Engineering and Management, Team eCoach and Team eCoach.


**Image Processing Applications for Sustainable Smart Site Planning**: Rama Mohanta, Niva and Samuel, Akash, Faiz Ahmed Chaudhuri, Conference on Computational Intelligence and Engineering Knowledge Economy (CICEKE), Year 2021, Pages 334-339, DOI: 10.1109/CICEKE51210.2021.9410802.


**Art of Mind Control through Yoga and Meditation**: International Yoga Day 2019, 11th June 2019.


**Framework for revitalising the riverfront in urban areas**: Kartheek Gulure, AESGEMUM JOURNAL, Year 2020.
Nagarjunakonda: The Submerged Legacy of Buddhist Ikkawaku Architecture

Amrapali Padma Praveena, B.Arch

INTRODUCTION

Telangana is a blessed land that has been once home to ancient Buddhist settlements, the Nallamgala Nagrajara Dam, located in the heart of district Warangal, is home to one of the oldest Buddhist civilizations in India. A place in which the first historical artifacts were discovered during the construction of the nagarjunakonda dam. More than 75 years ago, the nagarjunakonda (meaning Nagari Nagara) is a historical town, now an island located near Nagpur in Gadchiroli district of the Indian state of Andhra Pradesh, near the state border with Telangana. Nagarjunakonda is one of India’s richest Buddhist sites, it is home to the ruins of several Mahayana Buddha and Bhavishya shrines. The site was once the location of many Buddhist stupas, and the remains of stupas and monasteries are preserved to this day.

HISTORY & HERITAGE

The 3rd-century AD inscription discovered at the site indicates that it was known as Yogavasa, the ancient name for Nagaramkonda. The site was once the location of many Buddhist shrines, and the remains of stupas and monasteries are preserved to this day. The inscription also mentions the construction of two large-scale excavations during the reign of Emperor Ashoka. These excavations were carried out to preserve the site and its cultural heritage.

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TRAGEDY

In 1962, following a discovery of an ancient pillar by a local schoolteacher, the U.S. government, under the auspices of UNESCO, supported the excavation of the site. The U.S. government, under the auspices of UNESCO, supported the excavation of the site. The U.S. government, under the auspices of UNESCO, supported the excavation of the site. The U.S. government, under the auspices of UNESCO, supported the excavation of the site.

Unfolding the Unique Craft of West Bengal – Sholapith

Rabia Memon, B.Arch

I remember waking up as a child to the melodious Bengali songs, and peaking out of my room to see the beautiful Durga puja idol adorned in pure white ornaments and the smell of agarbatis warming up my heart, during the Durga puja, curiosity opened up my eyes to the process involved in making these ornaments and the famous sholapith. I was curious to know how this craft was made and how it could be made by so many people. I began to learn about this craft and was amazed by the variety of shapes and sizes of the ornaments. I have been making these ornaments for over 10 years and have come to love the craft.

In villages, this craft is produced in mass by women as it is said to require careful and slow hand movements to create the intricate shapes, thus creating job opportunities for the craftsmen. The craftsmen who make the sholapith crafts are known as Makers ("sholapith artisans"), are said to speak a language of their own and are considered rare. The craft is highly respected and is considered an art form. The sholapith crafts are often made from the bark of the sholapith tree, which is known for its durability and beauty. The crafts are often used as decorations, tableware, and other household items.

The craft is done in two stages. In the first stage, the crafts are made using a variety of techniques, such as carving, weaving, and embossing. In the second stage, the crafts are painted with a range of colors, and gold and silver leaf are used to give the crafts a polished finish. The crafts are then dried and allowed to cool, and the final touches are added, such as Philadelphia and gold leaf.

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FIBRE GLASS SCULPTURE

Who Observes me? Fibreglass and paint 46X32X32 inc

Santosh, Assistant Professor, SPAV

PHOTOGRAPHY

Janhavi Shirsekar M. arch (A.C) 1st year

PENCIL DRAWINGS

Sri Veda Yebushi B.arch II year

Madhu Chowdary B. arch III year

COLOR PENS

ON BANDAR (PORT) ROAD, TOWARDS PRATAPAMBAHRAHMA

Dr. Janmejoy Gupta, HOD Architecture, SPAV

CHARCOAL

VIGNETTES OF COMMERCIAL POVERTY COAST

Abhishek Guha, B.Arch III

SKETCH

SANGATH
Architect: B.V. Doshi

Ar. Madhava Rao, Assistant Professor, SPAV

As an architect, you design for the present, with an awareness of the past, for a future which is essentially unknown.

— Norman Foster

SEND YOUR ARTICLES & WORKS TO spavcorridornewsletter@gmail.com