



~ INSTITUTION MOTTO ~
"BE A PART OF
DESIGN CULTURED
SOCIETY"

BACHELOR OF DESIGN IN INTERIORS

B.Des. (INTERIOR) : Duration : 4 years

ELIGIBILITY :

1st YEAR ADMISSION

- H.S.C or Equivalent :
- Passed in the H. S. C. Of the Maharashtra Board of Higher Education or Equivalent from any other State Boards.
- Passed in the H.S.C. of the Maharashtra Board for Higher Secondary education or equivalent.
- S.S.C + Two Year's or Three Year's Diploma Course from DTE (MSBTE)
- Any other equivalent Diploma from other State/Statutory University.

DIRECT 2nd YEAR ADMISSION

- S.S.C. + Three Year's Diploma in Interior Designing or Architectural Assistantship from DTE.
- A candidate satisfactorily completing B.I.D./B. Arch. Part I from Shivaji University.
- Any other equivalent Three Year's Diploma from other State/Statutory University.

DIPLOMA IN INTERIOR DESIGN AND DECORATION

APPROVED BY COUNCIL OF ARCHITECTURE, NEW DELHI

Duration : 3 years

Eligibility : 10th Pass

KALAPRABODHINI'S
INSTITUTE OF DESIGN

253,kh, Bhalji Pendharkar Cultural Centre,
Behind Mahaveer Garden, Nagala Park, Kolhapur.
Phone : 0231 - 2680970 / 9923025318
E-mail : kpid2002@gmail.com,
Website : www.kpinstituteofdesign.org



KALAPRABODHINI'S
INSTITUTE OF DESIGN



AKRUTI
2021-22



KALAPRABODHINI'S INSTITUTE OF DESIGN



Kalaprabodhini's Institute of Design, Kolhapur was established on 13/12/2002 by a group of three professional Architects actively involved in Design profession. They formed trust named 'Kalaprabodhini' Kolhapur under the Bombay Public Trust act. having Registration No. E-1661-Kolhapur and registered office at Ar. Jayant Gajanan Begampure H. No. 83 B/12. Plot No.4, Chintamani, opp. Tapovan School, Kalamba Road, Kolhapur. The Institute offers 4-year Bachelor Degree Course in Interior Design, which helps students to get Degree in Interior Design. Students from all over Maharashtra, Karnataka as well as Goa have joined this course. In future the Institute wishes to start other Degree and Post-Graduation courses like Bachelor of Fine Arts (B.F.A.), Master in Interior Design (M. Des.) as well as Post Graduate courses in Set Designing and Art Direction. The placement cell of the Institute guides almost all the student for their placement at various places according to their merit.

Many students have started their own profession in Interior Design and have opened their own offices. The Kalaprabodhini's Institute of Design is applying for first cycle to National

Assessment & Accreditation Council. The Institute is affiliated to Shivaji University, Kolhapur. (Maharashtra) The Institute is recognized for activities in Academic, Art and Cultural activities. It is committed to cater to the societal need through it's well defined Goals and the dynamic academic research through career oriented courses.

ABOUT THE INSTITUTE

- Institute Established in Artisan City Like Kolhapur, to give Professional knowledge & transforming Creative Design Professional from Artist Gens.
- Pioneer Design Institute in Design from Southern Maharashtra
- Design Institute providing University Degree, having innovative, professional, Future Design Programmes
- Institute Managed by Design Professionals to shape young budding Professionals to cater for the need of the Society

BOARD OF DIRECTORS



AR. JAYANT BEGAMPURE
Founder Chairman & Trustee



AR. GIRIJA KULKARNI
Managing Trustee
& Principal



AR. VIJAY GAJBAR
Chairman

MESSAGE : CHAIRMAN



**Ar. Vijay
Gajbar**

गतवर्षीचा अनुभव पाठीशी घेऊन सर्वच जग नव्या उमेदीने पूर्वपदावर येत आहे बऱ्याच गोष्टी करण्यावर आलेली बंधने कोणाची कृतिशीलता कलात्मकता थांबवू शकत नाही काळही थांबला नाही बऱ्याच वाईट अनुभवानंतर त्यावर मात करत सर्वच जग नवनिर्मितीकडे वळत आहे.

कोविड सिच्युएशन नंतर 2021-22 वर्षी पुनर्भेटीचा प्रत्यक्ष शिकण्याचा तसेच परत नियोजनपूर्वक वाटचालीचा संस्था, स्टाफ स्टुडंट्स पेरेंट्स अनुभव घेत आहेत

कोविड लॉकडाऊन संचारबंदी यामुळे बऱ्याच एक्टिव्हिटीज प्रोग्रेस स्टेट्स थांबून राहिल्या पण परत हे आता चक्र सुरू होऊन जनजीवन पूर्वपदावर येत गेले. या कालावधीत स्टुडंट्सची सैरभैर दिशाहीन मने परत कष्टपूर्वक, अभ्यास शिक्षण एकाग्रता यांकडे वळवताना बरीच दमछाक झाली. याच संस्थेची नाही तर अन्य अनेक शिक्षण प्रणालींची बिझनेसची हीच कथा आहे.

पण आता आकृती 2021-22 हा अंक प्रसिद्ध करताना परत शैक्षणिक वाटचाल योग्य दिशेने कार्यरत होताना अनेक विद्यार्थी नकारात्मकतेतून बाहेर पडून सकारात्मक तिकडे वळताना पाहून स्टुडंट्स पेरेंट्स स्टाफ संस्था व त्यांच्याशी निगडित समाजातील सर्वच घटकांना निश्चितच आनंद होत आहे.

जरी सॉफ्टवेअरचा अभ्यास व वापर स्टुडंट्स ने आत्मसात करण्याची गरज तीव्रतेने समोर आली असली तरी या डिझाईन फिल्ड साठी हॅन्ड स्किल्स स्केचिंग ड्राईंग डिझायनिंग प्रोसेस ही हात व बुद्धीचा वापर करून करण्याची नितांत आवश्यकता स्टुडंट्स ने लक्षात घेणे व त्यावर सतत काम करत राहणे आवश्यक आहे.

मोबाईलचा होणारा अतिवापर यामुळे स्टुडंट्सची क्रिएटिव्हिटी मार खाणार नाही याकडे सर्वांनीच लक्ष देण्याची गरज आहे. स्टुडंट्स ना हेच सांगणे आहे की टेक्नॉलॉजीनी तुमच्यावर नव्हे तर तुम्ही टेक्नॉलॉजीवर अधिकार गाजविला तर प्रोफेशन मधील यश हे तुमचेच आहे.

संस्थेस व स्टुडंट्स ना उत्तरोत्तर प्रगतीसाठी लक्ष लक्ष शुभेच्छा

MESSAGE : FOUNDER CHAIRMAN & TRUSTEE



**Ar. Jayant
Begampure**

Firstly I wish a very happy new year to all students, staff members & trustees of the Kalaprabodhini's Institute of Design on the occasion of Publishing Annual magazine 'Akruti'.

Fortunately we all have come over the pandemic situation and now it is time to fly like FINIX with all our strong efforts. Many opportunities are awaiting in Arts and Design fields, which we have to catch and achieve goals.

The Institute is running smoothly. Along with academics the Institute Supports students for other activities like clay modelling, cooking, wall Painting, pottery making which has been published in magazine. It further reflects in their future work for society which make us feel proud. So hereby I wish all the very best to the students as well as Institute.

MESSAGE : PRINCIPAL & MANAGING TRUSTEE



**Ar. Girija
Kulkarni**

Academic year 20-21 is a new hope to academics also to education system. Education system had gone through lot of revival for 2 years of pandemic. Results of this is starting from scratch again!!

New beginning to all teachers students and parents in many aspect, fighting with Corona phobic attitude of students and parents!! Teachers are facing lot of challenges to cope up with students. Still Coming 2 years we will be facing challenge but with new hope!!

We started coming back to basics!! with lot of activities, changing student's attitude of pandemic through participation in lot of competition showing them where they stand in competitive world!!

Results of all these activities started slow improvement in the attitude of students towards the course!! But due to slack in the infrastructure industry all the Institute started facing problem of admission to the college!!

So the new challenge to the management is to keep balance of the all things!!

Students were less then no cohesiveness in them, leadership problem, teamwork problem, we started working on these areas!!

I am awaiting for results and confident about positive results!!

EDITORIAL



**Ar. Deepali
Damugade**

Dear readers,

It is my pleasure to introduce the latest edition of our college magazine, 'Akruti'. Once again, we bring to you a collection of the finest work created by the talented and creative minds of Kalaprabodhini's Institute of Design.

To all the students of Kalaprabodhini's, I extend my congratulations for being a part of such an incredible institute that values creativity, passion and excellence. The curriculum here not only keeps up with the latest trends and technologies in the interior design field, but also aims to shape personalities and not just students.

In this magazine, we present the exceptional work of our students as they explore their full potential and creativity. It is our aim to provide a platform for budding designers to showcase their work and inspire others to pursue their own artistic and design journey.

Our students have been exposed to a variety of activities such as site visits, cultural programmes, competitions, exhibitions, seminars, and youth festivals - all of which have contributed to their growth and development as Interior Designers.

We hope that the collective output presented in this edition of 'Akruti' will leave you inspired and in awe of the brilliant minds that are nurtured at Kalaprabodhini's.

Enjoy the read!

“Be true to yourself, work hard and always try to stretch yourself to the highest achievable pinnacle of perfection, in this most imperfect of world.”

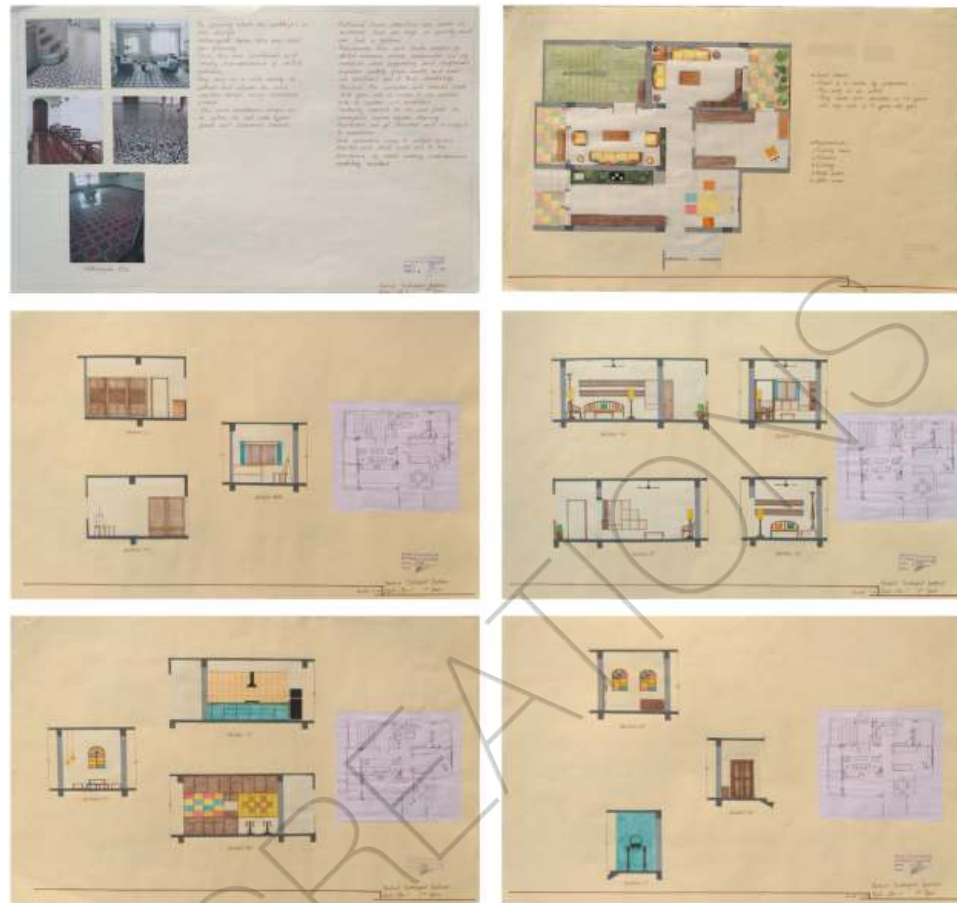
– SUNITA KOHLI



STUDENT WORK

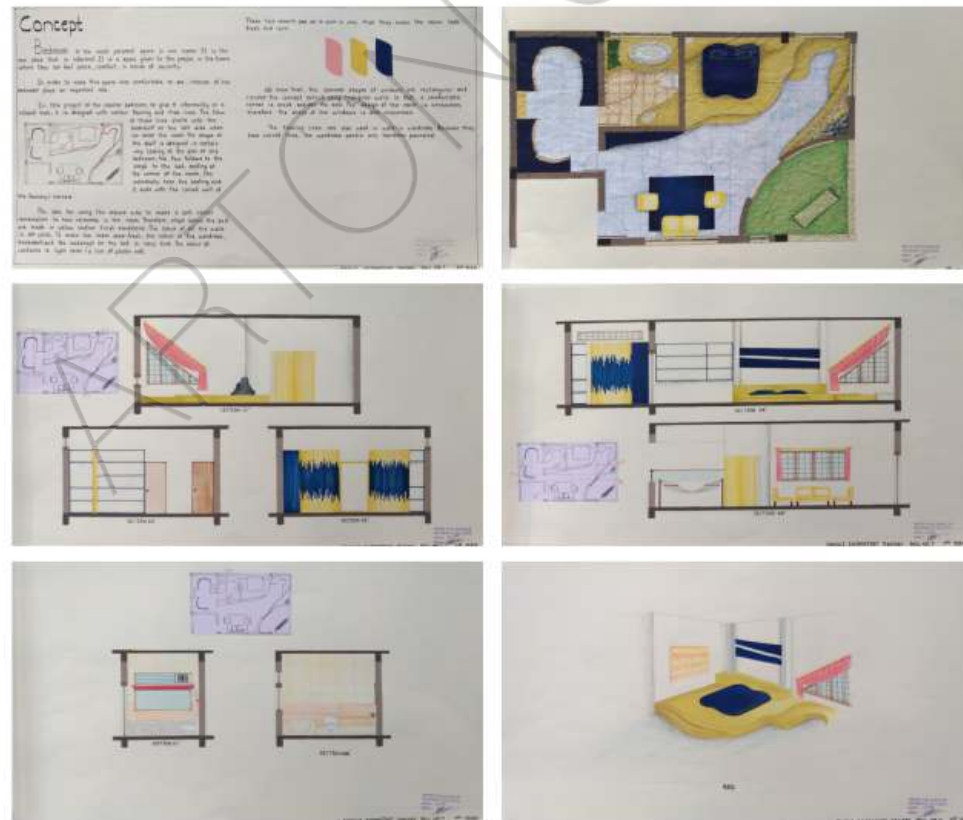
1st Year

INTERIOR DESIGN



Bahuli Indrajeet Jadhav

INTERIOR DESIGN



Bahuli Indrajeet Jadhav

VISUAL ART & WORKSHOP

Study of Texture



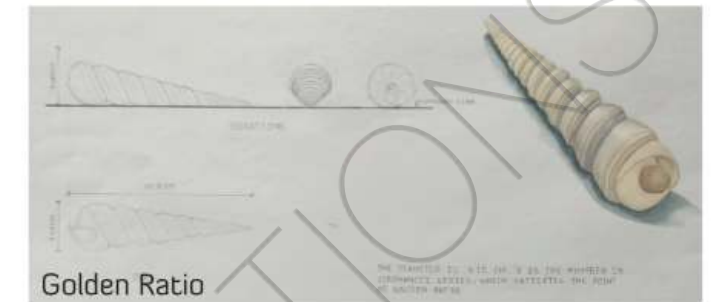
Study of 2D Design



Optical Illusion



Bahuli Indrajeet Jadhav



Golden Ratio

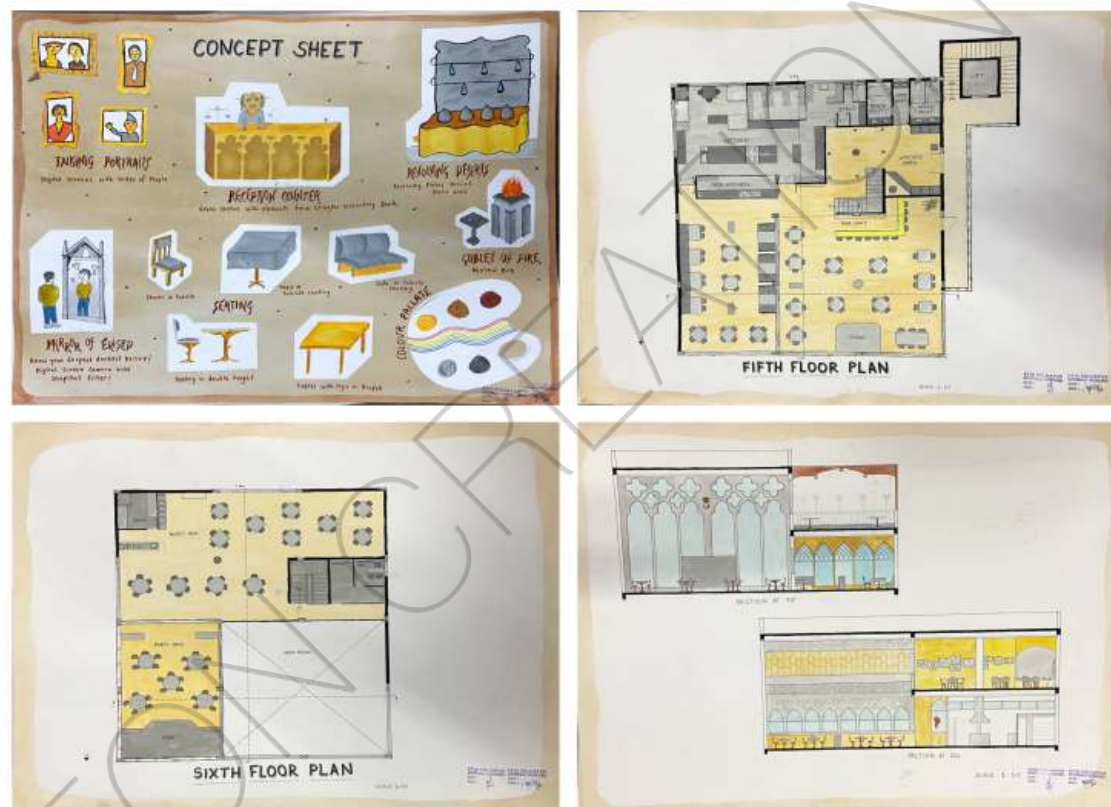
Study of Colours



STUDENT
WORK
2nd Year

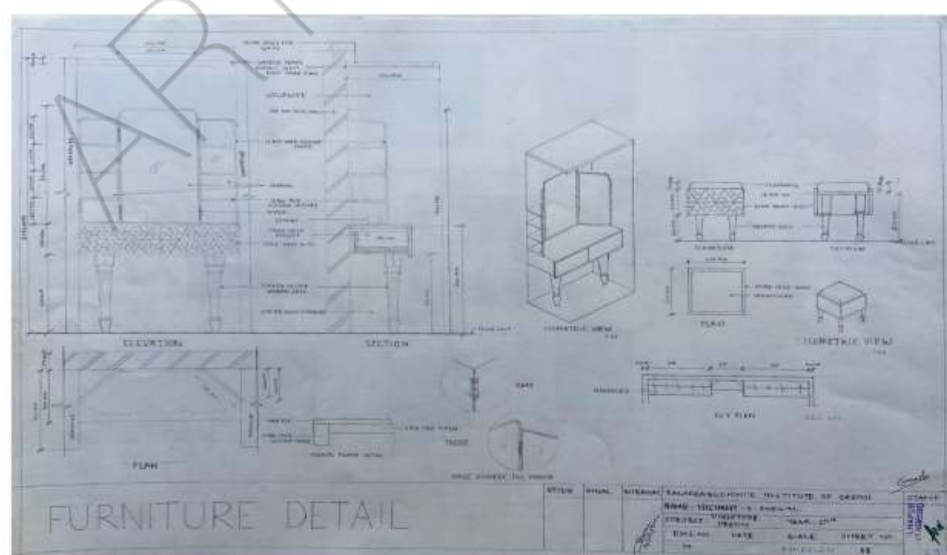
DESIGN

Nishant Porwal

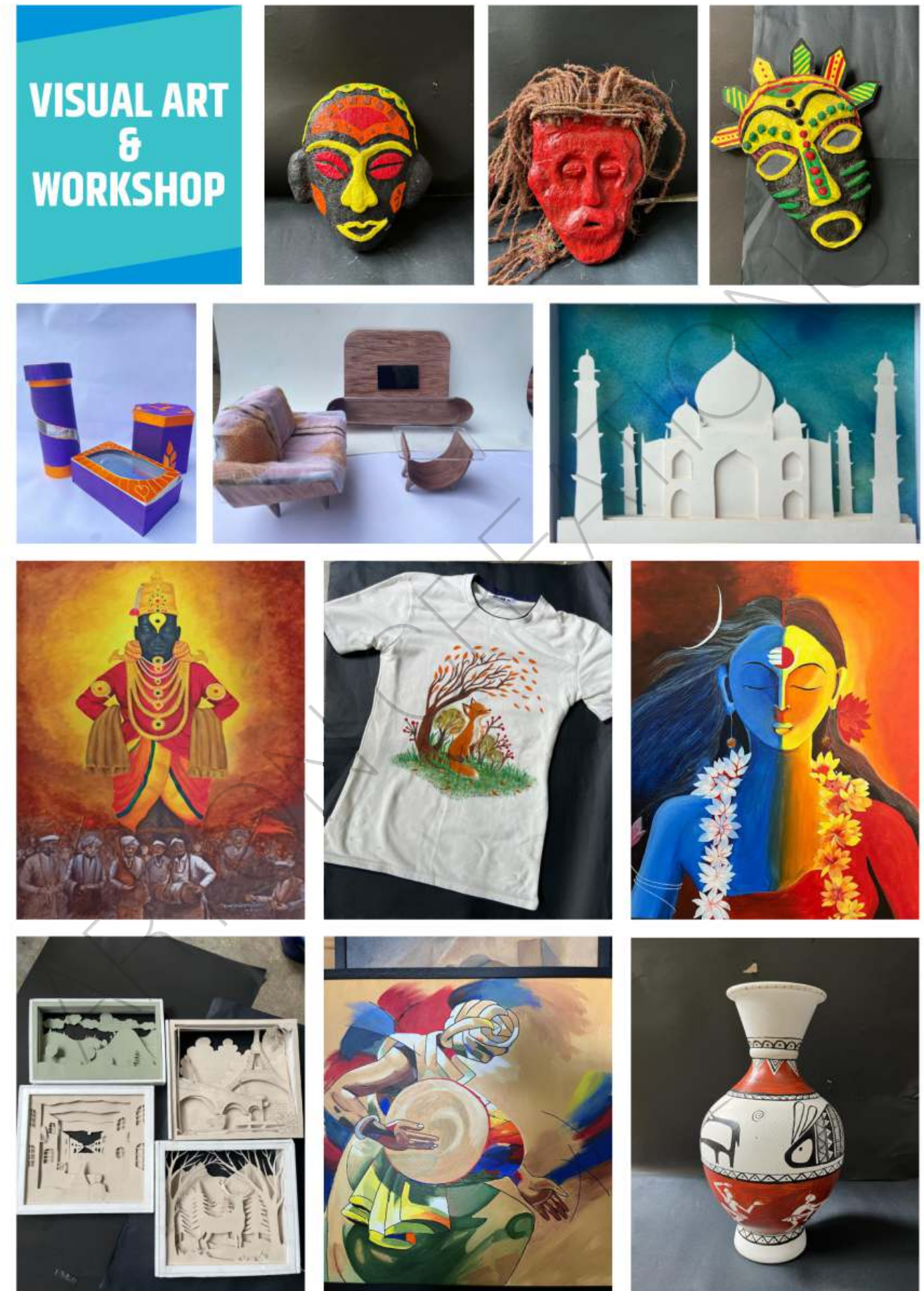


FURNITURE DESIGN

Nishant Porwal



VISUAL ART
&
WORKSHOP

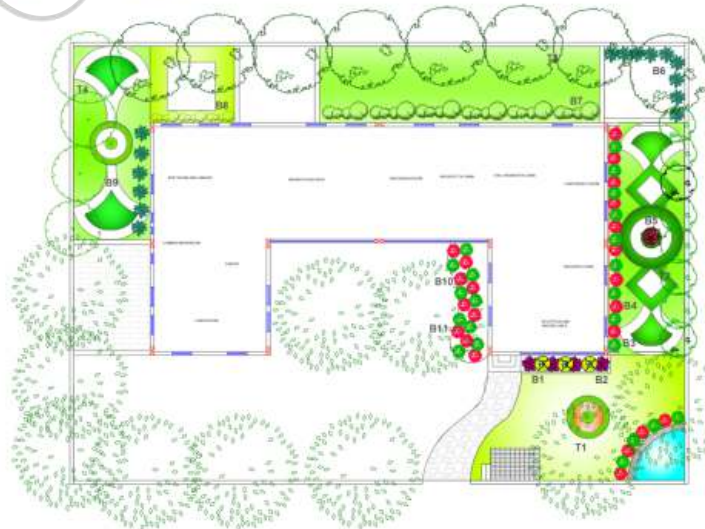
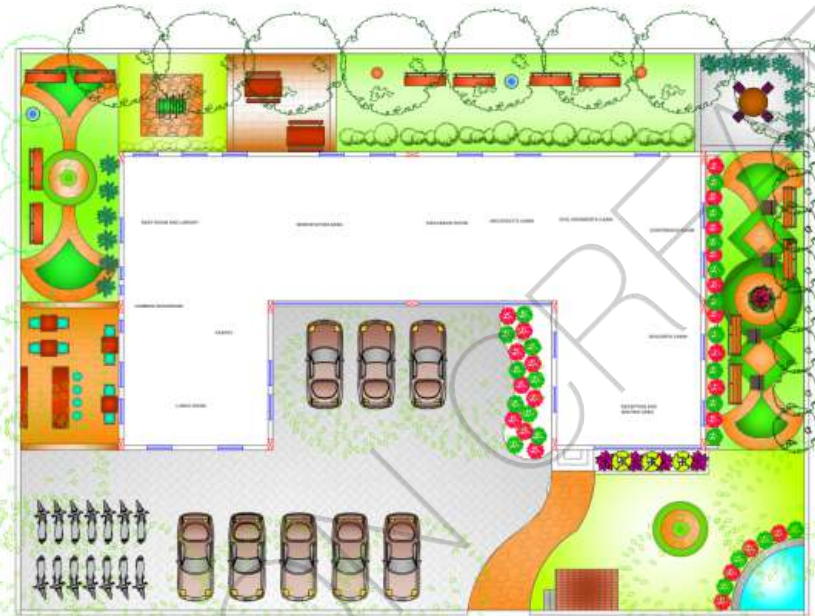


STUDENT
WORK
3rd Year

Rutuja Idade



LANDSCAPE DESIGN



HORTICULTURE LAYOUT

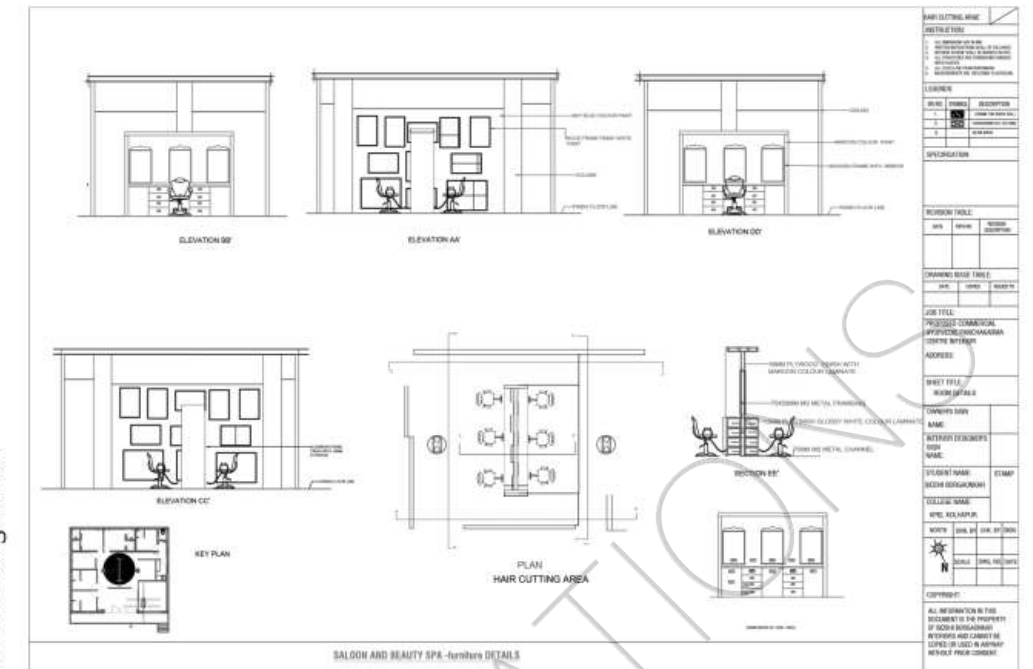
TALL TREES			
NO.	SYMBOL	DESCRIPTION	PHOTOS
T1		ROYAL PONCIRUS	
T2		CHRISTINA	
T3		MARIA TREES	
T4		CONOCARPUS	

FLOWERING BUSHES			
NO.	SYMBOL	DESCRIPTION	PHOTOS
B1		KASANI	
B2		BLACK RUBUS	
B3		MINIATURE TAGAR	
B4		AKALPA	
B5		MUSANDA	

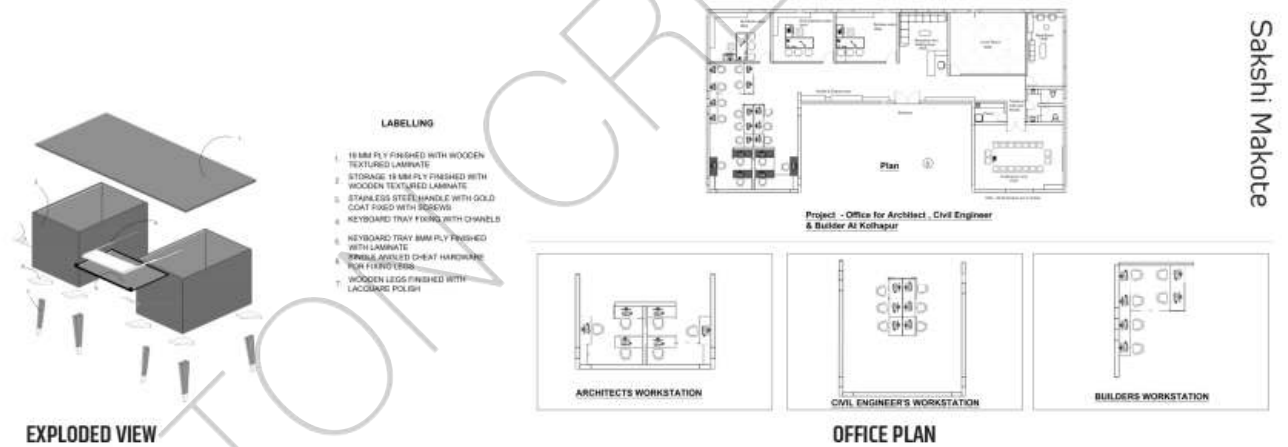
NON FLOWERING BUSHES			
NO.	SYMBOL	DESCRIPTION	PHOTOS
B6		GLANDOR GOLDEN POTYDOR	
B7		SHADE PLANT	
B8		FANTASTIC FERN	
B9		KURITA PLANT	
B10		ABERIAN CYPRESS	
B11		WINDY CYPRESS	

FURNITURE DESIGN

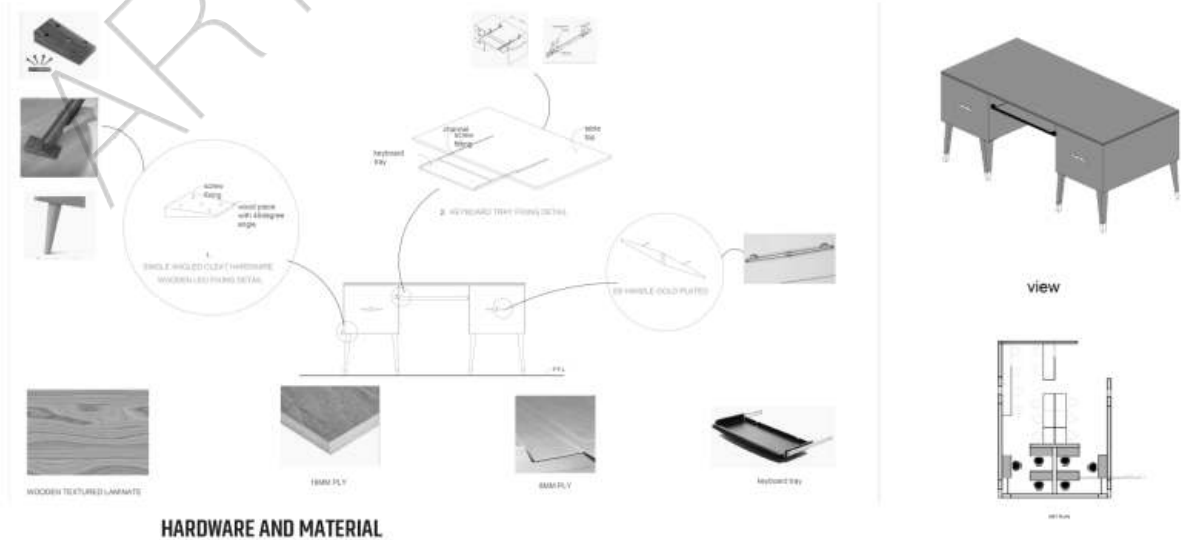
Siddhi Borgaonkar



Sakshi Makote



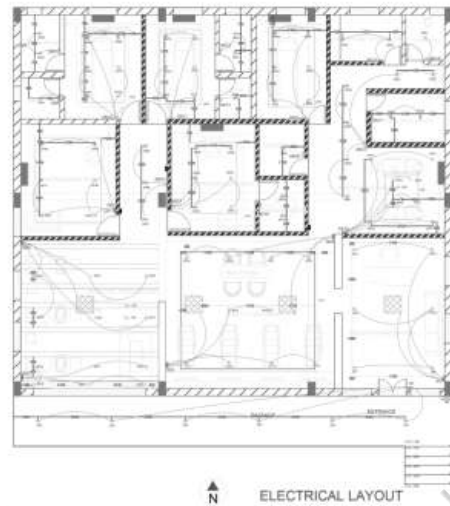
FURNITURE DESIGN



HARDWARE AND MATERIAL

**SALON AND
BEAUTY SPA DESIGN**

Sakshi Makote



ELECTRICAL LAYOUT

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REVISION NUMBER		5	
SUBMITTAL INSTRUCTIONS			
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~~SALON AND BEAUTY SPA~~



CEILING LAYOUT SALON AND BEAUTY SPA

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PROJECT TITLE PROJECT NUMBER PROJECT LOCATION PROJECT DATE			
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BIBLIOGRAPHY NAME TITLE AUTHOR			
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DECLARATION
 I hereby declare that the above information is true and correct to the best of my knowledge and belief.

Name	Signature	Date

DECLARATION
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Name	Signature	Date

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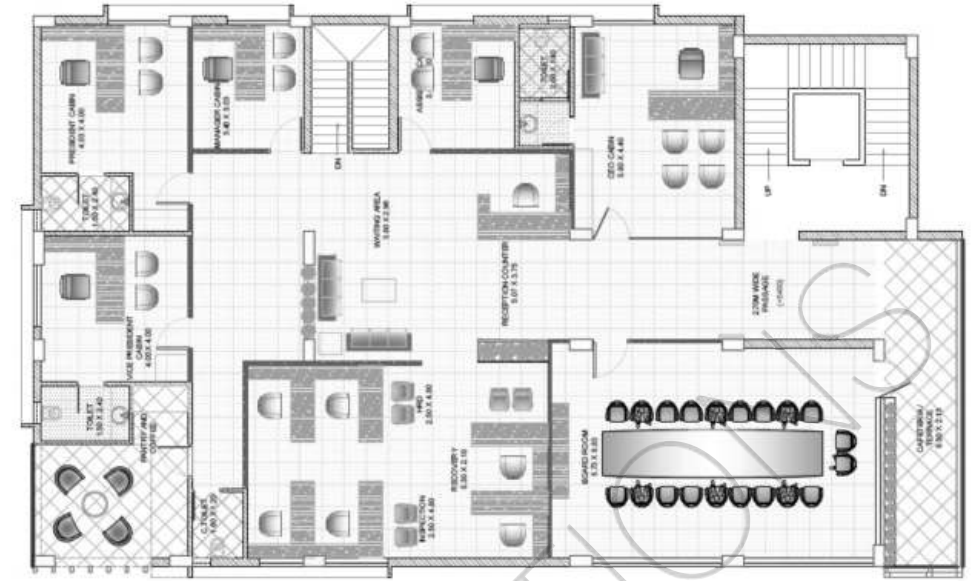
N FURNITURE LAYOUT

SALON AND BEAUTY SPA

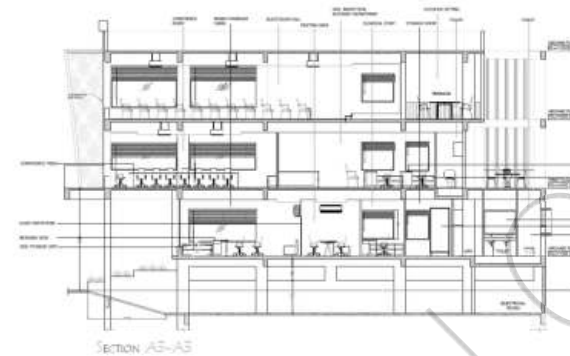
**STUDENT
WORK**
4th Year

BANK DESIGN

Shraddha Rokade



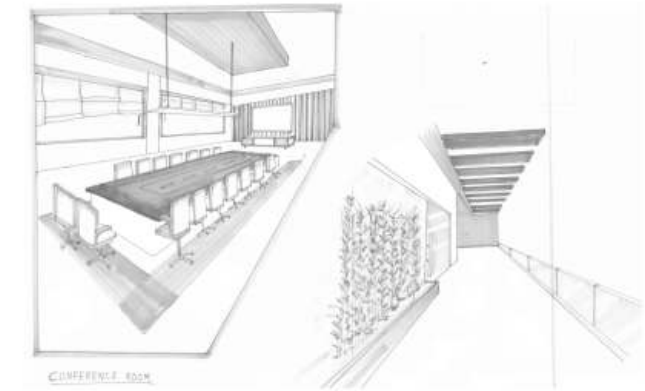
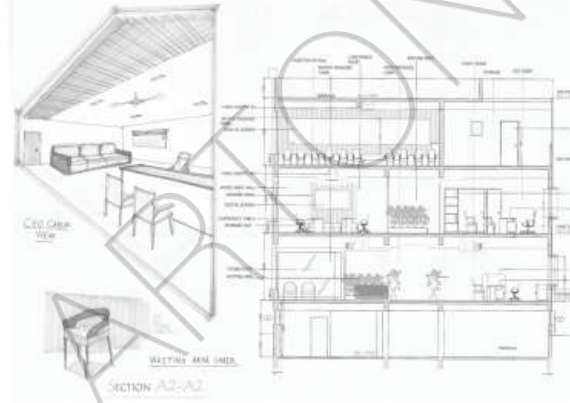
FIRST FLOOR PLAN



SECTION A5-A5



GROUND FLOOR PLAN



CONFERENCE ROOM



Random Counters



SMALL MEETING ROOM



OFFICE CHAIR

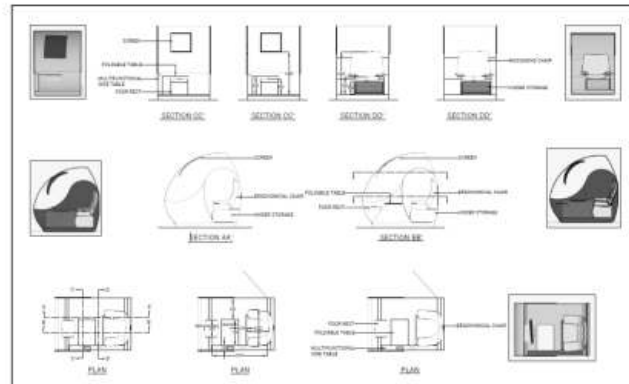


VISITOR CHAIR

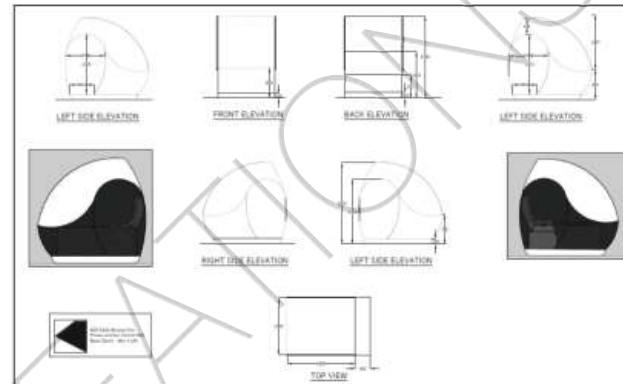
FURNITURE
DESIGN



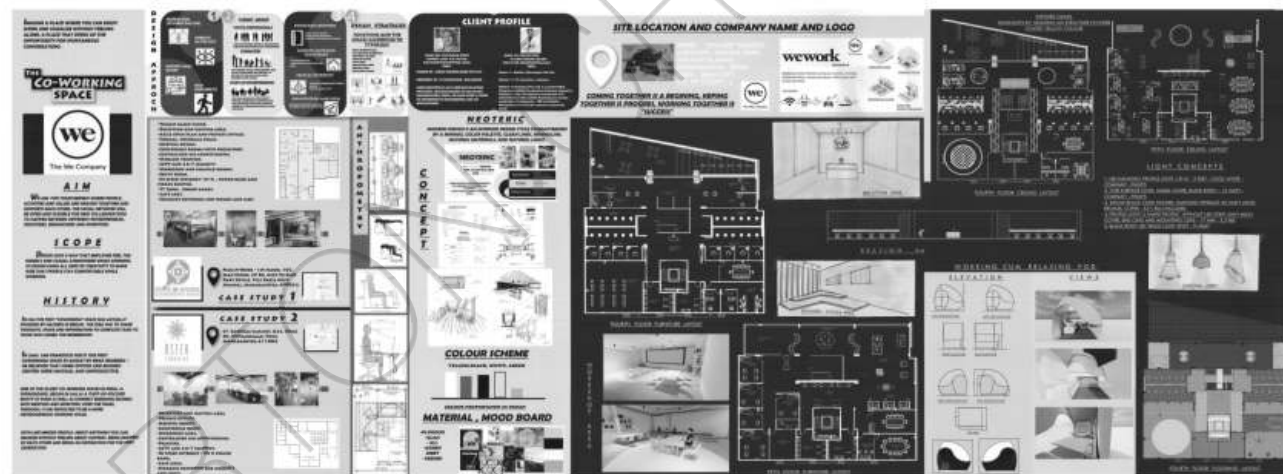
VIEWS RELAXING CUM WORKING POD



PLANS AND SECTIONS RELAXING CUM WORKING POD



ELEVATIONS RELAXING CUM WORKING POD



Alumni WORK

- ID. SAI KHUDE



Alumni WORK ▶

- ID. SHUBHAM WADIKAR



Alumni WORK ▶

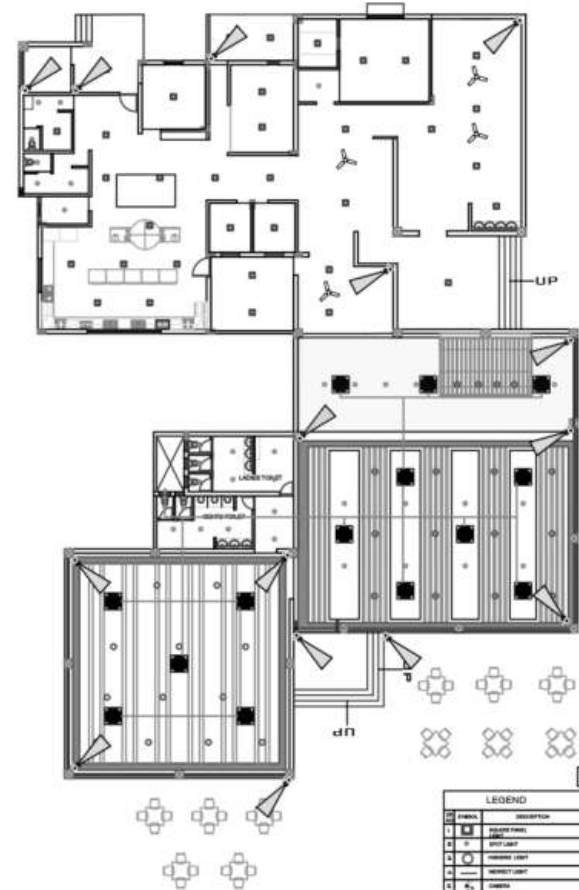
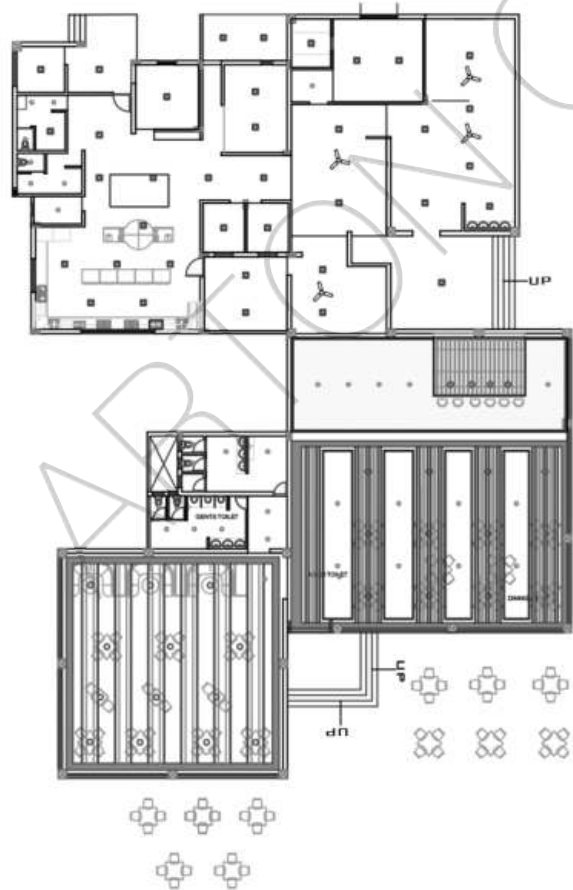
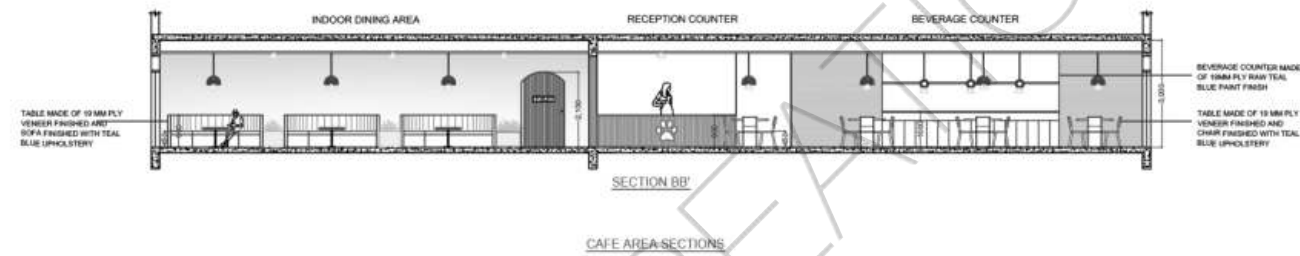
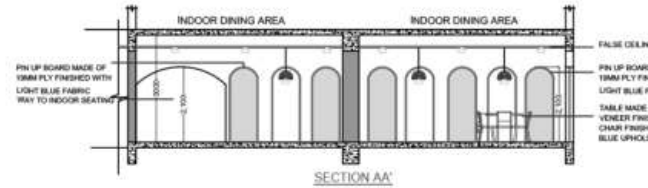
- ID. VRUSHALI PAWAR



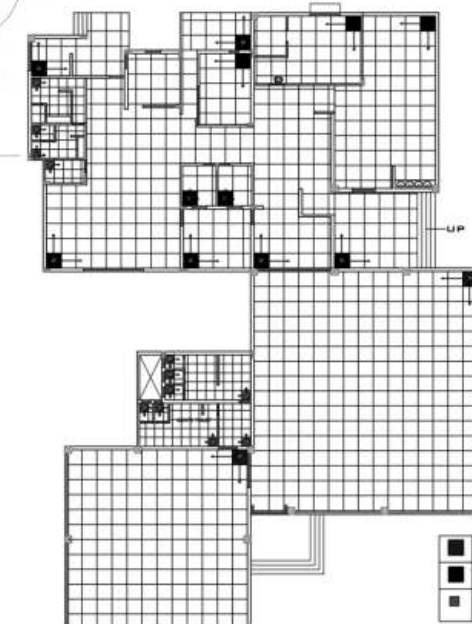
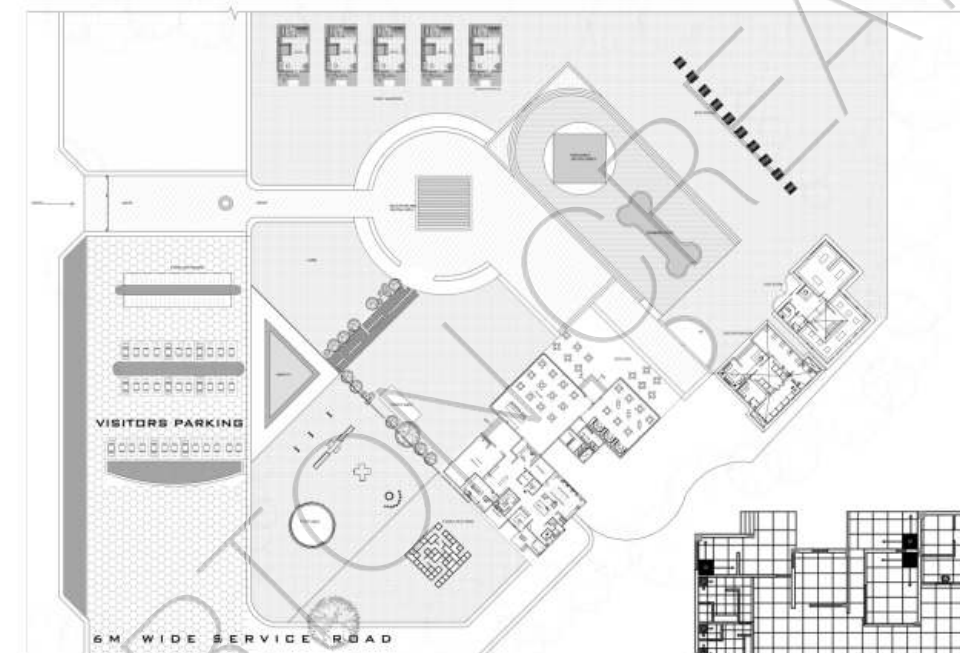
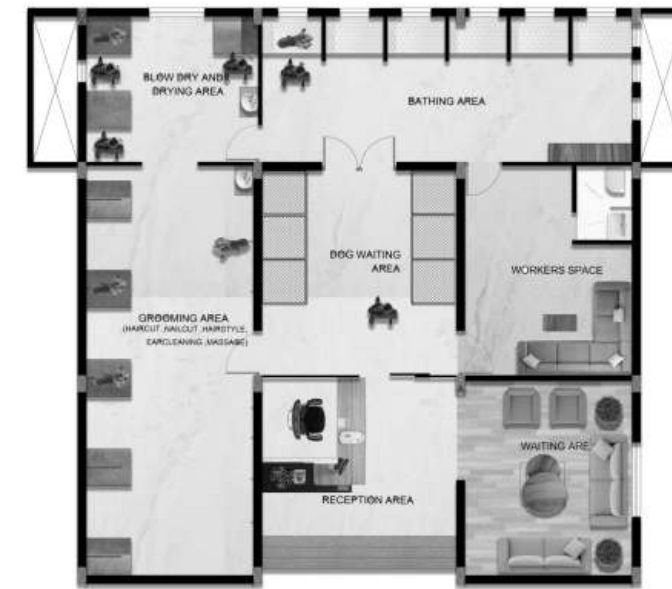
THESIS

CAFÉ DESIGN

NAMRATA POTDAR



NO.	SYMBOL	DESCRIPTION
1	[Symbol]	INDOOR DINING AREA
2	[Symbol]	RECEPTION COUNTER
3	[Symbol]	BEVERAGE COUNTER
4	[Symbol]	TABLE
5	[Symbol]	CHAIR
6	[Symbol]	UP
7	[Symbol]	DOWN



[Symbol]	KAJARIA PRINTED TILE 1000 X 1000MM
[Symbol]	KAJARIA VITRIFIED WHITE TILE 1000 X 1000MM
[Symbol]	KAJARIA VITRIFIED GREY TILE 600 X 600MM

AKRUTI EXHIBITION



AKRUTI EXHIBITION



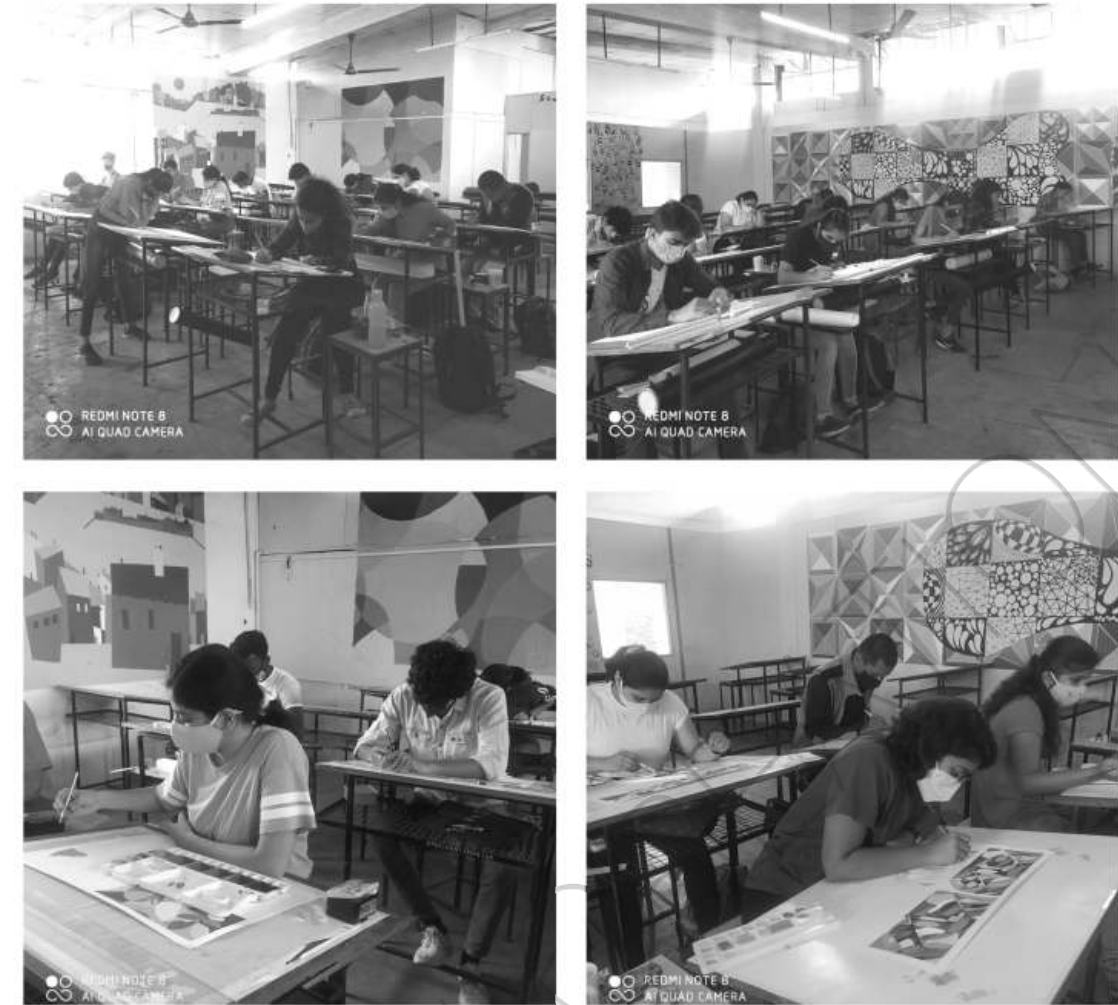
B.Des - I

Case Study Kulkarni Sir



Case Study Pravin Mali

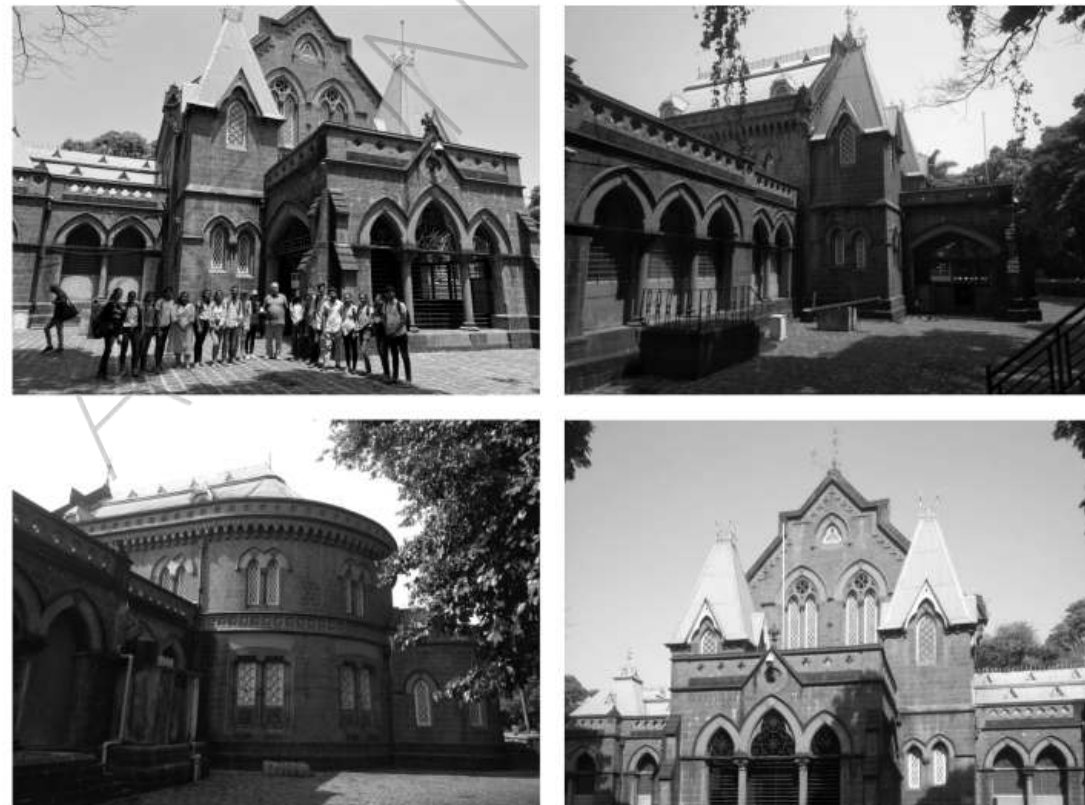
Colour Workshop



Sculpture Workshop FOR PLAY AREA USING GEOMETRICAL FORMS

B.Des - II

Case Study

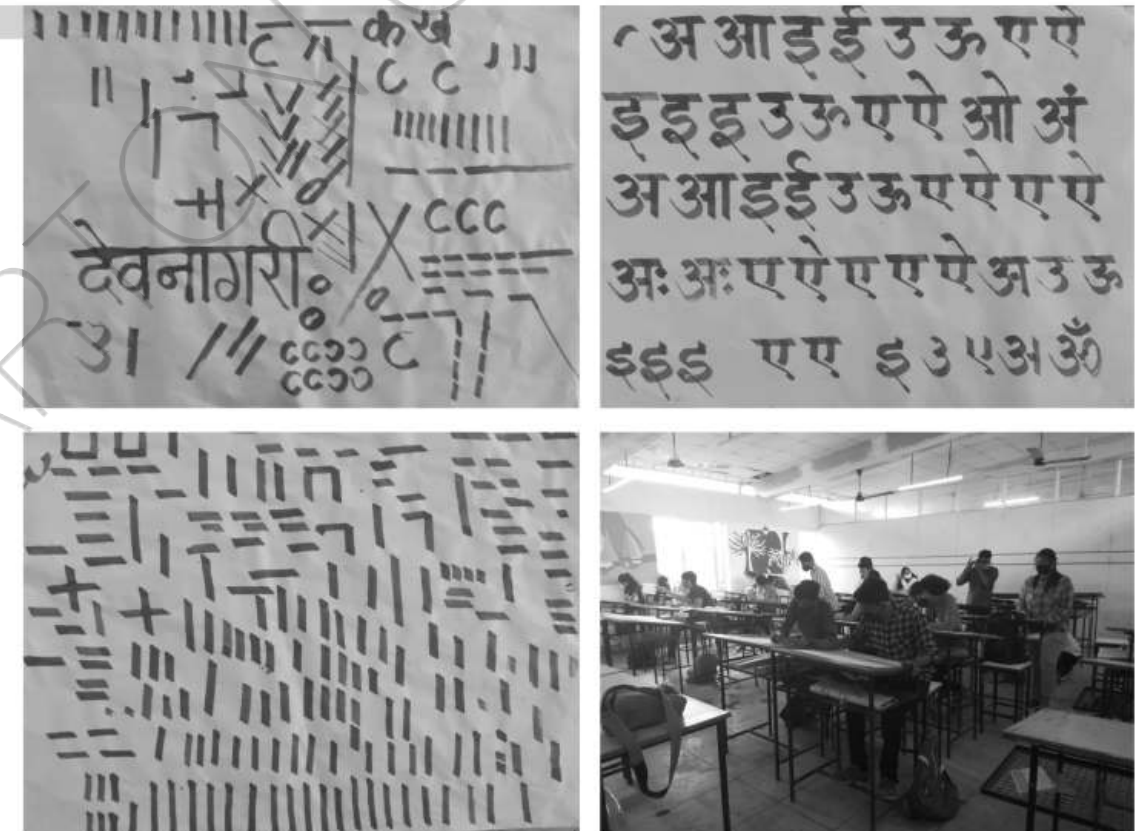


Case Study
Pravin Mali

Colour Workshop



Calligraphy Workshop



B.Des - III



Case Study
Landscape Design



Basari
Workshop



B.Des - IV



Case Study - Furniture Design

Study Tour to Hyderabad - Mall Visit



Study Tour to Hyderabad

Ramoji
Film City
visit



SHARADOTSAV 2021-22



ACTIVITIES



Tribute to Rajarshi Chhatrapati Shahu Maharaj - 100 seconds silence



Blood Donation Camp



IIID Program

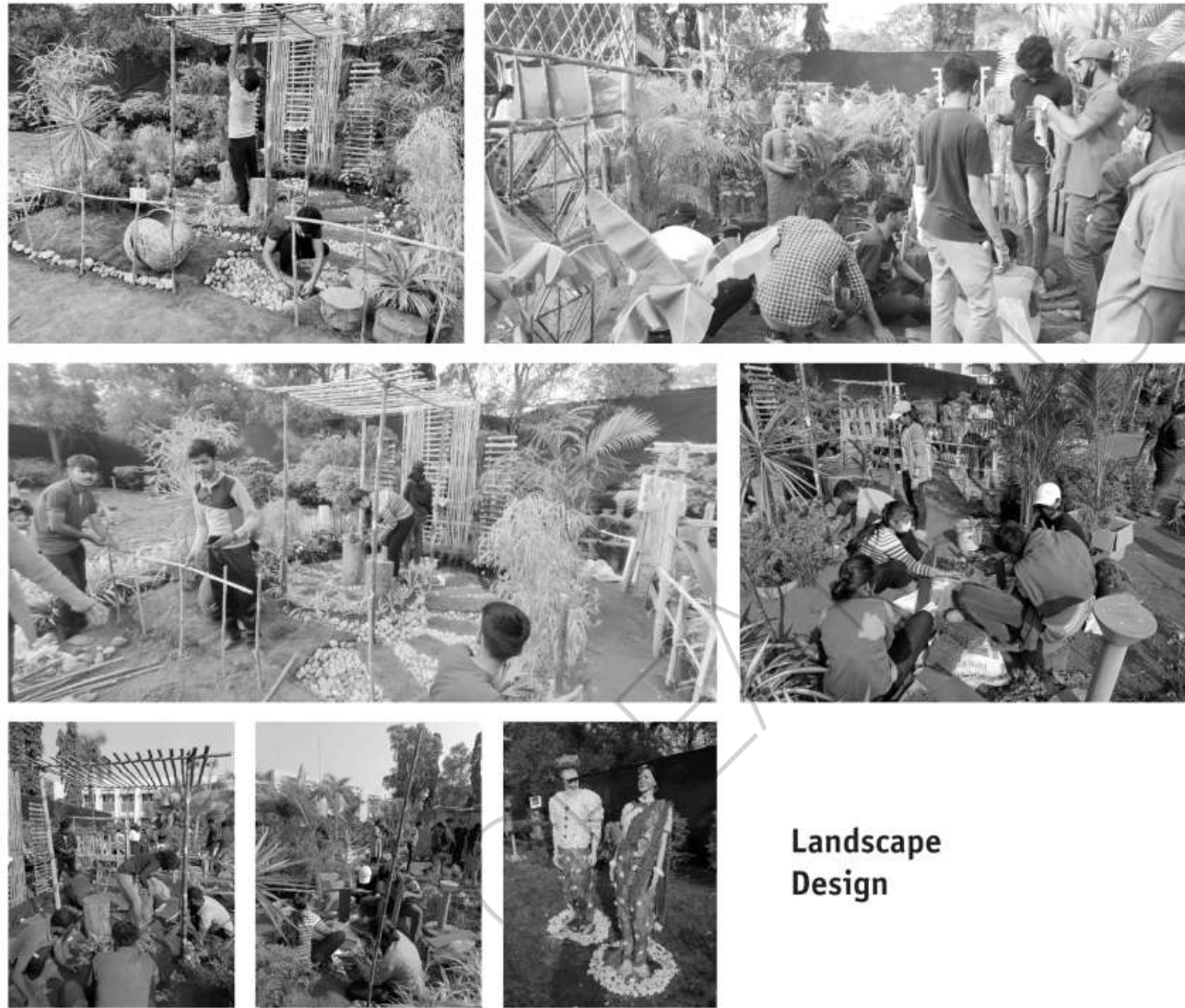


Republic Day

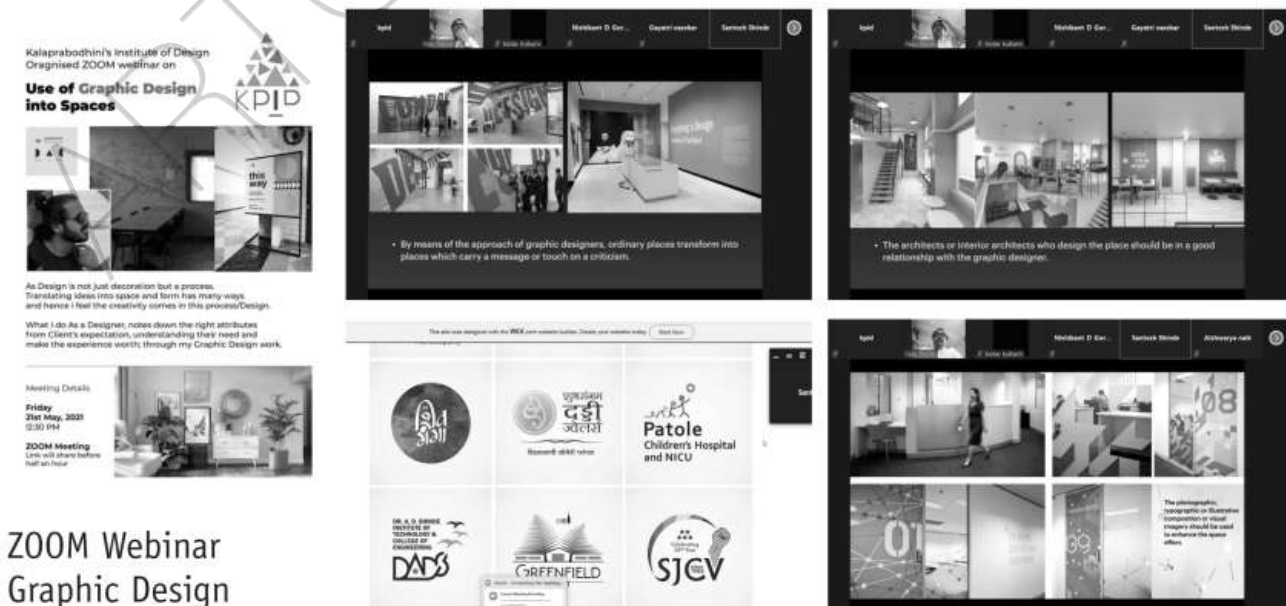


Lead College Meeting

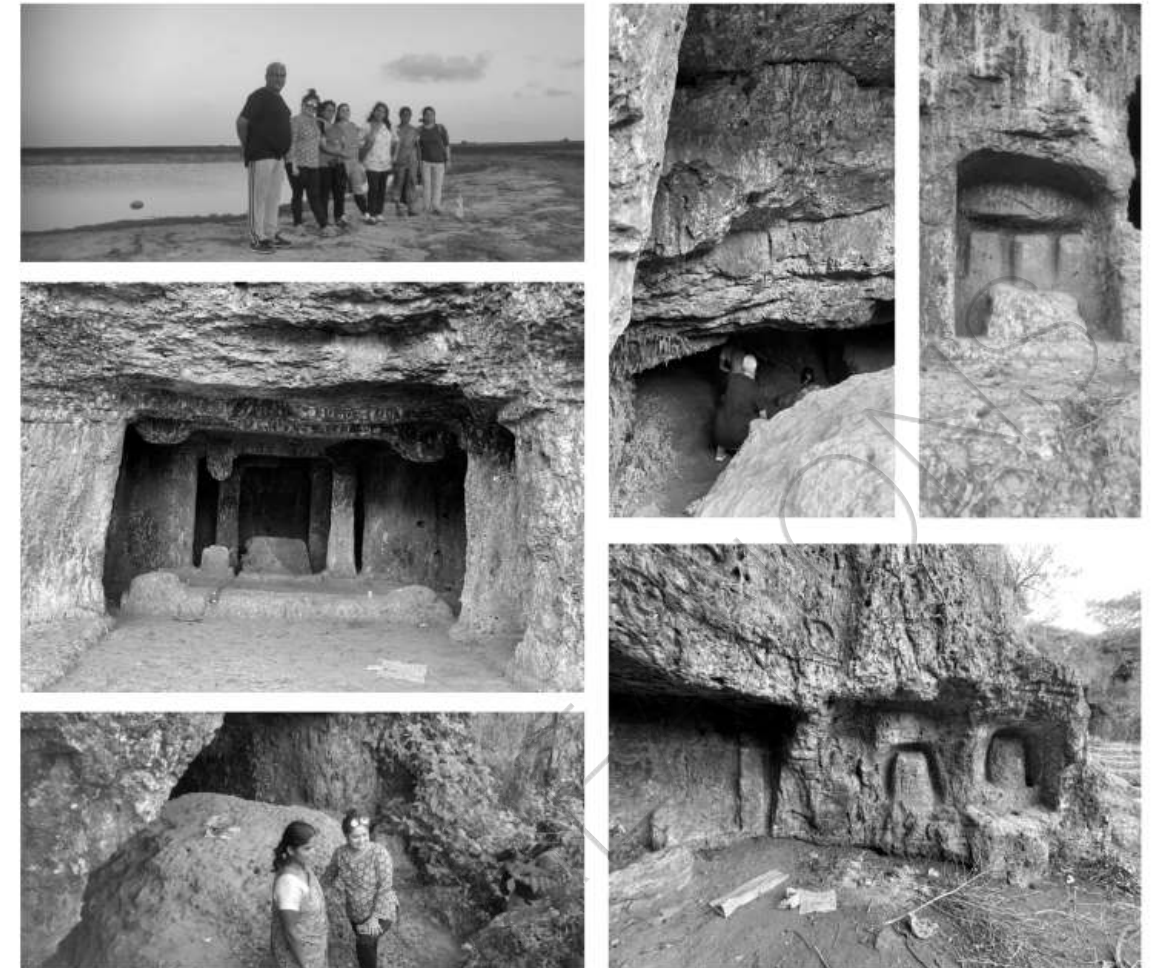




Landscape Design



ZOOM Webinar Graphic Design



Trip to Masai Pathar



Visited Prof. Christopher Benninger office, Pune



Women's Day Celebration



Lokmat
Marathon



Ar. Kedar Kulkarni Sir Award



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

– B. V. DOSHI



“Design is not about just creating good looking spaces. As architects and designers, you have a certain responsibility towards society at large and the evolution of people's perception through your work. Realize that, live it and love your work.”

– SHABNAM GUPTA



ELECTIVES

A STUDY OF JEWELLERY DESIGN

INTRODUCTION :

Jewellery consists of small decorative items Jewellery design is the art or profession of designing and creating jewellery design. Jewellery may be attached to the body on the clothes and the term is restricted to durable ornaments. The basic forms of jewellery vary between cultures. Jewels were produced from any kind of materials that were available - stones, animal skins, feathers, plants, bones, shells, wood, and naturally made semi-precious materials such as obsidian. As time went on, advancing technology enabled artisans to start taming metals and precious gems into works of art that influenced entire cultures and many modern jewellery styles.

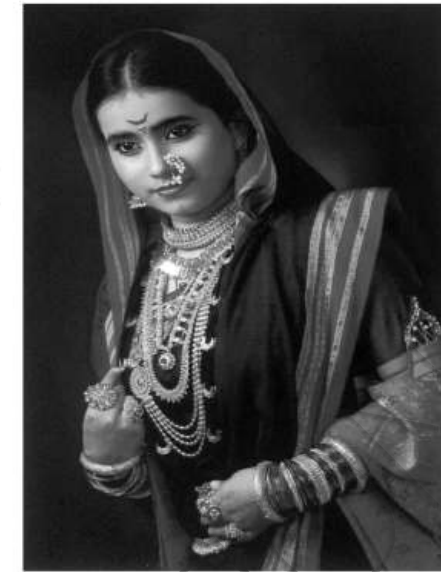


HISTORY :

THE HISTORY OF JEWELLERY IS LONG AND GOES BACK MANY YEARS WITH MANY DIFFERENT USES AMONG DIFFERENT CULTURES. IT HAS ENDURED FOR THOUSANDS OF YEARS AND HAS PROVIDED VARIOUS INSIGHTS INTO HOW ANCIENT CULTURES WORKED. which are today used by everyone around the world to express themselves in various visual fashionable ways.

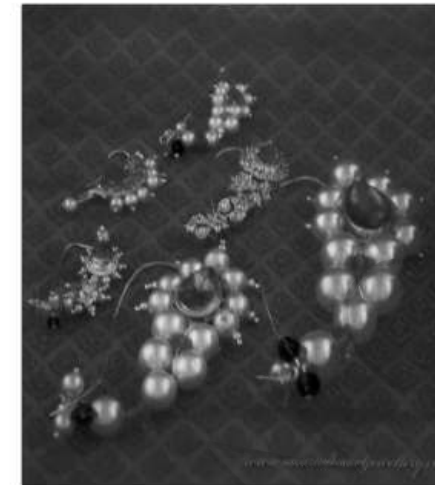
MAHARASHTRIAN JEWELLERY THAT ENHANCES THE LOOK OF EVERY MAHARASHTRIAN WOMEN

Today Anuradha Art Jewellery introducing the traditional Maharashtrian Jewellery that completes the look of a Maharashtrian woman. Maharashtrian appearance of any women is incomplete without paithani & Chandra kor bindi. Now we will go more in detail for every type of Maharashtrian jewellery as follows.



NATH :

A typical Maharashtrian nath is an ornament worn by women on her nose at some special occasion such as wedding or a pooja. It is woven with pearls & studded with pink or white stone in the middle. Nath is a nose ornament that is unique in design than any other nosepin and it completes the traditional look of Maharashtrian women. Nath comes in different style, Bramhani nath is one of the famous nath studded with basra pearl & emerald



THUSHI:

Thushi is a choker style neckpiece woven with the gold beads very closely. It comes with an adjustable dori so that you can adjust it according to your neck. It looks nice when teamed with paithani saree.



MOHAN MALA :

Mohan mala is a long beaded golden necklace having many layers of golden bead strings. The layers may be 2-8, they may vary.





LAKSHMI HAAR :

Lakshmi haar is also known as coin necklace or temple necklace. The coin are decorated with intricate carving of Goddess Laxmi & Lord Ganesha.

KOLHAPURI SAAJ :

Kolhapuri saaj is very famous among Maharashtrian women & it is as special as Mangalsutra. It is made with Jav mani (golden beads) & 21 leaves shape pendent. Every pendent is well-known for its own meaning. Out of these 21 pendent, 10 pendent defines the ten avatar of Lord Vishnu, 2 pendent have ruby & emerald stone, 8 pendent are for ashtamangal (ashta means eight & mangal means good happenings) & last pendent is taviz



TYPE OF DIFFERENT JEWELLERY



ELECTIVES

A STUDY OF SCULPTURE IN WOOD

SCOPE :

In recent times, the popularity of handicrafts have been increasing and wood carving has been the most popular choice. Decorative pieces like animals, temple carvings, idols of Lord Jagannath and toy items are some popular pieces carved along with other utilitarian items like bowls, plates, and ashtrays. These items are simple and done in polished wood.



Fig. No. 1



Fig. No. 2



Fig. No. 3

lines; as well as various mallets and hammers



The sculptor starts by choosing a block of wood appropriate to the shape and scale of his intended design,

Employing gouges of various sizes, he then reduces the wood to an approximate shape, which he refines with a variety of tools like veiners and v-tools. When the detailed work is complete, the sculptor smooths the surfaces with implements like rasps and rifflers, and with different grains of sandpaper. Lastly, to enhance and preserve the sculpture, he stains it with walnut or linseed oil, and then coats it in varnish, resin or wax.