



Late Shri Vishnu Waman Thakur Charitable Trust's

VIVA INSTITUTE OF APPLIED ART

VIVA VISION 

The logo for VIVA VISION, featuring a stylized red eye shape with a white pupil and a red iris, positioned to the right of the text.



VIVA VISION

2015 - 2016

Presented by

Viva Institute of Applied Art
Virar



Demonstration by Shri. Vasudev Kamat



President speaks

VIVA Institute of Applied Art is the youngest institute of the gigantic VIVA family. Firmly following the motto of 'KG to PG', The VIVA Group has strived to ensure that a student who starts getting basic education on its campus, goes on to acquire the highest level of education right up to post-graduation. From this very philosophy, the seeds of VIVA Institute of Applied Art were sowed to nurture the creative aspects of a student's growth.

Today is the age of global business and therefore global competition. Not only national, but also international brands compete with each other to find an edge in the consumer's mind. And leading their communication campaigns through the process of advertising and promotions is the task of an applied artist.

An applied artist's contribution is evident not just at the commercial level, but at the social education level too. Especially in a developing nation as ours, the role that communication plays in addressing social problems and uplifting society is huge. With this task, the potential role of the applied artist is also massive.

Hon. Shri, Hitendra V. Thakur
President, VIVA Trust
MLA- Vasai

Keeping this role and responsibilities in mind, the course at the VIVA Institute of Applied Art has been structured to create able applied artists who can deliver to their maximum ability in the world of communication art.

While being a very young institute, I feel proud that some of our students have already started making their mark. Dhruv Rathod is one such illustrious student of our institute, who won the the CAG (Communication art guild) jury award 2014-15. I am certain that the list of such illustrious students will only grow in number, in times to come.

This is the first instance of the magazine of our first ever graduates. While there will be several more of these compilations in years to come, this issue is special. Because it marks the beginning of a journey that is going to shape many an applied artists career.

An applied artist's contribution is evident not just at the commercial level, but at the social education level too.

- Hon. Shri
Hitendra V. Thakur

The pillars of strength

Hon. Shri, Hitendra V. Thakur,
*President, VIVA Trust,
MLA- Vasai*



Prof. P. D. Kodoliar,
Trustee, VIVA Trust



Prof. M. R. Padhye,
Secretary, VIVA Trust



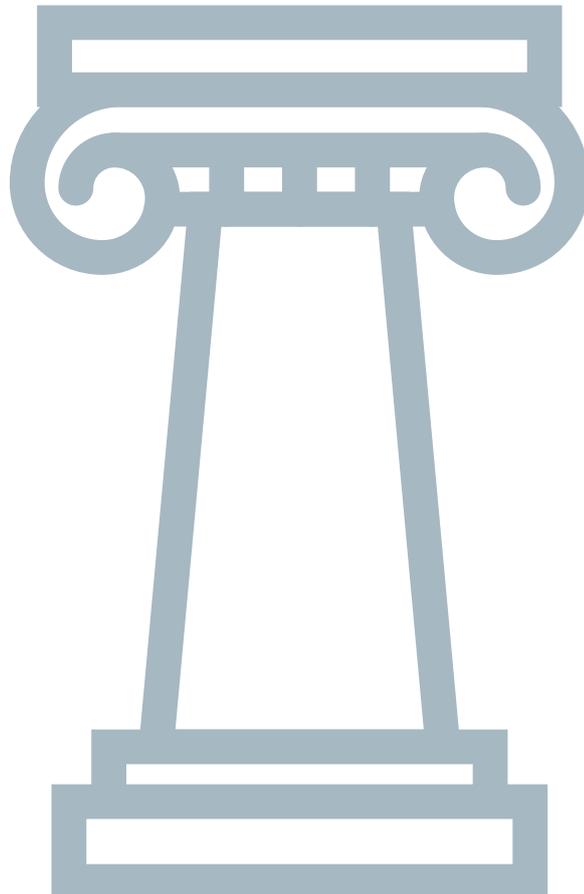
Shri. Pradeep Tendolkar
Trustee, VIVA Trust



Shri. Sanjeev Patil
Member of VIVA Trust



Shri. Sanjay Pingulkar
Member of VIVA Trust





Prof. Sangita S. Patil
I/C Principal

**'Education is not learning the facts,
but the training of the mind to think'**
-Albert Einestine

Going by the philosophy of a famous scientist & teacher himself we are deeply committed to a sustained effort in establishing benchmarks in every aspect of educational process.

Three decades ago Shri. Vishnu Waman Thakur Charitable Trust was established in Virar by a passionate person Hon. Shri. Hitendra Vishnu Thakur. The VIVA Trust aims to spread education in all branches without any discrimination and wants to empower students with tools of knowledge to face the world with courage and confidence.

The institute will not only cater to the needs of the syllabus but also focus on the overall creative and skill development of students, with adequate support of state-of-the-art facilities to ensure qualitative education. A well-equipped library and lush green environs brings out the best in creative thinking. Cultural gatherings, sports tournaments, exhibitions, seminars and the likes find their way into our academic calendar fairly regularly.

This trust has been established to make considerable progress in the fields of education, culture, social, health and sports.

An institution that believes all students can achieve to their highest potential. VIVA Institute of Applied Art has a positive, caring, learning environment which focuses on the fine arts to allow students to discover their flair and strengths that one day they can give back to society.

The institute makes every attempt to synergies this into the education process with an efficient teaching staff that ensures academic excellence.

As a Principal it is my goal to provide each student with a positive and nurturing environment.

I am justifiably proud of the fact that in a short span our Institute has grown from strength to strength. In addition to a steady increase in the number of students. The institute is recognised by the AICTE, DOA (MS) & is Affiliated to from University of Mumbai.

In the pursuit of excellence, our efforts will always be relentless and wholehearted!

As a Principal
it is my goal
to provide
each student
with a positive
and nurturing
environment.

Prof. Sangita S.
Patil,
I/C Principal

Prof. Sangita S. Patil

- I/C Principal,
VIVA Institute of Applied Art



1 VISION

**OUR
VISION
IS OUR
IDENTITY**

2 MISSION

The college is committed to evolving arts through research and creativity, preserving the past while striving to define the future of artistic traditions. It is committed to exploring the interrelationships among art and other disciplines in the campus.

3 GOAL

To prepare each student through creation, practice, study, criticism, in a context that emphasizes cultural diversity, community engagement and technical innovation.

- Encourage creative minds through interactive, proactive learning inside and outside the classroom.

- Meet the needs of the generation next through quality research and creative work, exemplary teaching, and professional contributions to the community.

- Insure that curricula and class schedules present the best possible path for student's progress.

THE COLLEGE VIVA INSTITUTE OF APPLIED ART

Late Shri Vishnu Waman Thakur Charitable Trust, Virar aims to spread education in all branches without any discrimination. The trust wants to empower students with tools of knowledge to face the world with courage and confidence. Now, the VIVA Trust has started quality education in Applied Art by setting up the VIVA Institute of Applied Art, at Virar (E). Set amidst creatively inspiring

and beautiful natural surroundings. The institute will not only cater to the needs of the syllabus but also focus on the overall creative and skill development of students, with adequate support of state-of-the-art facilities to ensure qualitative education. This would include the fully equipped Computer lab, Drawing studio, Photography studio etc. The institute also works towards creating art awareness

in the society by various cultural activities. Teaching staff includes experienced veterans, young academicians and reputed practicing professionals as visiting staff, which will benefit the student's growth to the fullest.

This college has been recognised by the AICTE & is affiliated to University of Mumbai.

Advisory Board



Prof. Mangesh Rajadhyaksha,
Ex-dean of Sir J.J. Institute of Applied Art



Shri. Anil Thakur



Shri. Rajendra Vanmali



Shri. Chandrakant Wane



Shri. Deepak Gawde

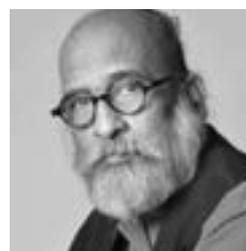
Faculty members



Prof. Chandrashekar Thakare



Prof. Sangeeta Kurup



Prof. Vishwas Chakradeo



Prof. Nakul D. Sutar



Prof. Gorakh Thakare



Prof. Kshitija Katare



Prof. Nivrutti B. Gargade



Prof. Neha K. Dhanu



Prof. Poonam Y. Pandit



Prof. Netra V. Bangera



Prof. Vrushali B. Patil



Prof. Gangadharan Menon

TRIBUTE TO MY DRONACHARYA

While he was teaching at Sir J. J. Institute, Shantaram Pawar created many Arjuns. After he finished with his teaching, he created an Ekalavya. Fortunately, in return for all that I have learnt from him, he never asked me for my thumb. And now he won't, because he's too fond of me.

It's a quirk of fate that I didn't meet Pawar Sir } till 1984. My teacher and friend Sadanand Rege and he were close to each other. Every second day, Sadu spent the evening with Pawar Sir. And every second day, from 1976 to 1984, I too spent the evenings with Sadu. The only reason I never met Pawar Sir during those eight years is that the days I was with Sadu were not the days he was with Sadu!

In 1984, Pawar Sir had come to Trikaya to take a brief for the illustrations to be done for a campaign for IPCL.

After reading the campaign, Pawar Sir asked Nalesh Patil who the writer was. Nalesh said it was a new copywriter called Ganga, and Pawar Sir asked him to call me over. When I met him, he congratulated me for the writing. And from that day I became his student.

I was a silent listener as he would sit with his 'practicing' students, and analyse and lay threadbare the various campaigns they had done – for its visualization, typography and design. My study classes started in 1984. And it has continued for 26 years, to this day. And over the years, these sessions became personal, one-to-one. And from 'informal' classrooms, they spilled over to art galleries and poetry sessions. Enhancing my aesthetics, and fine-tuning my critical appreciation of art, sculpture, photography, calligraphy, poetry. Or should I say life?

When you look back at the immense body of work that Shantaram Pawar has created over the last 50 years, you realise you cannot separate the man from the work.

A poem of his sums up his eternal quest and unquenchable thirst for knowledge, for meaning, and for the very reason of existence. 'Asaava dhag mathyaavar, yaksha prashnani bhaarlela;

paakhdave tyane aag musaldhar, vizhu naye aayushyabhar.'

Shantaram Pawar tried to explore many avenues of art and its expressions, and left his indelible mark in every endeavour of his. Right from conceiving and executing gigantic murals to designing memorable book covers for some of the leading figures in Marathi literature, to designing sets, to creating brands out of nothing, to creating some of the finest illustrations for both literary works and advertising campaigns – his repertoire is wide-ranging and all-encompassing.

This again reflects Shantaram, the man. He's a restless soul, forever searching for newer expressions, and forever chiselling older ones. In his younger days, he worked for 18 hours non-stop, and like another modern master, worked like a bull.

Even today his minds ticks at 24 frames per second, and his thoughts come cascading like a waterfall.

To him, spontaneity is the heart of creativity. Even with a mind educated in art, he tries to think like a tribal artist. And his work is guided by instinct, and shaped by the collective consciousness of art history.

Once while loitering on the beach at Shivaji Park, he thought of an illustrative idiom for Aadimaya, a collection of poems by Vinda Karandikar. He had to put pen to paper before he lost the vision. But there was no pen and no paper. As the waves of creativity splashed in his mind, he grabbed a floating driftwood and started drawing on the sands in a frenzy. Visual after visual of Aadimaya were soon scattered on the beach, only to be washed away in the high tide. But by now, by the very act of scribbling it down, it was etched in Shantaram's mind, only to reappear on his scribbling pad, the next day.

Whichever field Shantaram chose to explore, he chose the finest minds to interact with. And engage in a healthy debate about the evolving aesthetics of that art form. In design it was Bhai Patki; in advertising it was Kersi Katrak; in poetry

Whichever field Shantaram chose to explore, he chose the finest minds to interact with. And engage in a healthy debate about the evolving aesthetics of that art form.

Prof. Gangadharan Menon,
-Rachana Sansad

the likes of Sadanand Rege, Manya Oak and Vinda; in theatre it was Vijay Tendulkar. These interactions sharpened his intellect, and even today, he's game for a discussion on any subject on earth. But many of today's artists and poets, unlike Shantaram, live in islands, create in islands, and die in their own islands.

Incessant discussions made Shantaram a fertile mind and a prolific creator. The stylistic idioms in his poetry range from lyrical romanticism to imagism to caustic sarcasm – you can't cast him into a stereotype unlike many contemporary poets who are trapped in their own Chakravyuha.

For every surviving poem of Shantaram, there would be ten others which never saw the light of day because he tore them to bits with the same contempt with which he tore the inferior visualization attempts of his students, right in front of the incredulous eyes of the class. In fact, he never minced his words even when it came to assessing his students' aptitudes.

His rigorous and relentless training helped in the creation of many Arjuns. Arun Kale and Vikas Gaitonde blazed new trails in the world of advertising. His pioneering attempts at sensitising art students to copywriting created the novelist Ashok Roy, and the renowned screenplay writer Kamlesh Pandey. His constant encouragement gave birth to Avinash Godbole, who broke new ground in illustration and painting. His creation of 'Ya Mandali Saadar Karu Ya!' JJ's own theatre group, spawned a host of film-makers: Vinay Newalkar, Purushottam Berde and Raghuvir Kulkarni. His discussions on the nuances of poetry and art created the poet Nalsh Patil and the art critic Deepak Ghare. And the generosity with which he shared his knowledge created one of the finest art teachers of his next generation: Ranjan Joshi.

By organizing the first and the last Art Jatra in his art college, he opened up the minds of many students to options other than advertising. When students, in gay abandon, created and sold anything they wished to create, they became aware of their potential in many allied fields of art, and realized for their own good, that advertising is not the be-all and end-all of applied art!

That even now he is a teacher at heart, I can vouch for. Because he teaches me a new thing every time I speak to him. But the time he even amazed me was when, even as he was recovering from a heart attack, he agreed to accompany me to a photographic exhibition put up by the students of Lite and Life Academy, in Ravindra Natya Mandir. There were works of over 30 students on view. As he wanted to spend time with every single student, I would pull a chair near the display for him to sit and view the work. And he would look at each portfolio with his art-soaked eyes and discuss every work in detail, sharing

Prof. Gangadharan Menon,

*Ex-advertising Professional,
Current Professor Rachana Sansad*

with them his profound understanding of art and aesthetics. That day he spent a clear four hours - educating students whom he had met for the very first time!

If Shantaram had the option, he would write with his right hand and paint with his left – simultaneously. And thus was born the concept of Chitrakar Kavi. One who is both an artist and a poet, in the same breath. When he first coined this phrase, and even today, it's been misunderstood. The phrase Chitrakar Kavi isn't an artist by day and poet by night. If it was so, then there would also be Advocate Kavi, Architect Kavi and Doctor Kavi!

Chitrakar Kavi as a concept is meant to be a creative person who attempts to express the same thought or idea in two different art forms: in painting through images, and in poetry through words.

Shantaram Pawar is a Chitrakar Kavi; I don't know who else is. Even after a poem is written, he attempts to capture the same idea in illustration, in paintings, in typography and in calligraphy (he prefers to call it Lekha Chitra). And ideas he has explored in art forms, he tries again to capture in words. That process of duality in creation, is what makes an artist a Chitrakar Kavi.

The tragic turn of events in his personal life has given him a new intensity, a new fervour, a new creative energy.

He is working on a new series – his own poems laid out on a page where he breaks all rules – of space, of design, of font. In this series, he deconstructs to construct all over again.

In another series the same poems have been recast in what can be called the Shantaram font, where the same poems get a different lyricism, a different flow, and a different meaning all together.

And as he debates with himself whether to use a small brown charcoal or a large black one to execute his latest series of figurative drawings, and as he wonders whether he should use a dash of colour at all in his Lekha Chitra, you know the artist in Shantaram is alive and well.

And as I wait for him to complete this tri-series and lay it at his wife's feet as his final gift for a lifetime of togetherness and sharing, I can only silently admire the intensity with which he has lived, and continues to live.

Gurubrahma, guruvishnu,
gururdevo maheshwara;
Guru sakshat parahbrahma,
tasmai shree guravenamaha!

Gangadharan Menon or Ranga, as he calls me.



Prof. Shantaram Pawar

*-Ex Professor of Sir J.J.
Institute of Applied art
-Advertising Professional*

Chitrakar Kavi as a concept is meant to be a creative person who attempts to express the same thought or idea in two different art forms: in painting through images, and in poetry through words.

Prof. Gangadharan Menon,
-Rachana Sansad

Behind the scenes

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Planning and Art editor Prof. Netra Bangera
Prof. Neha Dhanu
Prof. Vrushali Patil
Prof. Kshitija Katare

Cover Photo Prof. Neha Dhanu

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General secretary
Pratik Kulkarni,
University representative
Simardeep Kaur,
Ladies representative

Content

Information of applied art	12	Elective- Exhibition display and design	32
Elective- Lettering and typo	14	Works by Aditya Jawalkar	33
Works by Nihar Patade	15	Works by Vrushali Turde	34
Elective- Illustration	16	Special moments	35
Work by Junaid Bagdadi	17	Demonstration and workshops	36
Work by Sushant Dhere	18	Study tour	37
Work by Jay Narvekar	19	Students at work	38
Work by Dhruv Rathod	20	Annual Exhibition	39
Work by Pavan Rita	21	Section Break	40-41
Elective- Photography	22	Eligibility	42
Work by Siddhesh Kulkarni	23		
Work by Ashutosh Rai	24		
Work by Nishit Shah	25		
Elective- Computer graphics	26		
Work by Trutiya Gharat	27		
Work by Bhageshree Doke	28		
Work by Arpana Korpe	29		
Work by Trupti Mane	30		
Work by Mayuri Warang	31		



Late Mrs. Victoria Wason Thakur Charitable Trust's
VIVA INSTITUTE OF APPLIED ART



About Applied Art

The term “applied art” refers to the application of artistic design to utilitarian objects in everyday use. Applied art is a concentration within the visual arts field. Design and applied arts can be described as arts in which objects are designed or created in order to be used rather than simply to be viewed.

Works of applied art comprise two different types: standard machine-made products which have had a particular design applied to them, to make them more attractive and easy-to-use; and individual, aesthetically pleasing but mostly functional, craft products made by artisans or skilled workers. Artistic disciplines that are classified as applied arts, include industrial design, fashion design, interior design, and graphic art and design, as well as most types of decorative art.

LETTERING AND TYPOGRAPHY

Typography is two-dimensional
architecture, based on experience
and imagination, and guided by
rules and readability.

– *Hermann Zapf.*

- Nihar Patade

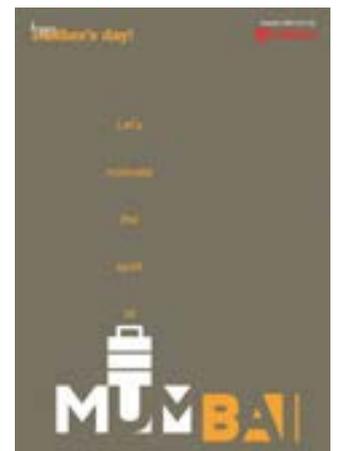
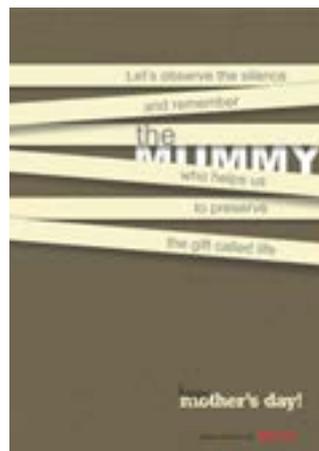
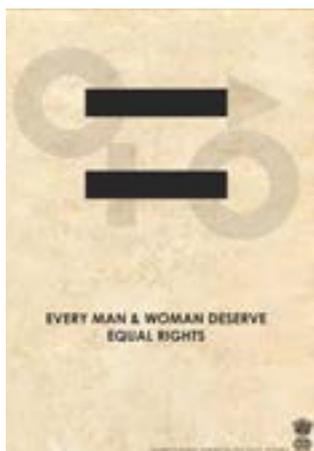
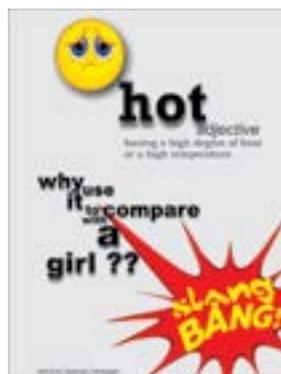
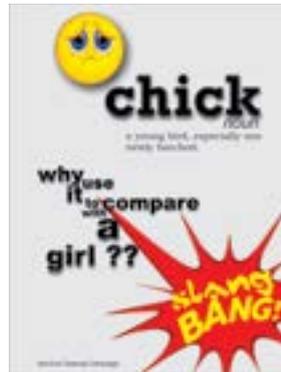


NIHAR A. PATADE

Contact: 9757152095
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 Elective: Lettering and Typography

ACHIEVEMENTS

1. Best Portfolio
2. Best Typography
3. Best Communication Design - 3rd





JUNAID Y. BAGDADI

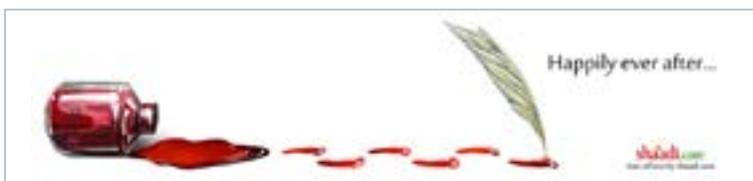
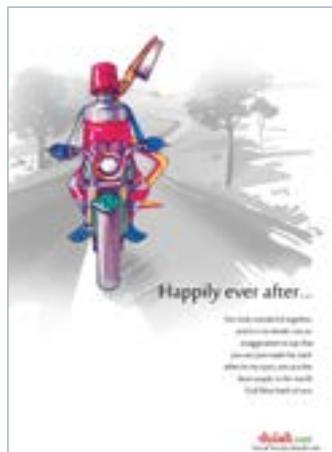
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Elective: Illustration

ACHIEVEMENTS

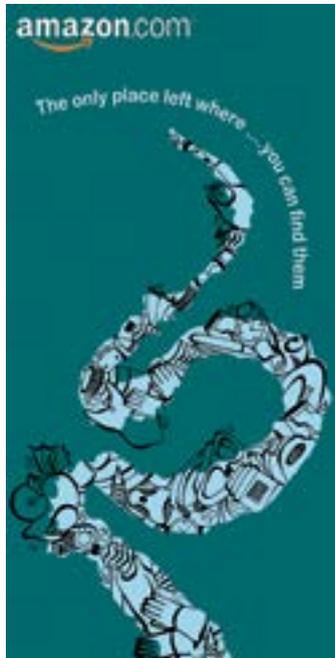
1. Best Communication Design - 1st





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ACHIEVEMENTS

1. Appreciation for Illustration - 1st



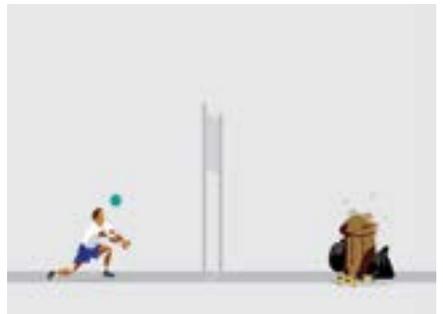


DHRUV A. RATHOD

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ACHIEVEMENTS

1. Cag jury appreciation award
2. Appreciation for Communication Design





PAVAN M. RITA

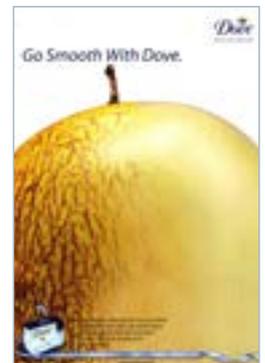
Contact: 9769695797

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Elective: Illustration

ACHIEVEMENTS

1. Best Illustration
2. Appreciation for Portfolio 3
3. Best Communication Design - 3rd



PHOTOGRAPHY

“Photography is the simplest thing in the world, but it is incredibly complicated to make it really work.”

- *Martin Parr*

-
- Siddhesh Kulkarni
 - Ashutosh Rai
 - Nishit Shah



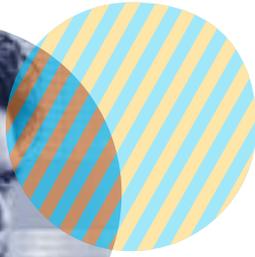
SIDDHESH S. KULKARNI

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 Elective: Photography

ACHIEVEMENTS

1. Appreciation for Idea



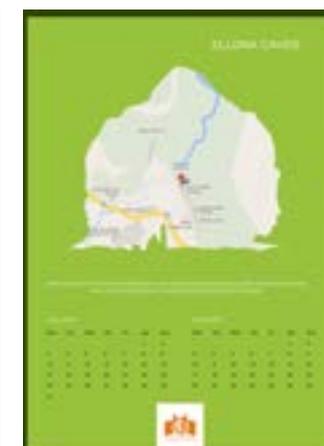
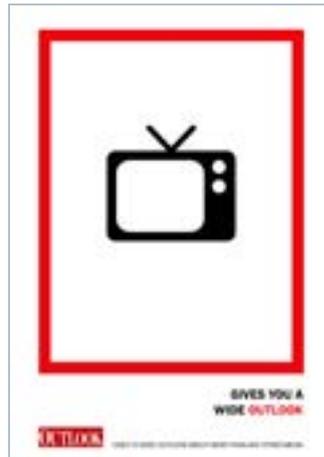


ASHUTOSH RAI

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ACHIEVEMENTS

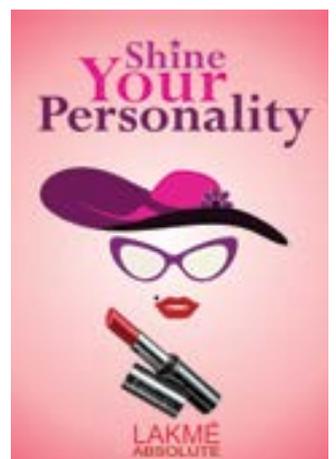
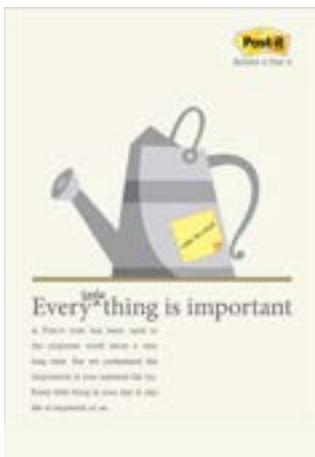
1. Best Photography





NISHIT SHAH

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 Elective: Photography



COMPUTER GRAPHICS

Clearly, if we had the kind of computer graphics capacity then that we have now, the Star Gate sequence would be much more complex than flat planes of light & colour.

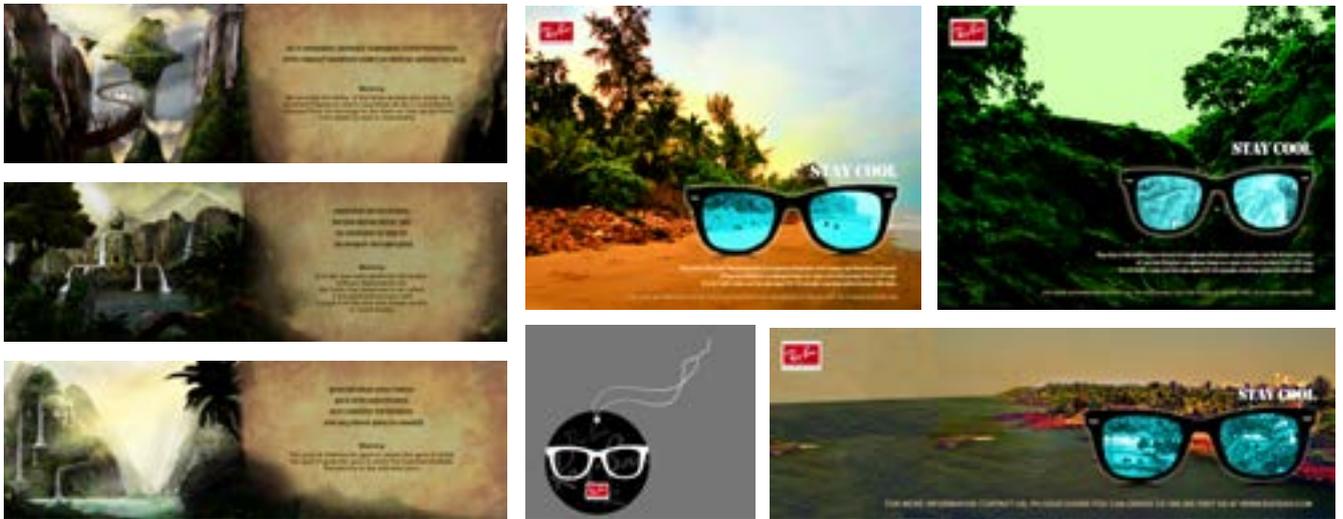
– *Douglas Trumbull.*

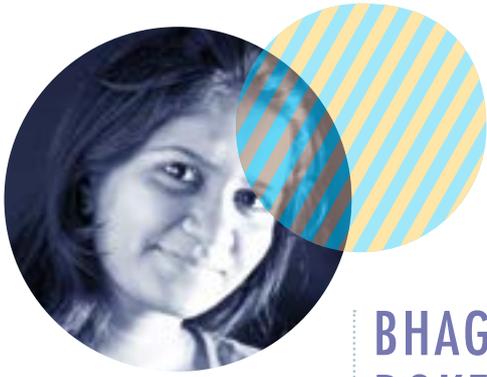
-
- Bhagyashree Doke
 - Trutiya Gharat
 - Trupti Mane
 - Mayuri Warang
 - Arpana Korpe



TRUTIYA GHARAT

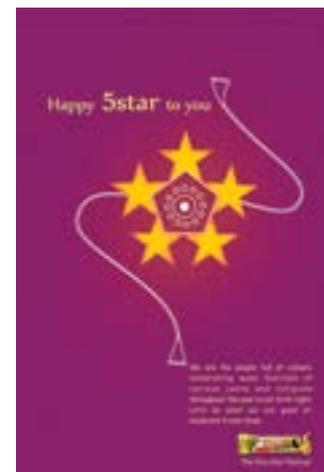
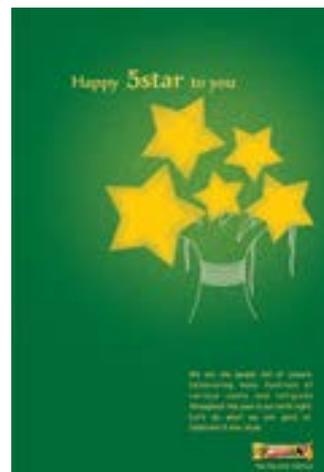
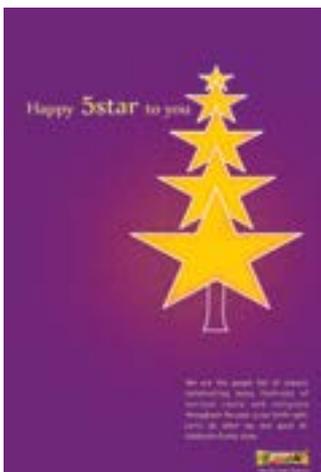
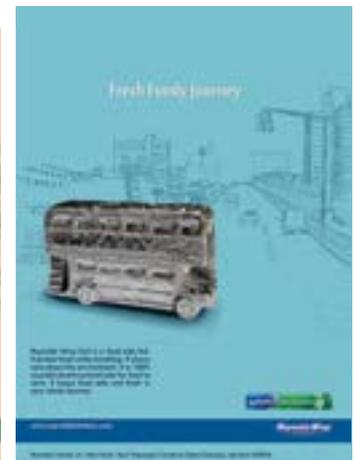
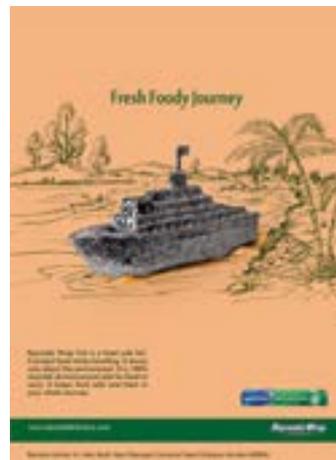
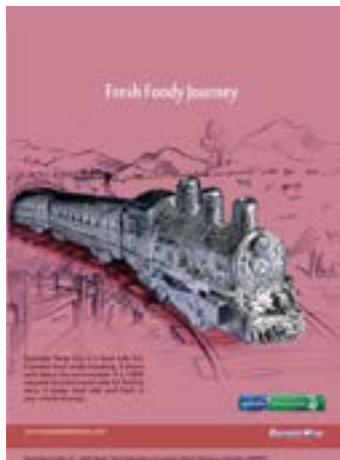
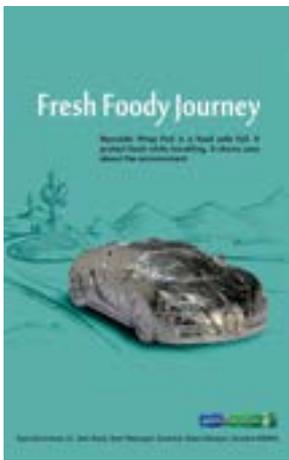
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 Elective: Computer Graphics



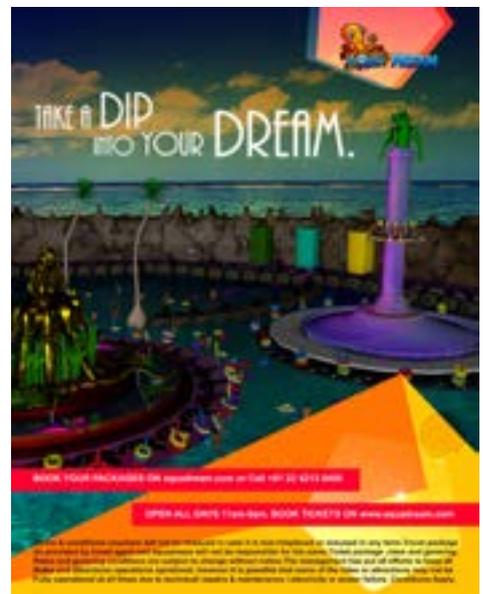
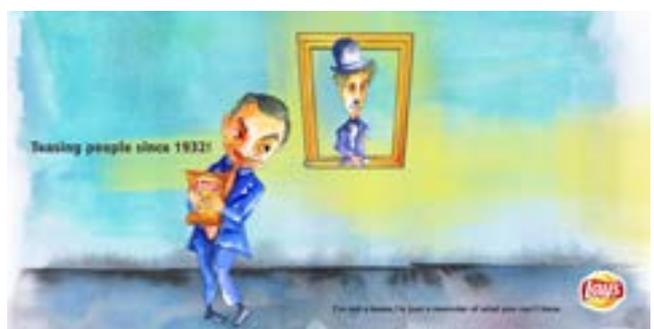
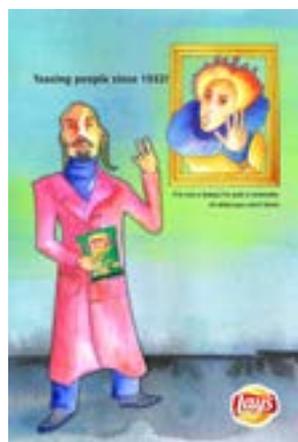
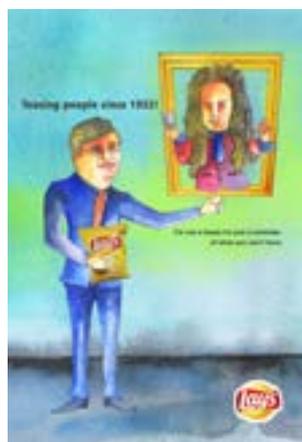
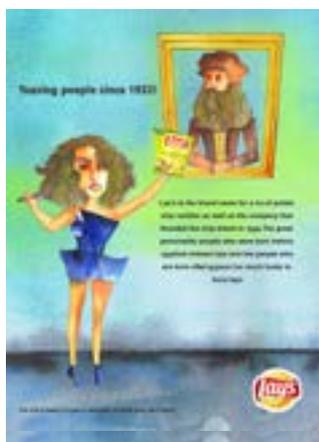


ARPANA KORPE

Contact: 8698225120

Email: korpearpana@gmail.com

Elective: Computer Graphics



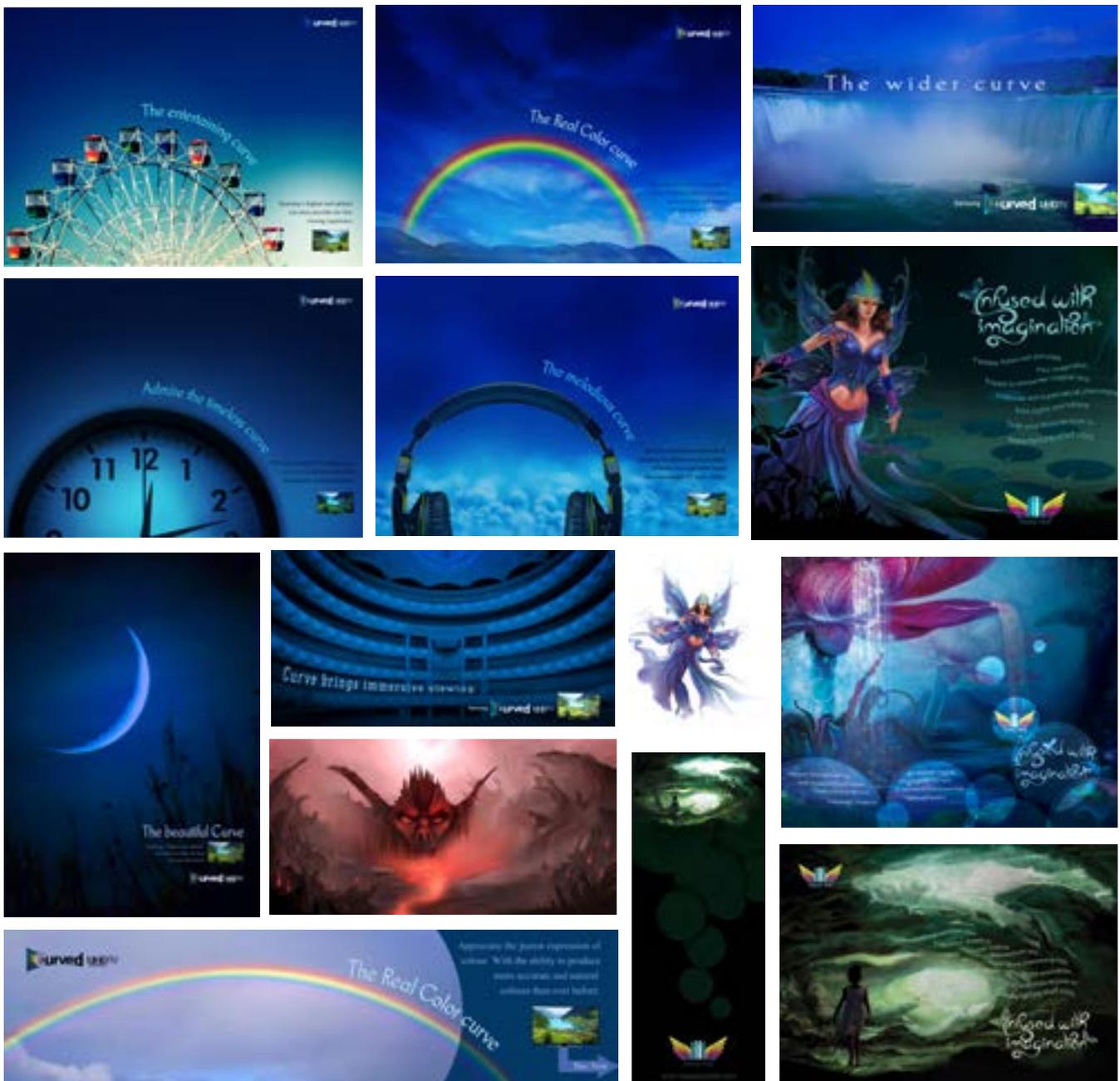


TRUPTI MANE

Contact: 7871530226
 Email: truamane@gmail.com
 Elective: Computer Graphics

ACHIEVEMENTS

1. Best Computer Graphics



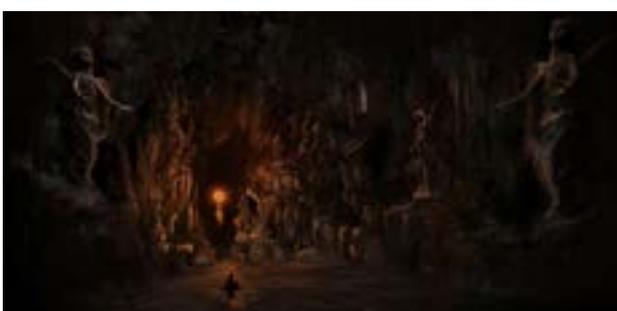


MAYURI WARANG

Contact: 8879286175

Email: mayuriwarang@gmail.com

Elective: Computer Graphics





Exhibition - Design, Display and Stage Craft.

It is display which lifts the
card trick from the level of
the commonplace to the
status of an unforgettable
and inexplicable mystery.

- Jean Hugard

-
- Aditya Jawalkar
 - Vrushali Turde



ADITYA JAWALKAR

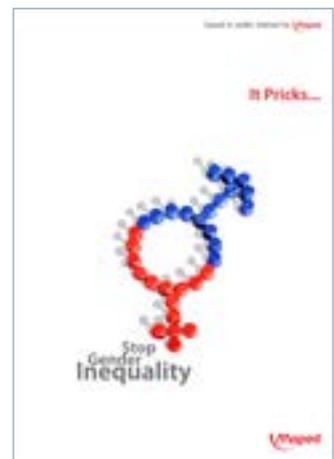
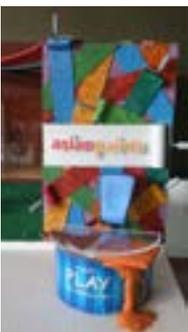
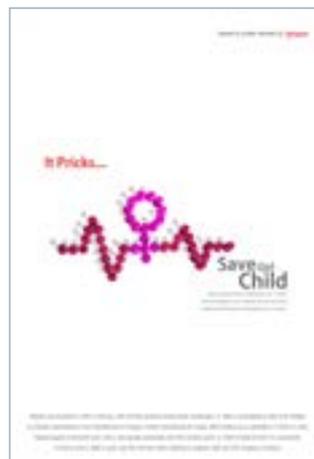
Contact: 7507558405

Email: adityarocks850@gmail.com

Elective: Exhibition - Design, Display and Stage Craft.

ACHIEVEMENTS

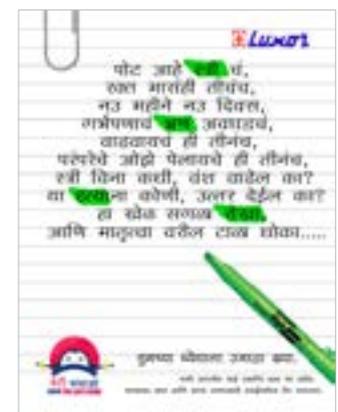
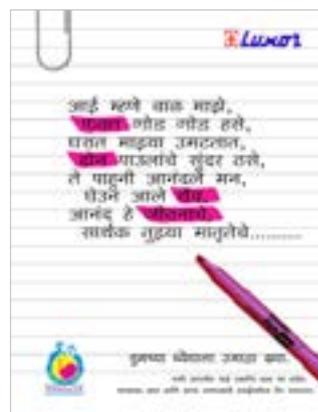
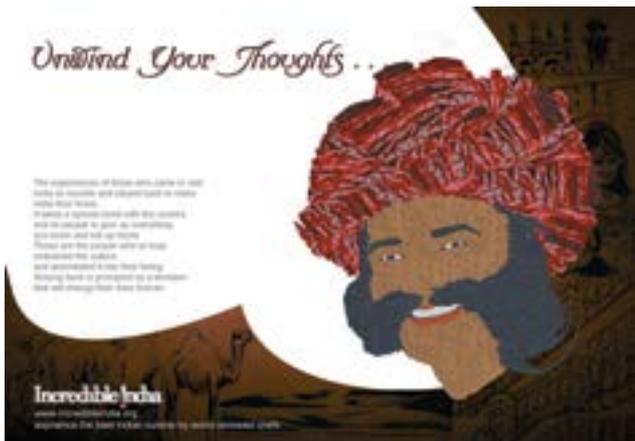
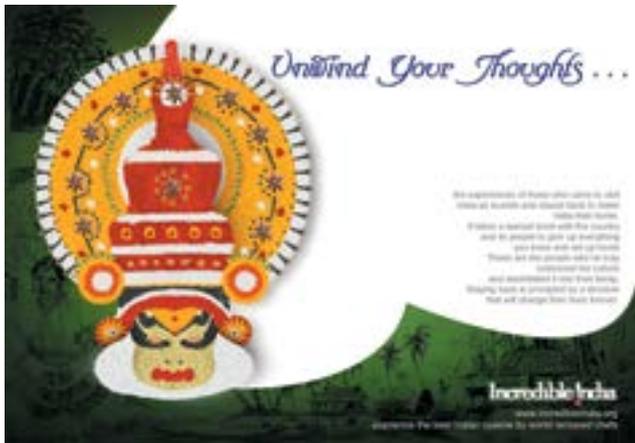
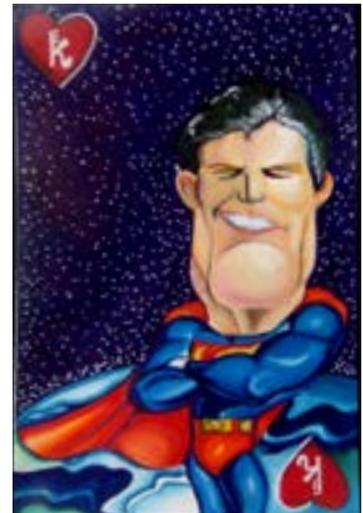
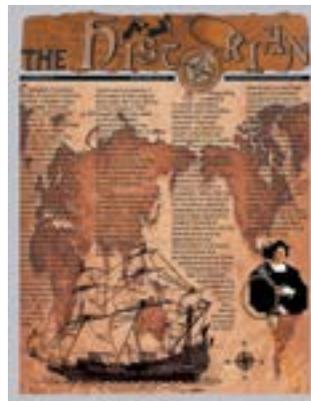
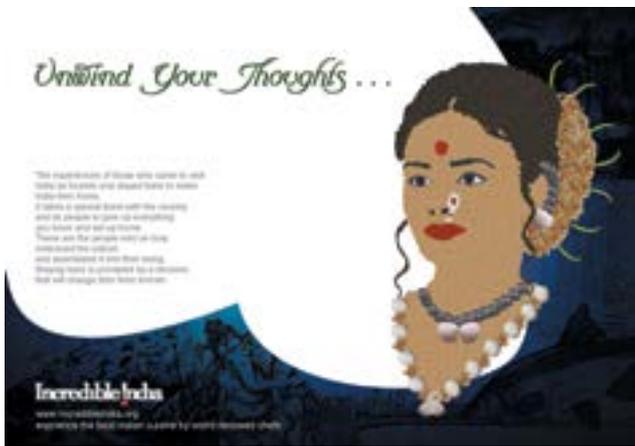
1. Appreciation for Portfolio - 2nd
2. Best Exhibition - Design, Display and Stage Craft
3. Best Communication Design - 2nd





VRUSHALI TURDE

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 Elective: Exhibition - Design, Display
 and Stage Craft





Special moment

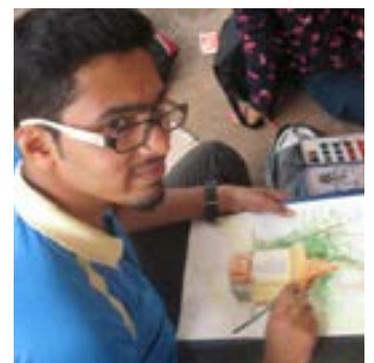
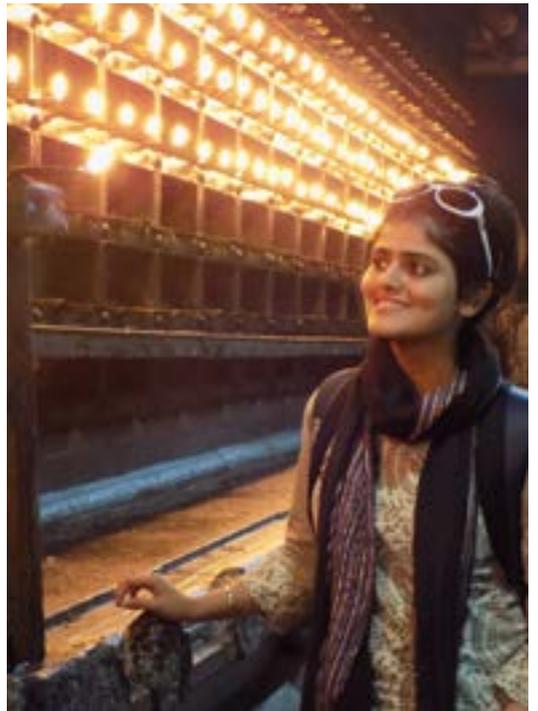


Demonstration and workshops





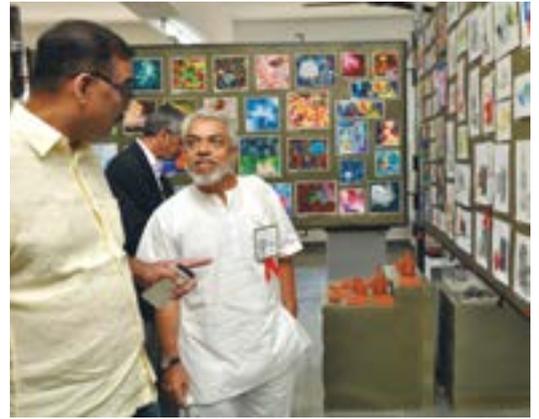
Study Tour





Students at work





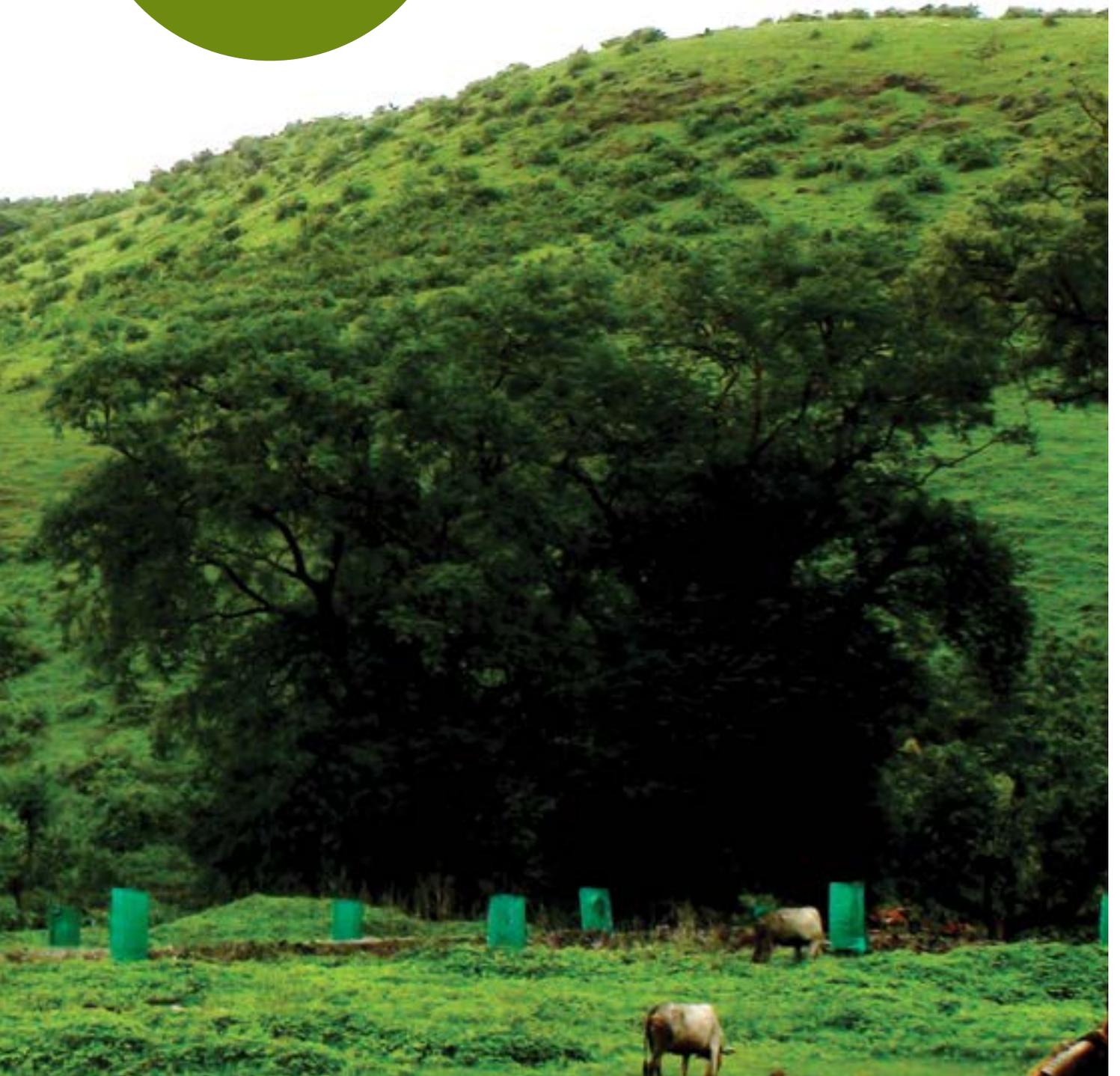
Annual Exhibition





The
artist is an
interpreter of nature.
People learn to love nature
through pictures. To the artist,
nothing is in vain; Nothing
beneath his notice. If he is great
enough, He will exalt every
subject which he treats.

-William Morris Hunt





Eligibility

ADMISSION ELIGIBILITY

Candidate should have passed the HSC (Std.XII) examination of Maharashtra State Board of Secondary & Higher Secondary Education, its equivalent examination with English as one of the subject and secured minimum 45% marks in aggregate (40% marks in aggregate for backward class category candidates belonging to Maharashtra State only).

For more information regarding MA-AAC-CET check 'www.doa.org.in'.

Prescribed application form duly filled must be submitted to the college along with the following Certificates.

1. Birth Certificate/ Domicile Certificate
2. School Leaving Certificate
3. 10th Mark sheet
4. 12th Mark sheet (Those appeared can submit bonafide/ hall ticket)
5. Maharashtra State Intermediate Drawing Grade Certificate (not mandatory)
6. Caste Certificate (if applicable)
7. Gap certificate and Migration certificate (if applicable)
8. Non Creamy Layer Certificate (if applicable)
9. Nationality Certificate for OMS Candidate (Passport/ Birth certificate/ School leaving)

List of Institution and Programs Offered

<p>VIVA Institute of Applied Art Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 7756937795 / 0250 – 6990999, F: 91-0250-2515275, W: www.vivaappliedart.org</p>	<p>BFA</p>
<p>VIVA Institute of Architecture Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 0250 – 6990999 / 6965620 / 6965628, F: 91-22-39167294 , W: www.vivaarch.org</p>	<p>B.ARCH</p>
<p>Bhaskar Waman Thakur College of Science Yashwant Keshav Patil College of Commerce Vidhya Dayanand Patil College of Arts Affiliated to Mumbai University VIVA College Road, Virar (W). Tal. Vasai – Dist. Palghar, Maharashtra – 401305, P: 0250 – 2515276 / 77 / 78, F: 91-0250-2515275, W: www.vivacollege.org</p>	<p>B.A in Economics, History, Political Science B.Com B.Sc in Chemistry, Physics, Botany, Zoology, Biochem, Biotech, Mathematics, I.T, Computer- Science Professional Courses: BMS, BMM, BCAF, BFM, BHTMS P.G Courses: M.Sc in Biotechnology, Chemistry (Organic/ Analytical), Physics- (Electronics), Bioanalytical Sciences, Environmental Sciences, I.T, Computer – Science. M.Com in Banking, Accountancy, E- Commerce, M.A in Economics</p>
<p>VIVA College of Diploma Engineering & Technology Approved by AICTE - D.T.E. Maharashtra State- Affiliated to MSBTE Bolinj, Virar (W). Tal. Vasai - Dist. Palghar, Maharashtra - 401305, P: 0250 – 6454745 / 3211915, F: 91-0250-2515275, W: www.vivadiploma.org</p>	<p>Diploma in Computer, Electrical, Electronics & Telecommunication, Mechanical, Civil Engineering</p>
<p>VIVA College of Hotel & Tourism Management Studies Affiliated to Mumbai University VIVA College Road, Virar (W). Tal. Vasai – Dist. Palghar, Maharashtra – 401305P: 0250 – 2515276 / 77 / 78, F: 91-0250-2515275, W: www.vivabschs.org</p>	<p>BSC(HS)</p>
<p>VIVA Institute of Management & Research Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 0250 – 6990999 / 6965620 / 6965628, F: 91-22-39167294, W: www.vivaimr.org</p>	<p>MMS in Marketing, Finance, Human Resources, Operations</p>
<p>VIVA School of MCA Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 0250 – 6990999 / 6965620 / 6965628, F: 91-22-39167294, W: www.vivamca.org</p>	<p>MCA</p>
<p>VIVA Institute of Pharmacy Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 0250 – 6990999 / 6965620 / 6965628 F: 91-22-39167294, W: www.vivapharmacy.org</p>	<p>B. PHARM</p>
<p>VIVA Institute of Technology Approved by AICTE – Affiliated to Mumbai University Shirgaon, Virar (E). Tal. Vasai – Dist. Palghar, Maharashtra – 401303, P: 0250 – 6990999 / 6965620 / 6965628, F: 91-22-39167294, W: www.viva-technology.org</p>	<p>M. E. in Mechanical Engineering B. E. in Civil, Computer, Electronics & Tele. Communication, Mechanical, Electrical Engineering</p>
<p>Utkarsha Vidyalaya & Junior college Divisional Board- Mumbai PP (Purshotam Park) Marg, Virar (W). Tal. Vasai - Dist. Palghar, Maharashtra- 401305P: 0250 – 2515276 / 77 / 78, F: 91-0250-2515275, W: www.utkarshavidyalaya.org</p>	<p>English & Marathi Medium</p>
<p>VIVA Junior college, Nalasopara (E) Mumbai Divisional Board</p>	<p>English Medium</p>

OTHER INSTITUTES RUN BY VIVA EDUCATION TRUST:

VIVA School of Animation & Photography • VIVA School of air Rifle & Shooting- Affiliated to Maharashtra Rifle Shooting Association • VIVA Adventure & Sports Club • VIVA Center for Advance Research & Development (Soil & water testing laboratory recognized by department of Agriculture, Maharashtra Government)



Shri Vishnu Waman Thakur Charitable Trust's

VIVA INSTITUTE OF APPLIED ART

At: Shirgaon, Post. Virar, Tal. Vasai,
Dist.Thane - 401303.

Tel.: 0250-6990999 / 6965628,
email: contact@viva technology.org