



**DAVARAN** 2018  
TRANSITION

# Foreword

'Change is the end result of all true learning' as quoted by author Leo Buscaglia. Change is a phenomenon that is undeniable and visible everywhere. Change is a byproduct of growth. Transition is considered as an alternative for development and evolution. Flow can be seen everywhere, running water from a tap to electricity. We are governed by the movement and motion. It's all around and within us; in the form of blood cells passing through, flowing continuously.

Change in nature can be perceived beautifully, evolution of caterpillar to butterfly, tracing the transition of tadpole to frog. Nature and its elements evolve and adapt beautifully. The core of human existence is on the basis of the transition happening from embryo to fetus, from cells to organisms. Change is indeed inevitable. As locomotive beings, we walk, we grow, and we learn, there is a motion always. Transitions can be simply experience through arches, walking down through an arcade in shade, in sunlight, similar yet so different. Transition in architecture becomes so crucial there are so many activities involved in and around the transitional spaces. Flux that the learner, designer experiences during the process of learning. It's a journey for all of us here and we want to present the journey through the journal. It has been a matchless experience to represent our college in a few pages though these pages won't be ever enough for the work students do. So the magazine being the condensed version of student's works. We want to capture the transiting nature of our college and its phase in which we and everything is progressing together.



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# From the Director's desk

Prof. Anil Nagrath

ॐ असतो मा सद्गमय । Om Asato ma Sadagamaya  
तमसो मा ज्योतिर्गमय । Tamso ma Jyotirgamaya  
मृत्योर्मा अमृतं गमय । Mrityor ma Amritam gamaya



In this Sanskrit Shlok, we ask the almighty to lead us from Untruth to Truth, from Darkness of Ignorance to the Light of Knowledge and Enlightenment, and from fear of Death to Immortality.

Transition from one state to a superior or a desired state is a continuous endeavour. Each day, each moment we are growing, changing, maturing. Nothing is static, we are flowing, soaring. Unlearning all that is irrelevant, dishonest and negative, and absorbing all that is uplifting, fulfilling and true.

In the learning of Architecture, we understand transition from one kind of Space to another, one kind of State to another, and vice versa. It could be from Dark to Bright, Open to Enclosed, Rare to Dense, Large to Small, Silent to Noisy, Congested to Free, Narrow to wide, Soft to Hard, Private to Public, Rural to Urban, Privacy to Community, and many others. Transition has diverse manifestations in Design. Creative Expression of such movement and flow, adds to richness of Space and Form. Transition may be dictated by Function, Structure, Climate, Behaviour, Culture and other human needs. Negotiating these transitions helps us to be more effective and efficient in fulfilling our role as designers of the built environment.

Society is continually in Transition. Change is constant. Demographic, Social, Economic growth, is happening - fast in some sections and slow in many. Young Architects have to understand these complex changes, and these varied phenomena, as they must take a lead role in paving the path for a just, equitable, inclusive and environmentally appropriate development. As Architects we have to understand this transition and prepare for the mounting challenges in areas of Design, Humanities, Policy and Technology.

**CTES**CoA is also growing, changing, developing, with periodic growth in Numbers of Students and Teachers and upgrading of Infrastructure. From 2014 to now, we are transiting from 40 students to 270 students and we shall continue to grow. All are Learners and Teachers, deeply involved with constantly evolving thinking and programming, ideating and doing. Buzzing with activity the college has an ambience of enthusiasm and creativity. We are happy to associate with the Third School of Design in the FAB Biennale.

The Pioneering students who are in the final year now, have grown from naïve school boys and girls to confident seniors now, ready to enter the profession. The Future is exciting, full of Opportunities, visible or latent, for young architects to make their mark, as Team leaders, first in the School and then out in the World.

Compliments to all the Staff and Students, and the Editorial team of Aavaran, who have enjoyed themselves, working ceaselessly to create another great edition of Archinova.

# Principal's desk

Prof. Alka Tawari

This year we, at **CTES** CoA, have transitioned from a beginner college to a strong, robust community of architects, and to-be architects. We have been working hard, participating, organizing and competing on different forums. It is interesting to see our magazine evolve in parallel with great content.

Every year, we set a theme to debate and discuss the role we play in an issue relevant to our times. This year, we have yet another thought-provoking theme – Transition.

“You can't step in the same river twice” Philip Johnson had said.

Architecture itself is constantly in transition - in form, function, techniques and materiality; whether it's the overarching principles, influenced by practices in different regions from different times or the design capabilities, thanks to the advent of smarter technology. The boundaries of the built form are being stretched to the maximum by simply having the tools to visualize complex forms in software. Design needs are fused with material technology and now we have building materials like self-healing concrete, fungi bricks (which become stronger than concrete, overtime) and transparent CMU blocks. We have now reached to a point where Artificial Intelligence is deployed on construction sites to help detect issues pertaining to execution. Many architects, while trying to evolve a very individualistic and subjective language, have been working towards a larger goal of creating buildings which are serving the humanity in far greater ways than their predecessors.

Buildings too have evolved from being aristocratic to democratic. Architecture that served the user first, is breaking away from the set norms with brilliant design, technology and use of materials. Over last few decades we have seen the focus shift towards sustainability, appreciating local practices and use of appropriate technology. So what is the future?

With an advent of internet, the world has shrunk to a village, where people from a totally different geographical zone are studying, adapting and imbibing age-old customs and culture of any given land. Transparency is the new norm, and information exchange is instant. Things like lifestyle changes from consumerism to minimalism, from sedentary to mobile, is all influencing and being influenced by the built world in return.

The core values like honesty, character, and conscience do not change in our transitional process, we merely build off, of them; not just with who we are, but how we shape the world we live in. The world is moving, albeit slowly, towards a more cohesive, inclusive, nurturing and appreciative society.

In future, we will see architecture where we are honest to the materials and technology, where we will look to the building technology of the past, use the tools we have today to build a future which celebrates how we have changed, yet remained the same.

In the words of Daniel Libeskind, “To provide meaningful architecture is not to parody history, but to articulate it.”



# Nothing is Constant

Nothing is meant to be forever, least of all, Architecture. In the Bhagvad Gita, a holy scripture of the Hindus, Sri Krishna says to Arjuna, & quote; *"Anityam asukham lokam,"* which translates to: *"The world is impermanent."* It further asserts that *'Change is the Law of the Universe'* and *'Nothing is permanent.'* Impermanence or Transience is an important concept of Hinduism and Vedanta.

The word *'Anitya'* in Sanskrit means *'impermanent'*. It is one of the essential doctrine or three marks of existence in Buddhism. The doctrine emphasizes that all of conditioned existence, without exception is, transient, evanescent and is constant.

The correlation between Architecture and permanence is predominantly a western concept. Hindu, Taoist and Buddhist philosophy embrace the impermanence of all things in the universe, including buildings, and believe that buildings should be allowed to die too. Sub-Saharan Africa's traditional pastoral societies believe that buildings are not meant to outlast their owners, thereby applying the use of biodegradable and renewable local materials and embodying the idea of sufficiency. These buildings leave only their foundation's footprint when their end comes.

Native Americans, Indians and Africans have traditionally believed that a piece of land cannot be owned by an individual and this reflects in the way their societies live, sharing strong kinship obligations and community responsibilities. The interconnectedness of houses with the patterns of life, the seasons and the Universe can be witnessed, in the way women decorate their huts in Burkina Faso or the floor rangoli Tamil women make every morning outside their main doors or the wall paintings done by the Warli tribe to mark a major life event. These mundane acts akin to spirituality in architecture, embrace the concept of impermanence, accepting the transience of life and its myriad journeys.

Physical manifestations of people's beliefs and cultures, such as the Stonehenge in England, the moai of Easter Island, the ruins of the Maya Civilization, are a sign that even the greatest civilizations have been transient; and we are merely passing through a timepiece in history. The ruins from Mesopotamia, Harappa, Mohenjo-daro Civilizations and the Egyptian pyramids offer us valuable glimpses into their past.

Measured against the fabric of eternity, or life on earth, one realizes that no piece of architecture no matter how robust, lives forever. Let us then take pride in ourselves and our journey through the ever-changing shelters afforded to us, from womb to the tomb, knowing full well that nothing lasts forever, and in favor of sustainability- that is how it should be.

Let architecture be a moving reflection of us, the people.



# Transition in the Landscaped Spaces

If change is a permanent phenomenon, then to make it smooth, transition is inevitable. It avoids abruptness in the process of change. Like so many aspects in our life, transition between indoor and outdoor spaces is very important and that concerns us vitally as Architects and Planners.

As a Landscape Architect, I am always occupied with this transition in my field of work.

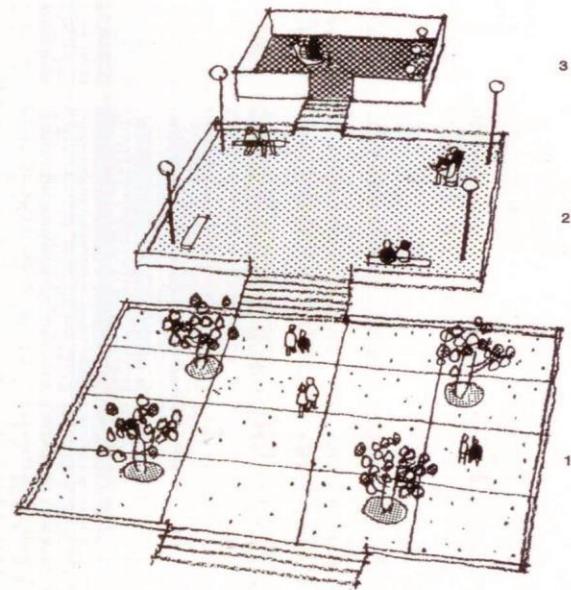
However, as an Architect too, one should be concerned about this transition. The easiest way would be to provide semi-indoor (or semi-outdoor) spaces in-between these two. This would mean use of verandahs, balconies, enclosed or semi enclosed courtyards and plazas (on larger scales).

The transition between built elements and nature is also equally important. This is achieved with the use of water features, natural materials, as well as shade loving beautiful plants in the indoor and semi indoor spaces.

Use of plants and water in the interior spaces is a tricky affair as one has to maintain these elements in order to keep them in clean and healthy condition with the help of different kinds of methods, as per the quality of water available, based on chemicals, re-circulation, filtration etc. as well as by some biological means such as aquatic plants and fish which are used to take care of water purity, especially against the algae formation. The plants too need elaborated care to keep them indoors. Recently, the use of green walls has also become a popular feature in the design which can give an easy solution of

achieving physical, emotional and visual transition between indoors and outdoors even where the available space is small and narrow.

One of the good examples of transition of indoors to outdoor spaces and vice versa is the landscaped podium. In the situation of ever-shrinking open spaces, the landscaped podium relates well the building to the surroundings and supports myriad outdoor activities of utilitarian and recreational purposes. However, this requires meticulous planning integrated in the design from the beginning itself and can never be an after-thought.



1. Spatial Transition from large open spaces to intimate ones using reducing scale:

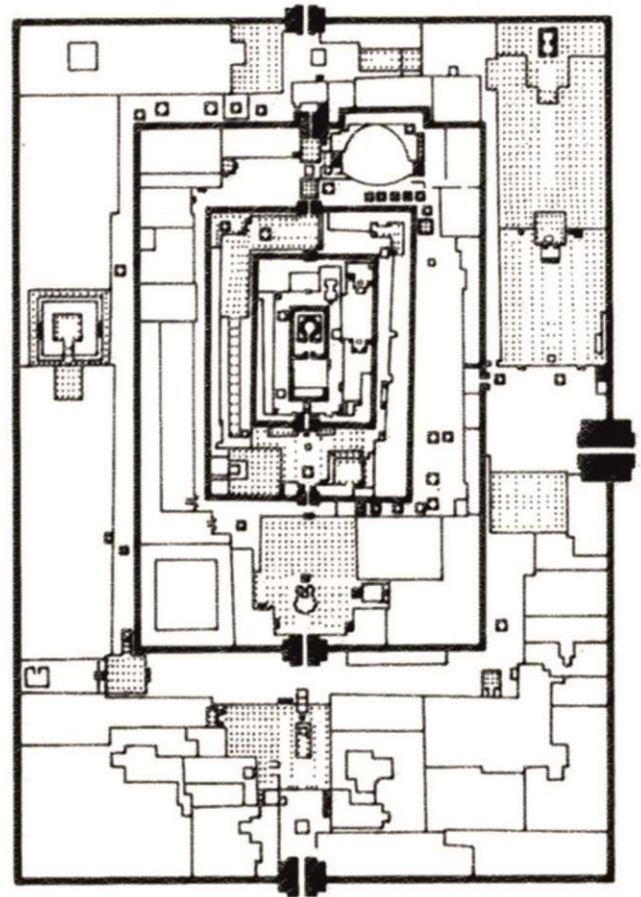
The transition from the rigid physicality of built elements to the fluidity of nature is also a challenge that a designer is expected to address. Many a time, a building tends to be a rigid block of stone, cement and glass. It thus becomes a challenge to make it blend into the natural surroundings. The transitional landscape can come handy on such occasions. It is, however important that an adequate open space around such blocks is available, which will help to achieve smoother transition. In case of narrow open spaces, one will have to resort to vertical elements such as Patrick Blanc's green walls, green chajjas and balconies etc. Needless to say, such devices are expensive as they require good technical support.

The transition in design need not be only visual but also physical. It means transition of scale, form, as well as atmosphere. The journey from large spaces to small ones and vice versa has to be smooth and is very cleverly dealt with, by our temple designers taking one on the journey of going from vast open spaces to the small 'Garbha Griha'. Even today, we can learn a lot from these examples which are abundant in many cultures. In order to achieve the physical and psychological transition, many of the shrines also have long walks to reach the place of worship. They achieve effectively the transition of space and the mood during the passage, by visitors moving in either direction.

-Ar. Kishore Pradhan



*"To achieve seamless transition is an art and is a result of proper understanding of the situation. This means a good insight of the functionality and the environmental character to achieve the successful results."*



2. Example from Ancient India: Series of Prakarana (Courtyard) used as spatial transition from large natural space to 'Garbha Griha'.

Architectural design project for sem. 7 aimed at designing suburban housing taking into consideration the socioeconomic, cultural and environmental issues. Main objectives of the programme were to understand the basic needs, requirements, importance of DCR for design preparation and to study and incorporate the various aspects of sustainable housing. After the initial background studies of various housing layouts and the survey of the existing users on site, I came with the solutions of three different types of units whose areas are 25sq.m, 35sq.m and 45sq.m. the site. So accordingly, I planned an overall layout by dividing the categories of units and the form of the building.

-Shubham Sarfare



SITE PLAN

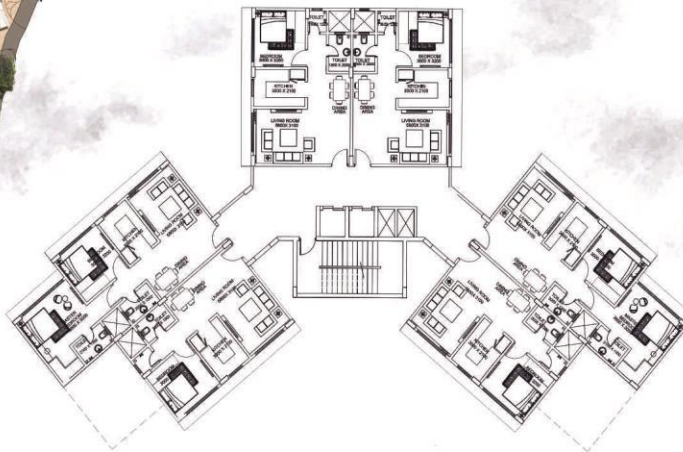


STREET ELEVATION

# Housing-Sem VII 2017-18



SITE PLAN



CLUSTER PLAN

The buildings we create inspire us and reflect who we are as a society. Confirming to the widely accepted norms of luxury and splendour, the whole idea while designing the project was to come up with spaces that not only define the lifestyle but also the very essence of comfort and relief. To work on a site which already had its own character and identity requires an immense application of mind to bring in a design that caters to more than just the basic needs. Being a student designer gave me the liberty to design beyond the conventional norms by introducing bridges between the buildings. The landscaped area was designed to promote the green space as focal point on the site.

-Sarita Patani



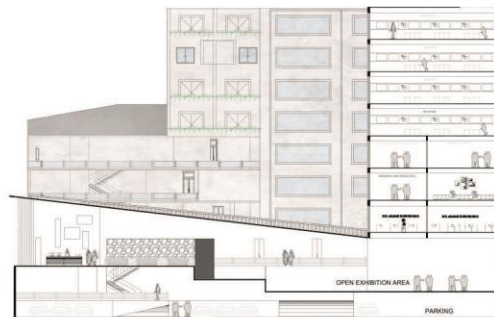
FRONT ELEVATION

# Architecture Design-Sem VI 2017-18

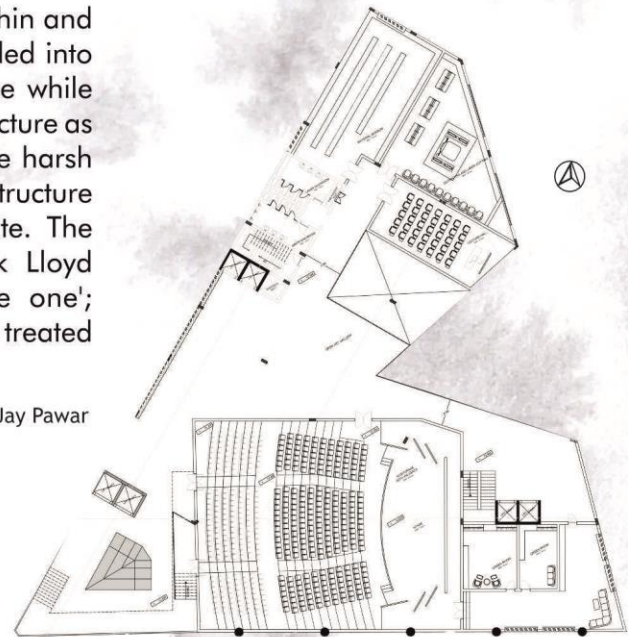
School of Architecture

The Architecture college is built on the principles of Azimuth which is all about angles, perspective and North deliberately chosen to create spaces generated through only symmetry with an intension of not only users study from sources outside but also within the structure itself. The structure consists of a triangle which is known to be the most reliable shape in architecture and a void is created so as to illuminate the space within and create interactive zones. The zoning of spaces is divided into formal and informal functions so as to have an ease while accessing them. The roof forms the core part of the structure as it's used for environmental benefits to either block the harsh sunlight from one end and let the air flow within the structure from the other end taking the advantage of the site. The philosophy of the structure revolves around Frank Lloyd Wrights saying which is 'form and functions are one'; considering this philosophy both form and function are treated equally important while development.

Jay Pawar



SECTION C-C'



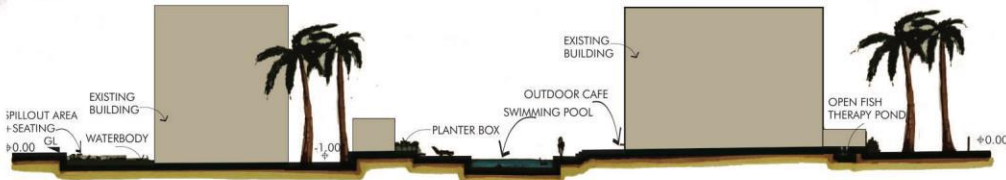
THIRD FLOOR PLAN



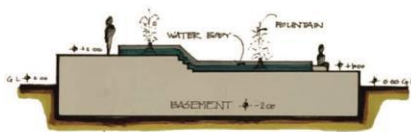
SECTION A A'

# Allied design-Sem VI 2017-18

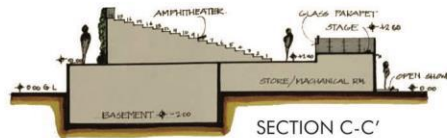
## Landscape design



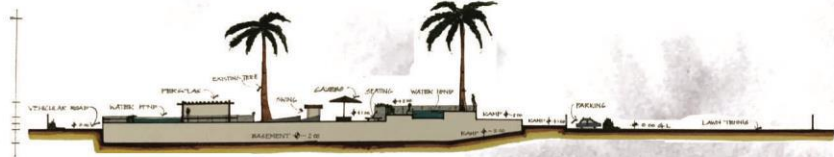
SECTION A-A'



SECTION B-B'



SECTION C-C'



SECTION D-D'



PLAN

The landscape is designed as the concept taken while designing the well-ness centre, which was NATURE and also the surrounding features like water, existing trees etc. Concept for landscaping was FLOW, thus there are small pockets of water bodies in between space which are in fluid shape, also the design follows free shapes-n-pattern without angles.

Dipta Agrekar

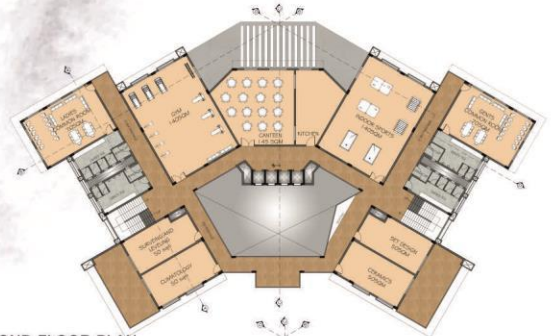
# School of architecture

Wellness centre is a place which is created where each zone is thoughtfully designed to give beautiful view of the vast sea and also to make you feel relaxed from the busy life of Mumbai. To give a relaxed experience within the city, natural elements are used for landscaping the site, this makes the user feel close to nature.

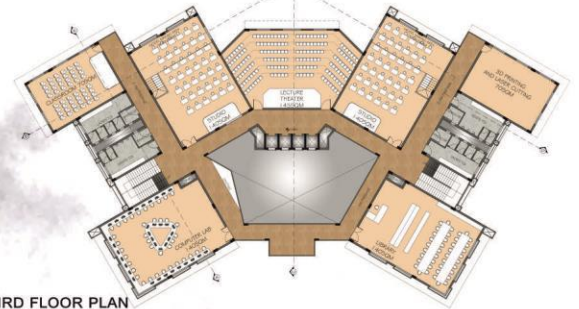
-Soham Kshetramade



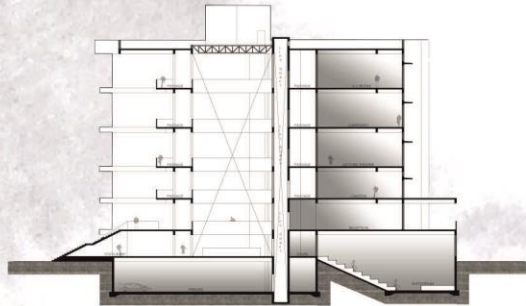
SITE PLAN



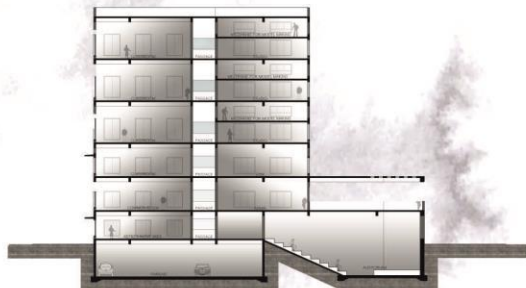
SECOND FLOOR PLAN



THIRD FLOOR PLAN



SECTION A A'



SECTION C C'

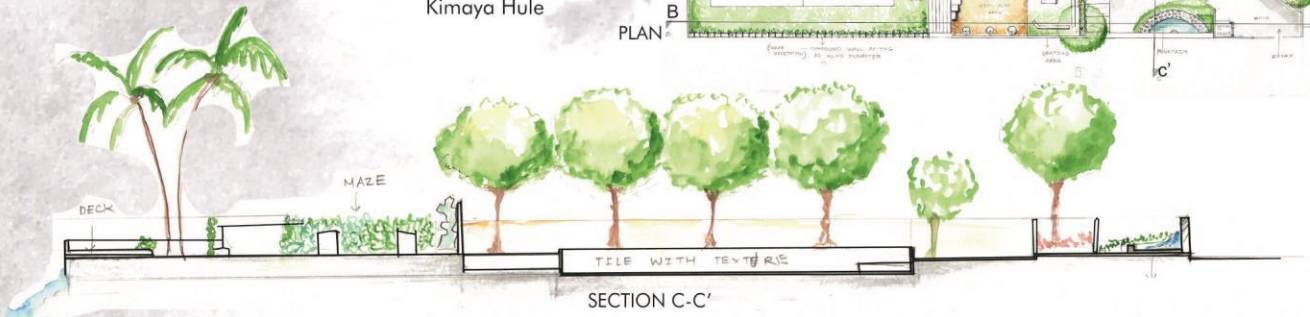
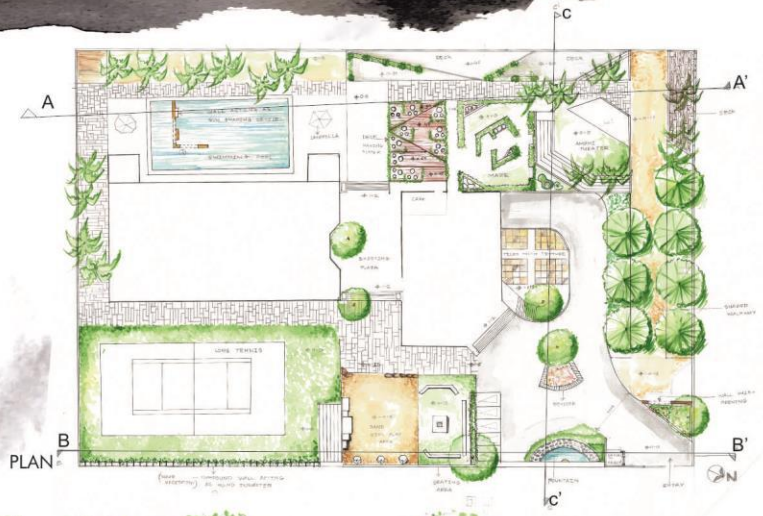


VIEW

# Landscape design

Wellness centre is a place which is created where each zone is thoughtfully designed to give beautiful view of the vast sea and also to make you feel relaxed from the busy life of Mumbai. To give a relaxed experience within the city, natural elements are used for landscaping the site, this makes the user feel close to nature.

Kimaya Hule

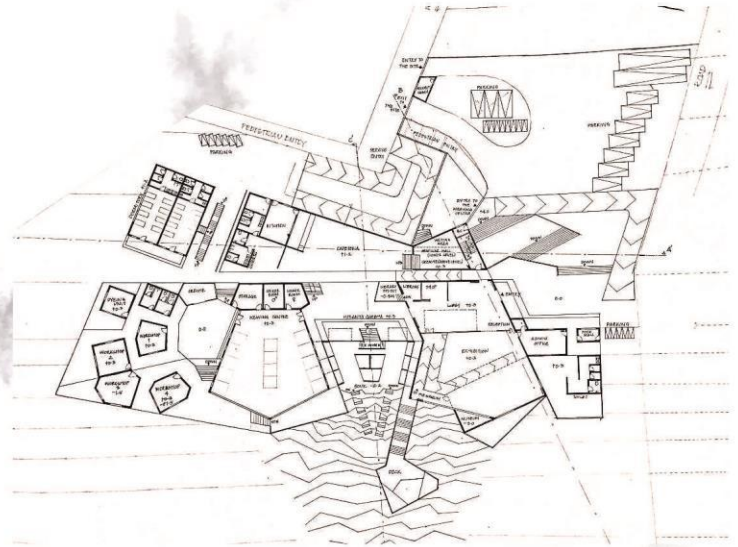




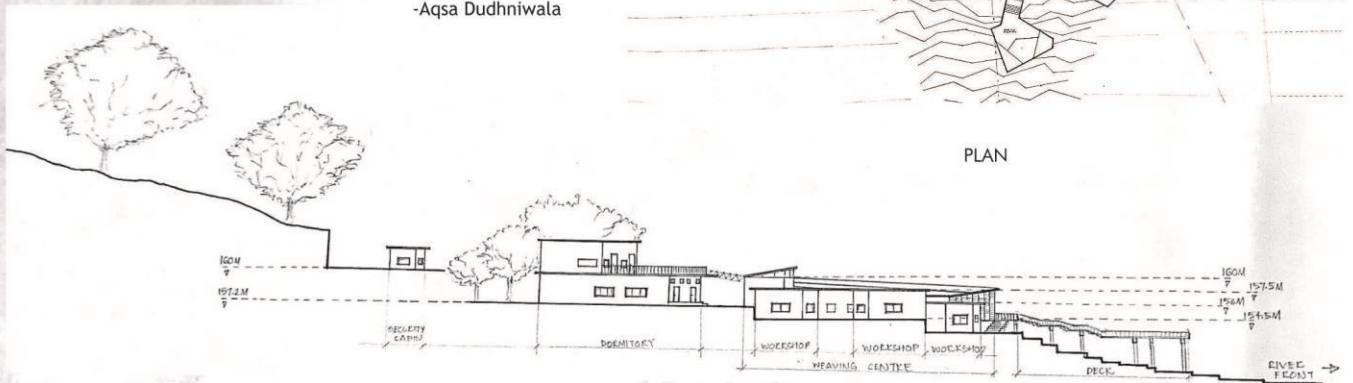
## Weaving centre

The structure begins with a point of inception unknown to anyone, but it continues to develop and emerge ahead everyday. It incorporates a 'Hiranya Garbha' or the 'Golden Womb' which connects all the spaces. The design draws its inspiration from the Narmada river with no floral motifs but patterns like brick, mat, diamond. It exhibits a path of array to unveil its many portions from the history to the mystery.

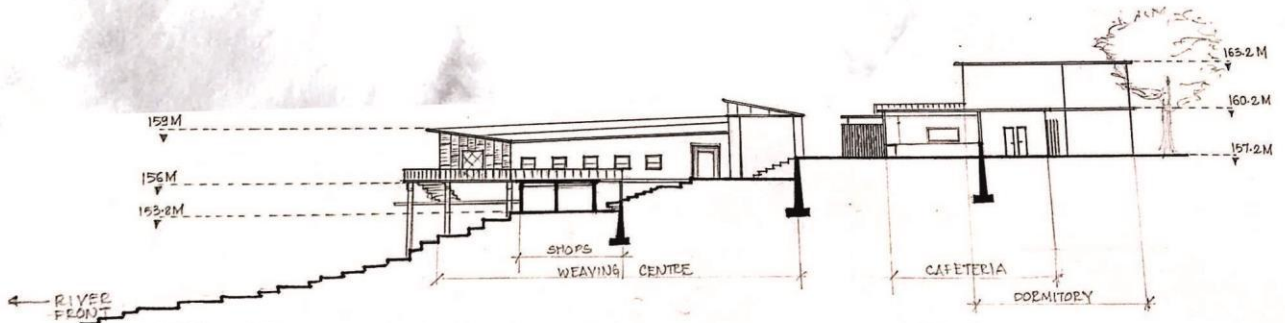
-Aqsa Dudhniwala



PLAN



EAST ELEVATION

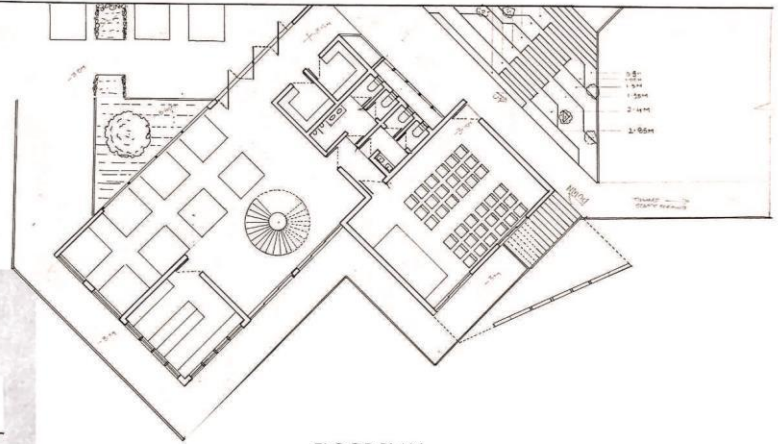


SECTION A-A

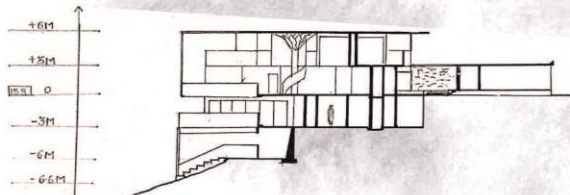
# Architecture Design-Sem IV 2017-18

## Weaving centre

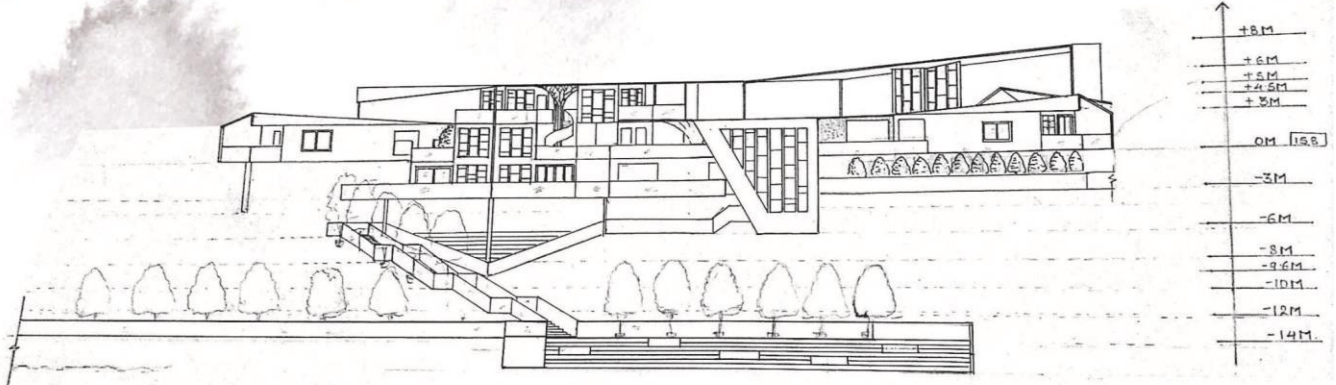
As weaving consists of Punch plate, a plate which has a circular void that leads to the pattern of woven cloth. The inspiration was taken from this punch plate and the concept of 'Solid and Void' was derived from it. The concept of solid and void was integrated by stacking the workshop and weaving room in such a manner that it created the solid and void effect. Also the cantilever roof canopy has a rectangular void at irregular intervals which creates a dialogue between the built and landscaped areas with light and shadow acting as the medium. The irregular contour site has Narmada river on the south side which gave a dynamic view of Maheshwar landscape. This site gave us the opportunity to create the structure opening out towards the river front and create the spill out area on the south side of the structure.



FLOOR PLAN



SECTION A-A'



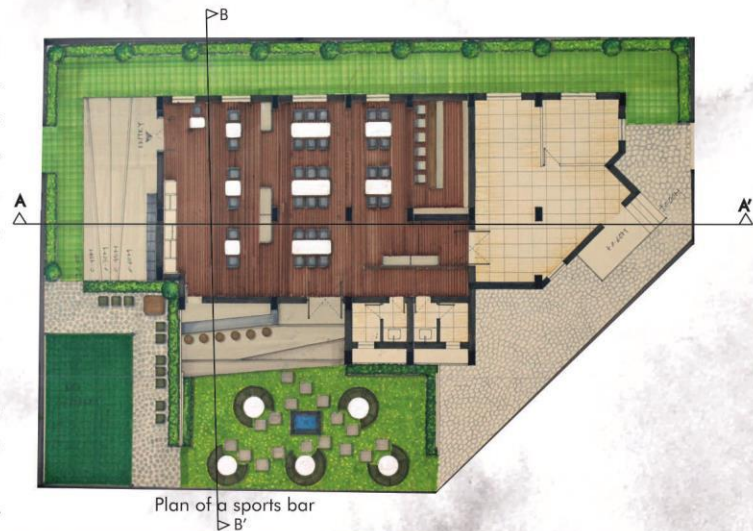
SOUTH ELEVATION

# Interior Design- Sem IV 2017-18

## Sports bar

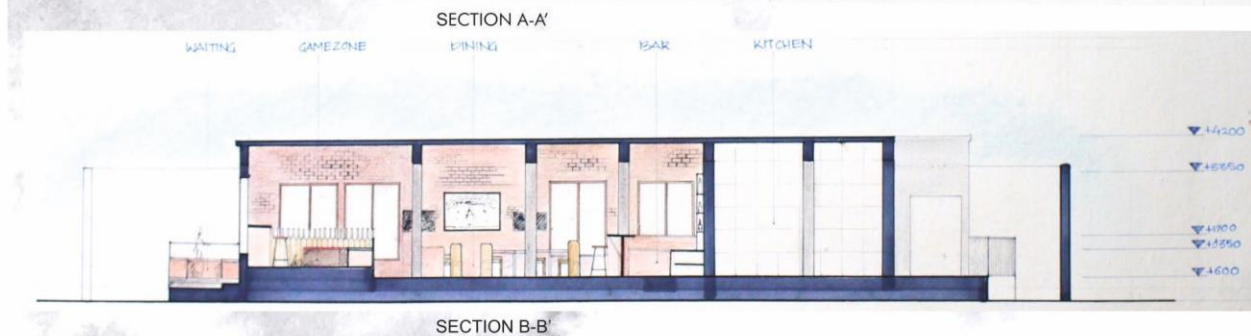
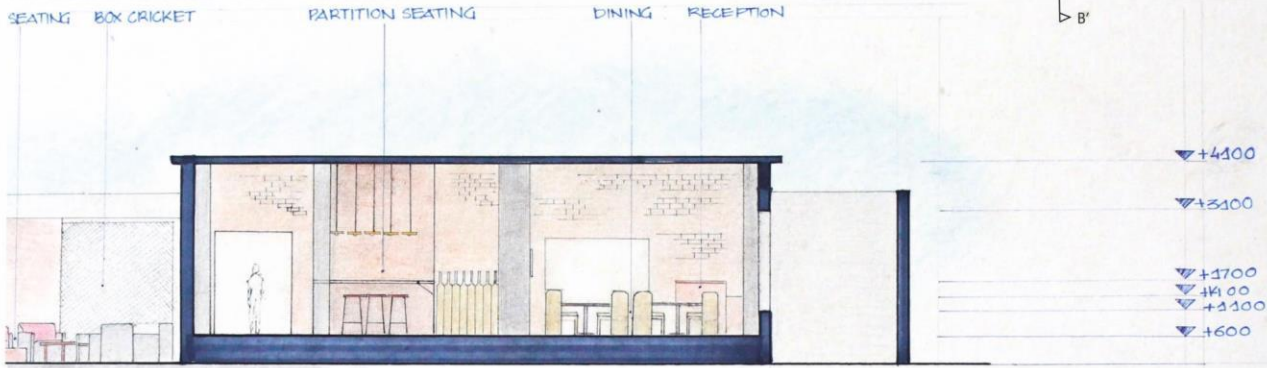
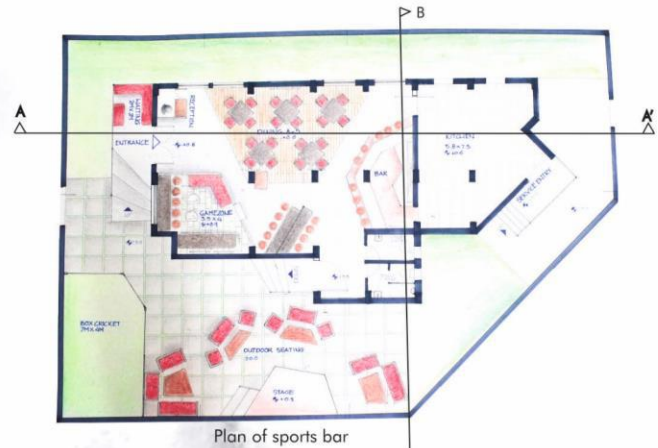
Restaurant design plays a critical role in attracting and retaining customers. At the same time, design must facilitate food preparation and service. My Sports Bar Design shows how I've incorporated my understanding of the restaurant's front and back-of-the-house operations into a design that meets the needs of the restaurant's owners, staff and clientele. The Cricket themed Sports Bar accommodates a total of 80 seating and 12 back seating. The design is user-friendly, maintenance-friendly, effective to use with minimal wastage of the space. At the same time, the design is aesthetically appealing and all the details are workable and properly explained.

-Mrunmayee Pawar



# Sports bar

Sports has always been an enthusiastic aspect of life, design in a sports bar interior lead to the concept of using scattered lines and forming informal spaces which are not confined inside a specific shape (square, rectangle etc.) Each and every space has different volume some in terms of partitions some in terms of materials. These differences create various atmospheres suitable for that particular space, e.g. dining space with timber flooring forms a comfortable soft space, game zones has a dark environment with dynamic lighting, outside seating as an informal one, a performance stage and a play area.

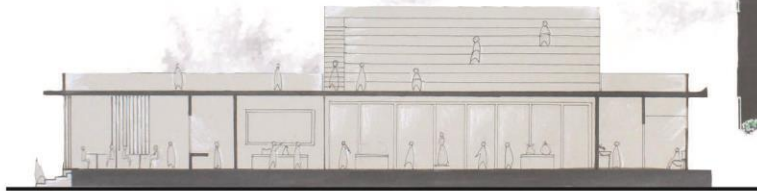


# Architectural Design-Second Year 2018-19

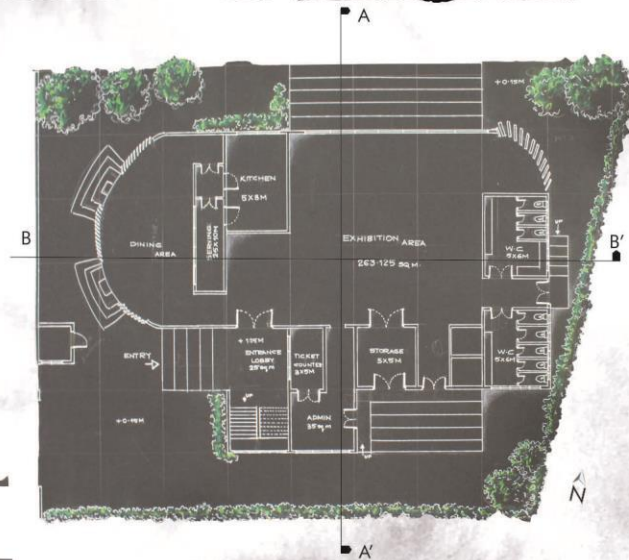
## Exhibition Centre

The exhibition centre is a design, which mainly focuses on the river frontier and the natural beauty of the site. It is a space that shows easy transformation from closed to semi-open space. It contains fins for indirect light and ventilation and an amphitheatre on the roof top which adds up to the utility of the space and helps more light to enter in the exhibition area.

-Vrushali Kadam



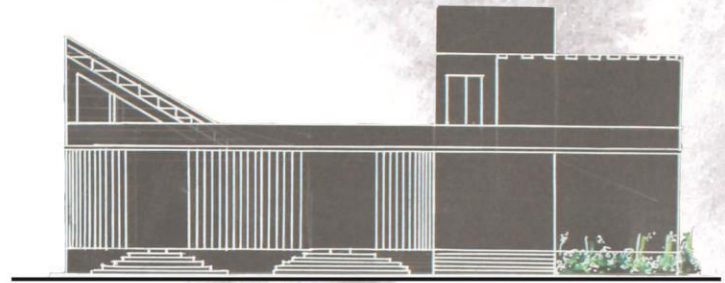
SECTION B-B'



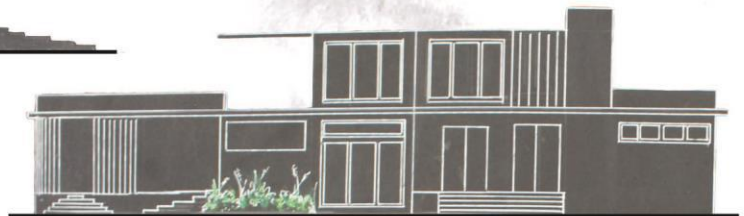
FLOOR PLAN



SECTION A-A'



FRONT ELEVATION

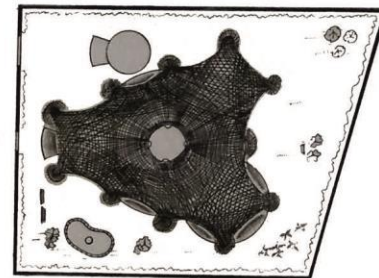
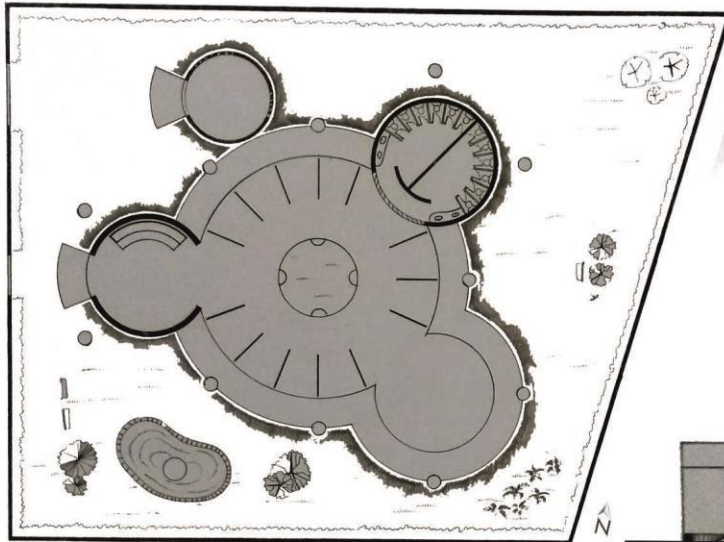
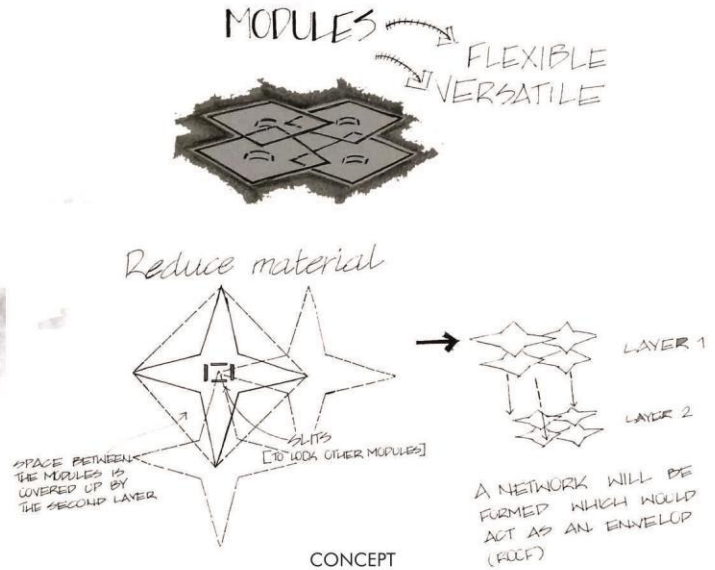


REAR ELEVATION

# Exhibition Centre

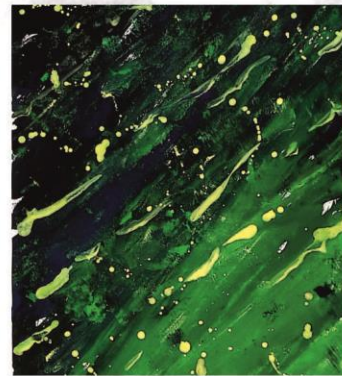
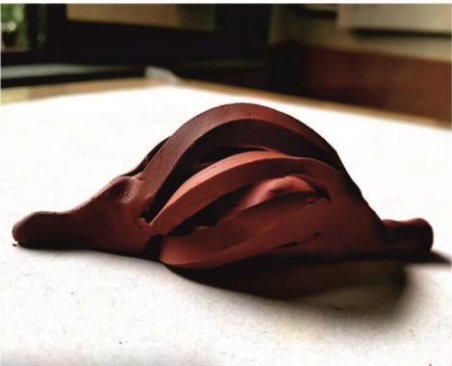
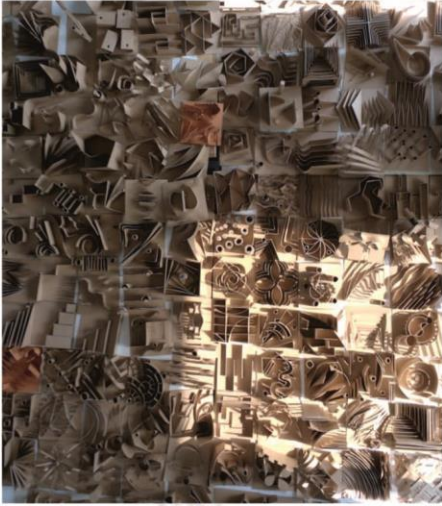
As the concept was adaptability, the modules which were made up from four triangles would interlock in the slits provided in the central area. The modules would be adapted according to the users and the exhibits. The play of light coming in through these small slits and the shadow casted below would add aesthetics to the arrangement. The modules are supple enough to maintain curves which were supported by short parametric columns spreading over the built-up area. The play of light and shadow was inspired by Ar. Tadao Ando which is minimalistic in nature and also has great thought put in.

-Utkarsh Jagtap



# First Year Works

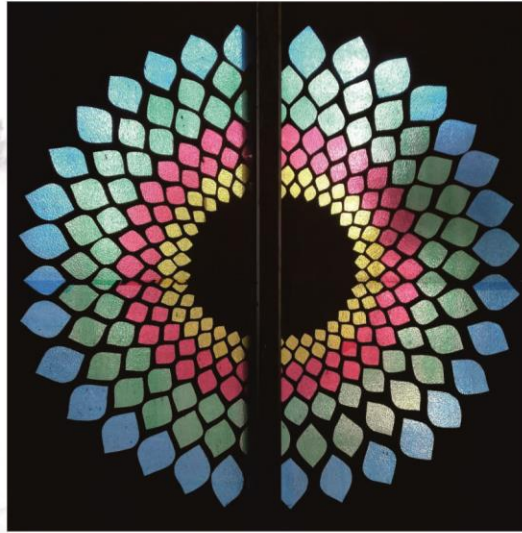
ALLIED DESIGN



ARCHITECTURE BUILDING  
CONSTRUCTION AND MATERIAL



COLLEGE PROJECTS



HUMANITIES



ARCH' THEORY





# Seven Islands To Megapolis: An Introspection

The city of Mumbai has undergone transition from 17<sup>th</sup> century to 21<sup>st</sup> century. This incredible phenomenon has turned seven islands to a mega-city today. Introduction of the railways was the major intervention for the growth of Mumbai in 1853. Later on, in 1990's closing down of mills was another event which the city experienced. After that, the globalization wave swipes India including Mumbai. Thus, the city started becoming a world-recognized city. The change in the built fabric started. This transition was driven by the greed of capitalist or it was the necessity, is still a question.

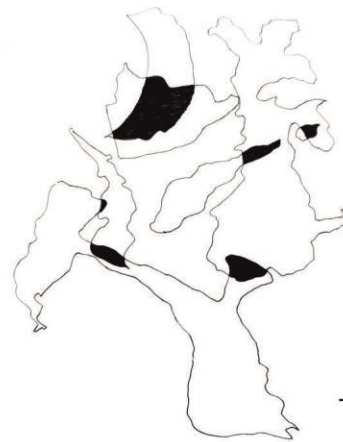
As there was an increase in population, the vertical growth started. Though this vertical growth is disconnecting common people with the 'ground' today. Low rise structures have become rare. Re-development, Re-habilitation, Re-construction are changing the fabric of the Mumbai city. Vertical slums are creating a new skyline of Mumbai. People are ready to stay in-house with no natural ventilation and least of daylight. Very few people are fortunate to see the sky from their window and terrace.

Open spaces are being manipulated, encroached. People are using streets for celebrating festivals. The changing housing typology from low-rise to high-rise is changing social and cultural aspects of Mumbai. The essence of Mumbai culture is evaporating with the transition. There is a notion of development. Development is like an oasis for the lower class as

they are dependent on public transport and cannot spend a monthly maintenance of high rise. Lack of affordable housing vis a vis stock of empty houses in the city is a contradiction.

Where are we exactly taking this city? We need to take a pause, look back and observe, introspect. The extent of transition is un-quantified... whether it is positive?

Through the lens of conservation, the transition today is threatening to a vast extent to the tangible and intangible heritage of the city of Mumbai. The city needs a pacemaker today in the form of sensible development, conserving an old city fabric, managing new development in infrastructure. The rate of growth is to be understood and need to be managed. The decay of the city will reduce only with the sensible development.

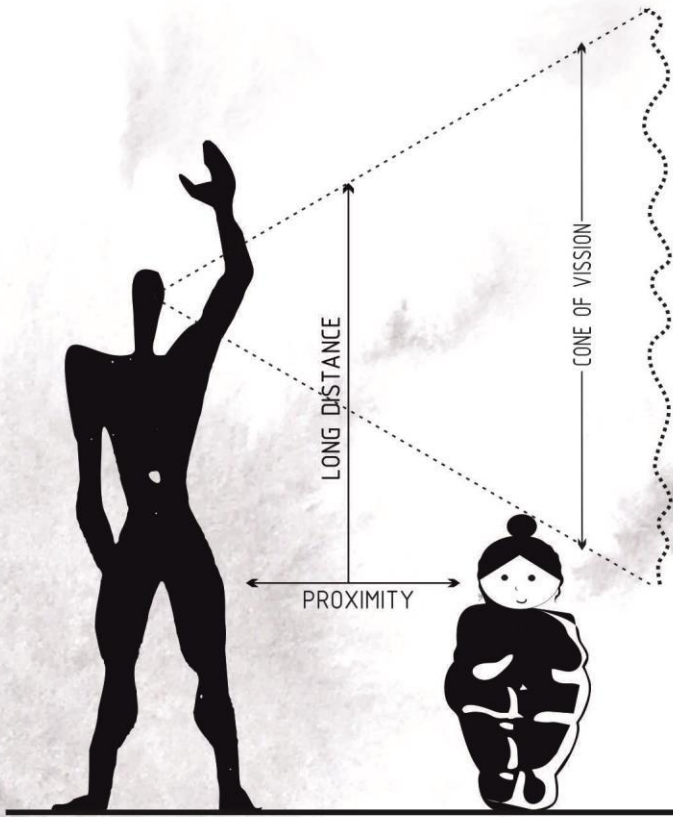


-Ar. Harshada Punde

# A TALE OF TWO INCOMPATIBLE SCALES LOVE IS TOUGH!!!

ARCHITECTURE AND ARTIFACT TO ARTICULATE  
THE ARBITRARY NATURE OF LOVE!!

SHE WONDERED IF HE WOULD UNDERSTAND HER POINT OF VIEW. THE TRADITION OF HER NATIVE LAND WERE SO DISTINCT. WILL A MAN BUILT OF AMBITIOUS IDEAS UNDERSTAND THE SIMPLE YET BEAUTIFUL WAY OF LOOKING AT WAYS OF NATURE.



MODULAR MAN

WILLENDORF

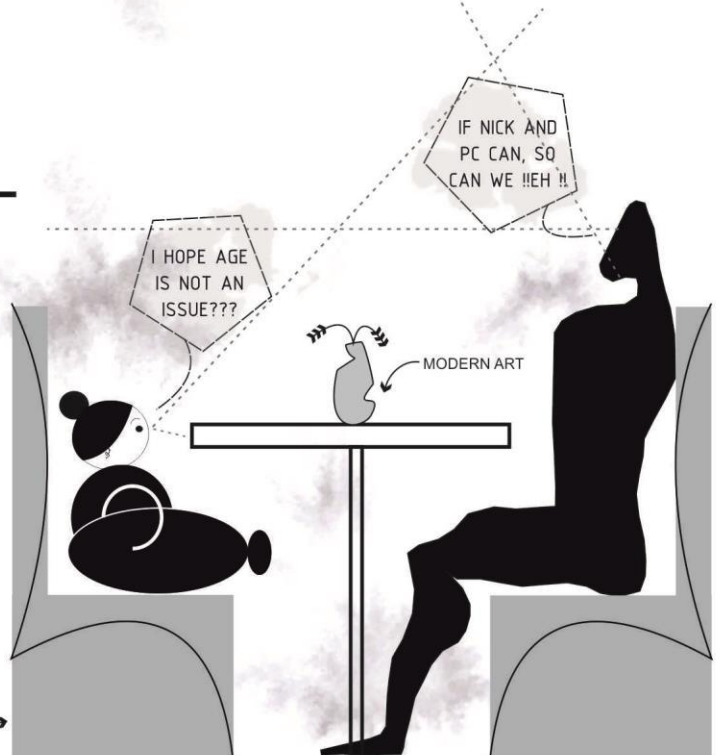
## LOVE AT FIRST SIGHT IS ONLY A DREAM

HE WONDERED IF SHE COULD EVER APPRECIATE MODERN ART AND LOOK AT THE WORLD WITH MORE REASON. HER APPROACHES TOWARDS SOCIETY WERE MORE EMOTION DRIVEN THAN RATIONAL.



WHY?

LAKSHMI HARIKUMAR



# Discovery Of Mumbai-Sem IV 2017-18

## Evolution of name:

Back when the Fort area walls were intact, one of the three gates that afforded entry inside one among them, the Church gate due to its proximity to Thomas Cathedral church. Thus, the railway station that was built in this area was called as 'Churchgate' by the locals. However, it was not referred to as such by the authorities, who instead took to calling it Bombay Back-bay or Back Bay Reclamation.

## Early history:

The Bombay, Baroda and the central India railway (presently western railways) was inaugurated in 1855 with the construction rail line between Akleshwar and Uttaran. In 1859, the line was further extended on the west coast up to Bombay. By 1867, a track along the for-shore, further the Grant road station was constructed, up to the station known as the Bombay back-bay near Marine lines. On April 12<sup>th</sup> 1867 the first suburban train was started with one train each way from Virar to Bombay back-bay.

## Present conditions:

Today it is one of India's busiest stations and home to the western railway headquarters. Colaba ceased operating after 1931, it is also southernmost station of the city.

## Extension of railway lines:

Till 2010, the station had platforms which could accommodate 9 and 12 coach trains. But with the introduction of 15 coach train, there was a need to extend the length of the platform. Hence in 2010, an extension of the platforms was constructed to accommodate 15 coach trains.

..CHURCHGATE STATION..

# INTANGIBLE HISTORY

"Lawkar!" is all we hear as they scream and before you are out of your own hustling bustling thoughts, you are either pushed in or out of train and the chant of "Aage badho aage badho bhai" commences with the train.

Mumbai, a city of dreams, drives us with many real experiences that makes it a La la land. One such reality that pushes us towards our dreams is the 'Mumbai Railway'.

Railways are the most riveting features of Mumbai's lives. From the very beginning it has been providing space to every person or thing who wishes to get inside no matter how crammed it gets. Travelling through the local s, just by a glimpse of an element or a sound one can easily identify a station. The view of a temple, the wide ocean or a magnificent building reflects the place, a sign board is not always required or what we have today LED indicators. We surely have come a long way.

The first passenger train 'The Great Indian Peninsula Railway' left Boree Bunder station (now CSMT) for Tannah (now Thane) on Apr 16, 1853 at 3:35 pm. It took 57 minutes to reach Tannah covering a distance of 33.8 kms.

Today with the onset of fast trains it takes almost half an hour to reach Thane. With the evolution of 4 compartments into 12 compartments it has given us the cheapest means of travel.



लवकर !!

# Flocking Together: Emerging as Architects

Architecture is that glorious field that helps us humans wrap a safe exo-skeleton around us. Or at least that is what it ought to do. But ever so often, we architects do not produce such safe results. The disparity is massive: Between what is promoted at any architectural college; and what happens out in the world. The disease is rampant and endemic to our field. Hence, the situation is alarming. It affects lots of architects. Let me not spare myself either: I am also afflicted by this disease – I am quite embarrassed by most of my works. At one point; like any self-respecting student, I too was full of high aspirations and ideals in one of the best architectural colleges of India - IIT Kharagpur. But then one day I started my practice ... and here I am. There are many factors for the situation. Some are mere excuses. Some beyond my control. Yet some are in my control. I only get a minor solace when I find that my works are a shade better than others who produced work in the same context of the messy architectural design context of Navi-Mumbai. Such a status-quo is unacceptable. I now have quite a lot to say what happens inside architectural practices. I can't list all of them out in this small article; but let me focus on one which really needs urgent attention. Which is to safeguard the process of designing.

If we have that design process safeguarded; what then emerges out of such a process would be at least a reasonable product. If we do not think about the process as an emergent one; and especially, if we do not reflect on what we are doing, the product would surely be corrupted.

When I stress to use the term “emergence” here, I mean it as a precise scientific term. Nature shows many emergent phenomena: Such as; birds flocking together and flying harmoniously in large collections, the processes that create a termite mound, the emergence of a cloud from water vapor molecules, etc. Especially, if we do not reflect on what we are doing, the product would surely be corrupted.



Design; I believe, is also an emergent phenomenon. At least; that should be a position that we architects could explore. It is not often seen as one – which I think is a tragedy. It is portrayed as this master-genius architect from whose brain everything emerges. But that kind of idiosyncratic emergence from one person's mind does not constitute the aforesaid emergence of the natural kind.

The reason is simple: how much ever what one individual think he or she knows; it is safe to assume that no individual really can know everything. Moreover; what an individual knows privately could be corrupted, out of context or out-dated or all of those. This situation is getting more critical as society progresses. To promote emergence of the true kind – like the “birds flocking together” kind; it is critical that during the design phase the collaborators on the design move together in dynamic coherence. And at the same time; be responsive and gracefully handle all forms of cognitive attacks on the

# Flight

collaborators. Architecture is surely an emergent phenomenon. We need to stop looking at it as a one man show. We should accept that the whole is greater than the sum of each pieces of our individual knowledge. If the emergence is done well – like a flock of birds; it is possible to achieve remarkable outputs even though each individual bird in that flock had limits on their skills or knowledge. Now that I've stated this position; how can students achieve this? What skills would students need? Firstly; they must be aware that their practice and influence over the world would start only when they graduate. Usually a few years after the graduation.

There is a case to support the argument that true contribution by an architect can only be done in the later years – master architects are typically quite old. I won't get into the reasons here. Yet, one cannot expect that only old people will exert their influence.

It is critical that students keep this context when they learn. Unfortunately, the syllabus bows more to the past; rather than to the future. It is to the students to keep themselves abreast of collaborative tools such as mind-maps, wikis and so on. The process of “emergence” cannot be achieved by intuition. It requires a good amount of debate to establish those processes by which knowledge can be shared right from the initial stages of inception in the collaborators' minds.

I have been working on contributing to this area for almost thirty years. All architects and students can join this movement and together we can invent the mechanism on how to create a flock together with more responsive and safe designs.

-Ar. Sabu Francis

I wish I was a bird of paradise  
To have flown by the nature,  
Paralyzed by wings above the wildflowers,  
Kissed by winds all the way!  
Clustered by the stars of belief  
I would win the game of faith  
Jumped upon the happiness  
Laughing and giggling,  
Forgetting the dark Knight on the way!  
Fluttering every second,  
Grabbing all the moments  
Transit all your emotions  
Away in the world.  
Discover the unseen,  
Experience the tough  
For it may bring a joy forever!  
Nothing is forgotten, forbidden or excused  
Everything changes  
Your soul wavering.  
Sunrise and sunset,  
Brings so much difference  
Caterpillar to butterfly,  
Patience required.  
Twirls and routes,  
Never ending thoughts.  
Ground to sky,  
We have crossed the path.  
Music along,  
Scribble and dribble,  
Transit along  
Life's a puzzle!  
Never mind the evolution.

-Aakansha Warange | FYB.Arch

# An Insight to the Guest Lectures

## AR. ASHOK MODY

Architect Ashok Mody lived in Sharjah from 1975 to 1980 and is responsible for a number of buildings in the Emirates. He shared his experience of how he used to buy his bread every day in Sharjah and how the traffic, that scourge of Sharjah, still features in his memories. He briefs us about the essential things to provide a solution to a building problem and how a new concept is introduced in a structure.



## AR. RUJUTA MODY

Over 15 years of experience in the architecture industry, she gave us an insight on broadening the architecture firms towards business and strategy, along with management; and how it plays a crucial role. Elaborating on the concept of cross pollination of ideas from different fields and importance of the integration of various disciplines in order to achieve dynamic work.

## AR. ARZAN KHAMBHATTA

His lecture on visual design and his coherence between sculpture and architecture was hugely engaging. He emphasized how principles of design and composition remain common in both the fields. He converted his understanding of scale and proportion of architecture into sculptural art forms.



## AR. RUSI KHAMBHATTA

He took us to the journey of what sustainability in design entails. His presentation spanned the time space from exploring the recently developed sun arc reactor to an alternate way of living on other planets. It was interesting to learn the various themes of sustainability. Along with interesting newspaper clippings and accompanying anecdotes, which enlightened and invoked into rethinking the role of sustainability in design.

## AR. JAFFER AA KHAN

Architect Jaffer Khan talks about the infinite essence of 'Bindu' and 'Mandala' in architecture, which forms the cultural identity of a structure. This cultural identity and its knowledge is essential for architecture to be existential and experiential in nature. He enlightened us about the cultural importance a building upholds and how that can be reflected in the experience of the user.



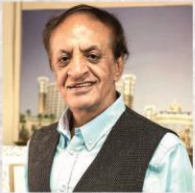


### MAHENDRA KADIA

Being an artist with unique and passionate vision in painting. His paintings are usually a sky full of imagination and powerful expression. He spoke about abstraction and the thought process behind his artwork, how everything's related in art and has a story behind every stroke we create.

### AR. PRONIT NATH

He is the founder of Urban Studio, which is a creative architecture firm based in Mumbai. He spoke on his contemporary designs and cultural re-invention of a variety of structures. He spoke about design challenges and how they led to the development of new concepts in his structures.

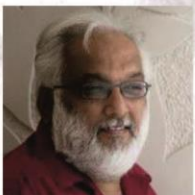


### AR. PREM NATH

"Success is never full and it will be foolish to think about it as it is just a result of overcoming many failures." Architect Prem Nath spoke about his wide spectrum of work. He spoke on sustainability of buildings and his works on the same. The importance of green buildings and how the modern world needs to implement the trend of the 'green buildings'.

### AR. SHIVANI SINGH

Starting with defining what smart city is and co-relating it to a smart phone, she mentioned that Smart Cities are efficiently connected and managed networks which rely on data and technology. She emphasized on 10 urban innovations being the global agenda council on 'Future of Cities'. Some of them are digitally re-programmable spaces, water-net, increasing the greenery, non motorised form of transport and many more.



### AR. RAVINDRA PUNDE

He is the co-founder of Design Cell and the principal designer for master planning, urban designing and site planning projects. He spoke on landscaping in architecture and how the context around the building is also important while designing a building and emphasized on various aspects related to designing a building.



# Values

Architecture has had a great influence in shaping our lives and communities through out the history. Architecture as a noble profession, is not just about designing and administering construction of buildings; "architecture is about where we work and where we live." Our homes, our neighbourhoods, our places of work, our schools, our places of worship, and, overall, our communities shape our characters. And while we embark on this glorious journey, we need to be deep rooted to certain values .



*Ar. Ravi Sarangan, Principal Ar. Edifice*

What are Values?

Values are the ideas and beliefs we hold as special. Those things that really matter to each of us. They would shape the culture and guide how we behave and make decisions.

Let me list down certain core values which we, as architects, need to practice and demonstrate.

**HONESTY** : To be truthful in our thoughts, words and deeds is honesty. This is one of the greatest value resulting in inner peace, courage and mental strength and above all happiness. Honesty is planted in our hearts. We must help it grow! People begin to trust and admire you and this is contagious!

**SENSITIVITY** : Feeling for others is sensitivity and this includes human beings, animals, birds and the environment. A sensitive person is merciful, loving, caring and is willing to lend a helping hand always! As architects, this is probably the greatest value that we need to possess, to help you evolve a good design.

**TEAMWORK** : It is a joint action by a group of people, in which each person subordinates his or her individual interests and opinions to the unity and efficiency of the group. This does not mean that the individual is no longer important; however, it does mean that effective and efficient teamwork goes beyond individual accomplishments. The most effective teamwork is produced when all the individuals ,harmonize their contributions and work towards a common goal. An architect is part of a larger team, which includes , the engineers ( consultants ), the client and the contractor. We need to work together and not in isolation.

**PUNCTUALITY** : Being on time for every activity is punctuality. Time is precious and once lost is gone for ever. Learn to value time and do not waste time as it is stressful. A person who is not punctual invariable fails in every activity as activities are done in a hurry – last minute resulting in rework. Planning activities ( time table ) to be delivered on time ensures success.

**RESPECT** : It is taking someone's feelings, needs, thoughts, ideas, wishes and preferences into consideration and giving them worth and value. Acknowledging them, listening to them, being truthful with them, and accepting their individuality and idiosyncrasies. When we are respected we gain the voluntary cooperation of people. We don't have to use as much of our energy and resources trying to get our needs met. When people respect one another there are fewer conflicts. Respect is something that is earned and cannot be demanded or forced. Its like a boomerang in the sense that you must send it out before it will come back to you. This is very critical for our profession. We need to respect the mason, the carpenter, the painter, the brick layer, as well as our colleagues, the client, the consultants and the contractor !

**PERSEVERANCE** : IS NEVER GIVING UP .

If at first you dont succeed, try, try again. No one is born successful.

If you want to be great, persevere in whatever you do. Success is the reward for believing in yourself and working hard. A journey of a thousand miles begins with one step. Success does not lie in never failing. It lies in using each failure as a lesson to help you succeed.

A good design may not emerge immediately. It may take time. Your client may not accept it , but don't give up. Try your best to persevere !

**KINDNESS** : It is being thoughtful and polite to others without expecting anything in return. Treat everyone with politeness, even those who are rude to you - not because they are nice, but because you are. Never look down on anybody unless you're helping him up. Kindness is the language which the deaf can hear and the blind can see. Very important in our profession.

**FAIRNESS** :

Is being free from bias, dishonesty or injustice.

Is being in conformity with rules or standards.

Is to think how your legitimate actions will affect the others.

Is about taking decisions, irrespective of caste, creed, sex or religion, thereby treating people the way you want to be treated.

Is to listen to people with an open mind.

Mutual respect is a must if you wish to be fair.

# NASA- A.N.D.C Entries 2018-19



Entry shortlisted in top 81 of A.N.D.C

Devesh Bapat  
 Isha Rajive  
 Aditya Rane  
 Shubham Sarfare  
 Amruta Sali  
 Aditya Agarkar  
 Aditya Ingale  
 Dipta Argekar  
 Sanika Patkar  
 Bhavisha Sanghvi  
 Amey Dalvi  
 Ronak Satra  
 Harshil Patel  
 Sanaya Vijayan  
 Manali Talake  
 Nikhil Bhagwat  
 Anushree Mohan  
 Samiksha Mahajan  
 Nikhil Yadav  
 Shreyash Gupta  
 Arun Sahani  
 Urvi Basu  
 Jay Pawar  
 Darpan Parmar  
 Semtika Maurya  
 Prarthana Patel  
 Mihika Vasudevan  
 Aniket Amberkar  
 Avinash Sharma  
 Shrishti Gariba  
 Shrishti Rawat  
 Adwait Karve  
 Soham Kshetramade  
 Abhinay Satam

# TENTACLES

## SITE JUSTIFICATION

THE SITE SITS RIGHT AT THE EDGE OF MUMBAI AND THE ARABIAN SEA. IT IS A CONNECTING SPACE BETWEEN THE CITY, GARDEN, BANDRA FORT AND THE SEA. PEOPLE GO TO THESE PLACES THROUGH THE SITE WITHOUT NOTICING IT. THE SITE ACTS AS A BACKGROUND TO THE BANDRA FORT AND THE SEA, HIGHLIGHTING THEM. THESE QUALITIES OF THE SITE MAKE IT A BETWIXT SPACE. OTHER THAN BEING A TRANSITIONAL SPACE IT HOLDS GREAT POTENTIAL TO BE A PUBLIC PLACE.

## LOCATION

BANDRA FORT, BANDRA WEST, MUMBAI, MAHARASHTRA.



## SITE LOCATION

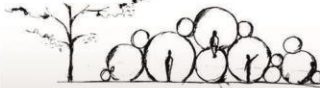


## PROCESS

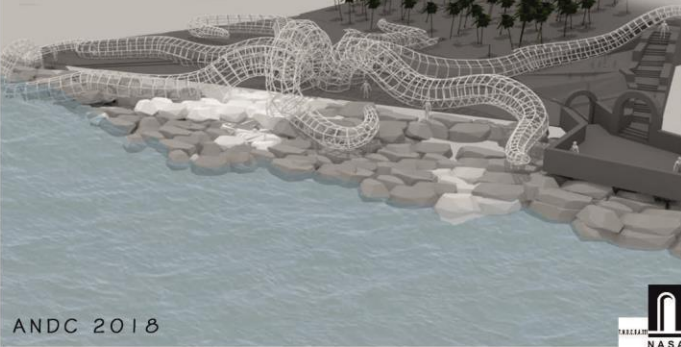
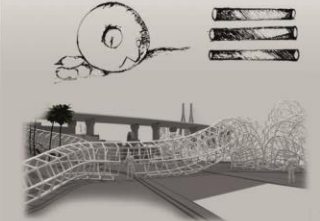
THE VISITORS FAIL TO FEEL THE SITE EVEN WHEN THEY PASS THROUGH IT. HENCE, THE BASIC THOUGHT IS TO CREATE VERSATILE EXPERIENCES FOR THE VISITORS.

## DESIGN

THE SPREAD OF TENTACLES PROVIDE A DIFFERENT PERSPECTIVE TO THE SEA, GARDEN AND THE FORT AROUND THE SITE. THE TENTACLES ADD DIFFERENT UTILITIES LIKE SEATING, EXHIBITION AREA. THE TENTACLES DIRECT VISITOR'S CIRCULATION INCREASING POTENTIAL OF SITE. THE METAL FRAME WORK MAINTAINS THE OPENNESS OF THE SPACE AND ALSO ADD TO CURIOUSITY OF VISITORS.



DIRECTING THE PATHWAY OF VISITORS THROUGH CYLINDER OF DIFFERENT SIZES GIVES VISITORS AN OPPORTUNITY TO CARRY OUT ACTIVITIES LIKE EXHIBITION, SEATING, READING, RELAXING, ETC.



ANDC 2018

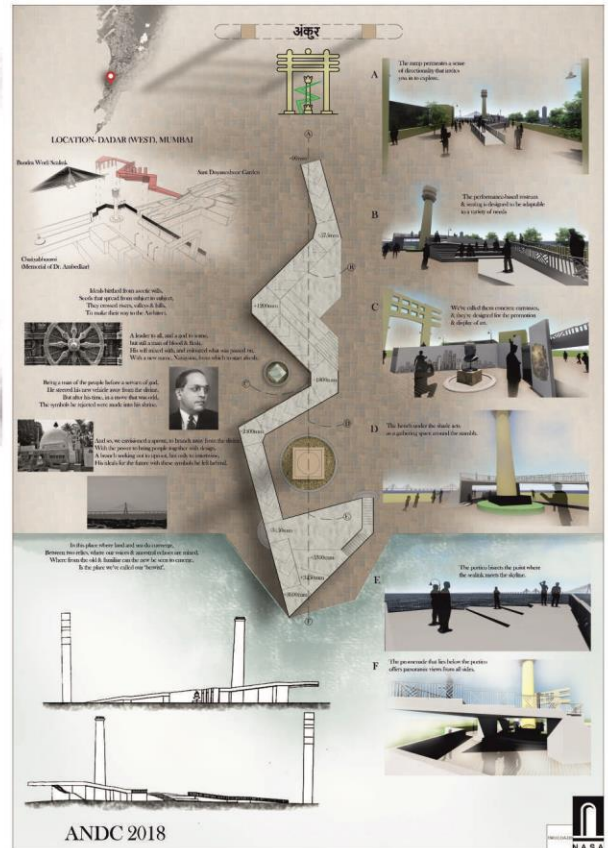


Supriya Sanjeeva  
Aqsa Dudhniwala  
Franchelle Dzouza  
Mrunmayee Pawar  
Sonali Narkar  
Dheeraj Suware

Viraj Tank  
Varun Iyer  
Priyanka Gupta  
Angela Anthony  
Aashna Vira  
Aditya Ghodke

Aakanksha Harmalkar  
Chhavi Rautela  
Dhir Patel  
Deepesh Sarang  
Kevin Choudhary  
Mayur Gujar  
Milit Satra  
Nidhi Shirsolkar

Pratiksha Devadiga  
Rahul Jadhav  
Samiksha Ghodse  
Shivani Chande  
Shweta Deshpande  
Shrushti Mane  
Sneha Adhyapak  
Vrushank Warang



ANDC 2018



# NASA

“ Ability is nothing without opportunity.”

-Napoleon Bonaparte

Architecture is a world of opportunities to create, present and establish yourself and NASA, the National Association of Students of Architecture, has been one of those early opportunities for the students to present themselves in front of the fraternity. Being a students' body, NASA gives a freedom of expression to each and every individual participating in it. Students participating here learn, interact, work and compete with around 400 colleges from all over India; and we are glad that we are one of them.

C. T. E. S. College of Architecture stepped into NASA in the year 2016 as a visitor(observer) college and a participant college in 2017; and the journey of 8 students attending the first convention to 27, to 40, has been a

difficult but exceptional experience. From 3 short-listed entries (Andc- Annual Nasa Design Competition, Industrial design trophy, Landscape design trophy) in 60th zonal NASA Convention(2017) to a citation (Industrial design trophy) in the 61st zonal NASA Convention(2018), I believe that we have achieved a satisfactory beginning of our journey in it. This citation is not only our first ever achievement in NASA but also a motivational booster, it is a result of students' hard work, enthusiasm, experience, dedication, and support towards it. This is just the beginning, a lot of it is yet to come. I hope and believe that we will continue our journey and keep achieving success one step further every year.

-Devesh Bapat  
Unit Secretary|2018-19





## INTRODUCTION

IN INDIA MAJORITY OF INDIAN MIDDLE CLASS POPULATIONS ARE LIVING IN SMALL FLATS AND HOMES THIS IS MOSTLY BECAUSE OF THEIR ECONOMIC SCALE AS WELL AS THE LACK OF SPACE AVAILABILITY FOR LIVING. BUT IN THE PRESENT SCENARIO FURNITURE OCCUPIES A

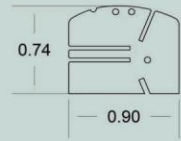
MAJORITY OF THE SPACE IN THE HOME. MOREOVER, HIGH POPULATION DENSITY LEADS MANY OTHER PROBLEMS SUCH AS HIGH GAP BETWEEN RICH AND POOR, HIGH ENERGY COST AND HOUSE PRICE. THESE ARE COMMON PROBLEMS NOW DAYS. SPACE SAVING

FURNITURE IS ONE OF THE OPTIONS TO SOLVE THESE PROBLEMS. IN THIS DESIGN, WE WILL INTRODUCE THE INNOVATIVE DESIGNS, THE HARD WARES, THE APPLICATION AND FUTURE DEVELOPMENT, COST & PRICE AND THE IMPORTANT MARKET OF TRANSFORMABLE SPACE SAVING FURNITURE. THIS WILL HELP PEOPLE TO UNDERSTAND THE IMPORTANCE AND THE POTENTIAL VALUE OF TRANSFORMABLE MULTI-PURPOSE SPACE SAVING SEATING ARRANGEMENTS IN DIFFERENT PLACES.

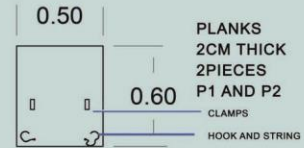
FURNITURE DESIGN: CAN BE DEFINED AS THE DESIGN OF MOVABLE, FUNCTIONAL OBJECTS THAT SUPPORT HUMAN ACTIVITIES SUCH AS TABLES, CHAIRS, SOFAS, BEDS AND STORAGE'S. DIFFERENT TYPES OF FURNITURE ARE DESIGNED TO CATER FOR DIFFERENT TYPES OF ACTIVITIES. FURNITURE DESIGNS CAN BE CLASSIFIED BASED ON THE MATERIALS FROM WHICH THEY ARE MADE, CRAFTSMANSHIP, FUNCTION, STYLES, STATUS, BELIEFS, CULTURES, ERAS, AND PSYCHO-GRAPHIC AND DEMOGRAPHIC FACTORS. CURRENT OR CONTEMPORARY DESIGNS ARE DIVERSE BECAUSE OF NEW NEEDS, TRENDS, ADVANCES IN ERGONOMICS, AND THE DEVELOPMENT OF NEW TECHNOLOGIES IN MANUFACTURING AND MATERIALS.

A: FUNCTION AND PRACTICALITY, B: AESTHETIC AND SEMANTIC, C: EXPERIENCE, D: EXPERIMENTAL.

## ELEMENTS USED IN DESIGN



BASE PLATES  
4CM THICK  
2 PIECES  
B1 AND B2



PLANKS  
2CM THICK  
2PIECES  
P1 AND P2

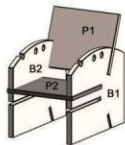


TELESCOPIC RODS  
3 PIECES  
R1, R2 AND R3

## INDUSTRIAL DESIGN TROPHY

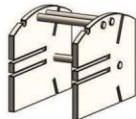


### CHAIR



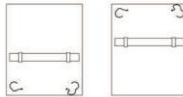
PLANKS P1 AND P2 FITTED IN GROOVES TO FORM A CHAIR. SUPPORTS SHOES ARE PROVIDED TO SUPPORT B1 AND B2.

### ROCKING CHAIR

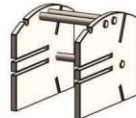


JOIN B1 AND B2 AT DISTANCE OF 0.5M USING 3 TELESCOPIC RODS TO GIVE STIFFNESS TO ASSEMBLY

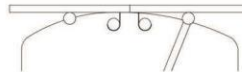
### TABLE



CLAMP THE RODS TO PLANK P1 AND P2



JOIN B1 AND B2 AT DISTANCE OF 0.4M USING 3 TELESCOPIC RODS



ASSEMBLE BOTH THE PLANKS OF TOP IN THIS MANNER USING HOOKS.

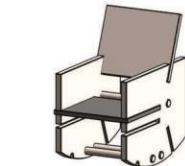


FINAL RESULT

### TABLE 2



RE ARRANGE A PLANK FROM "TABLE" TO CONVERT IT TO STUDY TABLE



TURN THE ASSEMBLY UPSIDE DOWN AND FIT IN THE PLANKS P1 AND P2

## INDUSTRIAL DESIGN TROPHY



# Transition

Transition is a process... it is the continuous change, it is the evolution.

As one says, "Change is Inevitable" – however, change is not always for good, it may not always get comfort to the one affected, and the so-called 'transition' can be difficult.

Transition is a matter of endurance – it is a phase of change from one to other – it is a phase, where one can find it difficult, frustrating, may face failures and losses, however by continues perseverance one is able to get through with the transition period and achieve the change – this is common for all, be one's new business, or a relationship, a new job, or a simple new thing that one is trying to learn;

What we are talking about here is a 'Cycle' – the cycle of life, the birth, the growing-up, and the death – though all rejoice birth, none like death! The day cycle, most children don't enjoy waking up early (to go to school) and they love staying up late, but the cycle of the day has to go on.

The world has gone through a transition, from the Stone Age era to a modern, whizzing, speed, smart era – and it, too hasn't gone through its own taste of brunt and bruises – many wars were fought, many peace treaties were signed, many men died, many dictators/emperors ruled, much rebel occurred, much rebuilding of cities happened, and that has what has brought the world to where we are – and mind you the change is constant – and evolution is a never-ending process – it is how one takes-in the transition is what matters;

With the changing circumstances and situations, Architecture, too has undergone change

built – a transition none could avoid; look at the homes then and look at them now – take any major city of the world, be it Hong Kong, Mumbai, New

York, Toronto, Chicago, Tokyo – if one makes a 'Time Lapse' for just the last 10 years, the skylines shall show a major difference – the architecture has gone beyond one's imagination, reaching great heights in its literal sense; And during all these changes, the transition was not always a good one, a suitable



Ar. Prem Nath  
Prem Nath and Associates

(read comfortable) one; Speaking of Mumbai itself – is the transition from a single source of fast transport – the Local Trans., to the multiple & dynamic option of Metro & Monorail, being taken easily; isn't the transition being opposed, isn't the transition creating inconveniences, with so many roads dug-up, so much of real estate undergoing demolition, much of heritage structure coming under the risk of instability and so on; there is so much of hue and cry about the environmental issues the Coastal Road may cause – however one again asks, isn't this change inevitable? Isn't this hue-&-cry a part of the transition? – it is humans' way of going through a mental process of accepting the change;

As an Architect, I have seen a lot change, during my 50 years of practice – I've seen Architects being treated as Gods and each project of his being assumed to be a Master-piece, to architects having to take part in Design Competitions and compete against each other to win the project based on the lowest quoted bids. I've seen architecture going from a well-

spaced comfortable (read lavish) home/office space, to a more compact, utility-based one – be it due to the ever-increasing population and need for space or be it because of the fact things have gone compact, smaller, in-fact Nano!

This transition wasn't easy, one needs to go through the transition and requires a lot of endurance – transition is the test of time - I had to change gears at every turn of life and get to the next level of architecture – for example, I was one of the first architects in India to invest in Computer and CAD – I am talking of the mid 1980s, when a computer was one big energy-guzzling equipment, with not much of competence available to operate it – I had to live by the change, I had to be patient, I invested 4-5 years, only after which I could get some kind of results – if I had found these transition years (from hand drafting to CAD) a waste of time – I would have risked being outdated rather than having leading edge..

Similar was the transition I went through when the Y2K era came in – at the turn of the millennium, I could foresee a huge IT boom – I took-up this challenge and here I was having India's 1st Fast Track IT Tower at Mind Space Mumbai for Morgan & Stanley of the USA to my credit – this required a lot of quick working, a lot of research and a lot understanding of what the IT Industry standards were – what needed to be done to ensure an International Standard building in India;

The Green Revolution came in just recently, but with the foresight & experience, I had started working on green aspects – but this transition was again tough – tough convincing the clients of its long-term benefits – tough getting the genuinely green systems to be implemented, and here I am today, with India's 1st Platinum Rated Campus

Architecture at Vadodara, Gujarat, 1st Gold graded Green Township at Bathinda, Punjab in India and many other green high rise towers to my credit;

I could have....I could have simply not adjusted to these changes and got left behind! But, my 'leading ahead' attitude, has always enabled me to strive ahead and beyond – even today, I am all equipped and am working on major Smart projects... and am eagerly waiting for the next change!

Today, I see another change at the horizon – Design Build – this transition is not going to be easy for architects – especially the Young Professionals. The Transition from architecture profession to Business of Architecture is going to happen soon and very soon the builders/developers shall 'Employ' Architects and offer Design-Built developments to the customer; so an architect shall not be on the payroll of Builders-Developers. This won't be easy, but I foresee the change and one shall need to be ready for this Transition, too.

I strongly believe, if you don't remain on your toes, you shall be 'Lost in Transition'





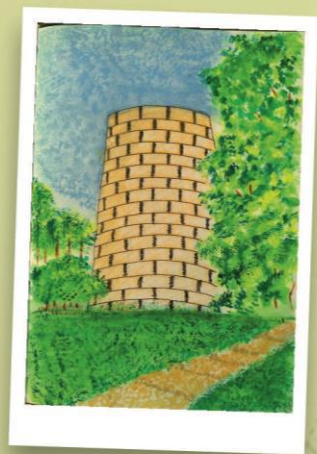
Lonavala  
लोणावळा

Pune  
पुणे

Karjat  
कर्जत

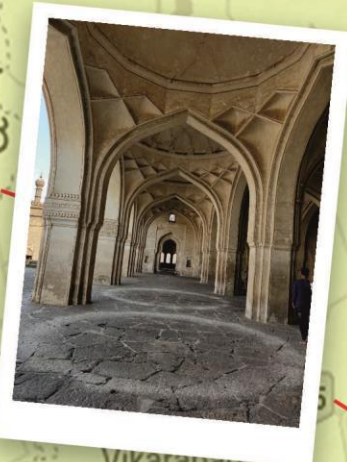
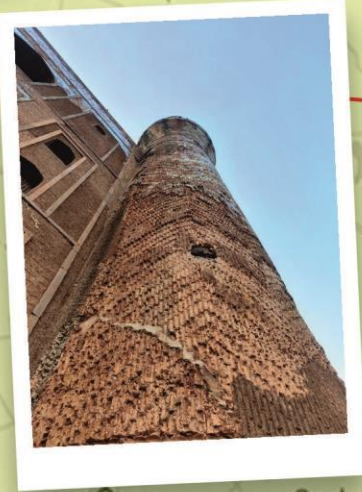


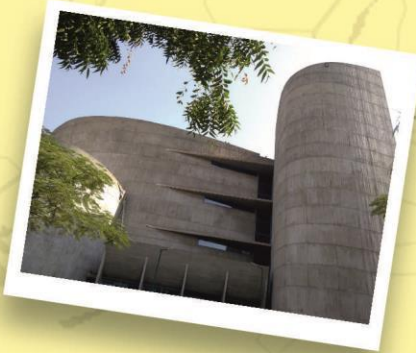
# FIRST YEAR



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Bhuj ભુજ

GUJARAT

Ahmedabad અમદાવાદ

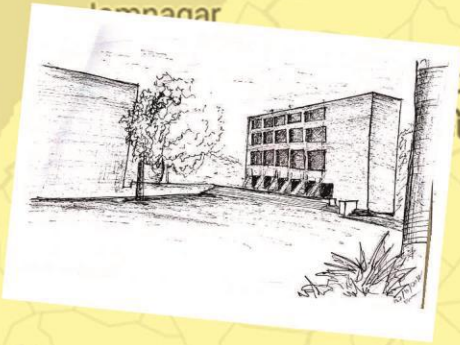
Gandhidham ગાંધીધામ

Morbi મોરબી

# THIRD YEAR

SurenDRaga સુરેન્દ્રગઢ

Mundra મુંદ્રા

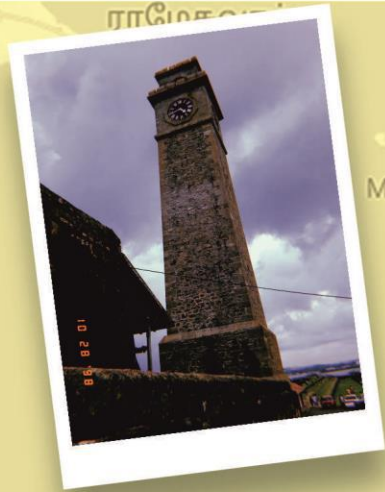


Porbandar પોરબંદર

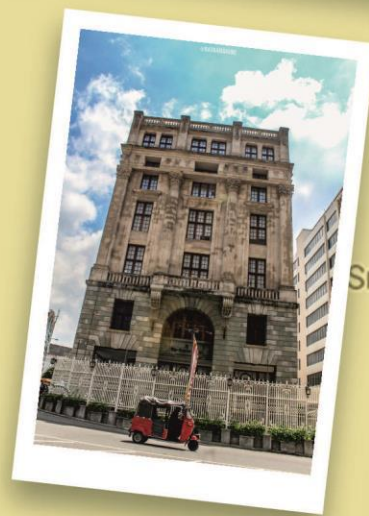
Junagadh જુનાગઢ

nagar નગર





# FOURTH & FIFTH YEAR Sri Lanka



# Teamwork in the Studio as a Living Proof of Gestalt

For a long time, I believed that it was impossible for teamwork to be as successful and fulfilling as working solo, especially in the studio. Teamwork posed too many unconquerable hurdles, such as reconciling with people who have conflicting opinions, priorities and varying skill-sets which inevitably led to the most loathed concept of all: compromise. I have always been an advocate of individualism, but a self-centered attitude can cost you quite a few successes as well as the chance to learn from peers and deal with challenges integral to the work of every designer.

For an architect, design is never the end of the process, perhaps only the beginning. Making one's designs a reality is the true manifestation of an architect's ability. In design lies potential; in implementation lies success. While design can be conceived individually, it takes a team of members working together to develop and implement it. My belief was not radically shaken after I attended the Design Research Lab, and had been through two intensive workshops. Teamwork is an integral part of the structure of the DRL, and though it seems counterintuitive to begin with, it is ultimately a blend of each of various ways of thinking and working that will ensure successful teamwork.

*Culture & Studio Subculture* To quote the oft-repeated cliché, no man is an island. The contrary is also true, because no two minds think alike. No two people come from the exact same background, social, cultural, academic or professional, no two people have shared the same experiences, and even if they do, no two people are affected the same way or learn the same things from these experiences. Every man is thus an island, but since no man can remain so, we must find solutions to remain connected to each other and move beyond personal differences to succeed as a team. The DRL being the most international graduate program in the world, cultural differences are probably at the forefront of the problems students are faced with in groups. Communication gaps constantly hinder the flow of ideas, which forces us to use different ways to get our thoughts across. This actuates a process of learning to communicate via means other than the verbal. The language of architects is, after all, graphical. Studio culture varies from continent to continent and from school to school. Ways and methods of working that we are used to may have to be discarded or adapted to suit the current studio and team. We learn to be more flexible about schedule, spaces constraints and methods of addressing design issues.

*Criticism* One pitfall that can immediately be identified in working individually is that students tend to take criticism personally, and find it difficult to differentiate between professional and personal comments. This is eliminated in group work, where criticism and feedback from juries is taken more seriously for what it is rather than dwelling on ambiguous comments that could be personal.



Ar. Takbir Fatima,  
Principal Architect, DESIGNAWARE

Self-evaluation ideas in a team must first be presented to other team members before they are taken to the next stage. This ensures self-criticism and convincing presentation at different levels. The resulting work is more fine-tuned and comes from a solid foundation after having passed through many channels before being approved. The importance of presentation and communication cannot be undermined in this process.

Feedback Loop Team-based studio work facilitates learning from peers as a by-product of the design process. As team members come from different academic and professional backgrounds, a platform is created not only to share their experiences and skill-sets, but also to apply them into a plural, multilayered project. This is an experience which cannot be obtained from peers working on different projects, as working on a single project together means that each member has the same stake in the final outcome.

*Authorship* The concept of ownership or authorship of ideas is slowly dissolving into an open-source sharing system. Ideas are now freely shared without remaining within the boundaries of their origin. Ideas conceived by one person may be further developed by another. The elimination of a closed-loop of ownership allows many minds to work on and take existing projects to different levels, perhaps even resulting in diverse possibilities with a single starting point.

While it may be difficult, challenging and extremely nerve-wracking, I am now an advocate of team-based studio work. Working with others from the same field offers different takes on one

situation, which is not otherwise possible for one mind to conceive. It also teaches self-criticism and self-evaluation, which is necessary for the success of a live project. Stepping away from the project, even while working alone, can offer fresh perspective and bring forth new problems and solutions. There are many real-life skills to be learned from teamwork, which will be useful in the professional arena, where working closely with interdisciplinary professionals is inevitable.

In practice, I strongly believe that design should be democratic, and the design process inclusive. The Fractals Workshop is an example of how teamwork can produce design systems that are greater than the sum of individual designs. While students may find it difficult in the beginning, the results are convincing enough to convert even the staunchest advocate of solitude to a champion of teamwork. The idea of a solo architect is often misleading, as all great work is collaborative effort behind the scenes. It's time to talk about the practice of architecture moving the focus away from the end product that is generally visible to the backstage methods of practice and design processes that make it all a reality. The future is about establishing connections that consist of diverse nodes, each from a unique perspective, background, skillset, culture, and even location, which add value that cannot be matched by a sole practitioner. The strongest networks consist of members with diverse ideas and shared values.

Collaboration is where all disciplines are eventually headed, and architecture must embrace this direction.

Craving for immortality  
In a world where our existence is at stake;  
Growing and learning for survivability  
To leave behind a legacy to make.

Evolving from a tiny seed  
Aiming to see the light;  
To summon the courage that it needs  
To stand out and shine bright.

Grasping the essence of things eagerly  
To enlighten our extraordinary minds;  
Which we undermine so meagerly,  
Failing to see the beauty that the universe  
binds.

Reaching out to the stars  
Our aspirations not bounded by our  
limitations;  
Breaking through the mental bars,  
Challenging on to the new imitation.

Embarking on a journey not traversed  
Setting new footprints on the sands of time;  
Introspecting on the paths coerced  
Curious to create a new unique rhyme.

When the waves crash on the shore  
A new pattern is created,  
In search of new lands to explore  
Where it was once uncultivated.

-Rishita Kothari SY B.Arch

Gandhi, the other day,  
said that freedom in a verse  
feels so far apart.  
That the one in front of him  
this motions a bit incredulous  
"The words can be so gory"  
what can I tell you,  
but another story.  
I think of guns, knives, clocks, blood, buildings,  
screens, jumps, laughter, and the subaltern and  
strange enough emotions.  
Actually, I think of a lot more things, but most  
importantly, I think about you.  
And if I could choose between thinking about guns,  
knives, clocks, blood, buildings, screens, jumps,  
laughter, the subaltern, and strange enough  
emotions,  
And freedom, you.  
I would always think about you.

-Anonymous

# From thy laughter to thy LOLs : A journey of humour

Today in this techno-savvy age of smart phones and SIRI, it took me a good ol' minute to actually sit down and search for the history of humour or rather comedy (not exaggerating when I say a minute because it was a click away on 'Google'-Go-to of only getting lazier everyday ). Felt like Sherlock trying to get at the bottom of a crime scene with his partner Watson, Google here being Sherlock, ofcourse. And guess what ?! They say that the first joke ever said was all the way back in 1900 BC. It was said by a Sumerian, stating "Something which has never occurred since time immemorial; a young woman did not fart in her husband's lap." And after building up quite the anticipation, I did not even laugh.

Maybe you did, maybe you laughed or smiled a little after reading the world's oldest joke. But if you didn't then that might be because of how comedy has transitioned and evolved to cater to our sense of humour. Back in the day toilet jokes were funny because they were out of the blue and people did not really talk about farting so casually. It was kind of a taboo to talk about certain things, and when those things were put in such a normalised manner they tended to be hilarious. But in the present world we call home.... of the internet, jokes have transitioned into memes. What are memes? Here's a definition

"An image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by internet users, often with slight variations".

With the rapid spread of memes came even more rapid replies to them in the form of abbreviations like lol, lmao, etc. And touching on current topics and issues to make life a little lighter. Memes tend to be more funny when they are relatable and dedicated to a specific group of people, for example "When someone asks you for tape and you hand them four different kinds and give advice about the optimum way to use each tape. Well, at least they didn't ask you for a pencil." I bet you related on this one and cracked up a little because we as architecture students have been there, our minds directly go 'OMG same'.

But in all seriousness (look at me contradicting my entire article in the end with this one line), the transition in comedy just shows how diverse we were back then and now and how our opinions and theories make for amazing one liners, riddles, toilet jokes, and relatable memes for one day in the future, who knows what our kids will laugh out loud on, until then... back to scrolling on cat memes.

-Angela Anthony SY B.Arch



Through time Human Architecture has evolved, from naturally found caves to enormous modern structures that defy the laws of physics. Time has played an important role in portraying the transition in Human Architecture. It is astonishing how our ancestors could achieve great feats with the limited technology available at that time, from rock cut architecture, the Kailash temple being a great example to the great Pyramids of Giza. One could notice that all these flawless structures did not advance to what they are now, without trail and failure. There always has been a pattern, rather evolution into what these structures stand as. The Pyramids of Giza did not gain their perfect geometrical form at first, there was transition from Mastabha or a Bench shaped structure, to the Step pyramid and then to what it is now. From the beginning of our Architectural study we are taught that a design is a process, it has to be evolved to gain perfection, it has to transit from one form to another to flay it's flaws. Our ancestors did the same with the Great Pyramids. Apart from structures transition can be found within spaces in Architecture. How doors and windows are used to transit wind and light from exterior space into the interiors. A transition space between a courtyard and inner rooms might be the corridor, it is what connects these two realms together. Any two spaces that exists need a transition to portray connection. Transition is connection, transition is evolution, transition is Architecture.

-Vrushank Warang (S.Y B.Arch)

Sweet auburn, loveliest of the lawn,  
Still alluring, though most of the charms  
withdrawn  
But a bold peasantry, the city's pride,  
This carries a legacy that cannot be destroyed.

The cottages some of them still I find,  
Where the puckish children used to hide  
Still it suffices the memory,  
Where the womb nurtured,  
Where the people shared  
Where the love conquers  
And the care still matters

Open verandas, wooden windows  
Adorned with the thatched roofs  
Escorting multimillionaires to movie stars, still  
nobody aloof,  
Though not much sugar left in the pie  
The glance of the dawn still stunning to the eye  
Though neglected, despised and left alone to  
die,  
But still a paradise when looked upon the  
slack of the twilight sky.

This day no birdsong left in the blighted place,  
No swaying trees, no flowers to grace.  
Now adorned with neon lights, computer rage,  
And agonizingly this is the price  
We pay for progress's sake!

-Disha Dabke | FYB.Arch

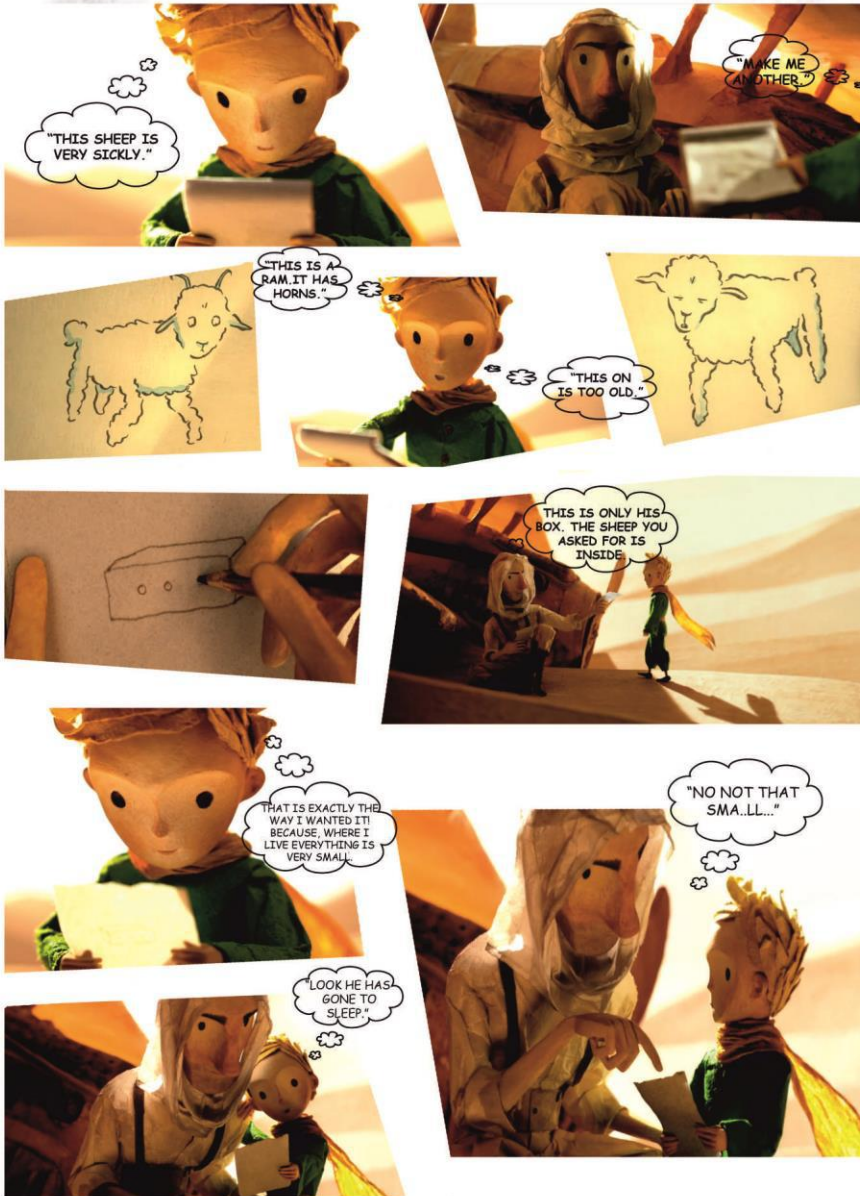
# Depth of Uncertainty

The heaviness that I feel at times on my teeth, my jaw, the same rushing all the way to my throat, keeps my lean legs tied to a huge stone, with a rope woven of my flaws. I still dare to jump in the ocean where I see no ray of sunshine neither do I see a seabed. A fear rushes as I roam around with my legs tied yet, a fear of someone violating my soul. Where will I feel the fear but, there's nothing beyond the thin layer of fabric what they call as skin, some even term my fabric as exquisite, it doesn't make any difference to me.

At times I didn't sink silently, I screamed and the ones who could offer me sympathy generously lent a patient ear to the surface of the ocean. I gazed upward and found no soul who would dive in with the potential generated out of empathy. No response to my screaming helped me discovered that blind eyes, deaf ears, minimal scratched brains, partially active minds exist too. I expressed my sinking to a level where no depth exists, by writings. The magic of writing was that my helplessness got read but not felt. The noise that my soul senses are all outer ones. It was never trained to open its inner side so that it could listen to the inner voice. Maybe a reason which transcends me from the place where humans live to the ocean. I hope someone would look at me, maybe. They might not understand the intensity of redness that my cornea displays. That shade of red might be new for them. They might ask me, why don't I secede go to retire for some time, they would say this on looking at my exhausted body. How would I explain to them that my eyes are too wet for my eye lids to shut them up. Maybe they won't know the secret, that if the lids make a room in order to shut down, the stored water will lead to flood in the ocean. A smile formed by lips, which are closely linked to the throat, the same which swallows the unjust around, display a smile. And some say that my fabric carries my smile well.

# Book Review

An unconventional way of book review



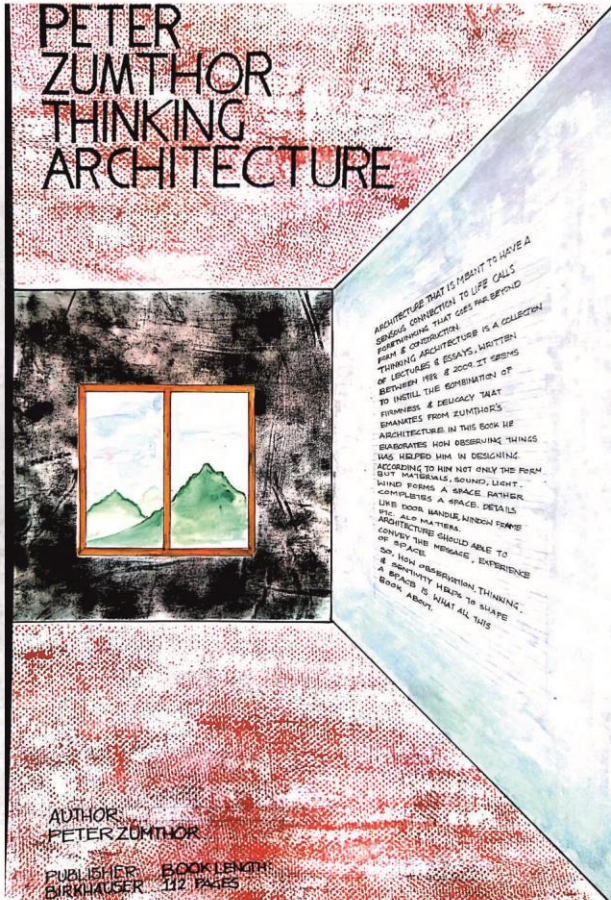
***"All grownups were once children...but only few of them remember it..."***

***...to all grownups when they were little."***

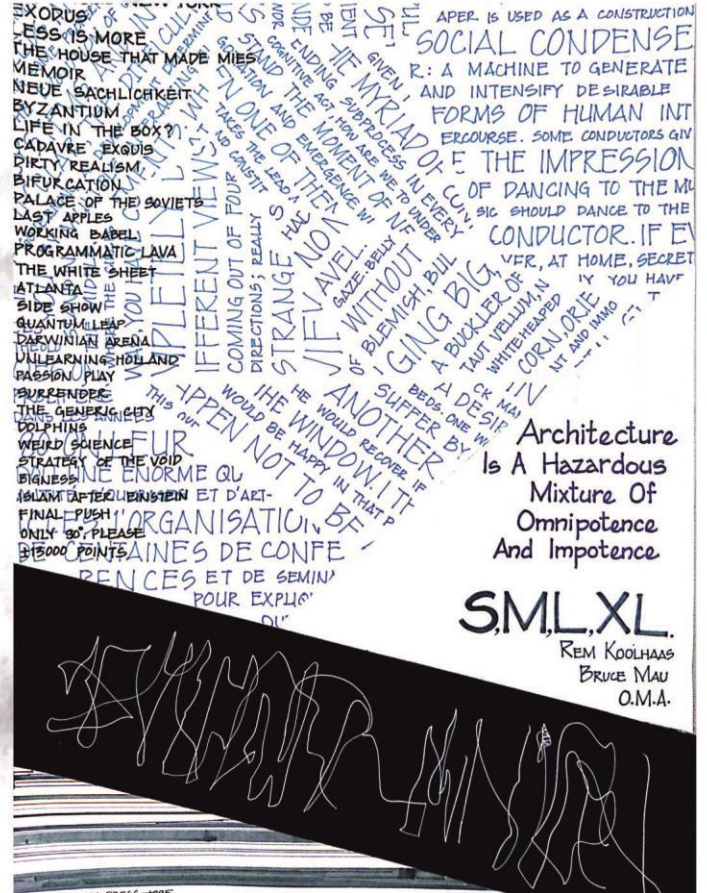
The Little Prince reviewed by Amey Dalvi

# Book review

An unconventional way of book review



Thinking Architecture reviewed by  
Devesh Bapat



S,M,L,XL reviewed by  
Aqsa Dudhniwala

# Foundation Day

Our college celebrated our 5th Foundation Day on 5th September, 2018.



The day commenced with inauguration of exhibition of students work followed by lighting the lamp and a dance performance by the students. The event proceeded with a guest lecture by eminent Architect Prem Nath and his son Architect Pronit Nath. The event was then concluded with annual felicitation of students for academic excellence.



Exhibitions are where the college exhibits its students works, their ideologies and learning objectives. The students of CTES COA eagerly look forward to showcase their work in the 6 exhibitions conducted each year. The exhibition days are filled with zeal and excitement, transforming the atmosphere of the college.



# Sports

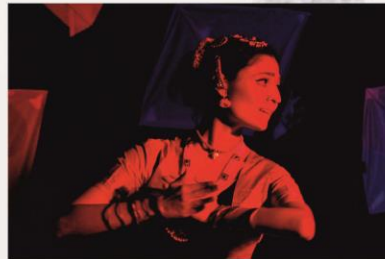
CTES COA hosted ARCHITORQUE for the first time in our college, last year. It was an inter-college football tournament hosted by our college with the intention of promoting sports in our college turf. One of the main objectives of the ARCHITORQUE was to give exposure of our college to other colleges through this event.



We participated in other college sports events- KRVI, ASSA and SHEARFORCE. One of our major highlights was that we were the runner-ups for the ASSA tournament held by Rachna Sansad College of Architecture. We also got an honorable mention in the Pune's local newspaper for the SHEARFORCE basketball tournament.

# ARCHINOVA 2017

One of the most awaited events for us students in our college is our annual fest ARCHINOVA. It is a fun filled experience that spans over 3 days. Each day we have different guest lectures, workshops, on-the spots, sports, quiz and a cultural night we always look forward to. Our theme for Archinova2017 was Indian Ethos, based on which our college developed the Exhibition, Posters, T-shirts, Dances and a Jamming session.







# Electives

The electives conducted in the college includes photography, carpentry, origami, metal upcycling, carpentry, bonsai, conservation and architectural journalismism.



A bike sculpted by the students.



Origami electives



“ Opportunity to  
C R E A T E  
something  
without fearing  
the outcome.  
Vrushank Warang (Metal  
Upcycling)

”



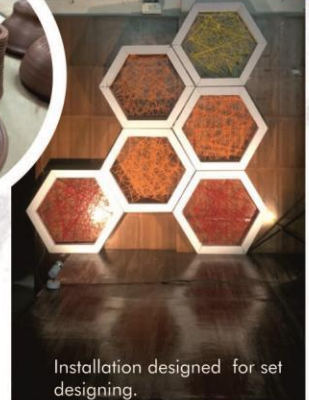
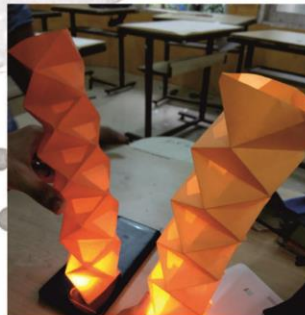
Bonsai electives



The outcome of the  
electives adds value  
to the college.



Photography electives



Installation designed for set  
designing.

# Out of the syllabus...

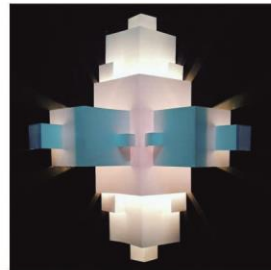


'Adopt a corner' competition in Chembur fest

Participation of students in the Chembur Festival.



Grffiti done for the Chembur Fest.



Panel designed by the students for Aditya Birla Yuvaratna competition.



Apart from the usual curriculum, our college takes part in various events outside college. Here are a few of the events we took part in the year 2017.

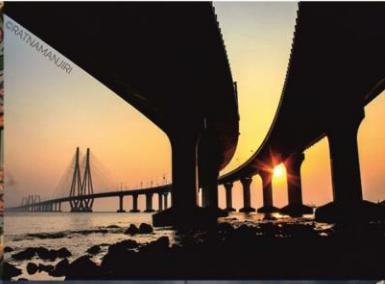


Discussion with students from Israel at David Sassoon library





DHIR PATEL



SRATYANASAKURI



SAKSHI THAKUR



MITHIL RAO



SHRINIVAS TELE



MITHIL RAO



KEERAT VIRK



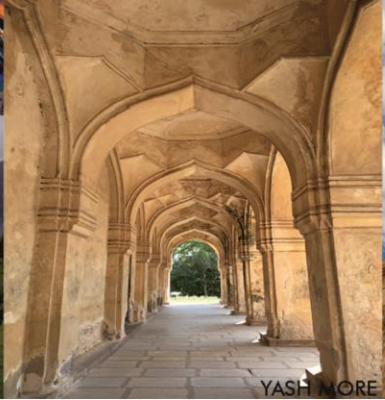
ANVESH VART



MITHIL RAO



MITHIL RAO



YASH MORE



KEERAT VIRK



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SHRINIVAS TELE



ADITYA SHODKE



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VEERESH PANDIT

## Archibrigade

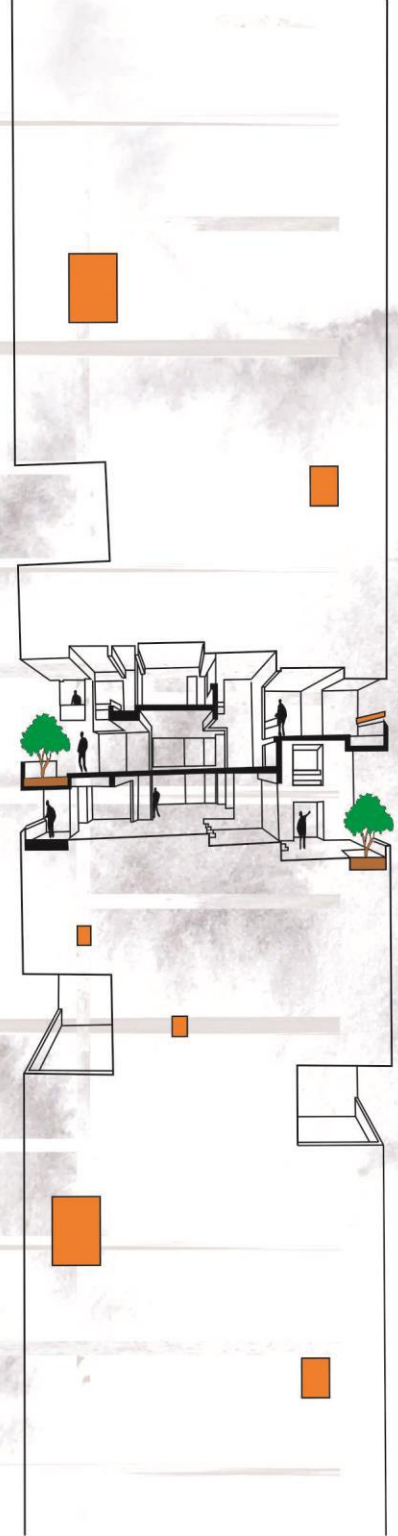
Prof. Anil Nagrath  
Prof. Alka Tawari  
Prof. Pushpagandha Shukla  
Prof. Anuprita Surve  
Prof. Anju Bareja-Kapoor  
Prof. Shreyash Sarmalkar  
Prof. Tanvee Joshi  
Prof. Divya Butala  
Prof. Gayatri Narkar  
Prof. Mitali Hindlekar  
Prof. Shweta Parab  
Prof. Rashmi Pookkotil  
Prof. Sayli Paranjpe  
Prof. Pooja Shah  
Prof. Lakshmi Harikumar  
Prof. Sunanda Satwah  
Prof. Divya Subramaniam  
Prof. Shraddha Bhortake  
Prof. Souvik Choudhary  
Prof. Harshada Satam

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Mr. Arvind S





## INSTALLATION IN COLLABORATION WITH FAB BIENNALE'S 'THIRD SCHOOL OF DESIGN'

CTES College of Architecture, currently running in its fifth academic year, has been experimenting and creating a diversely interpretative pedagogical process – one that spans across not only design subjects but also absorbs allied and sociological variants under its domain. Taking a cue from the theme of FAB Biennale – 'OPEN', we would like to present our idea that teaching methodology cannot be a manual, but rather an outline that allows for exploration, experimentation and experiential learning.

To represent these ideas and their interpretations by students, we would be designing an installation – that looks at the variables of a process that evolve through a continuous re-interpretation of the syllabus or design brief or any given problem and how the remaining subjects become attachments in creating the final form or in designing of the solution.

The process of structuring this installation would provide an interactive space to re-look at existing pedagogical narratives, be able to raise relevant questions, issues, concerns and receive feedback from a range of participants from diverse fields. It could also become a site for an exchange or platform to interpret ideas of those who come with contrasting or different philosophies of design. This installation, apart from the curriculum matrix could be designed by either looking at processes or a design problem or by looking at materials and their pliability across different quadrant of issues.

Faculty team: POOJA SHAH, LAKSHMI HARIKUMAR, DIVYA BUTALA

Student team: NIRNAY GADA, DEVESH BAPAT, HIMANSHU GUPTA, RANVIR MORE, RUCHIRA KARALKAR, TRISHA RAJAN, SOUMYA GOVINDULA, HEMANGI MAHAJAN, AISHWARYA VISHWANATHAN, GAYATRI PARTE, PRANAY MULIK, SAAVEE DESAI, PADMAJA RAWOOL, SANDHYA GHARDE, ANCHAL MISHRA, ASHISH CHIVELKAR, REVATI VARDEKAR, VIDHI BHANUSHALI, ANKIT PATHADE, ANURAG AOCHAR, CHHAVI RAUTELA, PAYOJA MANKAME, PAWANSHANKAR GIDLA, OM GUGHANE, SOMSHANKAR KATGAONKAR, RITIKA CHANDEKAR, ADITI KOLGAONKAR, RITIKA WARANG, MAHAK JAIN, RUJULA YADAV, AKANSHA ACHARI, AKANSHA WARANGE, LEKHA KURKURE, PRATHAMESH JANGAM, DHEERAJ SUWARE, SUNIL PRAJAPATI, YUVRAJ KAMBLE, MADHURA MHATRE, RUGVED MHATRE, APURVA GUGHE, DIVYA HANKARE, VIBHUTI DANGAT, SAREENA SHARMA, SAKSHI PANPALIYA, YUGANDHARA BONDE, SAKSHI KORE



General Secretary  
Vishakha Gangar



NASA Unit Secretary  
Devesh Bapat



NASA Unit Designee  
Isha Rajive



Treasurer  
Vrushank Warang



Academic Event secretary  
Shreya Purandare



Exhibition secretary  
Milit Satra



Publication Secretary  
Dhir Patel



Cultural Secretary  
Neil Chauhan



Sports Secretary  
Aditya Ghodke

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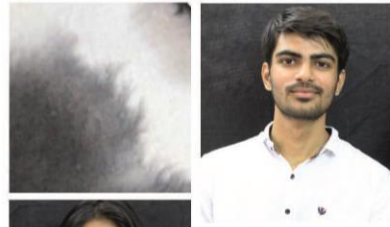


Rushabh Sanghvi



Grishma Vasani

FIRST YEAR DIV B



Parshwa Mistry



Anushka Powar

FIRST YEAR DIV A



Vinit Chavan



Sonal Shinde

SECOND YEAR DIV A



Rahul Jadhav

Aashna Vira

SECOND YEAR DIV B



Varun Iyer



Ruchira Karalkar

THIRD YEAR

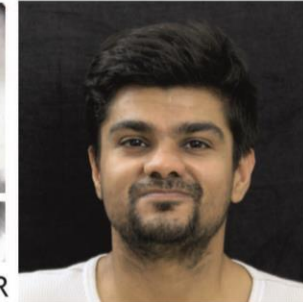


Nikhil Yadav



Dipta Agrekar

FOURTH YEAR



Keerat Virk

FIFTH YEAR

# THE CLASS REPRESENTATIVES



# The Architectural Survival Guide

*The day you will be able to convert the effort that you put into your passion from conscious to subconscious and create a whole new space around it that day you will experience real success. -Soham Kshetramade*

*Only hard work isn't enough -  
Vishakha Gangar*

*All colours fade to grey-  
Shreya Purandare*

*Do all the fun and enjoyment you can, because all these years are never gonna come back! -Bhavisha Sanghvi*

*"Less is more, only if it's the requirement". - Aditya Ingale*

*It's the small details that matters.- Rishita Kothari*

*It's not the skin but the glue peeling off your skin, so don't worry. - Aqsa Dudhniwalla*

*Those three words from Mohabbatein; Parampara Prathistha Anushasan! - Burhanuddin Nawab*

*It makes getting it right worth every sleepless night.- Sabira Shaikh*

*Open your mind, be stress-free, work on time, be backlog free. - Ronak Satra*

*'Time management - Neill Chauhan*

*Listen a lot, but stand up for your point of view. -Shubham Sarfare.*



# Editorial Team



Publication Head  
**Dhir Patel**  
- Just 2 kitkats and a sprite.



Graphics and design  
**Angela Anthony**  
-Parents should've named her savage



Asst. Publication Head  
**Aashna Vira**  
- So organized it hurts.



Graphics And Design  
**Yash More**  
-Tapri ka Chai, Starbucks ka coffee



Illustrator  
**Utkarsh Jagtap**  
-oreno nakama da mono janai



Graphics And Design  
**Shrinivas Tele**  
-Photo deta hu ruk.



Content Editor  
**Rishita Kothari**  
The geek that's always writing



Chief Content Editor  
**Sabira Shaikh**  
-We can do it guys...



Graphics And Design  
**Durgesh Choudhary**  
-Bas tu kaam de!



Content Editor  
**Nitya Pillai**  
-Her first name is the whole Dictionary

Faculty Advisors:  
Prof. Lakshmi Harikumar  
Prof. Pooja Shah

We thank our Director, Principal, Faculty Members and non teaching staff for their co-operation, guidance and support in the journey towards Aavaran 2018. Also a big shoutout to our classmates Shardul Shringare, Burhanuddin Nawab, Sunil Prajapati, Aditya Ingale, Abhinay Satam, Shrishti Rawat, Nirnay Gada, Rushikesh Wavekar, Purva Patil, Vrushank Warang, Milit 17, Aparna Rai, Vidhi Bhanushali, Mugdha Kavathankar, Sahil Baria, Sneha Adhyapak.



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**COLLEGE OF ARCHITECTURE**

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