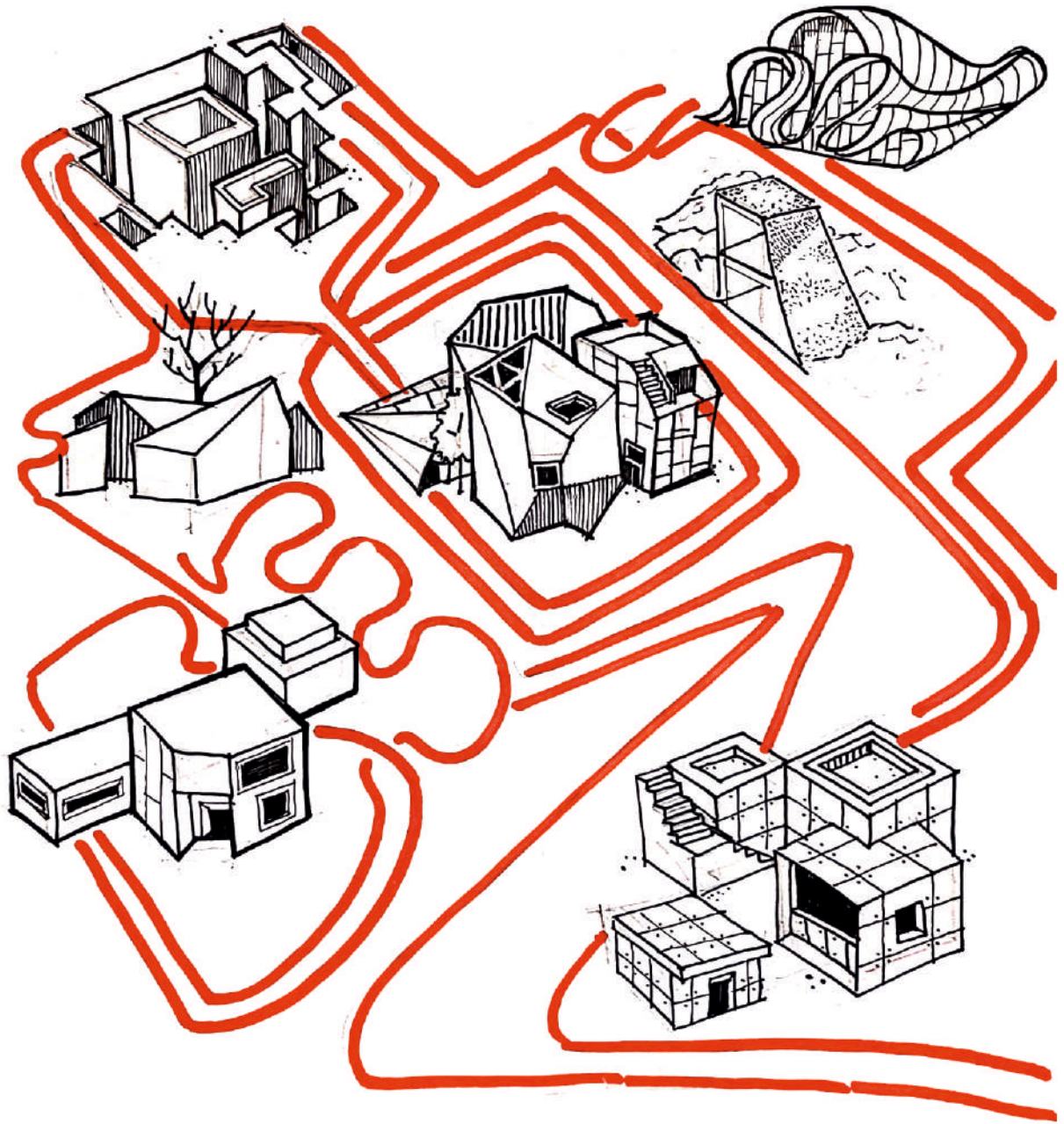


AAVARAN
2019





Designs we live in,
Places we breathe in,
Ideas we believe in,
And spaces we wander in...

A word that transcends beyond our imagination
and explores worlds beyond the horizon.
The thoughts connecting the Past, Present and
Future of this embarked venture implore us to
move ahead and realize.

It is now time to

Think Dream Design

'B:YOND'

Rethinking 'B' as 'Being' and 'YOND' as 'The Path'.

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Prof. Akhtar M. Chauhan
Prof. Alka Tawari (Principal, CTESCOA)
Prof. Anil Nagrath (Director, CTESCOA)



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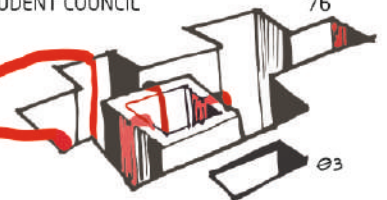
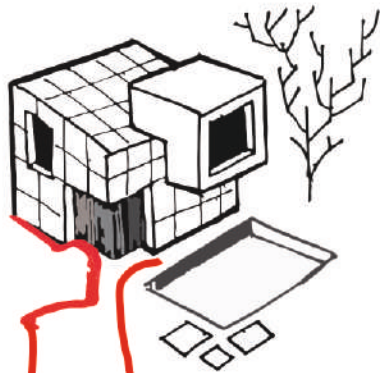
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DIRECTOR'S DESK

Prof. Anil Nagrath

B.....y.o.n.d
Look back and reflect!
Here and Now!
Seize the Moment and Act!
Step on and Go Beyond!



Learning is growing - is going ahead. Feet firmly on the Ground, looking beyond the Skies, we seek to excel in our mission to transform environments and lives of People. We look beyond the challenges surrounding us, the pessimism shackling us and develop the art of the possible.

Getting to the physicality of things, we go to the metaphysical. Going beyond the mundane and we search for the meaning within and understand the connectedness of all things.

Developing a deeper understanding, requires going beyond the surface, beyond the superficial. It is important to get an intuitive feel of the environment and what we need to place within it. Creativity always urges one to go beyond one's imagination, to visualise some form and space that does not exist now, but will be happy to be here.

We search for new horizons. As we chart new paths, we want to go beyond what can be seen. We always have hope even when things seem hopeless. We have to go beyond Despair. We have to picture a brave new world, where every human being can live in Dignity, in spaces which provide Comfort, Peace and Security, Neighbourhoods which nurture and heal, Communities which have Identity, Art and Culture.

We have to look beyond conventional practices and political limitations, work out, and propose plans and designs for holistic environments, that are delightful beyond expectation.

PRINCIPAL'S DESK

Prof. Alka Tawari

The sixth year of CTES COA has been a remarkable period, when we raised the bar high with three important events. We conducted a Teacher's Training Program for 28 faculty members from different institutes to participate and deliberate over teaching landscape architecture methodology. Our college also co-hosted the International Conference of Humane Habitat, where international and national speakers shared their creative and thought inspiring work. 15 enthusiastic teams contributed to the success of Architorque, our annual inter-college sports competition, where we lifted the winners' trophy.



Keeping in line with our annual tradition, we collectively curated the theme for year 2019-20 as B:YOND.

As members of this institute, we have always believed that the real competition should always come from within. Going out of our comfort zone to continue finding and defining our self. By refining the boundaries that we set up for ourselves, we will continue rising beyond the challenges we face.

Architecture too, is growing beyond - from an image driven, superficial, glossy exterior to a more humane, need responsive and retrospective discipline. Architects are looking beyond designing empty shells to building communities that are sensitive to the need of their members. They are looking beyond traditional materials to high-tech materials. While nano technology and robot construction continue gaining traction, local traditions and techniques remain duly respected.

Ar. Fumihiko Maki's 4 World Trade Centre was built on ground zero of 9/11, a site of tremendous historic sentiments, but his subtle use of the material allowed the building to reflect the surroundings, and at times the reflections made the building disappear. Ar. Frank Lyons believes in lifting the experience of all by subtle changes, in the way we define beauty and conduct ourselves.

It is wonderful to see the lines between the past and present blur as we strive to go beyond the needs of today to build a better future.

We are at the crossroads of old and new now. Beyond horizon lies the spirit, invisible yet real, for those who can feel it.

POOLS OF POSSIBILITY

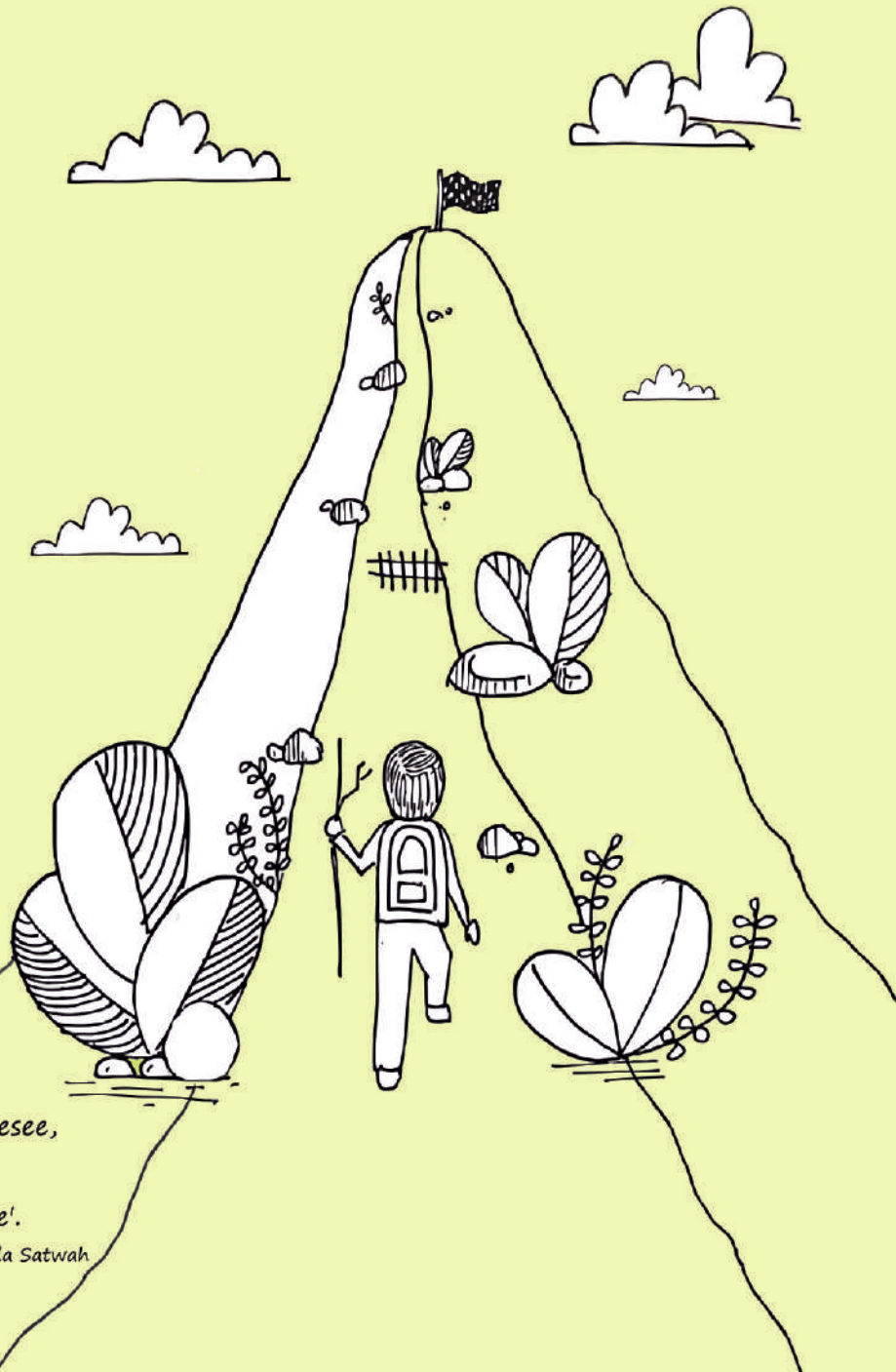
Yonder and yonder I go,
To learn things, I don't yet know.
In quest of self-
I am gladly swept,
By sights and smells and more.

I let myself afloat,
Hung from an umbilical cord,
Of knowing, not-knowing,
Wondering and wandering,
Stumbling and mumbling I go.

Yonder and yonder I go,
Farther yet deeper within;
Amongst these whorls of petals,
I find seeds, needs and me.
The seed that seeks fruition,
The need to reflect and be.

Yonder and yonder I go,
On flights of fantasy;
For what are plans and visions?
But things yet to be.
I fancy myself a magician,
Or a high priestess who can future foresee,
In truth I am a creative-
Navigating- what 'was', 'is' and 'can be'.

- Ar. Sunanda Satwah



THE WORLD BEYOND

As the Sun exists, so does the day,
As the Earth exists, so does the clay.
We, the beings, live by the norms,
Is there any other way?
Been many years,
Still tryin' to figure out,
If limiting is what it's all 'bout.
I, always wonder,
With a world free of limits,
Would a step beyond,
Make much of a difference?
Rules and discipline,
They teach,
Isn't it the opposite that we do?
For a world that's beyond imagination,
Imagining it, is the first step.
With a hope of a bright light,
In the light of darkness we live,
For a world that's beyond creation,
Creating it, is the second step.
"All we need is a bit of humanity"
We say,
But is it all we need?
In this world,
Hatred, jealousy and all that is prevalent,
Empathy, compassion we all talk about,
Useless, until we imbibe it in,
A world free of hatred,
Where people treat others with true love and respect,
Is just a hoax of thought,
Impossible it is!

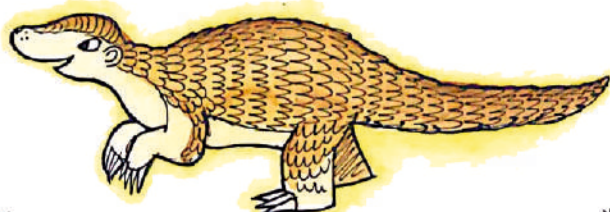
Everyone says,
And I feel it too,
For a world that's beyond living,
Living in the time freely and fully is the last step!
Not that humanity doesn't exist,
Not that we cannot be what is past our imagination,
Not that we can't achieve things out of our limit,
All we have to do is think beyond!

- Sneha Adhyapak | Third Year

HABITAT DESIGN

ARCHITECTURAL DESIGN SEM I 2018 - 19

SOLITARY ANIMAL



16 inches (over 40 centimeter)

CLASSIFICATION - MANIS



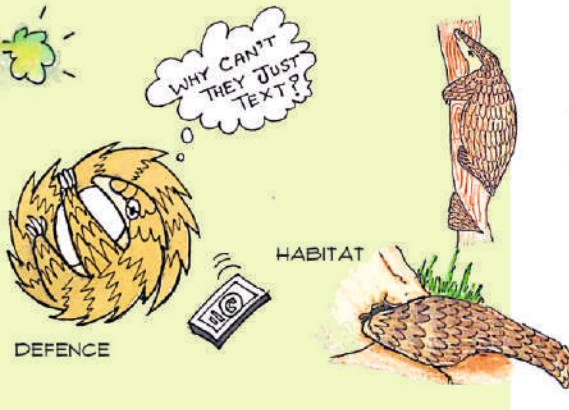
WEIGHT 1.5KG - 33KG



PANGOLIN

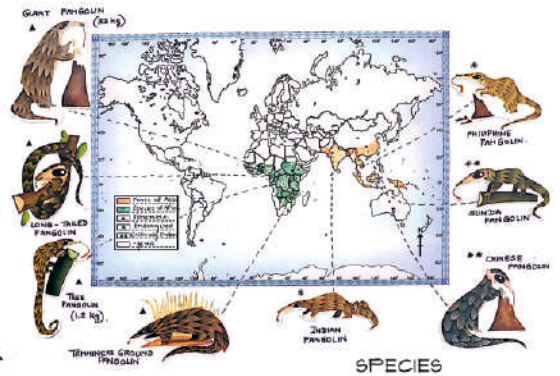
The brief was to study the behavior of certain animals according to the change in nature and further incorporating that adaptation in the design. The proposed design is inspired by the lifestyle of a pangolin. The shape of the structure resembles the body of a pangolin when asleep in its habitat. With basic materials available which help in adapting and fighting against certain climatic and natural factors, the design fulfils the human demands of lifestyle like living room, kitchen, bath, bedroom and a studio to carry out routines.

- Sahil Baria



DEFENCE

HABITAT



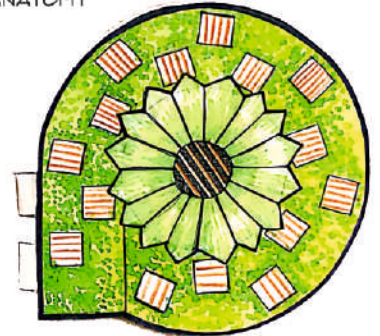
SPECIES



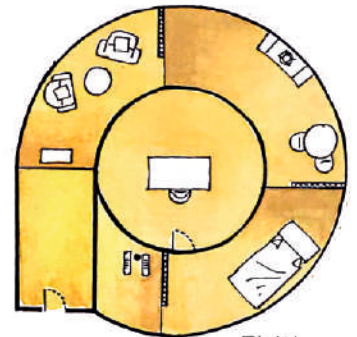
They are toothless mammals.



ANATOMY



ROOF PLAN



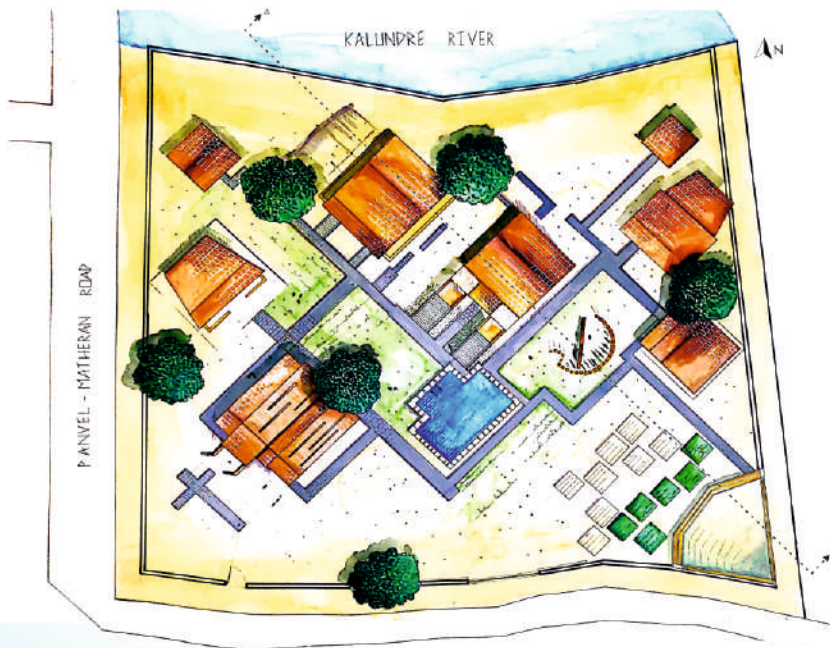
PLAN

AFTER-SCHOOL LEARNING CENTRE AT CHIPALE

ARCHITECTURAL DESIGN SEM II 2018 - 19

The design concept majorly focuses on connecting with nature and making the user feel comfortable within the site premises. The form evolved from nature, takes inspiration from vernacular settlements and locally available materials like bamboo, mangalore tiles and construction of traditional trusses.

- Ashish Chivelkar

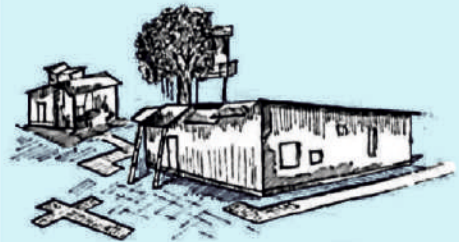


ROOF PLAN



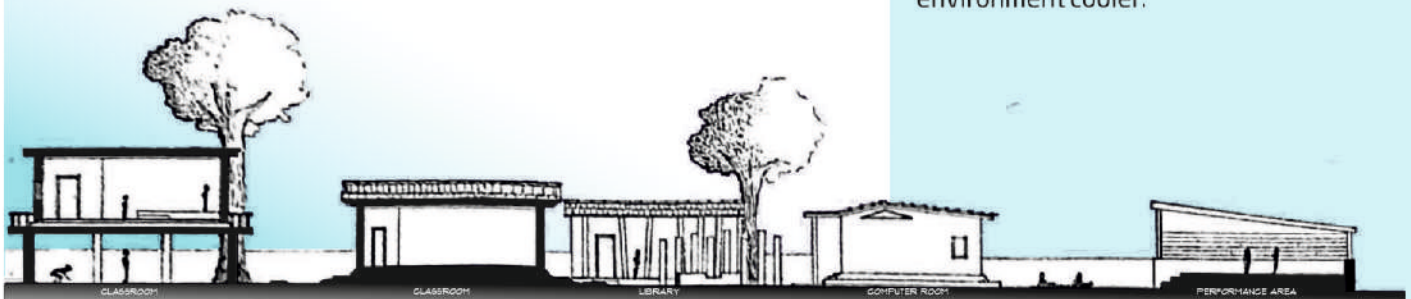
VIEW OF COMPUTER LAB AND LIBRARY

Playing with the angle of roofs and giving an excess to it gives the structure a modern as well as vernacular form.



VIEW OF ADMIN OFFICE

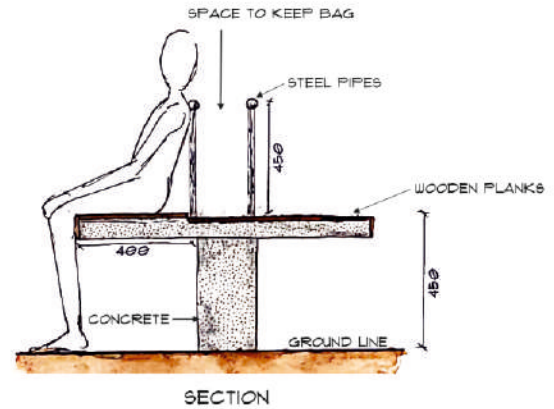
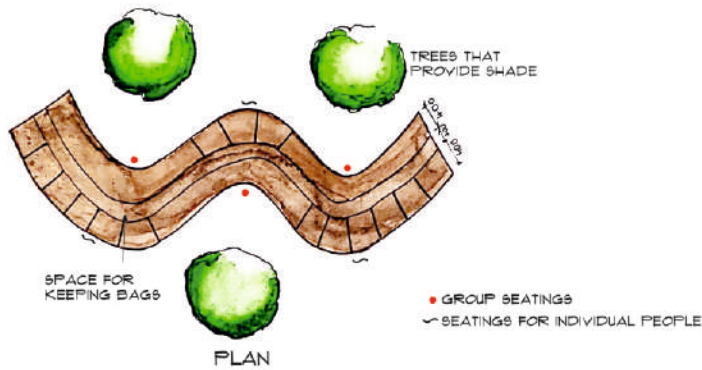
Planning of the structure is done in a way that the user can visually access each and every function. Addition of a water body in centre helps keep the environment cooler.



SECTION A-A'

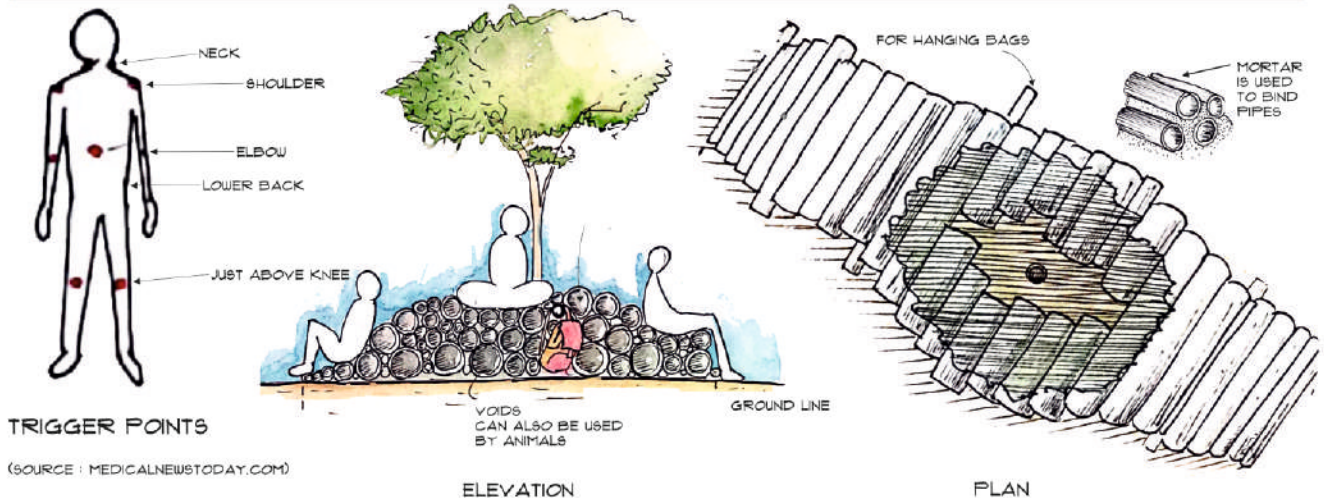
SEATING

ALLIED DESIGN SEM II (2018-19)



In our daily life, there are different needs of people. Some people like to be isolated, while some people sit in groups. The proposed design had a space for both individuals who don't like to have people and groups which face each other while talking. A separate space has been allotted in a way which helps to keep the bags between the two sides so that the bags don't have to stay on the ground. A comfortable seating for everyone was the design intention.

-Dev Ashar



(SOURCE : MEDICALNEWSTODAY.COM)

The brief motivated to use the waste or discarded materials to create something usable. The seating was made out of used concrete pipes. The form was parametric, generated out of varying diameter of the pipe. The unusual size proved to be a temporary stand or storage for the users.

MATERIAL

- SCRAP PIPES DIFFERENT DIAMETERS
- MORTAR

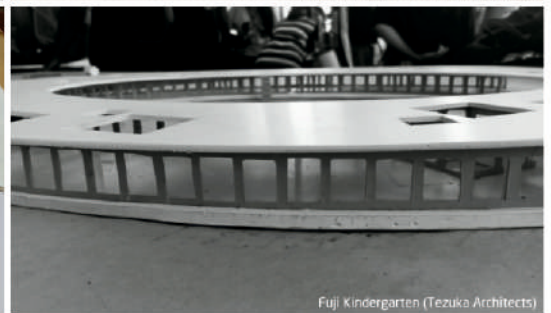
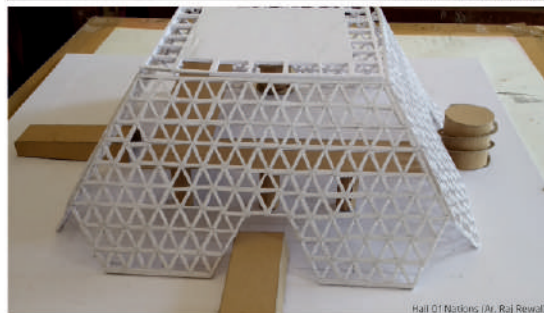
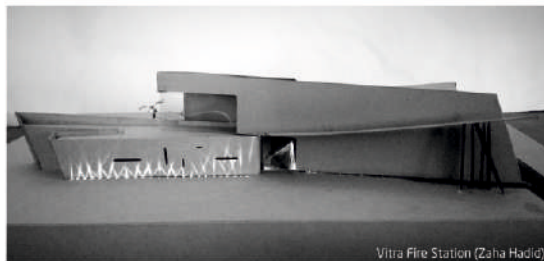
- Sahil Baria



The program was to create a seating area for people in the college campus. The idea was to design a space that connects people. The seatings were made in 1:1 scale by using different materials like car tyres, wooden planks, iron rods, cardboard rolls, etc. The activity was put forward to understand human anthropometrics and ergonomics in a better way.

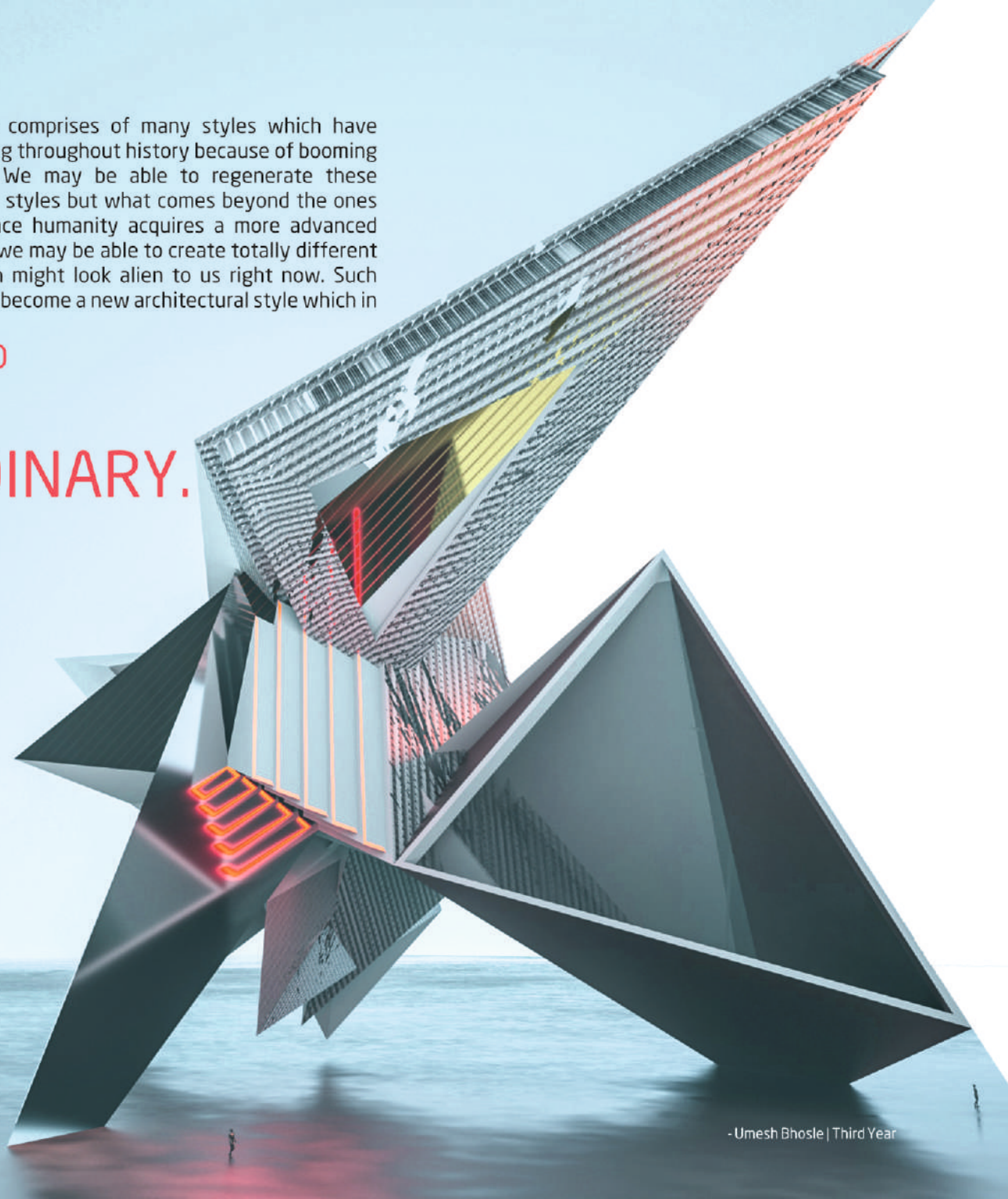
COLLEGE PROJECTS
2018-19

The brief was to understand and analyze the structures and the architect's thought process behind it through 3 dimensional models.



Architecture comprises of many styles which have been evolving throughout history because of booming technology. We may be able to regenerate these architectural styles but what comes beyond the ones existing? Once humanity acquires a more advanced technology, we may be able to create totally different forms, which might look alien to us right now. Such forms would become a new architectural style which in fact is,

BEYOND THE ORDINARY.



BEYOND HER RESPONSIBILITIES

"Have those almonds, it's good for memory. You won't forget anything."

"Did you start your planning for the course you intend to apply to?"

"Are you sure about this? What's the scope in future?"

God! That last question. I always hated that question whenever I used to put forth my interest in learning Fine Arts. It isn't that she didn't support me ever; she actually felt I didn't strive enough to utilise all the capabilities I had. I was upset, devastated, and depressed and yet I am so glad that she made me join this course by the end of the scenario. She pushed me past my confines to accomplish things which I never thought I could. Now in my final year, I look back into my years of learning and realise that it isn't that she was just the driving force for my bright future but also in doing so, she had to make a lot of sacrifices; let go many of her dreams. She would never indicate this directly, not even once unless one saw through her smiles. I have often seen her reading books on travel and wishing that she could visit those places and pen down her journey. She could have gone and followed her dream at every stage of my life when I crossed a new path; to travel, write and discover herself.

As I write this and steal a glance at her, I see her concerned face silently asking, "Is everything alright?" I simply nod in response wishing ardently that I could make her look past these concerns, to fly away and travel places she has only dreamt of and for once to look beyond her responsibilities.

For her.. My Amma...

-Sanaya Vijayan | Fifth Year

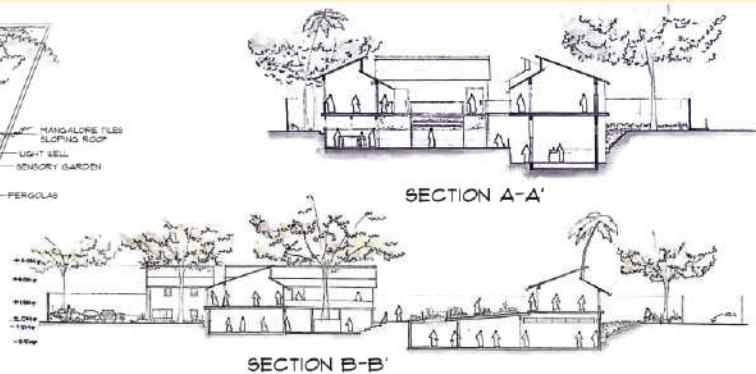
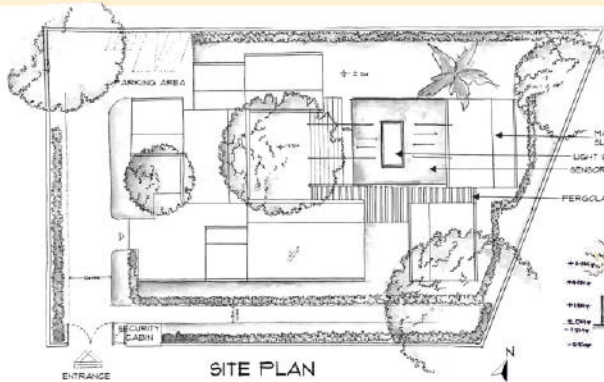
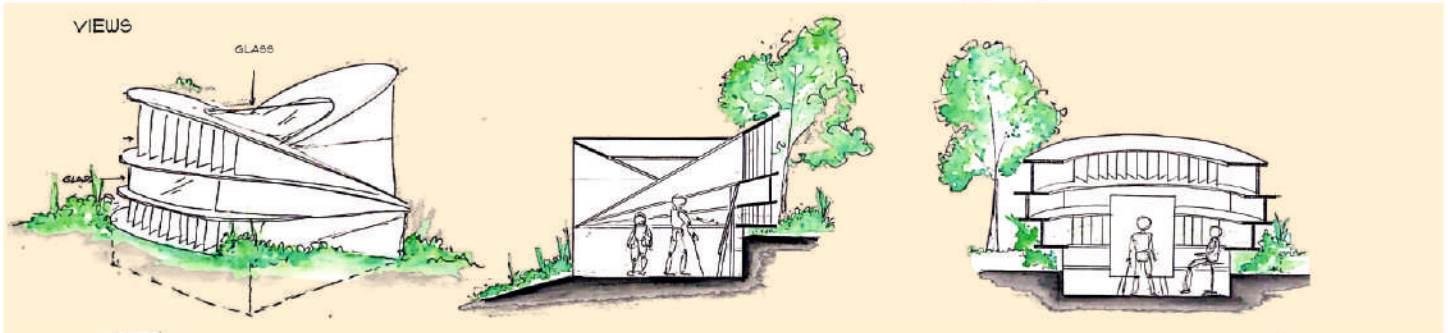
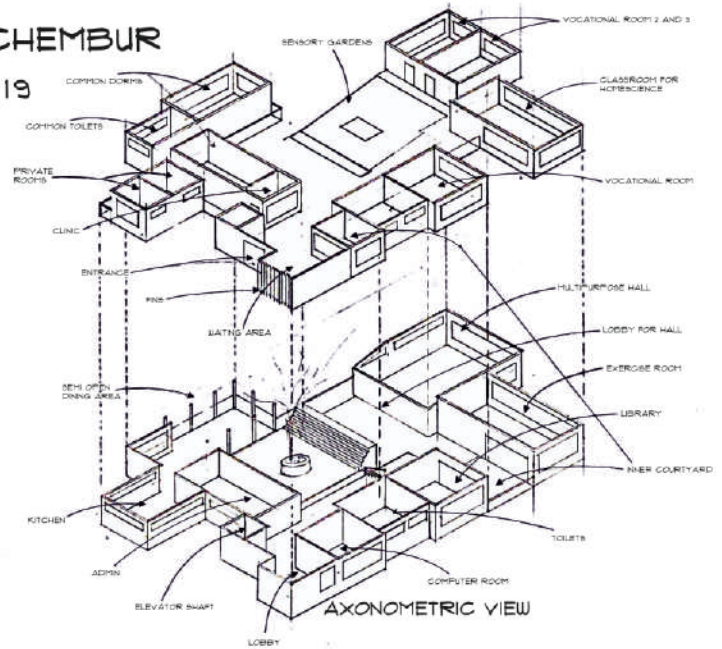


INSTITUTE FOR THE BLIND AT CHEMBUR

ARCHITECTURAL DESIGN SEM III 2018 - 19

The design represents systematic yet seemingly flowing spaces with an attempt of controlling pace and navigation to the spaces. Giving the specially abled, a space that is made only for them, using the sense of partial vision, smell and touch. The space is merged with nature by introducing a courtyard and programs are placed around it's three sides. A sloping sensory garden leading to the underground programmes creates a connection that can be used in multiple ways. This design element also provides light required for the programmes. The sloping garden along the sides of the structure pours sufficient light to the underground structure and gives a view of a vertical garden from the classrooms below.

- Vrushi Kadam



AIRBNB AT BIDAR

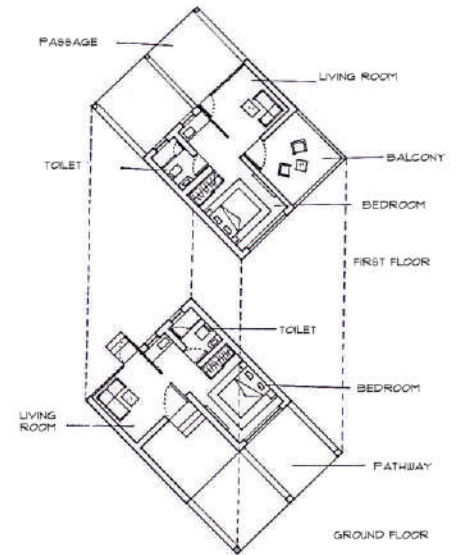
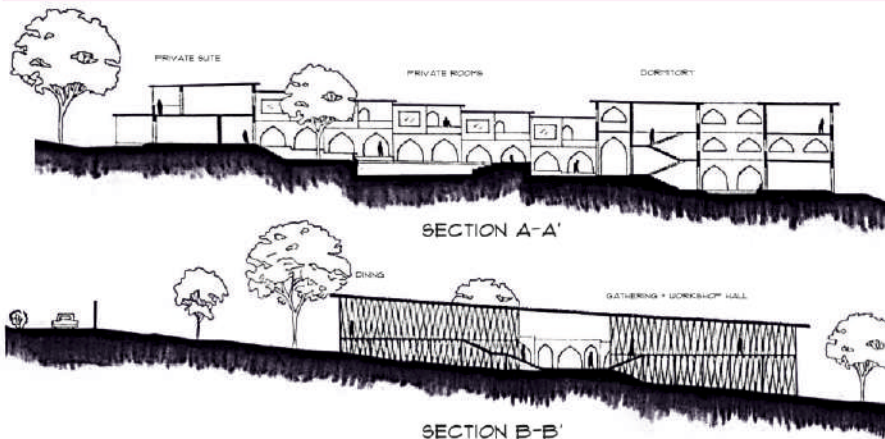
ARCHITECTURAL DESIGN SEM IV 2018 - 19

The brief was to design an AirBnB in the city of Bidar. The design keeps the culture of the city intact using architectural elements like arched gateways, arcades, symmetric planning, water bodies and courtyards. The fabric of the city influences the construction materials and techniques.

- Milit Satra



SITE PLAN



PRIVATE ROOMS

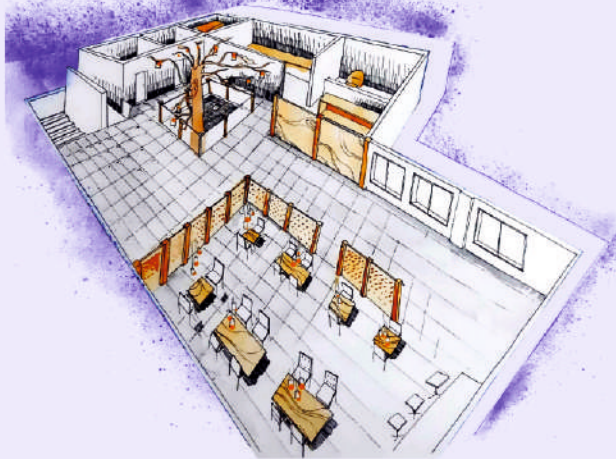
The planning helps in easy accessibility and privacy while allowing a good view of the majestic wall of Bidar fort as well as the peaceful valley from all the structures. The dining space and public hall made of bamboo are placed on the valley on stilts to allow a natural water stream flow from beneath the floor.

ARCHITECT'S OFFICE

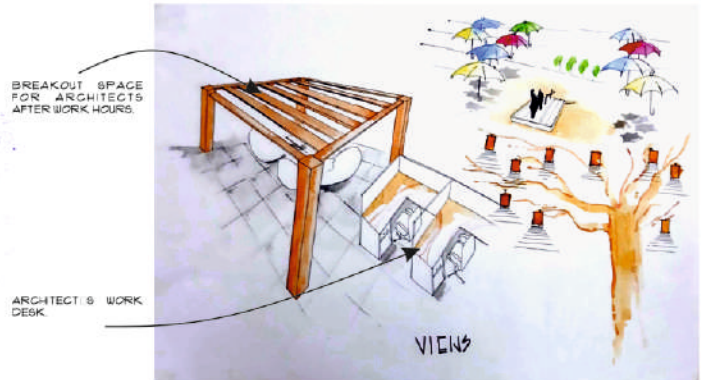
ALLIED DESIGN SEM IV 2018 - 19

The design was an amalgamation of grid planning and aesthetic pallets of interiors. The zones / pockets designed would help the productivity to get better inside the office. The design was also a check on the fire safety along with creating an atmosphere where interns and architects can work efficiently.

- Utkarsh Jagtap.

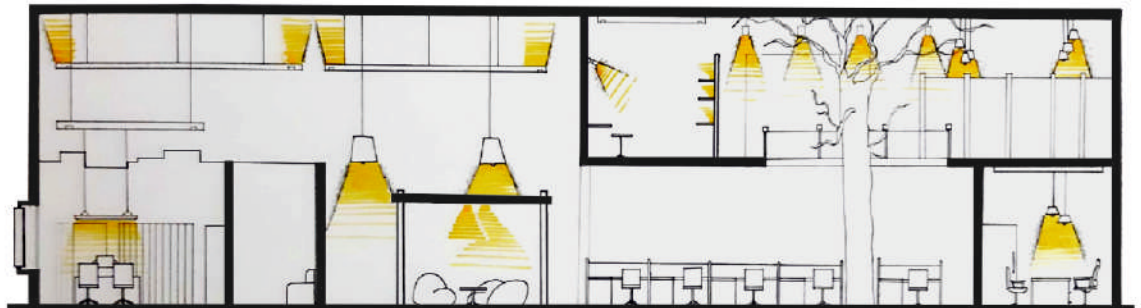


PLAN
WATER BODY INSTALLATION



VIEWS

A SECTION DEPICTING COMBINATIONS OF DIRECT AND INDIRECT LIGHTS USED TO ILLUMINATE AND CREATE AN IDEAL WORKSPACE ENVIRONMENT.



SECTION A - A'

ARCHITECT'S OFFICE

ALLIED DESIGN SEM IV 2018 - 19

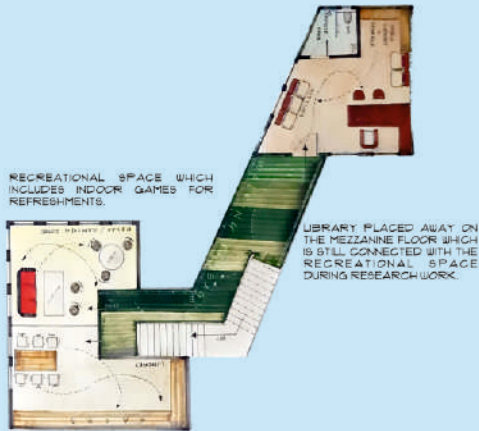
The entire design revolves around the concept of Industrial interior style which included combination of exposed materials and contemporary style. The brutalist interiors was meant to combine with horticulture segregated in various parts of the office. Since the office was a duplex, a horticulture plan was proposed to evenly distribute landscape across the office space.

- Roshan Suryavanshi



PLAN

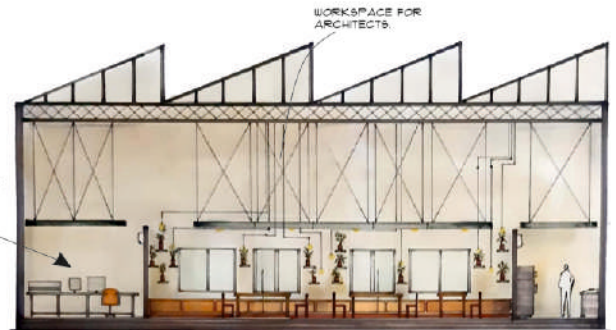
KITCHEN AND PANTRY AREA



RECREATIONAL SPACE WHICH INCLUDES INDOOR GAMES FOR REFRESHMENTS.

LIBRARY PLACED AWAY ON THE MEZZANINE FLOOR WHICH IS STILL CONNECTED WITH THE RECREATIONAL SPACE DURING RESEARCH WORK.

MEZZANINE FLOOR PLAN

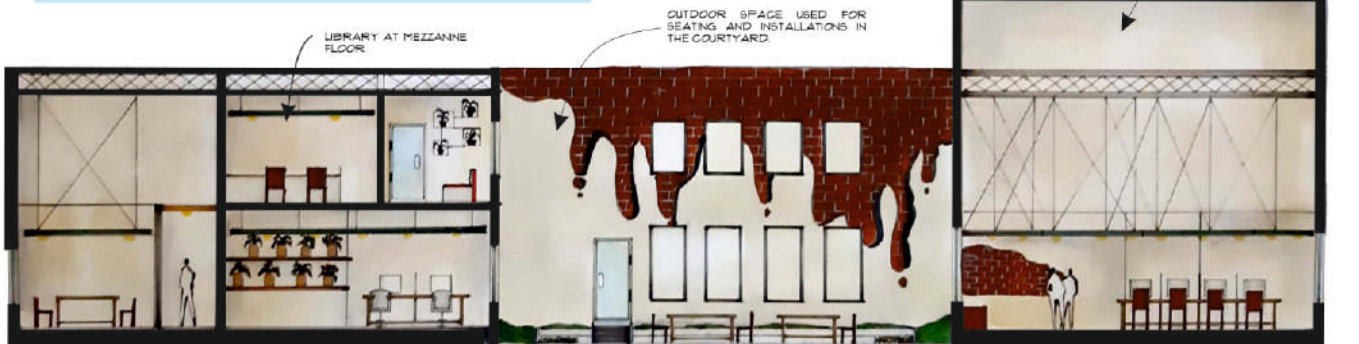


WORKSPACE FOR ARCHITECTS.

PRINTING AND ROLLING SPACE FOR MUNICIPAL DRAWINGS.

SECTION

CONFERENCE ROOM



LIBRARY AT MEZZANINE FLOOR

OUTDOOR SPACE USED FOR SEATING AND INSTALLATIONS IN THE COURTYARD.

SECTION

LANDSCAPE'S EFFECT ON URBAN MICROCLIMATE

According to Simpson (2002), evapotranspiration is the process of transferring moisture from the earth to the atmosphere by evaporation of water and transpiration from plants. Evaporation and transpiration through vegetation contributes to lowering urban temperatures. In this process, the plant draws moisture from the ground, uses what it needs to grow, moderates its own temperature and transpires the excess. This process cools the surrounding air. Therefore, vegetation that is appropriately placed around a building can provide a cooling effect on the building and its microclimate. Also, the amount of energy utilized by a structure or a building is dependent on several variables such as climate, surrounding vegetation, a building's orientation, and materials used in the construction of the building envelope. Among all these, climate has a major influence on the energy use of the building. By controlling the microclimate, it is possible to control the amount of energy used for heating and cooling in buildings (Mc Clenon, 1983). A microclimate space begins directly around an individual building, and spreads to its neighbors until its reach takes in a small community as a neighborhood area.



Strategic placement of trees of the right species and form around the structure can modify its microclimate and energy use. The shading provided by the trees helps in reducing the radiant energy absorbed and stored by built surfaces. Therefore, modification of the landscape influences the microclimate in a very significant manner which in turn reduces the energy used inside the buildings. It plays a pivotal role in altering the microclimate, so it is very crucial to manage it in an efficient way and create comfortable condition inside the built space.

- Ar. Mitali Hindlekar

SPACES

Wrapped around like a vast blanket
Under, over, constantly changing, ever moving,
Shape shifting, ever present, always fluid, never set,
Forming an illusion yet enhancing the senses.

Piercing the dimensional planes
A thought away from going insane,
Arrogance dives for a sliver,
Shredding the entire moral pillar.

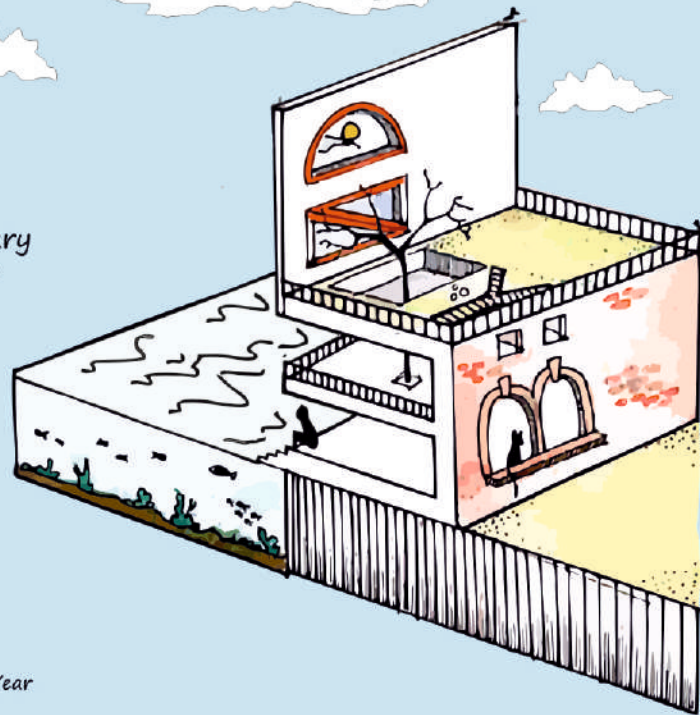
Like a potter at the wheel, dictating, defining,
Cruelly setting boundaries and confining.
Molding the mud, creating a void
A pattern to the bareness is deployed.

A rush of power, surging through
A progressive man has no clue,
Staring back into to oblivion,
Stretching those dormant brain cells like an ordinary
civilian.

The prison comes up, the hostage is hid
Strong vertical fortress, horizontal bars and a lid,
The triumphant laugh gives way to a gasp
Fragments of ideas advance and lapse.

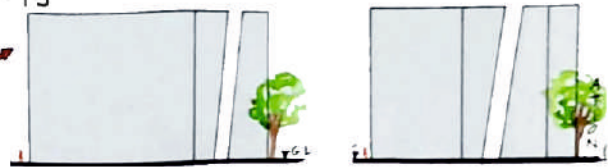
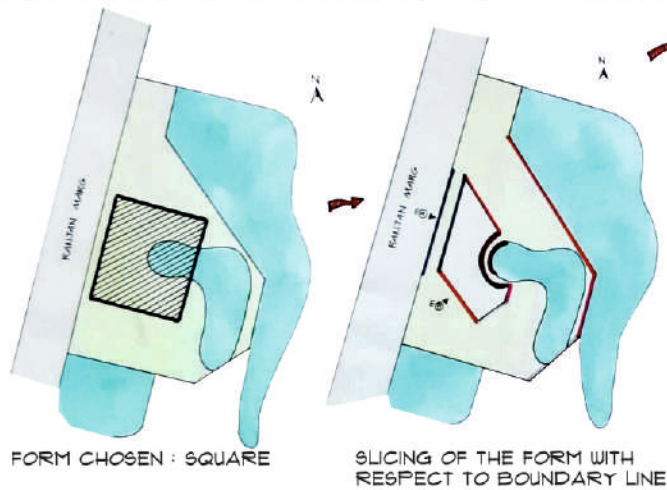
An essence which provides meaning to all forms
With the imposition of a whirlwind of norms,
You may confine me to any degree
But I define you, bound yet free

- Rishita Kothari | Third Year

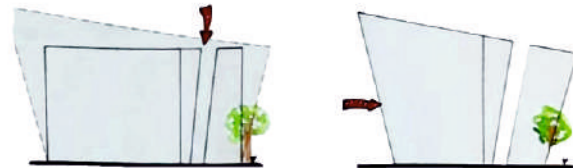


DESIGN MUSEUM AT KHARGHAR

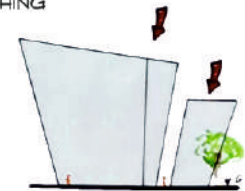
ARCHITECTURAL DESIGN SEM V 2018 - 19



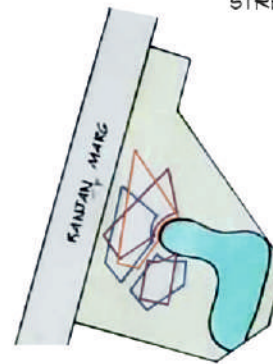
SPLITTING THE FORM IN TWO HALVES



STRETCHING



COMPRESSING



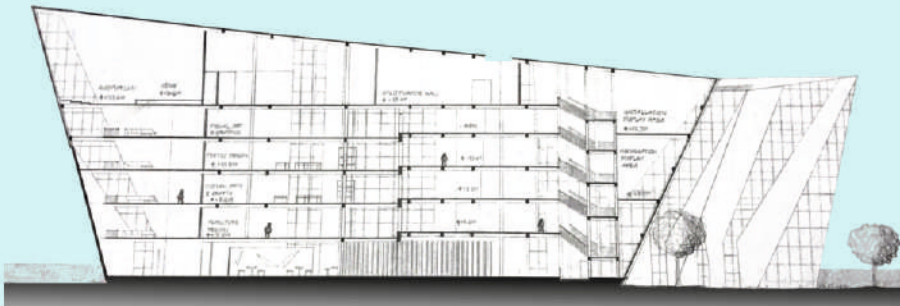
ROTATING

- GROUND LEVEL
- LEVEL 1
- LEVEL 2



The idea was to explore a square by slicing and stretching it to its maximum limits to give rise to a dynamic form, making the structure look like a geometric exhibit rising from the plane. The internal spaces have been designed following the language of the building, making it an open floor plate for various interior options. The landscape enters into the structure on various levels helping one to connect with nature. The bridge connecting the two buildings act as pause point for the users to enjoy the serene view of the surrounding.

- Sonali Narkar



SECTION

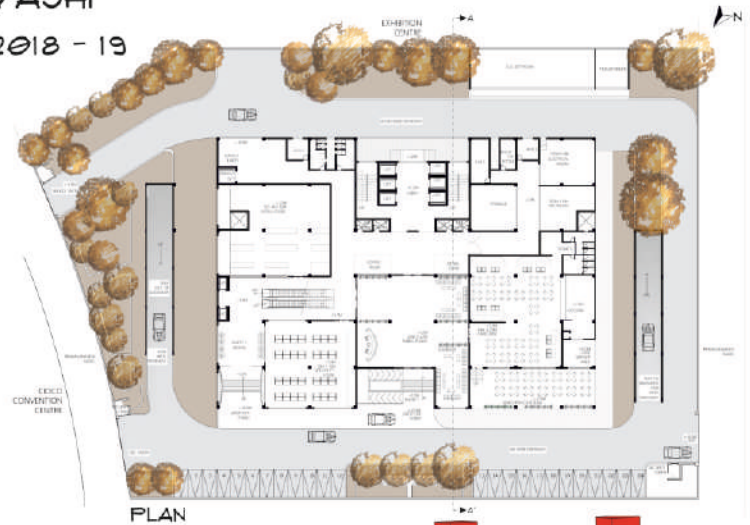
URBAN WORKSPACE AT VASHI

ARCHITECTURAL DESIGN SEM VI 2018 - 19

Work places play an important part in the development of a city. Business hubs explain the nature of the city. One such business hub is Vashi in Navi Mumbai which has a unique identity. The challenge was to set up an urban workplace in this formal yet vast cultural context having effective spaces as a working environment.

Vashi being an important business hub consists of buildings having an individual identical style but along with that it is very important to have a distinctive form. Embracing nature into the built spaces is known as biophilic design. It is not only about green spaces but also about adapting natural light and ventilation into the design, which is observed too less in office areas

- Devesh Bapat

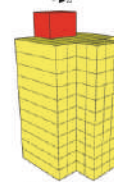


PLAN

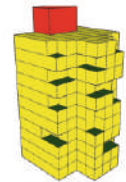
FORM EVOLUTION



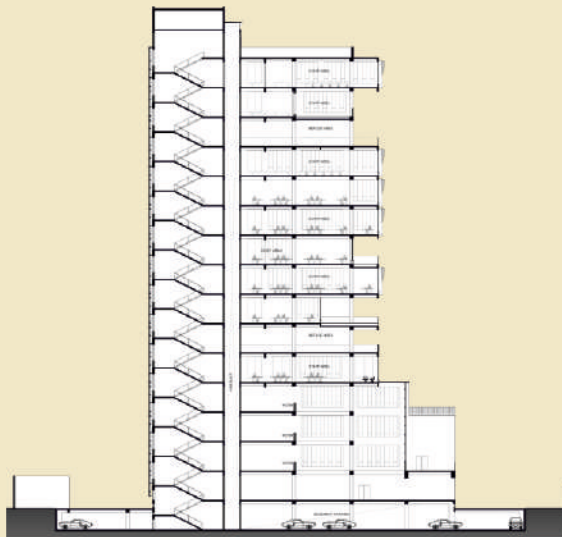
AN OFFICE BLOCK IN MODULAR FORM



ADJUSTMENTS TO ACCOMMODATE CORE



SUBTRACTION TO GENERATE GREEN SPACES



SECTION A-A'

0000	GROUND FLOOR
0001	RECEPTION & LOBBY
0002	CONFERENCE ROOM
0003	MEETING ROOM
0004	OFFICE
0005	OFFICE
0006	OFFICE
0007	OFFICE
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LANDSCAPE DESIGN

ALLIED DESIGN SEM VI 2018 - 19

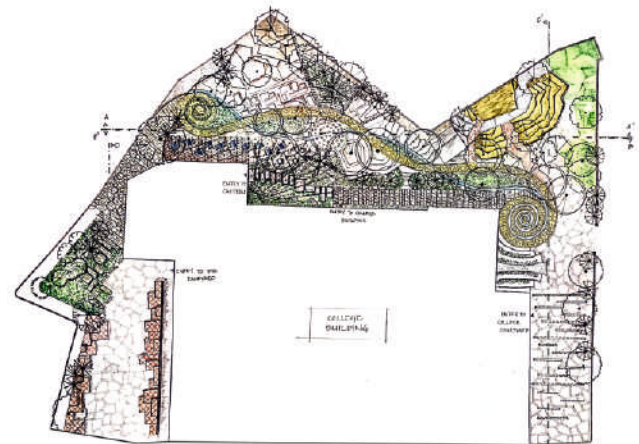
Concept

The design revolves around a circular form which gives rise to rectilinear spaces. All those spaces help create unity and they structure within the design highlighting the only form different i.e. curvilinear.

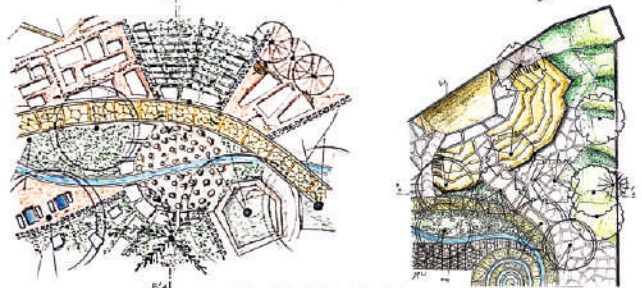
Vision statement

The landscape vision for this project encompasses a design outcome that would explore the use of land around the building for various social and cultural events and facilities. The design aims harmonizing different parts of the campus for increased circulation with the artificial, natural environment and human activities.

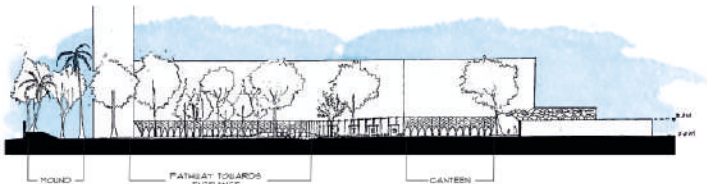
- Aqsa Dudhniwala



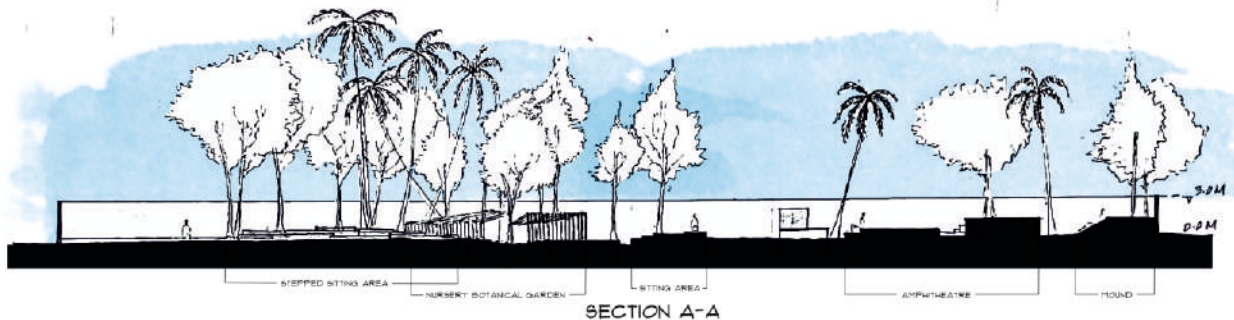
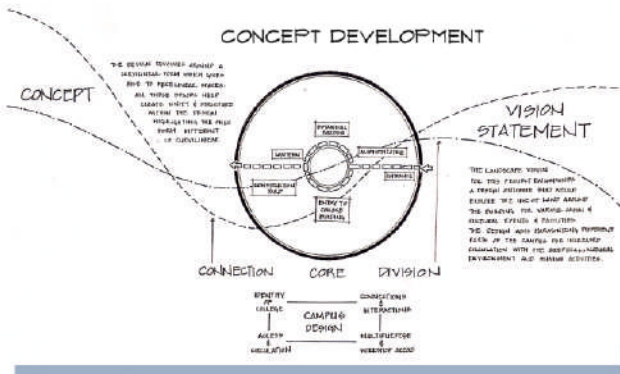
PLAN



ENLARGED PLAN



SECTION B-B



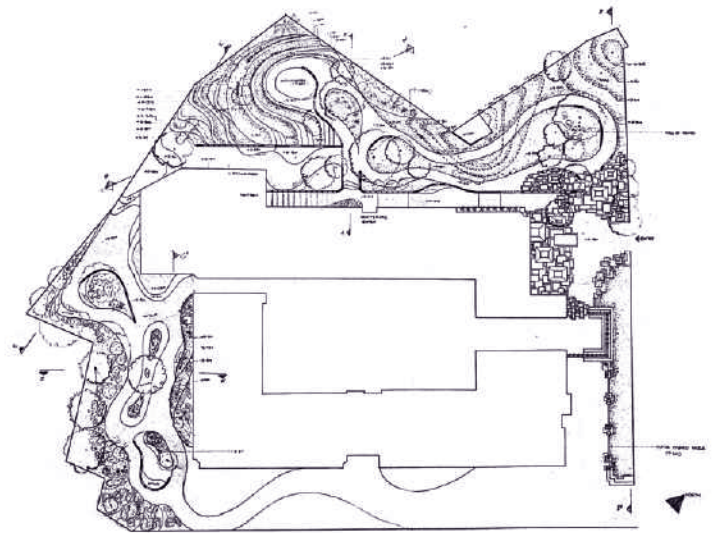
SECTION A-A

LANDSCAPE DESIGN

ALLIED DESIGN SEM VI 2018 - 19

Nature is an enclosure of a limitless element of the landscape, which is now dominated by the urban mass that superposes a concrete fabric in our surroundings. Understanding and analysing the layers of the site built mass and landscape generated overlaid pattern of the pathway injunction with the landscape program gave the opportunity to carve out pockets of different types of spaces that create a dialogue between the vegetation and built masses. Designing the pocket of spaces such that it characterizes the spaces with the program and integrating with the abstraction of landscape elements such that it envelope the space with an open enclosure. Each pocket of space has its own character with a role to play and when all spaces are overlaid with each other by meandering pathways, it creates a drama between the landscape and the built mass of open enclosure and elements of the landscape.

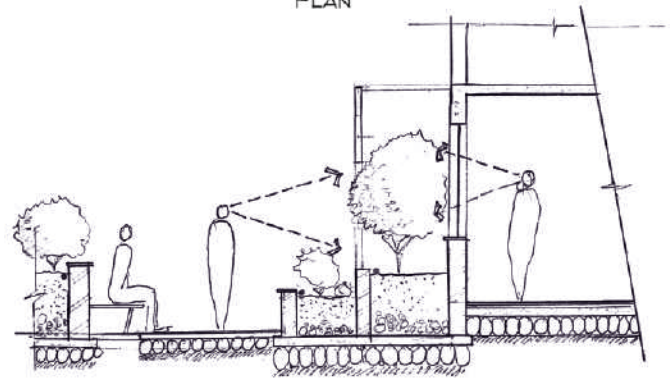
- Viraj Tank



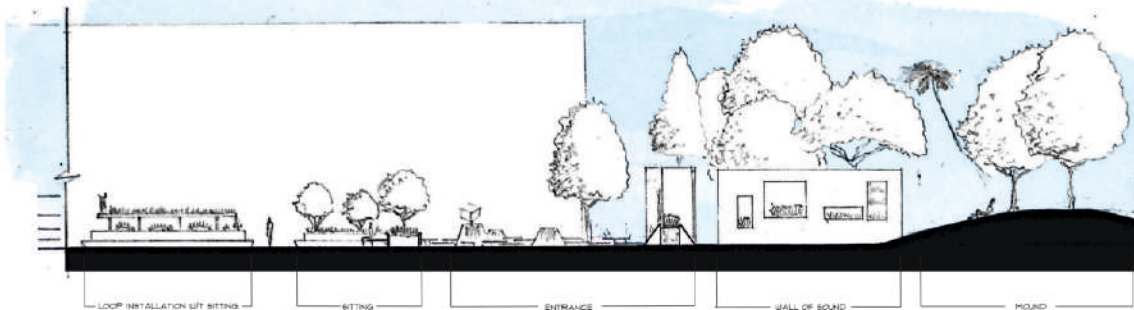
PLAN



SECTION A-A



DETAIL OF FLOWER BED



SECTION B-B

THE JOURNEY, HE WISHES NEVER ENDS.

A young boy walked out of his house, travelling around to meet his friends. He struggled through the ticket line, with sweat trickling down the forehead and tired of the humid air. He wished he had money for an Ola or an Uber, or someone would just give him a lift. He dreamt of meeting his friends but when he shook hands in the dream, someone pushed him from behind to move ahead in line for the ticket. He bought the ticket and struggled to climb the train. He felt he never belonged there. Finally, after changing trains, taking taxis and waiting for a while, he met his friends. One by one, many of them came by and they had some fun. But the entire time he sat there, he wondered whether he has to go alone, following the same struggle of taking taxis and changing trains. He wondered what makes people get out of their houses.

A year later, a relative suggested a course, where one designs for others. They said, they make houses for people and it is a profession without which the world would stand still. Reluctantly, he stepped in, not knowing fully what he had gotten into. Half knowledge is dangerous, but little did he know, that this half knowledge was going to propel him somewhere else. Everything was different from the first day of the college. The paper size was big, let alone tables and scales. On the first day, they filled it with colours, second day with pencils, third day with books, fourth day with numbers and the fifth day with different materials. He enjoyed it, because he always had something to do with him. Somehow he preferred exhaustion over boredom. He wasn't sad because he was tired. He was satisfied because somehow, something exhausted his mind by thinking and working, not for himself, but for someone else. They did plenty of visits, covering different parts of Mumbai and learning through her past. Who came, who left and what did they leave behind.

Two years later, his friends called up. 'Hey, let's meet up! You have been so busy since joining architecture.' 'Sure!' he said happily. He got out of his

house, wearing sports shoes instead of slippers and a track pant instead of jeans. He grabbed a few markers and a pencil along with an A5 sketch book and hopped out of the house with a fresh face. He walked all the way to the station and stood in line for the ticket. He grabbed the ticket and ran for the train. While climbing the steps, he observed beneath the bridge, the supports it rested on.

He stepped on the platform and saw hundreds of people coming out of the train and he managed to get in amongst hundred others. 'Just how amazingly they manage', he thought, 'It takes more than just the average, for a city like Mumbai to run.'

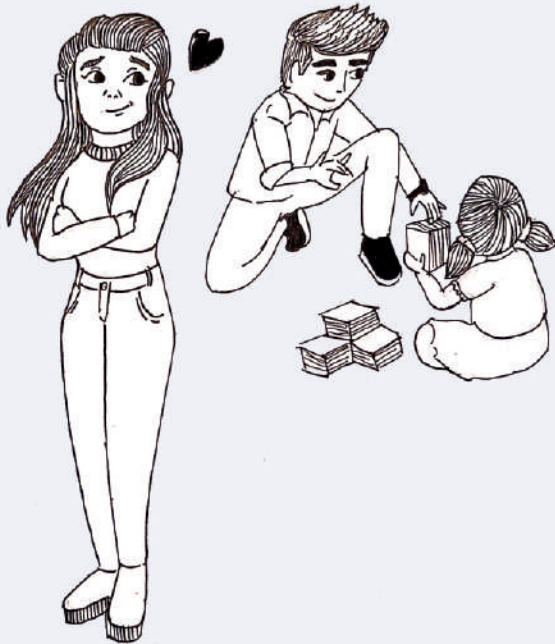
The landscape changed when houses changed from chawls, to empty tracks to big business buildings in the area called Bandra. The train halted at C.S.T and he got down waiting excitedly for the arches. The trusses and the giant stanchions that together held the structure were talking to him. He walked patiently outside and did not turn until he crossed the road and turned at last. The giant station in its historical look stood beaming under the sun. It had been standing since centuries and he couldn't resist a click. The walk to the restaurant, where they were supposed to meet, had a story of its own. The variety of people in one shot - one father buying a balloon for his daughter from a poor lady, one Audi going past the signal ignoring the beggars, and one student who seemed of his own age, bought the whole lot of tissues from a little poor girl who was struggling to sell a few. 'Do you sell here every day?' he asked. The little life nodded and he took out his wallet. Buying the whole lot, he moved ahead, where his friend was tying her shoe laces. She clutched his hand after she witnessed the little conversation and they walked away merrily.

So many things in a matter of just five minutes. I wonder what happens when one really opens his eyes and looks beyond what the city has to offer. There is always something beyond both living and dead; one just needs to just open his eyes.' He said to himself.

He opened the door of the restaurant and reserved the seats for his friends. Until they arrived, he quickly sketched out a scene of the boy and a little poor girl who was selling tissue papers with a skyline in the background.

The friends came in, they greeted each other after meeting after a long time. But today was different. He was waiting patiently for that journey again. All those street walks with his teachers who taught them different elements of a street that made the city stand up and talk to him. After lunch, he sat at Nariman Point sketching out a view and colouring it. He picked up his bag and started walking, yet again for his home through the city, that was always there with a story. He took off for a journey, he wished that never ended, that once started by wishing for a journey that always brings him to the end.

- Dhir Patel | Third Year



TIME TRAVEL

The monuments share their stories,
The great romances, gore and glories.
The days of valour and folklore,
On the wings of time I soar....

I trace my fingers on engravings,
Touching stories of bravery and cravings,
Flooded with awe to be in communion,
With all the fingers that felt these crevices
before.

The mesmerising granite
Under dancing flickering light
Weaving music, mystery and more
Tell me, I have been here for sure,

These marvels that have stood the test of time
Narrate stories, yours and mine.
Are but bridges, between then and now-
Time capsules that carry us beyond, and how!

- Ar. Sunanda Satwah



P.A.P. REDEVELOPMENT HOUSING AT O.D.C, MUMBAI

ARCHITECTURAL DESIGN SEM VII 2018 - 19



SITE PLAN

Architecture design of sem 7 aimed at designing a high density housing for Project Affected People at Oshiwara taking into consideration socioeconomic, cultural and environmental issues. Primary target of this project is to understanding the fundamental needs and necessities of the users and furthermore to understand the importance of DCR and conventional norms for designing and to study and incorporate the various aspect of sustainable housing. Since it's a duty of a designer to treat the users equally along with providing a privilege of experiencing privacy at their own conditions, this housing project was designed.

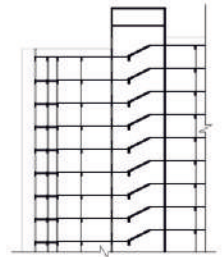
The site has three phases.

Phase 1 is for the average people.

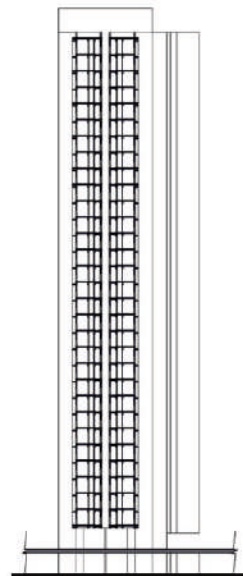
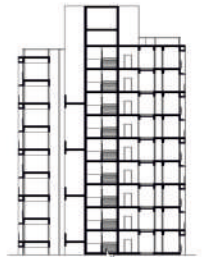
Phase 2 is for the users under middle category.

Phase 3 is for the upper society residents.

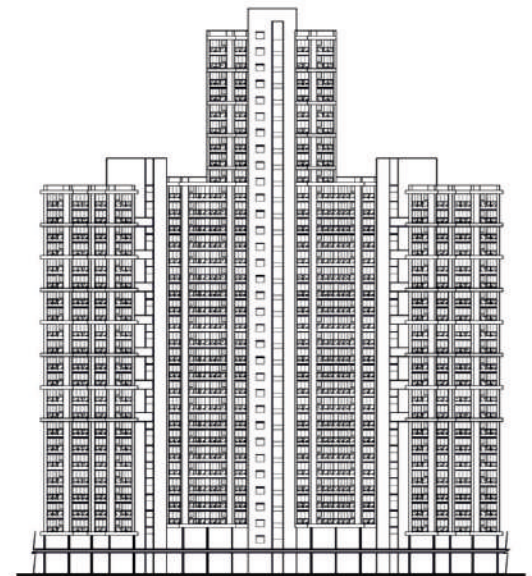
- Soham Kshetramade



BLOWN UP SECTION



SECTION BB



ELEVATION

"Recognizing the need is the primary condition for design."

- Charles Eames

S.R.A. REDEVELOPMENT HOUSING AT O.D.C, MUMBAI

ARCHITECTURAL DESIGN SEM VII 2018 - 19

The project is designed according to the norms and conditions provided by the DCR and SRA. The alternate typical floors provides an unique elevation feature for the buildings. The height restriction makes it difficult to create lively open spaces and also provide a proper ratio between SRA and Sole component. This was achieved by creating square blocks of building with open spaces in between.

- Aditya Ingale



TYPICAL FLOOR PLAN



STILT PLAN



SITE SECTION

BEYOND: A JOURNEY OF HER MIND

A young girl on her journey back home drove past a million thoughts in her head.

It rained heavily while she travelled past these thoughts, they rushed past her like the wind that blew right outside the window. Her mind trying to contemplate bits and pieces of her life: showed a sense of resentment yet a spark of hope in her eyes. Hope for the simple fact: every bit of these resentments will someday lead her across an unexpected journey. A journey she has envisioned all her life; a journey unknown to the rest: a journey of her mind. The thoughts inside her head explained a story: a story of a troubled past. Expectations ran over her someday, over the almost-perfect life she built full of her hopes and ambitions; expectations of her own, built over by constant pressure of the ones around her. Thoughts of uncertainty shattered her slowly, to the point she was a wreck. The worst part of the wreck is when you allow it to destroy yourself with no questions asked. You sink in something so blurry and unclear, that you face things you are unprepared to know. And

sooner or later, you let people run over these bits and pieces of wreck over and over again. Self-doubt is a misery you choose letting you shatter everything you built over time: the image of you. Slowly the line begins to blur, you seem to distance away from that old self leaving an empty shell of you. The distance: where beyond is so fathom and uncertain; taking a step to recreate yourself is a journey of your own kind.

And this was a perception of her mind: nobody's to understand, just hers to contemplate and hers to own. Beyond of her bounds, discrete to everyone; a journey of her mind.

- Mihika Vasudevan | Fifth Year



BEYOND

STRUCTURE WITHOUT
ARCHITECT



ROLE OF ARCHITECT

DESIGN DISSERTATION



FACING THE WRATH OF NATURE : ECO- RESPONSIVE SETTLEMENTS IN MAJULI

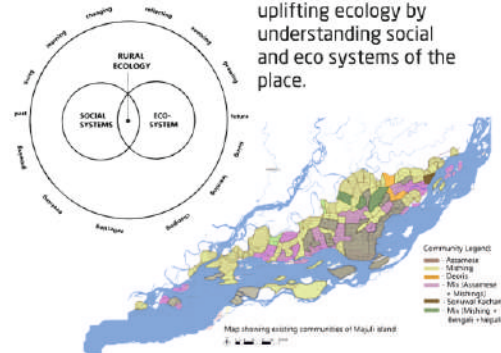
-Sarita Patani

The island of Majuli is one of the largest living freshwater island in the world. It has got its distinction as a place of importance by virtue of a number of natural as well as cultural attributes. But the area of the island is ever-changing and has been changing due to regular erosion on its sides. Land erosion in Majuli is perhaps the biggest natural threat which comes along with the problem of flood.

The intensity of the menace of erosion is so high that it has reduced the total area of the island to a frightening extent. The total land area of Majuli Island in 1950 was 1294 sq km which has been trimmed down to 875 sq km in 1997- 98. The Ahatguri Mauza of Majuli is now practically out of its map.

While the flood makes people suffer intensely for a period of several days and weeks, the erosion brings out irrecoverable losses of land along with it. From the above description, it is needless to say that the flood and erosion have emerged as threats not merely to the heritage resources of Majuli, but the very existence of the place and the continuity of life in it.

A holistic approach is proposed towards uplifting ecology by understanding social and eco systems of the place.



Settlement study

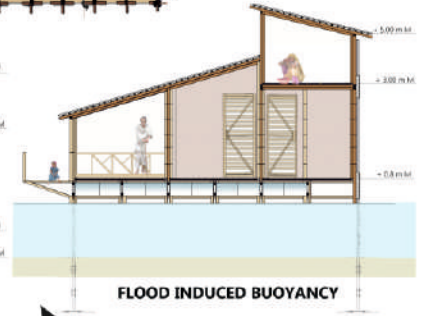
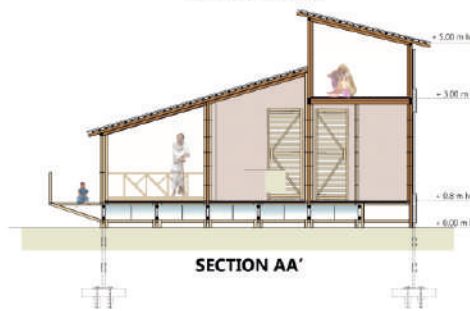
The village is located in the southeastern part of Majuli and is one of the early settlements of the island. The village consists of around 400 family households of Kumhar's community who are engaged in pottery making, the village has scattered settlements with nuclear housing units. Each housing unit has a clearly defined boundary demarcated by using bamboo fences.



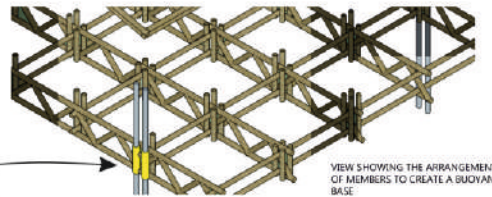
The common spaces designed in the centre of modules give sense of openness along with acting as kitchen garden.



The module design ensures of smooth functioning of architectural elements even with raised water levels.

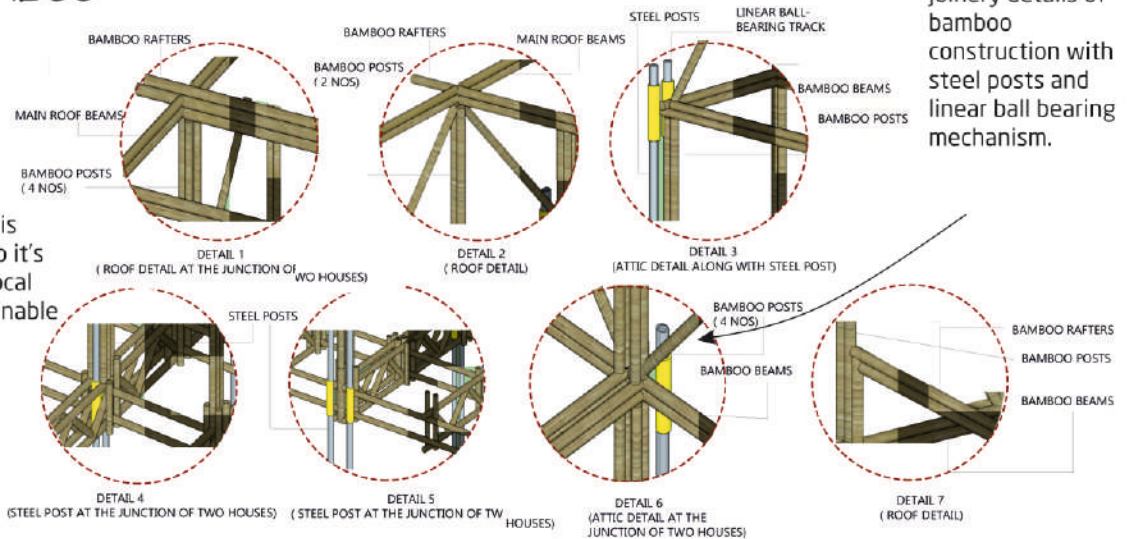


Buoyancy - The proposed system can function upto 1.2 m of water rise.



BAMBOO

Use of bamboo is proposed due to its availability at local level and sustainable properties.



Joinery details of bamboo construction with steel posts and linear ball bearing mechanism.

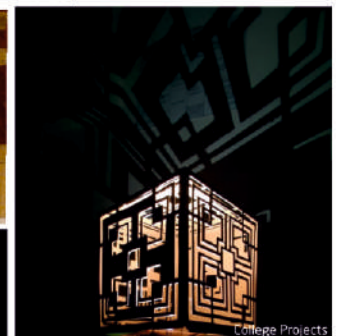
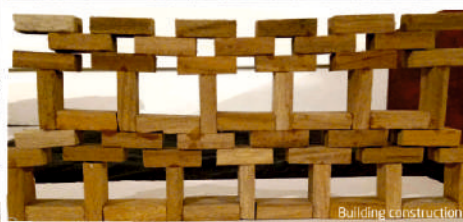
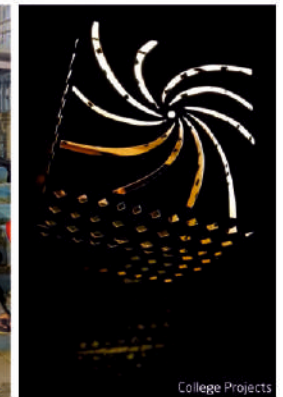
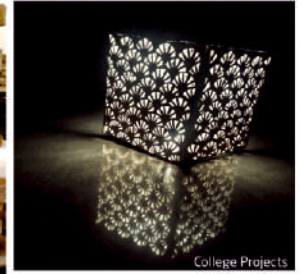
FIRST YEAR WORKS

ARCHITECTURE DESIGN

The program was to design a kiosk in a shopping complex, the main motive of the assignment being the students getting introduced to different user requirements varying for different functions.

The students explored various forms and also experienced the different problems one faces while designing.

The choice available in materiality which is best suitable for the structures were looked upon.





BOMBAY: BEYOND THE BOUNDS

'A multitude of people and yet solitude.' -Charles Dickens

A customary glimpse into the city by the bay would comprise of visiting the Gateway of India and Chhatrapati Shivaji Maharaj Terminus and along with it, depending on one's faith or interest, its either Siddhivinayak Temple or Haji Ali Dargah. But the tiny city is beyond these experiences; it's beyond beaches, forts and food, it is the place that is shared by many but belongs to none. Though owned originally by the fisher folks but never possessed by them, it's both, the transformation from agrarian landscape to the land filled mercantile town and an ever growing city of industrialization and service economy.

With subtitles such as 'the commercial capital', 'the city that never sleeps', 'the city of dreams', 'where Bollywood breeds', Bombay has many names and numerous faces that are exclusive and distinct in every way; here riches come to see the rags and broken turn to billionaires; where the city's strength is seen during the 26/07 (2005) and the 26/11(2008). It is a city where amalgamation is not only seen in people but also in the food, language and places. Here everything sums up to be so alluring in its most chaotic form and yet in complete synchronization. This city witnesses both - Mumbai's popular traffic management and six sigma organization of Mumbai's Dabba-walas' and is beyond comprehension, an abode for many roofless and millionaires. It's a metropolitan city and the city with the former largest slum in Asia. It not only lies in the vast seas but also in between the sacred water tanks and water fountains that the city holds gracefully. The city is so progressive that it has no option but to grow upwards in the northern direction due to its long narrow landmass.

This tiny city by the bay has a chest full of stories to say!

I stood under the great dome of the Hagia Sofia, unable to capture its magnificence in my camera, wondering how they managed this feat at the beginning of the middle ages. A feat that would not be surpassed for the next thousand years. The scale and proportions of the great dome are hard to explain. It is an experiential space; a space where one feels awed, dwarfed and yet connected to something bigger and grander at the same time.



(Hagia Sofia. Image courtesy- travelsignposts.com)

As I moved around marveling at the detailing of mosaic and optical illusions of stucco, I kept coming back to the central dome almost hypnotized by the light quality in the humongous hall and the delicateness of the arched windows supporting the great dome. Hagia Sofia has achieved a magical balance of engineering and design that is soul-stirring.

This is what Corbusier meant when he said and I quote, "The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US." Architecture has that power to evoke emotions unexpectedly, unique to each person yet binding them at some level, experientially.

We, the architects, are a bunch of optimists. We believe in what can be beyond what is. We believe it can be

done against improbabilities and we most definitely believe our buildings will change people's lives forever.

In a video based on Tadao Ando's 'Ichigoni 152' project in New York, he describes the quality that a residence should have. He says, "A living space should be a sanctuary, a place where one can reflect upon life," and then he goes on to say that "I wanted to create something that no one else could." He also wanted to use light and water as living elements in such a way that could touch a human heart.

This belief in wanting to create something unique, to stir human emotions makes architects go that extra mile to educate clients about what is right for them, fight authorities to get permissions, make unlimited alterations to suit budget without compromising on design and spend endless hours thinking about where the light and wind is going to come in from.

In the process, great buildings such as the Hagia Sofia, that inspire generations of architects, poets, writers are created. Buildings that stand tall through upheavals of history and mankind as testimony to the human spirit and survival.

But then there are also humble buildings by architects, made with the same belief that this building is going to touch hearts and give joy of experiencing beautiful spaces. Building practices that have inspired a quiet revolution of sorts to help a community because the architect went beyond the norm.

VISION FOR BEYOND

Laurie Baker, Didi Contractors are such architects who made vernacular 'stylish' by using traditional building wisdom with modern design outlook and revived the traditional building techniques to bring architecture and design to the common people.



(Architect- Laurie Baker, Image courtesy- Architectural Digest)

Whether you're a humanitarian architect, a not-so-known-architect or a 'starchitect', the ability to go beyond the obvious, being fearless and an optimist creates inspirational buildings. Whether you're an architect who loves to defy laws of gravity or one who honors tradition, the ability to go beyond what's already done creates new architecture.

- Ar. Kirti Desai



(Architect- Didi Contractor, Image courtesy- Architectural Digest)

NATURE- THRU THE EYES OF A CHILD

Opening my eyes to the rays of light,
Streaming through my window, warm and bright,
Holding a promise of a clear sunny day,
Full of excitement, frolic and play.

Stepping out to breathe the cool morning air,
The breeze plays lovingly with my hair,
Opening my arms to embrace the open space
And challenging my shadow to wild goose chase.

Taking the path towards the open sea,
When I hear the waves beckoning to me,
Barefoot I run on the sandy ground,
The waves welcome me with a roaring sound.

Happily dancing and singing a song,
The waves come rushing and play along,
I chase the waves back into the sea,
And then I run when they lunge back at me.

No one around to keep a score,
Of our games together along the shore,
And when I tire and take a halt,
The waves spray me over with water and salt.

Often I sit by the sand,
Building castles with my hand,
The waves come closer curiously,
Laughing as they wash the castles into the sea.

On the horizon the sun sinks low,
The shadows say it's time to go.
The skies twinkle when the stars come in sight,
I turn back home bidding them good night.

-Ar. Rashmi Pookkottil

DISCOVERY OF MUMBAI

KALA GHODA

Fairly small but stepped in history. Kala Ghoda houses, museum, art galleries, libraries and cafes are a home to hugely popular annual arts festival. The Kala Ghoda sculpture was a gift to the city by Sir ALBERT SASSOON, a scion of the Sassoon family, one of the founding families of Bombay. It was sculpted by Sir Joseph Boehm and was unveiled on June 29, 1879. The majestic Kala Ghoda and the imperious rider was a symbol of power. In later 1960 the statue was relocated to the VEERMATA JIJABAI BHOSALE UDYAN, the city's zoo. In 2017, the spirit of Kala Ghoda, the sculpture of a black but riderless horse was installed a few meters from the site of the original sculpture.



Surrounding Architecture



BOMBAY NATURAL HISTORY SOCIETY



JEHANGIR ART GALLERY



LION GATE



CHHATRAPATI SHIVAJI MAHARAJ VASTUSANGRAHALAYA

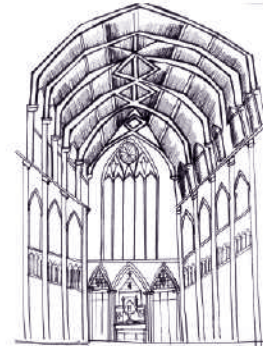
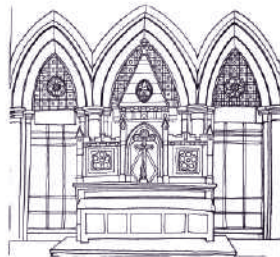


Kala Ghoda has evolved drastically over the years and every year for a fortnight in February, The Kala Ghoda Arts Festival erupts in a riot of colours, creativity and cheer. The street has a number of eateries along its left side. These restaurants on the evening of Kala Ghoda Festival put on their stalls, serving the delicious food to the crowd visiting the festival. It is easy to forget you are in one of the business oriented cities in the world. This is indeed the true spirit of Kala Ghoda.

AFGHAN CHURCH

Afghan church, also known as the church of ST. John the Evangelist, is located at the junction of Shaheed Bhagat Singh Road and Pilot Bandar road in Colaba. The name stands in the honour of soldiers who martyred in the first Anglo-Afghan war and was constructed during the year 1847-1865.

Afghan church was recognized as the first church during the British era, to be designed with exposed facing stone instead of lime plaster. The exterior of the church consists of a tall spired structure with a holy cross on the top. There are lancets without cusping and they are grouped together in the church window.



The internal details include a wagon roof closely supported by a set of rafters and curved braces. One of the interesting elements are the stained glass windows, which occupy the top entrance of the church. These windows have been decorated with beautiful paintings which have intricate detailing done on its surface. Thus, Afghan church serves to be a great epitome of art, architecture and history.



GUEST LECTURE INSIGHTS



AR. RAHUL GORE AND AR. SONAL SANCHETI

Tracing Trajectories- Work of Opolis.

Connected by their firm _Opolis which in Japanese translates to 'O'- means respect and 'polis'- means people, the architects passionately spoke about their projects and how they continue to trace the path marked by their vision. Through their lecture, they taught the students a simple mantra of de-constructing the complexity in the brief to arrive at the most beautiful design solutions. They also spoke about how one could achieve so much through dedication, having an open mind and enjoying a certain flexibility while designing.

AR. RATAN J. BATLIBOI

Role of an Architect in Embodying Responsibility, Program and Practise.

Architect Ratan J. Batliboi is an epitome who stands high in the area of urban design and planning. The lecture framed by him gave students acumen about engaging with diversity of versatile issues and understanding the undercurrents of aesthetics. His talk revolved around cost efficient and effective solutions that are pillars of a good design and could take up the challenging requirements of present day's dynamic and technological requirements.



AR. PINKISH SHAH AND AR. SHILPA SHAH

Questions, Concepts, Reality.

The above are the basic principles which Architect Pinkish and Shilpa Shah encouraged the students to keep in mind during the process of designing. Working together since 1997, the duo gave a direction to design with values like history, pedagogy, travel and a basic design sense. They believe in "doing the right things, as opposed to only doing things right" and practise this in their firm. They believe that the difference comes through shaping young minds and challenging, restructuring or realizing pedagogy.

AR. M.N. ASHISH GANJU

Architect Ashish Ganju dwelled on the aspects of urbanization, particularly those living and working on the fringe and his thoughts on architecture that assists in transforming human and social environment for the better. He also touched upon the fact that it is important that we and the younger generation of designers take into consideration the current environment issues and work towards evolving sustainable solutions. The book, 'The Discovery of Architecture', co-authored by him is a contemporary compilation of ancient values and local reality that discusses this very aspect of responsive design.



GUEST LECTURE INSIGHTS

10 Learning From 30 Years of Practice.

One of the most progressive women in the field of design, Architect Shimul Javeri, spoke at length about how architecture could present various platforms of learning. Through her talk and design presentations, she brought forward the aspect that, "Experience is the best teacher" and shared that her keenness towards architecture took place due its distinctive combination of science and art. Architect Shimul Javeri motivated the students to follow the causes of design and to go ahead and pursue architecture as an adventurous journey.



AR. SHIMUL JAVERI KADRI



AR. VAISHALI SHANKAR

3 Core Design Principles- Craftsmanship, Contextual, Contemporary.

A firm believer of, 'Architecture, like man, must gently tread the earth,.... for the earth endures', Architect Vaishali Shankar is a dedicated designer and the Associate Architect at SJK Architects. In her lecture, she advised the students to aim for perfection by strengthening their skills in the technical areas and imbibe the art of detailing; this along with good teamwork and perseverance would go a long way in the success of any project.

Transcending Across Disciplines and Generations.

Architect Jinraj Joshipura started the presentation by diverting our attention to the most ignored but vital topic - focussing majorly on sustainable energy and voiced out that he aims to turn the attention of designers towards sustainability. He solved queries of students by helping them get a clearer understanding of sustainability and its role in architecture. There are many projects on sustainable living that are being executed under the leadership of Architect Jinraj Joshipura.

AR. JINRAJ JOSHIPURA



AR. KAMAL MALIK

Nature and creativity, an intangible equation.

Architect Kamal Malik spoke at length about nature being the most integral element of creativity and how it has been integral to his designs. Referring to himself as a story-teller, he narrated his life-long association with nature, it being his inspiration and presented his explorations and designs which are based on the natural landscapes and use of indigenous materials. He continually stressed upon the relevance of site context to architecture and how fundamental this relation is to the process of designing.

WATER ONCE A DAY

Rajasthan, an arid region, has no perennial rivers and most of the water-related problems relate to the fluctuations in weather and river systems. Nature and culture are closely intertwined. Water is such a scarce commodity in the arid region that any natural source of water is literally worshipped. In fact, sources of natural water have become places of pilgrimage. Mythology and folklore play a very important role in the rural areas of India, and Rajasthan is no exception. Nearly all natural sources of water like Jharnas (springs) have some mythological references to their origin. Bangangas always emerge at places where the Pandavas are said to have lived at one time or another.

In the arid region of Rajasthan, water harvesting is deeply rooted in the social fabric. It is found that the kings, jagirdars, chieftains did not create any water body for the locals. They made the water bodies for their own personal use. The people largely had to fend for themselves. For example, the Ranisar lake of Jodhpur, situated inside the Mehrangarh Fort, was reserved for the use of the nobility. But the waters of the adjacent Padmasar lake, fed by the runoff from Ranisar, were used by the local population. The local people have also created numerous water bodies.

There are various traditional water resource systems- nadi, talab, johad, bandh, sagar, samand and sarovar, just to name a few. But each of these is a definite system in itself. Each has their specific use and the locals know exactly what each one refers to. When talking about a talab or a nadi, the people in the region will know the difference between the two, that it is not merely the water capacity of a particular system which will determine these terms but the way they are constructed and what sort of natural conditions exist near them.

The people of Rajasthan, traditionally divide the entire state into two areas- one which has Palar paani and the other Wakar paani. Palar water is rainwater, which is the purest form of natural water and can be stored in a tanka for three to five years. Wakar water is underground water which has oozed out of the earth, and hence, has minerals dissolved in it. Crops using palar paani are different from those using wakar paani, with different sowing times and irrigation methods. The well diggers of Rajasthan have a keen geological knowledge of the land, and they know when they come across a certain type of subsoil, whether water will be found under it or not.

Thar society evolved cultural beliefs that ensured judicious use of the scarce resource of water and over the centuries, enabled it to survive in the desert terrain. Western Rajasthan has a series of folk beliefs which emphasise the value of water and attach sanctity to its use. Ordinary guests would usually be offered buttermilk. Only special guests would be given water, that too, only one glass. It would be followed by a glass of milk, not water. In some households of Jaisalmer district, even today people bathe on a wooden platform under which a vessel is kept. Water that drains into this vessel is used for animal consumption. In villages with limited supply of sweetwater, its used exclusively for drinking purposes. For washing, only saline water was used.

The celebration of rain and water is a very strong component of Rajasthan's folk tradition. It has the most folk songs centred around clouds, rain and water. Agor (catchment) is considered sacred, defilement is prohibited and hence kept clean. Digging of wells, desilting was considered one of the seven most meritorious acts of a lifetime.

Water harvesting, distribution and its use was regulated by the community. Before the onset of monsoon, the agor of the tanks would be methodically cleaned of all waste and rubbish. Labour for this was contributed by all beneficiaries. Similarly, for desiltation of tanks, labour was contributed by the entire community.

The Anga system ensured a rational and equal distribution of water. The daily requirement of water would be determined in terms of units of households and units of animals. Once the requirement was determined,

each household contributed a day's labour for drawing out water from the source. Working class families, given their involvement in other activities were exempted from this responsibility. Bathing in the tanks or source of water was considered an unpardonable crime. If anyone was caught letting his cattle stray in the catchment area, he was imprisoned by the king.

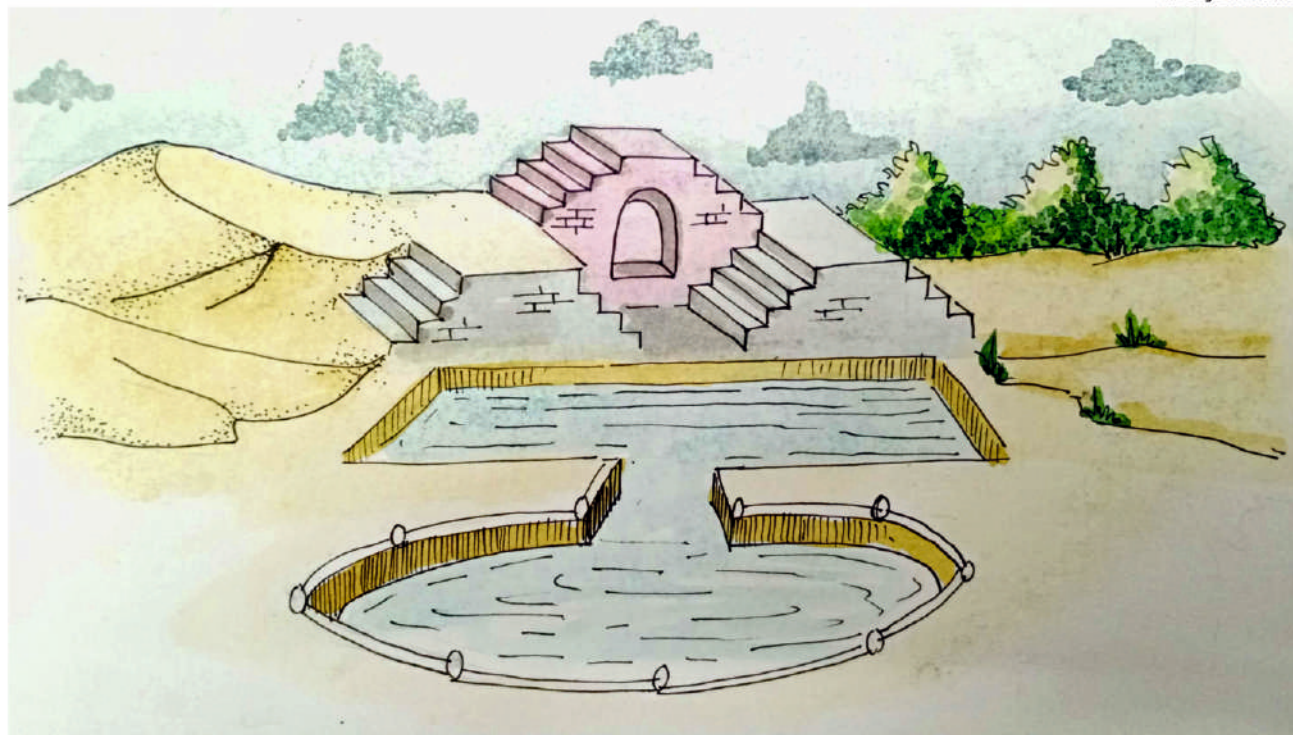
All this ancient wisdom was somewhere lost during the British period and led to the state going dry and facing droughts. But since some years, because of the untiring efforts of certain Jal Yodhas (water warriors) like Rajendra Singh, who revived the traditional rainwater harvesting, the driest state in India has transformed. Singh did not attempt to design a new technology to address Rajasthan's water problems. He began simply by de-silting several traditional surface level rainwater storage facilities- called Johads. And in doing so, he has quenched the thirst of villages that were dying. Thousands of villages have followed his example and so much water captured and soaked into ground that dry rivers have begun to flow again. Hordes of youth have returned to their villages as water filled tanks and standard of living in hamlets rose in a big way.

A combination of scientific approach and ancient traditional practices have brought about a green cover in hundreds of villages across the region where life had become extremely difficult for farmers. This is the new way forward for water conservation.

References:

Dying Wisdom. Chp no. 2.7 Thar desert, pg no. 105,106, 107,124, 127.

- Ar. Gayatri Narkar



SAWANTWADI - KOLHAPUR - GOA
FIRST YEAR



ANEGUNDI - HAMPI - BANGALORE

SECOND YEAR





KOLKATA - BISHNUPUR - SHANTINIKETAN

THIRD YEAR

26
Bling
Bling



ORIGINAL
HEIH NO
DOOP



15

15000 2222
8888 4444
5555 6666
7777 8888
9999 0000



21	41	214	241	421
4	21	214	412	214

HIMACHAL - AMRITSAR

FIFTH YEAR



| TOUR DOCUMENTATION



Students visited different places as a part of the college tour. The tour was documented by the students.



They presented their documentation and also represented the culture of the states by dressing up in its respective attire.

NASA

NASA is a student association presenting colleges with a common aim and objective to provide the students a platform for interaction, a platform where students from varied cultural backgrounds would learn and share their knowledge.

CTES COA actively participates in various NASA trophies presenting itself in front of the fraternity.

- Isha Rajiv, Unit Secretary | 2019 - 2020



Students participated in the Zonal NASA Convention held in Surat and the Annual NASA Convention hosted in Bangalore.



The panel exhibiting students work set up for the Reubens Trophy.



INDUSTRIAL TROPHY (2018 - 2019)

HAVE WE VENTURED CARELESSLY?

In present times, water scarcity has shifted from being a distant concern to a clear & present danger, with the mismanagement of groundwater being at the center of a crisis which paints a rather bleak picture.

75% Increase in threat across the world to drinking water in present times

1 India's water quality index rating

200,000 India's air quality index due to air access by drinking water

THE IMPORTANCE OF GROUNDWATER IN INDIA

- India, India is the largest user of groundwater in the world, having more groundwater than the giant economic USA and China.
- Groundwater is the backbone for almost all agriculture, providing water security, an average of 214 agricultural households own and use 200 sets of large water pumps.
- For the sustenance of the agricultural production, it remains the sole reliable source of water in the face of increasingly erratic monsoon.

15% Increase in demand to be combated

70% water for agricultural purposes comes from groundwater

60% water for agricultural purposes comes from groundwater

50% India's drinking water supply fulfilled by groundwater sources

THE INFORMATION CRISIS

India is not a water scarce country, as it boasts abundant water reserves of 1,000 billion cubic meters a year. It is more that in India, including the most water rich states like Odisha, still the use of groundwater is the major cause of water scarcity. It is the mismanagement & the neglect of scientific technology in securing a sustainable groundwater resource that has led to the current crisis. It is not the lack of water, but the inability to harness it that has led to the current crisis.

These days, India is more of a **water rich** than a **water scarce** nation. Many advanced nations, such as USA, state governments are reluctant to invest in such technologies to combat the current crisis. The primary & the most important reason is the **lack of experts** in the field of **hydrogeology**.

Current practice is to dig a number of test boreholes, a process that completely destroys the agricultural value of the land, in addition to requiring an expensive & time-consuming backfill process, which is sometimes omitted entirely.

DOWN, STANDARD

Third world countries have realized the error of creating extensive wast of resources in addition to having of surrounding soil conditions & groundwater contamination to their subsurface.

It is necessary that all necessary data is on hand. At the time of digging, a complete picture of not only the water table, but also its surrounding & complete filling should be obtained.

These techniques are being adopted, & several various technologies to use geophysical aspects, such as:

- ELECTROMAGNETIC SURVEYING** - for metallic surfaces & density
- RESISTIVITY SURVEYING** - for metallic surfaces & density
- SEISMIC REFRACTION** - for metallic & density

SEISMIC REFRACTION - for metallic & density

HAPPING THE WORLD BELOW

- In order to gear the way forward & out of India's water crisis, it is crucial to establish infrastructure leading to better usage of water resources.
- A journey to the world of subsurface mining is thus undertaken.
- The first step in this process is creating an **economic** & **accurate** method of locating groundwater sources.
- In addition, surrounding sub-surface conditions must be studied in order to best optimize results.
- The newer line is a technology that is already well established in many fields, but which has not been in India - **SEISMIC REFRACTION**.

FINDING THE RIGHT BALANCE

Large scale operations require large scale equipment, including satellite GPS, globalizers, geophones arrays very accurate. Extensive funding requirement requires sophisticated to decipher data.

↓ **ACCURACY**

A single device along with returnable geophones in order to gain a reading. Compatible with existing open-source to mapping software such as QGIS/MS to decipher data.

↓ **ECONOMY**

Requires very little start up material, limited to a shoring rod & a seismograph, along with some geophones. MS success rate to decipher data.

INDUSTRIAL DESIGN TROPHY 2017-18 ID-01-004 NASA

DRONE MODULE

Step 1 - Thumper unit deployed

Step 2 - Thumper detaches

Step 3 - Drone lands at safe distance to avoid waves, while the thumper operates powered by cable connection to battery pack



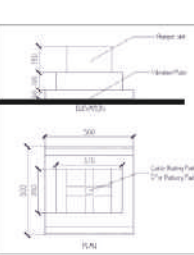
SEISMIC WAVE TRANSMITTER MODULE

ROVER MODULE

For inaccessible terrain, a module with a detachable thumper unit connected via cable to battery pack with a pre-programmed route.



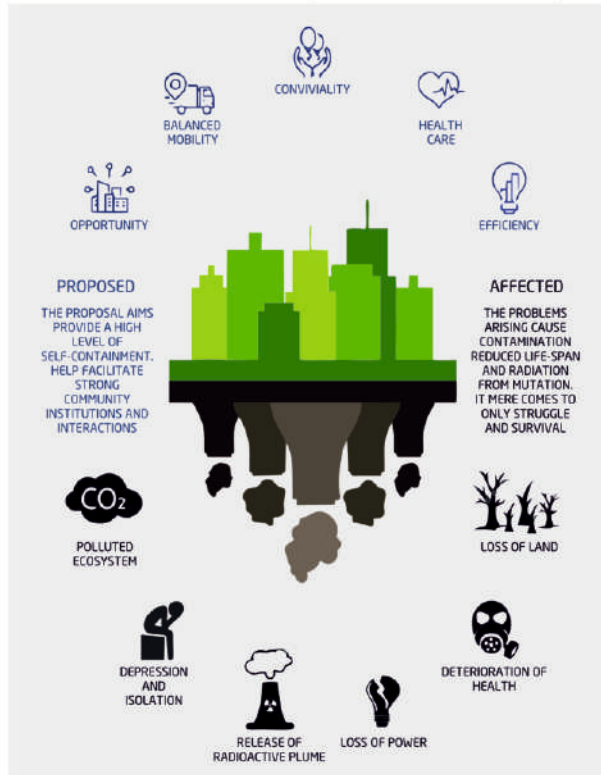
Generates vibrations when in contact with the ground. Powered by 12w rechargeable battery. Can be fitted to drone module for difficult terrain and rover module for extended operation time.



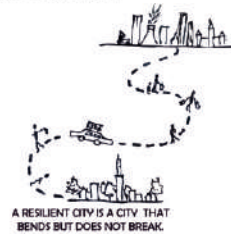
For extended operation, rover module which can traverse alongside a pre-programmed route or via remote control can be outfitted to the basic thumper unit.



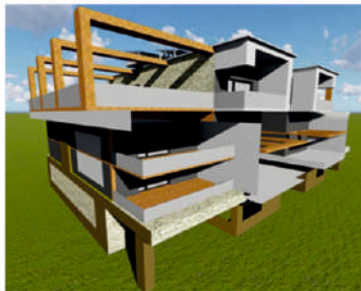
G-SEN TROPHY (2018 - 2019)



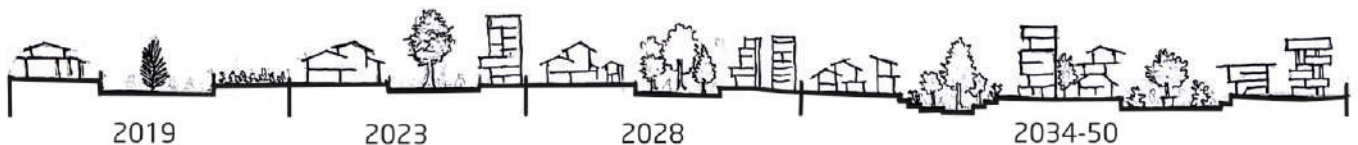
Chembur with its varied cosmopolitan residential societies has a peculiar culture of its own. The different communities here express a strong community sense of their respective communities. The mass residing in villages likes Ghatla, Gaothan, Wadavali, Mahul, Ambapada, etc. impart a unique way of living. Pot-bellied senior citizens relax in their verandah watching life move by while the womenfolk break into small discussions with their verve in the narrow by- lanes. People here continue to live their laid back lives, completely oblivious to the hustle-bustle of Mumbai.



Vasai and Virar with its own flora and fauna and with its new context as a hyper resilient city will thus bring out a parameter to encourage this change. Not only with implementing its new ideas and technology it will keep in mind the cultural and social insight of the people around making it an acceptable society for them to live in.



Manali Talake	Viraj Tank
Samiksha Mahajan	Vishakha Gangar
Soham Kshetramade	Chhavi Rautela
Aqsa Dudhniwala	Mayur Gujjar
Durva Ghag	Rahul Jadhav
Franchelle D'Souza	Shrinivas Tele
Mrunmayee Pawar	Shweta Deshpande

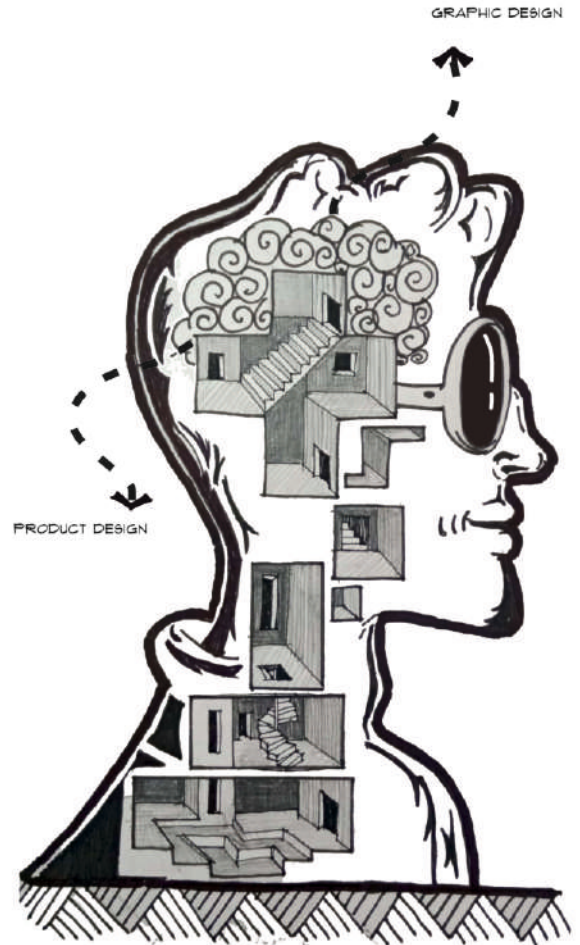


| ARCHITECTURE BEYOND ARCHITECTS

I have come to appreciate those who understand design as an oscillation between creative expression and technical craft. Architecture is also about creatively meeting a certain challenge and building experience. But that is not all, as being an architect has increasingly become a multi-disciplinary effort, that calls for incorporating elements of technology, product design and graphic design, the professional experience has not so much to do with architecture alone.

And the result is a bit hard to define: as it demands architects with responses beyond architecture. It appears that the world does not need old-fashioned architects. It needs design leaders with thoughts who accept the changes taking place in the world broadly and empathetic to the people and activities being affected. The architecture industry needs people to provide a vision for what the technologically-driven future of experience can become.

- Ar. Anuprita Surve



OF DYSTOPIAN WORLDS

I remember watching my first ever sci-fi movie that completely mesmerised and jolted me off my own reality, opening up the entire multiverse for me. The movie 'Back to the Future' gave me new layers of imagination and a ten year old me was left with continual reveries of being in different time zones; dysfunctional at times, yet extremely exciting. Of course, a further exposure to films such as 'Solaris', 'Robocop', 'Fifth Element', 'Minority report', 'Matrix', 'Looper', 'Star Wars', opened up an entire new world, an apocalyptic world of immensely advanced technology, androids, aliens, outer space, robots, spaceships and the very infamous act of rebellion. It was then that I started wondering, what is it about a dystopian world that fascinates us or makes so many of us want to literally become a part of it?

The curiosity of what lies ahead and the tremendous demand of advanced technology, despite the slight edge that it would collapse our entire being is so intense that any glimpse giving us a window into the future is alluring. However, when a deceased superhero suddenly pops out of a hologram and says, "I love you 3000", it is sensational and there is an overflow of emotion that completely takes over and a deep-rooted seed of something very humane is experienced by us. The point am trying to make is that sci-fi plays with us at many levels and it has been right from the beginning.

If we peep many decades back and look at 'Metropolis', one amongst the first few sci-fi movies, we see the creation of an incredible futuristic set of images of the city that was way ahead of its time with assimilation of the human psyche and emergence of the robot.

Even today, with all the advancement achieved in hi-tech, it's enthralling how this movie made in 1925 created a universe of unimaginable technology, architecture, psychology, terror and emotions. Amongst many other examples, 'Blade Runner' is one where we see this vividly gut-wrenching, cyberpunk narrative corroborated through noir-ish, stealthy yet emotive frames that brilliantly portray the synthesis of mighty 'Corporations' with the 'Replicants' and the Humans. This is another film that subtly presents the ambivalence, desperation and so much compassion that runs like an invisible thread entwined with this hi-tech, hard-edged narrative.

The abundance of movies that have been made has woven layers and layers of narratives building visions that stretch across socio-physio-cultural and psychological boundaries. The world of sci-fi isn't just about machines or cyborgs, or time travel and apocalypses, they are fascinating, yes! But even more enticing are the underlying layers within: the rebellion against totalitarian, the 5th dimension, the very elusive humane sediments, layers of reality and the integral string that coincides in all the worlds - the aspect of hope, hope for survival.

- Ar. Pooja Shah



BOOK REVIEW



BOOK NAME : MARIO DE MIRANDA
AUTHOR : GERARD DA CUNHA

The book mentioned above is purely a description of Mario Miranda as a cartoonist or a comic artist and his journey from scratch, to the point he is being gloried today at.

"Painting is just another way of keeping a diary." These words of Pablo Picasso states that whole ideology of Mario Miranda in a simplified manner even being on a huge platform where Mario Miranda stands today, the man still gives more importance to the movement of clock's hand than his convenience. 'Deadline' till date plays an important contribution to Miranda's work. Mario never maintained a portfolio, instead he had diaries which were full of sketches and cartoons. Diaries were an experiment for Mario's work. The book has unboxed all his pencil works and other mediums like ballpoint pen, charcoal, water-colours, etc from his school days. Every piece of his art is witnessed by his diaries. Mario says, "Diaries earned me my first job and a Gulbenkian scholarship in Lisbon." The book conveys many stories about the human race through Mario's own style of caricatures with various expressions clubbed in a single frame. With descriptive text content and more of doodles, cartoons and graphics, this book tops the wishlist of many non-readers too. The author has taken keen efforts in disclosing the hidden secrets of Mario Miranda.

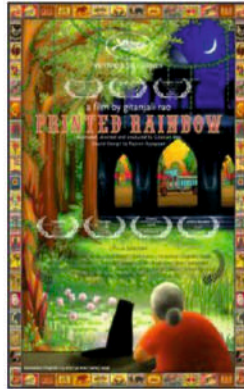
- Sahil Baria



MOVIE REVIEW

Wednesdays at CTESCOA are known for movie screenings when faculty and students cover together to watch, discuss and comprehend the diversity of cinema. Films are screened across different genres with the idea to inculcate an aspect of visual culture and have open discussions where many share and exchange their thoughts and ideas on films.

Printed Rainbow: Gitanjali Rao expresses the dull and lonely reality (in grey tones) with the colourful match-box based fantasies. The mood is poetic and the film progresses at a gentle speed. She is an absolute master of painted animation which replicates brilliantly in the film. Overall, a light-hearted animated film that translates the human condition of a life, and a life in another plane.



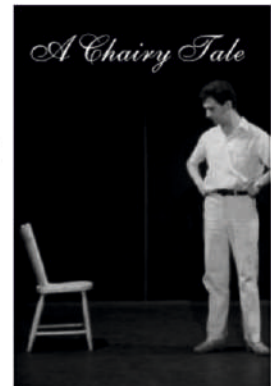
Balance: A one of its kind surrealist stop-motion animated film, Balance is a portrayal of the complexities of the human society. The essence of the film is to maintain co-operation and co-ordination, without which everything is imbalanced. The film has won an Academy award for the best animated short film in the year 1989.



Loving Vincent: The fact that every frame of loving Vincent was oil-painted, in a process that took six years, is remarkable enough in itself. The emotion of each character did not lack a sense of elementary drama but represented true pain and disappointment in the investigation of the painter's death. The story is just as intriguing as the visuals, both of which tie into each other to bring an amazing experience.



A Chairy tale: A play on the phrase fairytale, the film portrays the transition from 'the man and the chair' to 'the man and his chair'. The short film has won multiple awards since its release in 1957.



ELECTIVES



Metal sculpting is dealing with metal scrap and getting familiar to methods like welding, cutting, grinding etc. metals are transformed into artifacts and other articles.



Calligraphy relates to the art of giving forms to signs in an expressive, harmonious, skillful manner. The understanding and implementation of the learnings of the art in the design representation is focused.

The Construction Management Elective focusses on introducing the need and purpose of customized management techniques for construction projects and their importance. It aims at primarily acquainting the preliminary effective tools and functions for planning, scheduling and monitoring of a project.



Communication design enhances the conversation skills. It also gives an check about various products and marketing tips of the same.



Creating artwork that includes fluidity, luminosity and depth. Different molds, pigments are viewed upon using different colours and casting techniques.

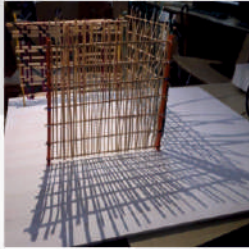




Paper mache is considered as a technique to imbibe the art of creating sculptures out of used paper. These papers are recycled using local techniques by the students. The pulp is later molded in desired shape to make it useful.



Bonsai represents the three virtues of shin-sen-bi which represents the truth, goodness and beauty queen. Creating bonsai involves artistic skills, akin to sculpture and painting. Bonsai horticulture is caring that involves science and skills to keep the plant healthy and growing.



Understanding the art of making traditional bamboo houses, spread across the Indian topography. The elective focuses on understanding the versatility of artwork to climatic change to suit the local culture.

Ceramic art is the use of different earthen materials fabricating various forms. The shapes of objects, it's decoration by paintings, carving and other methods are emphasized by using different molds and bends.



Product design is viewed upon as an approach to design different commodities and products. Designing process and technique is looked upon.



FOUNDATION DAY

CTES COA celebrated its 6th Foundation day on 5th September 2019. The day commenced with the inauguration of the exhibition displaying the students work, followed by lighting of the auspicious lamp and a dance performance by the students.

The event was honoured by presence of Ar. Kamal Malik who delivered a lecture presenting some of his eminent works. The event concluded with the annual felicitation of students for academic excellence.



EXHIBITIONS

Exhibitions are held every year in which students display their ideologies and learning objectives through their work.



Exhibitions are a mode to display various aspects of pedagogy, methodology and process of learning through an assemblage of students work. CTESCOA hosts six exhibitions every year to provide a platform for the students to present their and interact with eminent architects and other students.



As a part of Fab Biennale, CTESCOA was one amongst the six prestigious schools to put up an interactive installation that interpreted and explored the theme 'Open'.



SPORTS

CTES COA hosted Architorque for the second consecutive year in which an intercollege football tournament was organized with an intention of promoting competitive sports in the college curriculum. An intra-college sports event was structured during Archinova (annual fest) in December 2018, in which all four houses competed amongst themselves.



CTES COA also participates in other competitive annual sporting events. Our students stood Runners-up in box cricket, rink football and women's doubles badminton in the ASSA tournament.

They also participated in Shearforce football tournament as well as girls volleyball and basketball held in Pune.



EXTRA CURRICULARS

The amphitheater designed is the prime space used for outdoor performances and interactive sessions. The students indulged in artistic fervour to paint the background walls and make it a lively space.



Chembur Fest

Students participated in the Chembur festival which happens in February every year. Wall painting done by the students was featured in background for Souled Stores.



Kala Ghoda

The students participated in the Kala Ghoda art festival where they volunteered for the wall paintings.



Yuvaratna

Aditya Birla Yuva Ratna is a medium where the students portray their thoughts in the form of murals.



Canteen entrance

The door is the first glimpse when one enters the college premises. This wall painting now gives an artistic vibe to the college.

ARCHINOVA 2018

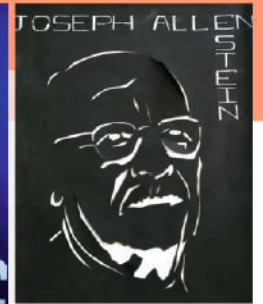


ARCHINOVA is the annual fest of our college. It is one of the most awaited event of the year. The days leading upto the fest are filled with zeal and excitement. Guest lectures, workshops, quiz, on-the spots, sports, treasure hunt and a cultural night are the various activities organized.



Our theme for Archinova'18 was 'Transition', based on which students developed the exhibition, posters, t-shirts, installations, dances, fashion show and a jamming session.







INAUGURATION OF M.ARCH. PROGRAM

CTES COA formally inaugurated its M.Arch. Program in Project Management on 14th August 2019. It now becomes the first college in eastern suburbs to offer Master's program.

The inauguration was graced by eminent dignitaries from the both academics and the profession. The Chief Guest for the event was Mr. Jaiprakash Rao, Director of Shapoorji Pallonji And Company Pvt. Ltd.

Director Prof. Anil Nagrath, Principal Prof. Alka Tawari and HOD Prof. Pushpagandha Shukla introduced the program and briefed the students about the course content guiding them on the approach needed for successful completion of the course.



GUEST LECTURES AND WORKSHOPS

Special lectures and workshops were conducted in Semester-1 covering topics related to subjects of the syllabus. Through the series of guest lectures the eminent professionals were invited to share their expertise and knowledge with our students.

Honorable Chief Guest Dr. Jaiprakash Rao shared the wealth of his decades of field experience in the construction industry. He elaborated on the special qualities required to tackle daily challenges encountered in the execution of a project



The Guests of Honour, Mr. Jatin Ambani, Mr. Kedarnath Ghorpade, Ms. Pallavi Kulkarni and Mr. Anand Pandit, appreciated the course and acknowledged its need.

VISIT TO METRO-3 UNDERGROUND STATION AND CASTING YARD

On 28th September 2019, our students got an opportunity to visit the site of Metro-3 underground station at Azad Maidan. Our faculty Prof. Arun Banavali guided them through the visit. The students got an insight of the construction technology and equipments used in this mega project.

They also visited the casting yard at Wadala, where they studied the process of the manufacturing of the Precast RCC liners for the tunnel and its specifications.



VISIT TO SEWAGE TREATMENT PLANT AT SEAWOODS



VISIT TO STRUCTWEL TESTING LAB, NAVI MUMBAI

A visit to Structwel Designers and Consultants Pvt. Ltd., Navi Mumbai was conducted for the students on 31st September 2019, as a part of the curriculum for the elective subject 'Building Repairs and Maintenance'.

The aim of the visit was to understand the various methods available for carrying Non destructive tests for concrete, study their capabilities and limitations. The equipments used for carrying out NDT were observed.

Prof. Chetan Raikar, Chairman and Managing Director of Structwel and also our faculty member was instrumental in extending his classroom by arranging this visit. He explained the practical application of the methods that were studied in the classroom.





- Ar. Lakshmi Harikumar

"In my head there are several windows, that I do know, but perhaps it is always the same one, open variously on the parading universe."

- Samuel Beckett.

ARCHIBRIGADE

Ar. Anil Nagrath
Ar. Alka Tawari
Ar.. Pushpagandha Shukla
Ar. Anuprita Surve
Ar. Anju Bareja
Ar. Tanvee Joshi
Ar. Gayatri Narkar
Ar. Mitali Hindlekar
Ar. Shweta Parab
Ar. Rashmi Pookkottil
Ar. Sayli Paranjpe
Ar. Harshada Punde
Ar. Lakshmi Harikumar
Ar. Sunanda Satwah
Ar. Divya Subramanian
Ar. Shraddha Bhortake
Ar. Souvik Choudhuri
Ar. Pooja Shah
Ar. Dhaval Ghare
Ar. Umesh Mallya
Ar. Kirti Desai
Ar. Prerana Parpudi

Administrative Staff

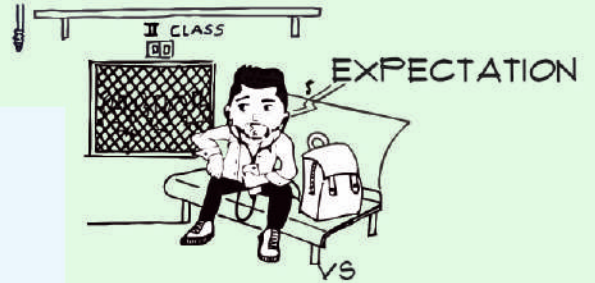
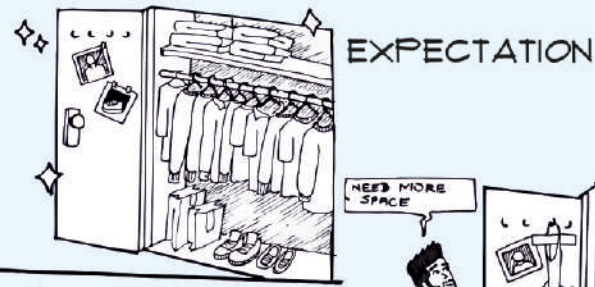
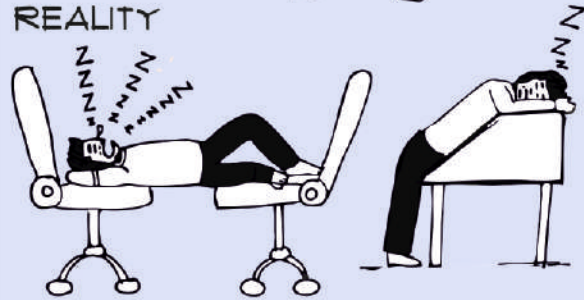
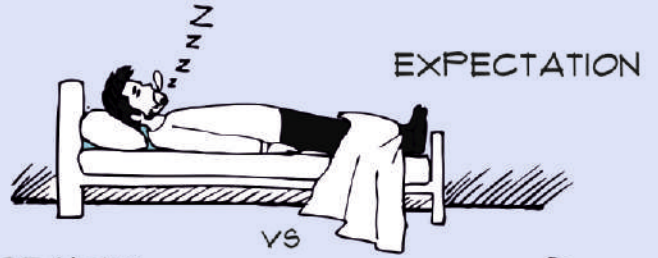
Supriya Mantri
Dhiraj Chogale
Chetana Mohite
Vaishali Dighe
Pratima Mandal
Ibrahim Mulla
Parshuram Sodaye
Akshay Satvilkar
Dhananjay Khale
Akshay Jadhav

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Prof. Madhva Deobhakta
Ar. Kirti Desai
Er.Amodh Luman
Ar. Bobbie Vijaykar
Ar. Prerana Parpudi
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Ar. Naznin Lalani

REALITY CHECK



THE ARCHITECTURAL SURVIVAL GUIDE

GET INSPIRED AND BE AN INSPIRATION. - BHAVISHA SANGHVI

COFFEE AND JUNK FOOD DOES NOT BOOST YOUR CREATIVITY. - NIKHIL BHAGWAT

SET A GOAL, WORK HARD TOWARDS ATTAINING; REST WILL
EVENTUALLY FALL IN PLACE. - PRATYUSHA SABNIS

WHEN YOU FEEL LIKE QUITTING, DON'T QUIT, CAUSE IT'S
WORTH PROVING YOUR HATERS WRONG. - DISHA DORWANI

DON'T FORGET TO ERASE THE BACK OF YOUR SHEETS AFTER GLASS TRACING
OUR PROFESSORS KNOW US TOO WELL TO FLIP THE SHEETS. - URVI BASU

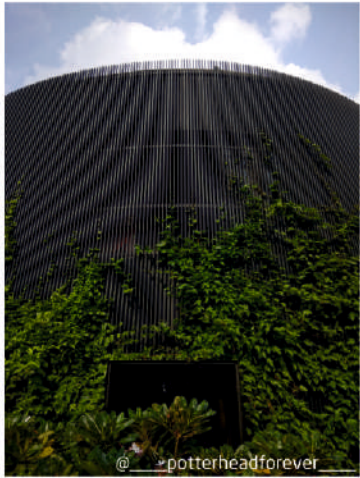
ATTEND ALL THE LECTURES AND BE ON TIME EVERYDAY. SURVIVING
ARCHITECTURE BECOMES EASY IF YOU DO THAT. - AVINASH SHARMA

SELF SUSTAINABILITY IS A SURVIVAL TOOL IN ARCHITECTURE. - DIPTA AGREKAR

EVERY GREAT ARCHITECT WAS ONCE DRAFTING HIS REDO
SHEET AND REFUSED TO GT. - SOHAM KSHETRAMADE

JUNIORS AND SENIORS ARE EACH OTHERS GREATEST INSPIRATION. - RONAK SATRA





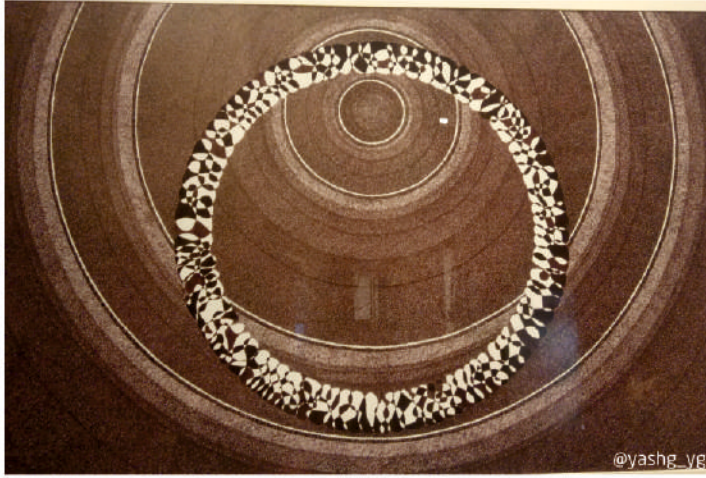
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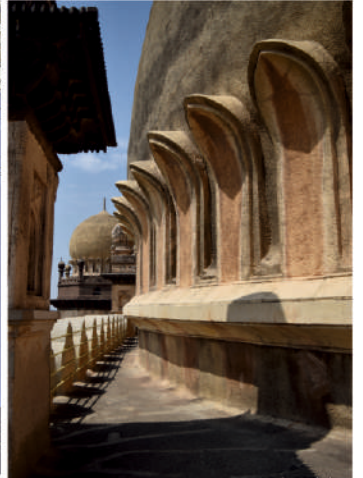
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| STUDENT COUNCIL

“The strength of the team is each individual member and the strength of each member is the team.”

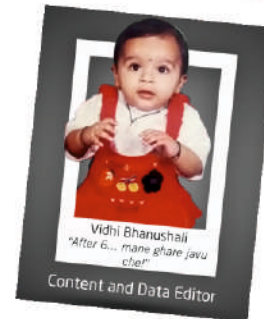
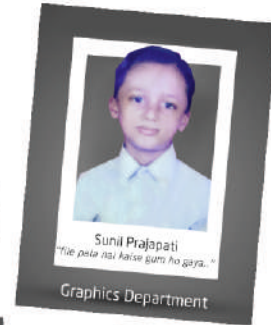
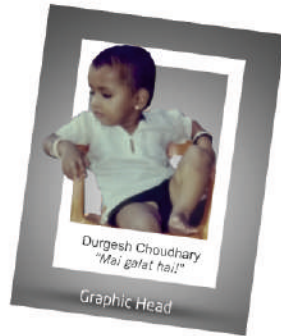
– Phil Jackson



(From Top to Bottom, L to R)

Rushabh Sanghvi (NASA Unit Designee), Isha Rajiv (NASA Unit Secretary), Manav Shah (Exhibition Secretary), Aashna Vira (Publication Secretary), Milit Satra (General Secretary), Vrushali Kadam (Cultural Secretary), Kevin Choudhary (Cultural Secretary), Aparna Rai (Sports Secretary-Girls), Pranay Mulik (Sports Secretary-Boys), Nirnay Gada (Treasurer), Shraddha Anjarlekar (Library Student Representative), Rahul Jadhav (Graphics Head), Som Katgaonkar (Infrastructure Student Representative), Chhavi Rautela (Academic Event Manager), Himanshu Gupta (Treasurer).

THE EDITORIAL TEAM



Faculty Advisors:
Prof. Lakshmi Harikumar
Prof. Pooja Shah

Graphic Credits: Fahad Kagdi, Nupur Naik, Sanskruti Lad, Navin Borkar, Utkarsh Jagtap.

We thank our Director, Principal, Faculty Members and non teaching staff for their co-operation, guidance and support towards AAVARAN 2019. Also a big shoutout to our friends Darshan Waghmare, Garima Sakwar, Noor Palis, Shubhangi Kumar, Ashish Chivelkar, Dev Ashar, Smit Satra, Tirtha Sawase, Milit Satra, Sabira Shaikh, Angela Anthony, Mihika Vasudevan, Nikhil Bhagwat, Sanaya Vijayan, Sagar Patil for lending us a helping hand.



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