

AMALGAM

2020

ABOUT AMALGAM 2020

Eccentricity is a prerequisite to absorb the world and re-imagine it in your own way. Often associated with genius, intellectual, creativity and a requirement to be a member of the design community. It is contrasted with normal behaviour, the nearly universal means by which individuals in society solve given problems and pursue certain priorities in everyday life.

Eccentricity is unusual or odd behaviour on the part of an individual. People may perceive the individual's eccentric behaviour as the outward expression of their unique intelligence or creative impulse. Instead of following the herd and obeying rules, we on the other hand are following directions yet have the ability to bend rules.

Eccentricity and design go hand in hand where to provide users, one has to add quirk and quiddity to design to make the ends meet. Every individual has their ways of perceiving society, how do you see the design community through your eyes to make a difference/creating an impact on it?



Late. Dr. Patangrao Kadam

From Bharati Vidyapeeth College of Architecture, the faculties, staff and the students pay homage to the founder of Bharati Vidyapeeth University.



Dr. Vishwajit Kadam

Secretary, Bharati Vidyapeeth
Member, AICTE



Dr. Vilasrao Kadam

Director, Bharati Vidyapeeth
Educational Complex,
Navi Mumbai

FROM THE PRINCIPAL'S DESK



Prof. Ritu Deshmukh

The year of 2019-2020 of Bharati Vidyapeeth College of Architecture, Navi Mumbai, has been an epitome of all academic years. We got a great opportunity of hosting this year's International Conference of Human Habitat (ICHH) which catalysed our relations with various architects. This year's design week was conducted to promote harmony among the vertical studios with hands-on experience and promotion of various art forms and construction techniques unknown to the world. The main focus of conducting all these workshops, design programmes and seminars is to promote the knowledge of 'Human Centric Design' which has been of the prime concern for the institution. The third year of 'Mosaic- Of Conversation and Ideas' is yet another stepping stone for our college on its meandering path to achieving great things in the future. I hope that this sets a benchmark for the upcoming years to focus on the miniscule details that are often neglected in the haste of a very speedy life. I would like to conclude by quoting Mies van der Rohe, "God is in the details".

Prof. Ritu Deshmukh
Principal

FROM THE EDITORS



Chief Editor
Nidhi Joshi (Fifth Year)

“I find only freedom in the realms of eccentricity.”

- David Bowie

Artists are often deemed outcasts from society for the way they think and the way they perceive life. Rules feel binding, norms feel claustrophobic. They look to break away from them, to run away from what people call ‘normal’. Their work is unfamiliar to people and lesser known to the society.

But art is what defines life, captures it and displays it in its raw form. It is nothing but a projection of the artist’s emotions, in whatever form. Just like art defines life, architecture defines the way we live, creating a shell for the artist.

An architect is one who combines the two to create a masterpiece. It is important to accept the way we are as humans, rule breakers and free thinkers, for that is what brings about change in society. The motive of the theme “eccentricity” was to do away with the negative connotations to the word and to embrace the spirit of art and architecture.



Co-Chief Editor
Arjita Gupta (Fifth Year)

QUIRK OR BOLD?

An idea, envisioned by different fields of people, weighs and inspires in various ratios. People pick on words which they are relatable and comfortable with. Eccentricity is one such thought process where the meaning is left loose for the people to make their own way with it. For some, it may be quirky, unconventional, borderline sane, idiocracy, abnormal etc.; but for some it may be portray as standing-out, different perspective, bold, breaking the norms, relief etc. Exhibiting the eccentricity in any form by a person, defines their perspective. It is an intersection to the long infinite line, where it may be taken as a turning point or a bug in everyday life.

Giving a tinge to this year's edition of amalgam is through the above theme, trying to the display the works of through their own idea of the theme. To end it with a dialogue with self on the perception of own concept of eccentricity.

01 ARTICLES

The Eccentricity Prof. Dipanwita Chakravarty	01
Eccentricity Prof. Kamakshi Vaidya	03
A Photo Collage Prof. Anshul Rai	05
Atelier to the University Prof. Shomika Sarkar	06
The Collage City Prof. Pritam Dey	08
Eccentricity: A Means to Evolution Prof. Nikhil Shah	09
Breaking Conventionality in Design Rishikant Patra	10
To those who differ Antariksh Patole	11
Simply Beautiful Ishita Sharma	12
An Unconventional Thought Srishiti Shetty	14
What's up there? Arjita Gupta	15
Exploring Attributes of Vernacular Kutch Krishna Bhadra	17

21 ACADEMICS

Public Plaza, Seawoods Mohit Shetty	21
Mass Housing Parnavi Bangar	23
Mass Housing, Kharghar Tanmayee Sawant	25
Business Park, Kharghar Sohan Kadam	27
Business Park, Kharghar Gaurav Naik	29
Astitva Rikunj Shah	31
Punarbhava Shreejita Maity	33

35 WORKSHOPS

Design Week	35
ICHH	41
Electives Week	43
Student Exchange Programme	45

49 COMPETITIONS

Nari Gandhi	49
HUDCO	51
ACARA	53
NIASA	55

58 INTERVIEWS

Design Jatra	58
--------------	----



By Prof. Anshul Rai

BY PROF. ANSHUL RAI



ARTICLES

The Eccentric

By Prof. Dipanwita Chakravaty

When my ways and means are different,
They call me eccentric.

But I listen to my inner voice,
And feel am perfectly centric.

I am in harmony with myself,
And carefully align my thoughts,
my values, my perceptions.

I dialogue with my subtle self,
To understand,
the ephemeral and the eternal,
But am no maverick.

In this world of unclear boundaries,
I try to be grounded and centric.

With my soul and my conscience,
I am not used to tricks,

But still I don't know why,
People call me eccentric.





By Amey Pathak

AMEY PATHAK

eCCenTRiciTy

By Prof. Kamakshi Vaidya

As things centre, and align in a cause,
Do away with why, set aside because,

They move n tread, on unknown shore
They walk, they trot and still explore,

For what is the joy to ape and clone,
Nurture novelty, new facts unknown,

Why not let some bit of eccentricity,
Soak in your minds to set you free?

Let some query and questions queue,
Make thoughts lead, and take a clue,

Eccentric art, mighty eccentric might,
Add life to time some time to delight.

Eccentricity plays as a hidden rage,
Or is it but centre in new privilege.

Is it a delusion, slow dwindling drift,
Aptly a diversion or seemingly swift,

O eccentricity the order of the day,
So path breaking my heart does say.

Lo indeed as it seeks a destined goal,
It is still centric to a centered whole.



Sketch by Amitakshi Banik

A Photo Collage

By Prof. Anshul Rai



Atelier to the University

By Prof. Shomika Sarkar

Oscillating between the past and the present, moving back and forth, accepting the well accepted from another time period, the proven one as it were, is all very real. The atelier system of working in the office of the master architect became the model of education for the architect during the nineteenth century. The slow process from draftsman to designer to architect was an evolution of necessary experience in the building arts and was seldom combined with a college education. In the latter half of the nineteenth century, academic programs began to appear on college campuses which were, at first, a combination of classes in structural engineering combined with freehand drawing courses. The student or apprentice at the atelier very often had to deal with the eccentricities of the master architect later the design critic. In the atelier the apprentice was left with no choice or alternative whereas the school presented a variety of teachers.

Sharon Lam mentions in an article in Arch Daily about the strange habits of top Architects an example Charles and Ray Eames were prolific in their work, producing over 900 multidisciplinary designs. The Musical Tower was one of these, a 5-meter high rearrangeable xylophone tower. For new staff members, the entire first day would be spent playing with this one toy. This creative initiation was important for the Eameses, who believed that spending a day listening to and observing someone's musical experiments provided valuable insight to their personality. The new staff member had to deal with the eccentricities of the master architects. October 10, 2016 Arch Daily.

The atelier model entered the university as a formal pedagogical system and has never been replaced conceptually, only modified at best. The design critic has replaced the master architect and the university studio has become the replacement of the architect's atelier. Almost that is because the "complete" education of the architect still depends on that experience within the professional office, even as the intern in the hospital or in the law office finds professional experience as a compliment to the formal education of the medical or law school respectively.

At Bauhaus Van De Velde employed a radical pedagogic system bases upon study and analysis of the project at hand rather than the application to it of a pre conceived formula. Of this Hans Curjel says, "A direct line leads from this to Gropius's Bauhaus establishment of 1919 pedagogical principles of which have become fundamental in the present day education of creators of form" these ideas have transpired over time but they presented themselves because of the idiosyncrasies or eccentricities of the master architect.

There was a time during the early 20th century when there was an option of selecting between an architect's atelier and a university classroom for the aspiring architect. At both places he learned from his master or masters. What he did latter with his education was his prudence. Whether to learn something and get away from it or to learn something and continue it was his freedom of choice.

Architecture like art seems to be individualistic and eccentric, tastes and styles, likes and dislikes cannot always be justified. There are various number of concerns, influences and traditions that shapes works of architects. By the study of the career pattern followed by the architect it could be deciphered whether his was a derived style or followed/ modified style and who ended up making a bigger contribution to the field of architecture

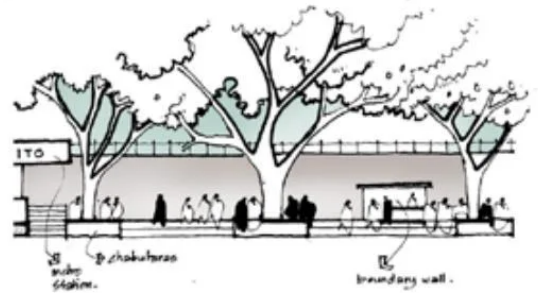
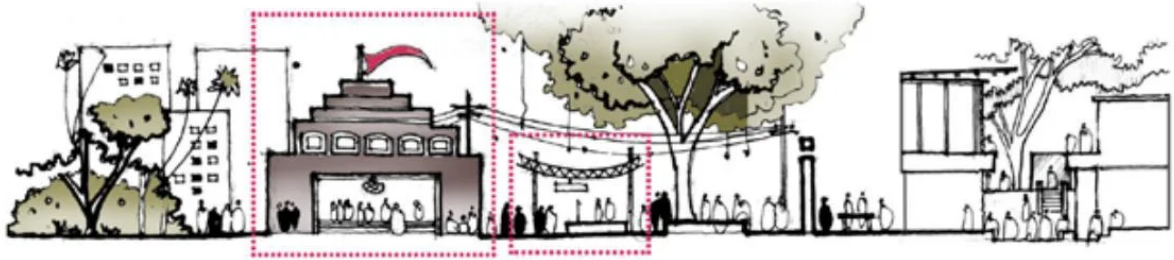


The Collage City

By Prof. Pritam Dey

the **collage city**
a city as an ensemble
of images and markers
of present and past





impressions of indian informality:

the everyday images offered by the city through its public spaces forming a gamut of activities that transform the spaces giving it a distinct character and imageability. we grew up in such places, nostalgia wraps us the moment imageries of such spaces come to our mind. the sketch series is a narrative of such undermentioned spaces in our cities and ways it transform with our social dimensions.

Eccentricity: A Means to Evolution

By Prof. Nikhil Shah

The chief worth of a civilization is just that it makes ways of living more intricate transiently.

In the anthropocentric times, environmental crisis and the relentless capitalistic chase, urges for an evolution; a natural course, over a revolution; essentially a human construct. Eccentricity is the key to conscious evolution, whereby the developmental processes, our lives, work, actions, happen as a matter of aware choice and not a chance.

This asks for questioning the human march which the contemporary civilizations are heading forth; with build, just build and build more syndromes, jeopardizing the planetary ecology at the cost of accomplishing mere visually seductive petty resource exhaustive man-made



Sketch by Jay Udageri

landscapes. The need or beauty is to engage with the other, the other than human, to establish ourselves and our economies as a part of the larger ecology.

Our built environment to be shaped as more inclusive ecological setting and not just exist as isolated human settlements. This essentially requires an eccentric perception shift; at scales of an individual, to community, to a global perspective. It brings about possibilities to re-imagine our engagements in the due course of life. A possibility to question; the life cycle, the process of learning, educating, teaching, professing, practicing and the many forms of varied engagements.

The idea of not questioning these days becoming so central to our behaviours, asks for individual eccentricities to find an expression, to depart from the conditioning, delving into the global reality and celebrate life as a milieu of emotions, feelings, colours, diversities and thereby intricately crafting ways of living, for the present.

Breaking Conventionality in Design

By Rishikant Patra
First Year - B

Society has an unnecessary and brutal habit of shooting down free thought and ideas, intentionally, or unintentionally. The concept of order and conventional ways to do things and solve problems, has been so ingrained into our heads, that just the idea of uniqueness or quirkiness garners disappointed frowns and cut-throat ridicule. Then what do the free thinkers, innovators and designers of our society do, when their ideas are rejected for the sake of simplicity and their eccentricity is stunned?

As a part of the design community, our foremost priority should be to accept, or at least consider ideas. We need to draw upon and learn from the geniuses of the past, who sometimes so unconventionally, solved problems that plagued humanity. We need to ask ourselves, if we are actually disabling our lives from being better, being a little more colourful, and a little better, just because of our obsession with order and rules.

I once read a very interesting article, and something that the author said really struck me, "Ideas are life memes, they can be shared with anyone, anywhere, anytime." This makes me think, why does society search for eccentricity in content, but when it comes to spaces, products and utility, they fear quirkiness. A wavy facade on a residential building gets rejected outright, and an abstract art piece attracts ridicule. There is a huge problem of nonacceptance, and a lack of understanding of ideas, even among designers themselves.

What we, as humans need to understand is the importance of chaos, which is as much as order. An idea, no matter how unconventional or peculiar, can transform into a concept, and a concept into a beautiful, useful, amazing reality. A quirky idea can transform into a quirky urban space, which could start conversations. We need to understand the positive aspect of the unconventional, and talk, accept and think about our ideas freely, only then can we transform society, and experience what we can be as a society, rather than what we have already been.

To Those who Differ

By Antariksh Patole
Fifth Year - C

Every once in a while,
there comes one with a different style,
a square peg in a round hole,
someone with a different goal.

These people choose to differ,
and they are willing to suffer,
for they have a different approach,
a person with a different soch.

These people cannot be argued with,
they only do things they think fit,
these are the people who clearly stand out,
for them, it is what everything is all about.

Their actions always deviate,
from the most obvious and simple state,
these are the people you cannot stop,
for they will make sure they always stay on top.

They see eccentricity as an opportunity,
and not as an exercise in futility,
they see the light from within the dark,
wherever they go, they always leave a mark.

This one is to celebrate the rebel in you,
so push the desire to do something new,
don't let anybody tell you, you're wrong,
find what moves you and go along.



Sketch by Amitakshi Banik

Simply Beautiful

By Ishita Sharma
Third Year - B

Eccentricity, a term that is associated with unusual designs in architecture in today's day and age is often misused. The concept of bizarre buildings have become a run of the mill concept with buildings that are 'normal' in actuality, are becoming a rarity and one could say, unusual.

In the hope to become star architects, unusual forms are becoming the norm with the concept of 'function following form' getting more emphasis than the preferred opposite.

Design in reality is much more than its face value. While facades and form do change the way one might experience a space, they form a very small part of the grand scheme.

Looks can only take you so far, while I'm not denying that many eccentric buildings are designed considering a 360° outlook, in a bid to be different, the user, is often compromised. To a certain extent, these buildings only portray what it is that the architect wants to show you and more often than not, they forget the needs of the end user.

If you consider the term 'eccentric', a wild and abnormal feeling is what comes to mind but 'normal' is only a perspective and eccentric designs which are often confused for beautiful designs, take away the much deserved glory from the 'simple' structures.

From my perspective, a wholesome building isn't one that just looks good but are ones that appreciate the context, user and creates a functional yet multi sensory experience which is the essence of what architecture is. Understanding the need, analyzing and tackling it is much more attractive than just creating something whose value is only skin deep.

So, while I do appreciate the existence of "eccentric" forms in society, I don't think that they can be characterized as a stroke of genius.



Sketch by Jay Udageri



Sketch by Nikita Kharbe

An Unconventional Thought

By Srishti Shetty
(Fifth Year - A)

“Genius is as genius does”,
a saying commonly known.
Today, I would like to say,
“Genius is very unconventionally grown”.

Not everyone is on the same page,
you and me are not the same,
I will conceive things differently,
for which I ain't to take blame.

Thinking of life as a journey,
having been highly and aggressively opinionated,
it's tough not seeing things through,
the same kaleidoscope everyone stated.

I have my whims and fancies,
I own upto my eccentricities,
you won't see me fall into
your same pair of geometrics.

I happened to join this community
of sleepless beings and creative minds,
we think quite similarly.
And also, with each other, the torture binds.

Architecture has kept me up,
better than my coffee could.

Endless work and working trips,
weird schedules and fewer tests.
We never fell into the charade,
where every course rests.

Different responsibilities and varied thoughts,
you see buildings,
we see designs and
sleepless dwindles.

To us structures are no more just those,
we see them in a different light,
it's like decoding,
the DaVinci code, with all my might.

We architects are designers,
also are responsible for lives.
We wish and hope
the city only thrives.

The skyline you see,
that building so beautiful,
that bridge so mighty
were all ideas from our brains wool.

Creative that we are,
we don't stick to just structures,
art, sculptures, murals,
poems, books are also varied ventures.

Designers are unconventional thinkers,
so are you,
you don't need a term,
to define you.

Break out of the shakles
and chains that bind you to mediocrity,
open those wings
and fly towards your interpretation of
eccentricity.

What's up there?

By Arjita Gupta
(Fifth Year - B)

What's up there?

Is it just a usual gloomy sky with dark clouds,
Nature showing its wrath,
Or is it a bright sunny day,
Giving us hope to live one more day.

What's up there?

A long never ending tunnel,
Depicting that sky is quite far from our reach
Or A window of freedom,
Within a cluster of closed dreams,

What's up there?

A forgotten old home,
With dust of colorful memories,
Or is it a daily meet up place
Of confused teens, and tiny tots

What's in there?

A semi open space
Dysfunctional and misused
Or is it a bliss of her
For a maid of the house

What's up there?

A place of remorse
Because of a scarring incident
Or Is it just woman calming herself,
after a tiring day

What's up there?

A backyard of many houses
Dirty and messy.
Or a call for the family
That dinner is ready,

What's up there?

A curious woman
Thinking about the world outside
Or the woman just looking up
staring at the photographer.

But then Again, what's up there?



Photo by Sonal Narkar

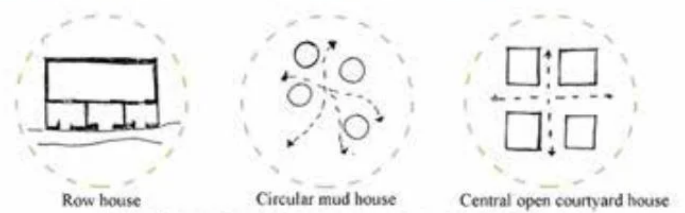
Exploring Attributes Of Vernacular Kutch

Krishna Bhadra
(Fifth Year - C)

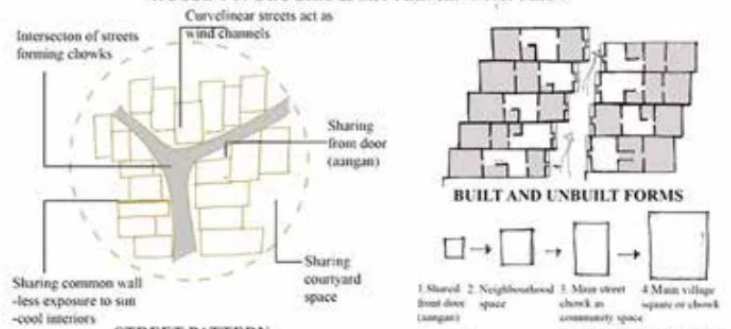
Traditional architecture of Kutch is the outcome of the prevailing topography, extremes of the climate and other natural forces. Considering all these factors, here the vernacular architecture merges well with the desert at the backdrop. The traditional architecture forms the backbone of social and cultural set up of the place and its people. The culture of a society is manifested in various ways. As a design proposal is for local communities inhabiting in the place it is necessary to understand types of spaces used by them to create a comfortable working and habitable environment and sense of belonging like of their houses for them.



Various built forms are observed with varied organisation of streets evolved with the responding harsh climate of the region. Planning principles – outer open areas to individual units, large space for community activities narrowing down to curvilinear streets for different activities as private outdoor space, still connected to neighbouring unit activities.



HOUSE TYPOLOGIES & SETTLEMENT PATTERN



SHARING COURTYARD SPACES



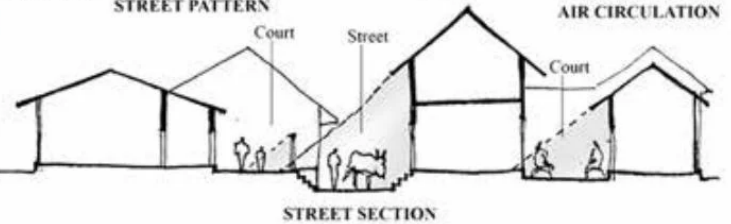
ROOF DETAIL OF BHUNGA HOUSE



NATURAL COLOUR PAINTS ON EXTERIOR WALL



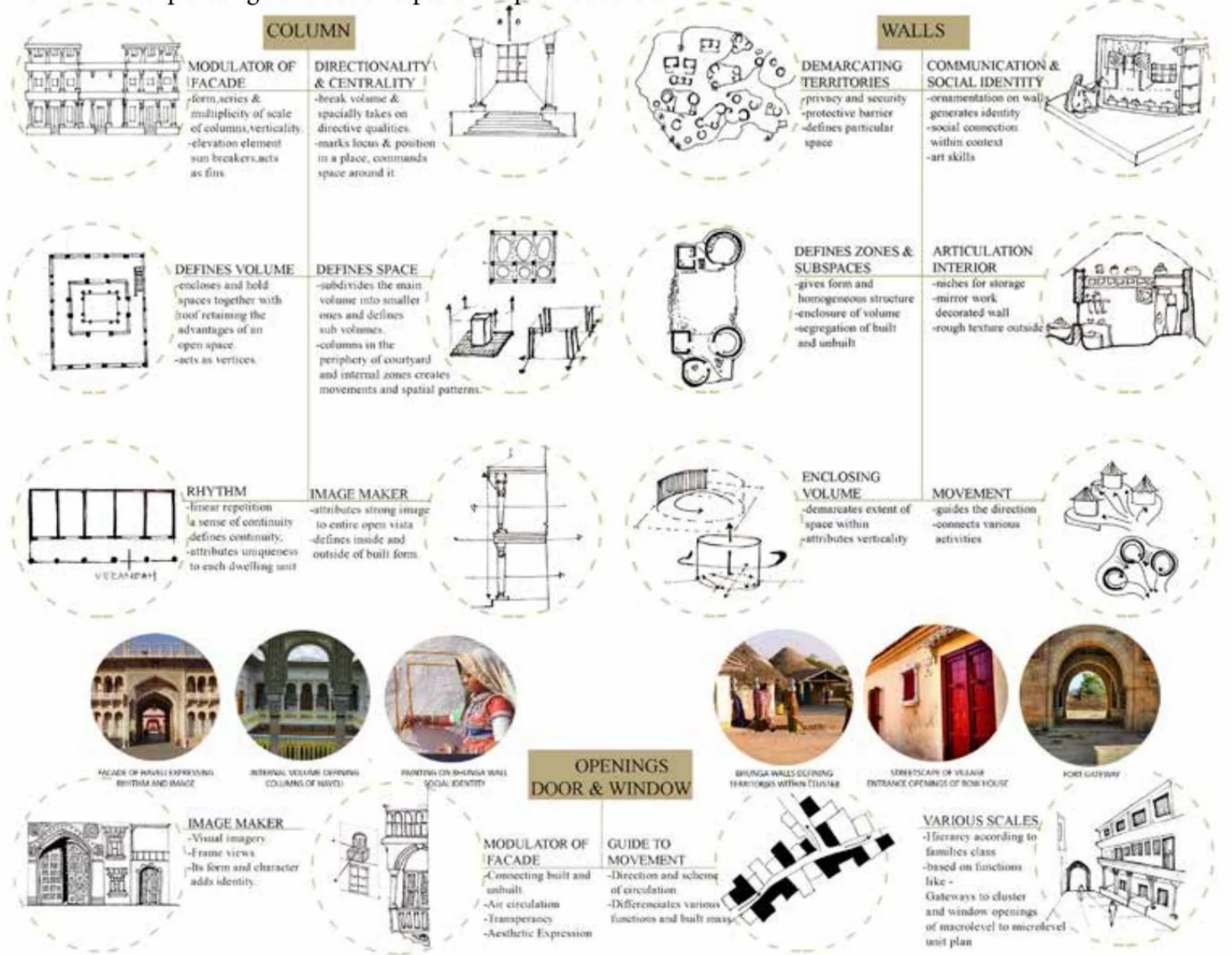
INTERIOR WALL LIPPAN ART WORK



STREET SECTION

Characteristics and Concepts of Space making Elements in Traditional Architecture

What enhances and creates the identity of a space? The elements within it The concept of space is created physically and designed through completely different components that represent the essential elements of the man made or designed settings and their characteristics that highlight their implicit influences within the style of space. These elements are broadly classified as floor, column, wall, windows, doors and roof. These elements have basic inherent spatial properties in traditional architecture with additional overlays of materials stylisation and construction process based on the human perception considering the context, culture and regional condition of the place. Elements incorporating various concepts are explained below





By Rahul Kadam

BY RAHUL KADAM

ACADEMICS

"ATTAINING MODERNITY ON THE FOOT PRINTS OF THE PAST"



Concept



Public Plaza, Seawoods

Mohit Shetty (Third Year)

The design behind the PUBLIC PLAZA aims to integrate multiple distinctive user groups into a space that can function multifold activities. Resembling the formation of a stepwell, reviving this one social gathering space, the design takes inspiration from this notion where spaces unfold through levels of step well creating surprise and curiosity to the users all at once.

S	THE SITE IS ACCESSIBLE TO ALL AGE GROUPS SITUATED IN A SILENT ZONE THE SECOND ACCESS FAR FROM THE NOISY SURROUNDING	
W	WATER LEVEL MAY RISE DURING THE MONSOON SEASON REMOVAL OF VEGETATION CAN LEAD TO SOIL EROSION	
O	THE NATURAL LANDSCAPE OF THE SITE CAN BE USED AS IT FOR DESIGN ALREADY KNOWN FOR FLAMINGOS CAN BE AS BETTER MEDIUM FOR BIRDS	
T	THE SITE IS OVER SHADOWED BY THE ADJACENT HIGH RISE STRUCTURES THE VIEW TO THE LAKE IS SITUATED ON THE SOUTH SIDE SINCE THE SITE IS LEFT OPEN ON THE SOUTH SIDE THE STRUCTURE WILL BE IN DIRECT SUNLIGHT	



Cafeteria



Admin Block



Site Section



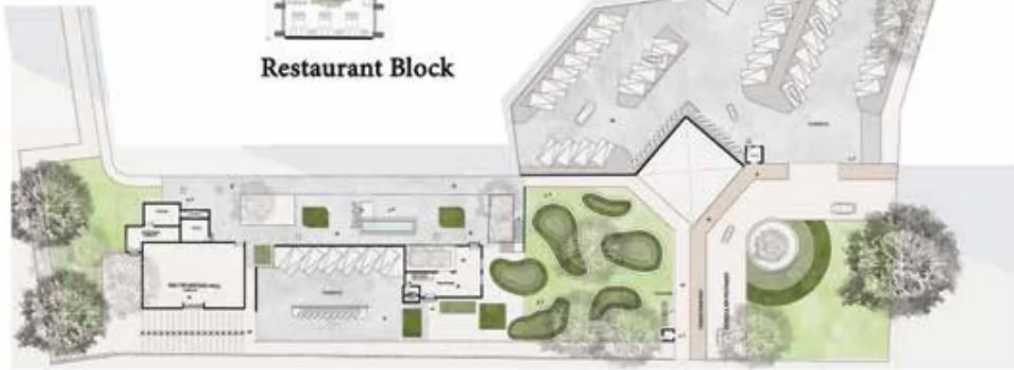
Admin Block



Roof Plan



Restaurant Block



Site Plan Below 3m lvl

VIEWS



NEW TERRACE AREA



NEW TERRACE AREA



BARBECUE POINT BLOCK



ROOF AREA



CENTRAL ROOF



RESTAURANT EXTERIOR



Site Section



Mass Housing

Parnavi Bangar (Fourth Year)

In a housing society where there is a combination of different homes from luxurious sky bungalows, row houses and 3 BHK, 2BHK to 1BHK homes, the space which literally connects the living is the common area surrounding it which is accessed by everyone. To keep this common area interactive, the site zoning has two points of importance, such as the club house with landscape and the lawn tennis courts.

These two central points have preceding podium and 7 wings of buildings, and row houses respectively. Most of the time that we spend at home is while eating and the rest is when we sleep. Making kitchen the center place of interest and bedroom the nearest to kitchen which is then connected to rest of the spaces.

FLOOR PLANS
WING NO. 1
SCALE: 1 : 250



WING 1 FLOOR PLAN FOR FLOORS 7 TO 14 (SKY BUNGALOWS)

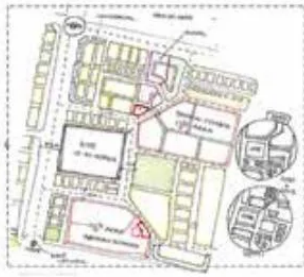


WING 1 FLOOR PLAN FOR FLOORS 3, 4, 5, 6 (3 B.H.K.)



WING 1 FLOOR PLAN FOR FLOORS 1 AND 2 (2 B.H.K.)





Mass Housing, Kharghar

Tanmayee Sawant (Fourth Year)

The main objective was to achieve proper ventilation, and multi-functional usage of spaces. So, Building floor plans are derived by subtractive and additive transformation. From parent form, we get new forms by adding and subtracting from the parent form. Creating horizontal voids by insertion of activity spaces or green spaces inside the building on various levels which has potential of becoming places of social interaction. Flexibility in plan is achieved by arranging walls as per choice, following the structural grids.



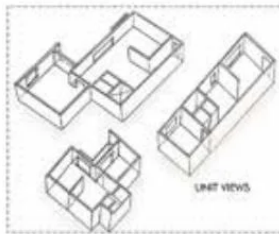
LOW INCOME GROUP - (LIG)

KEY PLAN



500 USD HOLDING
 TOTAL AREA LIG -
 274,480 SQM
 AREA OF REF / LIG
 AREA = 14,888.91 / 5,391.28
 = 43.1
 TOTAL NO. OF FLOOR
 PLATES = 41
 FLOOR PLATES
 EACH BUILDING 39
 FLOOR
 TOTAL NO. OF BLDG -
 1062 = 4

**FLOOR PLATE
 (AT SCALE 1:200)**



UNIT VIEWS



ELEVATION
 (AT SCALE 1:200)



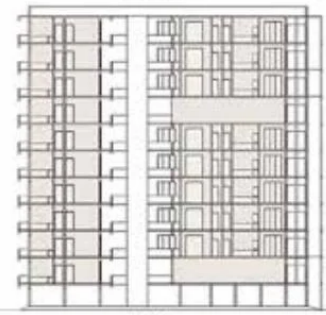
TYPICAL FLOOR PLATE
 (AT SCALE 1:200)



ACTIVITY SPACES (AT 2ND AND
 7TH FLOOR) AT SCALE 1:200



REFUGE FLOOR (AT 7TH FLOOR)
 AT SCALE 1:200



SECTION
 (AT SCALE 1:200)

HWT 4.50K
 617 FLOOR

MIDDLE INCOME GROUP - (MIG)

KEY PLAN



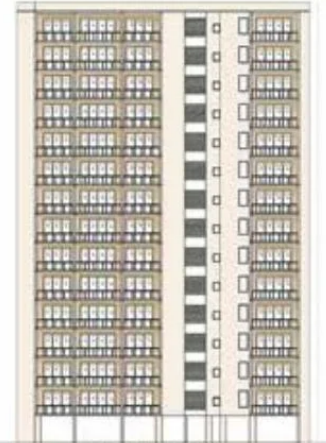
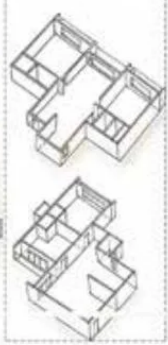
MIG - 50%
 MIG AREA - 277,114.823
 FLOOR AREA - 52,787.824
 NO. OF FLOOR PLATES - AREA / MIG AREA
 = 207,14.823 / 511.82
 = 53
 NO. OF NO. OF FLOOR PLATES
 TOTAL NO. OF PLATS = 33 X 4 = 212 PLATS
 4 BUILDINGS = 13 FLOORS



FLOOR PLAN AT SCALE 1:200



REFUGE FLOOR PLAN AT 7TH LEVEL



ELEVATION AT SCALE 1:200

HIGH INCOME GROUP - (HIG)



HIG - 20%
 HIG AREA - 11,983.43 120M
 FLOOR AREA - 8,175,295.24
 NO. OF FLOOR PLATES - AREA
 = 11,983.43 / 615.29
 = 19 FLOORS
 NO. OF NO. OF FLOOR PLATES
 TOTAL NO. OF PLATS = 12 X 4 = 48 PLATS
 1 BUILDING = 17 FLOORS



VIEW OF ONE UNIT IN HIG



FIRST FLOOR PLAN AT SCALE 1:200



9TH FLOOR PLAN AT SCALE 1:200



10TH FLOOR PLAN AT SCALE 1:200



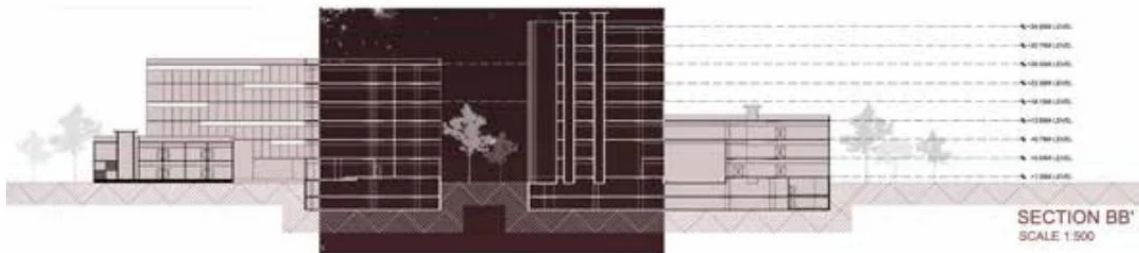
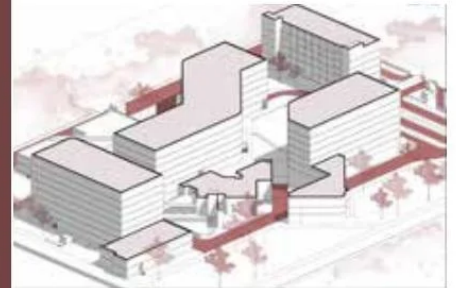
Site Plan

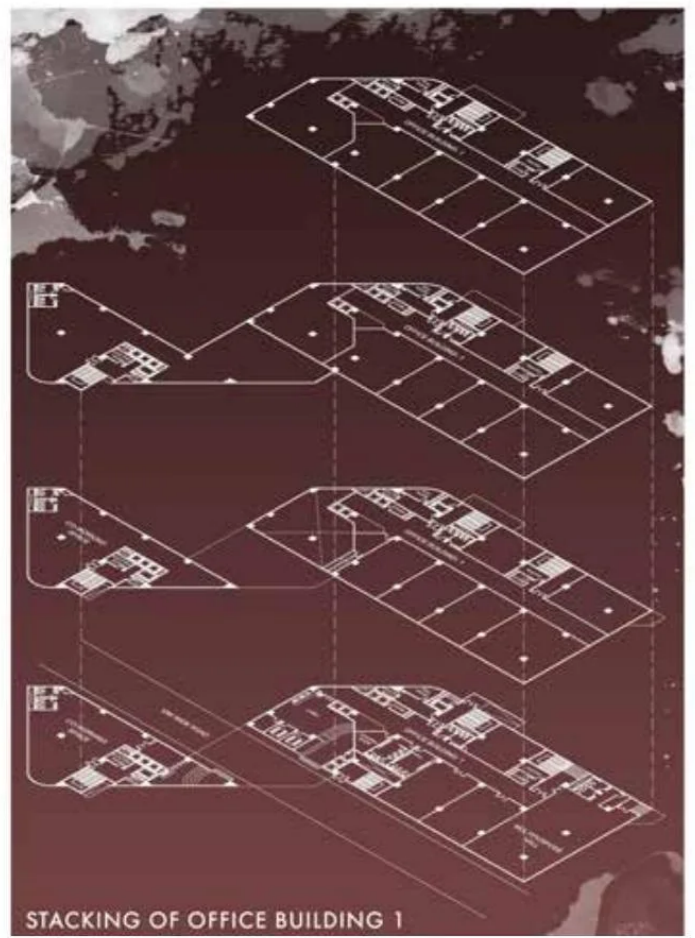
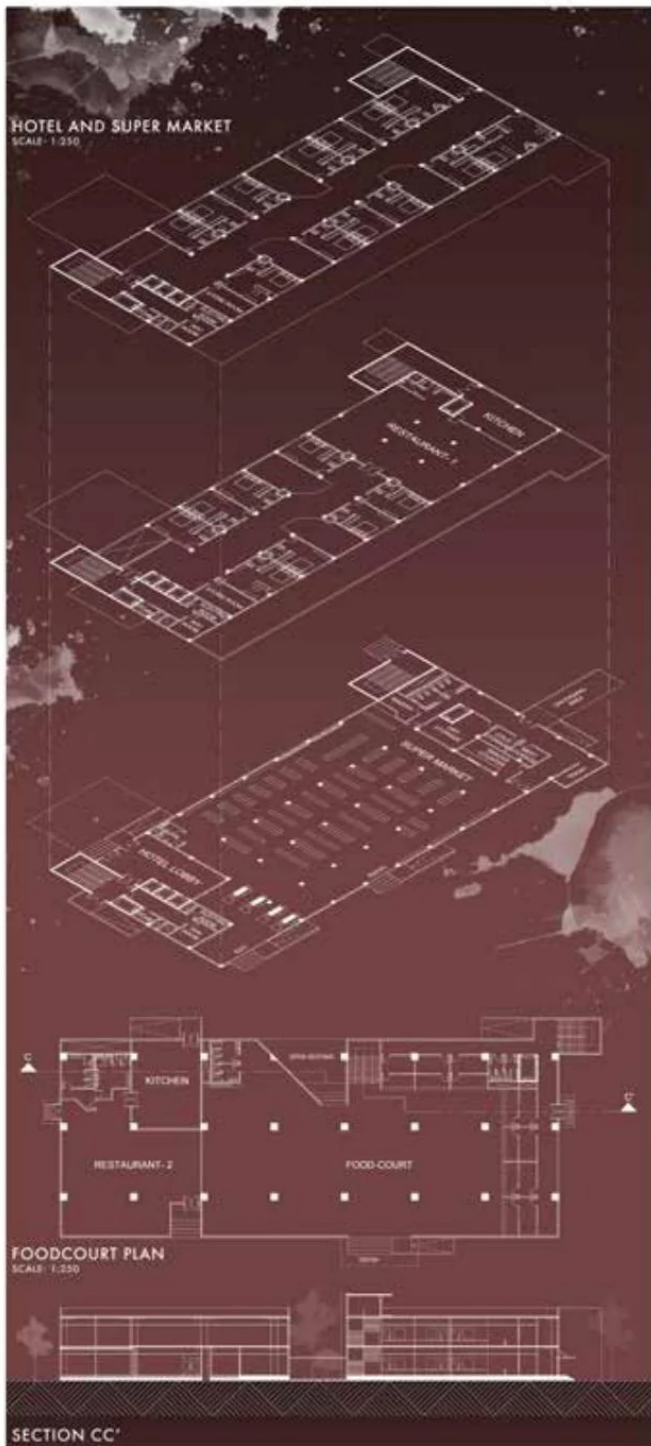
Business Park, Kharghar

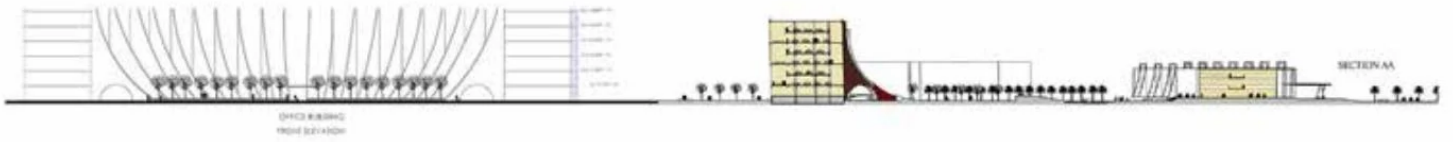
Sohan Kadam (Fifth Year)

According to the Development Plan, the area opposite to the Central Park, Kharghar has been planned as a commercial zone. Therefore, this project is an intervention as a Business Park on a site of area 14.7 acres.

The placement of two main office buildings out of the three create a venturi effect. Employee vehicular access is managed by the BMS and the roads are planned accordingly to keep the visitors out, ensuring privacy and security. Pockets of green spaces are decentralised. A water body has been placed at the south west of the site to cool down the winds entering the site. Eateries, cafés and restaurants are decentralised maintaining the footfall to tackle the chaos and even distribution of food along the site. The floor plate is cantilevered by 5M from all sides to ensure that the outer facade is free of obstruction to get in ample of light.







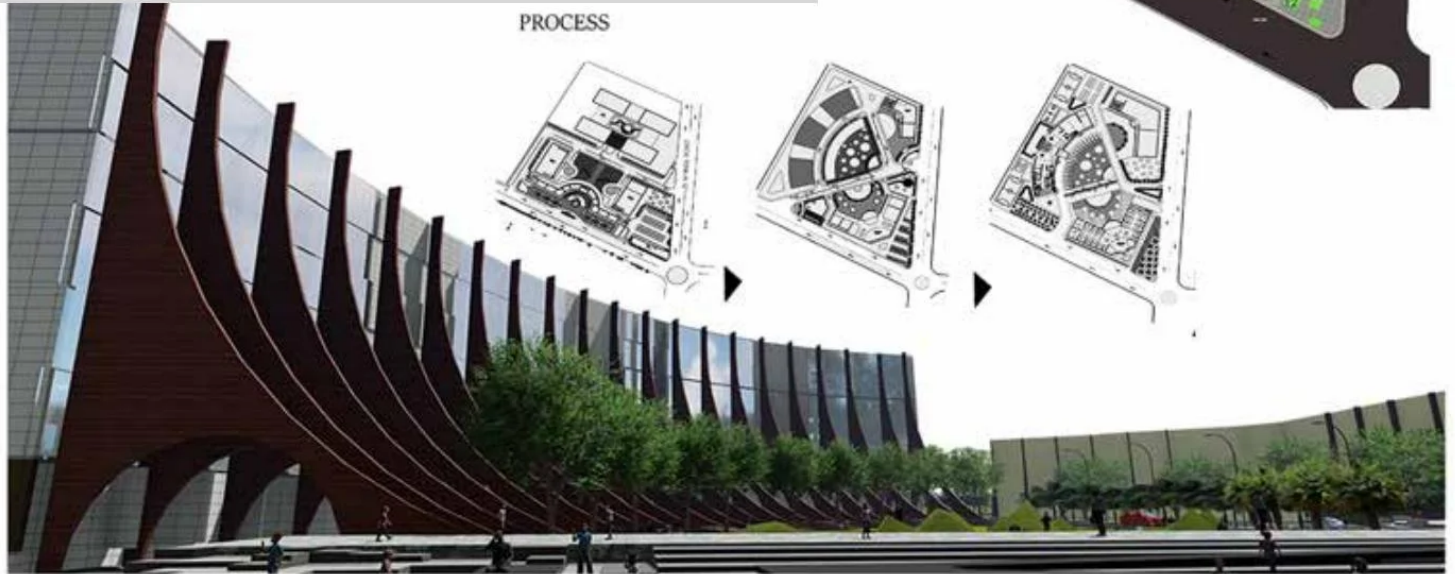
Business Park, Kharghar

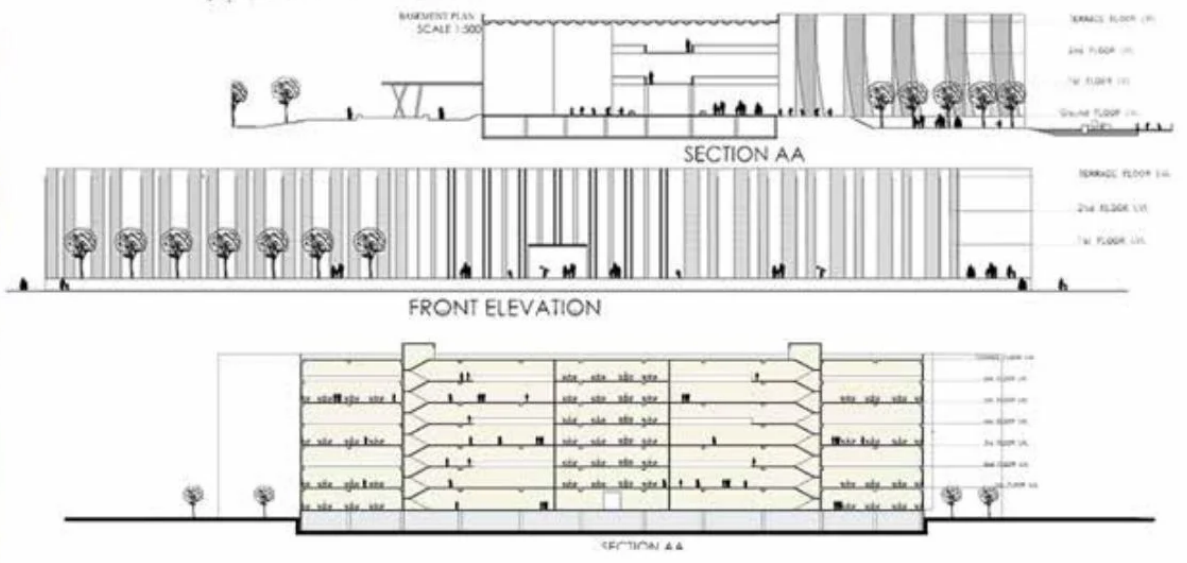
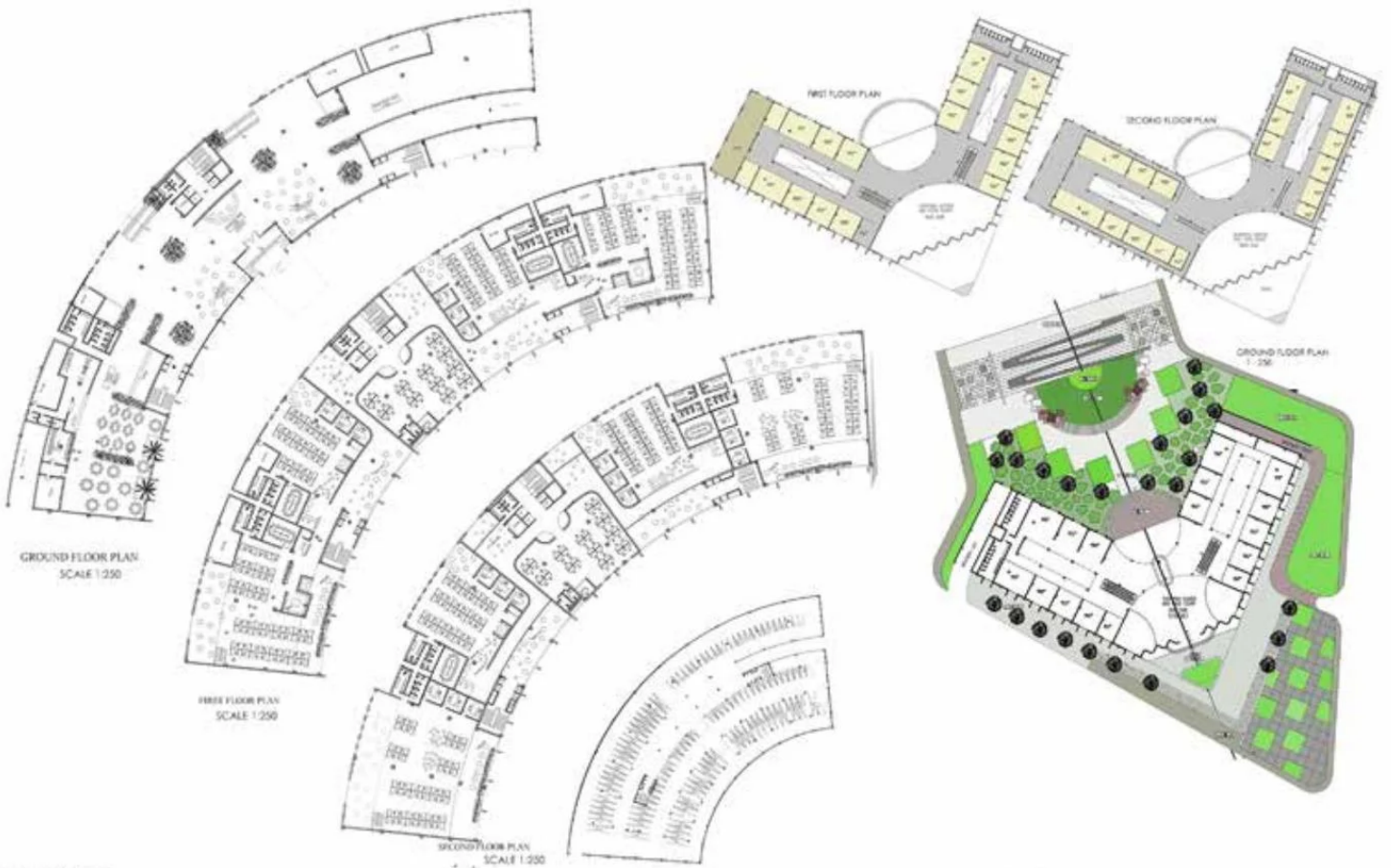
Sohan Kadam (Fifth Year)

Business park is a commercial center where huge amount of masses come together and work. The working environment for these masses is the main focus in this design. Good working environment provide better output from the working force. Understanding the psychology of working force is necessary for this design. Landscape is the solution for the good working environment. Spaces merging with landscape will not only improve the working environment but also provides breathing space in the city.



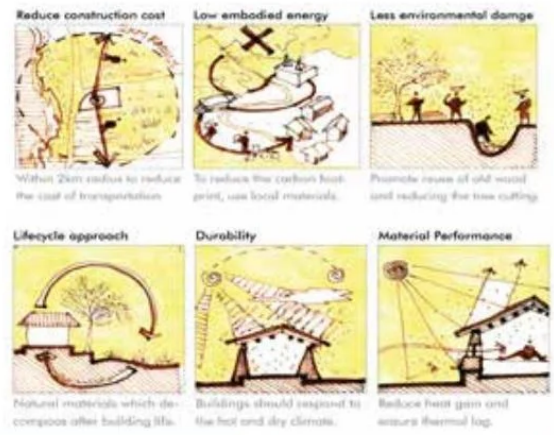
PROCESS





Impact of Industrialization

There has been tremendous growth in the past couple of centuries due to the advent of industrialization. Human skills and labor was replaced by machines.



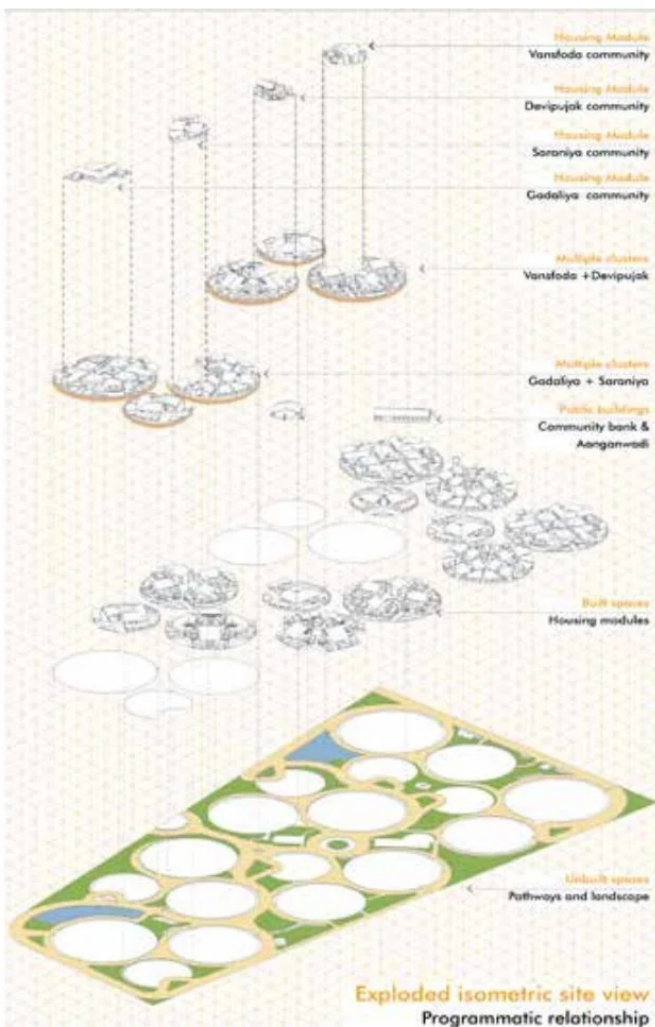
astitva

Re-establishing the identities of Nomadic & De-notified communities
Rikunj Shah (2019 Thesis)

The thesis is an attempt to understand the marginalization faced by nomadic and de-notified tribes which are one of the most marginalized and stigmatized segments of the Indian society. Half of these communities, Vimukt jati, were branded as criminals by birth during the British era while others, Nomadic tribes were traditional wanderers i.e. entertainers, service providers, shepherds. The nature of their occupation meant that they had to live a life of perceptual wandering. The idea is to use their tacit knowledge of materials passed on through generations by re-orienting their traditional skills to newer applications and producing everyday products relevant to the needs of the contemporary society.

A community specific approach unique to each community's lifestyle & occupational patterns.



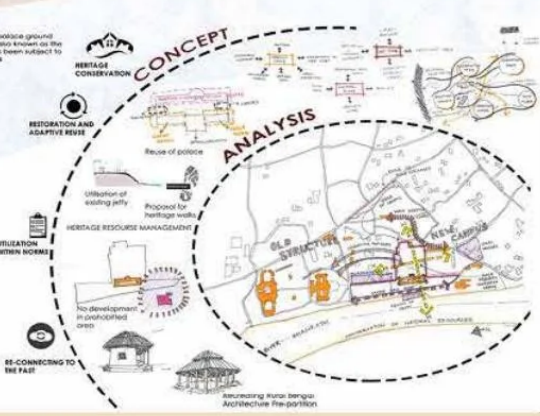
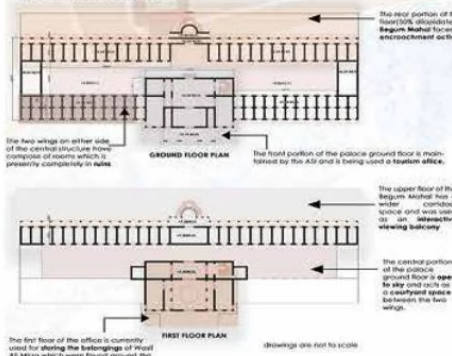


A typical day in Saraniya community cluster

The daily schedule of the community is improved to make it more productive while also celebrating their cultural identities.



EXISTING PLANS:



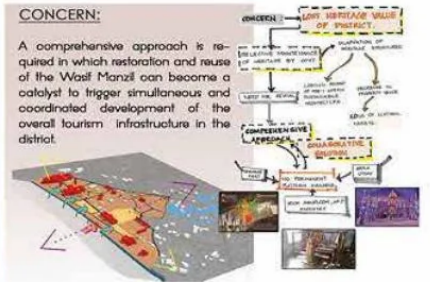
PROCESS:

ABOUT:

A revitalisation project, 'Punarbhava' attempts at the campus development of the complex of 'Wasif Manzil' in Murshidabad, West Bengal. The campus consists of the existing structure of the residential palace of Late Nawab Wasif Ali Mirza.

Visual Statement:

Revitalisation of the campus of Wasif Manzil as a tourist and Culture hub in order to promote the heritage value of the District and also providing a platform the Annual festivities.



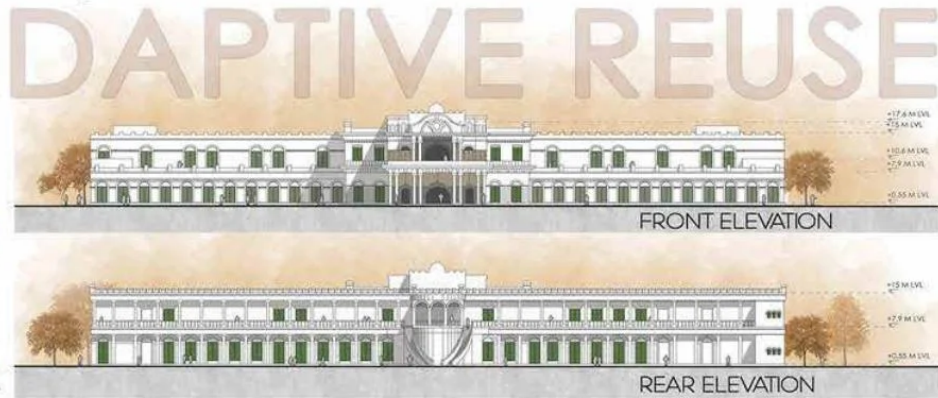
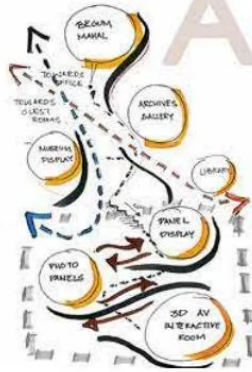
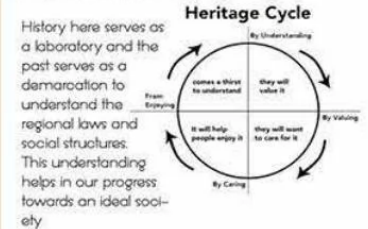
PUNARBHAVA

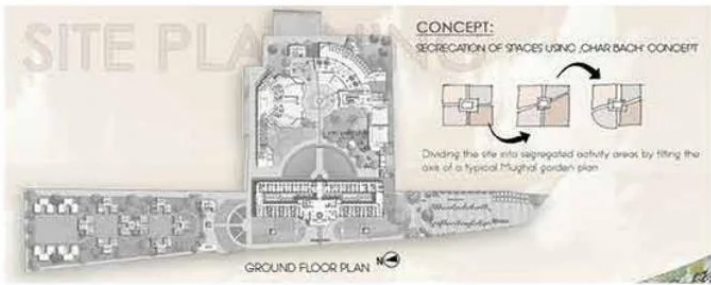
An attempt of Revitalisation at Wasif Manzil, Murshidabad
Shreejita Maity (2019 Thesis)

A revitalisation project attempts at the campus development of the heritage complex of Wasif Manzil in Murshidabad, West Bengal. The campus consists of the existing structure of the residential palace of Late Nawab Wasif Ali Mirza. A comprehensive approach is proposed in which restoration and reuse of the Wasif Manzil (as an interpretation centre) can become a catalyst to trigger simultaneous and coordinated development of the overall tourism infrastructure in the district.

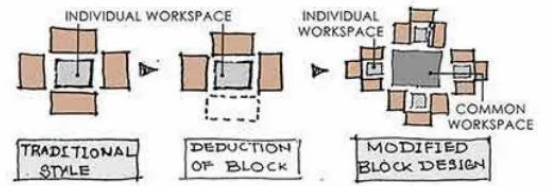
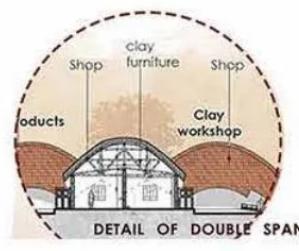
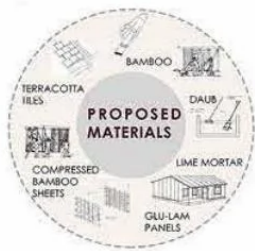
Conclusively, the approach includes amalgamation of the traditional 'Do Chala' and 'Bengali hut' concept with the existing architecture of Wasif Manzil during the process of campus development using vernacular traditional building materials available locally in state.

PROJECT PHILOSOPHY:



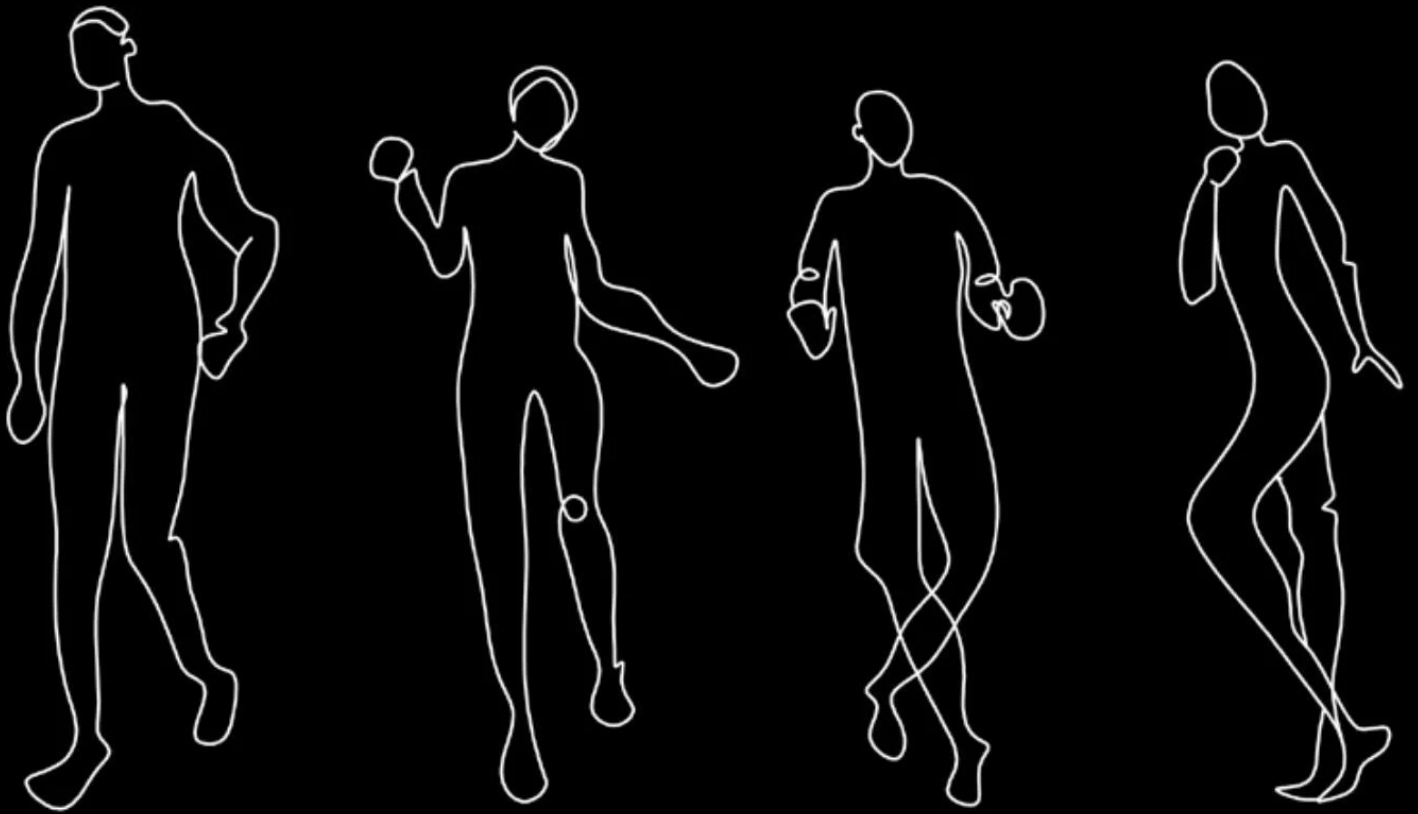


RE-USE PLANS FOR WASIF MANZIL:





By Apeksha Joshi



WORKSHOPS

DESIGN WEEK

BVCOA organised a series of social outreach programs from 2nd to 7th December to provide the citizens of Navi Mumbai with a platform to explore and demonstrate their creativity, in the forms of doodling, street art, origami and ceramic workshops.

These on street workshops were conducted by various well known architects. Many citizens enjoyed the evening, stopped by and took part in the activities organised by the students and learned from them as well as showed off some of their own skills.

CITY WALKS

Prof. Himika Lakhapuria and
Prof. Ajinkya Vekhande



When the idea for Navi Mumbai was conceived, many villages got integrated within its limits. The intent of the workshop is to understand the evolution of CBD Belapur in the context of Navi Mumbai through City Walks.

LOCAL NARRATIVES

Prof. Pritam Dey and
Prof. Shomika Sarkar



The intent of the public meeting is to understand local issues and aspirations of the community in the particular neighbourhood's in and around Kharghar and Belapur. The above study is a community oriented social outreach process as part of workshop "local narratives" initiated by Bharati Vidyapeeth.





ORIGAMI WORKSHOP

Ar. Bobby Vijaykar



Ar. Bobby Vijaykar is an acclaimed Architect and Interior Designer by profession and an Origami Enthusiast. A graduate from Sir JJ College of Architecture, his first acquaintance came when he learnt about the usage of this Japanese art form design and structural elements that could be used to develop smart yet breathtaking structures.



LEEWARDIST WORKSHOP

Ar. Anuj Kale



Ar. Anuj Kale is an Architect and Urban Designer based in Nashik. He has been working as a web comic artist and has been making Web-Comics about Architecture, Sustainability and Urban Design to create awareness about the particular field.



BACKYARD STORIES

Prof. Nikhil Shah and
Prof. Harshada Ponshe



In the contemporary times of environmental crisis, the idea of Backyard Urbanism probes into a commentary of resources and their spatial manifestations, its human interface, understanding the cognition of waste at individual, communal to global scale, subsequently evolving opposite forms of expression towards a social dialogue



DESIGN JATRA



Design Jatra is a young eco-sensitive architectural practice working towards community centric development. Nestled in the vibrant context of the tribals of Palghar district, they seek to develop sensitive and practical solutions for the communities it deals with.

UPCYCLING

Prof. Ruta Pawar and Prof. Trupti Kamat



The intent of the workshop is to make use of waste materials to create items for everyday use. This is to instill the idea of “upcycling”-making out of waste, instead of just discarding unused materials.



CERAMICS



Tejashree Savgekar was trained at Golden Pottery in 2013 after completing her Honours Ceramic Degree at Sir JJ School of Art. Later she became a recipient of National Junior Artist Scholarship 2014. She has been a former lecturer at Sir JJ College of Art in the Ceramics department.

ICHH

21st International Conference on Humane Habitat

Bharati Vidyapeeth College of Architecture was a part of hosting the 21st ICHH - International Students Design Competition. The event was held on December 2, 3 and 4 at Gram Vikas Kendra, Kharghar, Navi Mumbai.

The event was also organised by CTES College of Architecture, Chembur and VES college of Architecture along with BVCOA. This event was held in these respective colleges on 4th December 2019.



AR. FUMIHIKO MAKI

Fumihiko Maki is a Japanese architect who teaches at Keio University SFC. In 1993, he received the Pritzker Prize for his work, which often explores pioneering uses of new materials and fuses the cultures of east and west.



PROF. CHRISTOPHER BENNINGER

Christopher Benninger's masterpieces include housing, hospitality, corporates. One of the six recipients of the IIA award, 2019 and Great Master Architect Award in India, presented every three years.



AR. CHARANJIT SHAH

Prof. Charanjit S Shah established Creative Group in 1973 with a sincere approach towards Green Architecture in India. Creative Group has also designed the Multimodal hubs for MEGA Gujarat, Chennai Airport.



DR. MARTINA SPIES

Dr. Martina Spies is an Architect and Researcher from Viena, Austria. Also a Doctorate from Technical University of Graz in Austria and co-founder of Anukruti, N.G.O Driven by the belief that every child deserves safe and healthy play spaces.



AR. M.N. ASHISH GANJU

M.N. Ashish Ganju is a leader in Indian Architectural philosophy. Ganju cares about the quarter of Delhi's population living outside the law in unauthorised colonies. He lives and works on the urban fringe, to demonstrate by example the principle of urban renewal by citizens.



AR. BIJU KURIAKOSE

Biju Kuriakose co-founded architecture RED, and as a partner brings crucial sustainable planning and international design expertise to the firm. He worked on urban projects in New York for 10 years.



DR. S M AKHTAR

Dr. S. M Akhtar is professor and founder Dean Faculty of Architecture and Ekistics at Jamia Millia Islamia New Delhi. He is the first recipient of D.Litt. in Public Administration as well first Architect and Planner honoured with a D.Litt. degree.



DR. B.S BHOOSAN

Dr. Bhooshan's works have recieved critical acclaim eight awards and prizes at national level and three Journal of Indian Institutes of Architects (JIIA) awards. He has written on development planning, human settlements, housing and architecture. He has pioneered the use of discarded wood as well as salvaged materials.



PROF. FRANK LYONS

Prof. Frank Lyons is the director of Humane Architecture, U.K. He gives direction and leadership to practice and takes a leading role in project designs. He has been awarded RIBA National Student Design Prize for his final year diploma project.



AR. AKHTAR CHAUHAN

Prof. Akhtar Chauhan is a senior architect planner and educator based in Mumbai, India. He has been awarded the MASA Gold Medal 2012 for a life time of contribution to architectural education. He has been in practice with his wife, Pradnya, and brother Anvar Chauhan.

ELECTIVES WEEK

16th - 20th December



FIRST YEAR

Mitti an initiative to nurture and promote Indian handicraft and folk art. Organise handicraft and folk art appreciation workshops had conducted a workshop for the first year students where they learnt different forms of Indian handicrafts and folk arts from specialised artisans

MITTI WORKSHOP

43



SECOND YEAR

Wood Workshop conducted by Ar. Yashika Tijoriwala for the students of the second year. The intent of the workshop was to get the students to derive a form based on default actions and positions around furniture.

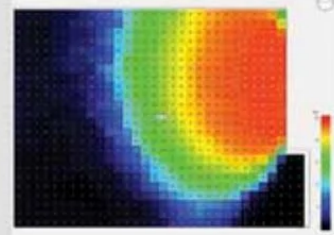
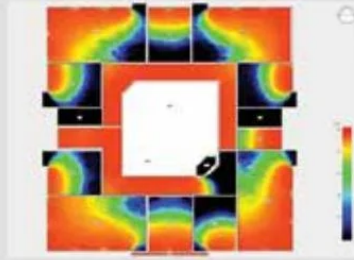
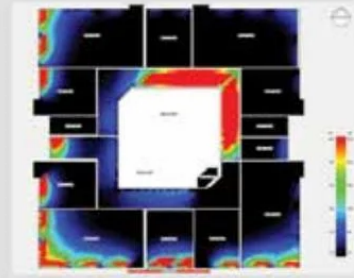
WOOD WORKSHOP



FIFTH YEAR

The workshop was organised with an agenda to explore the techniques and tools used in parametric modelling and computational design as a foundation for design optimization. The sessions introduced several parametric design modelling platforms and scripting environments that enable rapid generation of 3D models .

PARAMETRICS WORKSHOP



FIFTH YEAR

The intent was to understand the daylighting aspect in a structure by calculating the lux level of an existing building and proposing solutions of the same. The workshop introduced 'Design Builder' software for getting daylight value. Basic fundamentals of the daylighting were taught.

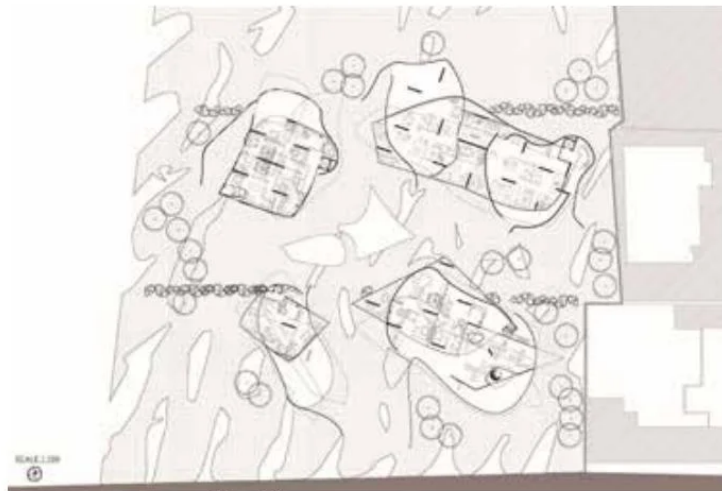
BUILDING ENVELOPES



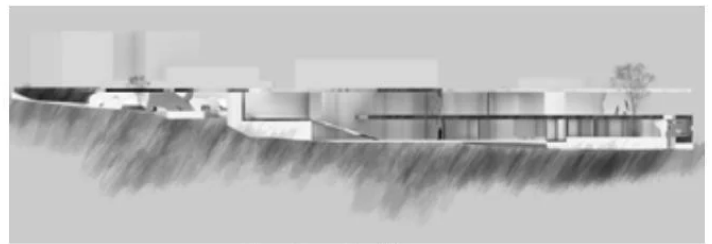
Student Exchange Programme, France

Building with Textures, ENSA School, La Vilette
Manmeet Singh (Fifth Year)

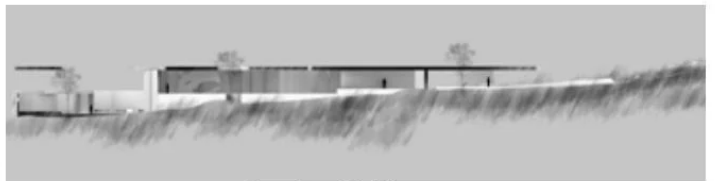
The project was all about experimenting and exploring with spaces using superimposing, scaling, prioritizing and differentiating textures with respect to their quality and their rules. These rules take the shape of a space in the third dimension with vertical texture being the envelope and structure while horizontal being the plan. The development of the project happens in hierarchy, extracting data from a photograph to develop the extracts to visualize and build a space where the culmination of the textures lead to an experience with light.



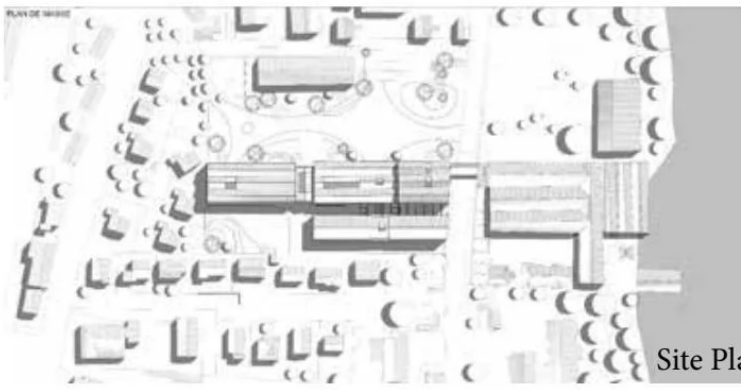
Site Plan



Section A-A'



Section B-B'

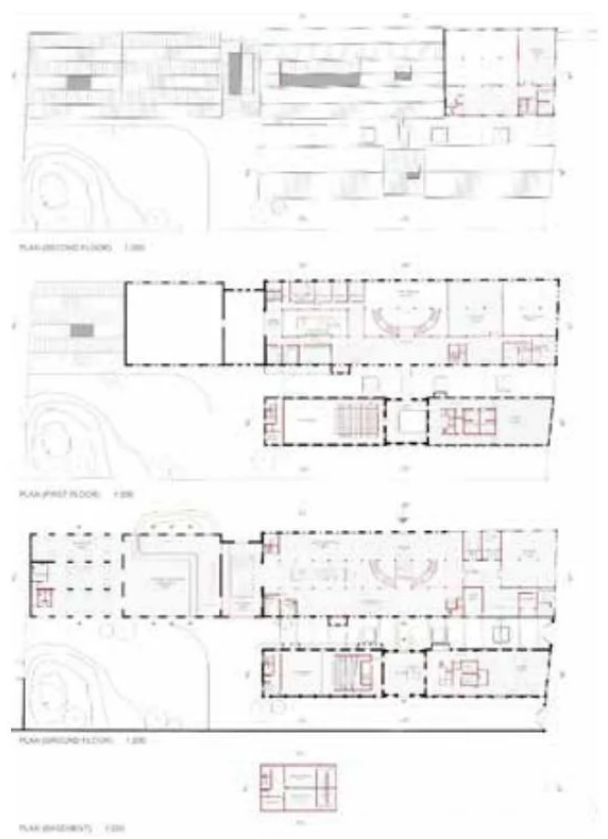


Site Plan

School of Dance

Yamini Patankar (Fifth Year)

The project “Reconversion of Industrial Heritage of Brusso Factory” dealt with heritage conservation and adaptive reuse. The 19th century pasta making factory was documented and measured drawings were produced. The structure was critically analysed to identify the elements and spaces to be conserved (based on their importance and identity value) restored or demolished. Analysis of the site in detail and on an urban level was done to devise a program for the building complex.



Floor Plans



Sections



By Amey Pathak

AMEY PATHAK



COMPETITIONS

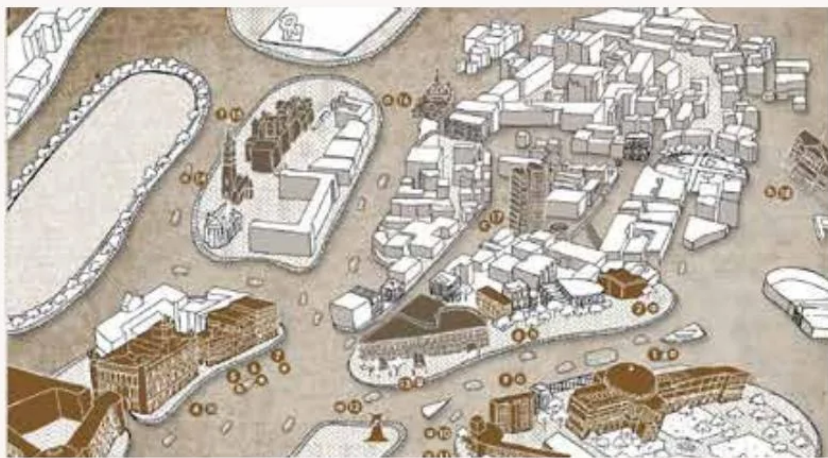


NARI GANDHI TROPHY

NASA

A society is remembered for the identity it has established over time. Societies are born from the environment it dwells in, leading it to create their own identity through art, culture and traditions. The changing dynamics of the world, pose as an obstacle which becomes the instance of the society. These instances enable the society to create reforms in their existing routines, to develop from the past, adapting to solve the instance for the future, and sometimes these adaptations take the form of architecture.

The largest physical print that the society can create of themselves is architecture. The society can stay, move on or perish, but architecture can withhold everything the society stood for. Social and environmental impacts that can transform the ordinary life cycle of the society to create a new reason for change, is what architecture helps the society acquire. It becomes the solution, the significance and the change needed for the society



CHRONOLOGY:

ORIGIN OF COMMUNITY
 1973
 1979
 WITH THE PASSING OF THE PROTECTION UNDER RENT ACT, THE COMMITTEE FILED A SUIT OF EJECTION AGAINST THE RENTED SPACES TO PREVENT THE TENANT'S OWNERSHIP OVER THOSE SPACES.

NEED FOR RENOVATION
 1987
 1990
 TO MEET THE STANDARDS OF INTERNATIONAL EXHIBIT ARCHITECTS (IOMA) WERE AFFORDED TO CREATE RENOVATIONS SUCH AS AIR CONDITIONING, 360 DEGREE WALLS, DIFFERENT CEILING HEIGHTS.

INCREASED OPERATION COST
 1998
 THE EXHIBITION OF THE 2 GERMAN ARTISTS WERE RENTED FOR HIGHER RATES TO COVER UP THE COSTS BUT WERE LOWER THAN THE COMMERCIAL RATES SO AS TO STAY INTACT WITH THE ORIGINAL INTENTION OF SETTING UP THE GALLERY.

PRESERVING ORIGINAL INTENTION
 1999
 AFTER ITS CONDITIONS WERE STABILIZED, THE GALLERY BEGAN HOSTING ANNUAL EXHIBITIONS WHICH LATER ON BECAME A TREND IN THE ART DISTRICT.

EXTENSION OF CONTRACT
 2000
 LICENSES OF THE RENTED SPACES EXTENDED DUE TO WHICH CHRISTOPHER GALLERY DECIDED TO EXPAND WALK KIRKWOOD & BORNHOLD GALLERY WAS RELOCATED AND ARTISTS PROTESTED AGAINST THE FACTORS INDOORS.

PROTEST AGAINST LATERITY
 2015
 SAMOVAR CAFE, WHICH WAS AN INTERACTION SPACE FOR ARTISTS, WAS EVACUATED, FROM THE SPACE, DUE TO PROTESTS FROM ARTISTS, TO PROVIDE MORE ROOM FOR ARTISTS.

FUNCTIONS OF INTERIOR SPACES

THE SPACES OF ZEHANDIR ART GALLERY HAS EVOLVED AND ACCOMMODATED THE REQUIREMENTS OF ITS USES THROUGHOUT THE TIME. IT HAS SUCCESSFULLY SHOWN THE FLEXIBILITY IN ITS FORM BY ADAPTING ACCORDING TO THE PURPOSES. THE VERSATILE FRAMEWORK OF THE GALLERY DOES NOT ONLY LET IT TO CHANGE ONCE, BUT MULTIPLE TIMES AND IN MULTIPLE WAYS. THIS TRUST MAKING IT A TIMELESS BUILDING.

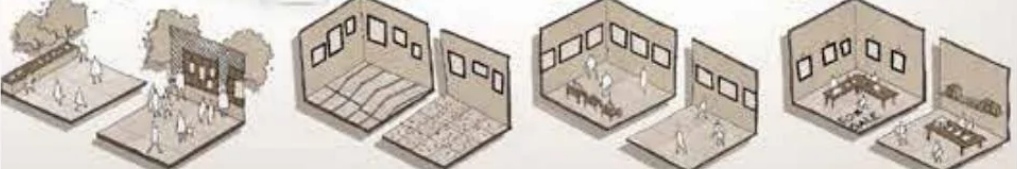
TERRACE

FIRST FLOOR

GROUND FLOOR

BASEMENT

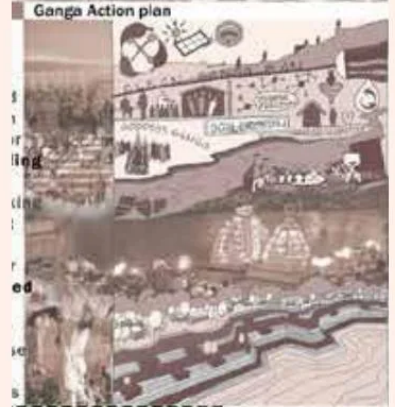
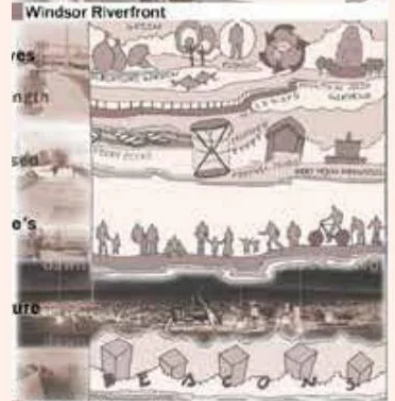
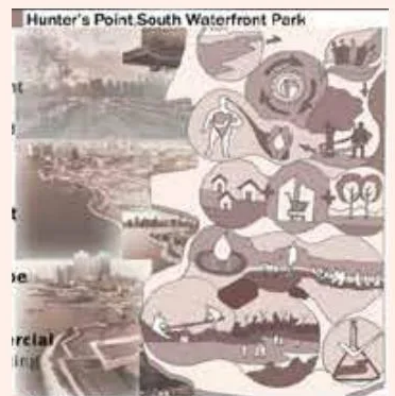
PAVEMENT GALLERY



"INSTANCES HAVE INFLUENCE ON THE BUILT WHICH INTURN AFFECTS ITS MOVEMENT THROUGH TIME, COMPELING IT TO ADAPT WITH MASSES"



ZONING



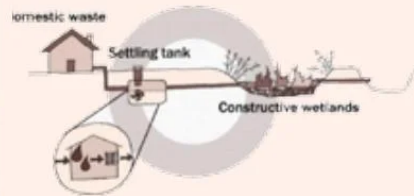
HUDCO TROPHY

(The Housing and Urban Development Corporation Limited)

(NASA)

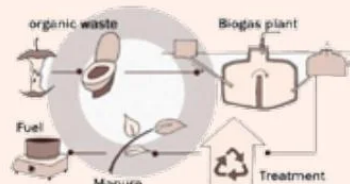
A spirited and exuberant riverfront is to be proposed in a metropolitan city alongside a river that is on the verge of dying. A dying river, here, is considered to be one of that has either physically dried up or is polluted and lost its historical and cultural significance. The river for centuries have generated a feeling of connectivity and responsibility towards them. It is vital that architecture bridges this gap between the people and their natural resources while also providing both leisure and economic opportunities for the people of its city. The riverfront aims to regenerate the vanishing biodiversity, recreate the feelings that the facades of old Pune creates and redevelop the riverfront.

The design includes spaces for leisure, economical, institutional and cultural purposes.



WASTE TREATMENT

CULTURAL SURROUNDING



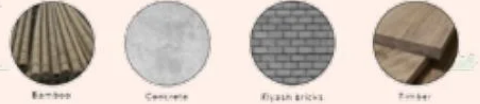


DORMITORY

Materials



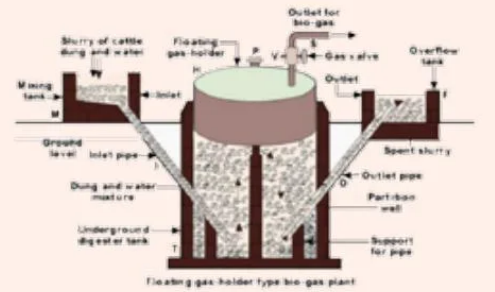
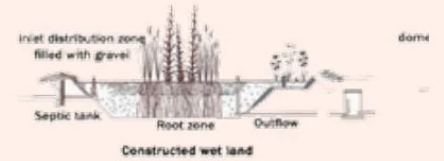
COMMERCIAL PLAZA



- Index
1. Entrance 20M Wide Passage
 2. Shops (8No.) 24.73sq. m
 3. Toilet 42.5Tsq. m
 4. Staircase 106 sq. m
 5. Kitchen 83.43 sq. m
 6. Pantry 45 sq. m
 7. Storage 23.9 sq. m
 8. Dining Area 240 sq. m



- Index
1. Parking
 2. Supermarket Tank
 3. Administration Block
 4. Reception Centre
 5. Pharmacy/Dispensary
 6. Evacuation
 7. Administration
 8. Commercial Block
 9. Play Ground
 10. Toga Deck
 11. Bank
 12. Workshop
 13. Residential
 14. Residential park



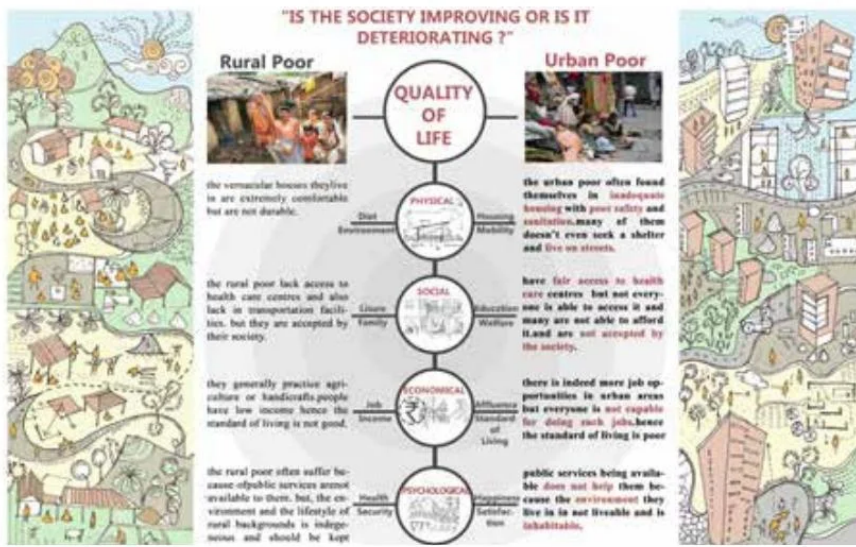
AMPHITHEATRE



ADMIN.



WORKSHOP



CONCEPT NOTE

The **idea** was to not just create a built form for the street dwellers but to make it a **public space** which could be accessed by general public where the produced **goods** could be exhibited or sold. A **market** is provided with a **plaza area** where the items could be sold and exhibited through this the **marginalized people of society and the general public comes on same platform**. The site is being divided in 3 parts

- public** - the market area,
- semi-public** - the institute
- private** - the residential area.

All the spaces are designed in a way that it resembles the **spatial qualities** that of a background they belong to, i.e. **village**. The idea of having **vegetable garden** where **produced goods could be sold** because most of the people come from **agricultural background**.



UNDERSTANDING THE END USER AND THEIR ATTACHMENT TO THE PLACE



DESIGNING OPEN SPACES TO THOSE NEEDS



THE IDEA OF HOME FOLLOWS THE QUALITY OF LIFE

HUMAN CENTRIC DESIGN APPROACH

NOTE :

WHAT IF ALL THE SPACE HAD IDEAL SPATIAL QUALITIES AND PLACED IDEALLY ON SITE. THE SITE AND SPACE RELATIONSHIP CHART IS THE EXPLORATION OF SUCH IDEAL CONDITIONS.

NIASA

उत्तरजीवितो - Restoring lives of marginalized urban poor
Somik Beura

There is no denial that every society is in need for all of its members in order to prosper. However no-a-days, street dwellers on streets are a forgotten existence, with no tangible contribution to the community. The intention of the design is to restore the lives of marginalized section of people with in the urban poor i.e. streets dwellers and transform them as a vital service providers and give them a purpose and meaning to their survival and involving common public for participation so they can attain a dignified life and generate livelihood.

The idea was to not just create a built form for the street dwellers but to make it a public space which could be accessed by general public where the produced goods could be exhibited or sold. All the spaces are designed in a way that it resembles the spatial qualities that of a background they belong i.e. village.



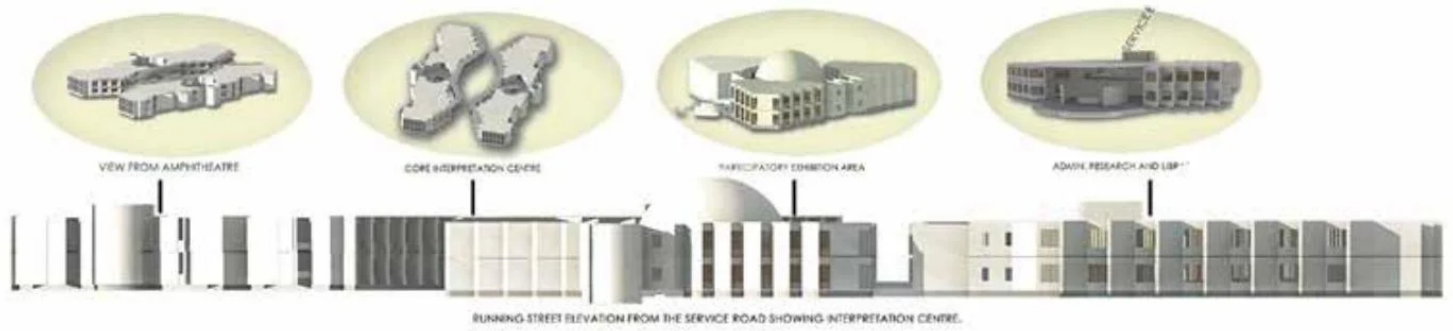
VIEW OF THE PUBLIC PLAZA



VIEW OF CENTRAL GATHERING SPACE



VIEW OF SHOPS IN THE PUBLIC ZONE

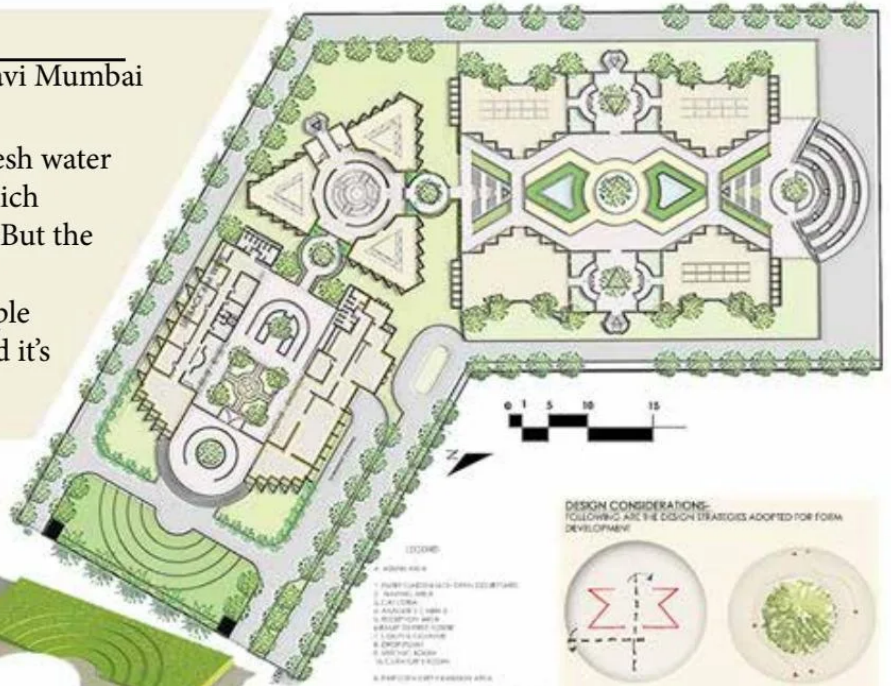


RUNNING STREET ELEVATION FROM THE SERVICE ROAD SHOWING INTERPRETATION CENTRE.

ACARA

Indegenious Flora Interpretation Centre, Navi Mumbai
Chaitanya Joshi (Fourth Year)

Navi Mumbai is the prime habitat for the fresh water ecosystem. This includes flora and fauna which unitedly makes this a unique area to live in. But the current scenario is making this place more concrete jungle. This project is to make people aware of their surrounding environment and it's importance.



DESIGN CONSIDERATIONS:
FOLLOWING ARE THE DESIGN STRATEGIES ADOPTED FOR FORM DEVELOPMENT

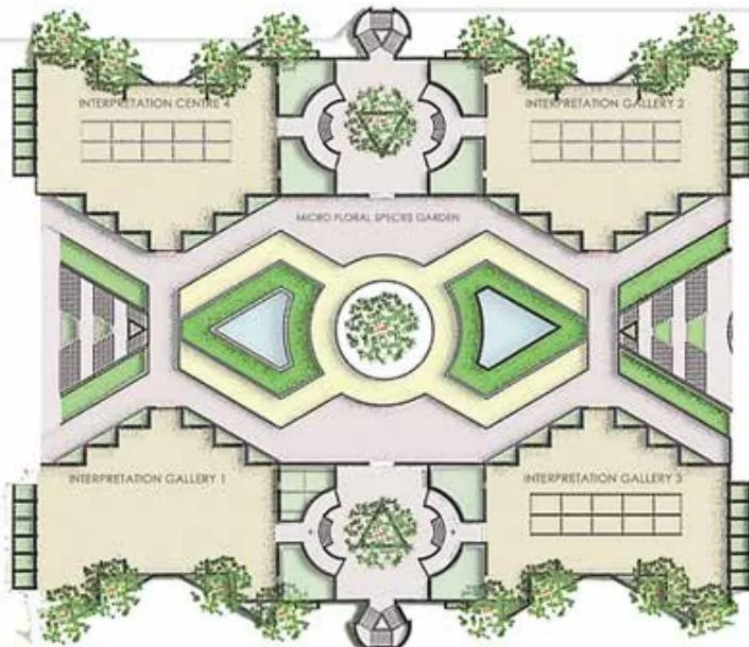
<p>REVISION OF MODULE TO ACCORD TO THE MAXIMUM WIDTH</p>	<p>USE CIRCUMVATING TREE AFTER EXISTING SITUATION</p>
<p>THE POLYGONAL SHAPE FULLY COVERED WITH THE ADVANTAGE OF UP DUAL AXIS</p>	<p>MAKING SMALL POCKETS FOR EXHIBITS AROUND THE PERIPHERY</p>
<p>MINIMIZING THE IMPACT OF DUAL AXIS</p>	<p>CREATING POCKETS OF OPEN SPACE</p>



EXPLODED VIEW OF SITE INDICATING LIGHT AND SHADOW PATTERN



EXPLODED VIEW OF PARTICIPATORY EXHIBITION AREA

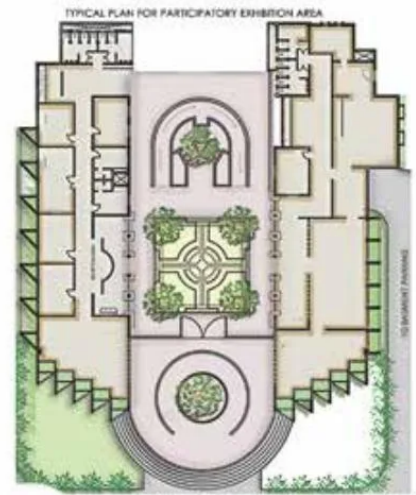
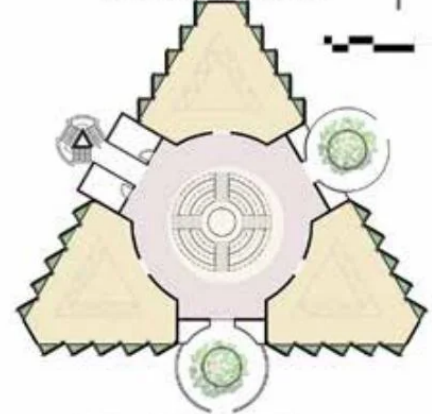
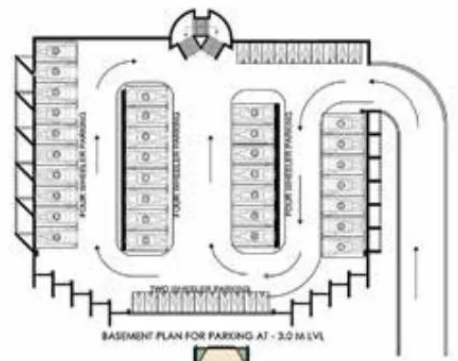


TYPICAL FLOOR PLAN FOR CORE INTERPRETATION UNIT

RELIQS, RARE SPECIES AND FOSSILS ARE PLACED IN BASEMENT TO HAVE CONTROLLED LIGHT AND VENTILATION. THE AREA IS PLACED IN BETWEEN THE CORE INTERPRETATION AREA.



ARCHIVES SECTION FOR EXTINGT FLORA



FLOOR PLAN FOR ADMIN, WAITING AND RECEPTION COUNTER





ATHARVA BARAPATRE

अथर्वबारापत्रे

By Atharva Barapatre

INTERVIEWS



In Conversation with Ar. Vinita Chiragia (Design Jatra)

Interview By Akanksha Chopra
Third Year

The electives week organised by our college arranged a very handful workshop by DESIGN JATRA owned by Ar. Shardul Patil , Ar. Pratik Dhanmer, Ar. Vinita kaur Chiragia. They started working together three years back. Design Jatra is a young eco-sensitive architectural practice that is working towards community development with ecology as a guiding principle of design and firmly believes in seeking sensitive and practical solutions for the communities/ district they work in.

Q: What was the Inspiration for the name and work that you do at Design Jatra?

Source for the firm's name Design Jatra is that all of us were sitting at some friend's place and were not even thinking seriously to start a firm too, so we anonymously quoted JATRA that in Marathi means a fare to trade, like skills for skills, materials for materials or more like a fun fare. since we all were designers so the name became DESIGN JATRA.

We practice traditional architecture in and around the villages of Palghar, Raigarh and Thane district That we visit quite often. The reason being this inspired is, the Local architecture as it has stayed for centuries and there has to be a reason the way it is till now. Even the material and technology used belongs and is specific to that particular region and hence it is responsive to the climate also, is responsible for the people to possess certain set of skills that are required to deal with the materials in their region/village.

Q: How do you recruit labourers for skilled practices?

Travelling helps us in this part of source, because our work is based on experimental sources, we visit our given site, learn about the skill set available there or nearby. There might be so called skilled labours but they always have their own limitations and what our job is to understand what skillset they personally possess which begins when they actually start working with us and once they start, we also get an idea of what all they know. So lets say if they possess up to point two that could be dragged up to point four but can't till point ten and that is the type of improvement we see to it happens in that particular area and skilled people so next time they have an improved skill set, that sums up the aim of our every new project with recruiting labourers.



Q: How do you approach clients and deal with delays in work?

Whenever we're handed a project, we inform our clients priorly about the experimental works we practice which may result in financial losses too. Besides, the chances of failures, which indeed most of the time result in failure only and hence we learn and improve too. Also, sometimes, we take more time than required that might result into clients clashes too i.e. patience loss, but anyways we inform our clients that it is not a conventional practice that we do, so if they agree we go ahead.

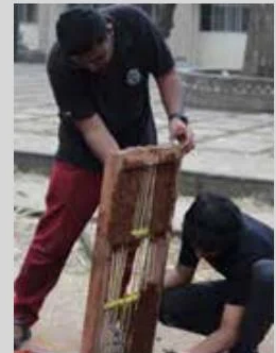
Q: Why and how did you choose to deal with vernacular architecture?

So there are three of us Shardul, Pratik and me, we started around three years back. I'd an experience of two and a half years I was working with somebody, whereas Shardul and Pratik both had worked with landscape architects (separately) for an year and all of us had these Monday blues and somewhere we knew that this wasn't something that was made for us, something we weren't attracted to. So we all started working on Shardul's house that was our first project exactly not even a project to call on we were just helping each other with. While working on the house project and simultaneously handling our jobs too we were more drawn towards making the house rather than sitting in office doing what we were actually doing. So we started working over weekends Shardul and Pratik roamed around the villages and we did one more project together, then we realised that this is what soothes us to work together and were eventually happy in the kind of setting that we worked in and that's how it started

Q: What was the response you got from the students during your workshops?

We conduct workshops in various colleges and institutions, initially the response we get from students is quite the same but once they have a mindset of learning something new and the practice of hands-on in this particular design field, its smooth then. Also, there are students very rarely with whom the interests match and they take up the workshops quite seriously, that actually help them when move out in the practical world with an experience. As architects when you do somethings with your own hands not particularly mud, lime or anything it basically provides one an experience that no theory can do and also gives you respect in that aspect so an advantage of having an upper hand lies here.

At the end I would just say that students should be asking questions about how, why or when things they are taught. Most importantly minds should be free to experiment in this field as you always learn from an experience.



Some glimpses of the workshop at BVCOA.

PRAVARTHA DHAPRE
CONTENT DEVELOPER



AKANSHA CHOPRA
EDITOR

AKASH MENEZES
CONTENT DEVELOPER



APEKSHA JOSHI
GRAPHIC DESIGNER



VAIBHAVI DAVE
EDITOR



TEJAL PATANKAR
CONTENT DEVELOPER



NIKITA KHARBE
GRAPHIC DESIGNER



VEDANGI PATIL
CONTENT DEVELOPER



KRISHNA BHADRA
CONTENT DEVELOPER

E
D
I
T
O
R
I
A
L
T
E
A
M

2
0
1
9
·
2
0
2
0



PROF. DIPANWITA
CHAKRAVARTY
COORDINATOR



NIDHI JOSHI
CHIEF EDITOR



ARJITA GUPTA
CO- CHIEF EDITOR

Bharati Vidyapeeth College of Architecture,
Sector - 7, Belpada Complex,
Navi Mumbai, 400614
Tel no.: 022-2756 4646
Web.: www.coarcmbai.bharativedyapeeth.edu

