

L'Esprit

2025

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# Foreword

The theme of this year's edition of L'Esprit is **"Retrospect"**. It is a celebration of our college's 30-year journey. Three decades of learning, growing, and shaping a community grounded in creativity and purpose. This milestone invites us to pause and honour the people, values, and moments that have built the culture we proudly carry forward today.

In architecture, looking back is never about staying still. It is about understanding the foundations that allow us to rise stronger. Retrospection reveals the spirit of learning that has guided generations of students, the mentorship that shaped their paths, and the friendships and collaborations that turned long studio nights into lifelong memories. It reminds us that every achievement, challenge, and experiment, successful or otherwise, has contributed to who we are as an institution.

This edition of L'Esprit gathers these layers into a single narrative. Within these pages, you will find voices that have led us, ideas that have inspired us, work that reflects our resilience, and journeys that have broadened our horizons. Together, they form a portrait of a community built on dedication and a shared commitment to excellence.



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## Chapter 1: The Guiding Layer

The thoughts and foundations laid by our leadership.

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## Chairman's Address



**Shri Sagar Sule**

Distinguished faculty, staff, students, and esteemed members of the IES community.

As we celebrate three decades of excellence, I warmly welcome all our students, faculty, and staff whose dedication has shaped IES's College of Architecture into what it is today. The journey of 30 years marks not just time but the growth of a vibrant academic family that stands tall in creativity, innovation, and integrity.

Our students have made us proud with their outstanding performance in University of Mumbai examinations and dynamic participation in more than sixteen national and international competitions.

This spirit of ambition and excellence is matched by our teaching faculty's relentless efforts to empower and nurture every learner, creating opportunities for growth and exploration. Equally commendable is the administration and support staff, whose efficiency ensures a safe and smooth learning environment every day.

I urge the students to be bold and question the status quo. Speak your mind with confidence, articulate your ideas with clarity and professionalism, but always lead with kindness and empathy. Be true to yourself, uphold your values, and through your achievements, make your family—and the extended family of IES COA—proud.

Our collective commitment continues to drive this institution forward, and together we will build an even brighter future rooted in knowledge, character, and innovation.

Bol IES Halla Bol..... the spirit of IES COA

Best wishes and warm regards,  
Shri Sagar Sule  
Chairperson, IES's College of Architecture

## From the Director's Office



**Ar. Gaurish Chandawarkar**

उद्यमेन हि सिद्ध्यन्ति कार्याणि न मनोरथैः  
*Udyamena hi siddhyanti kāryāṇi na manorathaiḥ*

(Success is achieved through effort, not merely by wishing.)

Thirty years have shaped a meaningful legacy at IES's College of Architecture, where dreams became form and ideas became spaces. As we celebrate this milestone, we also look toward an exciting future, with IES preparing to become a University. This transition opens a new chapter focused on skills, communication, innovation, and entrepreneurship

सा विद्या या विमुक्तये  
*Sā vidyā yā vimuktaye*

(True knowledge leads to liberation.)

This timeless wisdom reflects our unwavering commitment to liberate young minds through value-driven education. Our students consistently securing top ranks at the University of Mumbai stands as a strong testament to our academic excellence and dedication to the discipline of architecture.

Our Master's programs in Project Management and Landscape Architecture have opened new avenues for advanced learning. Building on this momentum, we aim to introduce additional Master's programs to meet the interdisciplinary and multidisciplinary aspirations encouraged by NEP 2020.

'LENS', the IESCOA initiative now in its third year, continues to grow in intent and impact. We are deeply grateful to all participating colleges for their enthusiastic support in making it a success.

This year also witnessed the inauguration of Mimansa 2025, our academic research conference themed 'The Maidan and The Mall'. Through critical inquiry, film screenings, workshops, and spirited discussions, scholars, practitioners, and students engaged deeply with the complexities of public spaces, collective memory, and lived experience. The two-day event ignited curiosity, dialogue, and bold reflection—hallmarks of an academic community in pursuit of knowledge.

Our participation in more than sixteen competitions beyond NASA reflects our spirit of creative engagement and ambition. Our commitment to social responsibility flourished through NSS initiatives where students immersed themselves in community

service, reinforcing a bond between architecture and societal well-being. Beyond academics, our young athletes brought pride to the institution through remarkable achievements in swimming, badminton, and carrom, proving that excellence thrives both inside and outside the classroom.

The Innovation and Incubation Laboratory stands as a beacon—a space where ideas meet action, and where future architects learn to blend creativity with entrepreneurial thinking.

धर्मो रक्षति रक्षितः

*Dharmo rakṣati rakṣitaḥ*

(Dharma protects those who uphold it.)

Guided by this principle, we remain committed to nurturing values that define our institution. Our heartfelt gratitude goes to the teaching faculty, administration, peons, and support staff whose dedication ensures the smooth functioning, safety, and efficiency of the college. The faculty's role in shaping and empowering student growth continues to earn deep appreciation.

शिक्षाश्चदिर्थस्य साधनमुत्तमम्

*Śikṣāścidarthasya sādhanamutamam*

(Education is the supreme means to a purposeful life.)

Let us continue striving to elevate our collective efforts for the benefit of our students. My sincere thanks to the IES Management and our Chairperson, Shri Sagar Sule Sir, whose constant support and guidance have been our pillars of strength. We reaffirm our commitment to making IES College of Architecture a renowned institution rooted in skill, knowledge, and values.

अहमस्मियोधः

*Ahamasmi yodhaḥ*

(I am a warrior.)

My dear students, embrace every challenge as an opportunity. Together, let us build a future radiant with hope, skill, and inspiration.

Warmly,

Gaurish Chandawarkar

Director, IES's College of Architecture

## Principal's Note



**Ar. Vinit Mirkar**

It gives me immense joy to introduce this year's edition of L'Esprit, the annual magazine of IES's College of Architecture, shaped around the thoughtful theme Retrospect which celebrates our college's 30-year journey. Each year brings new learnings, new experiences, and new memories for our college community, and this theme invites us to pause for a moment and truly acknowledge how meaningful that journey has been.

As the principal, I have had the privilege of watching our students grow not just in skill, but in confidence, curiosity, and character. I

see them navigate long studio hours, spirited discussions, setbacks that teach more than success, and moments of discovery that remind us why we love architecture. When I look back, I see a community that has strengthened itself through shared effort, creativity, and a deep passion for learning. That is the spirit Retrospect hopes to capture.

Architecture has always been a beautiful dialogue between what we remember and what we imagine. Even as we embrace new technologies and ideas, our past experiences remain the foundation that grounds us. Retrospect reminds us to revisit our achievements, challenges, experiments, and doubts because each one has shaped who we are today.

This edition of L'Esprit reflects that spirit, through writings, illustrations, research, and creative work that reveal how our students and faculty interpret their journeys with honesty and sensitivity. I sincerely appreciate the hard work and enthusiasm of the editorial team and every contributor who has brought this magazine to life.

Warmly,

Ar. Vinit Mirkar

Principal

# Thirty Years of Memory and Meaning

## A Journey Through IESCOA

*Ar. Shilpa Chandawarkar*

As I sit down to write this introduction for our college magazine - in the 30th year since its founding - memories rush in like familiar footsteps echoing through the corridors I have walked since the very beginning. Being part of this institution from its inception has been more than a professional journey; it has been a deeply personal one, intertwined with growth, discovery, and an enduring sense of belonging. Over these three decades, I have watched the college evolve from a modest but ambitious school of architecture into a vibrant, dynamic academic community that stands tall among its peers.

What makes this journey truly special is the shared spirit of learning that has always defined the spirit of IESCOA. Each year brought fresh faces, new ideas, and renewed energy. As teachers, we have learned alongside our students - questioning, exploring, and pushing boundaries together. The lecture halls, studios, library, laboratories and corridors have been spaces of debate, experimentation, and inspiration. It has been a privilege to witness how each generation of students brought its own perspective, challenging us to remain curious and open, reminding us that education is a dialogue, not a monologue.



One of the greatest joys over the years has been seeing our students carry the ethos of this institution into the world. Through their achievements, their leadership, and their commitment to meaningful design, our alumni have placed the college firmly on the global map. Whether they are shaping cities, contributing to research, or redefining design practice in varied forms across continents, they continue to make us proud. Their journeys are reflections of the values we collectively nurtured - rigour, creativity, empathy, and resilience.

This magazine, which we hold in our hands today, has always been more than an annual publication. For us, it is a living archive - a carefully curated record of our collective memory. Each edition captures the spirit of its time: the ideas that excited the students, the projects that challenged us, the events that shaped us. Over the years, I have often found myself reaching for older volumes, turning their pages slowly to revisit the thoughts, aspirations, and voices of earlier days. In many ways, the magazine has been our data bank of memories - preserving moments that might otherwise fade, and reminding us of how far we have come.

As we celebrate 30 years, this edition stands as another milestone - one that carries forward the legacy of reflection, documentation, and celebration. May it continue to inspire, to record, and to remind us of the remarkable journey we share. This L'ESPRIT is dedicated to the past we cherish, the present we shape, and the future we eagerly await.

# General Secretary's Address



**Aryan Paranjape**

It gives me great pride and joy to present this year's edition of our college magazine. As we look back on the past year, we celebrate not just the events we held but the spirit and unity of our students that made every moment meaningful.

This year was especially memorable as we celebrated the 30th Foundation Day of our college. It reminded us of our journey, our growth, and the values that shape our campus.

The theme "Retrospect" encouraged us to pause and remember the many good times, memories, friendships, and achievements that have made our years at IESCOA unforgettable.

Throughout the year, serving as the General Secretary has been an incredibly meaningful experience for me. It gave me the chance to learn and work closely with the student body while witnessing the dedication and enthusiasm that make our college so special. I am truly thankful to the college, our Director, and our Principal for their constant support, guidance, and encouragement. Their trust made every responsibility easier to carry and every achievement more fulfilling. I would also extend my gratitude to all the teaching, non teaching and most importantly the people of IES COA.

I am thankful to every student who contributed, volunteered, performed, or simply participated with enthusiasm. You are the reason our college continues to feel inspiring and full of possibilities.

As we move ahead, I hope we carry the same spirit into the coming years. Let us continue to grow, support one another, and uphold the values that make our college family special.

# Cultural Secretary's Address



**Aabha Khedekar**

As my term as Cultural Secretary comes to an end, I find myself thinking about how truly transformative this year has been. It was a journey filled with late nights, unexpected hurdles, proud victories, and moments that reminded me why our college community is so special. Managing events while balancing academics taught me patience, leadership, and the power of showing up for each other.

A standout moment for me was celebrating the 30th Foundation Day of IES's College of Architecture, a milestone that reminded us of how far we've come and the rich legacy we are part of. It proved that when we unite with energy and dedication, even last-minute plans become unforgettable experiences.

Now, as we move into AVARTAN with the theme "Retrospect" I feel both excited and grateful. This festival is more than an event; it's a stage where every student's creativity, passion, and hard work will shine. I am incredibly thankful to my team, whose enthusiasm turned ideas into reality and challenges into opportunities.

Here's to the memories we've created, the culture we've strengthened, and the spirit that keeps us moving forward. Let's continue celebrating who we are, together.

As Maya Angelou beautifully said, *"Nothing can dim the light that shines from within."*

# Editorial Head's Address



**Ashlyn Sebastian**

It is with immense gratitude and pride that I write this address as the Editorial Head for this year's magazine, a year that also marks the 30th anniversary of our college. Being a part of the 30th-year council feels truly special. Having been involved with the editorial team for so many years, stepping into this role now feels like a full-circle moment, one that I will always cherish.

This magazine is a collective effort, shaped by the dedication, passion, and creativity of everyone who contributed their time and talent. I am deeply grateful to each writer, designer, photographer, and volunteer who helped bring this edition to life. Your commitment is what makes this publication meaningful.

I would also like to extend my heartfelt thanks to Ar. Manasi Choksi for her constant support, guidance, and encouragement throughout this journey. Her insights have been invaluable.

And finally, to my wonderful team, thank you. Thank you for your patience, your late-night efforts, your ideas, and your enthusiasm. This magazine stands as a reflection of all of you, and I couldn't have asked for a better group to lead.

Here's to celebrating our past 30 years, and to looking forward with the same spirit, curiosity and passion that defines our college.

# Editorial Team



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## Chapter 2: The Written Terrain

A landscape of student opinions, reflections and ideas.

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# Architecture as Inherited Memory and Community Archive

## The Living Craft of Udaipur: Community, Architecture, and the Measure of Time

*Shreya Vishwakarma*

The travel from Mumbai to Udaipur made me realise that time is not straightforward. It stretches, slows, and folds into itself. As the city thinned into open land, my country felt like both its busy highways and its quiet brown fields, its silent tracks and its gentle promises of hope. And hope is something communities here stitch into the land every day.

As the bus moved deeper into Rajasthan, I understood that architecture here does not begin on paper. It grows from the hands of people who have shaped their surroundings for generations. Change transforms our cities and us, but it always starts with those who live in these places. Fort walls, narrow lanes, new anxieties and old stories, all reflect what we choose to keep. Communities remain the true keepers of space, expanding and adapting it through memory and

shared life. Belonging, I realised, comes from these memories: childhood sounds, shared courtyards, familiar streets.

Maybe architecture is not the weight people carry, but how that weight feels when supported together. A veranda becomes social because families use it. Temple streets exist because artisans carved them. Every stone in Udaipur carries the touch of patient hands.

Arriving in Udaipur, I felt a city that has grown yet kept its rhythm. Rickshaws gathered at corners, old houses turned into cafés, lodges tucked into historic façades. Beneath the tourism, the presence of families who lived there felt strong. Havelis stood like storytellers. Even outside the city, everyday scenes shaped our stay, shops waking up, goats on paths, buses through dry hills.



In those moments, it struck me that a city is held together less by its architecture and more by the quiet negotiations of daily life. The way a shopkeeper arranges his stall, how neighbours pause to talk across thresholds, how streets shift to accommodate festivals or fatigue, these small actions create the real structure of a place. They form an invisible framework of habits and relationships that shapes how people move, gather, and belong. Udaipur, I realised, is built as much by these ordinary rhythms as by its monuments.

At Jagdish Temple, the stone steps and carvings held centuries of devotion. From the top, Udaipur opened like a patchwork, papads drying, children flying kites, lanes full of familiar voices. The aarti gathered everyone into one moment. Outside, families ran shops selling craft passed down through generations. A chana masala thela, running on cash and conversation, tasted like the place itself.

Gangaur Ghat led to Lake Pichola shimmering in the evening. These ghats have held everything, celebrations and

grief, arguments and laughter. Even with luxury hotels across the water, the Ram Mandir's chants kept the older rhythm alive.

Toward evening we went to Sajjangarh Fort in a shared taxi, fourteen strangers close together. The wilderness outside felt calm, the sky soft, the hills shifting with the season. Someone shared a ghost story, a reminder that oral traditions travel with people.

At the fort, old arches and rooms stood like fragments of past lives. Then the sunset arrived, the sky turning gold as the Aravallis swallowed the light. It did not feel like a day ending but one being sealed.

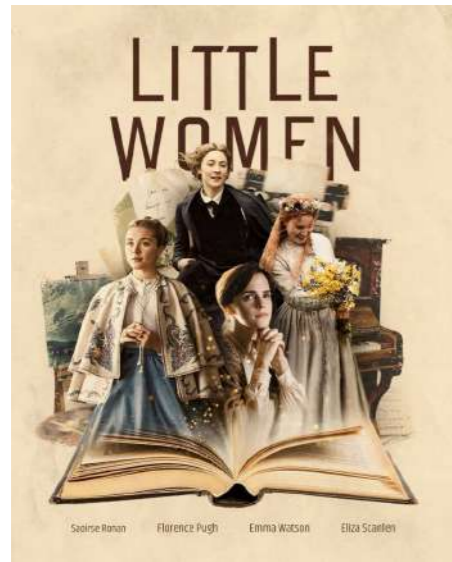
This trip showed me that Udaipur is shaped not by monuments alone but by the people who built and protected them over generations. Every courtyard, step, and street carries shared memory. Here, architecture is not just constructed; it is inherited, cared for, and kept alive. The spirit of a place lives in the hands that shape it.



# What Feminist Literature Teaches Us: Womanhood, Rage and the Mothers We Inherit

Siddhi Gupta

Stories shape the way we understand ourselves. In the landscape of feminist writing, whether a 19th-century novel or a sharp contemporary play, the most powerful stories often come from women trying to write their way out of the boxes built around them. From *Little Women* to *Fleabag* we see a pedigree of female voices exploring what it means to be a woman: complex, contradictory, angry, loving, gently or painfully be the women who raised them.



## Little Women: The Novel That Refuses to Reduce Womanhood

Louisa May Alcott's *Little Women* (1868-69), adapted by Greta Gerwig is a foundational feminist text that allows women's life to be worthy of literature. It celebrates women with no set of ideal traits, wishes, ambitions, likes or dislikes, it just lets women be unabashedly women. Jo March famously laments: *"I'm sick of being told that love is all a woman is fit for."* In the novel, this isn't just a moment of rebellion; it's a critique of the narrowness of 19th-century expectations and when Amy says, *"Well. I'm not a poet, I'm a woman. And as a woman, I have no way to make money..... and tell me that marriage isn't an economic proposition because it is....."*. Jo's ambition, Amy's rationality, Meg's yearning for domesticity, and Beth's quiet moral strength form a literary mosaic of womanhood that still feels radical. Alcott gives us Marmee, a maternal figure whose calmness hides a furnace. She confides to Jo: *"I am angry nearly every day of my life."* In the book, this line lands with a quiet, devastating force. Rage becomes a legacy, passed silently from mother to daughter. It is not destructive; it is instructive. Marmee teaches her children that a woman's inner life—her fury, her desires, her ambitions, matters. That alone makes *Little Women* deeply feminist.

## Fleabag: A Play That Gives Shape to the Unspeakable

Before *Fleabag* became a beloved series, it was a one-woman play—a raw, razor-sharp piece of writing by Phoebe Waller-Bridge. It explores the complexity, imperfections, genuine, real life personification of women. It depicts not in a clean, neat and curated light but like a normal human being bound to make mistakes, be lost, lonely, exhausted and still a woman. *"I want someone to tell me what to wear every morning..... I just think I want someone to tell me how to live my life, Father, because so far I think I've been getting it wrong."* It reads like a whispered admission of exhaustion rather than submission, a woman momentarily crushed by the weight of endless choices, endless expectations. *Fleabag* is feminist not because its protagonist is empowered but because she is allowed to be painfully, brilliantly, unapologetically human.



## Female Rage and the Mothers Who Teach Us What to Do With It

Across these texts, female rage is a recurring language, buried in Marmee's quiet anger and exploded in *Fleabag*'s chaotic monologues. Intertwined with the rage is the theme of motherhood, Marmee's steady wisdom and *Fleabag*'s grief for a lost mother. These suggest that to understand any woman, we must understand her mother: the woman she loves, resents, mirrors, rejects, becomes. What unites *Little Women* and *Fleabag* is not plot or setting but honesty. These texts refuse to simplify women. Feminist literature does not preach. It reveals. It shows women as they are: whole, contradictory, flawed, radiant, and shaped by generations of women who carried their own quiet storms.

# This Was Never Taboo: An Ode to the Real India

## Conversations with a country that is forgetting its own Past

*Snehal Bisoyi*

We keep saying “India is sliding backward in social attitudes.” But what if our past was, in many ways, more progressive, courageous, and open-minded than our anxious, judgemental present? India races forward technologically but drags socially backward, misusing “culture” and “tradition” to justify taboos our ancestors never enforced.

### Raja Parba: Periods is a celebration, not shame.

Raja Parba in Odisha is a striking example: periods were once celebrated, not shamed. The 3-4 day festival honors women’s fertility and the Earth, freeing women from chores, encouraging songs, games, and dressing up. The Earth, personified as Bhudevi, rests during this time, mirroring the women’s cycles. The word “Raja” comes from Rajaswala, meaning menstruating woman, proving periods were openly acknowledged and honored.



### India’s First Fashion Statement Was Freedom

We are told dressing with comfort, especially in “revealing” attire, is Western influence or moral decline. Yet history says otherwise. Before Victorian modesty, minimal upper-body clothing was common due to climate and custom. From the 4,500-year-old Dancing Girl



of the Indus Valley to the carvings at Sanchi, Khajuraho, and Konark, women wore minimal attire as figures of beauty, devotion, and power.

At the 13th-century Konark Sun Temple, women are shown in short, transparent skirts, ornate jewelry, and stylish accessories, celebrating self-expression, elegance, and confidence. If this was our heritage, why is the same comfort now considered “characterless”? A stone sculpture on a 700-year-old temple wall carries more confidence than many women are allowed today.



### Arjuna: The Warrior Who Danced

A man dancing, music, or art is not “girly,” “soft,” or a distraction from strength. Arjuna, the Mahabharata warrior, taught dance and music while in disguise. Shiva as Nataraja and Krishna blend supreme power with grace and artistic expression. Today, boys are mocked for sensitivity or classical dance, yet our culture celebrated these traits as integral to true strength.

To conclude, I would like to say that India stands at a unique intersection: our science and technology rocket us toward the future, yet our social attitudes are often anchored by an imagined, puritanical past. The evidence is carved in stone, celebrated in festivals, and written in our epics: periods were sacred, the body was free, and masculinity embraced grace. The rigid taboos we enforce today are not monuments to eternal tradition; they are often the residual shadows of Victorian-era shame and colonial insecurity that we mistakenly adopted as our own. We keep saying India must progress. But perhaps the greatest act of progress is to look back honestly and recognize that the courage, freedom, and open-mindedness we seek were never imported—they were simply forgotten. To move forward, we must stop walking silently backward into a fabricated history. It is time to reclaim the real India, the one that was never this afraid.

# Architecture Across Time

## From Roman Rituals to Urban Landmarks

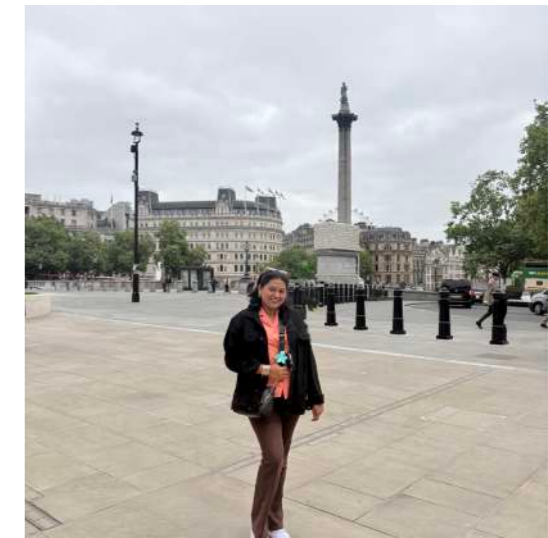
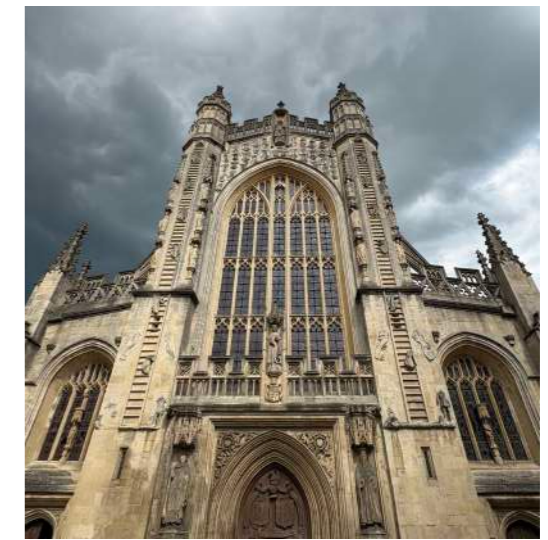
*Cwen D'Sa*

During my recent trip to the United Kingdom, I explored two architectural environments that demonstrate how public spaces evolve across time. Trafalgar Square in London and the Roman Baths in Bath. Though separated by centuries, both places show how architecture has always shaped community interaction and collective experience.



### Trafalgar Square, London

The top left captures Trafalgar Square, set against the grand Neoclassical facade of the National Gallery. The strong colonnades, symmetrical form, and illuminated dome reflect the ideals of monumentality and public identity in modern civic design. The fountain at the centre, lit with vibrant colours, introduces movement and contemporary character, showing how historical spaces adapt to present day use. The gathering of people on the steps emphasizes the democratic purpose of the square a place open to everyone, designed for social engagement.



### The Roman Baths, Bath

The top left image depicts the Roman Baths, a remarkable example of ancient engineering, architecture and spatial planning. Surrounded by stone colonnades and sculptures, the Great Bath demonstrates how Romans placed water at the core of public life, using architecture to support ritual, wellness, and community. The still water and weathered materials preserve a sense of timelessness. In the background, the Gothic structure of Bath Abbey rises dramatically, visually linking two architectural eras, Roman civic space and medieval religious power within one urban landscape.

Both places reveal how public architecture evolves while continuing how architecture adapts to cultural needs while preserving identity to serve a shared purpose: bringing people together. From ritual bathing to civic gathering, these spaces illustrate the transformation of cultural priorities over time and demonstrate the enduring relationship between architecture, society, and memory.

# Protest from the margins

## Whose right is it to protest?

Rakshita Dinesh

### PROTEST

Noun: A protest is a fundamental democratic right and a strong expression of dissent, often demonstrated through public gatherings, shouting, or carrying signs to collectively voice disagreement or opposition.

The above cited definition of protest clearly mentions its use as a democratic tool of disagreement, signifying its importance and presence in every layer of the society, utilised regardless of class, creed, race, gender or any other differences prevalent in the Indian society. Though in an ideal world this definition would stand true to its words, the discrepancies that shape the Indian society today stand in the way of several communities, much alike a hypocrite, preventing them from exercising the most basic of all rights, protesting. 'History has famously marginalised the voices of women, but even within that paradigm, India's female entertainers, the tawaifs, have received a disproportionately bad rap.'

Tawaifs were highly trained courtesans who flourished in early India. They mastered classical music, dance, poetry and literature, and were taught social etiquette or *tehzeeb*. Once trained, they were recognised as a distinct, respected class. Their *kothas* were spaces where heirs of ruling families learned refinement and observed the arts. By the 18th century, the tawaif embodied culture, strength and elegance and commanded



reduced to the term *nautch girls*. With no financial support, many were pushed into sex work for survival, though a small number continued performing traditionally until 1947.

Reforms were soon proposed to reclaim dignity and reshape their identity. Husna Bai, Vidyadhari Bai and Prem Kumar Khanna drafted a plan that pledged support to the independence struggle and suggested forming the *Gayika Sangh*, an association of singers and dancers. Members would avoid obscenity, intoxicants and foreign clothing and dedicate their performances to patriotism. This shift from *tawaif* to *gayika* was an attempt to protect their art and dignity during a period of changing societal norms.

Gauhar Jaan, a celebrated performer, was also asked by Gandhi to raise funds. She donated half of what she collected to the movement. In other regions, former courtesans and prostitutes sought to join the cause. Gandhi encouraged them to leave sex work, spin the *charkha* and reform their lives before participating fully in the Congress.

These acts of protest not only aided the freedom struggle but also attempted to elevate the status of the courtesan in modern society. Yet only one outcome succeeded. Their contributions to India's independence remain significant, though their social rehabilitation remained unfulfilled.



significant respect. The arrival of British rule caused the downfall of this status. The British refused to patronise their arts and labelled them immoral according to Victorian ideals. Their dignity eroded, and they were

# Tracing Water, Finding Identity

## Reviving Satara's Traditional Water Systems

Kimaya Shinde



### Satara's Water Logic: Origins and Erosion

Water in Satara has long been more than a resource, it quietly shaped how the city formed. Before pipelines, settlements grew around streams descending from Ajinkyatara and Yavtेशwar, guiding the placement of peths, temples, markets, and wadas. Stepwells, kundas, hauds, lakes, and terracotta channels created a visible system that harvested rain, stored it in talavs, purified it naturally, and carried it to neighbourhoods. Today, rapid urbanization has cut off natural drainage paths, encroached on lake edges, and left many structures damaged or forgotten. With water becoming hidden inside pipes, the rituals and everyday encounters once tied to these shared spaces have faded, weakening both ecological understanding and cultural memory.

### Why Reviving These Systems Matters Today

Traditional water structures offer solutions that modern cities urgently need. They recharge groundwater, temper floods, regulate microclimates, and support biodiversity. Built in stone, they are long-lasting, low-carbon, and climate-responsive. Beyond their ecological performance, these systems create meaningful public spaces, places of gathering, identity, and continuity. Reviving them is not nostalgia; it is a strategy for sustainability, resilience, and reconnecting communities with the landscapes that shaped them.



### The Rajwada Precinct: A Lens Into Possibility

Rajwada, Satara's historic core, still holds immense potential despite the deterioration of many water structures. Allowing the past to live within the present means restoring access, stabilizing heritage fabric, improving visibility, and creating interpretive pathways that reveal these hidden systems. If streets reconnect to old tanks and plazas form around restored hauds, these water bodies can once again anchor public life. The goal is simple: bring people back to water, and water will return to the life of the city. Reviving these systems strengthens Satara's ecological health, restores its identity, and reawakens the memories that shaped its people.



# Poetry and Architecture

*Misba Ansari*

Poetry is an art that we typically associate with the masterful combination of words to achieve both rhythm (rhyme) and emotional impact. It is valued for its unique ability to communicate substantial ideas using the fewest possible words. Essentially, a poem is a piece of art that stirs the reader's feelings, demanding an interpretation that extends far beyond the explicit meaning of the text. For example:

**Dil na-umeed toh nahi naakam hi toh hai  
Lambi hai gham ki shaam magar shaam hi toh hai**

**My heart is not without hope, it is only unsuccessful/ a failure  
Long is the evening of sorrow, but it is an evening, after all  
-Faiz Ahmed Faiz**

The poem reveals a deeper meaning where the speaker, having faced failures, maintains hope that his struggle will end, much like the setting sun of evening. While this interpretation already moves beyond the words' literal meaning, poetry's complexity extends even further into its structure. A poem is built with precise elements: rhyme, sound, rhythm, meter, and length. This careful handling of structure is surprisingly similar to the principles taught in architecture, such as dimensions, plane, rhythm, balance, harmony, and anthropometry. Let's now examine the specific structural elements of a poem.

**Thiik hai khud ko ham badalte haiñ  
shukriya mashvarat kā chalte haiñ**

**ho rahā huuñ maiñ kis tarah barbād  
dekhne vaale haath malte haiñ**

**hai vo jaan ab har ek mahfil kī  
ham bhī ab ghar se kam nikalte haiñ**

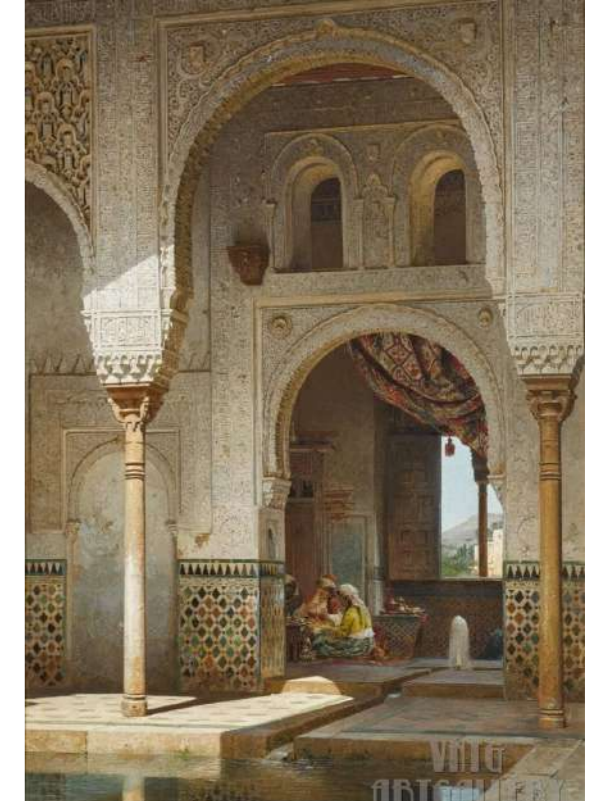
**kyā takalluf kareñ ye kahne meñ  
jo bhī khush hai ham us se jalte haiñ**

**Alright, I accept it, I will change who I am  
Thank you for your suggestion; now I must take my leave**

**The manner in which I am being destroyed  
even the spectators look on with despair.**

**She has become the centerpiece and charm of every social circle.  
Why should I mince words or pretend**

**I am jealous of anyone who is happy  
-Jaun Eliya**



Poetry and architecture share a deep precision. Just as an architectural design carefully places elements to create a feeling, a poem is formed by words chosen for their sound, position, and accuracy. Both disciplines aim to evoke emotions and invite different interpretations. Where poetry harmonizes words with underlying numerical structures (meter/form), architecture achieves harmony using numbers, proportions, scale, and materials. Every aspect is composed to create a desired response such as a lobby transitioning into a double-height living room to offer contrast, release, and a feeling of tension followed by calmness. Both are highly curated compositions of elements designed to evoke emotions, nostalgia, perception, and memory. Ultimately, architecture is poetry in motion.

**yuuñ jo taktā hai āsmān ko tū  
koī rahtā hai āsmān meñ kyā  
-Jaun Eliya**

# My experience at Local x Society's Europe Summer School

Riddhi Tikkas

In June–July 2024, I had the opportunity to participate in the LxS Europe Summer School, an immersive program that brought together students from around the world to explore industrial heritage, adaptive reuse, and urban regeneration across Paris, Barcelona, Madrid, and Lisbon. What began as an academic experience soon became a journey of architectural discovery—one that reshaped the way I look at cities, histories, and the future of community spaces.

## Learning by Designing: Lisbon Studio Project

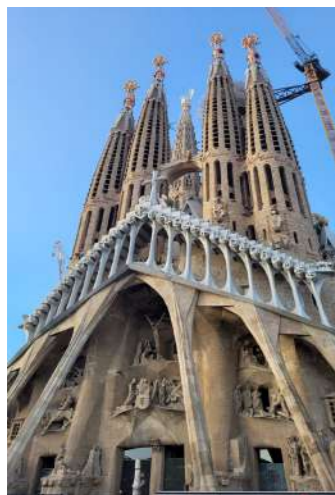
A part of the program took place in Lisbon, where our studio brief challenged us to propose the relocation and redesign of FabLab Lisboa within the historic Mercado de São Domingos de Benfica. Working with my teammates Shayna and Laxaree, we studied the neighbourhood's needs—lack of green spaces, a diverse residential fabric, and inactive public edges.



Bourse de Commerce  
By Tadao Ando



Casa Batllo by Gaudi



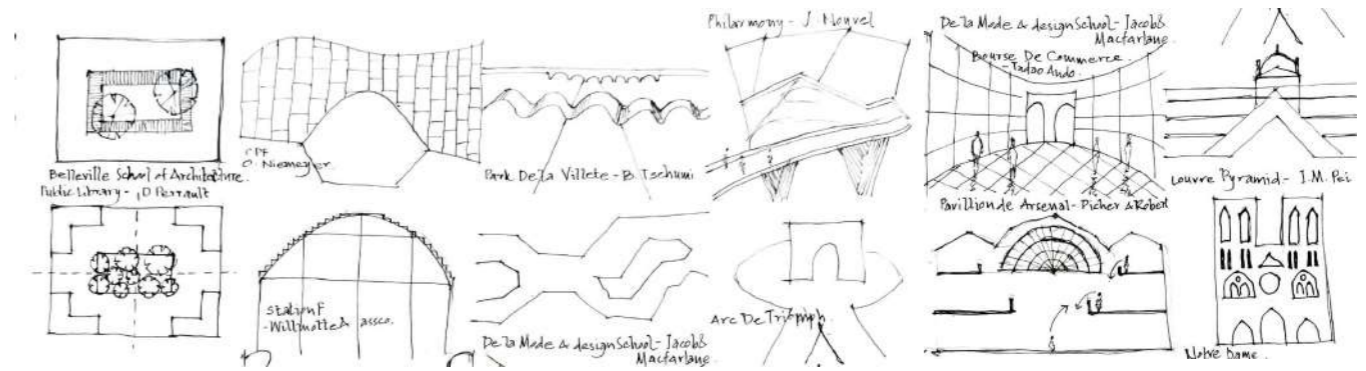
La Sagrada Familia



The Pompidou art centre



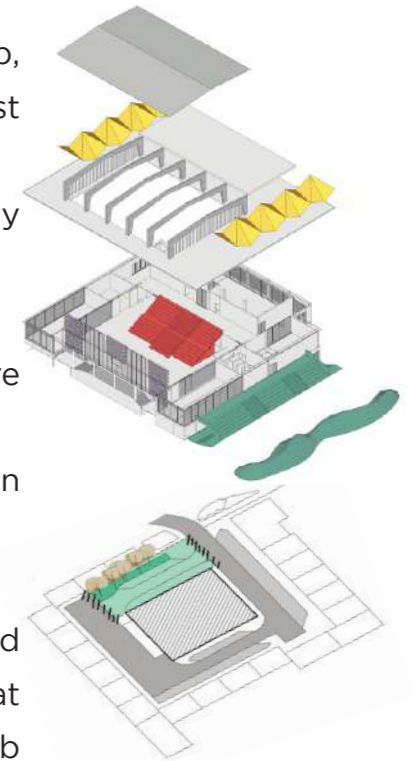
Walden 7 by Ricardo Boffil



## Learning by Designing: Lisbon Studio Project

Our design intent was clear: Minimal intervention, maximum impact.

- We envisioned a multifunctional space where FabLab, commercial units, and community areas coexist independently yet cohesively. Key strategies included:
- Restricting vehicular access to create pedestrian-friendly streets
- Introducing green pockets and play mounds
- Transforming the central courtyard into an amphitheatre that connects split levels
- Activating the unused roof with modular semi-open coworking spaces
- Enhancing the façade through a living green wall



Through site studies, model-making, CNC fabrication, and collaborative critique sessions, we developed a proposal that not only revitalises the market but also redefines it as a hub for creativity, innovation, and neighbourhood engagement.

## A Summer That Redefined Architecture for Me

The Europe Summer School was more than a travel program—it was a layered experience of learning, questioning, and creating. It taught me that adaptive reuse is not just about restoring a building, but about restoring purpose, community, and identity. The studio strengthened my belief that architecture must evolve through sensitivity—towards people, history, and the environment. As I returned with enriched perspectives and renewed inspiration, I carry forward a simple yet powerful idea: Architecture is not merely about building; it is about rebuilding relationships—between past and present, people and place.



Model Made in the  
fablab of Lisbon

# Auroville

## The Form of Flowers

*Jonathan D'Silva*



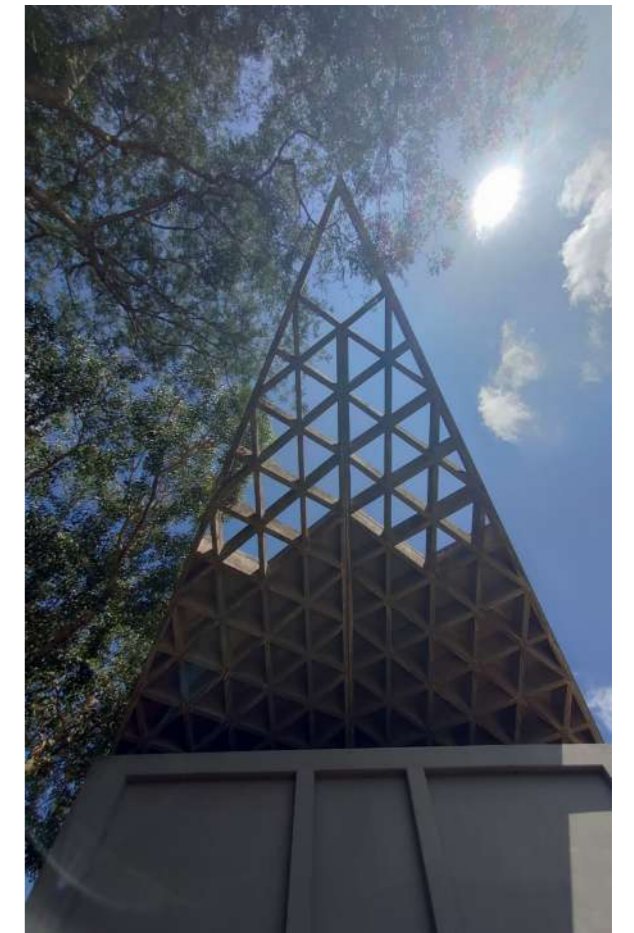
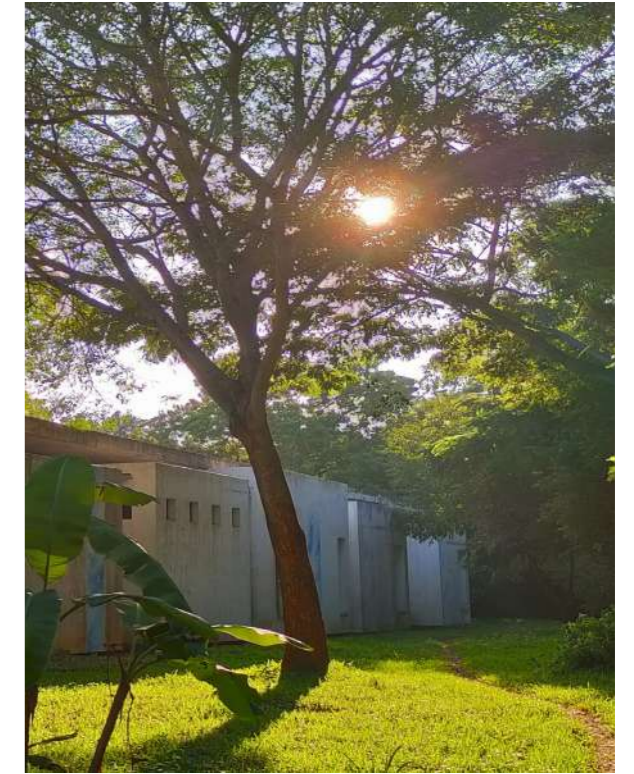
The residents of Auroville embody a unique approach to life, deeply influenced by the teachings of The Mother and Sri Aurobindo. Their philosophy, which emphasizes living life akin to a flower, is vividly reflected in their architectural practices.

Just as a flower is open to its surroundings, embracing nature, light, the sun's rays, and the wind. Auroville's architecture is designed to harmonize with the environment. Structures are created to be open, inviting, and integrative, fostering a seamless connection between the built environment and nature. A flower's beauty and fragrance are available to all without preference or rivalry. Auroville's architectural designs prioritize inclusivity and accessibility, ensuring that spaces can be enjoyed by everyone, regardless of background or status. This principle promotes a sense of community and shared experience.



The idea that one can exchange qualities with a flower highlights the potential for personal and communal growth. In architectural terms, this translates to creating spaces that inspire and nurture the well-being of their inhabitants. Buildings are designed to be more than mere shelters; they are environments that encourage personal development and collective harmony.

Each architectural creation in Auroville holds its own significance, much like individual flowers. The meaning attributed to these structures goes beyond mere aesthetics; it encompasses the mental and spiritual projections of their creators. As generations of architects contribute their unique visions, the architectural landscape of Auroville evolves, reflecting diverse principles and philosophies. This continuous evolution allows for improvement and adaptation, ensuring that the built environment remains dynamic and responsive to the needs of its residents.





## Chapter 3: Form & Thought

Where design, discipline, and discovery meet.

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degradation - A case of Getipada, Murbad

Seamless multi-modal transportation  
integration

Reimagining the urban fabric in historic cities:  
Case of Nashik

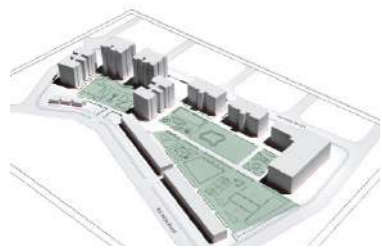
Reinterpretation of the Feneketlen-tó  
park, Budapest

# Company Staff Housing in AURIC

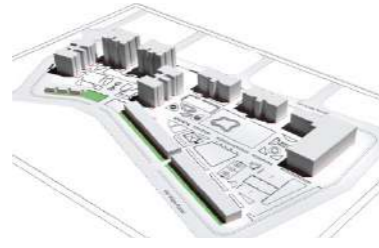
## Staff housing for Liebherr company employees

Juhi Mehta

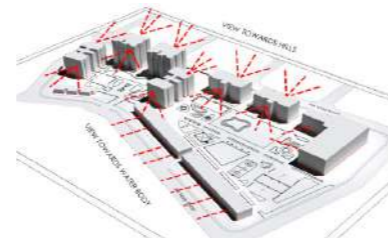
The aim of the project was to design a housing scheme for company employees, along with necessary infrastructure, services, & amenities. Aurangabad Industrial City (AURIC) is one of India's first greenfield smart cities planned across an area of 10,000 acres in the state of Maharashtra on the outskirts of Aurangabad. The integrated industrial township will be a congregation of office spaces, residences, hotels, large & small format retail, hospitals, school parks, entertainment hubs and commercial & industrial developments.



GREEN AREAS PLACED IN CENTRE WHICH IS ACCESSIBLE TO ALL THE USERS



SHARED VERANDAS FOR ROW AND GUEST HOUSES



POSITIONS OF OPENINGS IN SUCH A WAY TO ACCESS VIEWS OF THE WATER BODY AS WELL AS HILLS

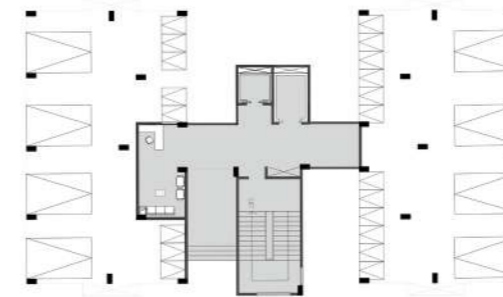
### DESIGN STRATEGIES



SITE PLAN



TYPICAL PLAN OF 2 BHK



STILT PLAN OF 2 BHK



SECTION OF 2 BHK



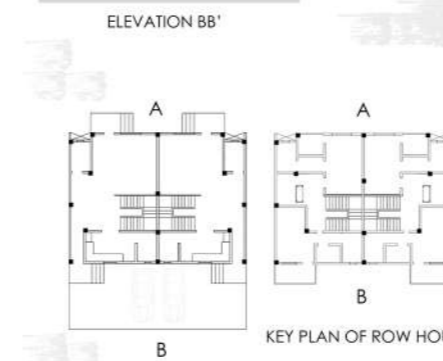
The strategy is developed to ensure that every family and visitor remains closely connected to nature and community life. Each housing cluster is intentionally placed around a shared green or activity space, allowing residents to access open areas directly from their block.



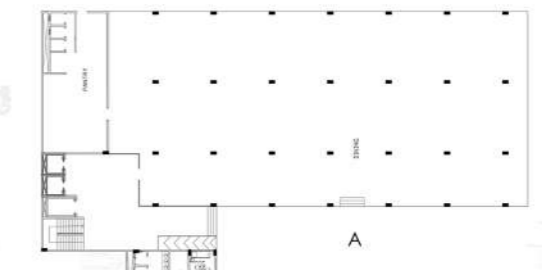
ELEVATION AA'



ELEVATION BB'



KEY PLAN OF ROW HOUSE



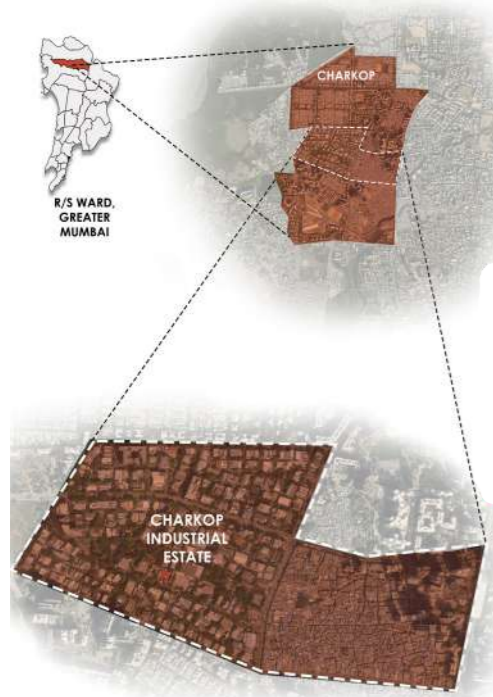
KEY PLAN OF COMMUNITY HALL



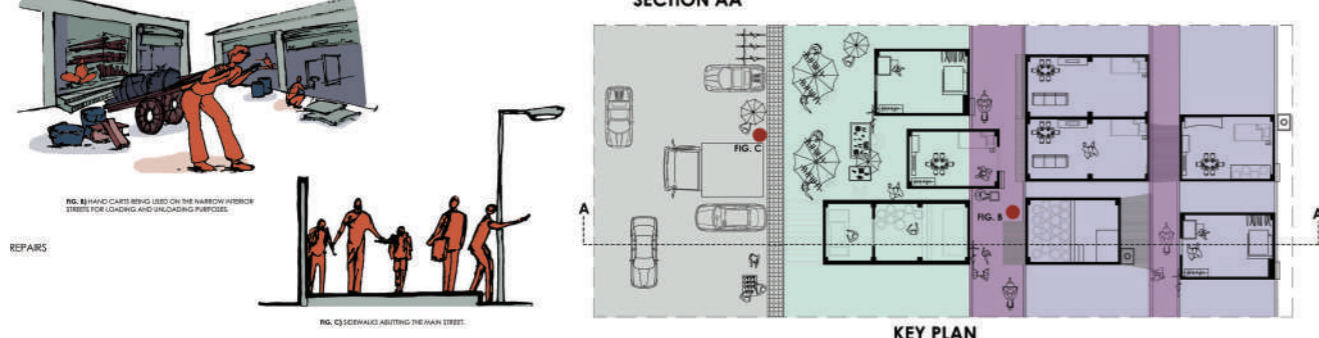
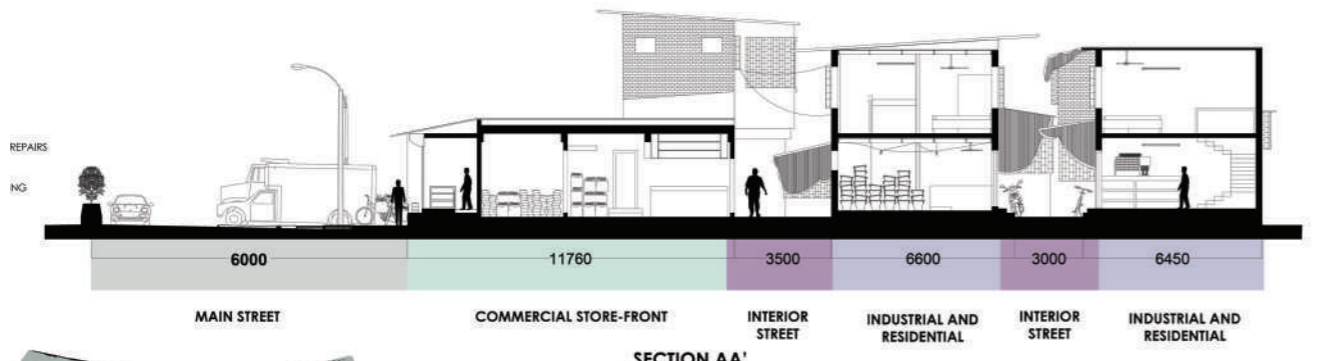
The row houses and guest houses are designed with private verandahs and backyard zones, offering personal outdoor spaces that support daily routines, small gatherings, and moments of quiet retreat.

# Documentation of Charkop Industrial Estate

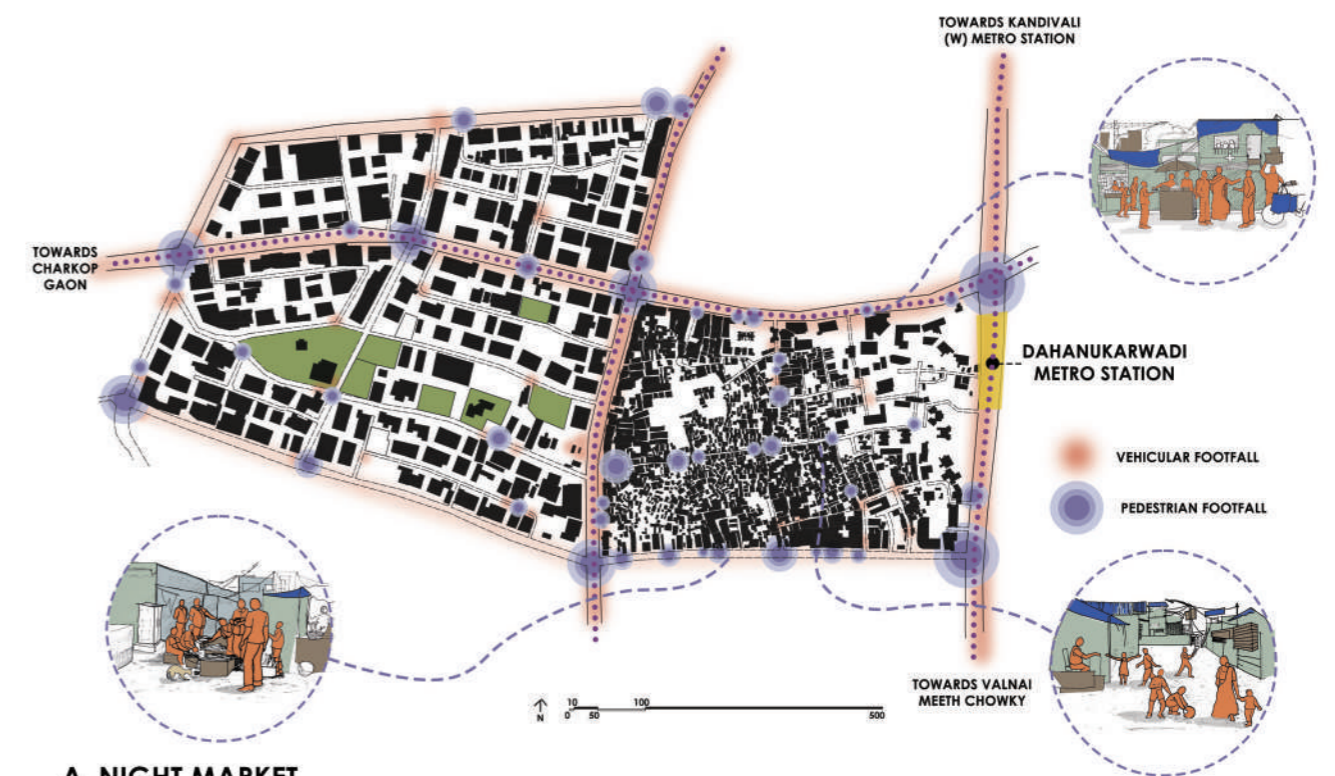
Aabha Khedekar, Abhishek Patwardhan, Ashlyn Sebastian, Atharva Sawant, Krish Malkani, Kunal Makhijani, Ritika Marawar, Rishi Shastri, Rutuja Parab, Siddhi Gupta, Vatsal Chande



Informal industries often operate in makeshift spaces such as street corners, vacant lots, or parts of residential areas, creating adaptable environments that change with economic conditions, regulatory pressures, or community needs. This fluidity contributes to a dynamic urban landscape where the boundaries between industrial, residential, and public spaces are constantly shifting. While formal industries like those in Charkop Industrial Estate lead to organized zones with specific infrastructure, small-scale industries in informal settlements often occupy leftover or marginal spaces.



## ACTIVITY - MAPPING



## A. NIGHT MARKET



## PROPOSALS

Instead of completely shifting the Industrial area, soft scale industries from the estate are retained as they do not contribute to much noise.

To tackle the issue of dead industrial streets post sunset, a night market is proposed where vendors can set up food stalls, sell apparel and jewellery, the area will become a no motor transit area.

## B. MARKET NODE



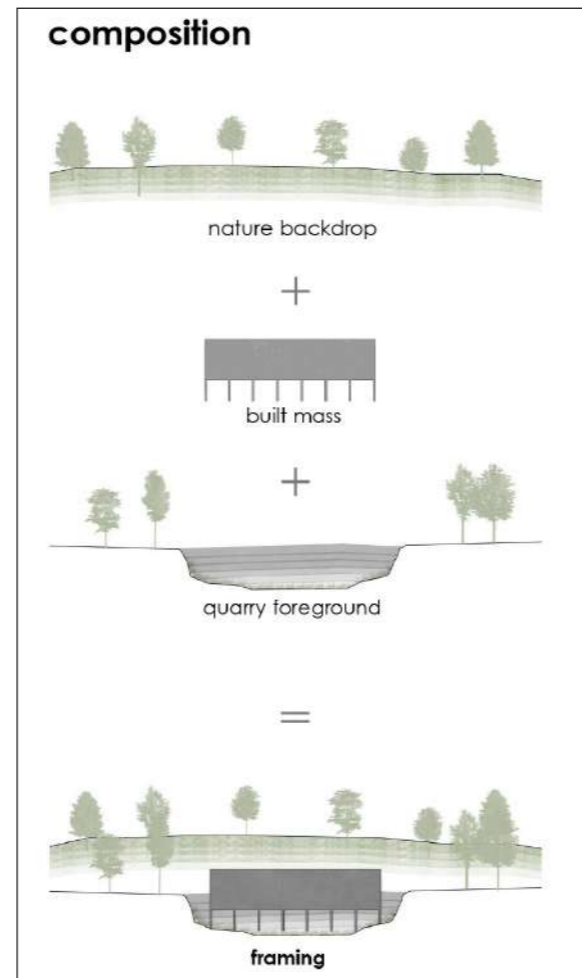
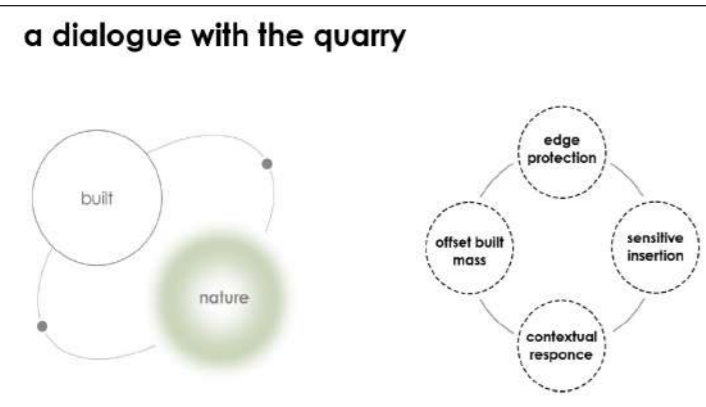
The nodes are developed into planned market spaces for various vendors which improve edge conditions and better walking conditions.

# Citadel

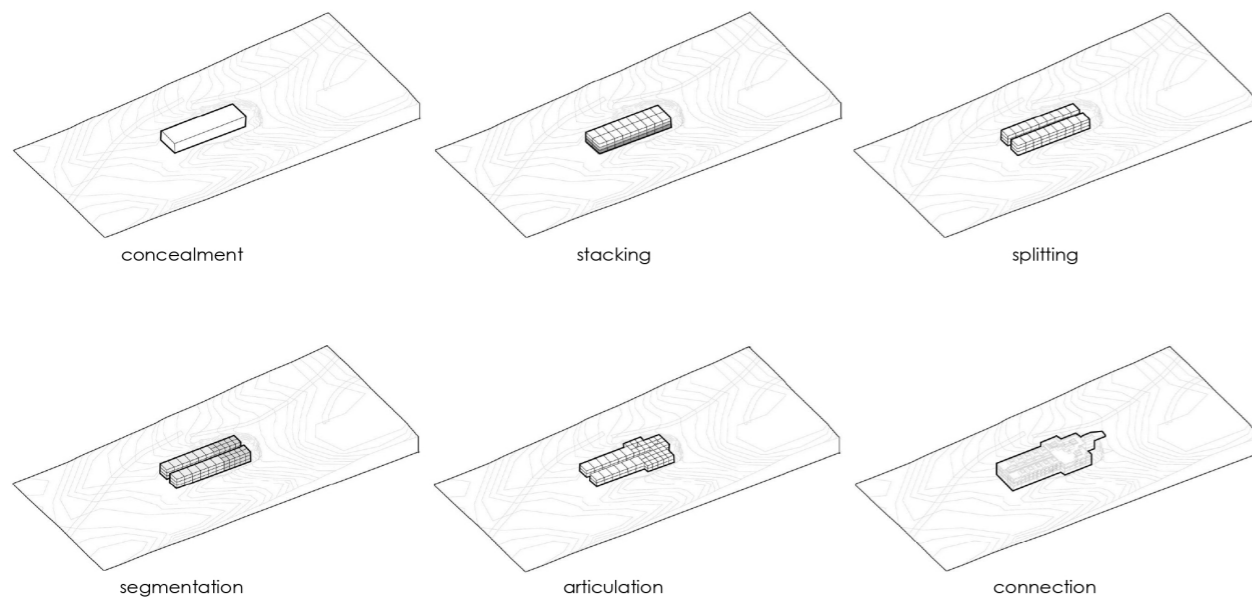
## Transforming a former quarry into a nature-coexisting habitat.

Vedant Janardhanan

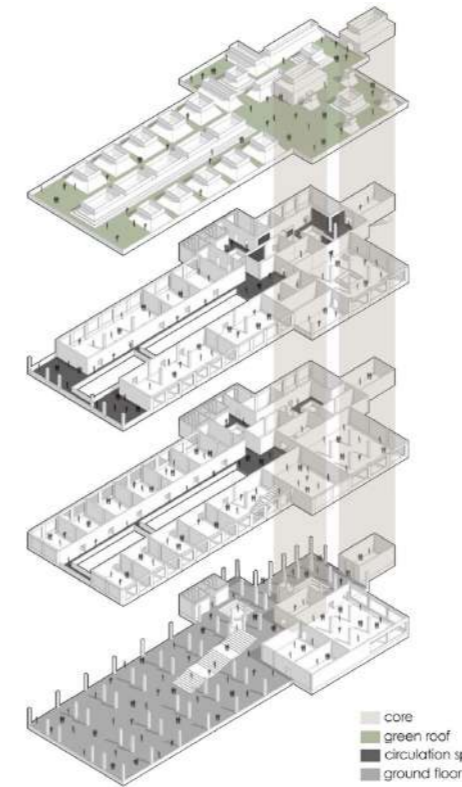
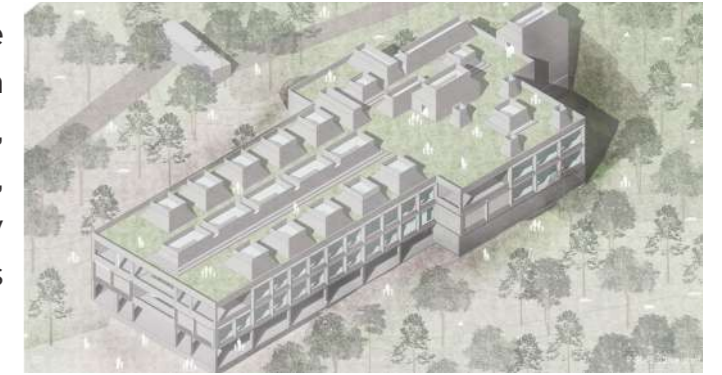
The site is located on the threshold of the nature reserve and Film City. This land is monitored by the Bombay Natural History Society. The BNHS Centre for Education and Conservation, as the primary stakeholder, seeks an intervention within the quarry that integrates educational functions with environmental stewardship, creating a built environment that fosters learning while reinforcing ecological conservation.



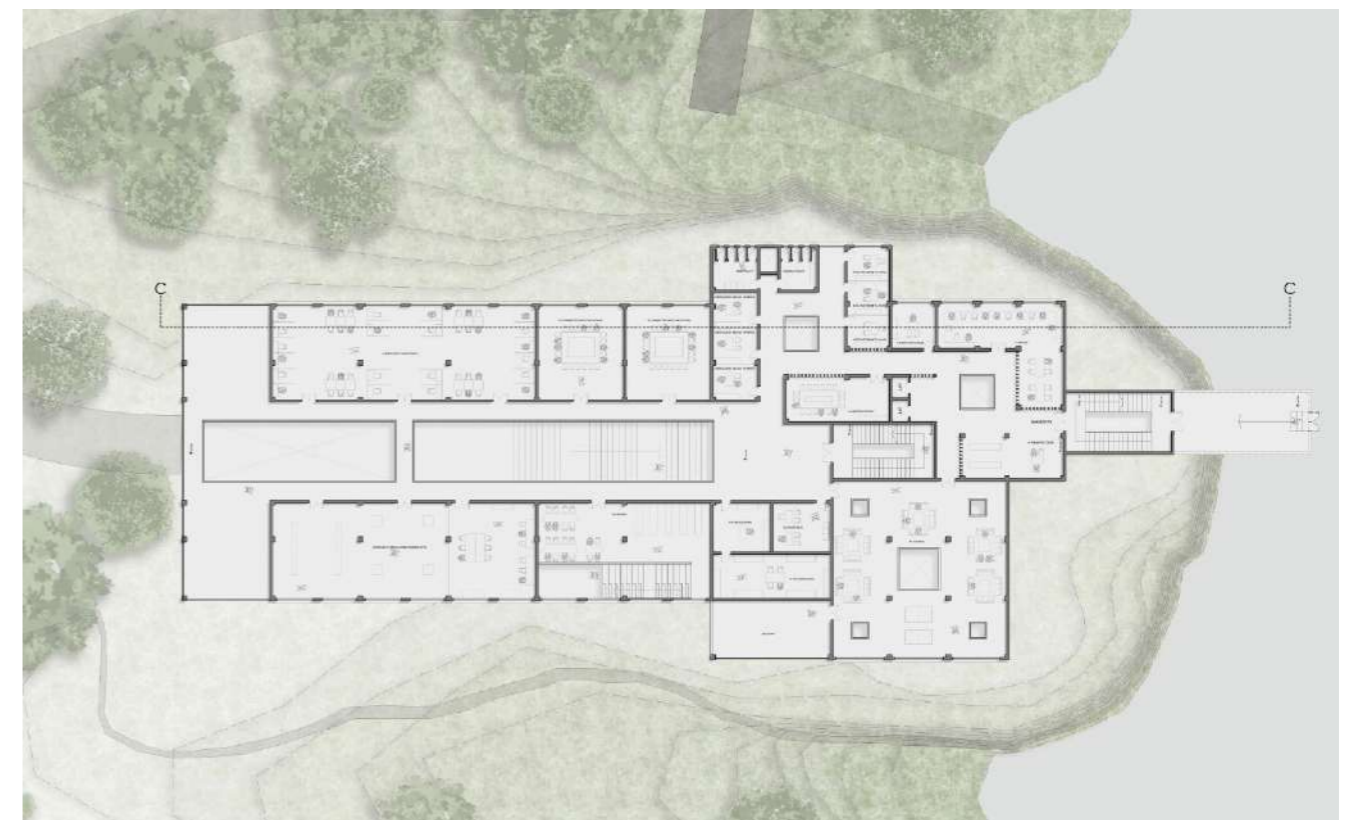
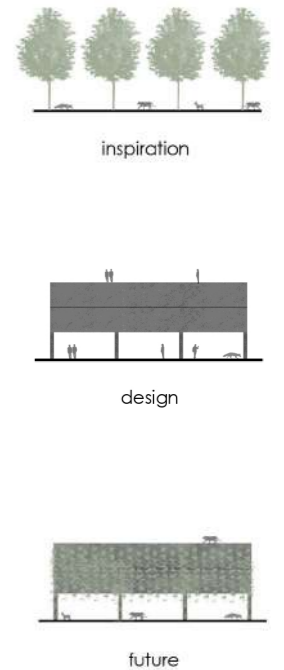
### form development



Time is imagined as a layer. The intervention is viewed as an insertion of block into the quarry. Over time, the mass becomes a living canvas, gradually softened and reclaimed by vegetation. The architecture thus sets the stage for nature to take over.

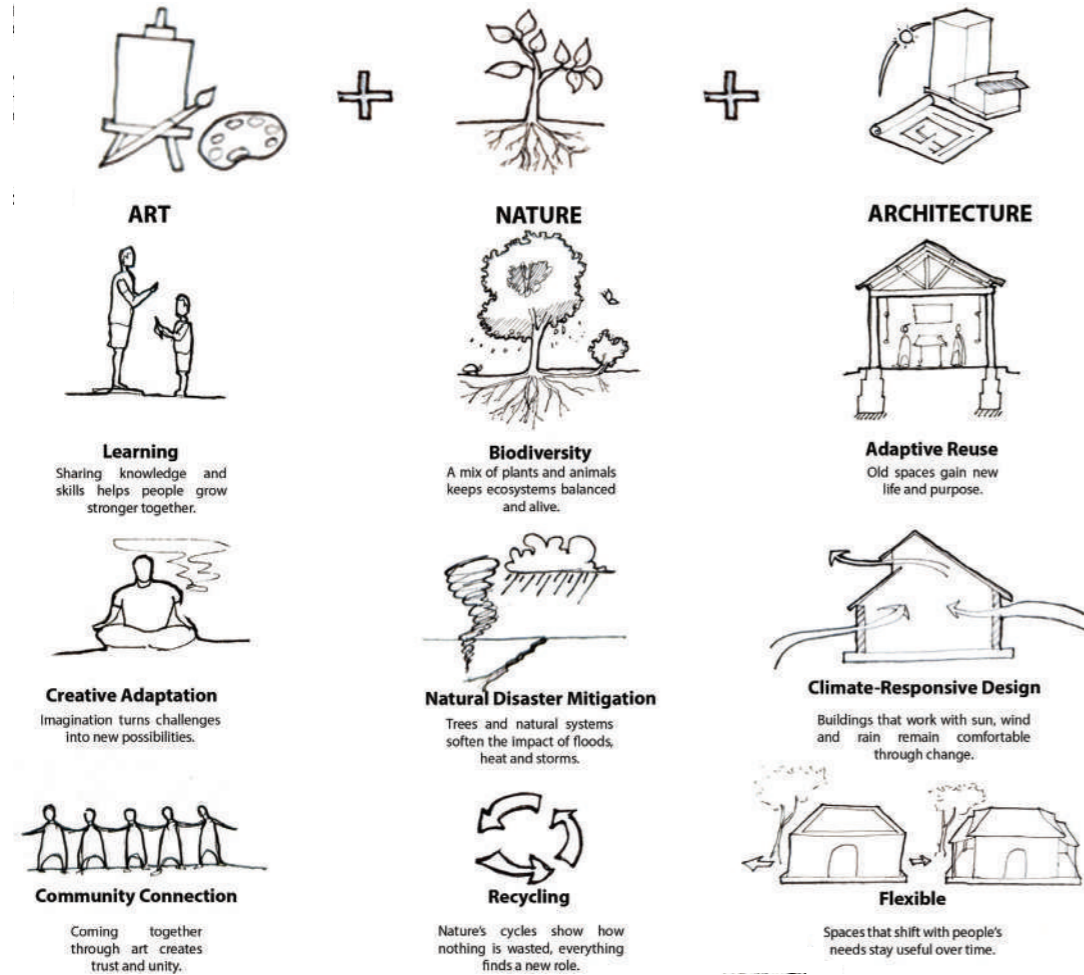


The exposed columns are articulated as spatial elements that introduce a sense of fluidity to the space. These columns act as anchors which support both human and wildlife interaction within the same space at different times of the day.



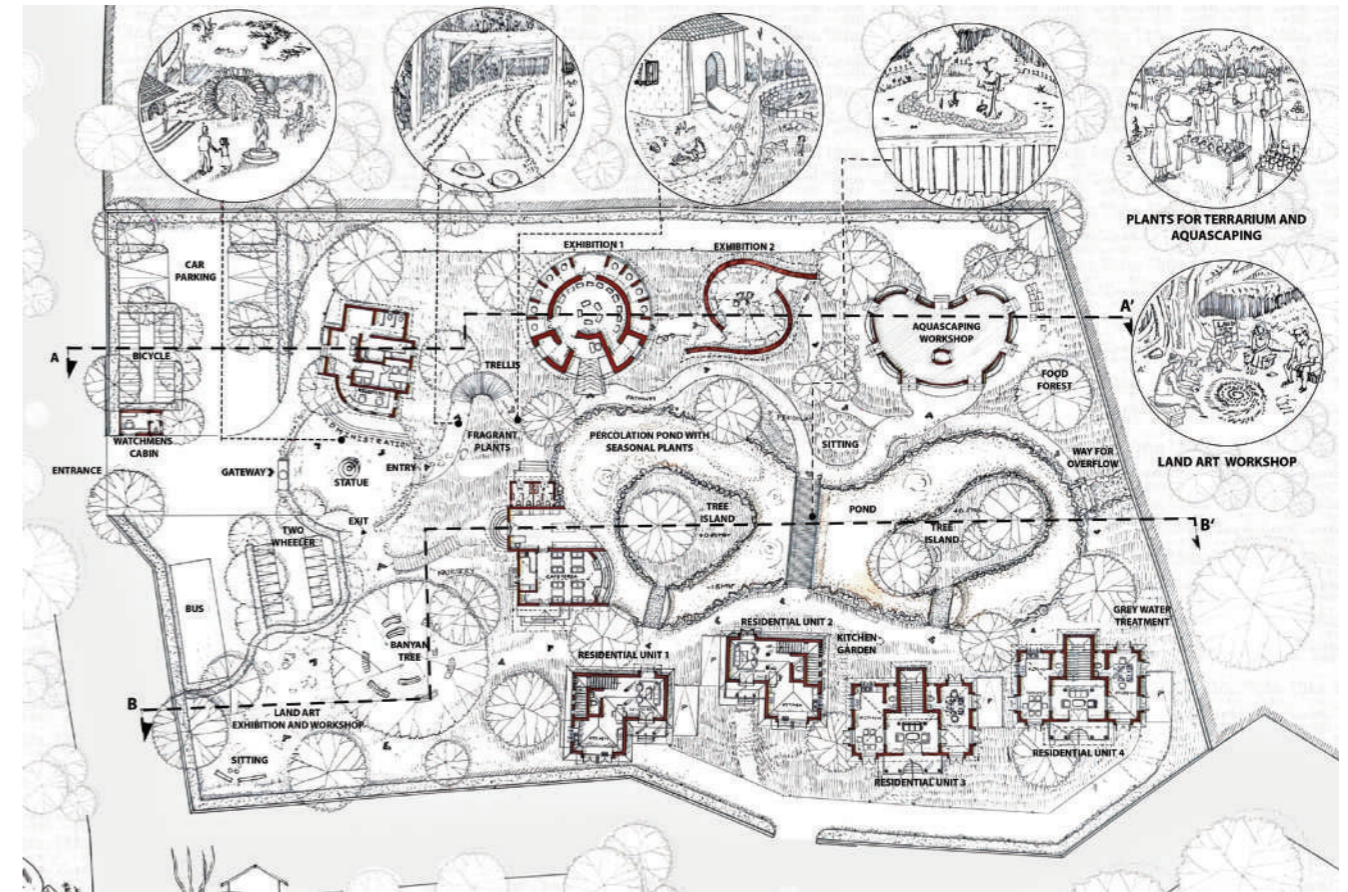
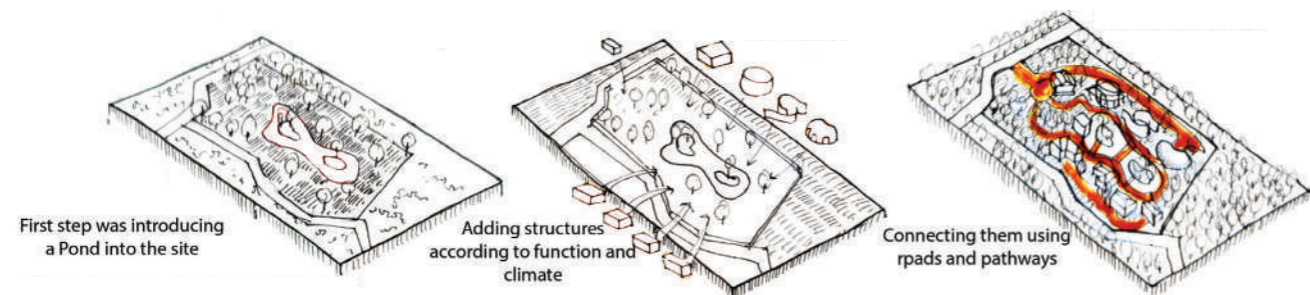
# Centre for Research in Visual Art in Auroville

Soham Bartakke

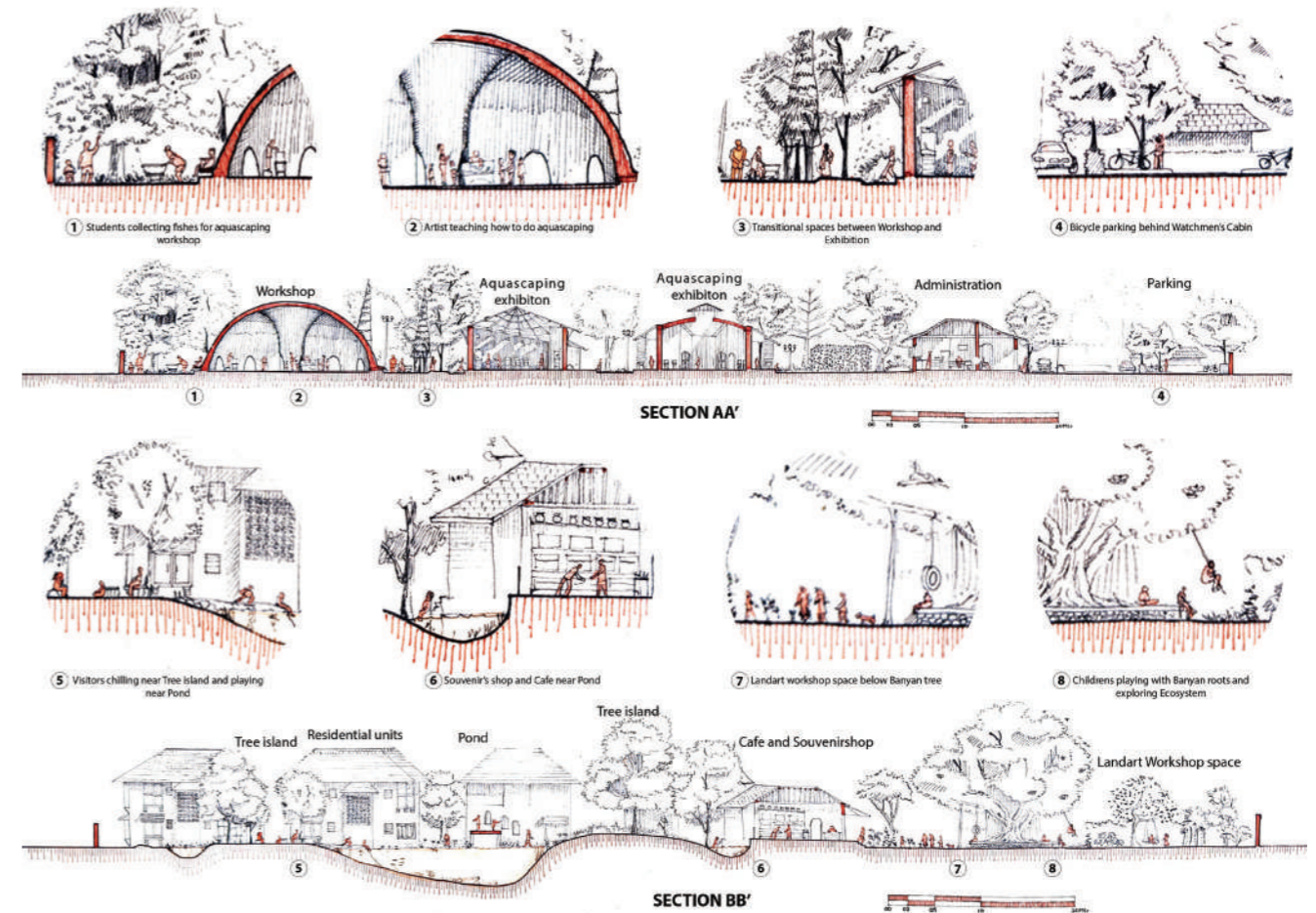


## Building Resilience : A Holistic Approach

Set in Auroville, a community founded on experimentation and coexistence with nature, the "Centre for Research in Visual Art" is designed as an art residency that embraces aquascaping and land art as its two central forms of visual culture. Both of these art forms are inherently dynamic - aquascapes evolve with the life cycles of plants, water, and fish, while land art responds to the seasons, erosion, and human interaction. This evolving quality becomes the foundation for architectural resilience in my design.



Site Plan



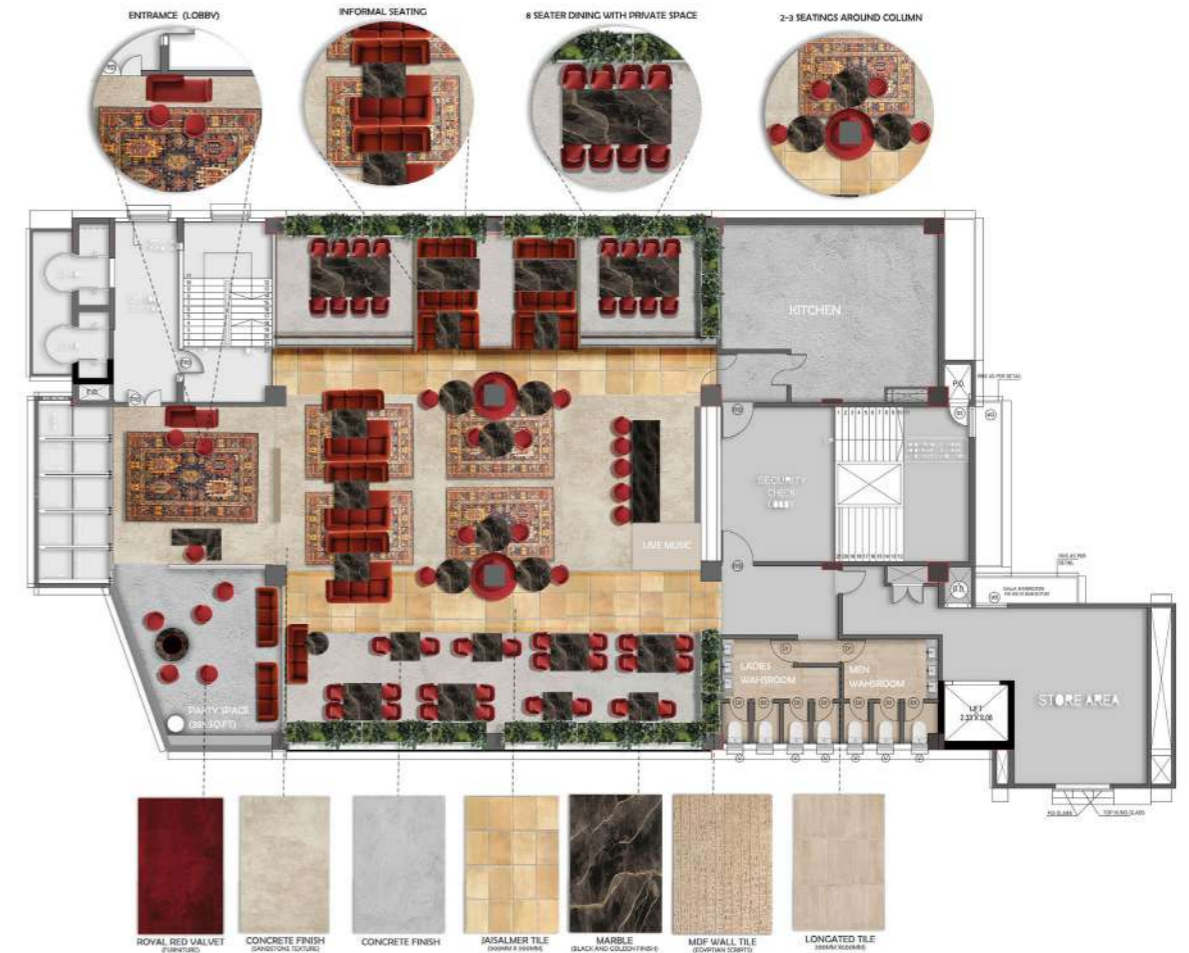
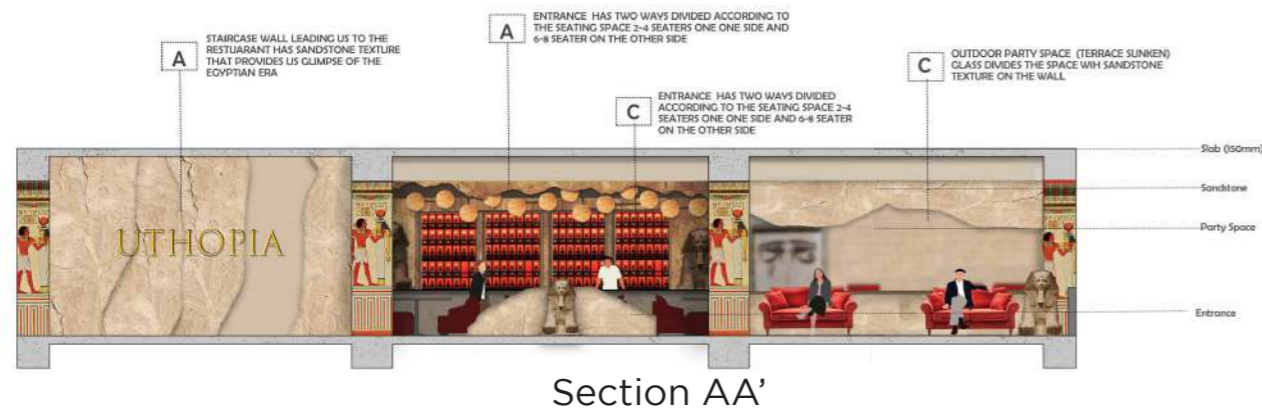
# Uthopia - The Timeless Spirit of Egypt

## Interior design of fine dining restaurant

Lisha Lodha



An Egyptian restaurant UTHOPIA offers a unique and vibrant dining experience that highlights the rich and diverse flavors of Egypt's traditions. The atmosphere typically reflects the warmth and hospitality that Egyptian culture is known for, with traditional decor such as intricate patterns, warm earthy tones, and music playing in the background to create an immersive experience.



Floor Plan and Materials



## FINEST INTERIOR SHOWROOM OF MUMBAI

Style. Comfort. Perfection - All Under One Roof

- MODULAR KITCHENS
- DESIGNER WARDROBES
- CERA STYLE GALLERY



# Under the yellow light of IFBE

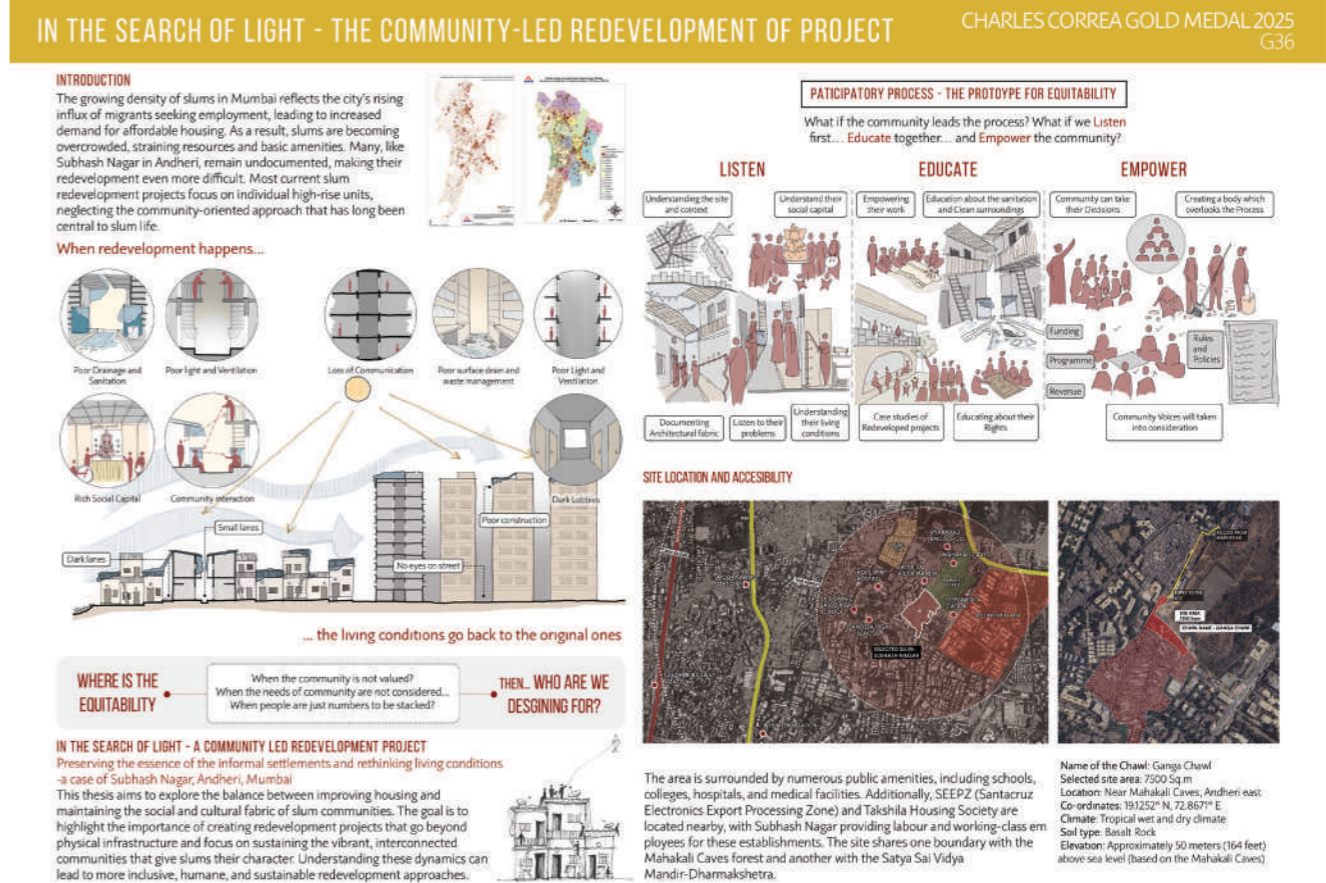
Ar. Manasi Chokshi

I could feel his nervousness. Under the gloomy yellow light cones on brick walls of IFBE. (I am always amazed how spaces appear different when the mood is different.) Akash was sitting right next to me. It was freezing as the blow of the AC duct was right on our chairs. He was rigorously tapping his right leg, almost vibrating his bag on the floor. Frantically writing and scripting. Absolutely oblivious to his surroundings. After a few minutes he sent me a text asking, 'ma'am is it ok if I speak a few lines in Marathi?'

I was trying to see what he was writing. I wanted to tell him, relax, we have reached the end of the dark, scary tunnel, it's literally the last step to brightness that will happily blind us. That after an entire year of our joint lingering, in the space between introspection and retrospection, peace is finally here. That we both can finally be in the present and feel what it is like to be truly validated and appreciated.

But, like all times I kept quiet. Intuitively. I often felt my quiet presence worked better for him. He is a champion of logic (and very poor jokes) and in his anxious state of mind, nothing would soothe. The second honorary mention (3rd place) was announced, and we were just excited that he wasn't the runner up! The heart beats went high as now we had to await if he was a winner or not!

In those moments, I was reflecting upon his process. His entire thesis journey. The first online meet where I felt hesitation in his voice. A hesitation to speak to a new teacher/guide. (I had briefly taught his class theory subjects, but all online)



But to give you a brief background, Akash has been one of IESCOA's high achieving students from a dance on stage to a Dewoolkathan inception, from scoring 9 pointers to singing group songs, to playing the role of a sweeper in one of the skits. He will have rapt attentions, appropriate justifications, think every design in detail and sketch it with such ease, but you ask him to be social, he is extremely hesitant. Like all of us, he clutched on to his comfort zone dearly.

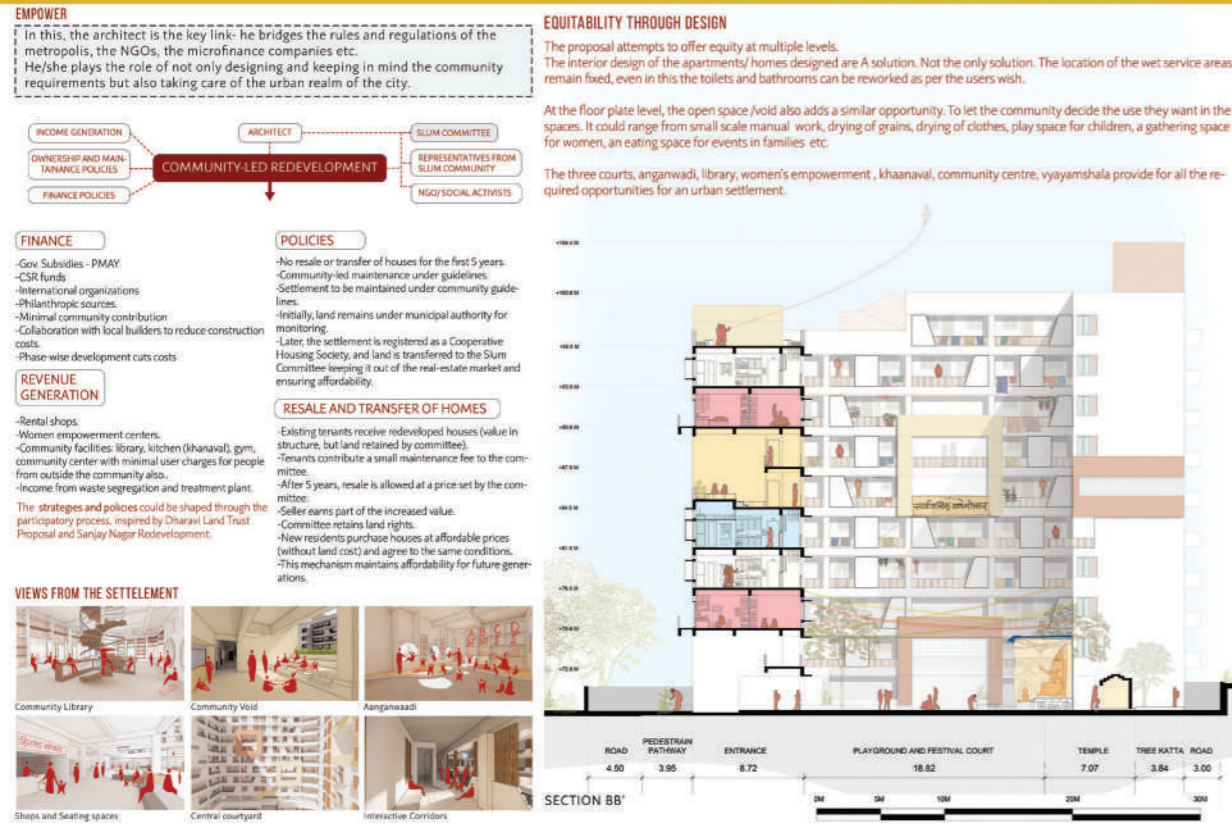
And to such a student, I intuitively told him, you will not say to any jurors/reviewers, that you belong to this settlement. And so, 'Majha chalitla ghar' became 'Mr Kamble's home'. His routine surroundings became 'Subject of research'. His neighbours and interactions became stakeholders and community.

And it worked beautifully. Especially in the design process, his objectivity became his biggest asset and encouraged him to design with clarity and rationality.

When his name was announced as the first runner up, I felt betrayed. I truly deeply believed, this little fellow is going to win this. For, even the universe sees the struggle of some true, pure souls. But I had to brave a smile and excitement.

The only tip I had given him (again on pure intuition), that today you will own your roots, that I live here. And that does not make me lesser than anyone. That this place is all me. And I, am, all the slum I belong to.





The minute he began the recital of his little poem 'majha chalitla ghar' the room had gone completely quiet. He had the audience listening to him with all their head and heart.

That day, under the happy cones of yellow light washing the brick wall of IFBE, in Akash's simple Marathi and solid dignity, I saw, the magic of sheer hard work!

Was this my achievement? Did he win because of me? Am I that good?

The project is his design, not mine. But it still is completely mine. I perhaps didn't even draw a line, but I know I gave meaning to a million lines, and countless words. Each word, each drawing had my influence. And from the boy he is, am sure, that everything he did in that one year, he would hear the echoes of my words and silences and "I don't know" and my many many "try karun bagh".

I just thank my stars, the universe, all faiths, that it was Akash who showed me this magic. That hard work is rewarding. That sooner or later it brings you, the deserved recognition. That relying on someone isn't weakness. That putting all your faith in one person, works. That simplicity is flamboyant in its' own regard. More than I intended to push him, he pushed me out of my comfort zone. My comfort zones of self-doubt, extreme modesty, and talking very less of my own victories.

Akash showed me that, I too, matter.

We are proud to share that our student Akash Kamble has won the Citation - First Honourable Mention at the prestigious Charles Correa Gold Medal 2025.

His proposal, "In The Search of Light: A Case of Subhash Nagar, Andheri, Mumbai", reimagines redevelopment as an inclusive and respectful process. In line with the theme Equitability through Design, the thesis places equity at its heart - ensuring every resident receives equal consideration in housing, infrastructure, and shared spaces, while nurturing connection within the community and with the wider city. The project was guided by Prof. Manasi Chokshi supported by the Design Dissertation panel 2024-25.

We extend our heartfelt thanks to the Charles Correa Foundation, and warmest congratulations to Akash and the entire IESCOA family for this proud moment.

To many more!



माझं चाळीतलं घर

चार भिंती एक खिडकी  
आणि चार माणसांचं (आई वडील मी आणि मोठा भाऊ)  
18 वर्ष जुनं  
माझं चाळीतलं घर...

कच्चा घरापासून (फक्त विटांच बांधकाम)  
पक्का घर (सिमेंट प्लास्टर आणि त्यावर रंग)  
आणि लहानाचं मोठा मी ( पहिली ते आता वस्तुकलेचे शिक्षण)  
हा प्रवास जिथे घडला  
ते माझं चाळीतलं घर...

या घराने पाहिलेले  
उन्हाळे पावसाळे आणि  
आम्ही जगलेले ते सुख दुःख:  
पूर्ण वेळ तटस्थ उभं होतं  
ते माझं चाळीतलं घर...

या घराच्या प्रत्येक  
कोपऱ्यात नी कोपऱ्यात  
पसान्याच्या साठ्या सोबत  
आठवणींचे गाठोडे बांधून ठेवले आहेत  
असं, हे माझं चाळीतलं घर...

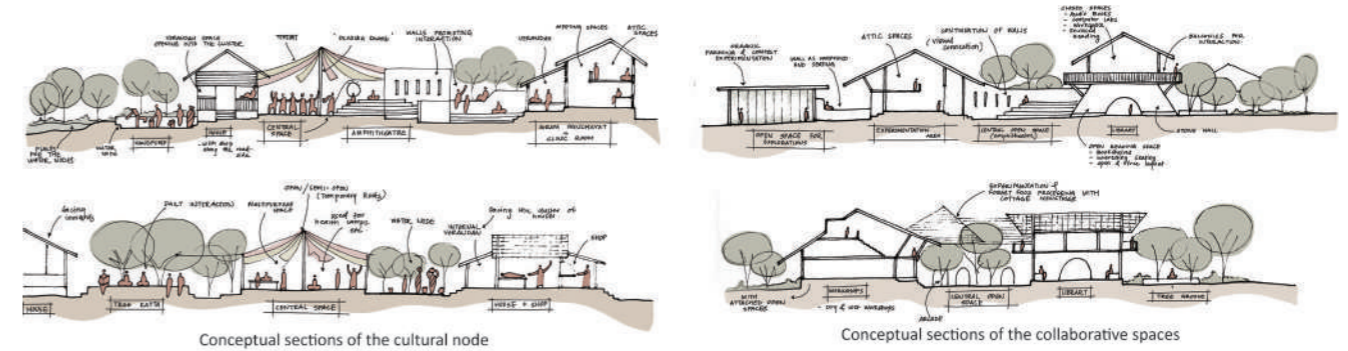
- आकाश कांबळे .

# Migration and Environmental Degradation - A case of Getipada, Murbad

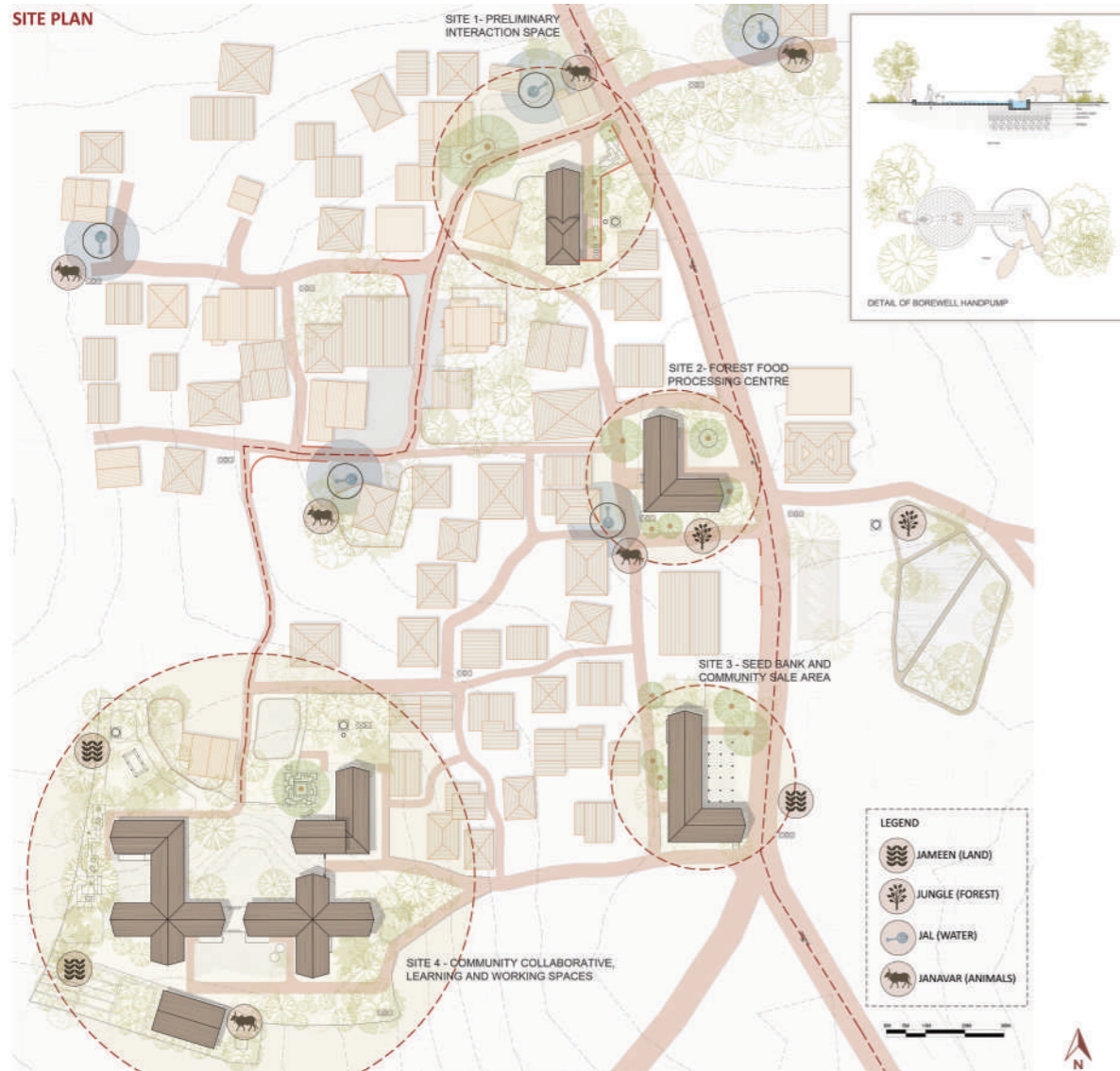
Shatakshi Sawant | Mumbai University - Rank 3



This dissertation begins by examining the issue of rural-to-urban migration, focusing on the Palghar district, where migration has led to significant socio-economic and environmental challenges in tribal communities. The research concentrates on 'Introducing sustainable methods of development through participatory processes to tackle migration and environmental degradation - A case of Getipada, Murbad.' It explores how community-driven approaches can foster sustainable development.



This site is surrounded by important cultural nodes and is also very close to a major cultural node. It can serve as a space for preliminary interactions with visitors. Since there is an existing vacant building that was formerly the gram panchayat office, this site can also host gram sabha meetings and other community gatherings. It is well connected to the road and can serve as a great starting point for nature trails, as well as for hosting workshops and other activities. This multipurpose space can be used for community meetings and as an assembly point for guests.

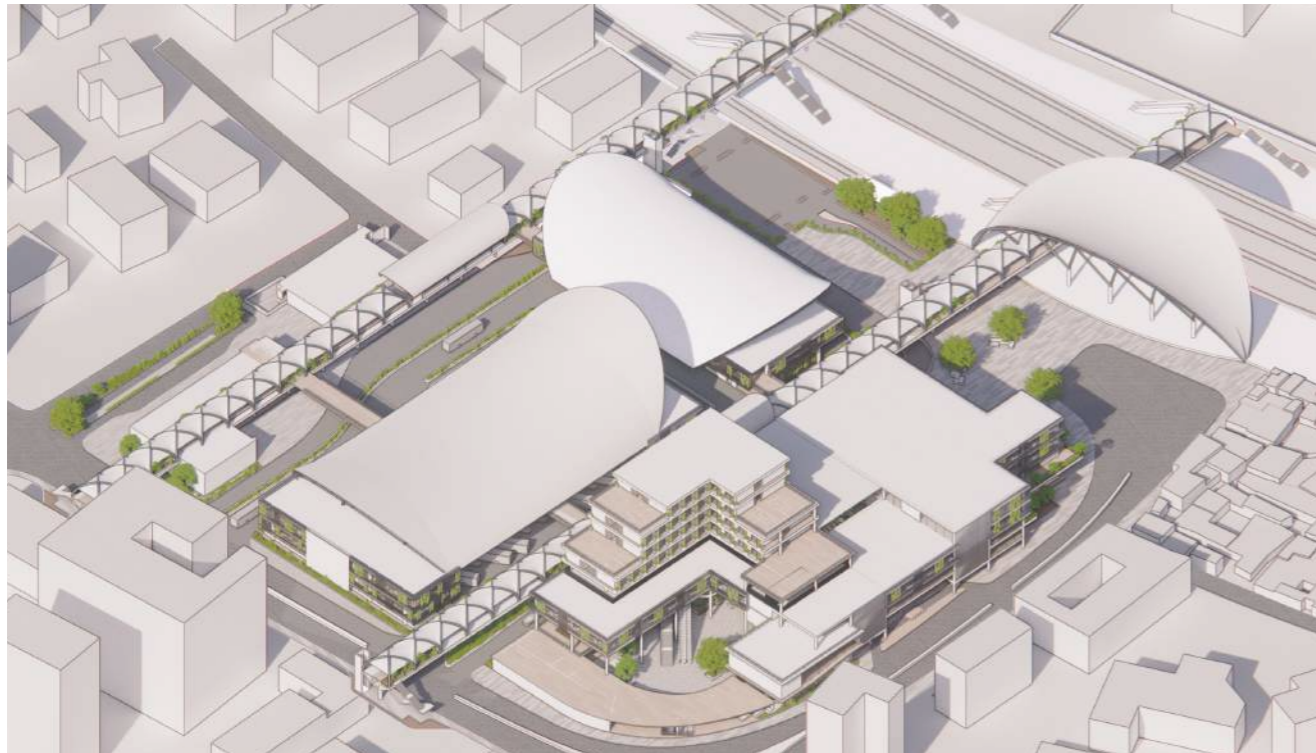


# Seamless multi-modal transportation integration

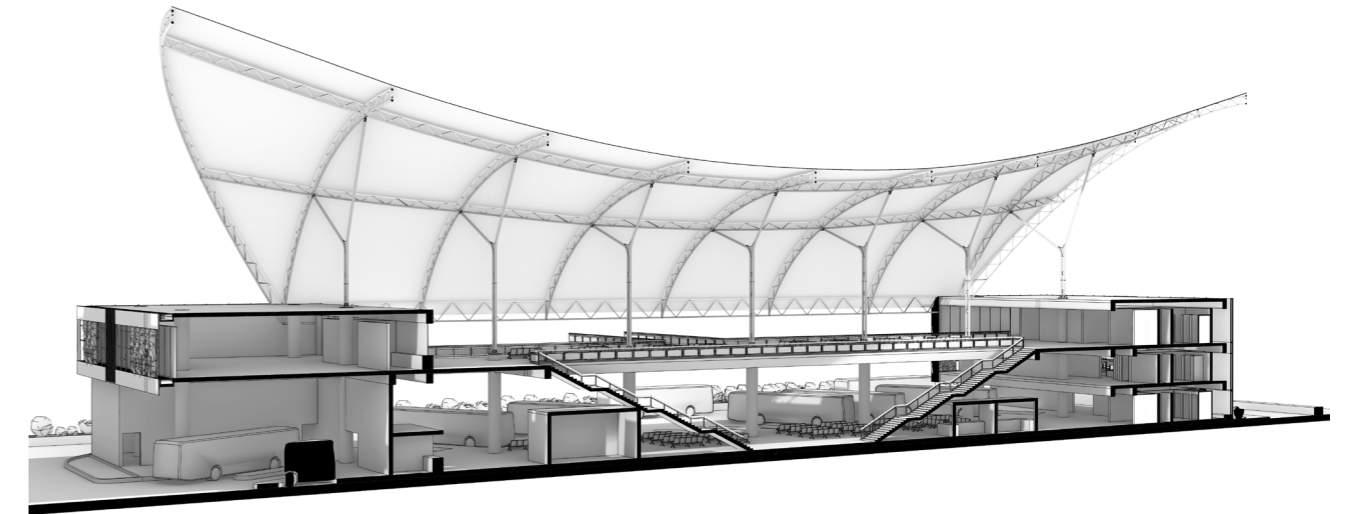
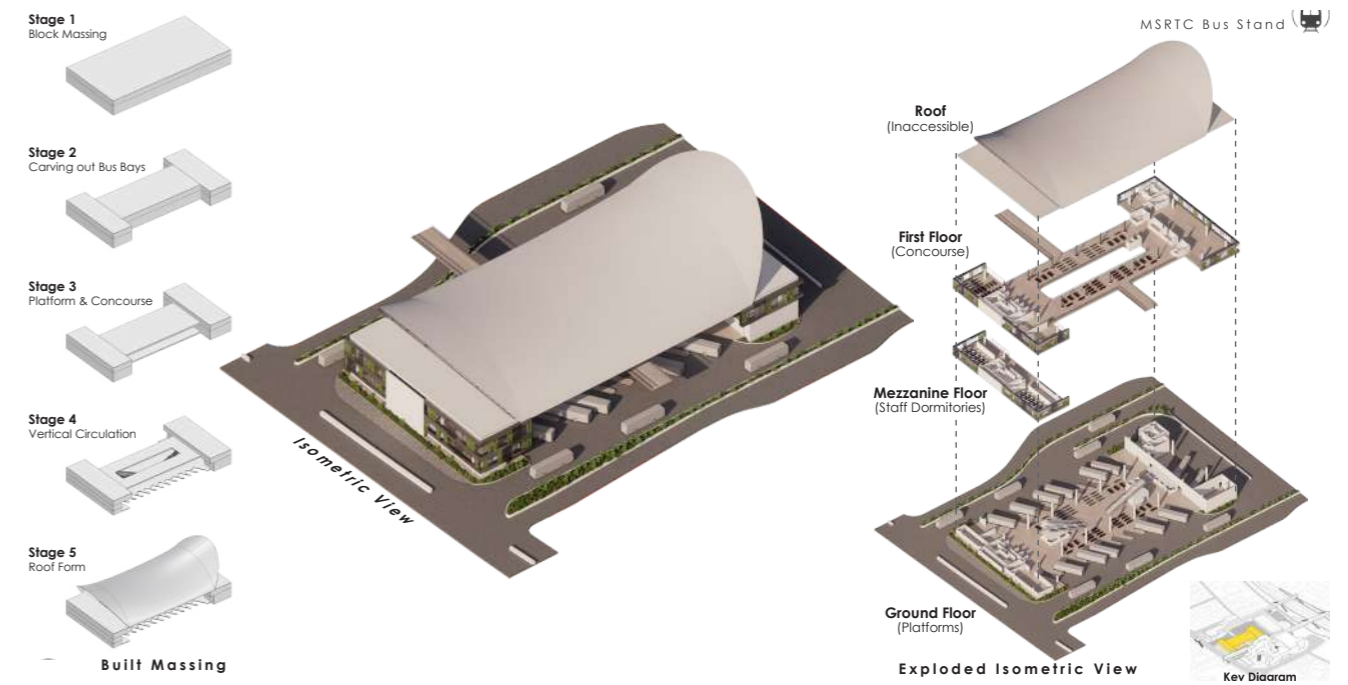
Mohit Chitnis | Mumbai University - Rank 7



Transportation is vital for mobility and economic growth in dense countries like India, but rising private vehicle use and poor planning cause congestion and environmental issues. Multimodal transit hubs integrate different transport modes in one coordinated space to improve connectivity and travel efficiency. Multimodal hubs reduce congestion, smooth traffic, and improve urban quality of life while energizing local economies through jobs, commerce, and sustainable, innovation-driven partnerships.



Section EE'



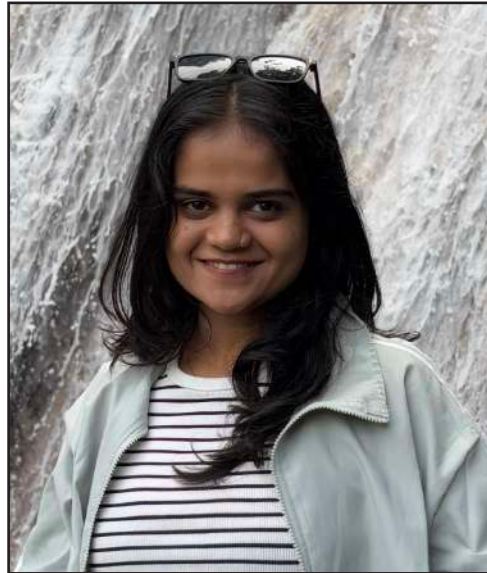
MSRTC Bus Stand

The aim is to enhance the efficiency and convenience of passenger transfers between different modes of transport, thereby improving overall public movement and reducing transit times by the seamless integration of multimodal public transportation systems.

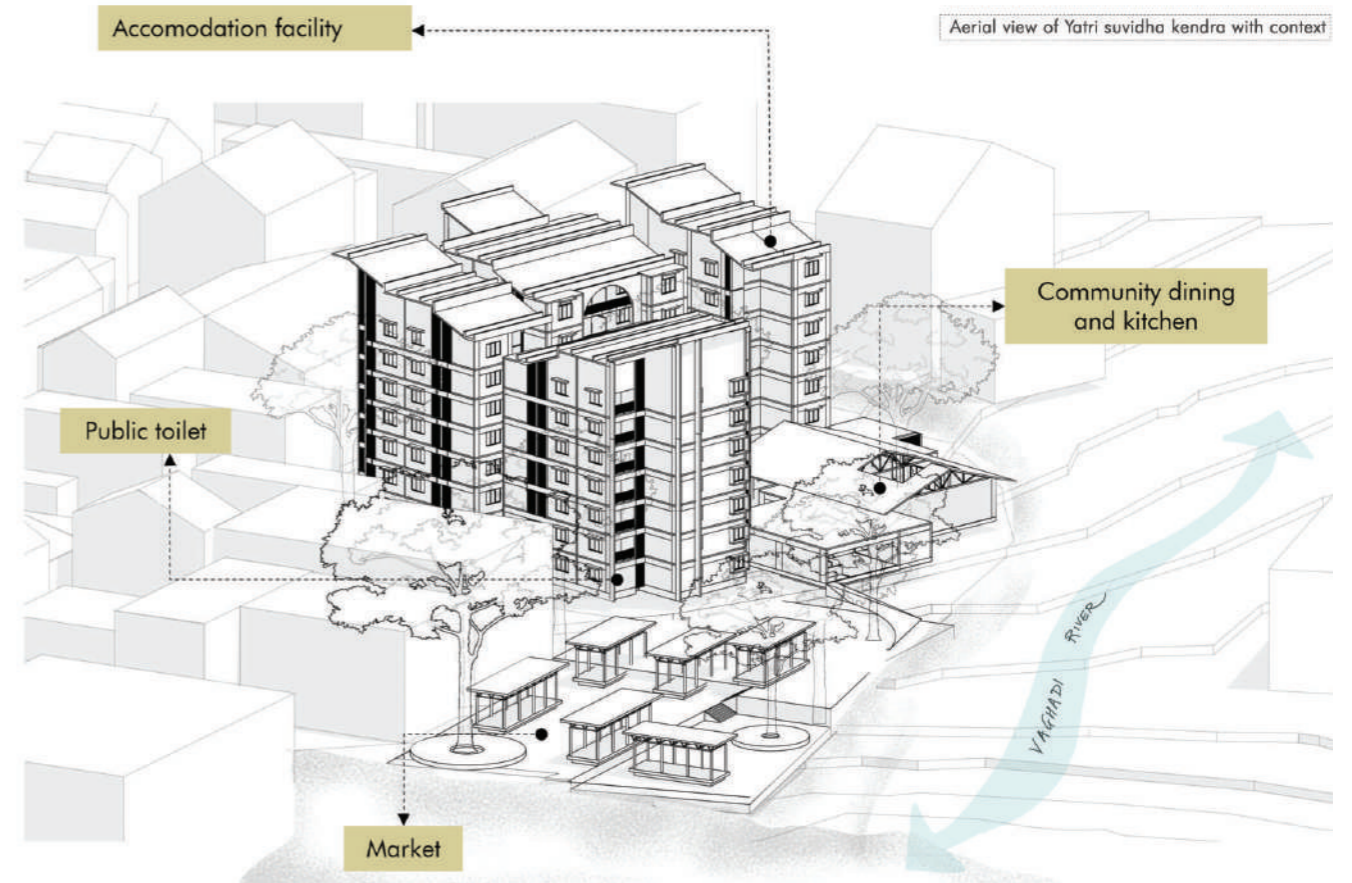


# Reimagining the urban fabric in historic cities: Case of Nashik

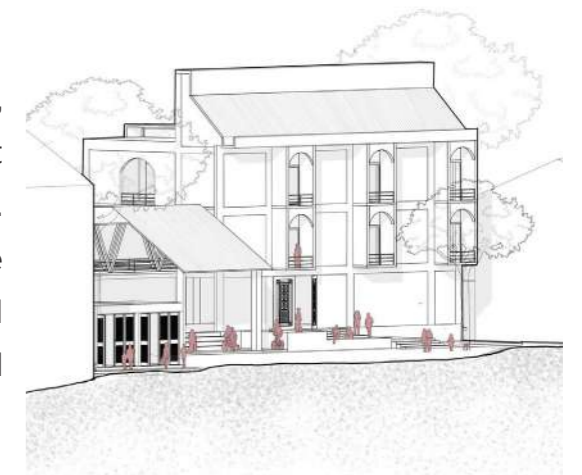
Shrishti Dusane | Mumbai University - Rank 9



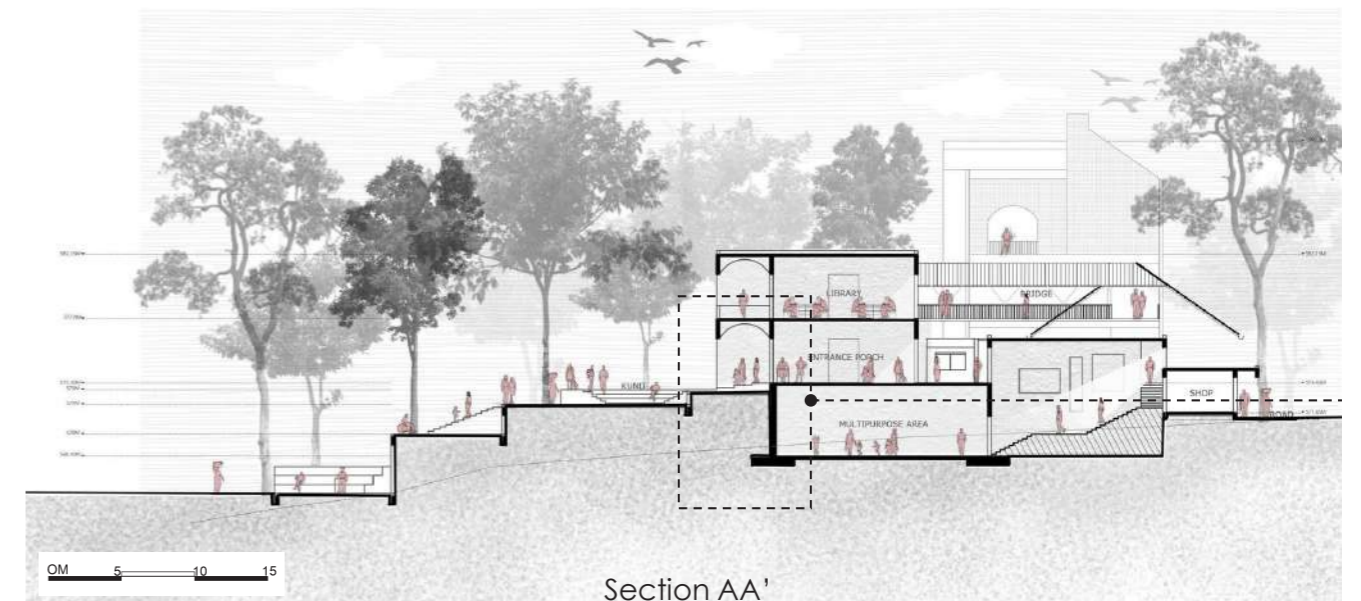
Historic cities are invaluable components of our cultural heritage, offering insights into our past and fostering a sense of continuity across generations. Despite enduring urban decay and neglect in the historic urban core of Nashik city, Heritage-led urban renewal strategies and architectural interventions will help to revive declining assets, bring back the lost character and foster a community's future sustainable growth.



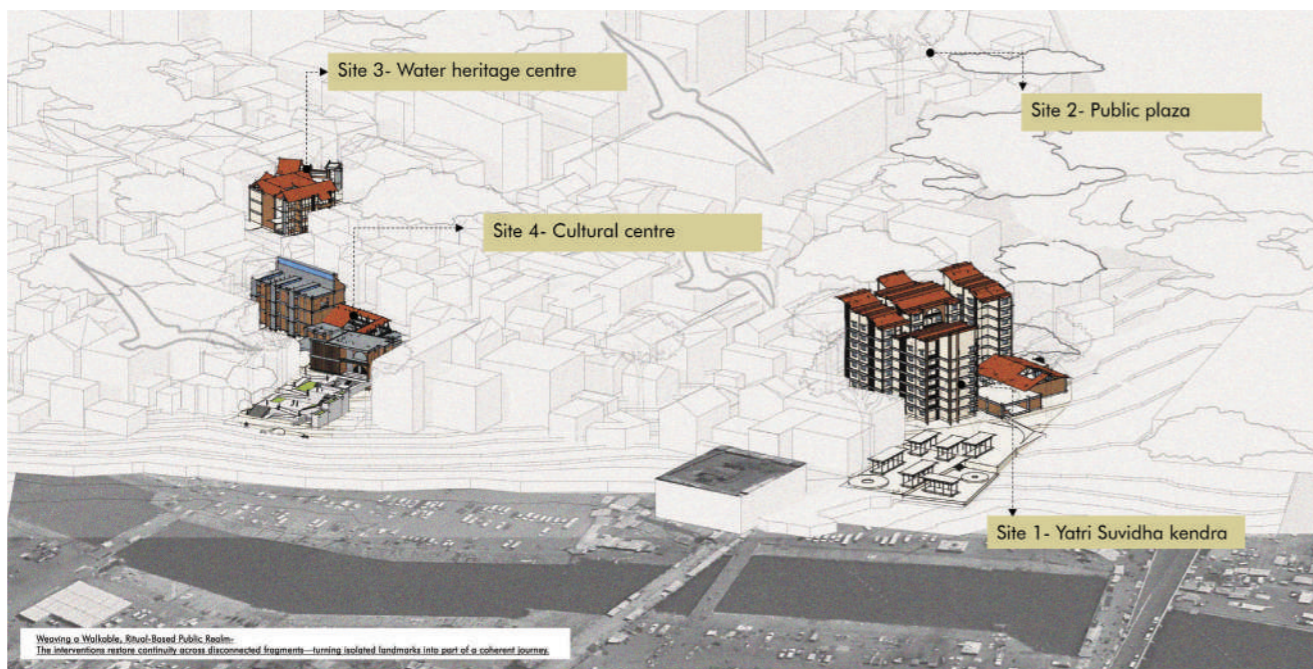
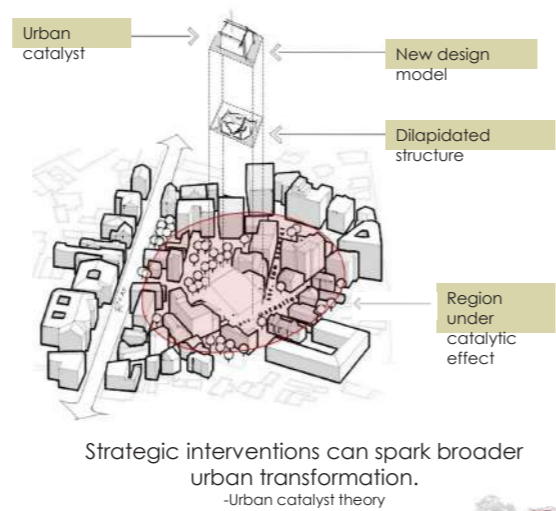
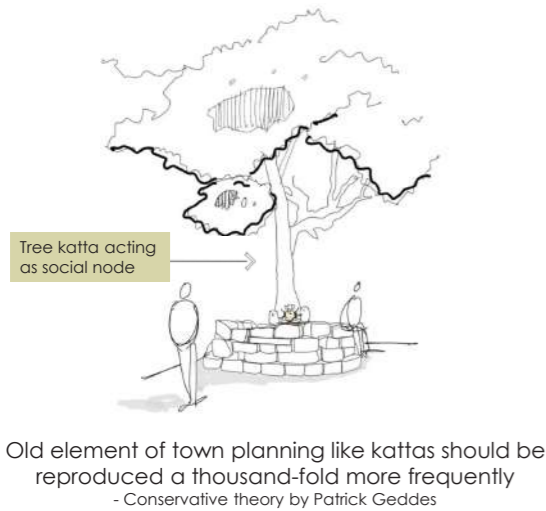
By layering heritage, ecology, and public life, the project reframes Nashik's historic core not as a relic, but as a responsive urban organism. The network of public buildings breathes life into everyday rituals, strengthens identity, and serves as a blueprint for culturally grounded urban transformation.



Elevational view from the internal road



Section AA'



# Reinterpretation of the Feneketlen-tó park, Budapest

## Restoration of Historic Landscapes and Sites

*Nimish Sawant; Ananya Singh (Alumni - Batch of 2024)*

This thesis project focuses on the revitalization of Rathodi Gaothan, one of Mumbai's original settlements, through interventions at three key sites: lake reassociation, community centre, and housing. The design restores ecological and social connectivity while enhancing public spaces and fostering community engagement. Structural considerations were incorporated to ensure functional, safe, and durable spaces. The architectural language draws inspiration from local heritage and vernacular practices, balancing traditional forms with contemporary design needs. The project emphasizes sustainability, cultural preservation, and the creation of vibrant, contextually responsive urban spaces.



- Legend**
- 1. Entrance
  - 2. Entrance Plaza
  - 3. Gym Areas
  - 4. Amphitheatre
  - 5. Central Plaza
  - 6. Sit-out zone
  - 7. Restaurant
  - 8. Sit-out zone 2
  - 9. Deck
  - 10. Sit Out zone 3

Feneketlen-tó, nestled in Budapest's 11th District, is a historic urban green space centered on an artificial lake created in 1877.

Today it functions as a tranquil public park and leisure destination combining water, greenery, walking paths, and recreational amenities.



Design Ideology- Weaving Connections



1. Strengthening the vertical Axis: Establishing a central spine that connects and engages with the surrounding urban fabric.

Design Ideology- Weaving Connections



1. Strengthening the vertical Axis: Establishing a central spine that connects and engages with the surrounding urban fabric.
2. Connecting Sight Lines: Aligning key visual axes to improve navigation and clear spatial flow.

Design Ideology- Weaving Connections

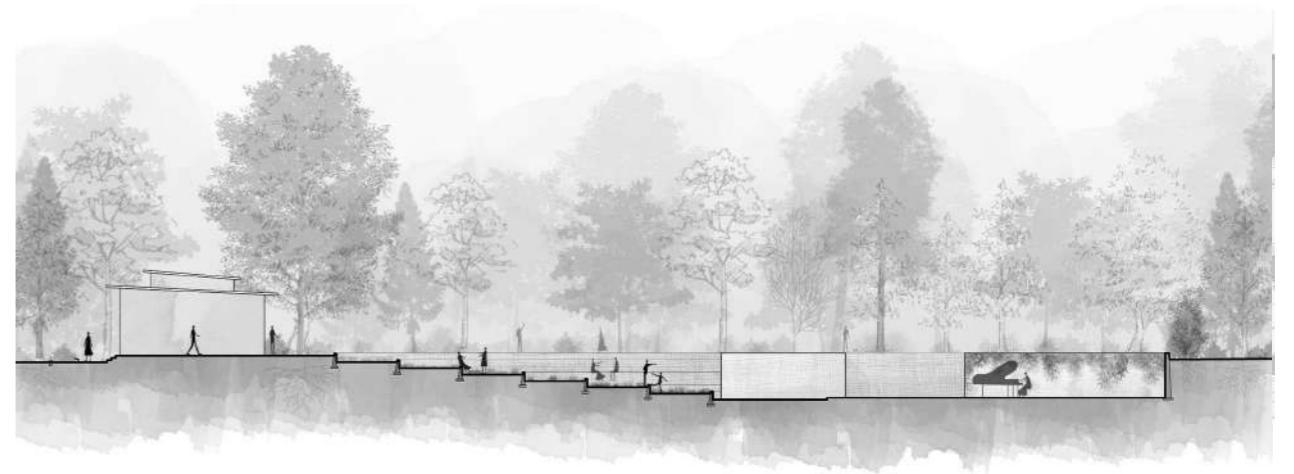


1. Strengthening the vertical Axis: Establishing a central spine that connects and engages with the surrounding urban fabric.
2. Connecting Sight Lines: Aligning key visual axes to improve navigation and clear spatial flow.
3. User-Based Reorganization: Rearranging spaces based on observed user patterns for better functionality.

Design Ideology- Weaving Connections



1. Strengthening the vertical Axis: Establishing a central spine that connects and engages with the surrounding urban fabric.
2. Connecting Sight Lines: Aligning key visual axes to improve navigation and clear spatial flow.
3. User-Based Reorganization: Rearranging spaces based on observed user patterns for better functionality.
4. Integration with the surroundings: Minimizing barriers to create a more inviting and integrated park edge.



Pavement      Amphitheatre      Stage      Retaining Wall



## Chapter 4: Beyond the Grid

Trips, events, and experiences outside the studio walls.

A Journey Through Past and Future

Tracing Satara: From Ancient Caves to  
Modern Industries

From Temples to Coastlines

Mudde Ki Baat 2.0

Mohammad Shaheer Landscape Trophy

Deulkathan

Avartan 24'

Lens 3.0

Improving Liveability of Small Houses

Louis I. Kahn Trophy

HUDCO Trophy

# A Journey Through Past and Future

## Aurangabad

*Shreya Vishwakarma*

The journey to Aurangabad began on the Samruddhi Mahamarg, a new, purposeful road stretching across the state. With the monsoon just starting, the wet landscape and soil-scented air created a memorable experience. For our urban design study, Aurangabad was not a large metro city, but a town-scale city behaving like a more complex system, defined by its blend of old and new buildings.



Our visits revealed this mix clearly: old wada-style homes beside mid-century terraces, commercial blocks near small workshops, and new apartments rising on the edges. This blend felt real—a natural evolution shaped by people’s lives, keeping a rural intimacy even as the city grew.



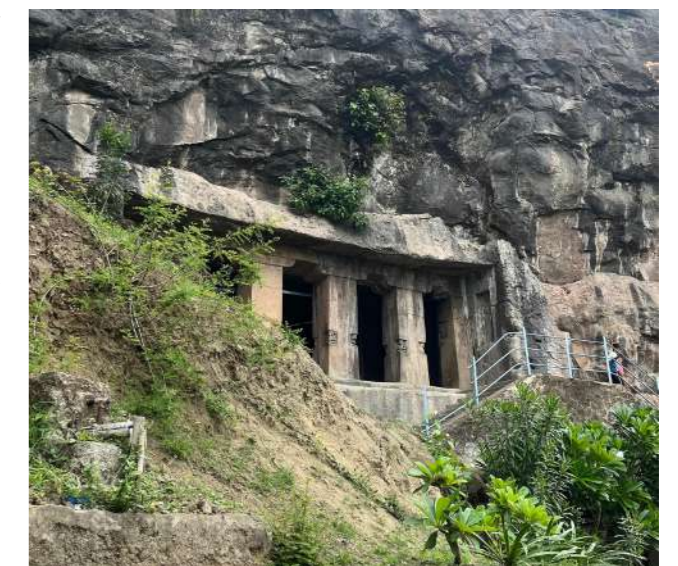
Our historical study began at Panchakki, hidden in quiet lanes. The seventeenth-century water mill, with its gravity-fed aqueduct and reflective reservoir, showed how architecture once worked closely with the environment. At Bibi ka Maqbara, the marble-and-basalt mausoleum stood quietly in its charbagh garden, showing how the city absorbed grand influences yet remained humble and local. Ellora immediately made the landscape feel older and full of stories. Along the basalt cliff, Buddhist, Hindu and Jain carvings shared the same stone. The Kailasa Temple, carved from top to bottom out of a mountain, made us feel small in the best way. From there,



Daulatabad Fort rose sharply from the plains. Its zigzag paths and narrow passages revealed careful defensive design, and the view from the top opened toward fields, villages and the city.

Moving through Aurangabad felt like travelling through its bloodstream, each chowk carrying its own rhythm—some quiet and shaded, others bustling with vendors, two wheelers and cutting chai. At the newer edges, industrial zones like Chikalhana and Waluj stretched across

the plains, marked by wide roads, factory sheds and the steady hum of machinery. By the end, moving from Ellora to Daulatabad and through the chowks and industrial corridors felt like crossing eras in a single day, revealing a layered city where ancient stories, everyday life and future growth meet.



# Tracing Satara: From Ancient Caves to Modern Industries

Chhavi Mishra

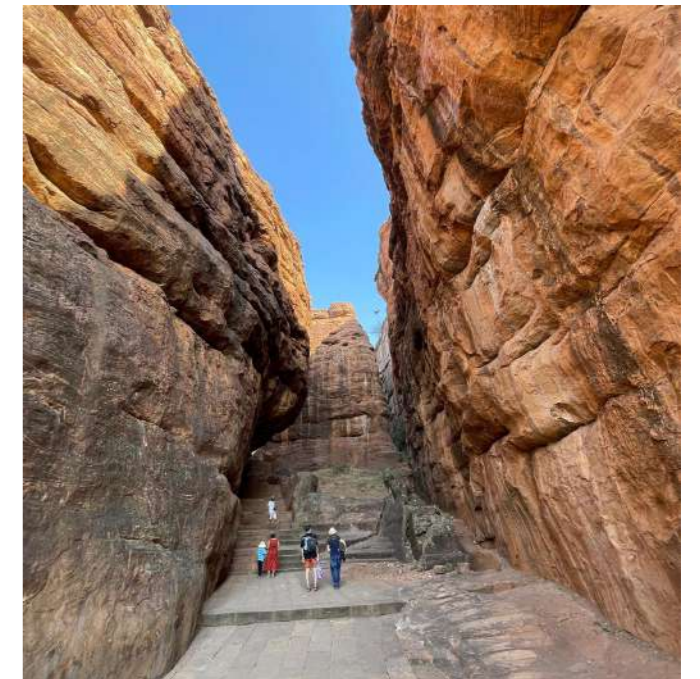


The third-year architecture students undertook an academic study trip to Satara, a region shaped by layered history, diverse landscapes, and industrial activity. They visited the Mandapgarh Caves, a windmill plateau, a copper industry unit in MIDC Satara, and a tanning industry, gaining insight into how nature, heritage, and production coexist.

The trip began at the Mandapgarh Caves, an ancient basalt rock-cut site set in rugged hills. The calm terrain, narrow corridors, sculpted niches, and subtle chisel marks revealed early craftsmanship and how the rock acted as both structure and climate moderator. Even on a warm afternoon, the interiors remained cool, leaving a strong impression on us.



Then we travelled to a plateau lined with windmills, where tall turbines rotated in steady winds. The expansive views, continuous breeze, and hum of the blades reflected the region's commitment to renewable energy and created a serene, futuristic landscape.



At MIDC Satara, we observed a copper-processing unit where raw copper was transformed into sheets, wires, and components. The precision of machinery, heat, and human skill highlighted safety, efficiency, and functional beauty.



The final stop was a tanning industry, where they witnessed the stages of hide treatment and leather production. The textures, smells, and workflow showcased the technical, labour-intensive nature of the process.

Overall, the trip helped us appreciate how history, nature, and modern industry coexist in Satara.

# From Temples to Coastlines

## Sangli and Goa

Natanielle Fernandes

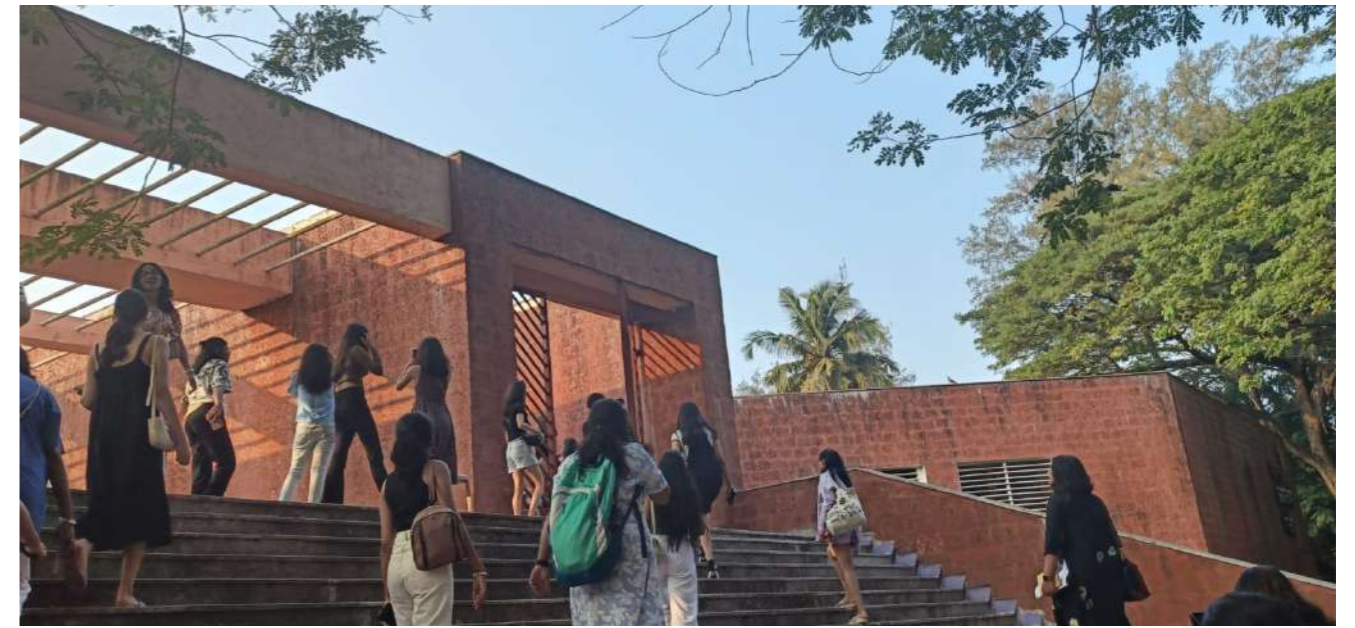
Our first year architecture study tour began with great excitement and curiosity as we set off for Sangli. We stayed at the serene Suma Farmhouse, which instantly set a calm and refreshing tone for the start of our journey. In Sangli, we had the chance to visit the residence of Ar. Kanade, where we observed how design sensibilities can shape a living environment. We also visited the office of



Ar. Rajaram, gaining our first real glimpse into the professional side of architecture and how conceptual ideas transform into built form. One of the most engaging parts of our stay here was the Arch Kranti workshop. We learned about various types of arches and even participated in an arch-making session, experiencing

hands-on how stability and form go hand in hand in architectural elements.

Our exploration continued as we moved to Ratnagiri, a coastal region rich with heritage and tradition. We stayed at Bhakt Niwas for three days, where our purpose was more focused and academically driven. This was where we began the detailed documentation of four ancient temples—Laxminarayan, Kanakaditya, Satteshwar,



and Kalika Shankarshwar. The class was divided into four groups, each responsible for studying one temple in depth. Through measuring, sketching, observing carvings, and noting materials, we realized how architecture is a vessel of cultural identity and spiritual significance. It was in these moments that theory truly met reality, helping us understand how architecture preserves history and continues to narrate stories to future generations.

The final leg of our journey took us to the lively and energetic state of Goa. Here, the blend of culture, modernity, and coastal beauty gave us a refreshing change from documentation work. We visited the iconic Kala Academy, appreciating its architectural character and its role as a hub for the arts. A stroll at Miramar Beach offered us time to reflect on everything we had learned while enjoying the soothing sea breeze.



# MUDEDE KI BAAT 2.0 - Walkability

Chhavi Mishra



The latest edition of “Mudde Ki Baat 2.0” centred on one of Mumbai’s most urgent urban concerns: walkability. The event aimed to spark dialogue on how prioritising pedestrians can reshape the city into a safer, more inclusive and environmentally resilient place to live. Through three keynote presentations and a panel discussion, experts including Mansi Sahu (Studio POD, Mumbai), Sujata Hingorani (Oasis Design, New Delhi), Pranav Naik (Studio Pomegranate, Mumbai), Bharat Gothoskar (Khaki Tours, Mumbai), Saurabh Jain (WRI India), and Rishi

Aggarwal (Walking Project), offered a multi-dimensional exploration of making Mumbai walk(able).

Discussions were framed around six parameters. Walkability and Social Equity highlighted walking as the most democratic form of movement, accessible across age, income, gender and ability, with better pedestrian safety directly improving community life and well-being. Walkability and Infrastructure addressed the state of sidewalks, crossings and public spaces, stressing continuous pedestrian networks, year-round accessibility, and last-mile connectivity through well-designed multimodal hubs.

Overall, “Mudde Ki Baat 2.0” showed that walkability is a multi-layered urban priority. By integrating infrastructure, governance, environment, culture and design, Mumbai can move toward a more human-centred, sustainable and connected city.



# MOHAMMAD SHAHEER LANDSCAPE TROPHY - National Jury-2025

Kriti Airon



IES’s College of Architecture hosted the Mohammad Shaheer Landscape (MSL) Trophy offline jury and panel discussion on January 11, 2025, bringing together student teams from across India and leading landscape architects for a day of evaluation and dialogue. Over 100 students attended, engaging with the top 30 shortlisted entries responding to a brief on linear park landscapes and their environmental implications. The closed jury was led by Ar. Urmila Rajadhyaksha (Hon. President, ISOLA), Ar. Manguesh Prabhugaonkar (Senior ISOLA Member, Goa & Chartered Member, RIBA), Ar. Bhakti Thakoor (ISOLA Fellow Member, Founder- Enviroscape), and Ar. Dhara Shah (Hon. Chairperson, ISOLA Mumbai Chapter), with proceedings which was moderated by Ar. Shilpa Chandawarkar. This was followed by an open panel discussion where students



examined diverse approaches to linear landscapes and their role in redefining relationships between cities and ecological systems, encouraging critical reflection on contemporary landscape practice.

The 67th Year MSL Trophy at IES COA thus served as a platform that combined rigorous jury evaluation with reflective dialogue, fostering learning, innovation and professional insight among emerging architects.

# Deulkathan - The Living Heritage of Konkan

Chhavi Mishra



Deulkathan, presented by IESCOA at the Bombay Art Society in December 2024, was a comprehensive exhibition showcasing five years of student-driven documentation on the sacred architectural traditions of the Konkan region. It focused on both tangible and intangible values of temple culture, combining research, sketches, measured drawings, and analysis with a strong collective spirit of reinterpretation and preservation.

The exhibition centred on five major temples from the Konkan belt—**Katyayani Baneshwar, Kaleshwar Devasthan, Vijaydurga, Bhagwati Dhamapur and Deulwada**—the exhibition revealed how geography, rituals, craftsmanship, materials and community practices shape the distinctive identity of Konkan temples. The key aim was to help the public experience these temples as living institutions embedded in community life, where festivals, rituals, oral traditions, techniques and myths are as significant



as the built form.

Tangible aspects were communicated through detailed drawings and construction documentation capturing carvings, mandapas, plinths, roof forms, ornamentation and spatial hierarchies, creating an academic archive for future reference. Handcrafted models of each temple offered a three-dimensional, tactile understanding of form and proportion, translating intense studio effort into an almost experiential public display.



The curation led visitors from regional context to the micro-details of each temple, with panels on history, climate, typologies and construction techniques, supported by careful lighting and sequencing to remain accessible to non-specialists. Overall, Deulkathan functioned as a cultural documentation project and academic milestone, honouring Konkan craftsmanship and heritage while demonstrating the commitment and collective effort of students dedicated to preserving these sacred spaces.



# Avartan 24' - Unbound

Nidhi Doye  
Jonathan D'Silva

## Zest 24'

Avartan served as the exciting kickoff to the much-anticipated annual Zest'24, setting the tone for the rest of the festivities. The event began with a spirited auction where students were selected and assigned to their respective teams, each led by experienced final-year students. This unique team-building exercise added an element of fun and strategy right from the start, energizing everyone involved.



The sports lineup was diverse and engaging, featuring popular games like football, cricket, dodgeball, and tug-of-war. Each sport brought its own flavor of competition, pushing participants to showcase their skills, teamwork, and determination. The atmosphere buzzed with enthusiasm as teams fiercely competed, encouraging their players with loud cheers and unwavering support.



Avartan 2025 returned with the theme "Unbound", coinciding with Christmas Eve and bringing a warm festive energy to the campus. After a long break, the festival was finally held on college grounds and showcased the musical and performance talents of our students. The theme encouraged participants to step beyond usual boundaries, resulting in thoughtful performances that combined music and simple storytelling.



The event ran smoothly, with each act reflecting dedication and teamwork across batches. Avartan 2025 concluded with a moving final song that captured the spirit of "Unbound," leaving a quiet but memorable impact on everyone present.



# Improving Liveability of Small Houses

## Open Ideas National Competition Season 4 2024

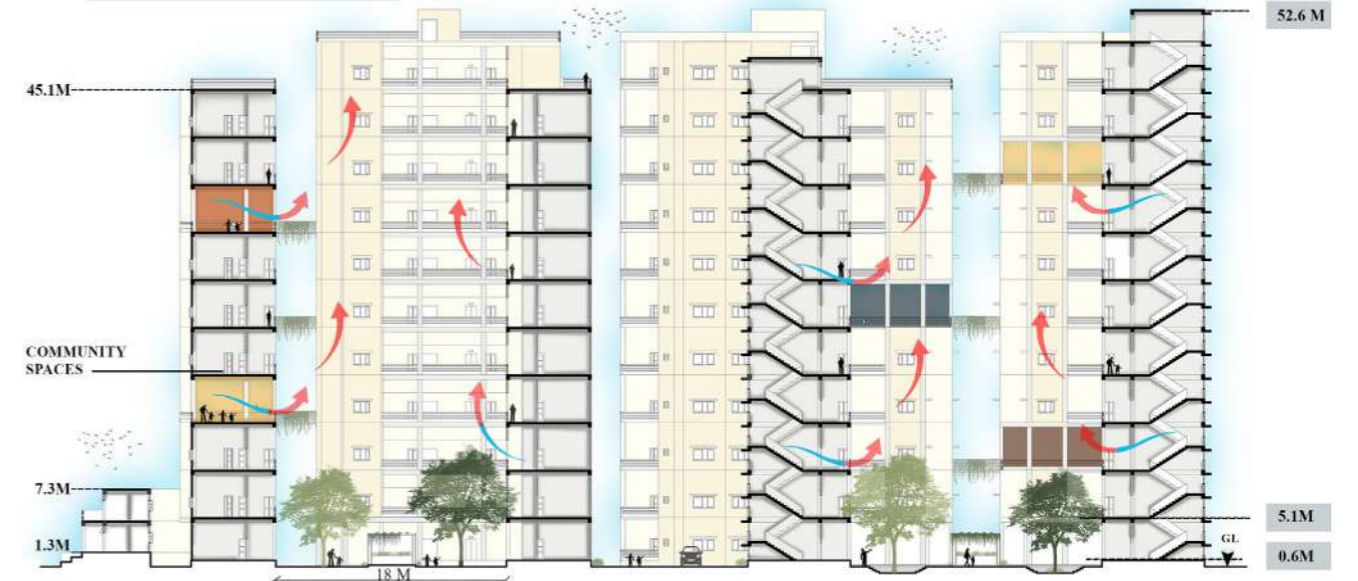
### Winning Entry

This design seeks to revitalize a CIDCO-developed site in Navi Mumbai, addressing issues of inadequate living conditions caused by unauthorized modifications. This society module aims to create a sustainable and equitable living environment for the residents while respecting their existing rights and needs. By incorporating innovative features and commercial spaces, the project seeks to enhance the living experience and set a new standard for sustainable urban development.

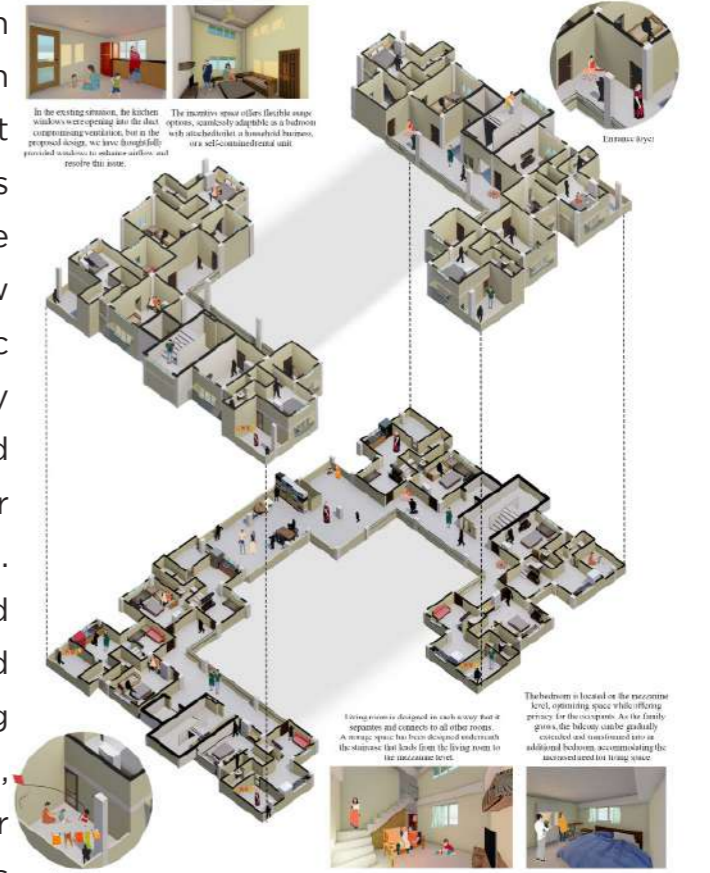
#### SITE PLAN :



#### SITE SECTION :



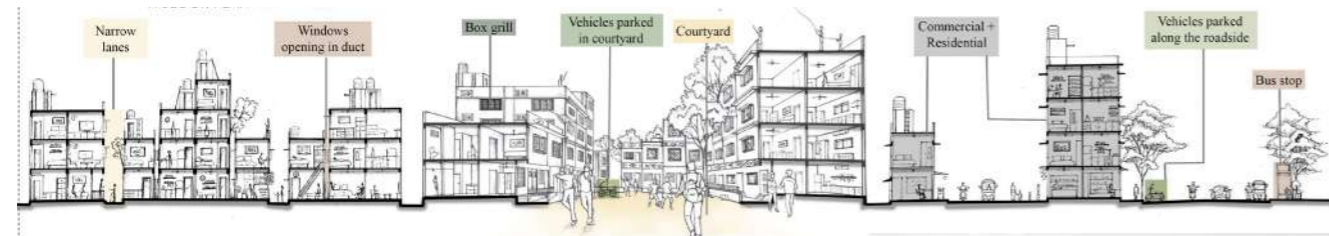
The selected area, Sector 3, H Block in Airoli, initially designed for EWS with Ground + 1 structures. As employment and amenities improved, buildings expanded to Ground + 4 to accommodate growing families, with many homes now rented out, reflecting the area's dynamic changes. Analysis revealed low livability due to design flaws, with limited windows, poor ventilation, and disrepair in ducts leading to unhealthy conditions. Encroachments further worsened the environment, creating cramped and poorly lit spaces. After deriving conclusions from the analysis, redevelopment from the four aspects was considered, which was



retrofitting, redevelopment, sites and services. This project also focuses on enhancing living conditions through redevelopment of existing housing and the construction of new units with improved infrastructure and amenities.



Team Members: Aryan Paul, Shivani Bodhke, Sanjana Pahade, Rajeshwari Wadkar, Siddhi Darakh, Snehal Bisoyi, Dev Parmar, Riya Karite



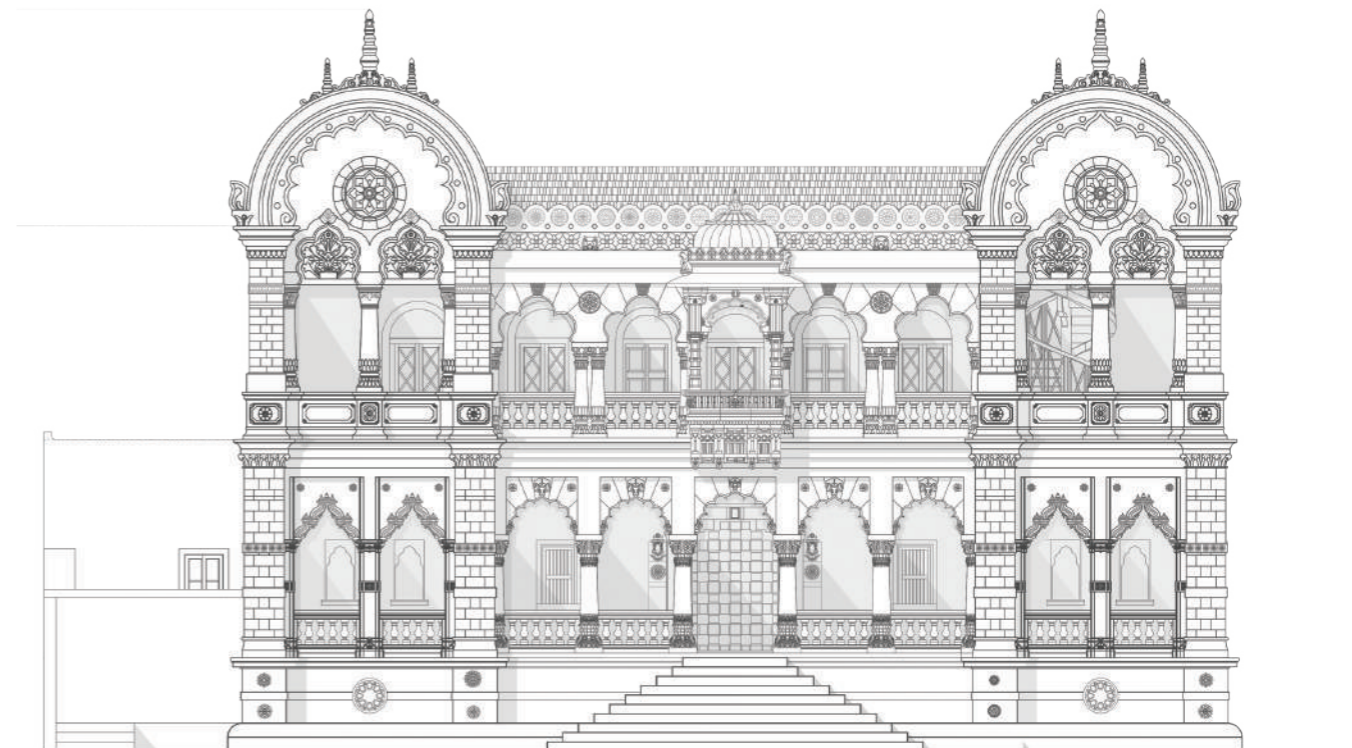
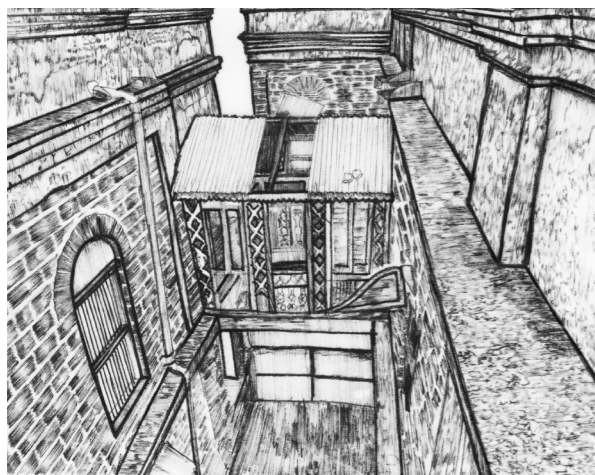
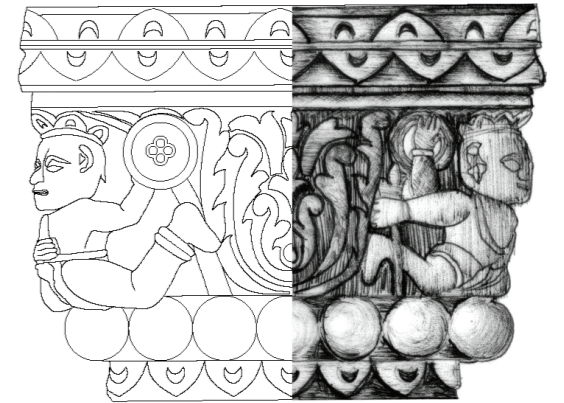
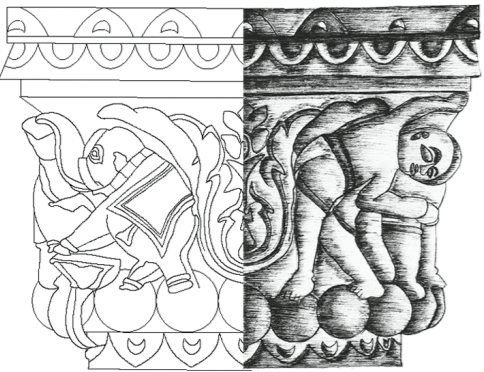
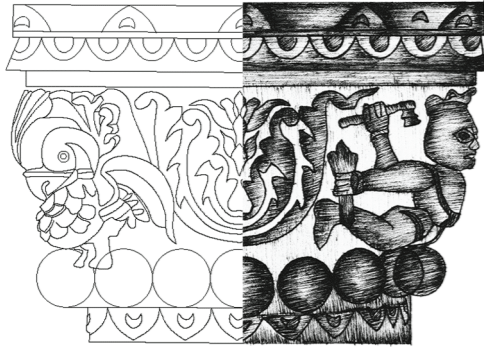
# Louis I. Kahn Trophy - Juror's Choice 2, 2024

## Rajanche Kaulane: Sayajirao Gaekwad wada

Ajinkya Chitnis

India, our "Sone Ki Chidiya" or the golden sparrow, was a land of immense heritage and cultural richness, ruled by proficient kings who presided over sprawling palaces, where in some cases communities gathered to deliberate on governance and societal issues during Pre-independence Era. In the local context, Malegaon, a city in Nashik district of Maharashtra, is an example of how regional histories and architecture interweave with broader narratives and there lies Kaulane village, a place reflecting a blend of traditional and modern influences where the main occupation of people is farming, handloom weaving, etc. While it is smaller in scale compared to grand palaces, the architectural and historical significance of places like Kaulane contribute to the larger mosaic of Indian history, where even smaller princely residences played vital roles in community life and the fight for independence.

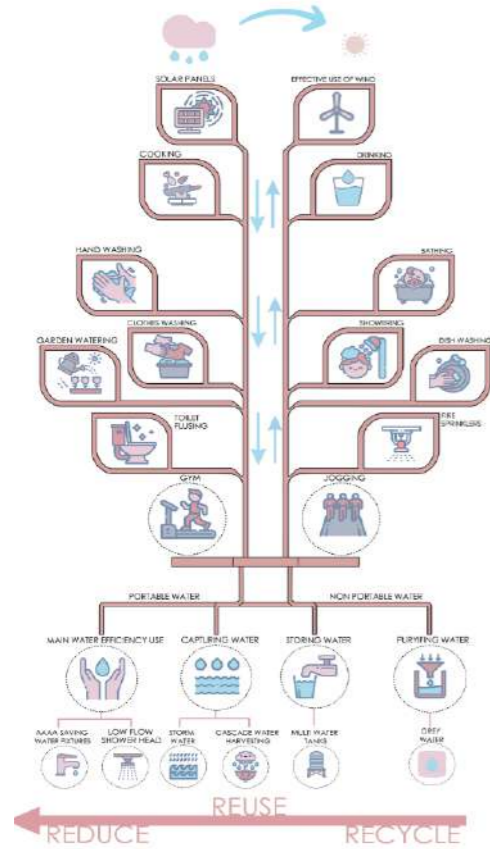
Among the myriad princely states, lies a story of how local rulers and their residences were shaped by the sociopolitical affairs, One such marvels of these royal residences built by Sayajirao Gaekwad stood as symbols of Grandeur and functionality. Sayajirao Gaekwad III, the ruler of Baroda (now Vadodara), was renowned for his contributions to both governance and architecture. His built wada is one of the oldest wadas in the village that follows vernacular style of architecture, a blend of traditional Indian styles, featured intricate carvings, sprawling courtyards and ornate facades that showcased the opulence and innovation of his reign. These palaces were not just homes but centers of administration and culture, reflecting the seamless integration of royal life with the public sphere. Although the structure blends in the surrounding landscape it still stands tall boasting its power and eternal glory.



# HUDCO Trophy - Citation 1

## Casa Verde

Het Shah



ISOMETRIC VIEW C

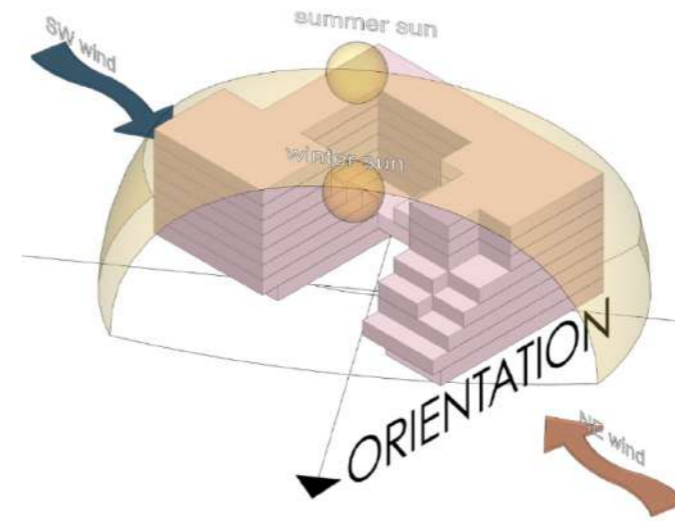


ISOMETRIC VIEW D

The aim of this theme is to explore innovative and sustainable rental housing for students and young professionals in keeping with the concept of 'for the Youth, by the Youth'.

The HUDCO Trophy represents a pivotal milestone in IESCOA's NASA journey, embodying our commitment to addressing real-world housing challenges through innovative design. Participating in this trophy exposed us to the complexities of housing, pushing us beyond theoretical knowledge into practical application.

Selecting Navi Mumbai as our project site was strategic yet challenging. This developing area provided the perfect canvas to explore affordability in housing design, allowing us to understand the nuances of creating viable solutions for growing urban populations. The brief's focus on rental affordable housing complexes demanded deep research into community needs, economic constraints, and sustainable design practices.

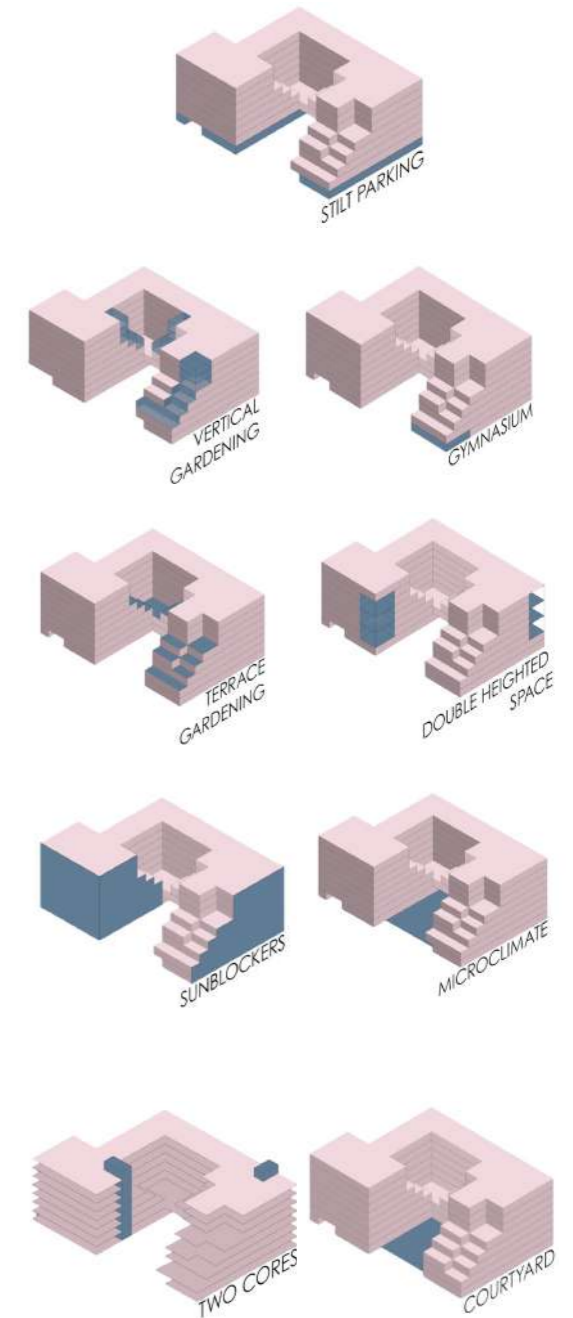


Vertical gardening involves growing plants upward, enhancing air quality, regulating temperature, and reducing noise pollution. A gymnasium within the building adds convenience, increases property value, and promotes regular physical activity. Terrace gardening improves the aesthetic appeal of the space while providing shade and cooling through plant transpiration.

Double-height spaces allow more natural light, create a sense of openness, and enhance overall ventilation. Sun blockers improve energy efficiency, reduce glare, and enhance the quality of natural lighting indoors. A microclimate forms within the courtyard due to the shadows it casts, aiding natural ventilation and lowering energy use. Two cores in the design offer flexible floor planning, improve airflow, and increase usable floor space.

The courtyard serves as an outdoor relaxation area and contributes to reducing indoor temperatures. Stilt parking reduces on-site traffic congestion, offers convenient access, protects vehicles from the elements, and boosts security.

During summer, the sun maintains a higher position throughout the day, while in winter, it follows a lower sun path. Sun blockers are strategically placed to mitigate the intense midday sunlight during both seasons. The design is oriented to capture the north-east and southwest winds, ensuring continuous fresh air flow and promoting cross ventilation, primarily driven by the sea breeze.



# Lens 3.0 - Designing with Nature

Jonathan D'Silva



Designing with Nature embodies a harmonious approach to habitation that respects and integrates natural systems within the built environment. This year's LENS shortlisted students from 12 colleges to explore this vital theme by presenting innovative solutions that blend architecture with ecology, sustainability, and social sensitivity. We received more than 50 cutting-edge projects spanning a wide spectrum of habitation types were shortlisted. These selected entries were reviewed by the panel consisting of **Shriya Parasrampuria, Prashant Dupare and Gauri Satam.**



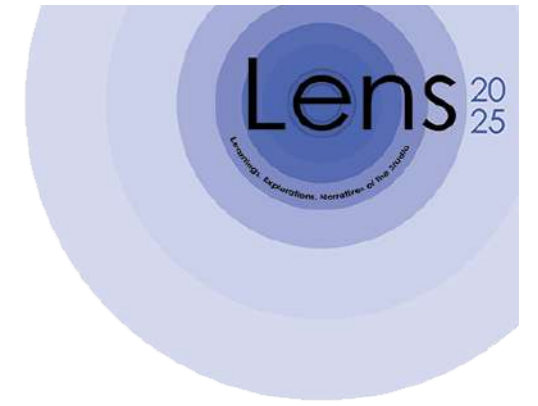
At the core of these designs is a commitment to coexistence rather than domination over nature. This manifests in strategies such as preserving natural topography, utilizing local materials, incorporating green spaces, and designing for natural ventilation and lighting. Projects approached habitation not only as shelter but as an opportunity to foster biodiversity.



One notable entry, "The Coastal Comeback" by Sara Desai and team from LSRSOA, reimagines the project with a sensitive lens on coastal ecology, addressing both environmental restoration and urban needs. Similarly, Varun Shetty's "Sea, Suburban Swell" explores how suburban zones can be shaped by the rhythms and forces of nature, creating resilient and adaptive communities.

Eekshitha S from BMSCA presented "Jeevadhara - Way of Forest and Flow," which draws inspiration from forest ecologies and natural water flows to inform habitation patterns that nurture both human and non-human life.

Collectively, these projects showcase the serious shift in architectural education and practice - one where designing with nature is the fundamental framework for creating sustainable, livable, and regenerative spaces that respond to the urgent environmental challenges of our time.



**Shriya Parasrampuria**  
founder, BLURRING BOUNDARIES



**Prashant Dupare**  
founder, BLURRING BOUNDARIES

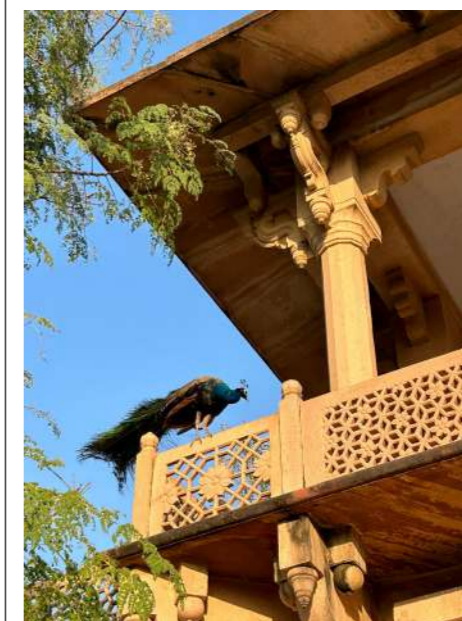
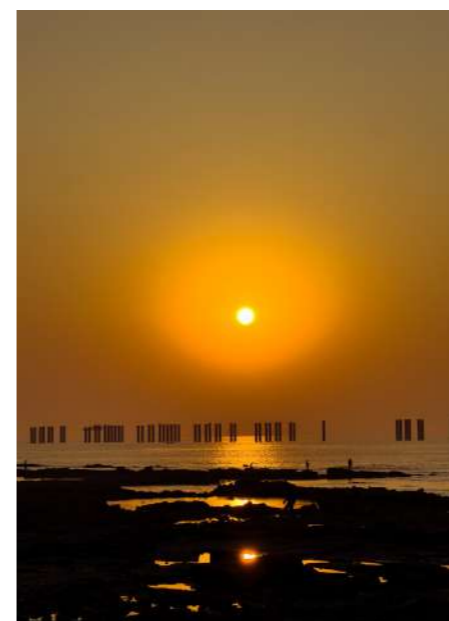
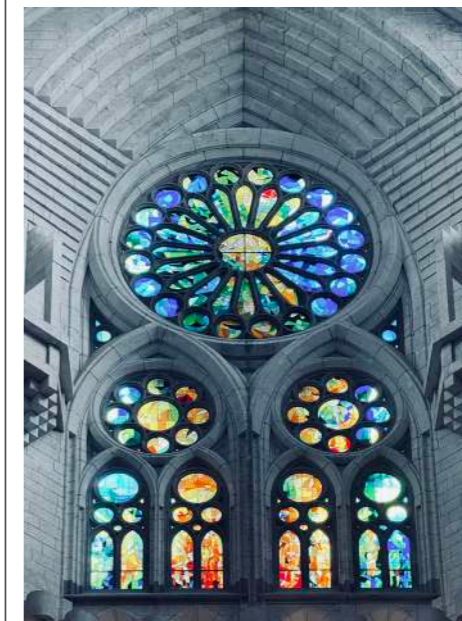
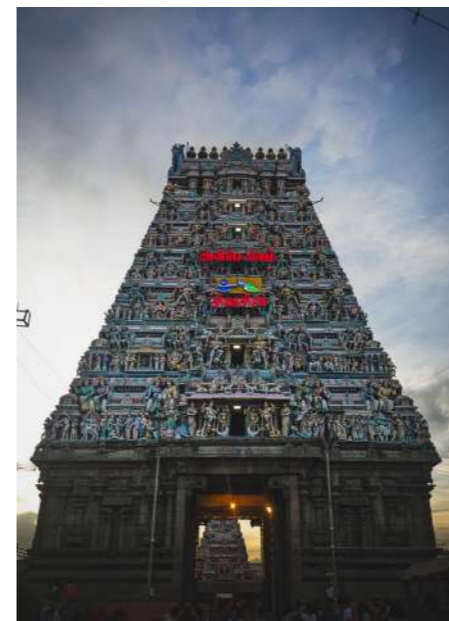


**Gauri Satam**  
founder, STUDIO UNTAG



## Chapter 5: Loose Leaves

Interactive pages meant to be pulled out, played with, and enjoyed.



Rishi Shastri

Prathamesh Hirwe

Ritika Marawar

Khushi Soni

Neha Rele

Atharv Patil

Prathamesh Hirwe

Aabha Khedekar

Abhishek Patwardhan

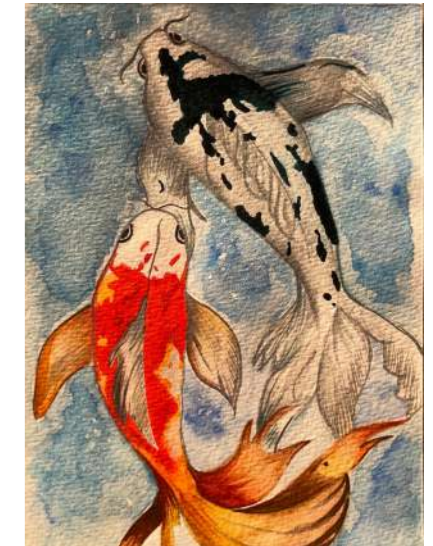
# Pick, Peel, Stick



Pranjal Padte



Srushti Shete



Srushti Shete



Juhi Mehta



Rutuja Parab



Het Shah



Rutuja Parab



Het Shah

# Pick, Peel, Stick



Nidhi Doye



Nidhi Doye



Nidhi Doye



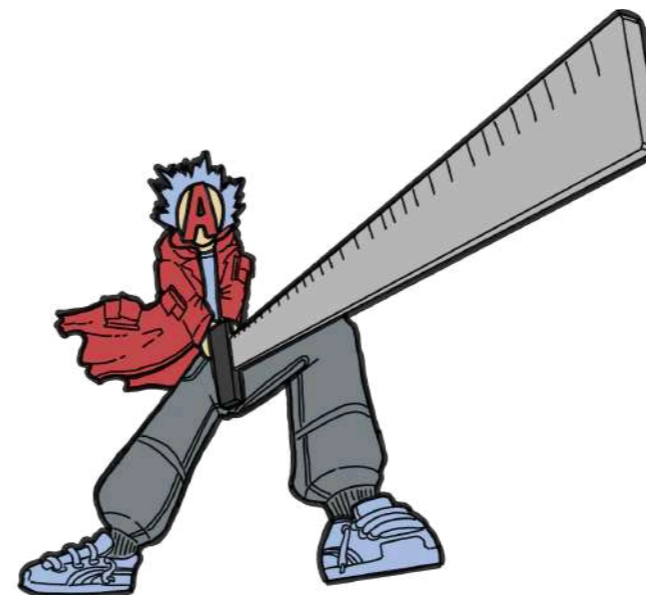
Atharv Patil



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Atharv Patil



Atharv Patil

# Faculty and Support Staff



# The Student Council

Batch of 2026



Batch of 2027

Batch of 2028



Batch of 2029

Batch of 2030



 BATCH OF 2026 



**Misba Ansari**

*Thik hai khud ko hum badalte hai shukriya mashvarat ka chalte hai*



**Gunjan Balchandani**

*Smiling in the photo, crying in the studio.*



**Aditya Bhise**

*Life and I have an understanding: It surprises me and I pretend I'm prepared.*



**Mayura Bhoir**

*Ctrl+Z doesn't work in real life - Trust me I tried it!!*



**Snehal Bisoyi**

*My laptop fan knows more about my struggles than my friends."*



**Shivani Bodke**

*"Not to brag, but I've mastered the art of looking busy while doing absolutely nothing."*



**Vatsal Chande**

*...dreams of me getting shaded under a money tree*



**Durva Chawan**

*There's plenty of diem to carpe.*



**Jahnvi Choubey**

*Walking away with a portfolio and a filtered memory list...*



**Sagar Dakave**

*I don't date, I just draft.*



**Vaibhav Darade**

*I'm not avoiding work, I'm just waiting for the deadline to motivate me*



**Siddhi Darakh**

*They say great things take time, that's why I am always late.*



**Cwen D'Sa**

*"It's C-Wen... C for Creativity. Wen for When is the deadline?"*



**Naitik Gogari**

*"can i please stay another year? - said no one"*



**Siddhi Gupta**

*I used to be a straight A student. Now I'm not even straight.*



**Prathamesh Hirawe**

*Aligned everything to the last pixel, but couldn't align to a sleep schedule*

 BATCH OF 2026 



**Vaishnavi Jage**

*Architecture stole my sleep and made me travel miles - basically a long-distance relationship with stress.*



**Riya Karite**

*When I die, I want the people I did group project with, to lower me into the ground so that they can let me down one last time*



**Aabha Khedekar**

*Discipline in the book, dedication on the floor. Always aim for both.*



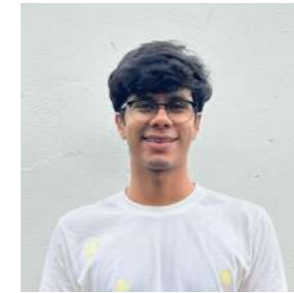
**Dhriti Madhani**

*what the hell was that?*



**Tapasya Mahante**

*Architecture taught me many things... mainly how to regret my life choices gracefully.*



**Krish Malkani**

*Ye 5 saal mei NASA nahi kiya toh kya kiya?*



**Ritika Marawar**

*I didn't fit in...and honestly, thank god.*



**Juhi Mehta**

*Hold on, let me ChatGPT this.*



**Sanjana Pahade**

*If tomorrow is not the due date, today is not the do date.*



**Ashlyn Sebastian**

*Yeh magazine ban gayi. Main nahi.*



**Rutuja Parab**

*What? Like it's hard?*



**Dev Parmar**

*After one drink, I go from PowerPoint to stand-up.*



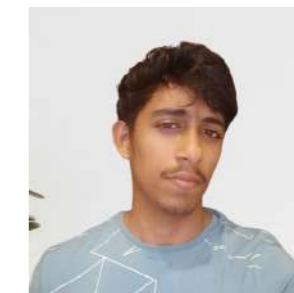
**Aryan Paranjape**

*Bhai chal kya raha hai.*



**Charudatta Patil**

*Canon event. Director's cut.*



**Aryan Paul**

*My usual? 11:59 p.m IST.*



**Abhishek Patwardhan**

*I'd say I'll miss you all, but comedy isn't my thing.*

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**Neha Rele**

*When i count my mistakes, I'll make sure to count this one too*



**Smit Sakhala**

*I have a degree, yet I still manage to confuse the 'push' and 'pull' doors*



**Isha Shah**

*Death came for me, I said, 'Not today, I have a final pin-up tomorrow.'*



**Rishi Shastri**

*Meri ek taang nakli hai, main hockey ka bohat bada khiladi tha*



**Kimaya Shinde**

*Born with 'Magic' in my name, trained to build it in the world :)*



**Pranav Shinde**

*History only remembers, how you finished.*



**Khushi Soni**

*Look back and thank God, look forward and trust God.*



**Tanvi Suryavanshi**

*Degree: Earned. Sleep: Pending.*



**Riddhi Tikkas**

*Figured out what matters—and I'm living QUEEN SIZE!!*



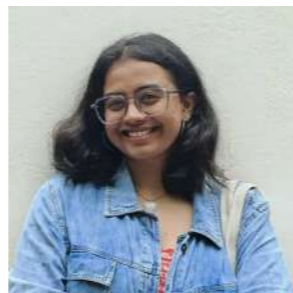
**Shreya Vishwakarma**

*Everyone's either a backing, a comedic relief, or a projection of falsehood.*



**Rajeshwari Wadatkar**

*Buy my art before I'm dead.*



**Vrushali Shah**

*I wish I could, but I don't want to.*



**Akshata Malvankar**

*I have a degree in designing structures, and a PhD in surviving group projects.*



**Omkar Jadhav**

*Life always gives us second chance to prove it, so go for it.*

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