

Sept '23

# l'esprit

"If you want freedom, break away from the normal conventions,  
break away from all the rules."



TRANSCENDENCE

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# Foreword

This year's issue of L'Esprit attempts to capture the various perspectives of the institute by featuring works of people from different facets of life. Professionals, students, and alumni make a part of this year's issue, allowing the articles featured to inspire the minds of young architects and for other practicing fraternity to feature their work in local publications.

This magazine also showcases the success achieved by the institute in the architectural industry and celebrates the field along with its students. It encapsulates our collective aspiration to rise above challenges, exceed expectations, and reach heights previously thought unattainable.

Our college magazine is a celebration of our shared journey towards the extraordinary. It is a tribute to the relentless pursuit of knowledge, the unyielding commitment to progress, and the boundless human spirit that propels us ever forward. The magazine we design as an architecture school, especially this issue, is designed to document and curate a collection of the multitude of works, which continues to inspire readers and build a legacy of 28 years and beyond.

‘Great dreams of great dreamers are always transcended’  
- Dr. APJ Abdul Kalam

# From the Chairman's office

Ladies and gentlemen, esteemed faculty members, and my fellow students, It is with great pleasure and enthusiasm that I address the theme of this year's college magazine- "Transcendence." The word, "transcendence," holds within its syllables a promise of growth, evolution, and the pursuit of excellence. As we delve into the pages of our magazine, we embark on a journey that invites us to rise above the ordinary, to challenge the limits of our potential, and to strive for a higher understanding of ourselves and the world around us.

As we flip through the pages of this magazine, let's take a moment to reflect on how we, as individuals and as a collective, have transcended challenges, overcome obstacles, and reached new heights. Think about the times when you faced adversity and emerged stronger,

the moments when you pushed the boundaries of your creativity, and the instances when you defied conventional wisdom to explore uncharted territories. It showcases our triumphs, celebrates our growth, and inspires us to continue reaching for new horizons. But remember, transcendence is not a destination; it's an ongoing process. Each step we take, each aspiration we pursue, contributes to our personal and intellectual development.

So, as we immerse ourselves in the pages of this magazine, let's not just read the words; let's absorb the spirit of transcendence that permeates its content. Let's draw inspiration from the stories of those who have risen above limitations and contributed to the greater good. Let's harness the power of our education to shape a world that reflects the heights of our collective potential.

Thank you to all the contributors, editors, and supporters who have made this magazine possible. Your dedication to capturing the essence of transcendence is truly commendable. Let us carry the lessons of this theme forward as we continue our academic pursuits and beyond. I extend my gratitude to everyone who has been a part of bringing this magazine to life. Let us continue to strive for excellence in every endeavor we undertake and make our college proud.



**Mr. Sagar Sule**

# Director's note

Dear Esteemed Students, Faculty, and the family of IES, Greetings to all of you as we embark on another exciting chapter in our academic journey. It gives me immense pleasure to address you through the pages of our college magazine, a reflection of the vibrant spirit that defines our institution.

This year's chosen theme, "Transcendence," resonates deeply with the essence of Indian Education Society, whose ethos believes in "Value Addition through Education". In the same way, on behalf of the student body and the institute, I encourage all to look inwards, reflect and transcend into higher levels of personal growth and understanding.



**Ar. Gaurish Chandawarkar**

Transcendence embodies the idea of moving beyond limits, of pushing boundaries to explore uncharted territories of knowledge, understanding, and self-discovery. As members of this prestigious institution, we are not merely participants in conventional learning; we are seekers of enlightenment, explorers of ideas, and architects of our destinies. I have confidence that the contents of this magazine will reflect the brilliance, creativity, and determination that define our college community. Together, we can propel ourselves beyond the ordinary and embrace the extraordinary. Thank you for your unwavering commitment to excellence, and I look forward to witnessing the profound insights and perspectives that will undoubtedly emerge from this exploration. Wishing you a transformative and enlightening year ahead.

# From the Principal's desk

Greetings to all of you who have embarked on this journey of education and self-discovery. It is an honor to address you in the pages of our college magazine. A warm welcome to our students and their parents, faculty, governing council members, alumni and all of our IES family. This year's chosen theme, "Transcendence," holds profound significance for each of us. As we navigate through the intricacies of academia and life, we are constantly challenged to rise above the ordinary, to surpass our own limitations, and to reach for the extraordinary. As we contribute to this magazine, let us remember that our words have the power to transcend time and space. Each article, poem, and artwork has the potential to inspire, provoke thought, and stir emotions.



**Ar. Vinit Mirkar**

Let us use this platform to amplify voices that deserve to be heard, to share stories that might otherwise remain untold, and to spark conversations that lead to positive change. In closing, I urge each one of you to embrace the theme of transcendence not as a distant concept, but as a guiding principle. Let it infuse your academic pursuits, your personal growth, and your interactions with the world. Together, let us rise above the ordinary and reach for new heights of understanding, compassion, and achievement. Thank you, and may this year's college magazine be a testament to our collective journey that we continue ahead at IES College of Architecture.



**Smith Chheda**  
General Secretary



**Daksh Jain**  
Cultural Secretary



**Ananya Singh**  
Magazine Head



**Ekta Oza**  
Sports Head



**Lalit Dahivalikar**  
Exhibition Head



**Maria Mamaji**  
Creative Head



**Mayank Kanade**  
Public Relations Head



**Sayli Kuchekar**  
Ladies Representative



**Shraddha Bardia**  
Treasurer



**Sujay Zende**  
Technical Head

# General Secretary's motivation

Through my five-year college journey, I've come to realize that architecture is a continuous voyage, instilling growth and transformation at each juncture. Each day as a student, unveils fresh insights. Since the time of being a fresher, I realised the immense significance of even the smallest tasks in ensuring successful outcomes. Understanding responsibility, time management, patience, and passion has been very significant academically and culturally, enabling me to pursue my aspirations.

My role as the general secretary has underscored the role of patience in uniting the college into one entity. In this academic year, our council's ambition transcends conventional boundaries. We're committed to crafting new legacies. Thus, the theme "Transcendence" was chosen,

not only for our annual college fest "AVARTAN" but for the entire 2023-24 academic year. Innovative concepts from the exhibition, creative, magazine, technical, sports, PR, treasurer, Ladies representative team and cultural teams have elevated the college atmosphere, doubled the enthusiasm and camaraderie among students and faculty alike. Guided by the esteemed Director Gaurish Chandawakar, Principal Vinit Mirkar, student welfare head Ruark Figueiredo, cultural secretary Daksh Jain, and my entire council team, we're moving towards progress within our academic community. My gratitude extends to our institute for entrusting me with leadership. I believe in "Leadership is the capacity to translate vision into reality" quoted by Warren Bennis.



Smith Chheda

# Cultural Secretary's inspiration

'Surpassing beyond the boundaries.' The meaning in itself suggest ways in which an architecture student transcends themselves to evolve and learn at each step they climb. Looking at such a beautiful concept, the cultural events planned have doubled the enthusiasm within the college. As a Cultural head, I feel pride and immense happiness to be a part of this council which has taken enormous amount of efforts to achieve their aims attempting to push one step further ahead, to grow taking the entire college together. Cultural programmes bring out the talents of students other than what they practice in their academics, I believe we should give them a better platform to showcase their art and push them to go beyond their boundaries and create magic. Magazine, Exhibition, Creative, Technical, PR team, Treasurer, Sports- all the heads and their teams have enthusiastically given their everything to reach a goal they set for themselves.



Daksh Jain

Our General Secretary, Smith Chheda has been a consistent team player for all of us and I am very thankful to have to work with him. Coming to my final year I have realised, "Coming together is a beginning, staying together is a progress, and working together is success", Henry Ford. I would like to thank our Director, Ar. Gaurish Chandawakar, our Principal, Ar. Vinit Mirkar, respected Student body welfare head Ar. Ruark Figueiredo, dear student council team and the student body to show such faith in me and Architecture, where ideas meet capabilities.

# Magazine Team



Magazine  
Faculty-in charge  
Manasi Chokshi



Magazine Head  
Ananya Singh  
5th Year



Prathamesh Patil  
5th Year



Sayam Mulani  
5th Year



Gargi Kulkarni  
5th Year



Niyati Shah  
5th Year





Aabha Bhamare  
4th Year



Rakshita Dinesh  
4th Year



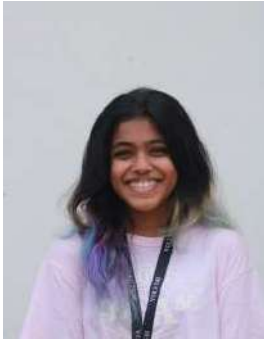
Manav Sheth  
4th Year



Stuti Joshi  
4th Year



Sanika Sawant  
4th Year



Ashlyn Sebastian  
3rd Year



Rutuja Parab  
3rd Year



Atharva Sawant  
3rd Year



Prathamesh Hirawe  
3rd Year



Riddhi Tikkas  
3rd Year



Shreya Vishwakarma  
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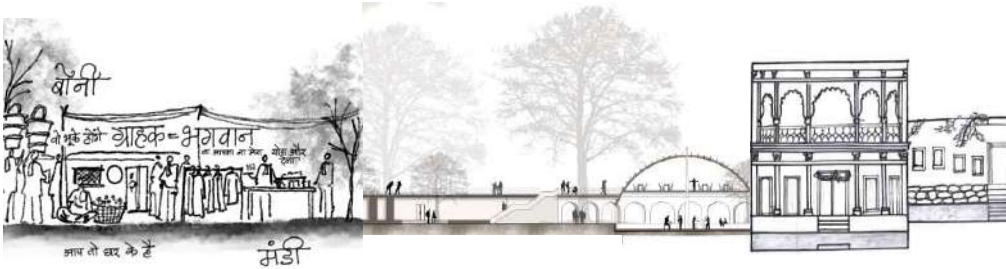
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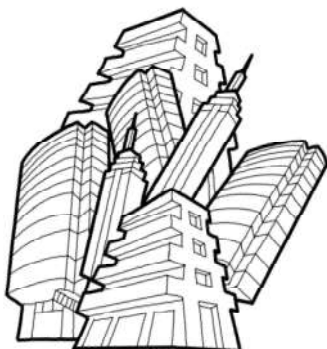
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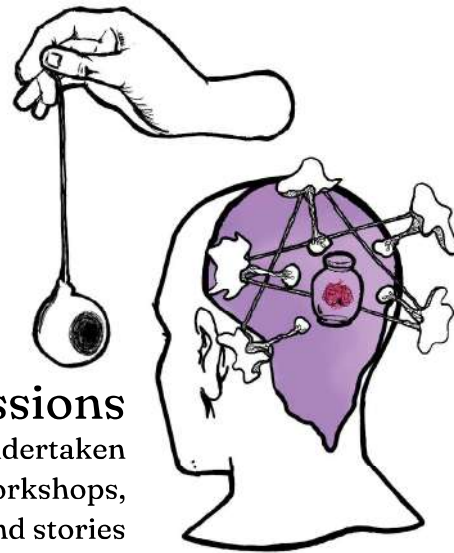
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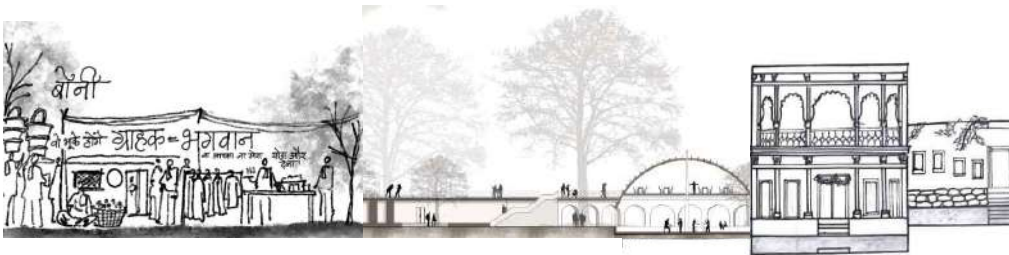


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# People, Place, Culture

An exploration of the various layers and varieties of socio-cultural landscapes that co-exist with each other

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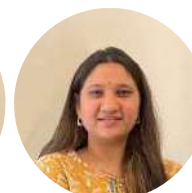
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Works of a contemporary firm  
co-founded by our Alumni

Ar. Tejas Yelve, Ar. Krishnaa Gabhawala, Ar. Gautam Palav



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# The Parsi Community:

## Their history and heritage in Bandra

Aabha Bhamare, Stuti Joshi and Rakshita Dinesh

With a total of 46 *agiaries* (fire temples) in the Mumbai, the streets of Bandra pay homage to some of the oldest agiaries built by influential members of the community. The Tata Agiary on Hill Road was built in 1884, by Naserwanji Ratanji Tata and is about 130 years old. The second agiary was built in 1930 by the Panthaky family, which is more than 90 years old, commonly known as the Panthaky Agiary, on Turner Road (road leading to Bandra station).

These agiaries hence landmark two of the most crowded streets of Bandra, making the Parsis, a living and breathing, integral part of the society. For the Parsis living in and near Bandra, see the Tata agiary as a place most comfortable to pray, celebrate and worship in. The Tata agiary holds an importance in the lives of the Parsis as it signifies the symbol of their beliefs and cultural practices.

The historic connect of the community also interprets itself in the form of stories and tales from the 17th and 18th centuries. One such story in the late 18th century talks about the infamous businessman and merchandiser, Sir Jamshedji Jeejeebhoy, who was an influential part of the community during this reign and did some significant work for the city and the community during his lifetime.

His wife Lady Avabai had many sons, but she craved a daughter. The daughter of Sir Rogerio Faria (one of his business partners



Traditional symbols on Parsi residencies

in trade and shipping) recommended her to write her wish for a daughter on a piece of paper and deposit it at the feet of the idol of Mother Mary at the Mount Mary shrine in Bandra. Soon thereafter, a girl was born to Lady Avabai and she was named Piroja. When Piroja turned eight, there was a storm and twenty boats capsized while crossing the Mahim creek to Bandra. Lady Avabai decided that





Tata Ajiary in Bandra

“This intangible heritage is an essential part towards understanding the exceedingly early existence of the Parsis”



Mount Mary Steps



Life inside Tata Parsi Colony

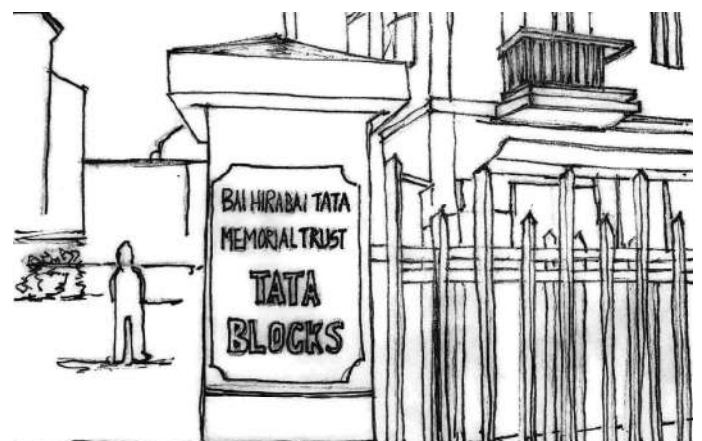
the family would fund a causeway to connect the two islands by road, hence the Mahim causeway is the gift of Lady Avabai Jeejeebhoy to the city, dedicated to 'Our Lady of the Mount' or 'Mount Mary.'

The Jeejeebhoy family also funded half the cost of the steps leading to the shrine at Mount Mary, hence these steps are known as 'Bomonjee Jeejeebhoy Steps.' A half-buried stone plaque on one side of the steps, also reveals an old marker, where Bandra is referred to as Bandora (Bandorawala is also an old Parsi surname).

This marker suggests that these steps were originally known as 'Degrados de Bomonjee' or 'Bomonjee's Steps,' acknowledging that these were built by Bomonjee, a scion of the Jeejeebhoy family. The footprints of many such stories from the past, have remained embedded within the historical and cultural heritage of Bandra through the ruins of the past. This intangible heritage is an essential part towards understanding the exceedingly early existence of the Parsis within the suburbs of Bandra and the formation of its identity through the course of time.

Many of the historic Parsi homes have been restored recently across Mumbai and Bandra, preserving the unique architecture and cultural heritage of the community.

They serve as a reminder of the rich history and endemic traditions of the Parsi community in Mumbai. The Petit Bandra Municipal School built in 1905 at R. K. Patkar road is one such example. Originally built as a school and at present used by the Committed Communities Development Trust to carry on its activities, it manifests itself as a structure from the past. The complex and intricately exposed roofing, a distinctive colour palette and the careful carpentry puts this building in colonial vernacular idiom of craftsmen era.



Tata Colony, a Parsi Colony in Bandra

## *A Sunday in the Parsi Colony*

*Present day, most Parsis of Bandra reside within the Tata Parsi Colonies built and managed by the Bai Hirabia Tata Memorial Trust. Through years of distant migration and constant adaptation, the Parsi community is one of the most closely knit communities, bound by their traditional and communal practices. As described by one of the residents - a typical Sunday in a Parsi Colony is filled with scents of freshly cooked food, discussed vividly amongst the women of the family. As the men are home, they prefer spending their day watching television and reading newspaper. Built inwards, with every building facing a central courtyard, the ambience is filled with the aroma of rich food and the happy clutters of children playing outside.*

*The noble and humane architecture of the colony is what makes it feel intimate and special as a core memory for one's childhood and belonging.*

*While the Irani food does not limit itself within the homes of the Parsis but is also an essential part of the Mumbai food culture. With various Irani cafes being pioneers of serving people with these delicacies, one must not fail to experience the Parsi culture through its rich flavours spread across the town, through its cuisine, culture, places and people.*

# Mapping intangible local histories

## The *Naataks* of Salempur

Anchal Singh



*Naatak* performed in front of audiences 100 years ago

### The scenario 100 years ago:

Salempur and its neighboring villages, scattered around Uttar Pradesh were known for their tradition of hosting *naataks*. These *nataks* were a depiction of the lore of *Ramayana* and the triumphs of Lord Rama, That were performed for 10 nights, from the onset of Navratri until Dussehra.

About a century ago, the audience comprised predominantly men, who farmed throughout the day and enjoyed these *naataks* in the evening, as a form of recreation. It began at a fixed time, with scholars who read Sanskrit scriptures and singers who performed for the audience along with other entertainers.

A ritualistic Ganesh Pooja was performed before the event began, seeking blessings of the elephant headed god. The evenings were packed with 200-300 spectators. Sanskrit shlokas and hymns were sung accompanied by musical instruments such as *nagada*, harmonium and dhol-taal. The performance is narrated by an anchor or a sutradhaar who also doubles as a jester with a pained face.

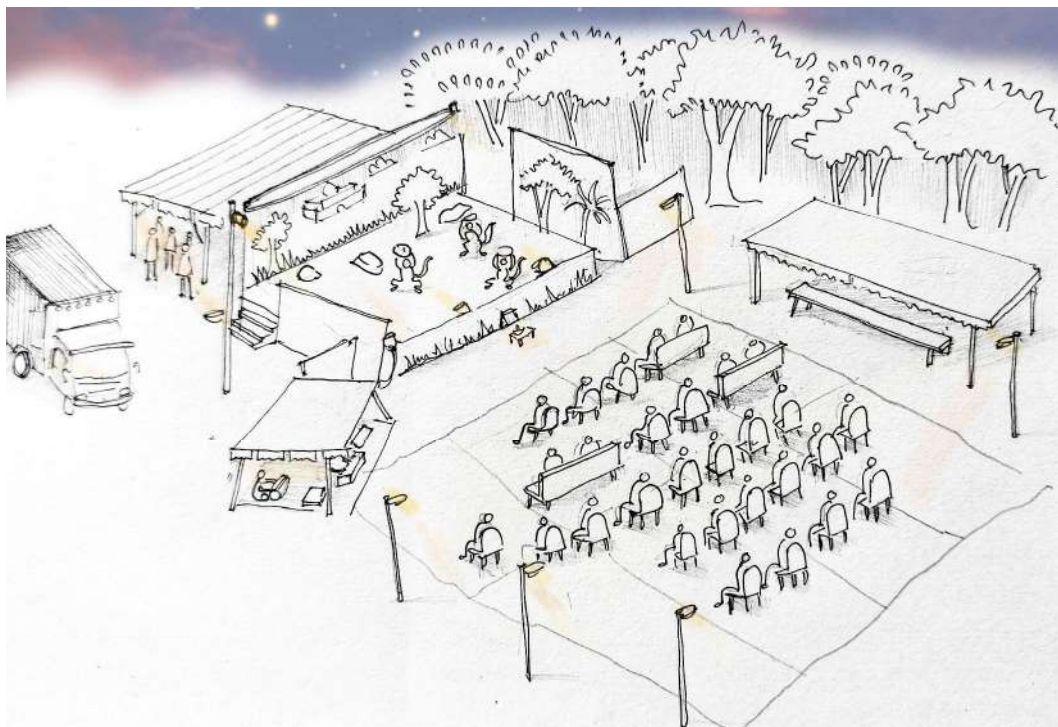
In cold winters, people used *puaal* (grass) to make seatings, around which tea and bidi stalls were set up. *Mithal* (a gas stove for burning) and tires were used to light up the stage area.

Slowly and steadily, the drama progressed, scene after scene, performed against a plain yellow or white background. The actors that were mostly men, adorned themselves with heavy, colorful makeup and ornate jewelry. With impeccable dialogue delivery, the play ended successfully.

The naatak generally would end by dawn with some music or aartis, and the actors, who generally didn't have a fixed fee were given grains or money as a token of appreciation, by the people.

The historic and ritualistic Ganesh Pooja still takes place, seeking blessings from the elephant-headed god. It is followed by an opening act supported by modern sound systems and the traditional musical instruments along with the actors and the anchor.

There is a diverse audience present, families and friends all gathered to watch the naatak, seated on chairs or carpets. The stages are lit brightly with all the modern lighting and acoustic equipment.



Naatak performed in front of audiences now

### The scenario now:

As times progressed, so did the events, rituals and happenings around the culture of naatak. Naatak companies were formed and rose to fame due to their performances, efforts and facilities. These companies and their artists were invited by the villagers, for a fixed fee in return.

The timings are unchanged but gone are the days of plain white backdrops. Elaborate hand-painted and vibrant backgrounds with stage props like faux trees, stones, houses and mountains.

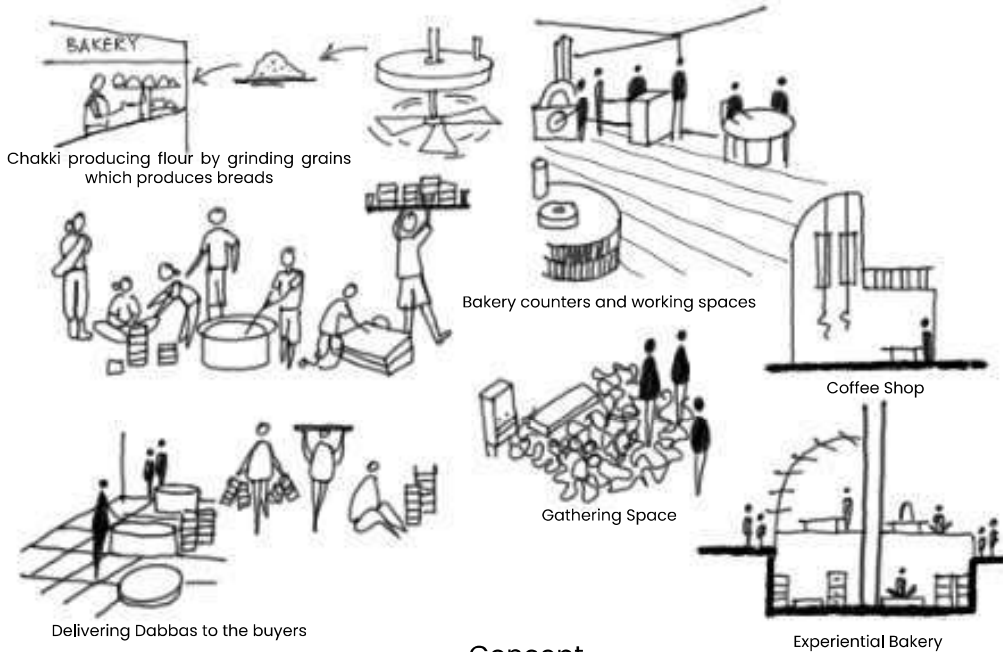
In recent times, the naatak is shorter in duration as compared to its historical counterpart however there are more actors and actresses portraying various roles in Ramayana. Although the use of modern sound systems and stage props have enhanced the entertainment, the original mode of narration of Sanskrit shlokas is lost.

# A Place for Water

## Proposing an experiential space for the water sources of Aurangabad

Semester 5  
Architectural Design

Drashti Shah



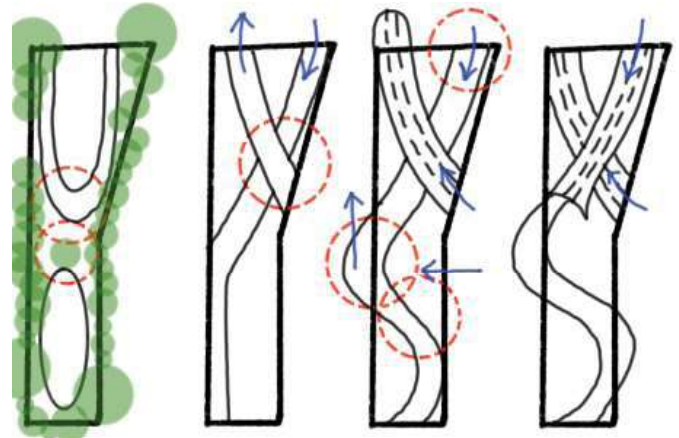
Concept

Panchakki an active site was selected keeping in mind awareness about the site and food in place.

The design aimed at creating awareness about the existing water system on the site. The design inspiration was taken from the caves of Aurangabad and making terraces accessible as ramps to ease movement.

“One of the great beauties of architecture is that each time, it is like life starting all over again.”  
– Renzo Piano

Talking of life, water has been a prime mood of producing, reproducing life. The design brief looks at Aurangabad as our site and a place of water.

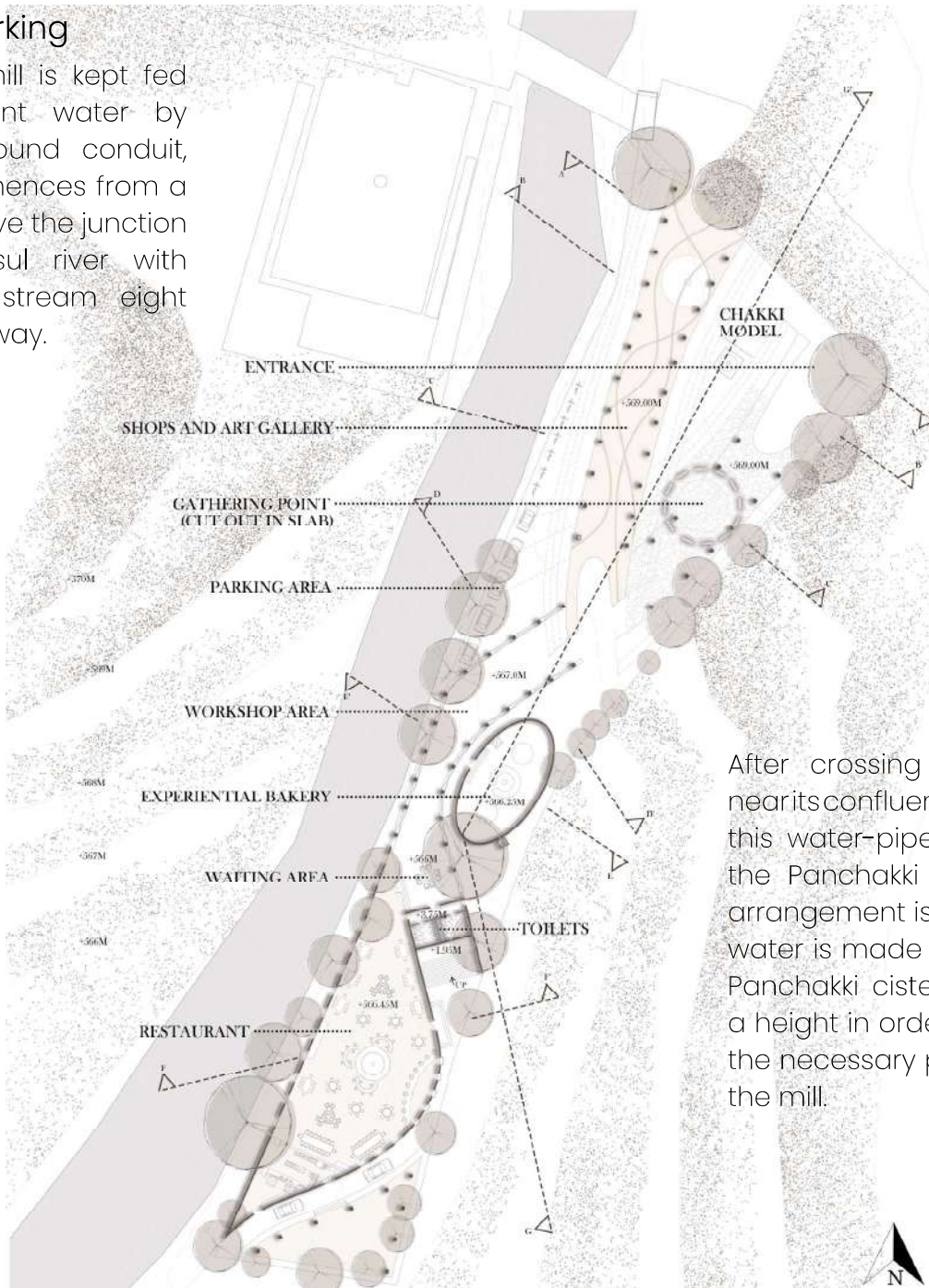


Process



## Chakki Working

The water-mill is kept fed with sufficient water by an underground conduit, which commences from a well just above the junction of the Harsul river with a tributary stream eight kilometers away.



After crossing the tributary near its confluence with Harsul, this water-pipe proceeds to the Panchakki reservoir. The arrangement is such that the water is made to fall into the Panchakki cistern from quite a height in order to generate the necessary power to drive the mill.



# Experiencing Space

**Nila House,** tucked away in Jaipur  
A space that manifests from the earth,  
the threads that are spun, stories that are told.



Sunlight pours like rain  
into the courtyard, a  
cosmic void surrounded  
by the intricate sandstone  
columns, the  
perseverance of the past.



Architecture that rises from the earth, taking shape as it does so.



Threads weave, dyes blot cotton in hues, blue splashes over everything, a sea of indigo.

The confluence of the subtle poetry of architecture, the spinning of the charkha, the whispers of the women.



# Crafting Dreams:

## The Hands That Strive; the cobbler, the rickshaw driver and the sculptor

Sanika Sawant

On a scorching summer afternoon, our journey led us to Khar Danda, a locality tucked away in a part of Bandra of Mumbai. Here, amidst the hum of everyday life, we stumbled upon an encounter that embodied the very essence of Mumbai's spirit—a man of many roles, each more intriguing than the last. A Jack of all trades, perhaps even master of all!

Seated within the cozy confines of a cobbler's shop, three individuals were engaged in spirited conversations about the worldly affairs. Two of them were cobblers, their hands deftly shaping shoes while their voices painted the canvas of the world outside. The third was an autorickshaw driver, now retired and fondly addressed as "auto wale uncle", humorous

vernacular take on the very formal "rickshaw driver". A wistful sigh escaped his lips as he reflected on his retirement three months prior. "It feels strange not being a part of the hustle anymore," he remarked, his eyes betraying a yearning for the familiar rhythm of the streets. As his gaze wandered towards the horizon, he voiced his concerns about the soaring petrol prices, "Inflation is on the rise, and I wonder how businesses will thrive."

Having bequeathed his auto-rickshaw to his son, his gaze shifted to a makeshift workshop nearby—a sanctuary of creativity assembled for the Ganpati season. With a pride that twinkled in his eyes, he shared, "My son has set up a temporary workshop here to make Ganpati idols. It's the Ganpati season, you see."



Conversations at a Cobbler's shop

And so, we followed the trail of his words to discover a small workhouse, where a middle-aged man, accompanied by his 7-year-old, shaped Ganpati Bappa idols with devotion. The workshop was a symphony of sculptures—idols of the elephant-headed god, of various postures and sizes stood in silent anticipation of the festivities. We learned that he began with crafting idols from Plaster of Paris (POP), but had now shifted towards eco-friendly materials called shadu mati.

Remarkably, he confided that he could sculpt an entire idol in just two days. When prodded about his profession, a chuckle escaped his lips, and he replied, "I do a lot of things. I'm an

electrician by trade, and I handle various tasks in this area. But during the Ganapati season, I run this workshop, and the rest of the time, I'm an auto driver."

Amidst the cobbler's corner and the sculptor's workshop, we marvelled at this man's fluidity in shifting roles to match the demands of each moment. The inquisitiveness within us led us to inquire about his journey into the world of sculpting. With a beaming smile, he shared his story of approaching local workshops and pleading, "मला पण शिकवा" ("teach me as well"). Thankfully, they agreed, and now he pursues sculpting with immense joy.

As our conversation danced in the air, a pair of youthful ears caught fragments of words and tales. The 7-year-old eavesdropped with eagerness.

We turned our attention to him and asked about his aspirations. With a flourish of excitement, he declared, "हा, मी उंदीर मामा बनवतो!" ("yes, I shape the clay mouse"). And like a gust of wind, he vanished.

In Mumbai, a city built upon the duality of dreams and challenges, these individuals personify the spirit that defines it. They embody the unyielding determination to thrive amidst contrasts, to embrace innovation while respecting traditions. The auto driver who became a sculptor, and the young boy who dreamt of following in his footsteps—their stories resonate in a city that thrives on juxtapositions.

Just as Mumbai is a city of juxtapositions—old traditions and modern aspirations, soaring skyscrapers and cramped chawls, extravagant lifestyles, and frugal sustenance. And within this collage of contrasts, its people navigate their lives with a blend of grit, creativity, and an unbreakable spirit.



Sculptor devoutly sculpting the Ganapati idol



Number 2259 is a house that owes its name to the plot of land it sits on, as marked by the authorities in Dapoli, Maharashtra. This plot measuring 4300 sqft and nestled in greenery, extends on the beauty of its surroundings. The house is entirely made from natural materials- Laterite stone for the walls, kadapa stone for the floors, and teak wood for the roof frame and furniture. Traditional Mangalore tiles made of clay are used for the roof.

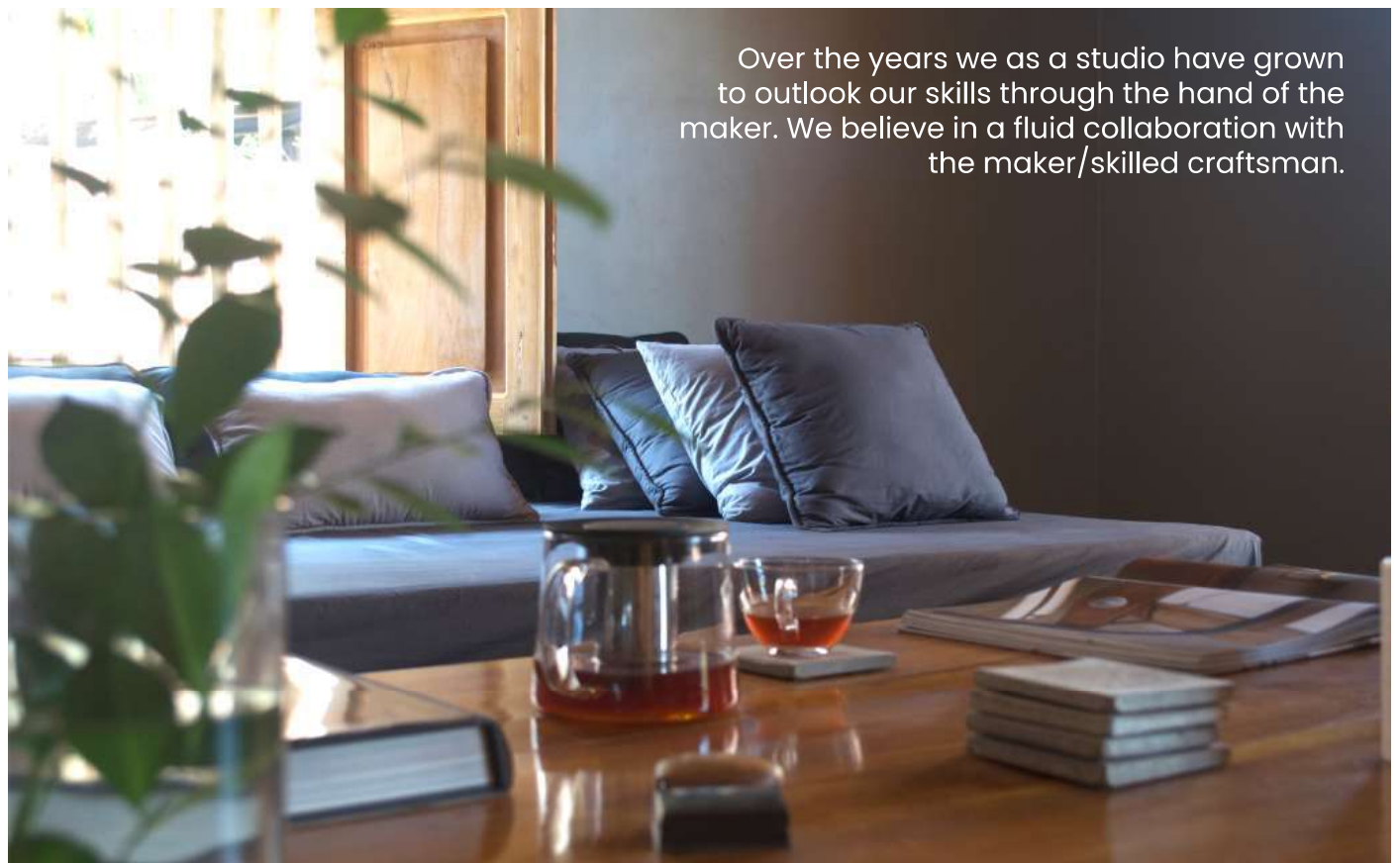


The critical regionalism characterized by the project perfectly resembles the conventional practices reinterpreted in the current context of modern India.

Our design ideology is dictated by our curious nature and the hand-holding we have had through the various skilled people with whom we have worked with in the past. This allows us to continue our investigation in using new materials to their inherent qualities. We enjoy the process of working with natural materials.

The locally sourced natural materials help keep the place cool in summer, and warm in winter, and have an embodied lifecycle of more than 150 years.

The built-up space is constructed in the style of a courtyard house. The built form of the house strikes the right balance between modern aesthetics through interior finishes and the furniture layout. At the same time, the traditional construction techniques used—celebrate the act of making through local craftspeople.



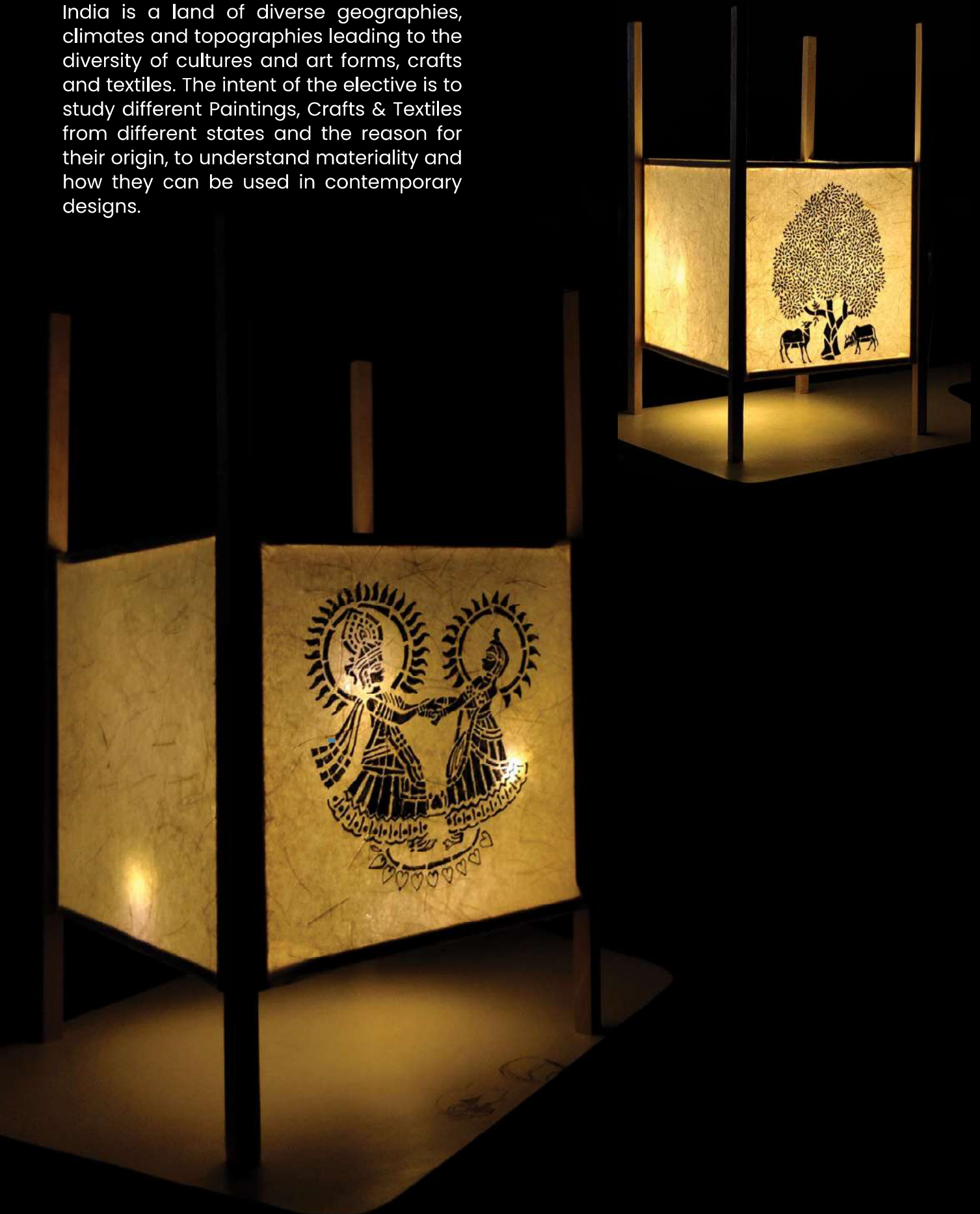
Over the years we as a studio have grown to outlook our skills through the hand of the maker. We believe in a fluid collaboration with the maker/skilled craftsman.

# Learnings from Indian Paintings, Crafts and Textiles

Semester 3  
Electives

Lisha Lodha

India is a land of diverse geographies, climates and topographies leading to the diversity of cultures and art forms, crafts and textiles. The intent of the elective is to study different Paintings, Crafts & Textiles from different states and the reason for their origin, to understand materiality and how they can be used in contemporary designs.



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# What's Happening at..

## M.Arch (Landscape Architecture)

The 2-year full time postgraduate degree course in Landscape Architecture is designed to respond to Mumbai's social and geographical context which provides a unique framework for studying the subject of landscape architecture.

The course encourages collaborative learning across cultures and disciplines and focuses on the design of strong, resilient ecosystems that can adapt to climate change, creating healthy, equitable and inclusive environments for communities as well as creating meaningful and engaging public spaces and gardens.

The LA program has highly experienced faculty and an unparalleled set of mentors who combine intellectual rigour and creative practice to nurture the city's only professionally-oriented course in Landscape Architecture.



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### **Program Chair - Nikhil Dhar**

A graduate of SPA, Delhi and the University of Massachusetts, Amherst, he has been leading the landscape consultancy firm Artemisia, since 1996. Being involved in academics since 2010, he has been teaching as a visiting faculty at SPA, CEPT University and several institutions.



### **Program Co-ordinator - Shilpa Bakshi Chandawarkar**

An alumna of Sir JJCOA, and M. Arch in Landscape from SPA, Delhi, Shilpa has run a successful landscape practice for 20+ years! She has been associated to IESCOA since its inception!



### **Mentor - Aniket Bhagwat**

Aniket is a partner at Prabhakar B Bhagwat & Associates, which is India's best known landscape design firm. He has taught for 25 years since 1987, before giving it up to expend energy on studio activities!



### **Mentor - Ekta Gyani**

An alumni of Sir JJCOA as well as SPA, Delhi, Ekta has been a campus planner for the Stanford University and Quark City! Her interests include equity, livability and social justice.



### **Mentor - Geeta Wahi Dua**

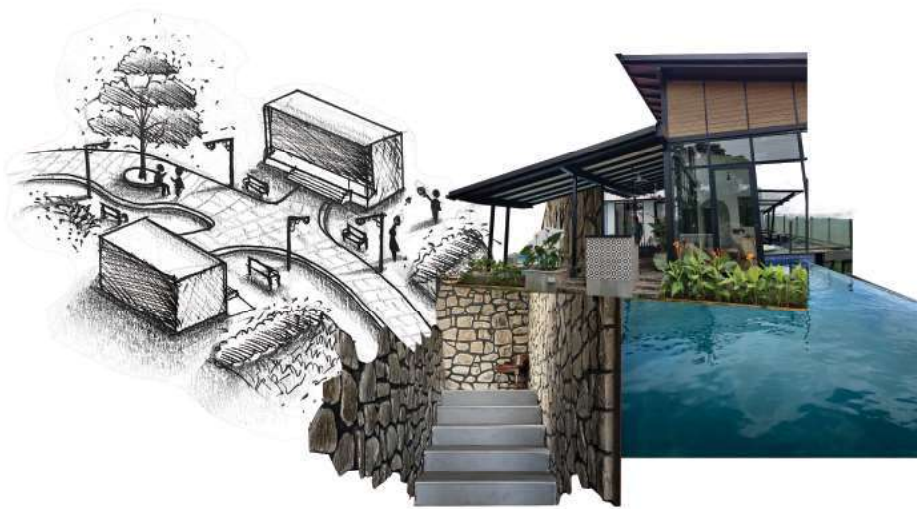
She has completed her Masters from SPA, Delhi. A co- editor at the LA Journal, Geeta is also a working trustee at Landscape Foundation of India.



### **Mentor - Sriganesh Rajendran**

He believes, Landscape architecture's embedded wisdom provides a way to look at our world in the pursuit of balance. He practices at FICUS, a Bengaluru based architecture firm.





# The Humble Abode

An exploration of the various houses designed that rise from the earth, eventually becoming homes.

# Contents

## Proposed Design for Railway Staff Quarters

A semester 7 studio exploration

Vaishnavi Desai



## Matte Black Architects

Works of a firm established by Alumni with a grounded approach and a global appeal

Ar. Sahil Shrotri



## A Glimpse inside an Animal Shelter

CAP Freedom Farm, Mumbai

Rutuja Parab



## skcop Designs

Works of a multi-disciplinary design firm co-founded by our alumni

Ar. Akhil Kapadia and Ar. Harshad Sutar



## Weavers of Yeola

Mapping an occupation based settlement

Collated by Ashlyn Sebastian and Riddhi Tikkas



## A Place for People

Proposed housing design for weavers of Yeola

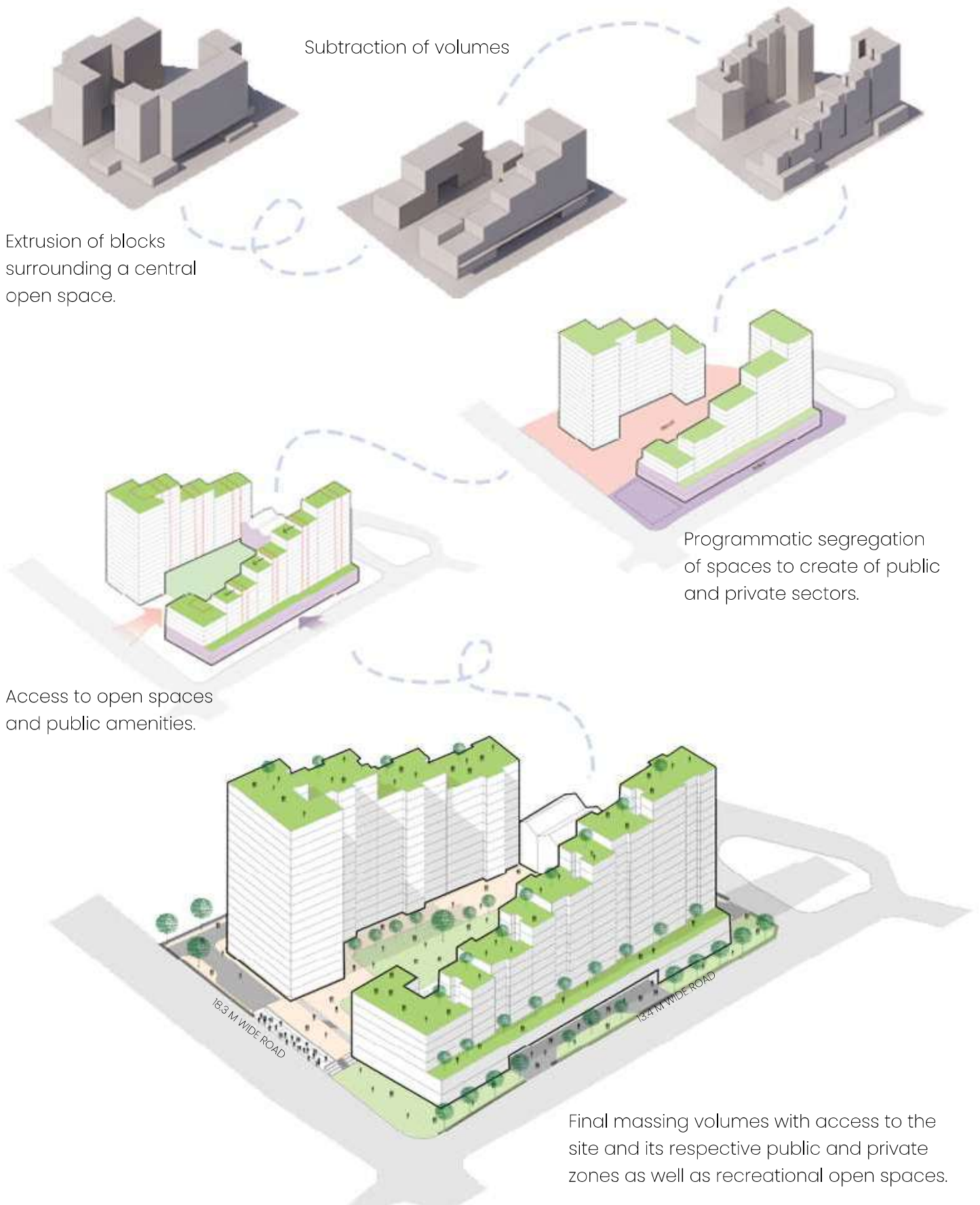
Sanjana Pahade



# Proposed Design for Railway Staff Quarters

Semester 7  
Architectural Design

Vaishnavi Desai





View from the road junction

The mass is planned in a way that it creates a large central recreational ground which opens up from the surrounding congestion, at the same time enclosing it by stepping built masses on both sides. A buffer on the periphery of the site for circulation and easy access from the main roads.



1 BHK Cluster layout

1 RK Cluster layout

2 BHK + 1 BHK Cluster layout



Site plan



Elevation (13.4m road Side)



Ar. Sahil Shrotri  
Alumni 2012 Batch

As Architects, we focus on creating spaces that go beyond the ordinary and leave a lasting impression on our clients. It signifies a commitment to designing environments that are not just functional but also emotionally resonant.

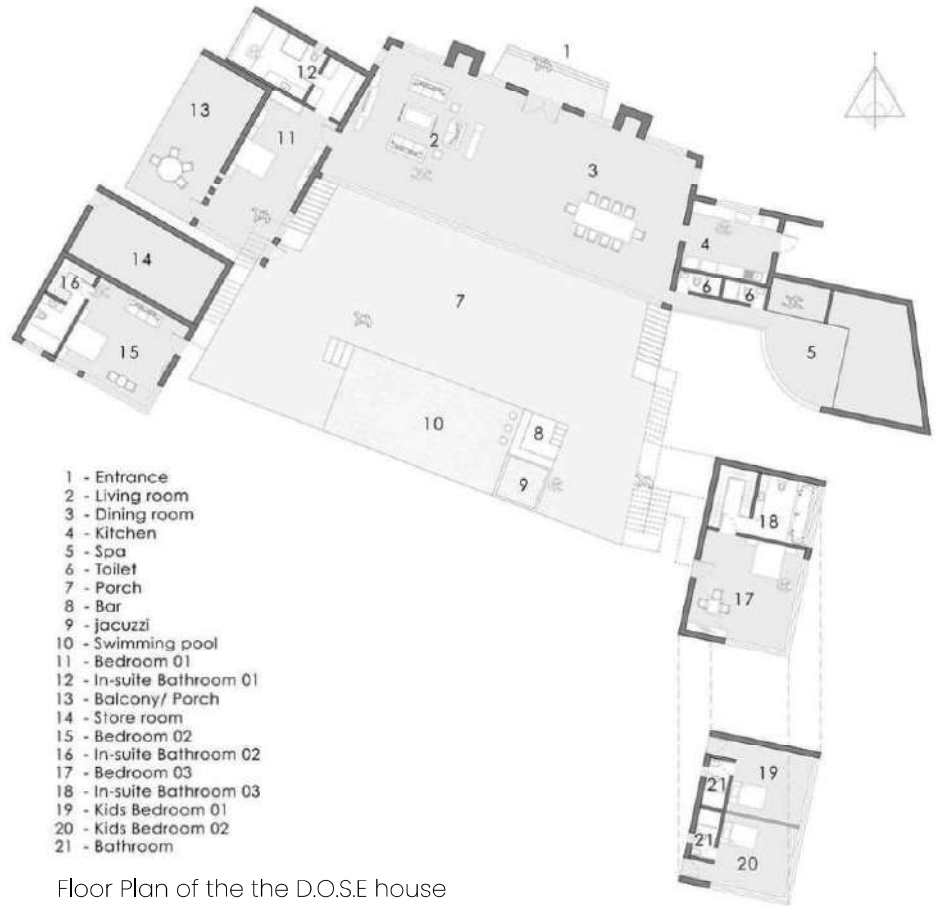
The spaces we create are meant to evoke positive emotions and make a meaningful impact on people's lives. Both aesthetic appeal and practical comfort are prioritised in our designs, ensuring that the spaces are visually appealing while also being conducive to relaxation and enjoyment.

Our goal is to create exceptional, inspiring, and inviting spaces that provide memorable experiences for clients, blending design excellence with comfort and global appeal.



The D.O.S.E House, Amarja Hills





Floor Plan of the the D.O.S.E house



The house is designed to stir up the happy hormones inside whoever spends their weekend lounging around in it.

Equipped with an infinity pool a natural pond, a vegetable garden, a mini golf course, a turf and perched between grove of palm trees, The house is an escape from the fast paced life in the city.

A sharp angled roof, that floats above the envelope, gives the illusion of the house soaring above the pristine landscape. Including a happy high and living up to its name, DOSE.

DOSE is a short for Dopamine. Oxytocin. Serotonin and Endorphins, the happy hormones and that is exactly what the house does.





Overlooking the spellbinding landscape of Amarja Hills and Pawna lake, the Dose house spreads across 4000sq.ft.







# A Glimpse inside an Animal Shelter

CAP Freedom Farm, Mumbai

Rutuja Purab



I have always loved stray dogs as much as pets if not more. They are usually feared; labelled as wild and dangerous when in fact they're just as loving as home-sheltered dogs. People often purchase all kinds of different breeds which are expensive but never realise that adopting a stray animal or a rescue dog could save so many innocent lives. There is nothing wrong with liking foreign breeds, but it should not be done at the expense of those who genuinely need a loving home to stay.



Visiting or working in an animal shelter has been on my bucket list as an animal lover since I was a kid. When a friend started volunteering for one, I decided that now was the time for me to go visit. I was greeted by a lot of adorable dogs as soon as I entered the gates. Not only did the shelter house dogs, but it also had cats, goats, donkeys and even an emu! They were all either rescues or injured animals. The shelter was not a permanent structure, but rather a temporary space with cages for the animals. The "healthy" dogs who were permanent residents of the shelter were free to roam, whereas those undergoing medical treatment or being sterilised were kept in cages. Cats were kept in a separate enclosures. Someone had recently abandoned a litter of kittens outside the shelter, so there was a lot of meowing!



The majority of the animals here had lost a limb, an ear, or an eye. That is why they were kept in the shelter for treatment. The shelter takes care of medical treatment, food, stay and maintenance of 'all the animals' enclosures . Raising funds is difficult because few people realize how difficult and expensive these treatments are. Aside from that, the cost of food and maintenance is included.

Despite the shelter being a fairly large space, it doesn't completely meet the requirements which is mostly because of shortage funds. As previously stated, there is no built environment for the animals to live in. When an animal is being treated, hygiene is especially important because it requires cleaner conditions in order to recover quickly.



Because the shelter is on open grounds, flooding is a major issue during the monsoon season. Many issues arise, such as water-logging, where the area must be evacuated when it is flooded with too much water. It becomes extremely difficult to relocate so many animals in such a short period of time, let alone to a safer location. Other issues such as mosquito breeding due to water accumulation and algae formation occur. This definitely makes the space more susceptible to diseases, especially if the animal has previously suffered from any.



Sometimes they can't take in more animals because the shelter is already full or it's no longer in their financial capacity to support the animals. Only when the previous animals who have recovered and are ready to go are adopted by people will there be room to accommodate more. Adequate campaigning is required to raise awareness and explain the importance of "adopt don't shop" to the public. It's a never-ending cycle of insufficient funds and a lack of awareness that causes these poor animals to suffer. If you're not in the position to adopt an animal even donating a small amount of money can be of help more than we can imagine.



**Scan the QR Code to share your love with these animals!**



skcop is a Bombay based collaborative partnership started by Akhil Kapadia (IESCOA, 2007 B. Arch batch) and Harshad Sutar, who started off as colleagues while working as Jr. Architects in the same firm in 2009. They then became friends, while working on several large government and private projects, often winning those projects through competing in competitions. Being good friends, they later decided to join their professional skills to start skcop, which now provides architecture, interior design and urbanscaping services.

Skcop's recent and current assignments range from urbancape design for Corporate Leaders' Institutional CSR initiatives to high-end residential development projects in Karjat, Alibaug, Delhi, Coonoor and Goa. IESCOA 2022 B. Arch Alumna Vaibhavi Shirsat has been a core part of the skcop team which has worked on these and other projects.



When presented with an opportunity to design 8 high-end homes in Alibaug, we decided to break away from traditional open gable roofs and opted instead for mono-pitch roofs which provide protection from the south and west and allow light inside from the north. Visual connections to the sky and landscaping around the houses were given importance right from the concept stage, so as to blur the boundaries between the indoors and outdoors. The roof profiles have been carefully designed to give the look and feel of a tropical modern village, as all the houses are clustered around a central open space.

In this Pune commercial development for a leading developer which comprised offices, show flats, sales experience centres, and staff amenities, skcop worked as part of a multi-disciplinary team that included landscape architects and urban designers. The structures are simple looking because they were designed for a life of only 5 years, with cost effectiveness and speedy construction as a priority, due to which light weight Aerocon sandwiched panels were used for facades, a German tent vendor was used for the sales experience centre, and corrugated metal roofs were used for the roof of the offices and show flats.



For a life span of 5 years, the intervention is designed for cost effectiveness as a simple and lightweight structure that blends into the landscape.





In this apartment we designed for a young couple in Colaba, we realised that the use of digital tectonics in architecture and interior design has never been more relevant or crucial than it is today. We explored with birch plywood as the primary material and the imposition of grooves by means of CNC milling. Turning the window into a wardrobe was not an easy decision but doing this presented an opportunity for a cosy reading nook and a hidden pull-out storage box cum step to access it.



The colour of the wall (green) soothes and blends the room into its surroundings which are green and full of trees - and this helps establish contextual relevance as well as contributes to the overall sense of tranquillity of the space.

The bold blue hues and the zigzag geometry that you see is the focal point of the living room of this apartment, which is a fresh and youthful upgrade fashioned onto an old wardrobe with typical floral laminates.

WEBSITE: <https://www.skcop.in/>  
SOCIAL MEDIA : @SKCOPDESIGN





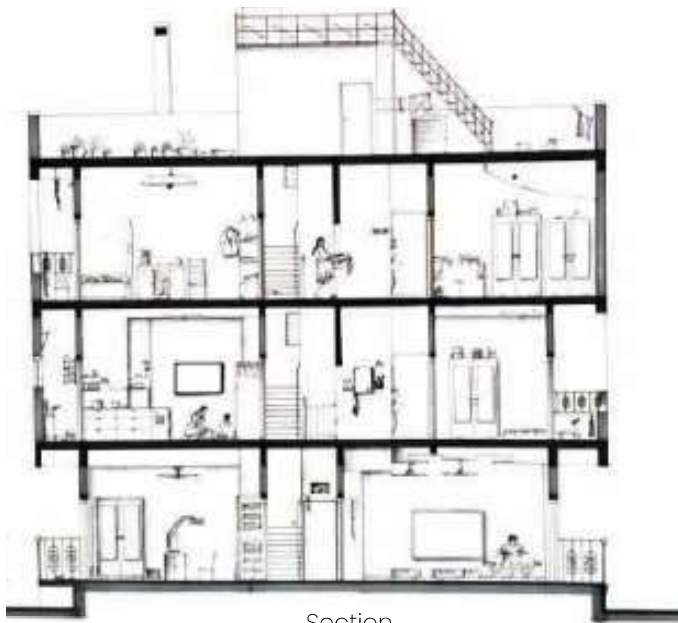
Skcop's design approach varies hugely from project to project - when presented with the opportunity to turn this 90s style G+2 mansion in GK2, Delhi into a G+3 building with a renewed look, we carefully designed slab extensions, peripheries, and this fluted geometry facade which is made out of bespoke GRC panels that flowed in and out to respond to the original duct locations. Those interested can get in touch with the skcop team to see how the building looked in its original avatar.

# Weavers of Yeola

## Town of Paithanis

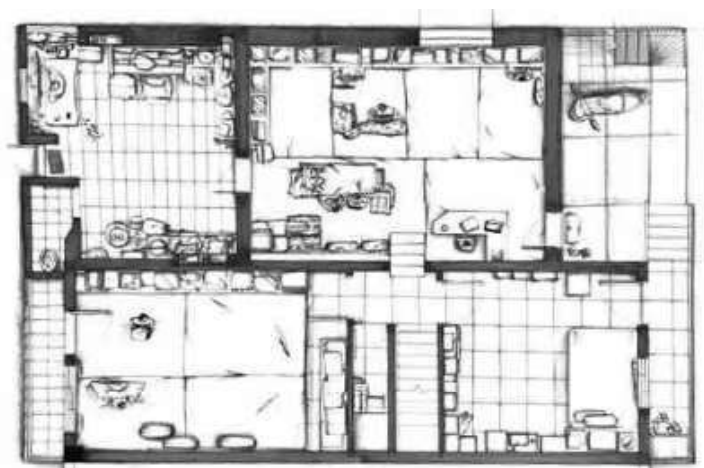
Semester 4  
Documentation  
Collated by Ashlyn and Riddhi

Yeola is a textile town in Nashik, known for its weaving community. The production of the Paithani sarees is done in this town. The aim of this documentation exercise was to study the life of the people of this town, the spaces they use and how they produce these beautiful sarees.



Section

The residents of the town use their own homes to produce the sarees. While some homes had three to four handlooms where the weavers sat every day and worked on the sarees, some homes were solely used to dye the mulberry silks in various colours. A few houses also had a retail area where they sell these sarees to customers and various vendors. The houses were divided in such a way that the residential space was separated from the commercial or workshop space by either floors or rooms.



Ground Floor Plan



A Weaver making Paithanis

The silk for the sarees is sourced from across the state and then dyed in various colours in the town itself. This silk is then used by the weavers to weave the sarees.



Silk yarns drying after being chemically treated



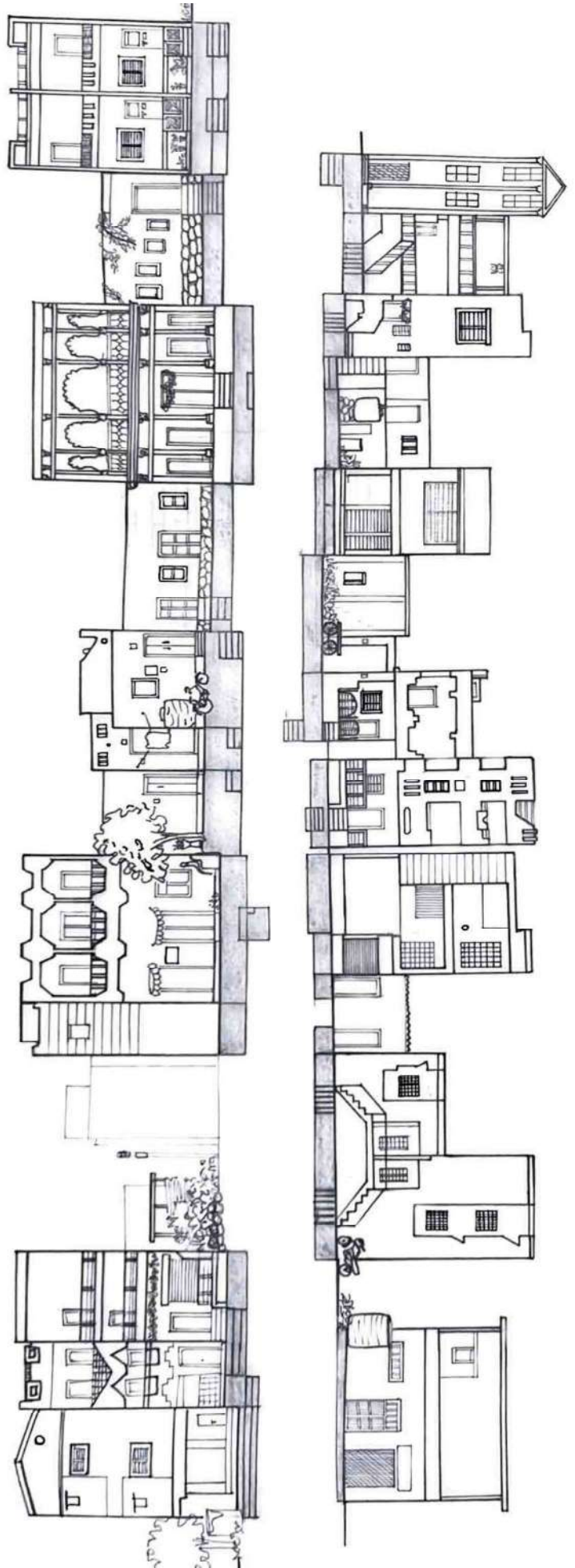


Facade of a dwelling unit

The streets are quiet all day, except for when the trucks come in with merchandise or for work.

The sound of looms and sewing machines working can be heard. The occasional ringing of school bells and the noise that children make when they would flock out of the school when their school ended for the day could reach people's ears as well.

Bored ladies lean down from their balconies and windows to look at the street and the activities that happened. Workers take a stroll to the chai shop for a small break. They sit outside their houses on the steps, reading newspapers or chitchatting.



Street elevation



Gullies of Yeola



Wadas of Yeola

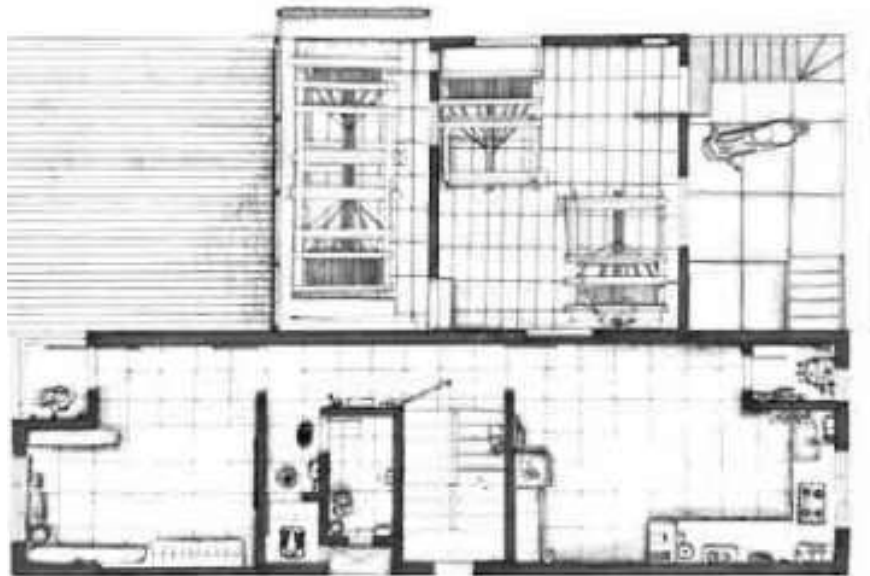
Yeola was also home to the lavish Wadas belonging to the merchants in the 16th century, which are preserved by their ancestors even today.

The internal framework of these houses was built of timber. The Wadas had intricate wooden carvings on fenestrations, columns and balconies with jali patterns with an excellent ventilation system. They also had old fresco paintings on their walls depicting stories from the Bhagvat Gita and the Upanishads.

The wadas have a double height space on the ground floor to allow air circulation, facilitating communication across the floors. Since they were attached houses, the main ventilation channel was only across the front and back sides. To curb this problem, they have a small courtyard on the backside commonly used as cowsheds and had openings between the roofs and the walls.

The residential quarter is separated from the workshop area. The residential space had minimalistic features, combined living space and kitchen area, small balconies, and one or two private bedrooms.

The workshop up to three to four looms per house. Focused lights provided over every handloom so that weaving would be easier. Some households hire workers, so separate washrooms were provided in the workshop spaces.



First floor plan showing space syntax



Display area in a Yeola home

The houses comprise of living, workshop and retail spaces together. The residential is separated from the workshop area via levels or walls.

Mattresses are laid down to display the Paithanis, and ample storage units are provided for the sarees. Each house has a maximum of two to three storeys, with the top storey being a flat terrace. The terraces were often used to dry clothes and spices.

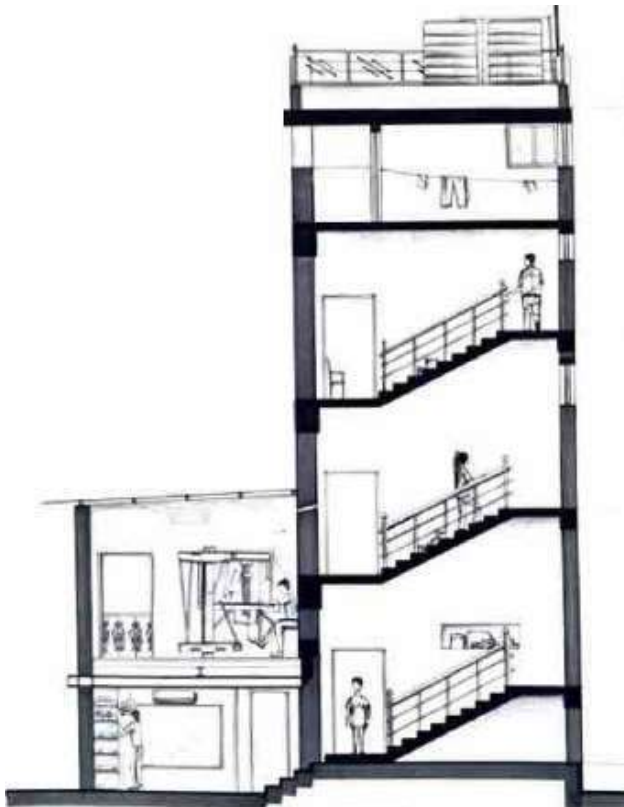
The houses which specialized in dyeing, commonly their workspaces on the ground floor, keeping the living area separated.

The process of dyeing requires intensive heating of the color pigments and then soaking the mulberry silk yarns in them. These yarns are then kept for drying on the wooden rafters built along the ceiling of the room.

This process produces toxic fumes, so, therefore, openings were accordingly provided.



A dyeing unit



Section showing division of activity

Observing the fabric of the village along with the way of life of the people, was a pleasant and an enriching experience.

The inner streets or *gullies* are narrow, and a network of *gullies* connects to a main road which would be used mainly by vehicles and *paithani* retail stores.

Although it was the raw roads, old crooked houses, the emerging development, the warmth of the people made the village truly beautiful.



Meals at the chowk

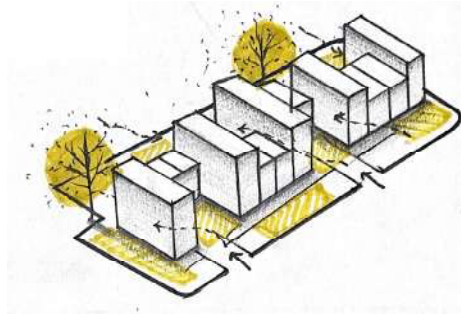
Picture Courtesy: Durva Chawan, Ritika Marwar, Rutuja Parab  
 Plans and Sections done by Aditya Bhise, Manasvi Tambe, Mayura Bhoir, Neha Rele, Pranav Shinde, Prathamesh Hirawe, Sanjana Pahade, Siddhi Darakh, Shivani Bodhke, Vaibhav Darade under the mentorship of Ar. Khudeja Saiyed  
 Street Elevation done by Aryan Paul, Cwen D'sa, Gunjan Balchandani, Juhi Mehta, Isha Shah, Kimaya Shinde, Riya Karite, Shreya Vishwakarma, Snehal Bisoyi, Vaishnavi Jage under the mentorship of Ar. Anuradha Wakade

# A Place for People

Semester 4  
Architectural Design

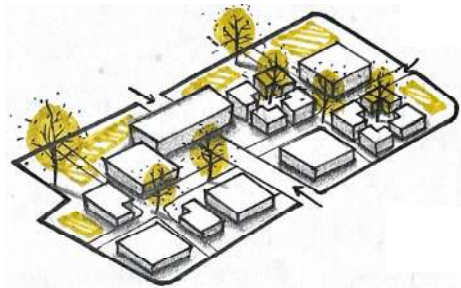
## Proposed Design for Housing for Weavers of Yeola

Sanjana Pahade



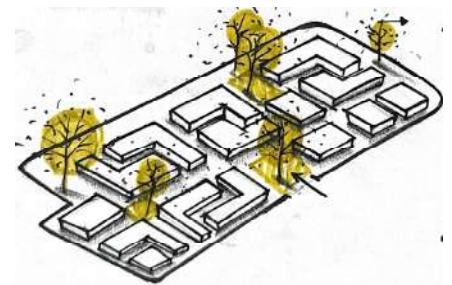
This concept is taken from the housing pattern in Yeola, the linearity and verticality in the housing. This creates pockets in-between, for varied uses.

The plan shows narali pattern which is used commonly in the *pallus* of *paithani* sarees. Public, private and semi-private areas are created.



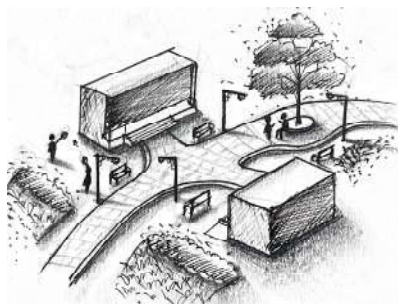
Small units are grouped to form a small courtyard. Interlocking of more units to form open spaces

Units creating balance with landscape, creating a harmony between built and unbuilt. A single unit split in two L-shaped units which creates balance, and forms small open nodes.



### Concept:

The concept for the massing and design development stems from observing the spatial distribution, movement patterns and work-life distribution of the people

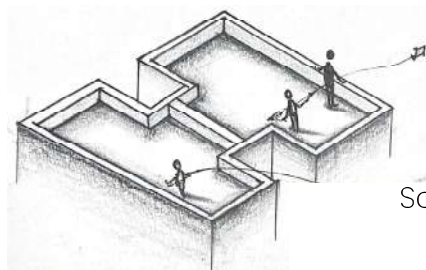


Social interaction and strengthening community bonds

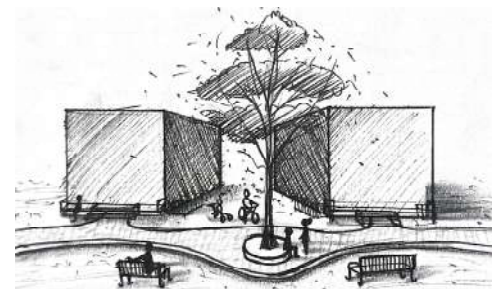


Vistas and congregation spaces

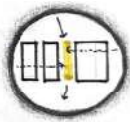
Response to the context and sensitive intervention



Safety and hassle-free movement



## Basic of Principles:



**Balance:**  
A unit split in two creating balance

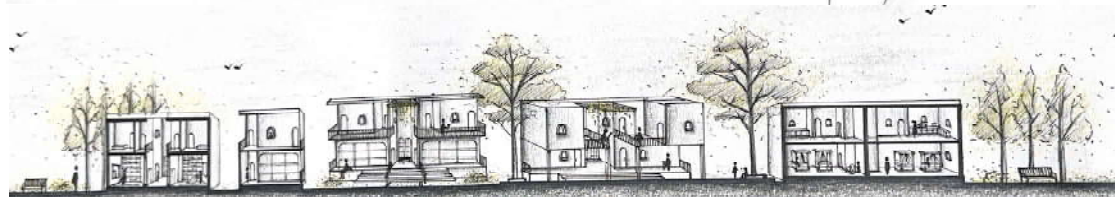
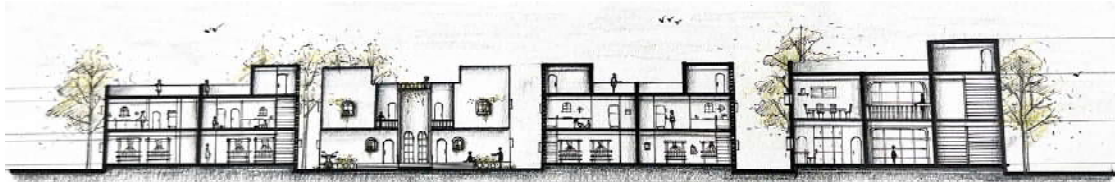


**Movement:**  
The road following pavement to units shows movement

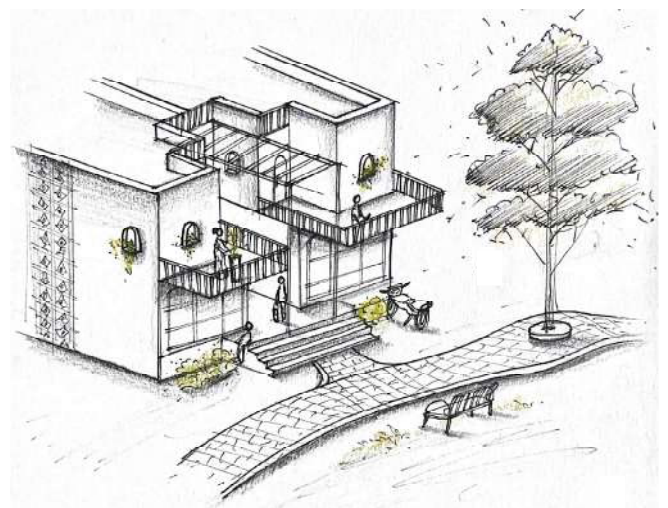
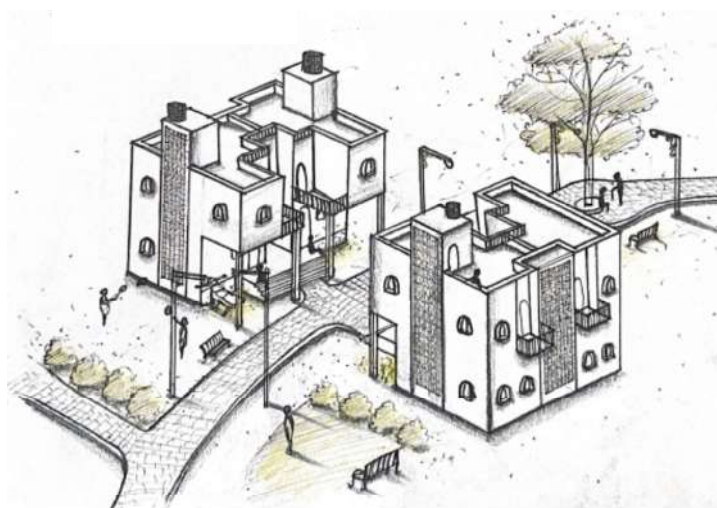


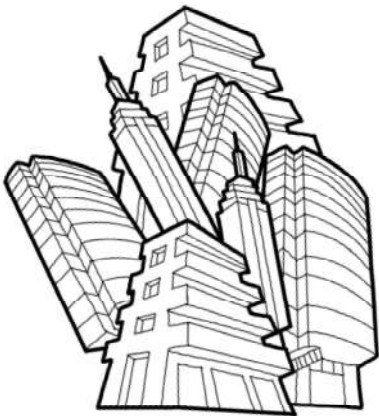
**Pattern:**  
Repetition of the clusters creates pattern

## Site Plan:



## Walking through the spaces:





# The Cities We Inhabit

An exploration of the various realms of the urban fabric  
that we occupy and interact in a multitude of ways

# Contents

## Branding your city

Elective exploring the city creatively to turn into ubiquitous products

Collated by Aabha Bhamare and Riddhi Tikkas



## Tacit Knowledge and the Informal flower market

Aabha Bhamare, Stuti Joshi, Rakshita Dinesh, Agam Kawdia, Hitaishi Gupta, Ami Khandor



## Paces and Spaces

Railway Stations as Public Spaces

Ananya Singh and Sayam Mulani



## Square 3 Designs

Works of a multi-disciplinary architectural design based firm founded by our Alumni

Ar. Jatin Asher and Ar. Paras Mehta



## The Perseverance of Street Makers

Food for the soul, through striving hands

Janhavi Rane



## NA Designs

Works of a leading architectural and interior designing firm co-founded by our Alumni

Ar. Ajay Hemmady and Mr. Nakul Vengsarkar

# Branding Your City

Semester 5  
Electives

Elective exploring the city creatively to turn into ubiquitous products

Merchandizing the city of Mumbai is the preliminary project of the elective. Here is a peak into the process the students of semester 5. Iconic Mumbai landmarks like Juhu, Colaba, Banganga, Powai Hiranandani and Dadar were explored to create exclusive art pieces.

Furthermore, the students used the digital art to turn into the ubiquitous i.e., daily use objects, like keychains, tote bags and jigsaw puzzles, hence creating a brand for the city of Mumbai.



Digital art converted to keychains



Designs to jigsaw pieces



Juhu Seaface

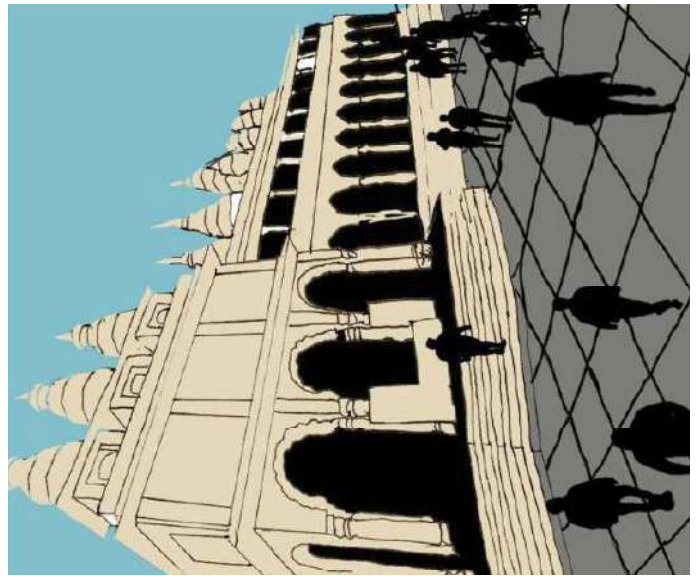


Starry Night with  
Chatrapati Shivaji Maharaj

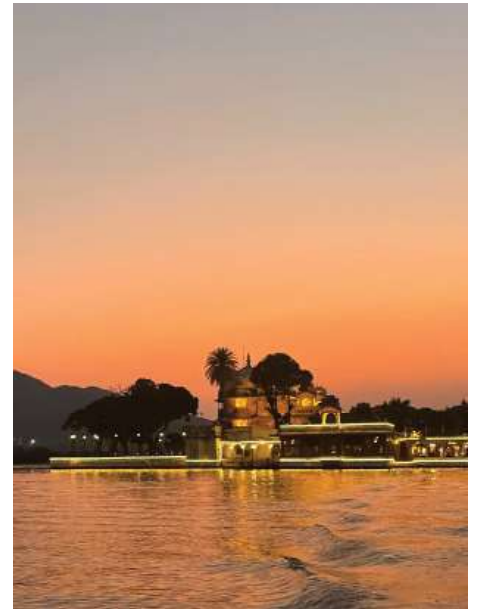


Mumbai within Chatrapati Shivaji Maharaj





Peel Away and Brand Your Devices and Stationery!



Anushree Walke

Vatsal Chande

Rutuja Parab

Ashlyn Sebastian

Sayam Mulani

Atharva Sawant

Prathamesh Patil

Prathamesh Patil

Nimish Sawant

# Tacit Knowledge and the Informal Flower Market

Dadar, Mumbai

Aabha Bhamare, Stuti Joshi, Rakshita Dinesh,  
Agam Kawdia, Hitaishi Gupta, Ami Khandor

This comprehensive study of the informal flower vendors, investigates how they leverage their tacit knowledge to navigate challenges and complexities in their market environment. Moreover, it analyzes the implications and importance of relying on tacit knowledge for their decision to remain informal, rather than transitioning to a formal market.

The Dadar phool market is a man-made community wherein varied type of stakeholders co-exist. This space has several layers worth exploring, inclusive of the tacit knowledge and unsaid co-operation amongst the users, especially the vendors.

The informal market not only survives but thrives, carving out its niche in the heart of the city amidst adversities, it presenting a social fabric endemic to Dadar that draws an exorbitance of users.

The informal flower market at Dadar is a microcosm of the city's energy and diversity. Full of colorful stalls, an array of blossoms, the market offers a unique shopping experience that has become an integral part of the local community's daily life.

Despite its informality, the market stands strong against formal alternatives nearby. Formal flower markets, regulated and organized within designated buildings, amicably coexist with the informal market in the same area.



Dadar Flower Market at 4am



Flower vendors lining up in the underpass during monsoon



Religious leaves & flowers being sold early morning



Colorful Shevanti and Aster flowers



Bags of delicate ready-made flower garlands

This coexistence raises the subsequent question: why does the informal market persist, attracting customers and vendors, while operating outside conventional norms and regulations?

Tacit knowledge, in definition, is the intangible and unspoken expertise that individuals acquire through practice, interactions, and immersion in their domain. In the context of the informal flower market, it encompasses insights on flower varieties, their seasonal availability, pricing dynamics, and the nuances of customer preferences.

To unravel the success of the informal flower market we turn our attention to the vendors themselves. These vendors possess a wealth of tacit knowledge, accumulated through years of hands-on experience and observation. As they lack the structural support and formal framework enjoyed by their counterparts in formal markets, informal vendors rely on their expertise to make crucial business decisions.

Tacit knowledge gives vendors the adaptability they need to respond quickly to changes in demand, weather, and market trends. This adaptability enables them to quickly adjust their stock, offerings to meet the needs of their customers. This provides vendors with the flexibility they require to respond quickly to changes in demand, weather, and market trends. Because of this adaptability, they can quickly adjust their inventory and offerings to meet the needs of their customers.

Tacit knowledge also enables vendors to provide personalized service, accommodate specific customer requests for flower arrangements. Customer loyalty and word-of-mouth recommendations are increased as a result of this customer-centric approach. Informal flower vendors at Dadar exude a passion for their craft of marketing, evident in their selection, selling and arrangement of blooms.

Through research and exploration, we gain a glimpse into the wealth of tacit knowledge they carry, a rich tapestry of expertise and experience that has evolved over generations.

This intangible wisdom encompasses an acute understanding of the distinct working of the market, the alliance between the multitude of stakeholders, especially the vendors and the impact of tacit ways on the success of the market.

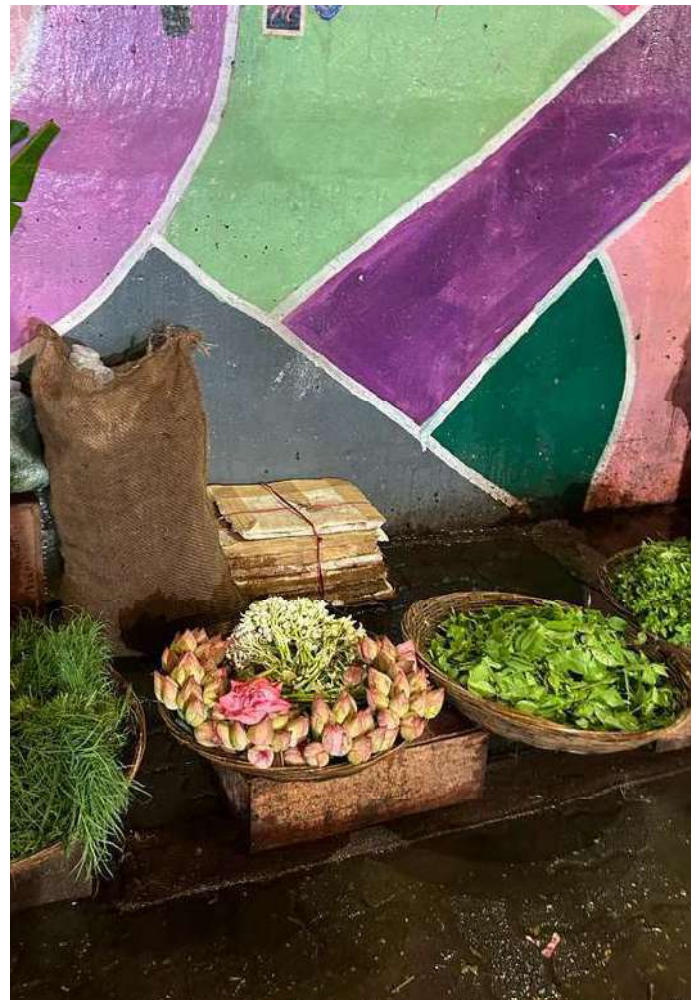
Their knowledge also extends beyond the flowers themselves. Vendors possess market intelligence, recognizing patterns of fluctuating demand in response to festivals, celebrations, and local events. This acute awareness empowers them to strategically manage their inventory and pricing, ensuring they remain competitive and responsive to customer preferences.

Formal markets often require adherence to rigid regulations, standardized processes, and fixed operating hours. In contrast, informal flower vendors find liberation in their informality, allowing them to adapt and adjust their business practices as per customer needs and market dynamics.

Vendors share insights, tips, and best practices, fostering a sense of mutual support. This culture of collaboration and cooperation is instrumental in overcoming market adversities collectively. Vendors engage in open conversations.

The observations show that vendors prioritize the agility and customer-centric approach enabled by tacit knowledge over the formal structures and restrictions of a formal market. Such cooperation nurtures a harmonious ecosystem that benefits all vendors, big or small, and strengthens the resilience of the market influence on the decision to remain informal. Informal vendors cherish the flexibility and autonomy afforded by informality, enabling them to swiftly respond to market changes without formal surveillance

The collaborative spirit among the flower vendors is a notable characteristic observed in the market.



Lotus and Betelnut leaves



Bag full of White Lily bundles

# Paces and Spaces

## Railway Stations as Public Places

Ananya Singh and Sayam Mulani

The metropolitan lifestyle, evermore fast-paced and individualistic, transforms our ideas of community, imageability and placemaking. Mumbai, is closely associated with railway stations that inevitably emerge as public spaces, although not conventionally deemed as so.

The aesthetics of our stations aptly represent their locality's self-image and perception. Chhatrapati Shivaji Maharaj Terminus (formerly known as Victoria Terminus) as a UNESCO World Heritage site, Bandra with its Portuguese Architecture and Andheri developed as a multi-modal transit.

From early bird dabbawallas, to night-owl goods transporters, from first-time dazed travelers to passenger's all too familiar with the hustle and bustle, from the single working mother to the carefree college students, no other space accommodates such diverse stakeholders. Railways house passengers, vendors, staff formulating unique socio-cultural dynamics that are endemic to the city.

Railway Stations must be developed to capitalize on these informal interactions generating a new vocabulary for communal culture. Addition of leisure spaces can provide public corners that are more accessible as a daily occurrence than the regular grounds which are perceived as an event.

Provisions for persons of special needs and compartments reserved for women aim to create safety for all. These humane concerns trickle into design and planning that must be echoed into all public projects. Railways are torch bearers to implement local policies setting precedent to improve neighborhoods.

Utilitarian infrastructure holds immense potential as spaces of public importance and communal development. Whether we consciously plan them or not, railways continue to serve millions regularly, intertwining the lives of its passengers and transforming the narratives of the urban public experience.





SQUARE 3 DESIGNS PVT. LTD.

Ar. Jatin Asher  
Ar. Paras Mehta  
Alumni 2002 Batch

Square 3 designs Pvt Ltd is a multi disciplinary Architectural Design Studio based at Powai, Mumbai. The Firm focuses in providing consolidated Architectural and Interior design services working in various sectors PAN India, Gulf and Africa.

The studio is headed by Ar Jatin Asher & Ar. Paras Mehta, both alumni of IESCOA 1997 batch (graduated in 2002)



Ar. Jatin Asher also holds a diploma in project construction management from NICMAR, M Sc (interiors) from Mumbai university & an accredited professional for Indian Green building Council. Ar. Paras Mehta holds M Sc (interiors) from Mumbai university, Both are visiting faculty at Many Architecture and Interior design institutes. They are also Directors at NAFDI - interior design institute.

Global indian International School  
Hadapsar, Pune







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The firm specializing in Education design projects are also designing fair amount of Residential, Commercial & Hospitality projects. The design studio is a Mix of multi tasking Architects and interior designers.



# Transforming Walls, Inspiring Spaces



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WALL COVERING | FABRICS



## Jantar Mantar,

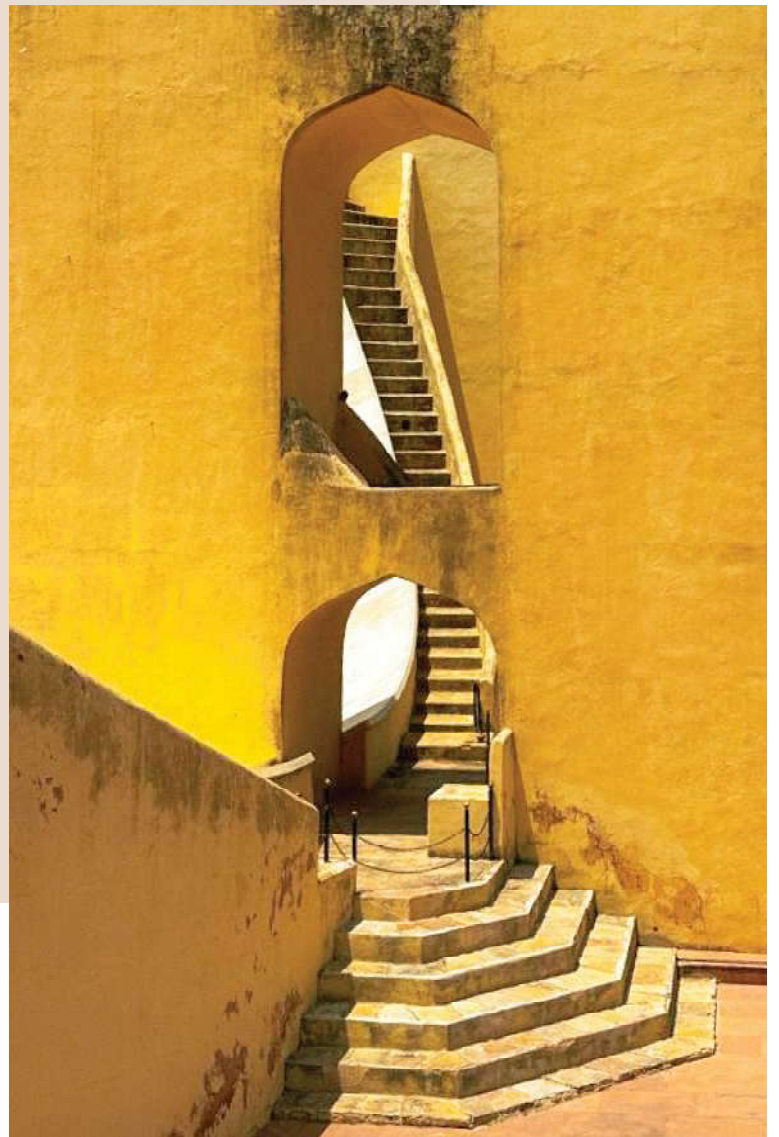
a testament to the curiosity of the human mind,  
a celestial observatory etched in stone.





Where the sun and shadows dance to reveal the science of the ages, the sky is painted with instruments of ancient wisdom.

An otherworldly symphony of stone and sky, tells the story of human exploration and the human ingenuity of learning.



# The Perseverance of Street-makers

## Food for the soul, through striving hands

Janhavi Rane

"We don't eat until we deliver their Dabbas to them" said Tannhaji, a young *dabbawalla* I met near Bandra Station. The streets in Mumbai are full of life, vibrant with colours, diverse with people, full of orderly chaos. Apart from what one sees is the sincerity and dedication of the 'street-makers'.

Below a large tree providing a calm shade in the harsh sunny day of late summer, we met Tanhaji. A skinny, but headstrong young man, wearing white *jabba* and *lehenga* loosely fitting his body, a *warkari* tilak on his forehead, talking about his profession with great pride.

He and many *dabbawallas* like him carry 25,000 dabbas for the customers. The dabba system caters to needs of several people in Mumbai who crave for homemade food at reasonable prices. They receive their dabbas at the convenience of their offices, colleges and hostels. While they receive their dabbas conveniently they miss out on seeing how the *Dabba* reaches them and the man behind their meals. What might be the motivation of Tanhaji to not eat anything unless their customers have received their meal?

The streets all over India are full of vendors with "Grahak Bhagwan Samaan".

Tanhaji, being a part of the Indian streets, showcases a great deal of dedication towards his work and his customers. He carries *dabbas* more than he can manage, travels through the crowded local trains, sweats while walking from office to office, house to house delivering dabbas on an empty stomach. His work seems to be more than a means to an end.

"I have been working with my father to run the store since 1958". Ashok Chedda, owner of Janta Stationery, a man in his mid-forties told us how being punctual, showing up, and conducting business in an ethical way is very important. What started a V. K. General store in 1958 has now expanded to six stationery outlets all over Mumbai.

An owner of many stationery shops, Mr. Chedda still continues to work in the very first shop of Janta Stationery every day, in a cramped-up space, surrounded by the many art supplies that cater needs of many students, professionals and others. To refrain from paying commissions to schools, in 1978, Mr. Chedda converted Janta Book Stores into Janta Stationery. He is strictly against paying protection money, commissions to colleges as it doesn't feel ethically right to him.

The man seems to be devoted towards the business, carried over himself and has included his son with him. While he could've operated 6 outlets comfortably at the convenience of his home, he still looks after all six outlets by himself and still keeps working in one of them. Being religious for him means being honest towards his business and his customers.

Whereas, for a fruit juice stall owner on S.V. road in Bandra to show up all days of the year irrespective of the number of customers visiting, it is feeding hungry, homeless people on streets for a vadapav vendor.

Indian streets comprise of a negotiation between one and the crowds, lack of space, chaos and the clashes are inevitable.

Although there is inconvenience, one doesn't visit the scattered premise all around the streets just because of its affordability or one doesn't just work for the sake of making the ends meet. The intangible aspect of religiousness comes into picture. The thought that "they might need us" steps into the arena.

The haggling shoppers, window shoppers, annoyingly curious shoppers, impossibly indecisive shoppers, in and out customers, the

chatty ones and many more occupy the streets everyday knowing where to find things. The sellers occupy the streets to not just earn bread but to provide. The relationship of give and take is the face of any market on the streets. What isn't to be seen is these streets are full of mutual understanding and acceptance, bickering and agreements, chaos and order,

Diverse but home!



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# N A D

Ar. Ajay Hemmady

Alumni 2001 Batch

NA designs is a design firm – co-handled by partners Mr. Ajay Hemmady and Mr. Nakul Vengsarkar with over two decades of experience in architectural and interior design.

The firm holds its forte in being design centric and is involved with various projects spanning architecture and interiors, from residential re-development high rises, slum rehabilitation, master-planning for gated communities and bespoke private homes, show apartments and bespoke interior visualisations for HNI private residences.



NA Designs is constantly incorporating updated energy saving technologies and materials, by integration of an international level of design aesthetics.

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# What's Happening at...



## Meandering through Mumbai- A CTBUH Walk

Students from the IES College of Architecture, went on a walk curated by the Council on Tall Buildings and Urban Habitat (CTBUH) to learn about the high-rise residential and commercial buildings in the vicinity of Mumbai's Prabhadevi, Lower Parel and Dadar areas. The walk began at the One International Center, a 26-story commercial building that was completed in 2011. The students learned about the building FSI (Floor Space Index), which is a measure of how much built-up area is allowed on a given plot of land.



Installation at ONE International Center

They also learned about the building's landscape spaces, which were designed by One International Landscape firm from Singapore.



Students guided by professional architect

The next stop on the walk was the Lodha Park Towers, a group of three, 60-story residential towers on a 17 acre land with about 6 acres of landscaped amenities, two of these towers were completed in 2017, and the third one is on its final stages. The students learned about the towers' facade design, which was inspired by the traditional architecture of Mumbai.



ONE World Center



High rise residentials

They learned a great deal about the challenges and opportunities of high-rise architecture in Mumbai. They also appreciated the opportunity to see some of the city's most iconic buildings up close. The walk was organized by the CTBUH's Mumbai Chapter, which is dedicated to promoting the study and practice of tall buildings.



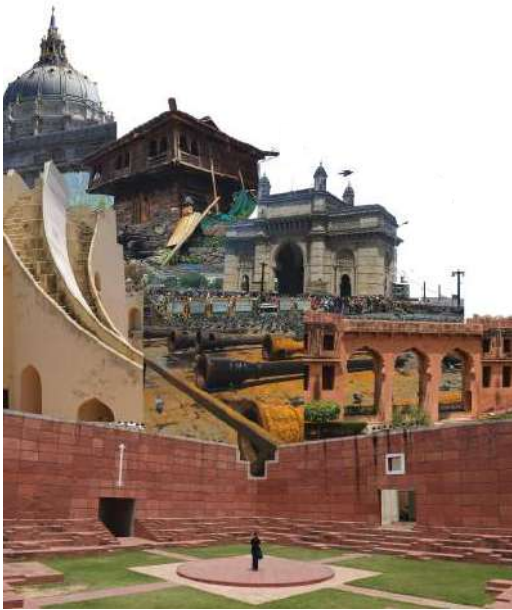
Commercial offices at ONE

The chapter organizes a variety of events throughout the year, including lectures, workshops, and tours. The students who participated in the walk are now better equipped to design and build high-rise buildings in Mumbai. They are also more aware of the challenges and opportunities that come with this type of architecture. The walk was a valuable learning experience for the students.



Mahim Koliwada

- Collated by Manav Sheth



# Going back to the Grassroots

An exploration of the nuanced notions of the vernacular architecture built around us, by the local residents of the place

# Contents

## Vernacular Elective

A journey through experiencing the spatiality through eco-sensitivity

Rishi Malani and Aryan Paul



## Visit to Vardhast Farms

In the cradle of nature's arms

Shreya Vishwakarma



## Reimagining Watson Hotel

A Heritage Conservation Elective

Aabha Khedekar, Ashlyn Sebastian, Rutuja Parab and Siddhi Gupta



## Reviving the Past

Mapping Local Histories

Anchal Singh



## Nikhil Mahashur and Associates

A Mumbai based firm specialising in hospitality and restoration works founded by Alumni

Ar. Nikhil Mahashur



## Poetry and Geometry

The Art Deco Era of Mumbai Architecture

Ar. Prachee Chandrashekhar

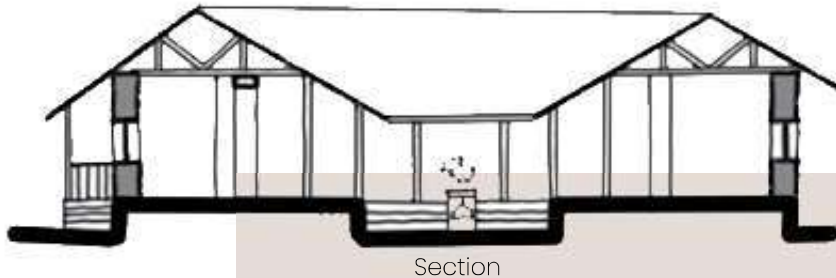


# Vernacular Architecture

A journey through experiencing the spatiality through eco-sensitivity

Semester 5  
Electives

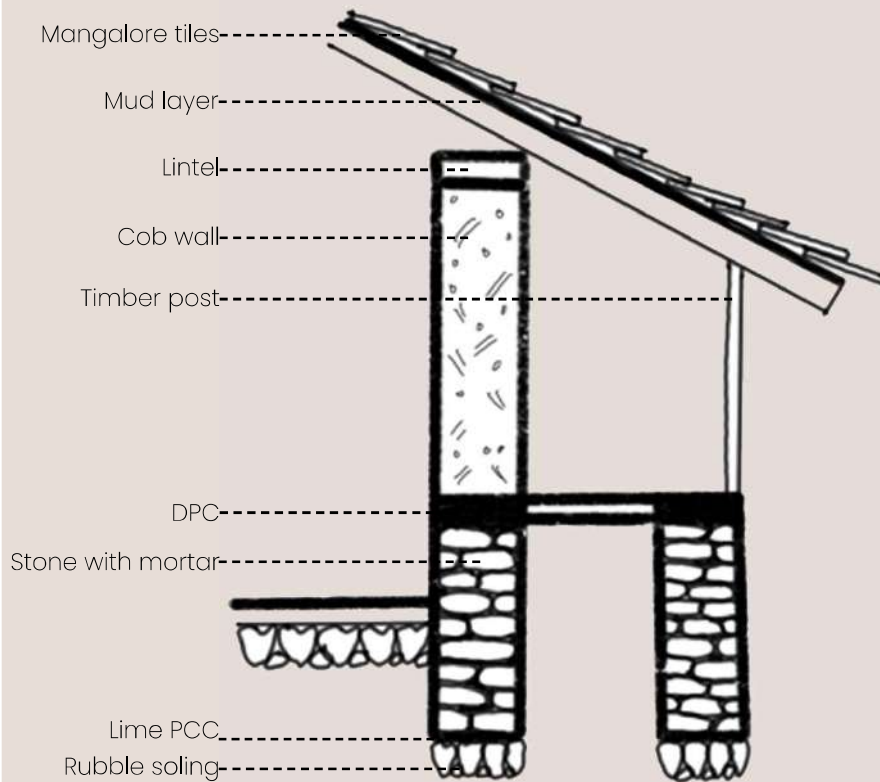
Rishi Malani  
Aryan Paul



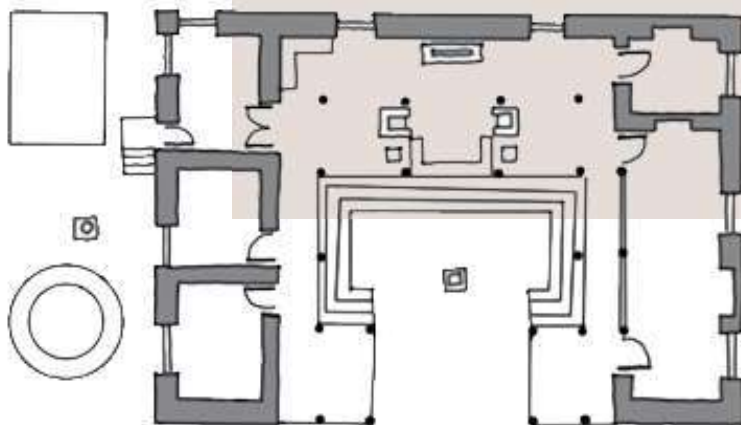
Section

Foundation of this house was constructed by using black stone foundation technology.

Stone pieces were arranged in desired layout as per their available shapes and sizes.

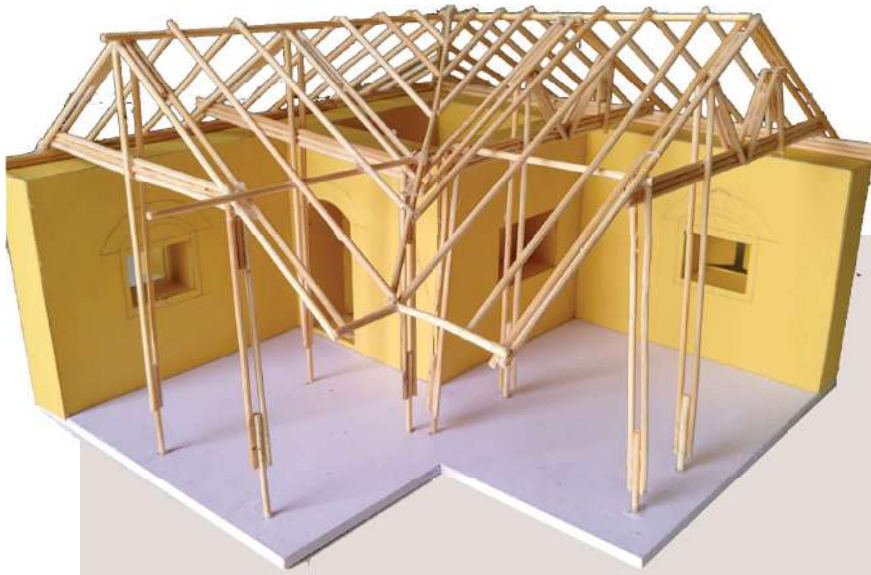


Wall Section



Ground Floor Plan

Bamboo frame is used for the construction of the walls along with mud, wheat husk and cow dung which provides suspension to the structure and this wall acts as present day shearing wall.



The structure counters cyclonic and storm resistance property due to pitched roofing in all the directions.

Light weight construction materials used as they are earthquake resistant in nature along with using black stone foundation technology



Some images of the model for building with local, sustainable materials and understanding the assembly of various members that make up the structure itself.

# Visit to Varadhast farms

In the cradle of nature's arms

Shreya Vishwakarma

Students and the faculty of landscape design set out on an exciting journey to Kelthan village. They were welcomed by well-revered architects Ar. Shardul Patil and Ar. Anuradha Wakade.

## 'Embracing local craftsmanship'


The verandah offered an enchanting view of the rain-soaked landscape. The sloping roof, wooden staircases, and exposed brickwork on the walls that added to the rustic charm of the house.

The foyer with sofas and tables invites the visitor to relax and experience the beauty of their surroundings. Everything in the house was thoughtfully constructed by local masons and carpenters, reflecting the importance.

## 'The last house in the village'

The verandah of Varadhast offered enriching views to the neighboring fields as it lay on the edge of the village





## ‘Balance between human needs and preservation of the beauty of nature’

On the trek to the Mandakini hills where they also learned about the local interventions made in the landscape.

Immaculately designed drainage systems and irrigation channels which showcased the community's deep rooted connection with their land

## ‘The rich biodiversity of Mandakini’

The students also trekked on the Mandakini hills with Ar. Shardul and Ananta Mestry, a local guide. The hills were a treasure trove of diverse vegetation, and as they ventured deeper, they witnessed the rich biodiversity the region had to offer. The landscape presented an array of different terrain and plant life each part with its own unique charm.

The heavy rains caused a mist to form on the ridge of the hill creating an ethereal atmosphere. From this the students realised the significance of water in shaping the landscape and how monsoon played a pivotal role in sustaining the ecosystem.

## ‘The coexistence of nature’

The landscape presented an array of different terrain and plant life, From rocky soil supporting crocodile bark and palash trees to fertile patches with kusumb trees, the hills were a living testament to the coexistence of various elements of nature.

# Reimagining Watson Hotel

## Heritage Conservation

Semester 5 Electives

Aabha Khedekar

Ashlyn Sebastian

Rutuja Parab

Siddhi Gupta



“Without a doubt the finest  
hotel in Bombay”

- The Bombay Gazette  
(6<sup>th</sup> February 1871)

In Mumbai, the Esplanade Mansion, formerly Watson's Hotel, a 19th-century architectural marvel, sits forlorn in Kala Ghoda. Crafted by John Watson, it's India's pioneer cast-iron structure, shipped from England to Mumbai for assembly.

## Damage Analysis

The Skylight is completely ruined. The glass which was previously used is no longer left.



The framework and grill of the windows are left but the glass is no longer there.

Parts of the frame work which are completely rusted, rendering it structurally weak.



The iron has corroded so much that when touched it chips off.

# Design Proposal

1. **GROUND FLOOR** – Watson hotel housed an authentic Iranian restaurant in its later days. Keeping this in mind an Iranian-themed café is proposed with a small area dedicated to the history of the hotel. The atrium will be converted into a seating space.



2. **FIRST FLOOR** – John Watson, the original owner, was a prosperous silk draper. The building’s tailoring history, including the iconic Smart and Hollywood shop crafting movie costumes, inspires a proposed custom boutique. The venue’s location in Mumbai’s Kalaghoda art district also promises an exhibition area for artists.

3. **SECOND FLOOR** – India’s inaugural film screening occurred at Watson Hotel, which also showcased foreign films in the colonial period. This history drives the plan for a vintage screening area. Additionally, a high-floor fine dining restaurant is proposed, preserving its legacy as Mumbai’s pioneer five-star hotel.



4. **THIRD FLOOR AND FOURTH FLOOR** – An official complex is being proposed because Watson’s hotel was later used by lawyers for their firms due to its proximity to the Bombay High Court.

To help reimagine a restored Watson Hotel, AI tools were used with the help of prompts and keywords learnt during the Elective.



The proposal involved reinforcing the façade with added structural elements, restoring the cast iron framework and yellow brick exterior, and replacing irreparable parts. Elements like Minton tiles and Burma teakwood staircase would be retained, along with repairable grills and railing; damaged components would be replicated.

# Reviving the Past

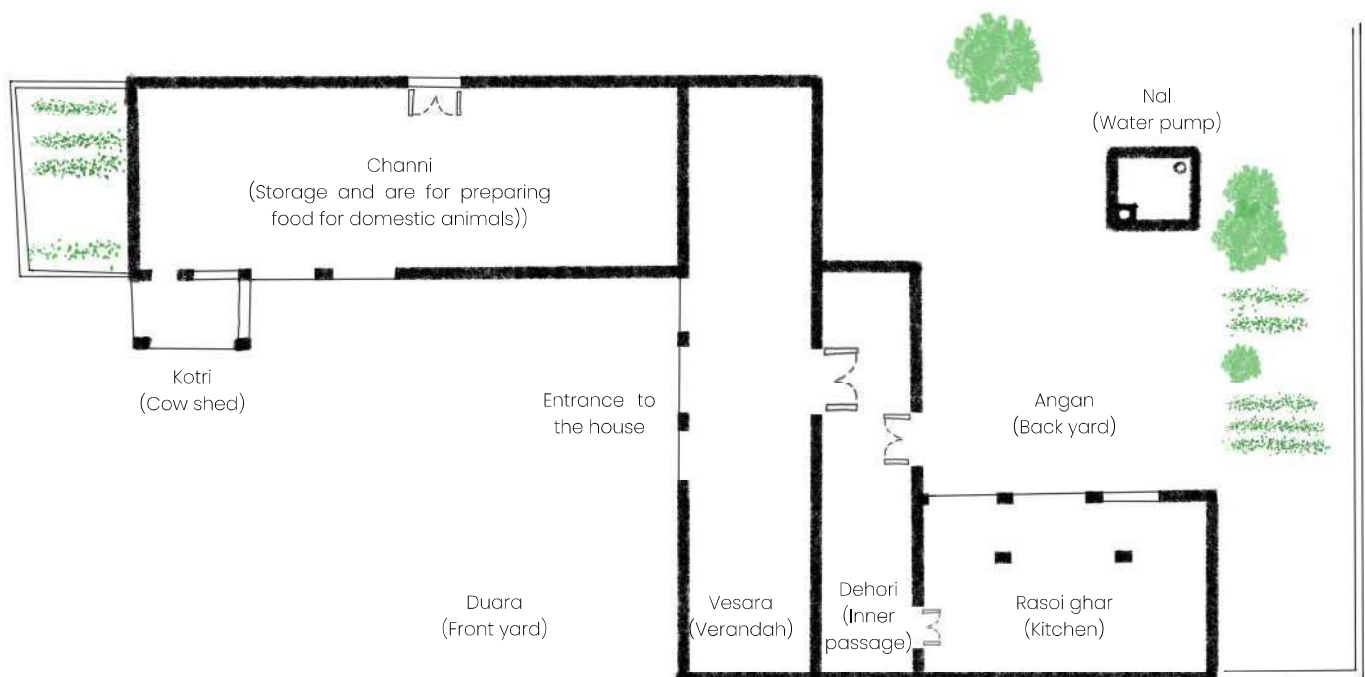
## Mapping Local Histories

Semester 6  
Electives  
Anchal Singh

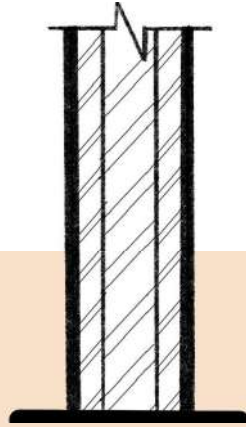


This is a mud brick house seen in Salempur, Uttar Pradesh. There are a few more such housing typologies scattered around but people have chosen to abandon it or rebuild it in favour of a composite structure.

This particular house is more than 100 years old. There are six family members currently living here. They too have an ambition to replace their house with a composite structure just like their neighbours. These houses are plastered with mud also called as *chiknni matti* brought from a water source found nearby. It gets replastered during their festivals.



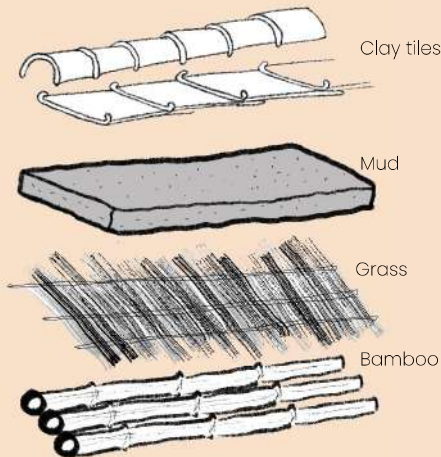
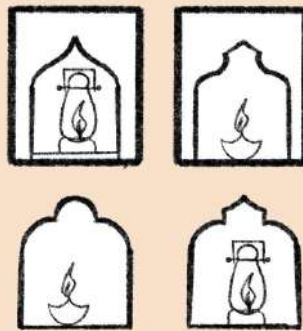
Plan



For protection from heat, harsh winds during rainy season the walls are made 480mm thick.

The inner part is made of mud bricks which were sundried for few days. The outer layer is composed of burned bricks.

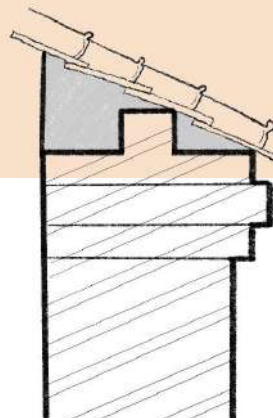
*Takha* (a niche in the walls made to house earthen lamps/diyas and oil chimney lamps).



Roof detail showing various layers of materials that make the roof assembly that help in efficient weather-proofing.

Mud fill is applied all over the roof that makes it heavy and increases its thermal mass.

It also reduces the use of battens and tiles that are directly placed on top of this mud fill.





"Walkitecture" is the passion project of Architect and Restorer Nikhil Mahashur, which began five years ago. The project initially aimed at architectural students from the colleges where he lectured, as well as his friends and family. Nikhil's interest in the subject grew as he undertook the restoration and design of several buildings in South Mumbai.

In the midst of the neighbourhood's architectural landscape, one can discover a rich collection of old buildings, each adorned with distinctive features and accompanied by untold stories concealed behind their facades and structures.

Through Walkitecture, Nikhil delves into the exploration of both the iconic and hidden structures of South Bombay.



## The Kala Ghoda Precinct

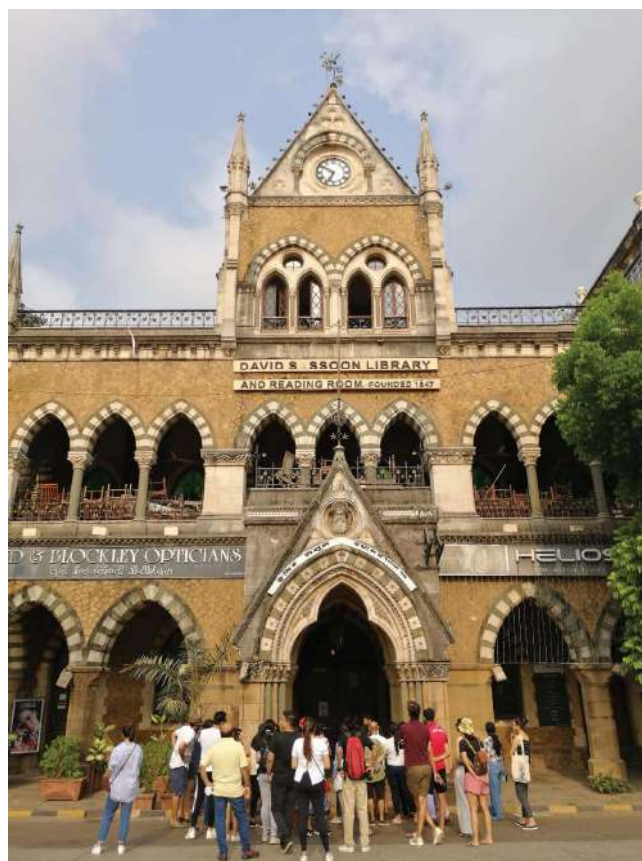
Venture through the precinct to find an undiscovered treasure trove of architectural styles, legends and myths. Get a closer look at Kalaghoda, one of Mumbai's most historic neighbourhoods, also known in the past as "Frere Town".

Its streetscape offers an array of eclectic architectural styles, from Gothic, Neo-classical, Indo-Saracenic to Art-Deco and so many more iconic heritage structures.

## Art Deco and Gothic Architecture of the Fort Precinct

Bombay's busiest business district which stretches from Churchgate to the Asiatic library has stunning commercial properties in its precinct. The Flora Fountain is one of the most iconic structures on this route. From Neo-Gothic to Art-Deco, South Bombay boasts a rich mix of architecture.

Making a sense of the periods and prominent architectural styles, this tour journeys Bombay's commercial and residential buildings that mirrored global design movements.



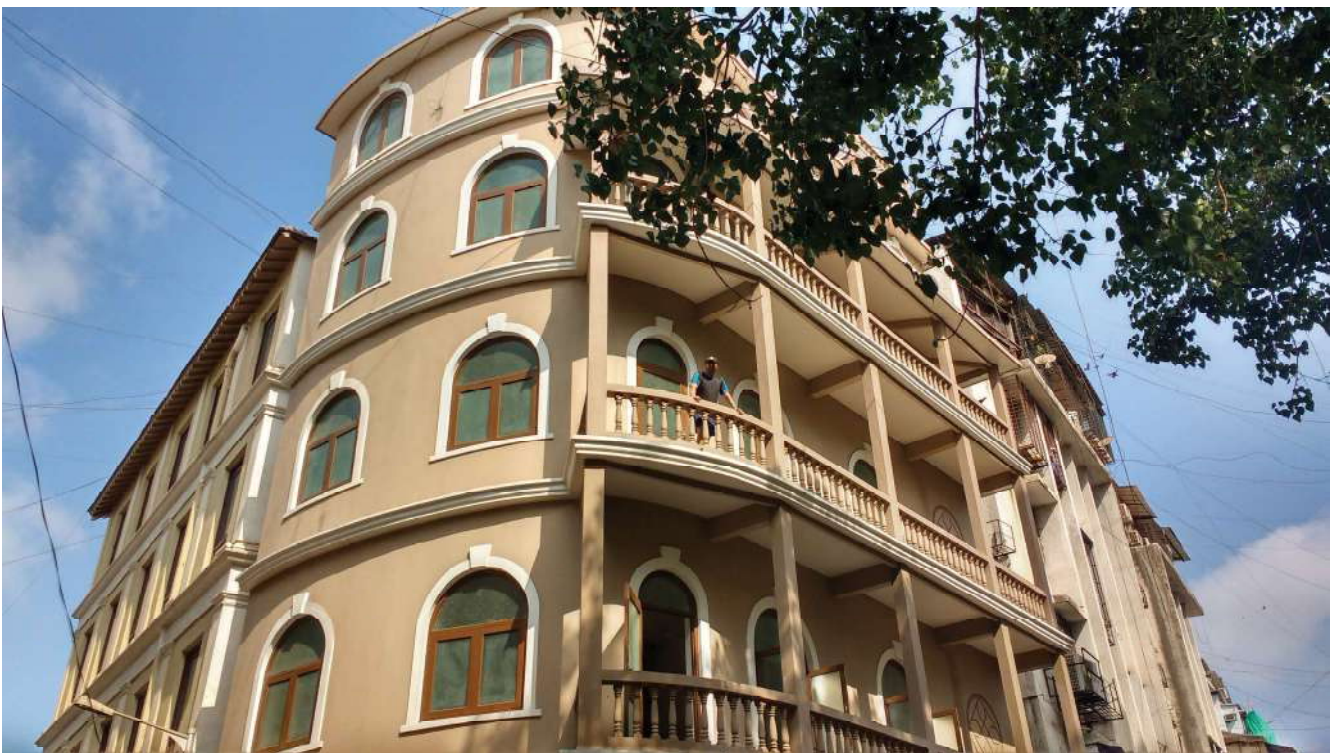
“Walking tours are a brilliant way to educate yourself and explore the city. Discover South Bombay’s buildings and streetscapes through guided walking tours of the neighbourhoods - each distinct in its character and history. We walk with anyone who shares our love for this city and every little nook, cranny, gully and alley that cradles its rather diverse culture.”

- Nikhil Mahashur



A synthesis of historical style, regional character, modern living and personal taste, NMA's work ranges from commercial structures, private homes to the restoration of old buildings.

A fine example of that is Harpal House at Kalaghoda, Mumbai - an old rundown building converted into a heritage-looking building to match the eclectic style of Kala Ghoda.



NMA's projects are inspired by local artisans in Rajasthan, the Art Deco style, architectural details of heritage buildings of Bombay and Frank Lloyd Wright's modern designs also called the Prairie style.

Some of NMA's key projects include Radisson Udaipur, Ritz Carlton Udaipur, restoration of buildings in South Mumbai, hospitality projects in Rajasthan, Goa, Indore and Tanzania, and townships in and around Mumbai.

WEBSITE: [WWW.ARCHITECTSNMA.COM](http://WWW.ARCHITECTSNMA.COM)  
SOCIAL MEDIA : @WALKITECTURE.NMA



# The Poetry of Geometry

## The Art Deco Era of Mumbai Architecture

Ar. Prachee Chandrashekhar

Art Deco was a style of design in visual arts like painting, architecture, and product design that originated in 1920's France. The soul of Art Deco lies in refined curvilinear forms adorned with stylization. The stylized embellishments were often inspired by graceful natural forms like Palm Leaves, Flowers, and petals. Art Deco is a liberal style from the designer's point of view as opposed to the classical orders of design, as there were no defined proportions, ratios, or motifs.

Art Deco style reached India in the 1930s. The influence of Art Deco design came from books, advertisements, and by wealthy patrons traveling from Western countries. The Mumbai Architects at the time had started receiving many design magazines from Europe, and with them came an era of new forms and styles. Construction in concrete was beginning to pick up, as the timber rates were going up and there were not many artisans available to work in timber construction with trusses etc.



The contemporary environment of Mumbai was conducive to the adaptation of this style. Many multi-storey buildings were being proposed due to the increasing urban density of Mumbai.

Post the Mumbai Plague Epidemics of the 1890s, the Bombay City Improvement Trust was planning for new residential settlements in parts of the city. The road and site offsets, heights, and massing of the buildings were defined as per the planning. Art Deco came in as a means to stylize the buildings in a unique way to define identity to the facades and design while adding an urban design character to the streets and districts.

(Late) Ar. Kamu Iyer, from Mumbai, fondly recalled his discussions with artisans and clients, who passionately discussed the separate budget set aside only for the beautification and addition of design elements, while planning for a residential building in the 1950s. The layouts were prepared as per the planning authority regulations and another designer was hired for the beautification, detailing, and facades.

Collaborative intent for finer aesthetics drove the construction process of the era. Contemporary architects like Ar. G.D. Mhatre, who designed numerous buildings, was unaware of the Art Deco style. The idea of embellishments inspired by natural forms is also inherently aligned with traditional Indian aesthetic sensibilities as

## “What design strategies could be adapted to conserve the character of Art Deco districts of Mumbai?”



**“Art Deco elements like highly styled Chajja projections were touted as ‘Eyebrows’ by the modernists.”**



well as artisanal practices. Older buildings in Mumbai from the Indo- Saracenic era provided a complimenting backdrop for this new style.

The most prominent examples of this style today are the Art Deco buildings of Mumbai. Art Deco buildings are found in various areas of Mumbai like Marine Drive, Oval Maidan, Dadar Hindu Colony, Parsi Colony and Shivaji Park, Khar, and Santacruz. They are easily distinguished by their peculiar design features like Balconies with elaborate railings and grilles, window designs with stained or etched glasses, stucco motifs of stylized interpretations of the Sun, flowers, leaves, or compositions of lines and forms, embellishing built forms with softer edges. From the compound walls to Nameplates, stylized elements of art deco are visible. The Art Deco theme is followed through the interiors of many buildings with carved balustrades and staircases, intricate flooring patterns, elaborate lighting fixtures, and elevator grills. Antique Art Deco furniture can be found in Chor Bazaar, the flea market in the heart of Mumbai.

The decline of Art Deco Style Architecture worldwide is often attributed to the rise of a strong modernist movement. Art Deco elements like styled Chajja projections were touted as ‘Eyebrows’ by the modernists. Industrial mass manufacturing also ended the era of art deco in a big way as the stylized designs were not affordable for mass production and suitable packaging. In the postmodern era of artistic expressions;

is Art Deco relevant beyond nostalgia for its principles of elaborate refinement and attention to detail?

As most of these buildings are now over 100 years old, they are looking at redevelopment. What design strategies could be adapted to conserve the character of art deco districts of Mumbai?

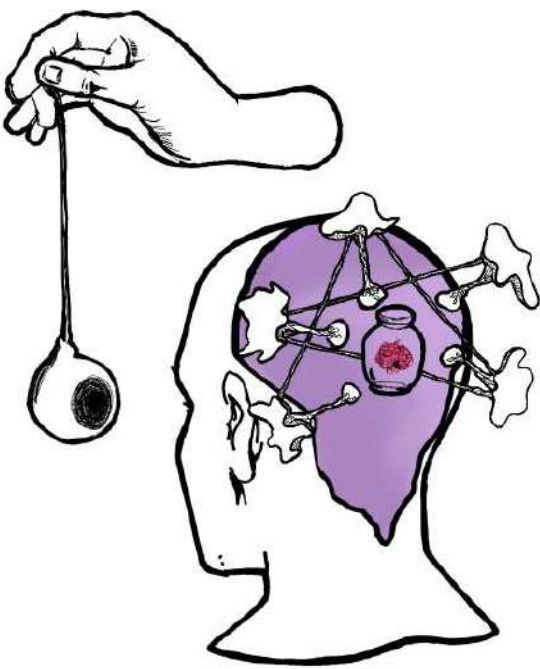
Building to Visit for Art Deco Style – Eros Cinema (Churchgate), Regal Cinema (Colaba), Aurora Cinema (Matunga), Art Deco District (Marine Drive, Oval Maidan), Philomena Building (Dadar E), Uma Sadan (Dadar East)..



**“In the postmodern era of artistic expressions; is Art Deco relevant beyond nostalgia for its principles of elaborate refinement and attention to detail?”**







# Transcending Expressions

An exploration of the works undertaken across electives  
and workshops, narratives and stories

# Contents

## Act of Making

The Trade of Indian Craftsmen

Rucha Subhedar and Dikshant Tayade



## Ways of Evolving Narratives to Design

Khushboo Adhiya



## Art of Illumination

A semester 5 elective

Shivani Bodke



## The Queerness of space

Exploring the intersection of sexuality and spatiality

Prathamesh Patil



## Think Beyond Architecture

Content Creation in the realm of Architecture- ThinkUrban Arch

Manav Sheth



## The Central library

Proposed Design for a city library in Navi Mumbai

Divy Bafna



## Core

A poem portraying the human mind's intricate journey

Durva Chawan



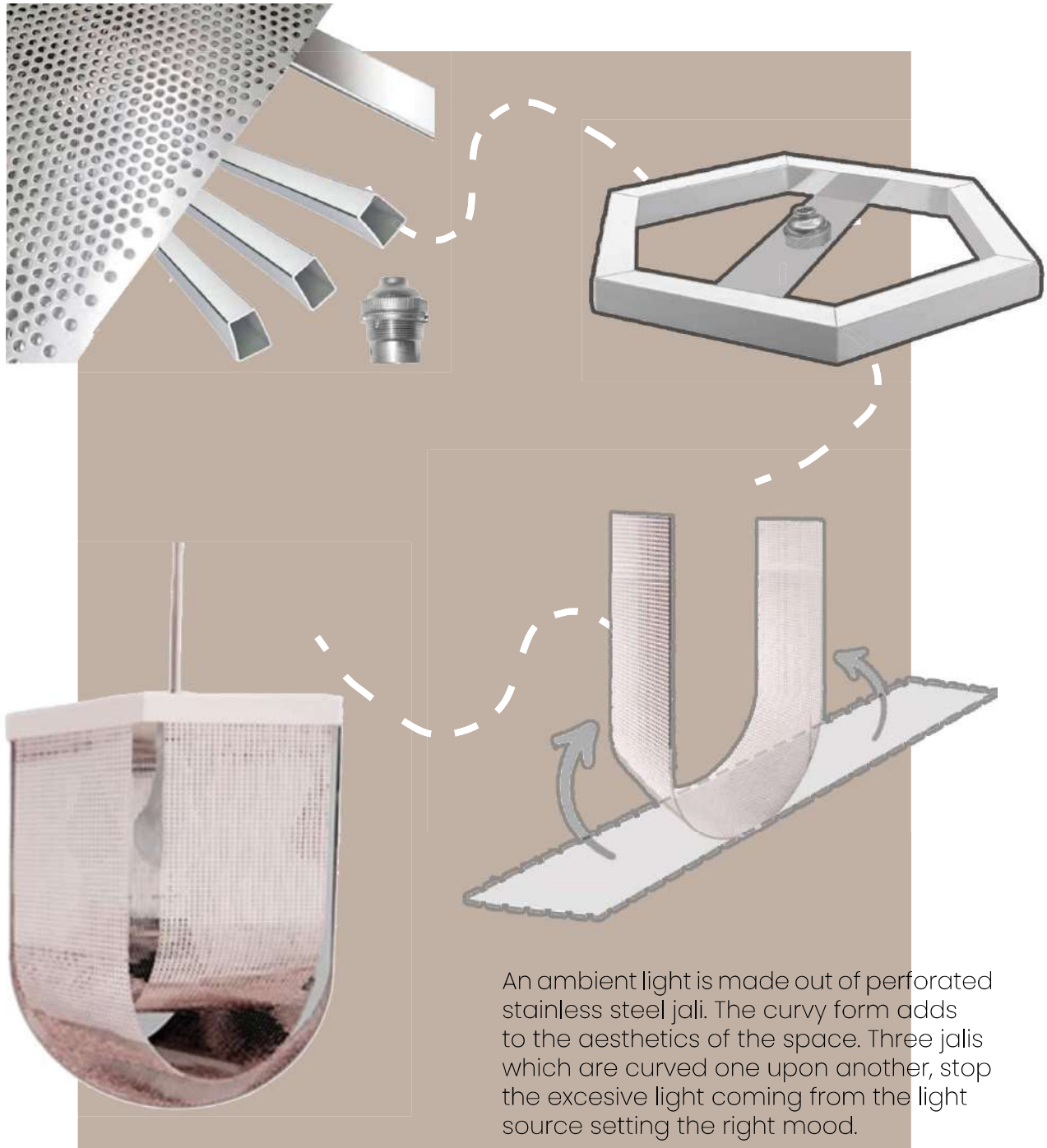
# The Act of Making

## The trade of Indian Craftsmen

Semester 5 Electives

Rucha Subhedhar  
Dikshant Tayade

With an aim of bridging the boundaries between mundane mass production of the industrial sector and art, the students were introduced to the elective - "Act of Making". By reinterpreting several production methods ranging from metal casting, lathe work, milling, bending and within piles of daily scrap.



These lights can be used in various places such as living room, dining room or even bed room. Also the rose gold plating gives it a sleek look which looks pleasant even in daytime

**Ambient Lighting  
for the living room**



# Way of Evolving Narratives to Design

Ar. Khushboo Adhiya

A narrative, as defined by the dictionary, is an account of a series of related events, experiences, or the like, whether true (episode, vignette, travelogue, memoir, autobiography, biography) or fictitious (fairy tale, fable, story, epic, legend, novel).

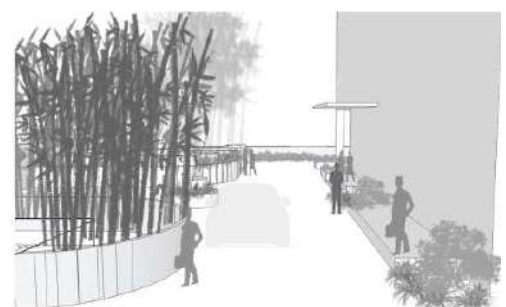
Narratives are often recorded as oral stories shared from generation to generation, or written, or practiced as certain rituals and tradition. At times visual narratives are formed in form of paintings, crafts as well as performances of folk dances, plays so on and so forth.

Narratives become a great tool of design be it for architects, artists, sculptors, photographers, set designers, graphic designers, movie makers, fashion designers or any professionals associated with design related fields. They become the source of inspiration and then the tools of design.

The very idea of designing a particular piece of art or sculpture or architecture stems from an initial idea that translates into a larger narrative which follows to guide one throughout the design process.

As architects the buildings, that we design often become a part of the stories of the individuals who inhabit those spaces. More often than not we as architects imagine a very different way in which a space would behave and be used as opposed to the actual way the end user ends up utilizing it.

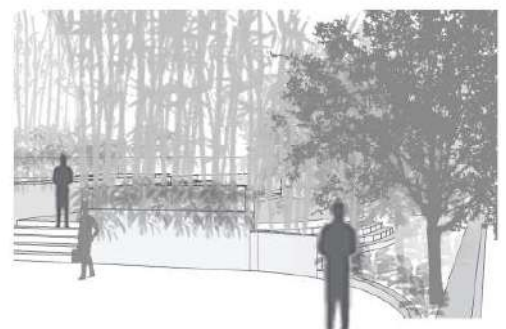
To help us better imagine the space utilization by the end users, the exercise of narrative building helps where we walk a mile in the users' shoes and have a perspective of the space from their angles.



1 EAST DRIVE WAY VIEW



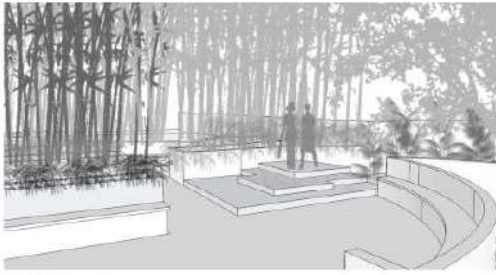
2 PLAZA ENTRY VIEW



3 PLAZA ENTRY VIEW



4 SITTING NICHE VIEW



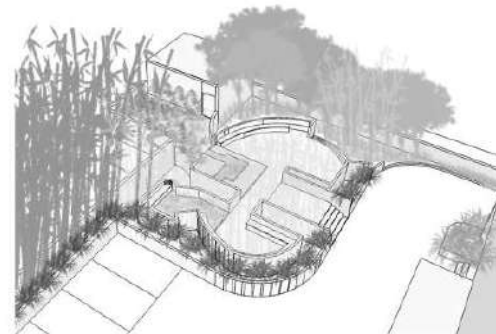
5 STEPPED PLAZA



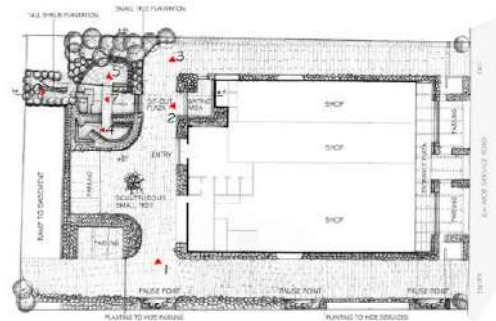
6 LOG NICHE



7 STEPPED PLAZA



8 BIRD'S EYE VIEW OF PLAZA



KEY PLAN

There have been a number of architects and designers who start their designs with a particular narrative, right from The Jewish Museum in Berlin by Daniel Libeskind, to IUCAA in Pune by Charles Correa.

The question is how does one identify or develop a narrative for design?

A few cracks to decode the exercise of narrative building for design are,

1. Taking cues from the existing site and its features,
2. Taking site context, historical and cultural context into account
3. Understanding and determining the needs of the design from the user perspective as well as design perspective
4. Creating smaller space stories to weave into a larger narrative.
5. One can develop keywords and center the design around those keywords.
6. Connecting the above points to form a complete narrative story.

As students we often struggle to connect the smaller spatial stories into the larger narrative and the key to that is often testing one's design by experiencing it with the lens of the user.

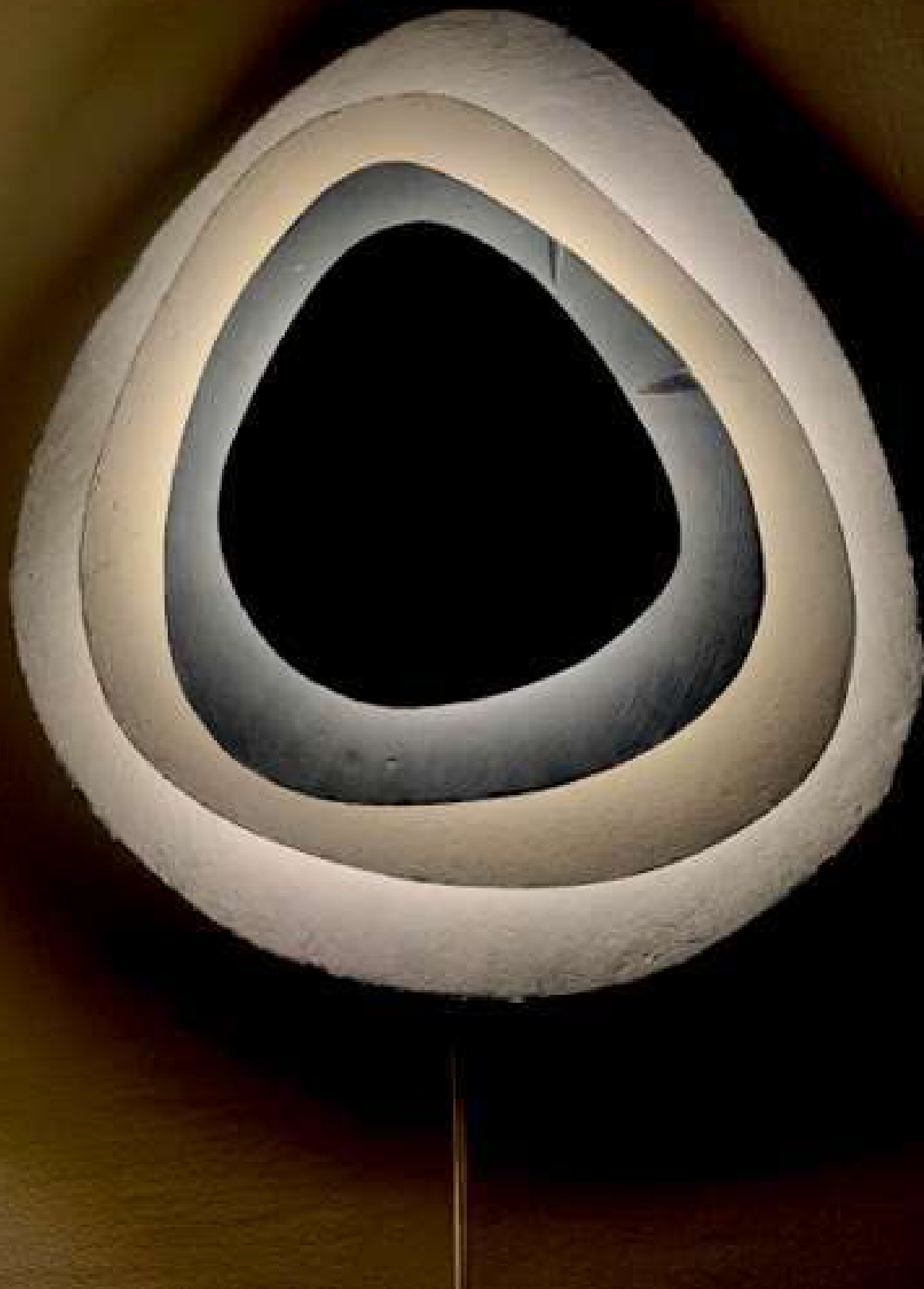
# The Art of Illumination

Semester 5 Electives

Shivani Bodke

Modern wall light designed with abstract pattern and shades of grey, a very unique way to add style and character to home décor.

This light brings out a pleasant vibe that will transform the interiors into a luxurious masterpiece.



# Process of making the light

1. The foam is cut to add thickness between layers in different sizes

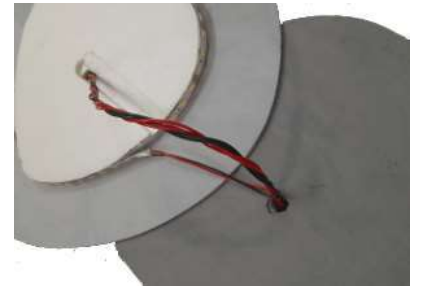


2. The foam sheets are then coloured



5. Finished Product

3. Wires are added



4. Stick the led strips to the periphery of the thickness.

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# The Queerness of Space

## Exploring the intersection of sexuality and space

Prathamesh Patil

What a weird note to begin with, no? How can a person's sense of identity be related to the space they're inhabiting? The relationship between space and sexuality has been deeply rooted in historical connotations, development of the field of architecture as well as the transition in the social attitude with regards to the LGBTQIA+ community. The architectural metaphor that has since long been intertwined with the idea of a non-heterosexual context can be diluted down to a few mundane examples, the closet and the washroom.

The obvious entity that exemplifies the aforementioned is the phrase "coming out of the closet", where the architectural construct and the metaphorical idea of the closet can be related to one's sense of identity and gender perhaps even, that exists beyond the heteronormative, binary nature of the society.

The idea of a 'queer space' is temporal, ephemeral and inherently fluid in function. A space is inherently a void, a box of literal and poetic nothingness. The idea that a space translates itself into an entity that can be then felt, experienced and inhabited by the human touch is what defines the crafting of spatial entities.

Space at times, maybe a reflection of the binaries and contradictions between the various elements that exist or a harmony of the co-existence of the same, metamorphosing with time and need.

Some binaries are reinforced time and again in spaces while some get blurred with the passage of time. Hence, the idea of a 'queer space' doesn't exist, and is rather crafted into existence by its user, making it often temporal in nature. Malleable, fluid, dynamic.

But what does a 'queer space' mean?

The following narrative expands upon the work of a few architects, namely Bevis Bawa, Luis Barragan and Philip Johnson. It looks into understanding how these architects expressed their apparent and much debated 'hidden homosexuality' through the design of space in their own philosophies that reflected through their architecture. It is a narrative that puts these architect's works through a queer lens and attempts to understand the same; sometimes simple, sometimes nuanced.

A lesser-known sibling to Geoffrey's Lunuganga, Bevis Bawa's Brief Estate is an essay in tropical modernism through maximalist planting and the sensuality of space through the presence of various sculptures, unabashed use of planting and subtle humor. Brief Garden is Bawa's self-portrait, and obviously a reflection of Bawa himself; homosexual, indulgent and utterly charming.

The abode that rises on the estate is charming as well, a humble house for its residents but doesn't take the limelight away from the arms that surround it. Brick arches and arcades, patios and verandahs that run across the estate lend a rather playful and dynamic quality to the space that Bawa and his green thumb have carved over years.

Homoerotic sculptures are scattered around the estate, in various poses and adorned by decorations and planting. It feels like a humorous jab at the idea of masculinity and by extension, the socially constructed idea of gender through this rather flamboyant display seen all around. Bawa's house is quietly present, hidden in the lush tropics of the Estate, perhaps a nod to the lifestyle of closeted men and subsequently the idea of privacy and outward display of the same.

It's a bizarre balance, of a safeguarding nature lent by privacy of the house versus the rather flamboyant display of tropical greenery spreading all around.

While queering the lens through which one sees Bawa's legacy that he left at Brief Estate, the inherent queerness of his spaces gently trickles down through history and into the present, a river stream trickling through rocks.



Sculpture across the brief estate

**“Brief Garden is Bevis Bawa's self-portrait, and obviously a reflection of Bawa himself; homosexual, indulgent and utterly charming.”**



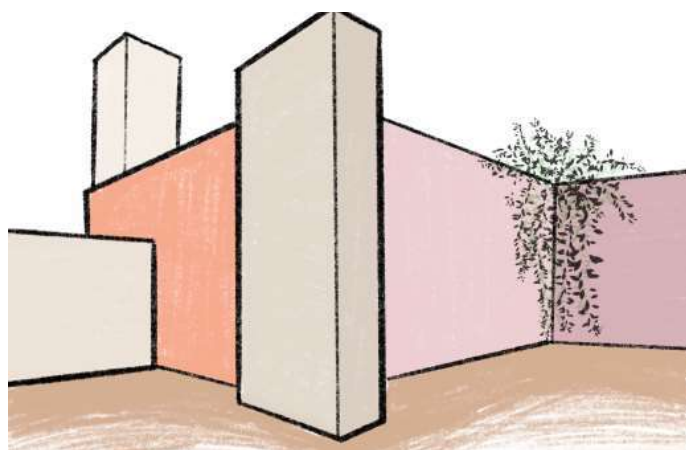
Sculpture across the Brief Estate

Over in the lush tropics of Mexico, Casa Barragán, Luis Barragán's own residence, stands as a testament to his work and mind, and a tangible example of queerness rendered invisible to the generic eye. A devout Catholic and a man of sexual ambiguity (for his sexuality has been debated upon for years), Casa Barragán can be taken as the metaphorical closet being exemplified in a rather somber and melancholic undertone, an example of repressed sexuality.

Large planes rise from the ground, punctured by windows and skylights, splashed in color and sunlight, a subtle poetry of paint and the painted, the proportions evoking a sense of solitude and melancholy.

Casa Barragán is an example in defying the traditional way of doing things, tweaking the same in a way that is architectural poetry, a dance of light and a flamboyant, loud expression space-making that goes beyond annotating Barragán's house as his metaphorical closet.

Every window was art, a painting in Barragán's eye, a belief punctuated and manifested in his house as large windows carved themselves

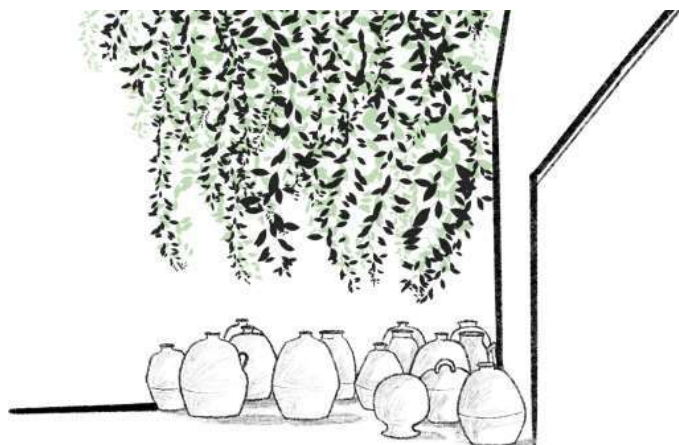


The terrace of Casa Barragán

onto the walls with trees resting on them. Sunlight washes the wall planes in light, illuminating the rather loud hues of yellows and pinks.

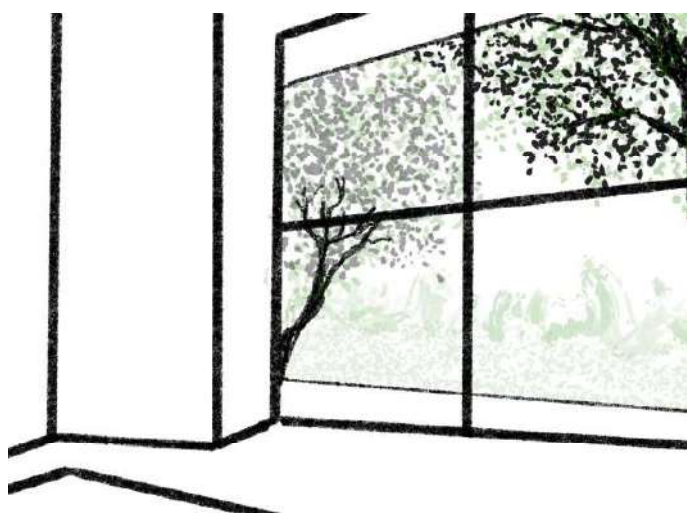
Barragán wanted to 'make a house, and from the house a garden', thus striving to create a space that did not differentiate between the built and unbuilt. The garden was once a lawn, with Barragán later allowing the natural forms to take over.

The built walls were tall, colorful and maze-like, punctured with doors and windows that guaranteed maximum privacy for its user.



Corner from an open court in the house

Casa Barragán may at times be a theatrical stage of light, shape and color that presents itself as an invisible queer entity, hidden in plain sight where at times it's a somber, quiet scene set in a corner devoid of light or color, that presents itself as a symbol of solitary confinement and closeted-ness. Even after these many years, Casa Barragán still exhibits itself as a rebellious form of architecture, deviating away from the traditional built; ambiguous, mystical and flamboyant.



Large windows across the living room

**“Barragán wanted to ‘make a house, and from the house a garden’, thus striving to create a space that did not differentiate between the built and unbuilt.”**



The Glass House as one approaches

From Philip Johnson's mind rises The Glass House, like its namesake is a large box made of glass, the design and spaces highly influenced by the Farnsworth House by Ludwig Mies Van de Rohe.

The house itself is a composition of glass and steel, as well as metaphors and satirical motifs aimed to mock the society, albeit cheekily. Belonging to the 1940's, the Glass House belonged to a time where homosexuality was a large taboo, making queer individuals the subject of violence and rendering them as outcasts.

Any form of queer expression was frowned upon until the queer liberation of the late 1900's, the Stonewall riots of 1968 being a catalyst. Johnson's sexuality was never public, up until the early 1990's, effectively stating that his work through the Glass House is a theatrical stage that blatantly displays queerness, hidden in plain sight to the general public.

A large box lifted a few inches off the ground and enclosed in glass, the house is the aforementioned stage for activities, as onlookers could easily look inside the house, without any obstructions. Such was the mockery scripted by Johnson, on the often privacy-preferring, heteronormative, conservative nature of the society.

It was the focal congregation point of many of Johnson's queer peers, one of them being his long-term partner, David Whitney. In a society that struggled with the acceptance of their existence, Johnson seemingly created a monument meant only for people like him; homosexual.

Johnson hid his own homosexuality in the eye of the general public but created a space that ever so obviously was so transparent, literally and metaphorically.



The Glass House serves as a paradox of Johnson's hidden queerness as well as Johnson's public display of activities. It's a delicately balanced rope, held together by metaphors, satire and mockery.

As the society continues to grow and expand its perspectives and empathy for the queer community, the idea of a queer space also expands and transitions, redefining itself as per the need of the hour. Hence, queer architecture should also redefine itself as an architecture of opposition, rather than be a branch that is deemed dubious against the conventional norm of the society.

Architecture and its fraternity should rethink the idea of space, realize the prejudices imbibed upon them and strive to undo the same so that the field does what it has always aspired to do; make space for everyone.

**“The house itself is a composition of glass and steel, as well as metaphors and satirical motifs aimed to mock the society, albeit cheekily.”**

# What's Happening at...

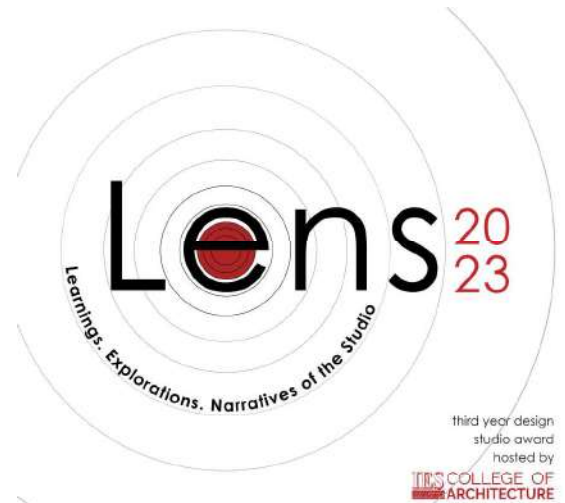


## Lens Event

IES College of Architecture hosted its maiden edition of LENS on the 4th of August 2023 this year.

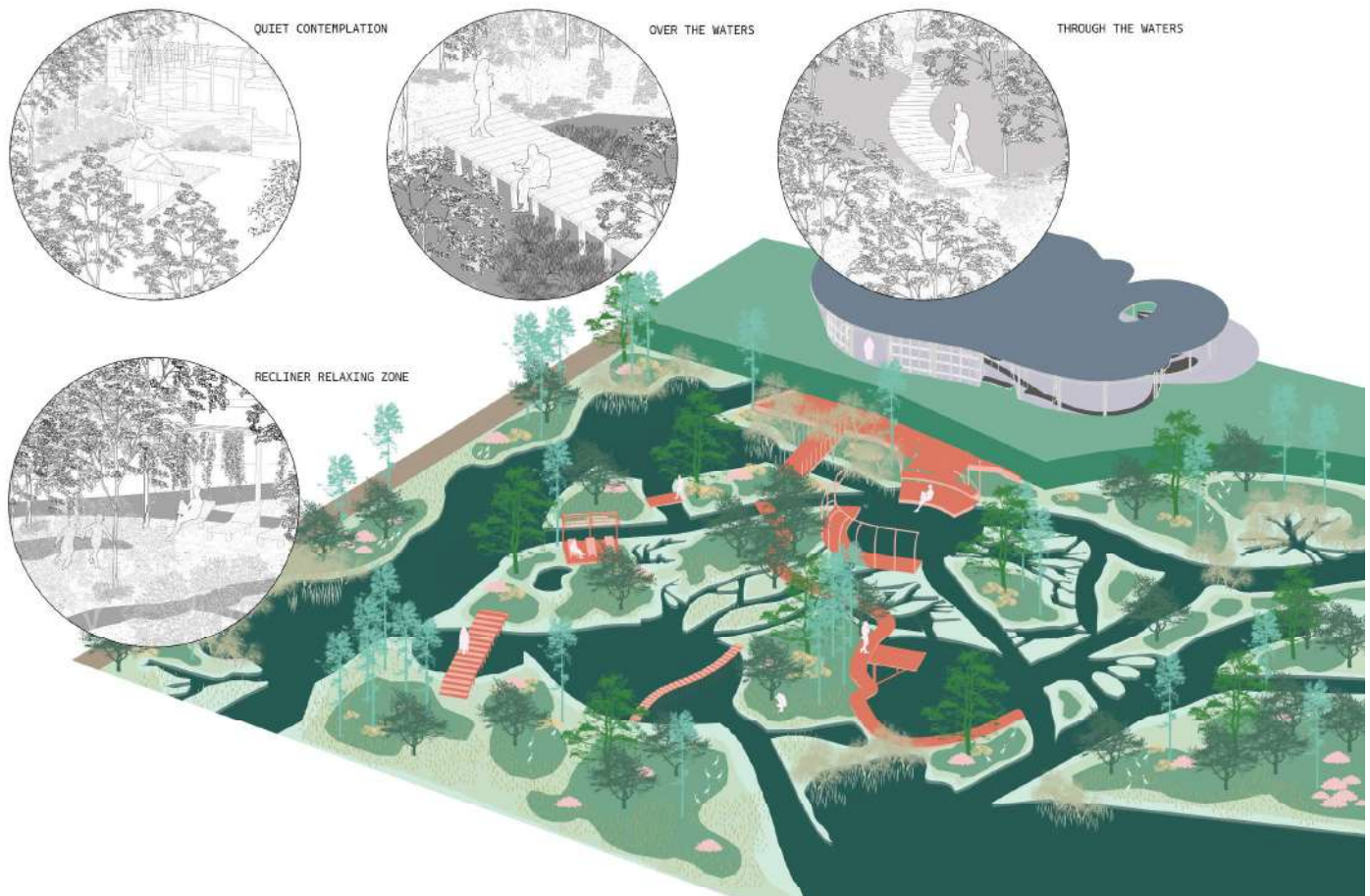
LENS - Learnings, Explorations and Narratives of the Studio is a platform for showcasing and thereby reflecting on the Design Studio projects done in Semesters 5 and 6 (of the third year B.Arch Course).

The format includes a presentation of students' works followed by a panel discussion with the jurors and studio mentors of the Third year Design Studio objectives and methods followed by various participating colleges. The entries are graded and the best works are awarded prizes.



### Winning Entry : *Over Lapse, Prathamesh Deshmukh*

Through the studio brief, the approach was to respond to networks including negotiations between the human, non-human, socio-economic, socio-cultural, and socio-political flows that are dynamic. The term environment also incorporates the larger fabric of other human, non-human species co-existing to form ecological cycles.





**Mansi Sahu**  
StudioPod

The participation was encouraging with 50 entries from over 20 colleges.

The stellar panel of jurors included Snehal Karlekar (Avesana Design Studio), Faizan Khatri (FKD Design Workshop) and Mansi Sahu (founder of StudioPOD) and the studio mentors who participated in the panel discussion included Anuj Gudekar, Mridula Pillai, Anuj Daga, Dipti Bhaindarkar, Shekoba Sanap, Gautam Palav and Sanket Mhatre.



**Faizan Khatri**  
FK'D

The panel discussion at LENS involved an integrated and important discussion amongst mentors from institutions across the state on "How to set a studio brief?"

The discussion was an intellectual dialogue which concluded that Briefs have their own prejudices and must be built keeping in mind student perspective alongwith the brief's moral position.



**Snehal Karlekar**  
Avesana design  
stucio

The emphasis on exploration of the form results in Shape-ism instead of critical analysis. Setting a well-thought brief is essential to decolonize architectural education, to bring the discourse of space and not just form. A brief that is well designed can help device methods to analyse after identifying the problem and eventually reinscribe the spaces into the urbanity of the setting.

Ownership, inclusivity and curiosity regarding the project is of utmost importance for innovation in design.

Important decisions regarding how the brief should remain sensitive of the setting were contemplated, which discussed possibilites like staying at the site for atleast a week.



# The Central Library

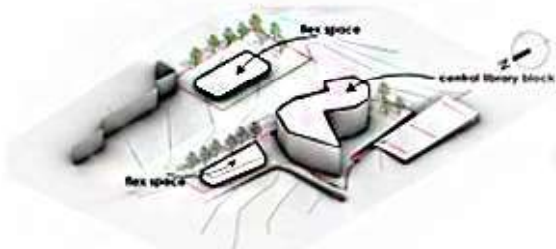
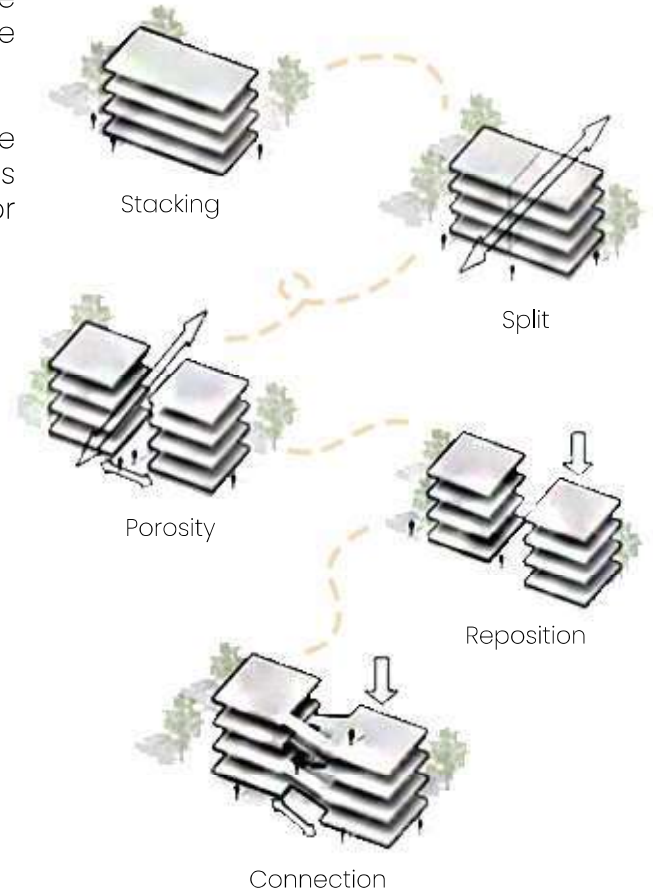
## Proposed Design for a city library in Navi Mumbai

Semester 6  
Architectural Design

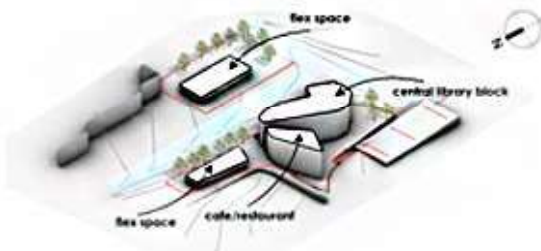
Divy Bafna

The central library proposed explores into the process, making use of the maximum potential the site offers.

Understanding building mass and form through the basics like stacking, splitting, repositioning, etc. is seen to result into a much more dynamic design for a public library.



Placing functions in response to the site factors



Splitting the mass to create a public access from the road



Reformulating the massing and adding porosity & visibility in spaces

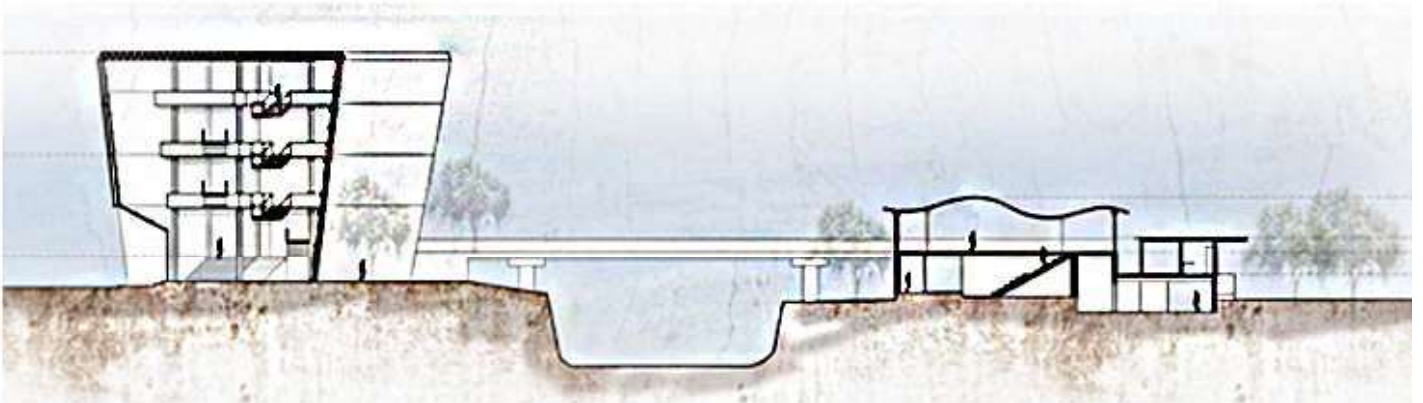


Making connections between functions to make the movement more flexible





View from the Main Road



Section showing library and multiutilitarian space on either side of the waterbody



View of the Amphitheatre

The library's master planning extends beyond the confines of a traditional library setting. It transforms the space into an inviting park-like environment, where people can engage with the facility in diverse ways. This vision is manifested through the integration of a public plaza, which acts as an extension of the road, creating a welcoming entrance.

# What's Happening at...



## Honoring the sea- INS Hamla



The design depicted the beginning and evolution of the Indian Navy to its current state. The painting begins with Chhatrapati Shivaji Maharaj, the father of the Indian Navy, and Kanhoji Angre, the chief of the Maratha Navy.

The first naval ship, INS Vikrant, set sail in 1961. Then came the development of helipads on ships, as well as the first aircraft carrier, Killer Squadron, and the helicopter Chetak, both of which were used in the 1971 Indo-Pakistani war.





The map of India depicts how the Indian Navy safeguards our country. Soldiers are portrayed wherever the coastal border protects us. ALH-Dhruv and Seaking, two newer helicopters, are hovering above the submarines INS Arihant and INS Sindhughosh.

The following ships are INS Agniveer and INS Delhi. Finally, the MH-60 Romeo sails above INS Vikramaditya which is a modified Kiev-class aircraft carrier and the flagship of the Indian Navy.



# Think Beyond Architecture

## Content creation in the realm of Architecture-ThinkUrban Arch

Manav Sheth

I wasn't sure of many things when I started this journey – the dash between "Think" and "UrbanArch," the path that lay ahead, and whether anyone would care to join me. But today, with 3,000 plus followers as my companions, I can't help but marvel at how a simple idea turned into something out of this architectural world, and just to let y'all know, this is just the beginning. So, gather around, my fellow architects and aspiring designers, for I have a tale to tell, filled with architectural puns and a touch of dark humor (maybe not as dark as the Espresso you've had, or the Black you're wearing today :)

### Building a community of young architects!

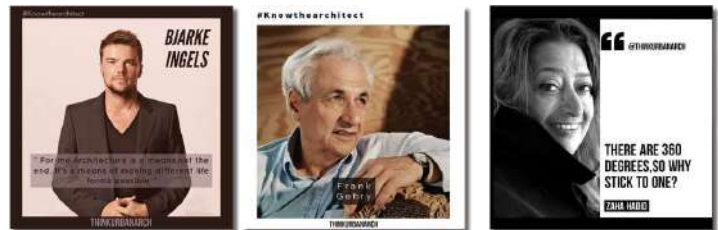
I never wanted to keep to myself, the problems which I was probably gonna face at architecture school. No, I didn't create Think-UrbanArch to just share those through my memes, I had the urge to share everything which is never really going to be taught/talked about in architecture school. Be it sharing the best projects ongoing in the architectural world or most just the inspiring stories of various architects, be it the practical side of building norms and authorities, or tech savvy-Artificial Intelligence and the Metaverse. As a content creator, you've to curate content for all your existing audience and the one's you're trying to cater to.

### Assignments and workload v/s Passion.

As soon as I entered into the second year of architecture school, I wasn't able to create content due to the constant amount of assignments given to us, and I saw a huge drop in my existing followers due to this. Eventually, by the third year, which is also the most tedious year at archi-school I had to make a choice to decide whether I want to grow this platform further or just cope up with the normal architecture-student mundane routine, and I definitely refrained from choosing the latter, for myself. (Because thinking outside the box is what they taught me all these 3 years :p)

### The back-story

Before naming the page as TUA, (which again is based on my personal choices, and the kind of modern architecture that I like) , the page was called as Mememakerz\_point, followed by a (jerry-built) innocent and under-performing motivational quote page, and finally some substandard tv-series quotes before I ventured up for TUA, and now I hope this name (and content) stays for a bit longer than the previous ones did, because the curation I've enjoyed in this process has made me fall in love with it :)



Architectural Quotes Series-



Architectural project Features -





@thinkurbanarch

# WHAT IS FSI ? UNDERSTANDING THE CONCEPT!

@THINKURBANARCH



@thinkurbanarch

# ARCHITECTURE BEHIND THE ENORMOUS CHANDRAYAAN 3!

@THINKURBANARCH



@thinkurbanarch

# TROUBLES OF AN ARCHITECTURE STUDENT!

@THINKURBANARCH

## Branding and Strategy.

Monochrome, the true love of all architects, was chosen for my logo, and almost reflects everywhere else! It reflects a touch of my own personality as well,, and the minimalist, yet modern choice which of-course, is impactful. The basic strategy considered is to collect an audience on a single platform, say Instagram and then divert it across multiple platforms like LinkedIn.

## Lessons through the journey!

- Never had the guts to face the camera, Learned that!
- Never had the ability to speak publicly, Learned that!
- Knew zero video editing skills, Learned that!
- Had no graphical knowledge, cracked that!
- Never received collaboration requests from practicing architects, Cracked that!
- And even after all of this, there's definitely a hundred more things I am yet to learn.

Here are a few collaborations that have been an intergal part of my journey, we've shared insights, and brought about topics which are never opened up at architecture school!

## What drives me !

Couldn't ever think of handling anything apart from the overburdened assignments of architecture school, but somewhere I knew, doing just that would never take me where I ought to be. There ALWAYS were people, professors and even friends who found (or still find) my content, a piece of entertainment and secretly hate it, but little do I care. I've forever been grateful to everyone who've always supported their littlest possible, with things as small as dropping a comment or sharing the content, trust me, it inspires us, creators, to get better consistently.

To all those, who've been inspired, even a little, to begin something of your own, (I'll always be up for your help), it's going to be difficult, the numbers won't ever satisfy you for hundreds of posts, and suddenly the next one would go viral! That's how the creator community works! None of the architects, either, haven't made it to ArchDaily in their first project, I suppose!

But in the end, when you enjoy the process and something unexpected, finally starts showing results, it's all WORTH IT, believe me!



ThinkUrbanArch

ANTSTUDIO, DELHI

HOUMELIFE, GURGAON

RABIEH M, LEBANON

F.Y.I. ARCH, NAGPUR

WOA MAGAZINE, CHINA

# Core

Durva Chawan

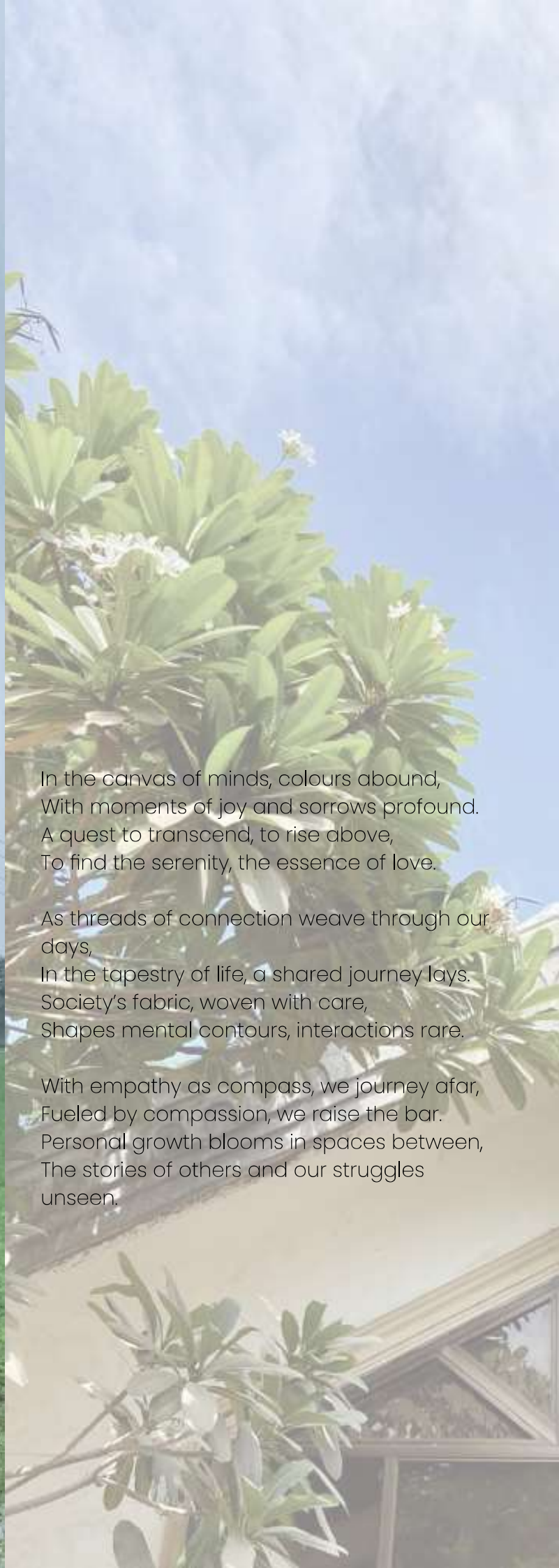
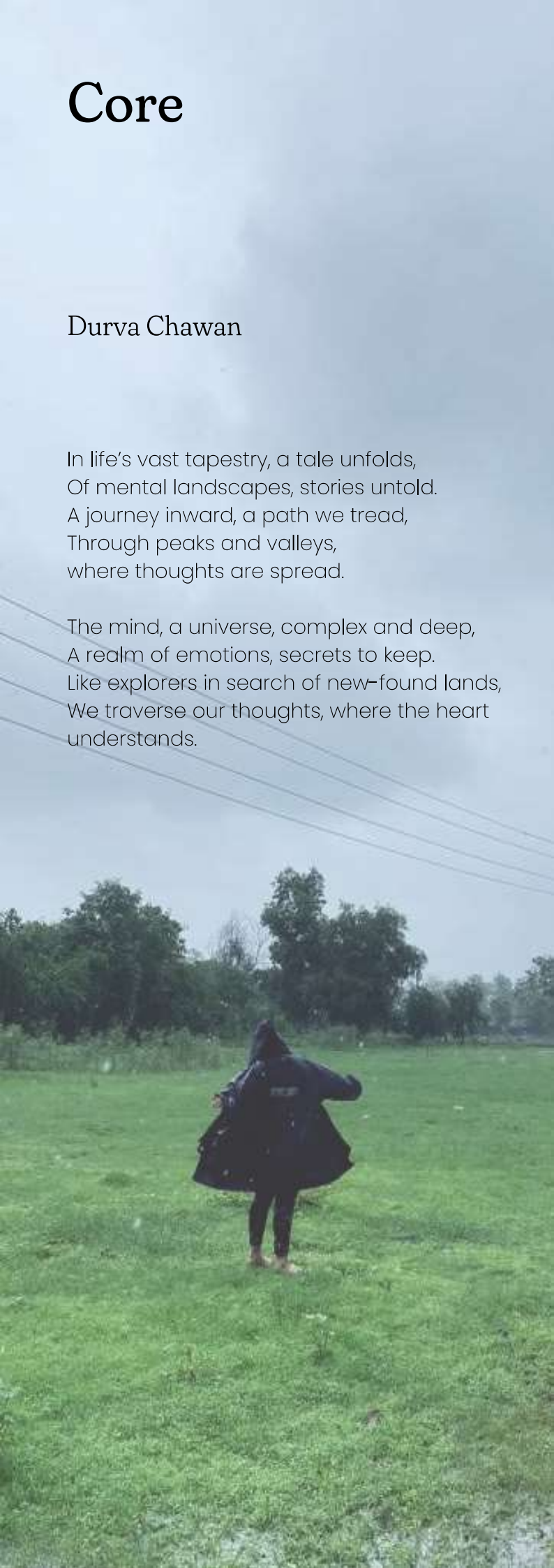
In life's vast tapestry, a tale unfolds,  
Of mental landscapes, stories untold.  
A journey inward, a path we tread,  
Through peaks and valleys,  
where thoughts are spread.

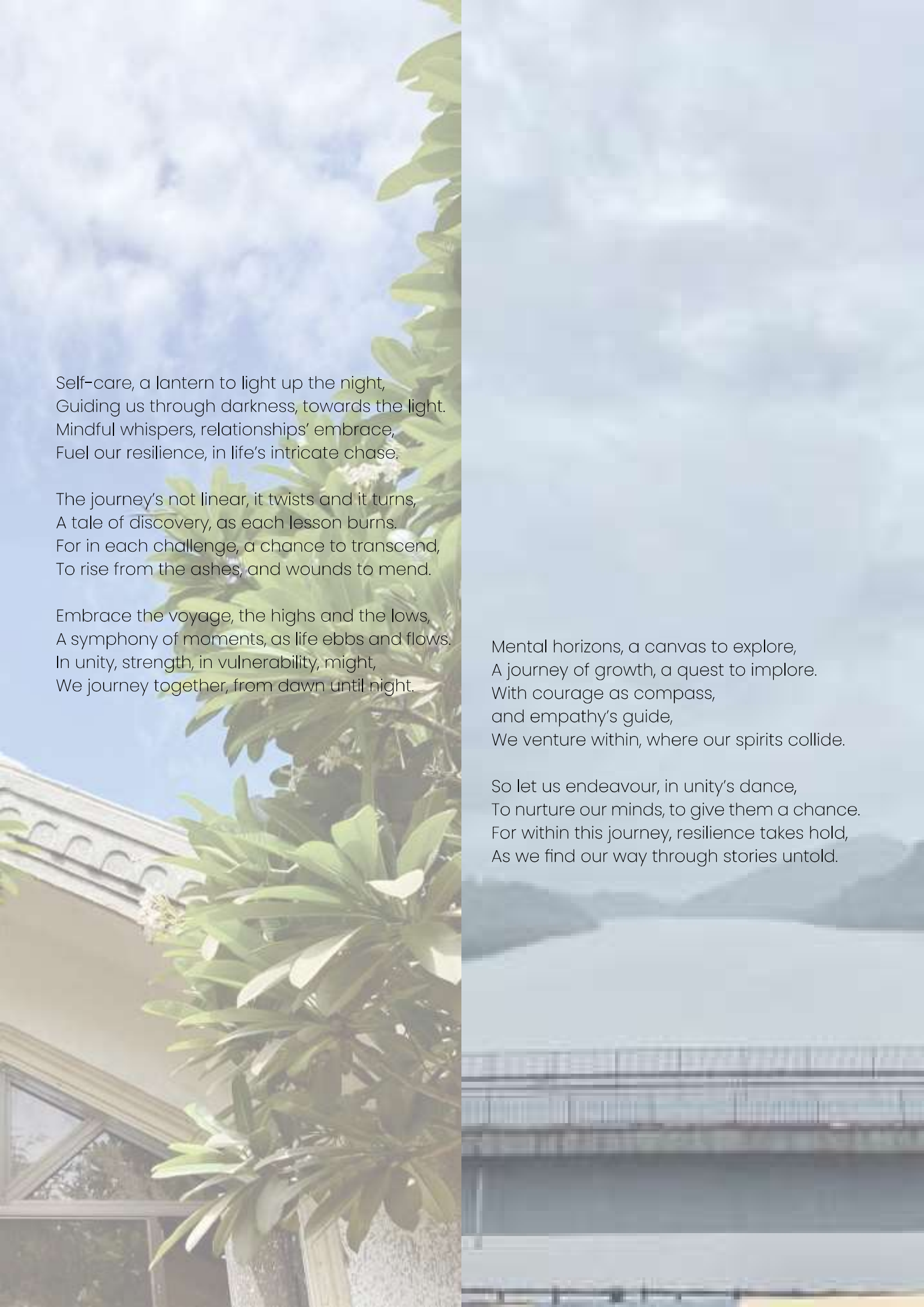
The mind, a universe, complex and deep,  
A realm of emotions, secrets to keep.  
Like explorers in search of new-found lands,  
We traverse our thoughts, where the heart  
understands.

In the canvas of minds, colours abound,  
With moments of joy and sorrows profound.  
A quest to transcend, to rise above,  
To find the serenity, the essence of love.

As threads of connection weave through our  
days,  
In the tapestry of life, a shared journey lays.  
Society's fabric, woven with care,  
Shapes mental contours, interactions rare.

With empathy as compass, we journey afar,  
Fueled by compassion, we raise the bar.  
Personal growth blooms in spaces between,  
The stories of others and our struggles  
unseen.





Self-care, a lantern to light up the night,  
Guiding us through darkness, towards the light.  
Mindful whispers, relationships' embrace,  
Fuel our resilience, in life's intricate chase.

The journey's not linear, it twists and it turns,  
A tale of discovery, as each lesson burns.  
For in each challenge, a chance to transcend,  
To rise from the ashes, and wounds to mend.

Embrace the voyage, the highs and the lows,  
A symphony of moments, as life ebbs and flows.  
In unity, strength, in vulnerability, might,  
We journey together, from dawn until night.

Mental horizons, a canvas to explore,  
A journey of growth, a quest to implore.  
With courage as compass,  
and empathy's guide,  
We venture within, where our spirits collide.

So let us endeavour, in unity's dance,  
To nurture our minds, to give them a chance.  
For within this journey, resilience takes hold,  
As we find our way through stories untold.





# Beyond Academics

An exploration of the various competitions and professional works that the students have been a part of.

# Contents

## Louis I. Kahn Trophy

Kaleshwar Devasthan

65<sup>th</sup> Year NASA



## HUDCO Trophy

Tribals of Tripura

65<sup>th</sup> Year NASA



## Solar Decathlon India

Net Zero Building Design - Team Austenite

Third Year



## Mixed Used Mansion - Design Cell

A mixed-use structure in Yavatmal that houses a public, commercial and private residence

Ar. Parikshit Waghdare, Ar. Ruark Figueiredo, Manav, Sayam , Johan



## Entrance Foyer Renovation - Design Cell

The intervention is a redesign of the existing entrance foyer at IES Manik Vidya Mandir

Ar. Sanket Mhatre, Ar. Chaitra Sharad, Nishant, Harsh



## Terrace Landscape - Design Cell

A play of solid voids -  
Redesign of a private podium

Johan Patel and Sayam Mulani



# Louis I. Kahn Trophy

65<sup>th</sup> Year NASA

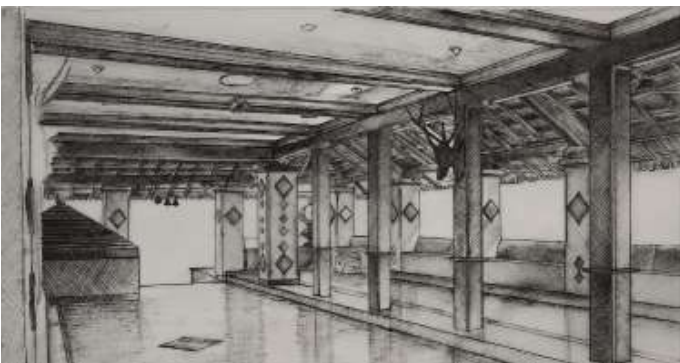
## Kaleshwar Devasthan



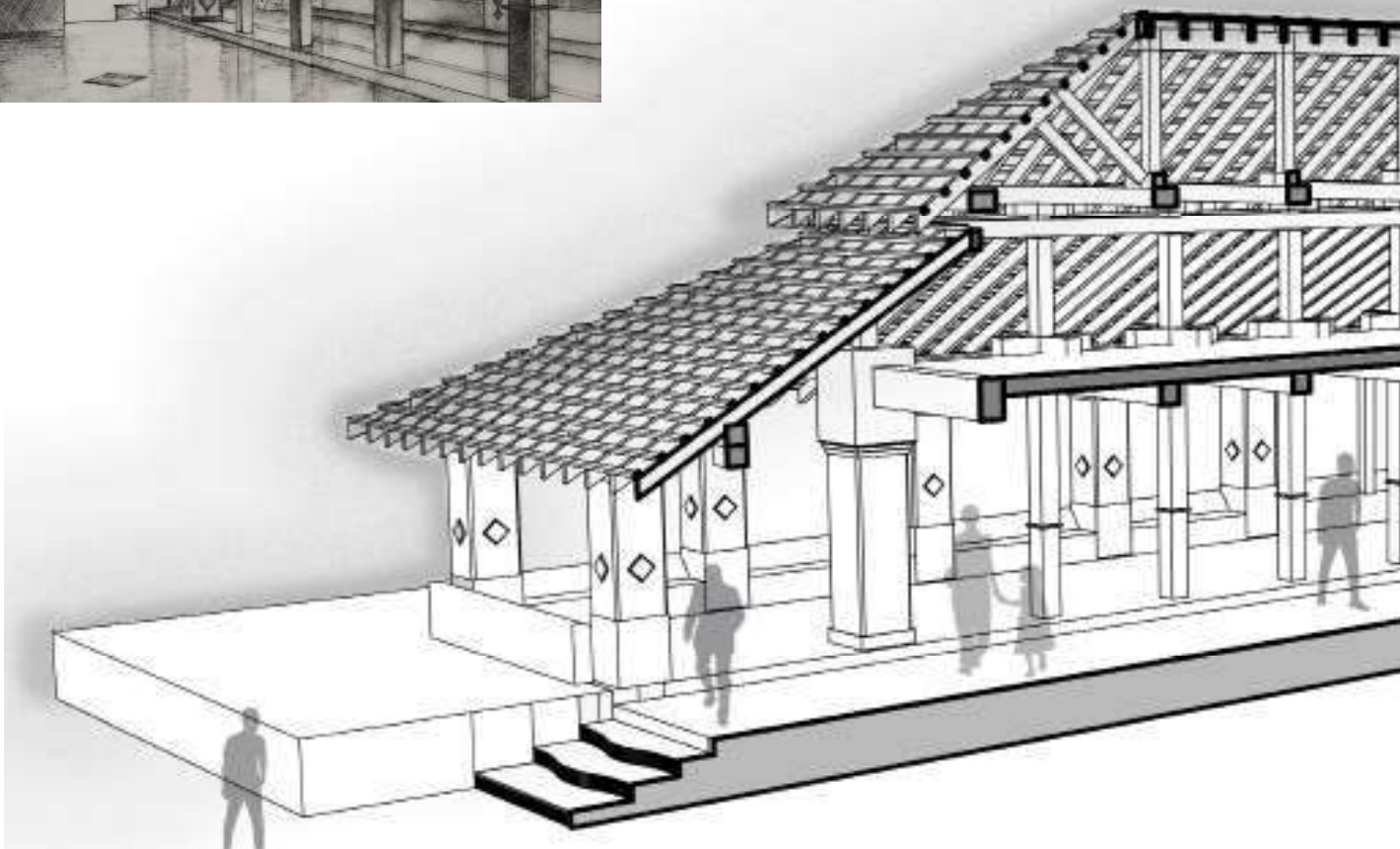
The Konkan region's diverse coastline is exemplified by Kaleshwar Devasthan in Nerur, Maharashtra. Constructed using local materials, the temple complex showcases Konkan and Hemadpanti architectural styles with intricate wooden carvings, highlighting skilled craftsmanship and contextual design.



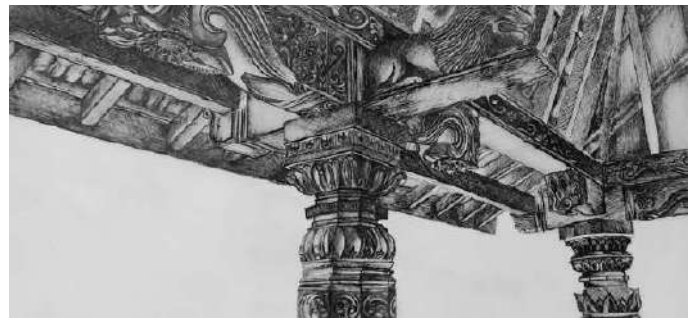
Upon entry, stone-plastered columns with subtle carvings define spaces in Kaleshwar Devasthan's sabhamandapa, welcoming the visitor into an atmosphere of sanctity. The ardhamandapa features arched gateways under a pitched hip roof. Mahamandapa has a double-tiered timber roof, while the garbhagriha holds the main idol of the deity behind intricate double doors. A pyramidal-roofed semi-open exit structure completes the temple, adding to its grandeur.



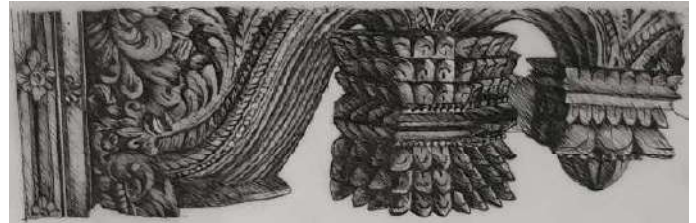
The temple harmoniously blends Hemadpanti and Dravidian styles, utilizing Konkan's pyramidal roofs for climate adaptation. Rooted in southern Indian tradition, it embodies regional identity within historical context.



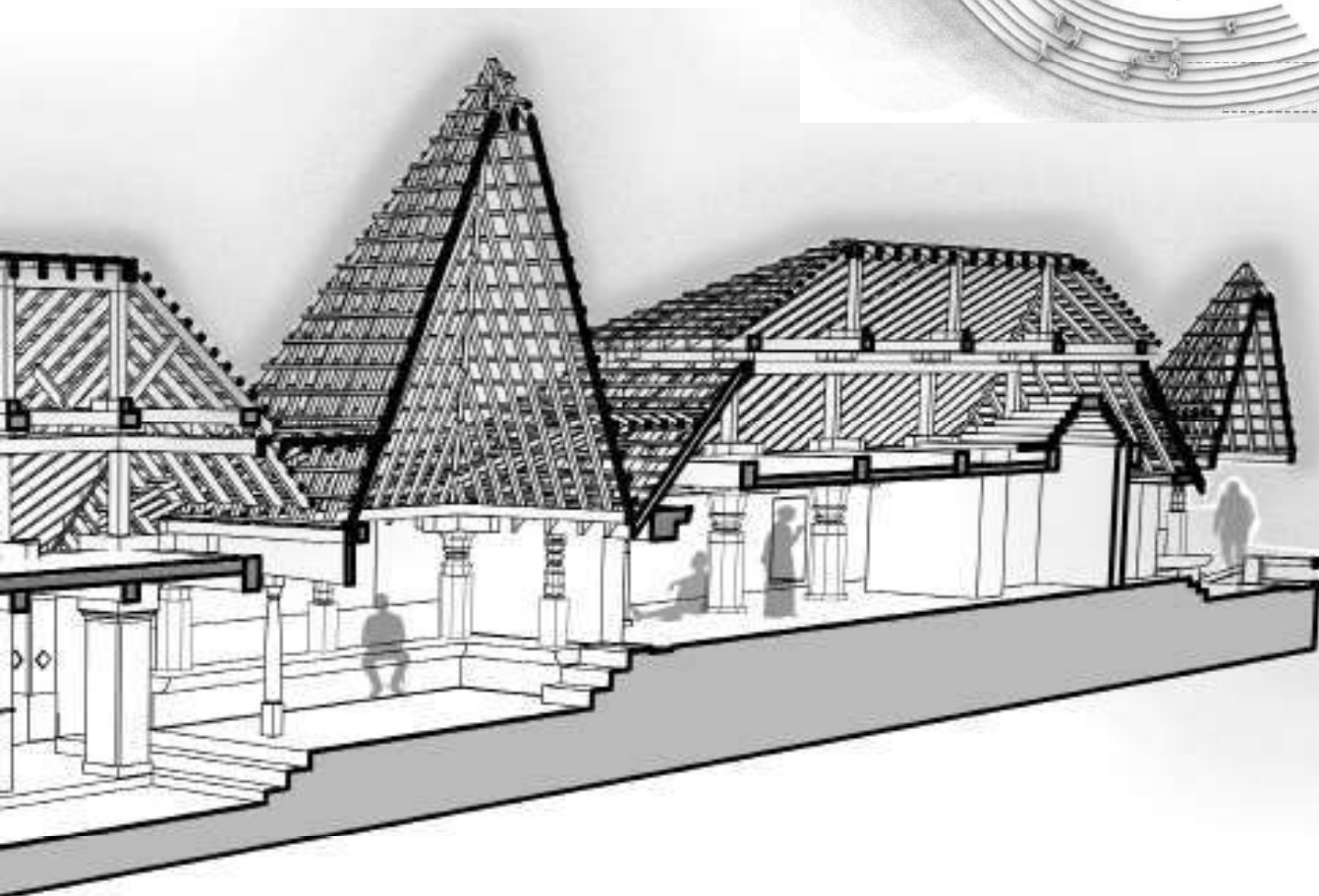
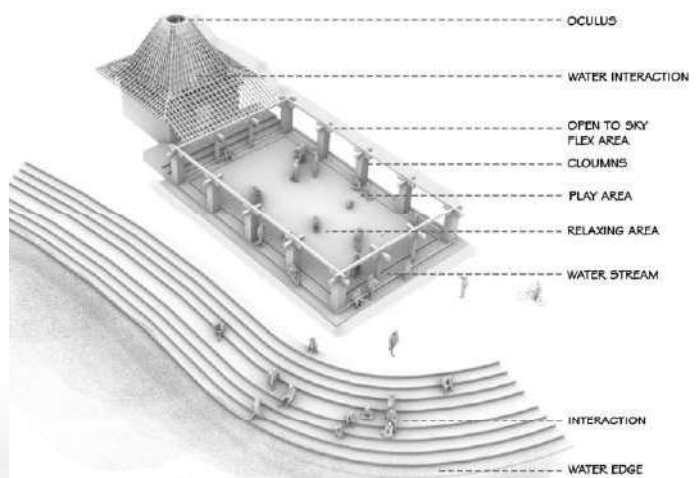
The notched timber rafters, reminiscent of boat building, connect Konkan's craftsmanship to maritime heritage shared with Kerala. Radial rafters converge at the apex, supported by a single carved wooden piece known as 'koodom' or pendant. This element, akin to Kerala's architecture, cradles the meeting point of tapering rafter ends.



The relevance of constructing a new built form near a temple arises from its role as a multi-dimensional space catering to diverse sects. The requirement highlights design interventions near documented sites. Temples' documentation reveals their architectural potential and diverse typologies. Temples transcend physicality, embodying divine realities, myths, and beliefs, binding us together.



Human connection enriches sacred spaces. The Kaleshwar Temple study informs a multipurpose, inclusive structure, amalgamating learning for a meaningful design, resonating with people. And thus a space is proposed for the locals which brings them together in all their celebrations, which can be shared by people from all the age groups.



**IES's college of Architecture was awarded Special Mention 2 for this entry for the 65<sup>th</sup> year of NASA**

# HUDCO Trophy

65<sup>th</sup> Year NASA

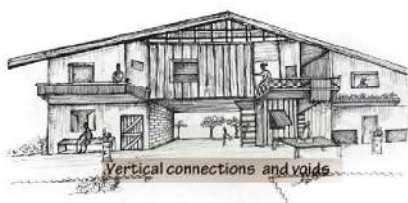
## Designing for the Tribals of Tripura

Juror's choice

India is a land of diverse cultures and traditions, and one of the most striking aspects of this diversity is the presence of various tribes.

Tripura is a state in northeastern India that is home to a diverse population of indigenous tribes. These tribes have their own unique cultures, languages, and customs, and many of them still maintain traditional ways of life. They are known for their rich folklore, dance, music, and festivals. Some of these tribes also have a strong tradition of agriculture and horticulture.

Their traditional socio-cultural setup is beautified by not walking tracks of urban development. What they lack are the basic amenities like toilets, sanitation, proper drainage and a proper structure to construct their home. The people live there a need based life and giving us real example of the quote "Necessity is the mother of invention." The need here is finding architectural solutions on a culture, society based level and not housing based. The need is to reconstruct their houses and not change them.



The proposed design aims at creating sustainability in all aspects. Sustainability is a relative word. Its definition changes from every perspective. The best sustainable development is the one that achieves a balance in everything. The integration of local culture

And traditions into the design of the buildings. This helps to preserve the cultural heritage of the tribes and also creates a sense of identity and pride among the local communities.

For example, traditional designs and patterns can be incorporated into the buildings to make them more aesthetically pleasing and in tune with the local culture.

The dwellings are designed with taking the local climate and geographical aspects of the site in consideration so that each dwelling receives maximum natural light and ventilation. This helps to reduce the energy consumption of the buildings, making them more environmentally friendly.



Lower area occupation

'Here there's only sadness, we need jungle'  
- Tripuri tribal



Mid-area occupation

'You change the tribe and the tribe changes you!'  
- Dirk Wittenborn

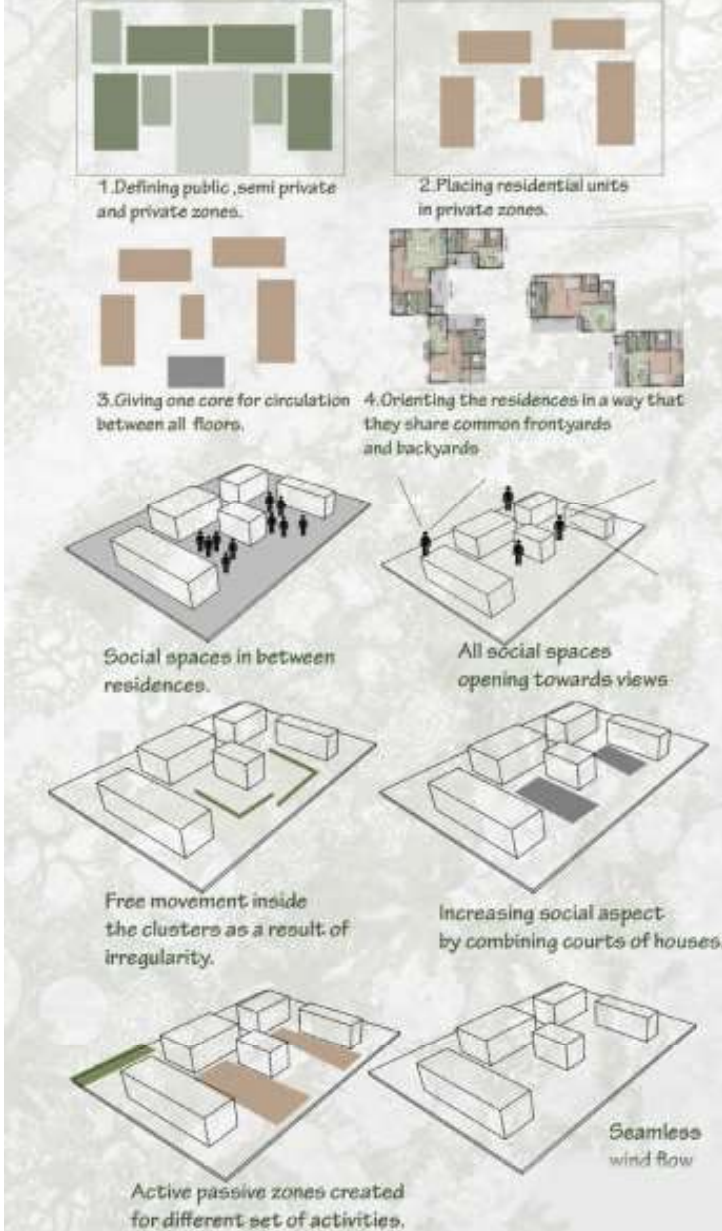


Higher-area occupation

Sectional diagram showing spaces designed within the homes of Tripura Tribals. Kitchen, living and workshop spaces were included within the module.



## CLUSTER PLANNING CONCEPT



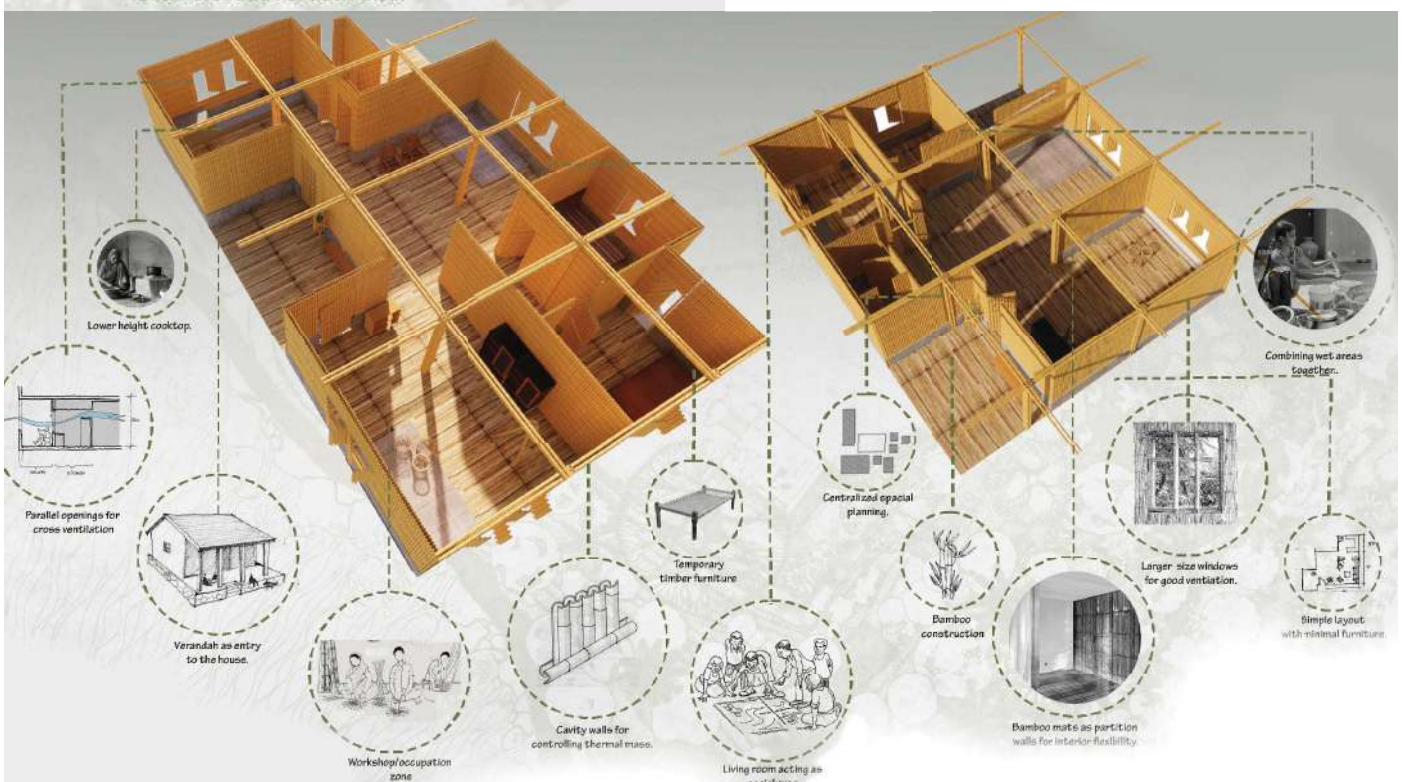
The housing project aimed at providing such spaces for the tribals of Tripura that do not make them feel uncomfortable for moving from the tribal houses to the cities.

The urban settlements, depend on processing of raw materials and manufacturing of finished goods on the one hand and a variety of services on the other. Rural and urban settlements differ in terms of social relationships, attitude and outlook. The cities function faster and have area constraints concerning the population it supports. The community spaces differ from the ones existing in rural settlements.

All these factors make the survival of the tribals difficult. The ideal design of such a settlement in the city is the one which curbs all these problems and answers to all the needs of the people who are going to inhabit the place.



The units were designed using the traditional bamboo material along with the modern concrete used for stability. This material was termed as 'Bamb-crete'



# Solar Decathlon India

## Net Zero Building Design-Team Austenite

### PROJECT BRIEF

Solar Decathlon India is a challenge for postgraduate and undergraduate student teams from Indian institutions to join forces and combat Climate Change. Student teams design net zero energy water

buildings in various building divisions, contributing to real projects, while partnering with the leaders in real estate development. Our building typology is education which will ensure healthy living and learning.

### PROJECT SUMMARY

The initiative is centered on creating an ICSE school for our project partner Indian Education Society. The project will be built over a site of 4182sq.m.

The project aims at maintaining the quality of education IES has been upholding all these years, through sustainable approach.

This school will cater to students from kinder garden to higher secondary, providing a holistic education to the students.

### PROJECT GOALS

	
Water Performance	Energy Performance
	
Affordability	Resilience
	
Architectural Design	Innovation
	
Engineering Operations	Embodied Carbon

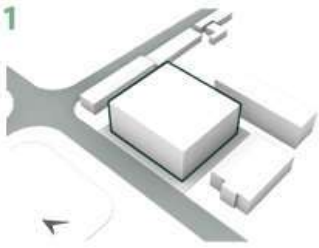
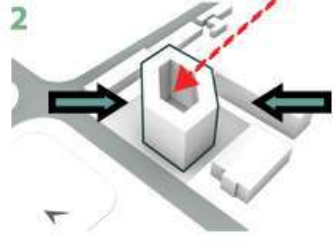
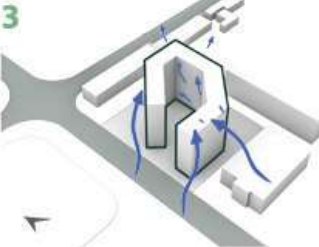
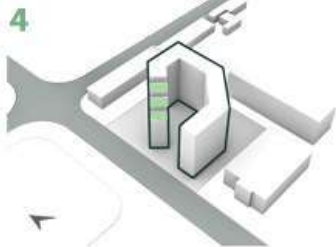


### IES SCHOOL, VASHI, NAVI MUMBAI

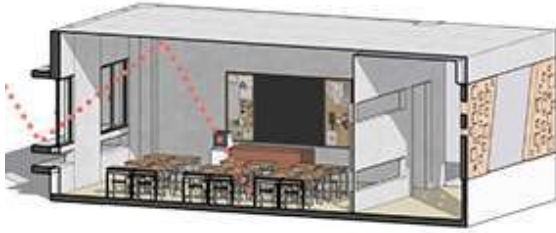
### EPI (Energy Performance Index) Goal

			30 kWh/m.sq. per year
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### FORM EVOLUTION

<p><b>1</b></p>  <p>Block was extruded with an offset of 6m from site boundary for vehicular circulation.</p>	<p><b>2</b></p>  <p>It is further eliminated from corners and centre to ensure maximum daylight penetration.</p>
<p><b>3</b></p>  <p>The west side of the mass was subtracted to allow maximum wind flow and creates balance between built and unbuilt.</p>	<p><b>4</b></p>  <p>Stepped terraces on the north side of the building is used for terrace garden which reduces heat gain.</p>

## STRATEGIES EMPLOYED



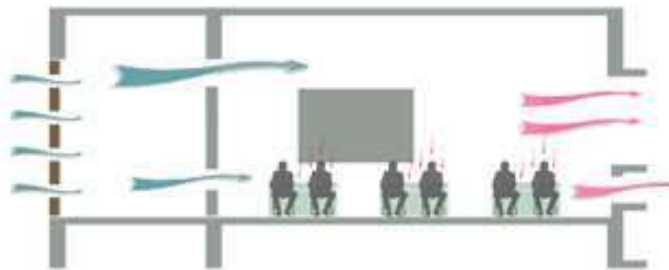
Reflecting Sliders

Reflecting sliders are aluminium based sliders, fixed on the north side windows to illuminate the classroom with maximum daylight light. The sliding mechanism is used to control the daylight percentage.



Terracotta Screens

South facade of the building is enveloped with terracotta screens that cutts off direct sunlight thereby decreasing the heat gain.



Cross ventilation

The learning spaces utilise cross ventilation in which the wind is forced to compelled cool exterior air into the building through an inlet while the outlet forces warm interior air outside.

Additionally, the variation in air moment caused by differences in air pressure and the use of stack effect provides comfortable living environment.

## FORM EVOLUTION



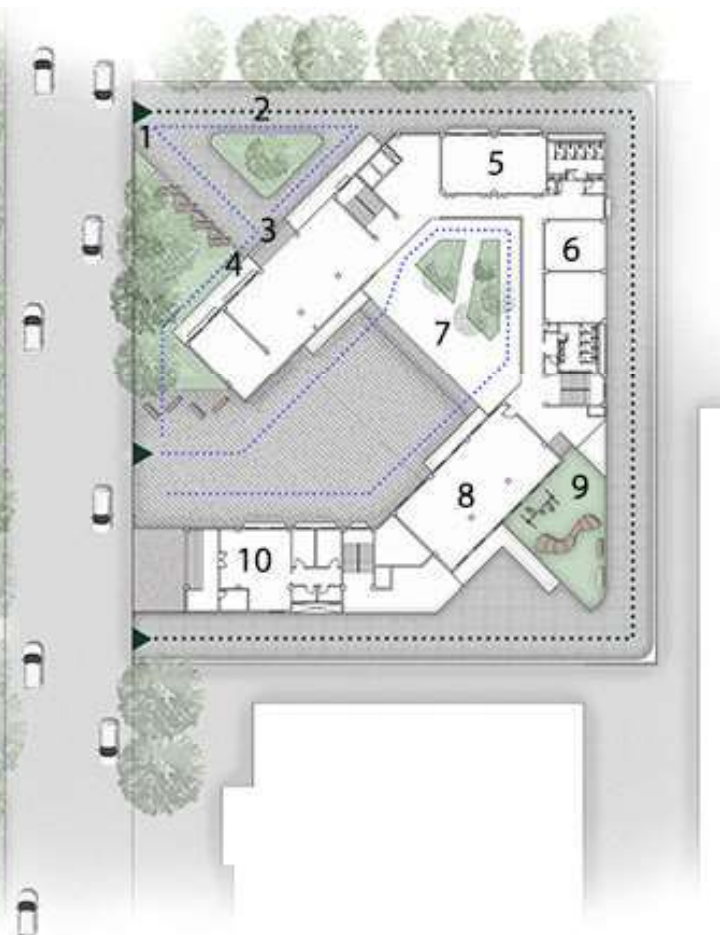
### LEGEND

1. ENTRY
2. DROP OFF ZONE
3. ENTRANCE LOBBY
4. SECURITY
5. SPORTS ROOM
6. CAR LIFT
7. COURTYARD
8. DINING HALL
9. KIDS PLAY AREA
10. BANK



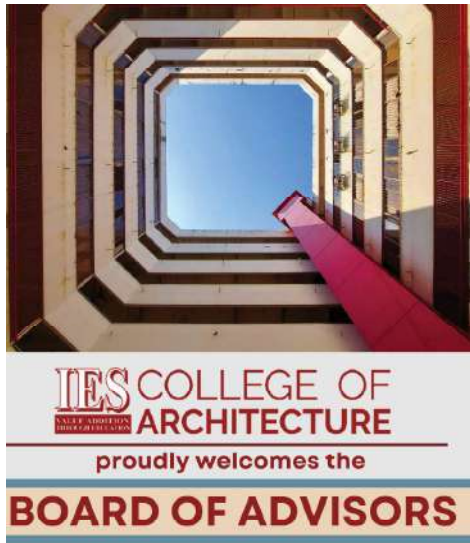
**FINALIST**

## TYPICAL FLOOR PLAN





# What's Happening at...



## Board of Advisors

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**ANUJA SAWANT**  
Architect

Anuja Sawant is the Principal Architect at the multidisciplinary design firm SSA Architects. She sees architecture and design as vital tools that can directly improve the quality of everyday life. She believes that when design is intelligent, sensitive and responsive: buildings can support the people that use them in multiple, interactive ways. Her key specialization is in Highrise residential and commercial buildings and she has carved her niche in healthcare designing, planning, execution. Anuja is an Indian Classical Vocalist and a yoga enthusiast. She is an amateur artist in digital medium

**VINAYAK BHARNE**  
Urban Designer

Vinayak Bharne is a practicing urban designer and city planner based in Los Angeles USA and an Adjunct Professor of Urbanism in the School of Architecture at the University of Southern California. His work ranges from designing new towns, villages and campuses, to crafting revitalization plans and urban policies for cities in the United States, India, Mexico, Panama, China, Japan and Egypt. Bharne is the Director of the knowledge platform My Liveable City and the editor/author of numerous books such as Urbanism beyond 2020, Affordable Housing Inclusive Cities and Streets for all.





## NIKHIL DHAR

### Landscape Architect

Based in New Delhi, Nikhil Dhar is closely associated with many landscape architecture programs in the country. He established his own landscape consultancy practice, Artemisia, in 1996, before joining academics and research in landscape design as a full-time occupation recently. His passion and interest for the subject of landscape architecture has also led to his participation in various forums including working with ISOLA as part of the Education Board and Conference content committees.

---

## NIKHIL MAHASHUR

### Architect

Nikhil Mahashur is an alumnus of IESCOA and heads the firm NMA – Nikhil Mahashur and Associates, an architectural practice that spreads across varied spheres of architecture, from new builds to complete property restorations as well as construction project management. Nikhil is also the founder of Walkitecture, a passion project that started five years ago, primarily for architectural students, friends and family. With Walkitecture, Nikhil explores South Bombay's iconic as well as hidden structures. He walks with anyone who shares his love for the city, its every little nook, cranny, gully and alley that cradles the city's rather diverse culture.



---

## KAMLESH RAO

### Corporate Leader

Kamlesh Rao is the MD & CEO at Aditya Birla Sun Life Insurance. His key strengths include his strategic mindset along with entrepreneurial approach, teamed with an analytical bent of mind. He is an advocate for digital and makes a significant contribution to the company's digital initiatives. Due to this, he brings an operational lens to discussions & decisions about digital, particularly in relation to capital investments, cultural change and the relevance of existing technology systems. Kamlesh holds a degree from NMIMS with BE(Hons) in instrumentation and computers. In his personal life, he is described as an ardent movie buff and an avid traveler.





Credit: Persons who worked on the project Site Supervision- Aabha Khedekar, Siddhi Gupta 3D- Lalit Dahivalikar



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ABOUT US

Design Cell is an active design and research consultancy of the Indian Education Society. Design Cell is led by the Director of the IESCOA and all faculty members are encouraged to work on projects that showcase their strengths. Interested alumni and students are key stakeholders of this initiative.

DESIGN MENTORS:

Suneeta Samant  
Gaurish Chandawarkar

FACULTY PANEL:

Parikshit Waghdare  
Ruark Figueiredo  
Sanket Mhatre  
Khushboo Adhiya  
Prachi Nadkarni  
Chaitra Sharad  
Vivek Korlekar  
Dnyanesh Naik  
Chetan Desai  
Kiran Rao

ALUMNI:

Sahil Shrotri  
Sagar Jhanglani

DESIGN INTERNS:

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Johan Patel  
Sayam Mulani  
Lalit Dahivalikar  
Smith Chedda

Sujay Zende  
4<sup>th</sup> Year  
Manav Sheth  
3<sup>rd</sup> Year  
Durva Chawan  
Charudatta Patil  
Atharva Dalvi

INTERIOR INTERNS:

Harsh Chandaramani  
Nishant Chavan

# Mixed- use Mansion



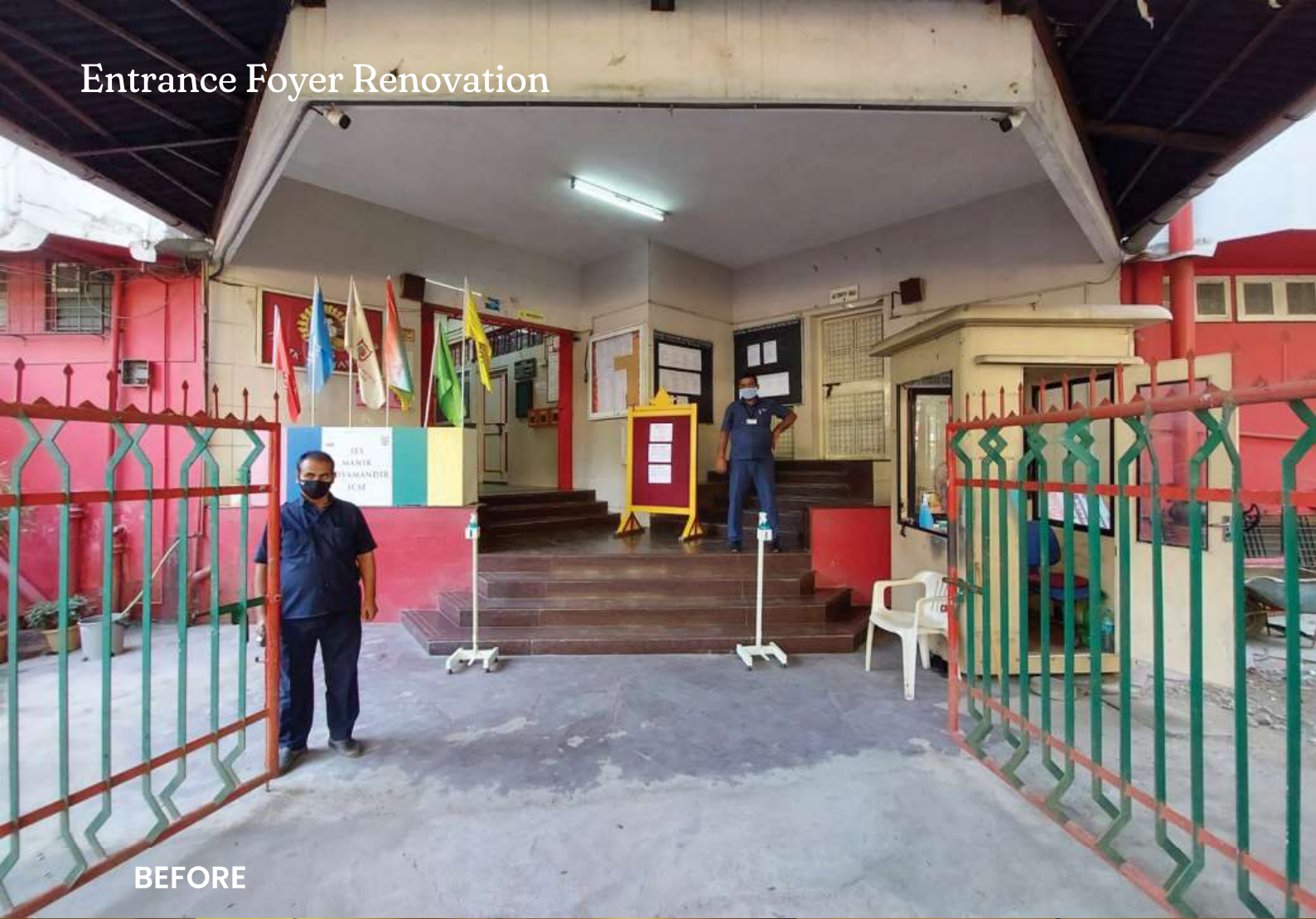
**Faculty:**  
Ar. Gaurish  
Chandawarkar  
Ar. Parikshit  
Waghdare  
Manoj Yelle

**Students**  
Johan Patel  
Sayam Mulani  
Manav Sheth  
Nishant Chavan  
Harsh Chandaramni

The brief provides an opportunity to explore the functionality of a unique structure proposed to house a public, commercial and a private residence.



# Entrance Foyer Renovation



BEFORE



AFTER

**Faculty:**

Ar.Sanket Mhatre  
Ar.Chaitra Sharad

**Students:**

Harsh Chandaramani  
Nishant Chavan

# Terrace Landscape

Project:  
Podium landscape

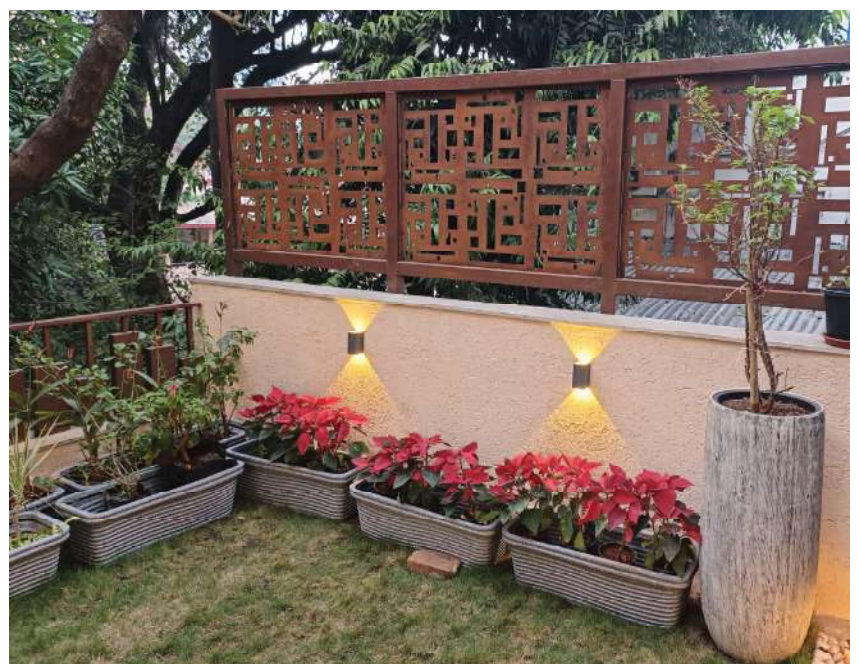
Done By:  
Johan Patel  
Sayam Mulani

With the  
Guidance of:  
Ar. Gaurish Chandawarkar,  
Ar. Ruark Figueiredo



The intervention is the redesign of a private podium that adds a much needed landscape space into an old building. The brief looked at a vibrant high energy space involving a mix of hardscape and softscape along with seating spaces.

Several design elements like a corten steel jaali, a Mural Wall out of cement blocks and fabricated railings and pergola were all custom designed following a theme of porosity and solid and voids









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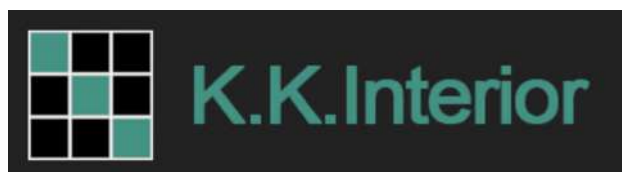
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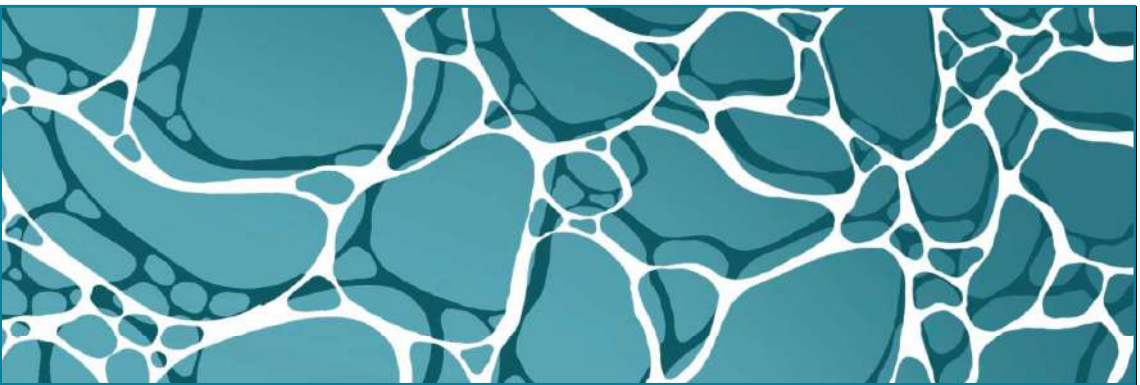
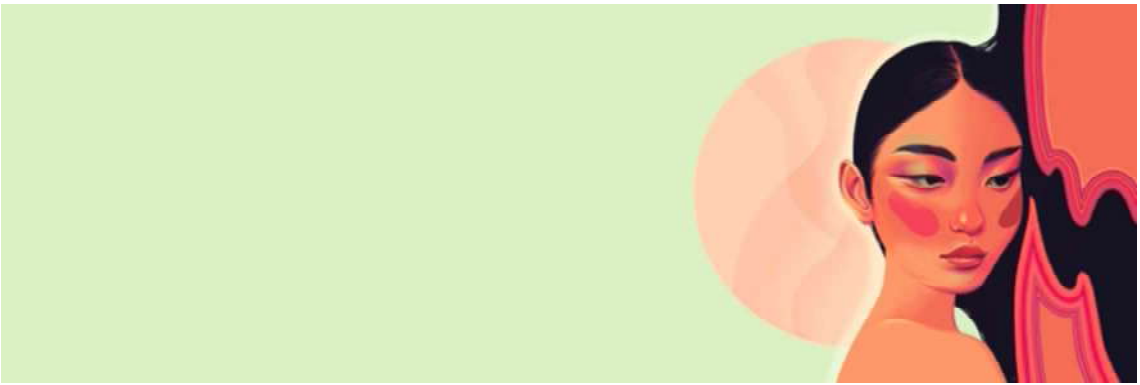
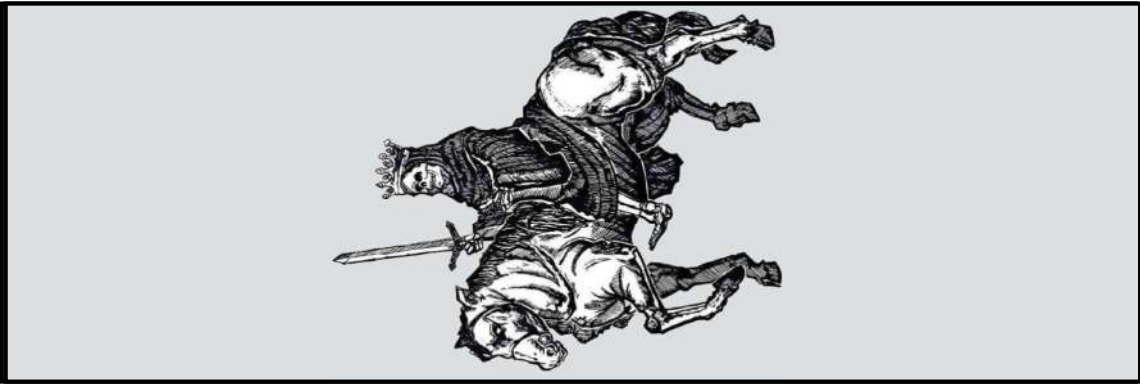


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