

GENERATION

The Spirit of Us.

L'ES
PRIT. 24

THE

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Unbound explores architecture's balance between Bahaus - De Stijl order with organic creativity, breaking structured monotony.

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Foreword

In this year's issue of L'Esprit, we embrace a theme that soars beyond the ordinary - "**Unbound - The Spirit of Us**", celebrating the limitless creativity, passion and perseverance that define the students and faculty of IES's College of Architecture. This theme highlights the unwavering spirit within, that paves a way for redefining the world of architecture with passion, vision and ingenuity. It reflects our collective journey to break barriers, think beyond limits and embrace the endless opportunities that lie ahead.

Architecture, much like life, thrives when unshackled. It demands we break free of the mundane, bend the rigid and breathe life into the intangible. This issue showcases works that embody that unbound spirit, where imagination meets determination to create experiences and projects that inspire and challenge conventions.

This issue is not just a collection of works; it is a testament to the spirit that unites us. "Unbound" is not just a theme; it is a philosophy. It is the untamed curiosity of a student sketching through the night, the faculty's unwavering belief in their visionaries, and the collective spirit of a community daring to reimagine the future. It inspires us to dream without limits, build with purpose, and soar beyond expectations. As we continue our legacy of architectural excellence, "Unbound" reminds us that the only boundaries we face are those we place on ourselves.

"The mind, once stretched by a new idea, never returns to its original dimensions."

– Oliver Wendell Holmes

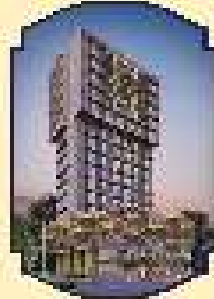


KAVERI

NEAR ITC BLDG, MIDC, ANDHRA



PCPL PROJECTS PRIVATE LIMITED
REGD. OFFICE: HYDRABAD



PEARL PALACE

NEAR ITC BLDG, MIDC, ANDHRA



PCPL PROJECTS PRIVATE LIMITED
REGD. OFFICE: HYDRABAD



OM MANIKANTA

SHASTR NAGAR, COOPERATION IN



PCPL PROJECTS PRIVATE LIMITED
REGD. OFFICE: HYDRABAD

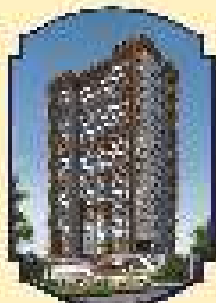


SAMRAT

30-10 TARA ROAD, SANTACRUZ IN



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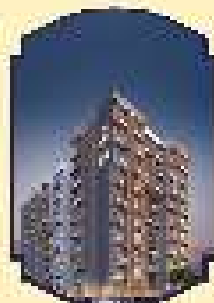


FALCON CREST*

5 UNDER LANE, MALAB IN



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JAMUNA MAHAL

FRASIAT COLONY, SANTACRUZ IN



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REGD. OFFICE: HYDRABAD



LAKSHMAN TOWER

CHIKKAWADI, 5th CROSS ROAD, CORIVAL IN



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ANKUR RESIDENCY

11th CROSS ROAD, 11th CROSS ROAD, MIDC, ANDHRA



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26 Completed Projects

20 Upcoming Redevelopment Projects

11+ Lakh sq. ft Under Construction

1978 Happy Families

CREATING THE
PERFECT HOME,
JUST FOR YOU



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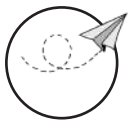


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From reminiscing our founders, to celebrating our current leaders

– all that **births** the spirit of IES



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A peek into the life of our students beyond academic curriculum

– all that **ignites** the spirit of IES.



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– all that **branches** from the spirit of IES.

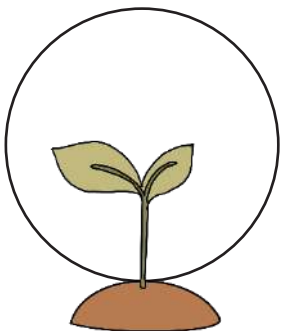


The Next Horizon

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A note to all that lingers within our memories forever

– all that **immortalizes** of spirit of IES.



Origins of our Spirit



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Remembering Ar. Satish Tungare



Founder Principal
Professor Ar. Satish Tungare
25.05.1935 - 07.03.2024



From the desk of **Ar. Sanjeev Bhagwat:**

“As being a JJ alumnus & someone who taught at IES between 1996 and 2005, I was privileged to witness the extraordinary personality of Ar. Tungare. He was not just a principal but a very strong asset to the institutions he served.

He was upfront, enthusiastic, and led by example. Despite his position, he always maintained a balance between authority and approachability, which is a rare quality. A moment that epitomizes his character is when he personally called me to invite me to teach at IES. This simple act reflects his simplicity and the value he placed on personal connections.

He conducted First Year Orientation himself, a testament to his belief in welcoming students with warmth and firmness. As a multifaceted principal, he always encouraged extra-curricular activities of deserving students. His enthusiasm will continue to inspire us for ever.

From the desk of **Ar. Shirish Sukhatme:**

“As a teacher, mentor, and guide, Ar. Tungare’s influence shaped my journey profoundly. He taught me design, air conditioning, and professional practice with such clarity that I continue to teach these subjects in his style. Later, I joined him at IES, where his dedication to teaching remained unwavering. He upheld the autonomy of education, never allowing management interference to compromise teaching quality. Upright and free of vested interests, he prioritized students and faculty’s growth above all. His legacy as an educator and leader remains unparalleled.”

From the desk of **Ar. Suneeta Samant:**

“Ar. Tungare’s journey as an educator and leader was marked by enthusiasm and energy. As JJ’s principal from 1978, he was systematic and inclusive, encouraging students to become faculty and streamlining processes. He taught services, a subject few liked, with such skill that it became engaging. As IES’s founder principal, he prioritized collaboration, often hosting gatherings to foster camaraderie among faculty. Even in ill health, his thoughts remained with IES. Despite his authority, his jovial nature and humor made him approachable, leaving a lasting impact on everyone around him.”

Chairman's Address



Mr. Sagar Sule

It is a joy to see the annual magazine of IES College of Architecture come to life. Every year, it is a testament to the vibrant spirit and creative energy that pulsates through the corridors of this institution.

This magazine is more than just a collection of articles and images; it is a window into the minds of young, aspiring architects. It is a platform where ideas are born, nurtured, and shared. It is a space where the future of architecture takes shape.

As I flip through the pages, I am struck by the diversity of thought and expression. From the bold and experimental to the subtle and nuanced, each piece reflects the unique perspective of its creator. It is inspiring to see the next generation of architects grappling with the complex challenges of our time and proposing innovative solutions.

But beyond the technical brilliance, what truly sets this magazine apart is its human touch. The stories, the sketches, the photographs—all of them speak to the human experience. They remind us that architecture is not just about buildings; it is about people, their aspirations, and their dreams.

Let us appreciate the students, faculty, and staff who have made this magazine possible. May it continue to inspire and challenge us all. And may the future of architecture be as bright as the pages of this publication.



Director's Note



Ar. Gaurish Chandawarkar

Dear Esteemed Students, Faculty, and the Family of IES,

Greetings to you all as we embark on another year of inspiration, growth, and boundless possibilities. It is with immense joy that I address you through the pages of this year's college magazine, a testament to the creativity and indomitable spirit that defines our institution.

"Unbound – The Spirit of Us," being this year's theme, speaks to the limitless potential that resides within each of us. It is a celebration of breaking barriers, defying limitations, and embracing freedom in thought, action, and creativity. At IES College of Architecture, we have always believed in nurturing a spirit that is unshackled by convention, encouraging each of you to soar beyond expectations and redefine boundaries.

The spirit of being "Unbound" calls upon us to explore, create, and innovate without fear. It reminds us that we are not confined by circumstances, but empowered by our collective vision and determination. As learners, thinkers, and creators, you carry within you the power to transform ideas into realities and aspirations into achievements.

Together, let us embrace this spirit of unity and unbounded exploration, propelling ourselves toward a future of endless possibilities. I am confident that the pages of this magazine will reflect your brilliance and the shared spirit that binds us all.

Wishing you a year filled with creativity, growth, and the courage to be truly unbound.

From the Principal's Desk



Ar. Vinit Mirkar

Greetings to all members of our IES family—students, faculty, alumni, and parents. It is both an honor and a privilege to connect with you through the pages of our college magazine, a platform that continues to reflect our collective spirit and aspirations.

This year's theme, "Unbound – The Spirit of Us", resonates deeply with who we are as a community. It represents the invisible yet powerful bond that unites us, transcending our differences and inspiring a shared sense of purpose. The Spirit of Us is found in our classrooms where ideas are born, in our studios where creativity knows no bounds, and in the hallways where friendships flourish. It is the courage to dream, the will to persevere, and the joy of growing together as one.

To be unbound is to move beyond limitations, not just as individuals, but as a collective. It reflects our ability to embrace change, foster innovation, and celebrate the richness of diversity that each voice brings to our institution. Through this magazine, let us capture the essence of belonging—stories, art, and reflections that echo who we are and what we strive to become.

May "The Spirit of Us" remind us that together, we are stronger, bolder, and truly unbound.



The Student Council 2024-25



Left to Right: Ronik Jain (Treasurer), Aabha Bhamare (Magazine Head), Stuti Joshi (Ladies Representative), Rakshita Dinesh (General Secretary), Agam Kawdia (Creative Head), Preksha Shah (PR Head), Prajakta Mestry (Sports Head), Darshan Sayed (Cultural Secretary), Shatakshi Sawant (Exhibition Head), Sanat Shah (Technical Head)

General Secretary's Message



Rakshita Dinesh

It is with deep gratitude and humility that I share my reflections for this year's edition of L'esprit, guided by our theme, Unbound: The Spirit of Us, we embraced challenges and opportunities, growing together as a community.

This year was filled with events showcasing our students' creativity, hard work, and determination. From academic workshops and design studios to cultural celebrations and community engagement programs, every experience pushed boundaries, expanded thinking, and embodied the spirit of being unbound.

Among these, Deul Kathan was a standout event that truly reflected our theme. The temple exhibition at the Bombay Art Society combined research, documentation, and storytelling to celebrate the Konkan region's timber temples. It was an enriching experience, inspiring collaboration while emphasizing our commitment to learning.

These achievements were made possible by the unwavering support of our Director, Ar. Gaurish Chandawarkar, Principal, Ar. Vinit Mirkar, Ar. Shilpa Chandawarkar, Ar. Ruark Figueiredo, Ar. Shripad Bhalerao, and our inspiring faculty. I am grateful beyond words to the Student Council for their energy and passion in making this year unforgettable!

As Dr. A.P.J. Abdul Kalam said, "Dream, dream, dream. Dreams transform into thoughts, and thoughts result in action." May we continue to dream big and act with purpose!



Cultural Secretary's Reflections



Darshan Sayed

As I wrap up my tenure as Cultural Secretary, I can't help but reflect on the whirlwind journey this year has been—filled with challenges, triumphs, and unforgettable memories. Balancing resources, academics, and countless events taught me resilience, teamwork, and what it truly means to lead with empathy.

One of my proudest moments? The last-minute Garba event & Deul Kathan we pulled off like pros—proof that with passion and teamwork, even chaos turns into magic!

And now, as we approach AVARTAN with the theme "Unbound: The Spirit of Us", I'm all in to make it the highlight of the year. Every moment, every detail will reflect the incredible talent and energy of our college community. None of this would have been possible without my amazing team, whose unwavering support turned every idea into reality.

Here's to the small wins, the big moments, and the vibrant legacy we've built together!

Let's keep the spirit alive, always.

As said by the Conor McGregor, "I am cocky in prediction. I am confident in preparation, but I am humble in victory or defeat. Stay hard."

Magazine Head's Note



Aabha Bhamare

It feels surreal to write this address, knowing that this journey began way back in my second year of college. Even during online learning, when council teams were first introduced, I naturally gravitated towards the magazine team. Being a reader at heart, writing and editing were what excited me the most, and working on the magazine felt like the perfect fit.

Over the years, this team became more than just a responsibility; it became a space of growth. I was constantly encouraged, pushed to do better, and inspired by the vision and leadership of my seniors, who created something unmatched for us each year. I still remember saying to myself, “I will become the Magazine Head of my Student Council year.” That moment planted a seed, and today, standing here as the Magazine Head, I can only say that I’m grateful—grateful for the experiences my seniors passed on, for the lessons I’ve carried forward, and for the trust and support of my incredible magazine team.

A special thank you to Manasi Ma’am and Shilpa Ma’am, whose guidance has been invaluable every step of the way. To my team—you’ve turned this vision into reality, and none of this would be possible without you.

This edition, L’esprit 2024, holds not just the spirit of our theme ‘Unbound: The Spirit of Us,’ but also the spirit of this journey—of learning, manifesting, and creating something meaningful together. I hope this magazine makes you proud of who we are as a community.

Here’s to stories, memories, and all the things we manifest.



Magazine Team 2024-25

"This year's magazine a testament to the fact that the 'Spirit' of our institution not only comprises competitions, cultural events and designs, but is solely tied to the people who bring them to life. We hope this edition inspires you to embrace your own unbound spirit and celebrate the journey ahead..."

Core Team - 5th Year



Left to Right - Isha Kambli, Stuti Joshi, Aryan Morye, Yutika Doshi, Manav Sheth, Anusha Kulkarni, Aabha Bhamare, Sanika Sawant



Ashlyn Pallath
4th Year



Chhavi Mishra
3rd Year



Kriti Airon
3rd Year



Janhavi Savkar
3rd Year



Vidhi Kole
3rd Year



Siddharth Nair
3rd Year



Sakshi Kasar
3rd Year



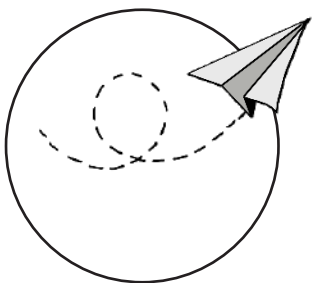
Ajinkya Chitnis
2nd Year



Jonathan D'Silva
2nd Year



Sayli Rane
2nd Year



Beyond the Studios



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– South Bombay

Electives

– Art of Illumination

Special Events

Avartan '23

Student Life on Campus



After 4 years of 'Truss'



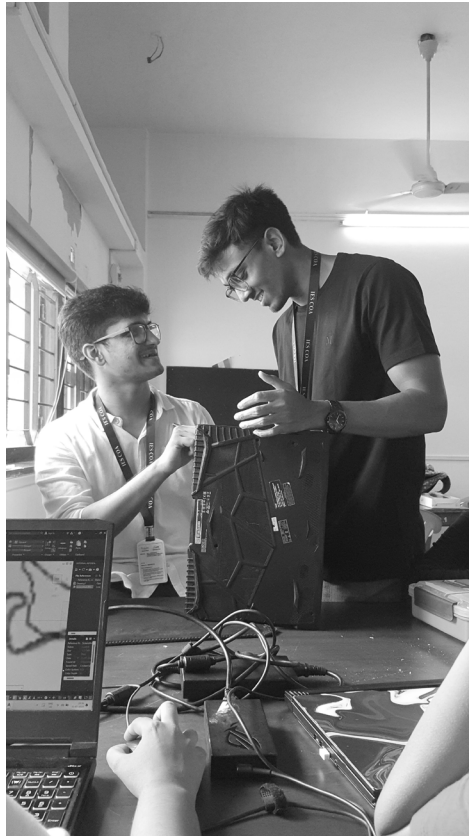
Spent all day doing pot---tery



Group projects=mandi dalke baithna



BACHAO! BACHAO!



When Manav met Manav



POV: 30 seconds before a jury



Perspective?



Fashion ka hai ye jalwa~



#CulturalQueen



This is why architecture students should have 4 hands



When the faculty catches you using a mechanical pencil



SeLfie MaInE LeLi AaJ



Straight out of a retro movie



...roof over my head



When a junior supervises seniors



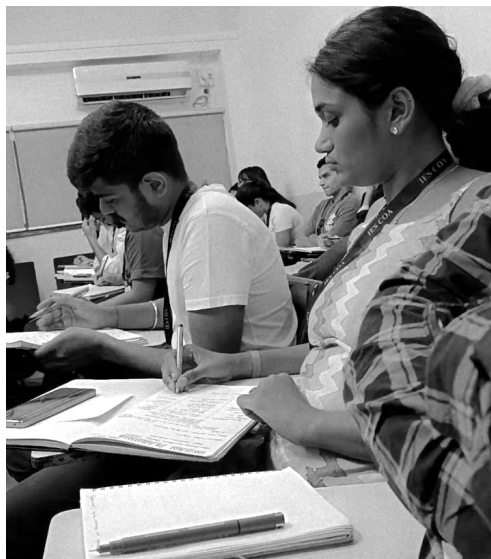
Group Project = mandi dalke baithna pt. 2



"North end mein dalungi"



Waiting to be gift-wrapped



"What are you writing?" "Lorem Ipsum"



"Dear diary... today I installed Revit"



Ta-thaiya Ta-thaiya

A trek into the Northern Foothills

Chandigarh + Delhi

5th+4th Year
Stuti Joshi, Aryan Morye



The 4th & 5th Year batches explored the cities of Northern India as the final academic trip. The students spent a total of 10 days in the cities of Agra, Fatehpur Sikri, Chandigarh, Shimla, Kufri and Delhi. The trip was a complete package of architectural hotspots and wisdom combined with the much needed rejuvenation for the senior batches.



Chandigarh, India's first planned city was a testament to the visionary architectural genius of Le Corbusier. Designed in the 1950s, the city embodies modernist principles with its clean, functional and organized layout.



The students explored the iconic structures like the Capitol Complex, housing the High Court, Secretariat and Legislative Assembly, along with the Open Hand Monument - symbolizing peace and unity.

Graphic Courtesy: Ar. Kiran Rao, Students



Fatehpur Sikri, a magnificent example of Indo-Islamic architecture was a marvel of red sandstone to experience. Key structures like the Buland Darwaza, Panch Mahal and Diwan-i-Khas are a blend Persian, Hindu and Islamic design elements. The visit was a culmination of these very palaces, courtyards, and ornamental gateways reflecting Mughal grandeur and architectural innovation, frozen in time amidst its historic ruins.



Shimla, the former summer capital of British India was a charming hill station with its colonial-era architecture.



With structures including the Viceregal Lodge and Christ Church, the city was surrounded by verdant forests and scenic mountains, offering a serene escape into nature.

Kufri, famed for its panoramic views and adventure activities was a haven for adventure enthusiasts like us - the natural beauty made this travel a rather memorable one.

Palatial dreams and Lakeside scenes

Gujarat + Udaipur

3rd Year
Rutuja Parab, Durva Chavan



Our third-year academic trip to Ahmedabad and Udaipur was a remarkable experience that etched unforgettable memories into our minds and left us deeply inspired as budding architects. This journey wasn't just about exploring spaces; it was about immersing ourselves in the stories, philosophies, and aesthetics of architecture spanning centuries.



The first leg of our journey took us to Ahmedabad, a city where modernity and tradition harmoniously coexist. Ahmedabad welcomed us with its dynamic urban fabric and innovative architectural designs. We began our exploration with a visit to CEPT University, a bastion of architectural education and creativity. The open, fluid spaces of the campus reflected a deep understanding of climate-responsive design and thoughtful planning, setting the tone for our journey.



One of the most enlightening parts of our journey was the site visit, where we gained hands-on insights into the practical aspects of architecture. Walking through these spaces, observing details, and understanding the underlying thought processes gave us a new perspective on design execution.



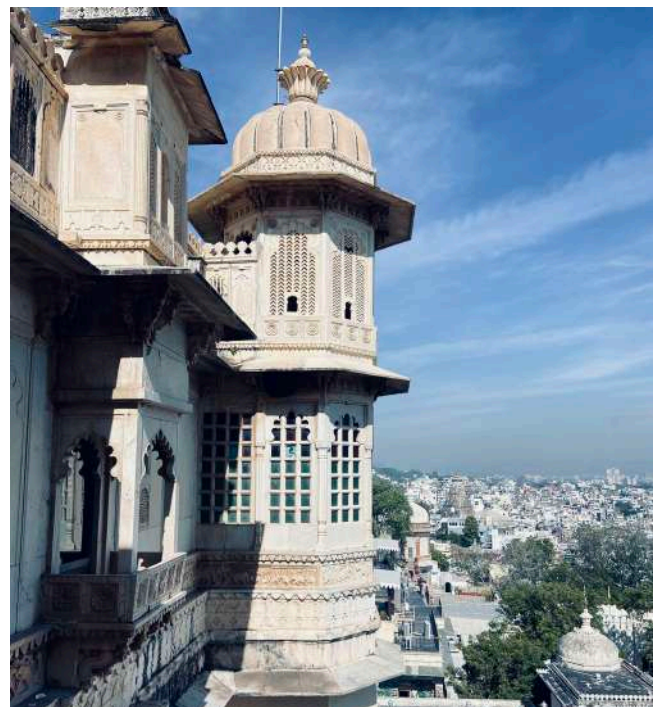
The iconic Narendra Modi Stadium was another highlight. As we stood within this massive, meticulously designed structure, we were awestruck by the scale and sophistication of modern engineering. The stadium exemplifies how architecture can unite people and create monumental spaces for collective experiences.



This juxtaposition between Ahmedabad's modern designs and Udaipur's historical treasures powerfully reminded us of architecture's role in shaping identity and narrative. The experience transcended academics, it was an emotional journey that bridged the gap between past and present.



The journey took a dramatic turn as we transitioned from Ahmedabad's contemporary marvels to the timeless charm of Udaipur. Known as the City of Lakes, Udaipur offered us a vivid glimpse into India's rich architectural heritage. The serene blue skies, shimmering waters, and majestic palaces created an enchanting backdrop for our explorations.



Where ancient ruins tell tales

Karnataka

2nd Year
Janhavi Savkar, Kriti Airon



Second-year architecture students and faculty on a site visit to Hampi



Some of the architectural styles observed by the students included the Hemadpanti style



A view captured from the entrance of the Pattadakal Temple complex



Students analyzing the documentation work in the evening after returning to the hotel



Second-year architecture students, along with faculty members, on their site visit to Hampi
Graphic Courtesy: Ar Kiran Rao, Students



A blend of heritage and horizon

Vijaydurga Temple, Goa

1st Year

Ajinkya Chitnis, Jonathan D'Silva



In the pastoral valleys of Goa's Ponda district, is located the temple of Shri Vijayadurga, built by the Goan citizens symbolizing their resolve of safeguarding their faith in the goddess Vijayadurga against the oppressive rule of the Portuguese.

In their first year of architecture the students of the batch 2028 had the good fortune of staying in the temple premises and documenting the temple of Vijayadurga.



Prof. Vivek Korlekar guiding the students through the process of documentation

The students worked day and night for four days thoroughly documenting the temple not just in its physical form, but also its cultural aspects, traditions, its environment and also the people around the temple.



Prof. Pratik Dhanmer educating the students about the ecological factors



First-year architecture students and faculty on site

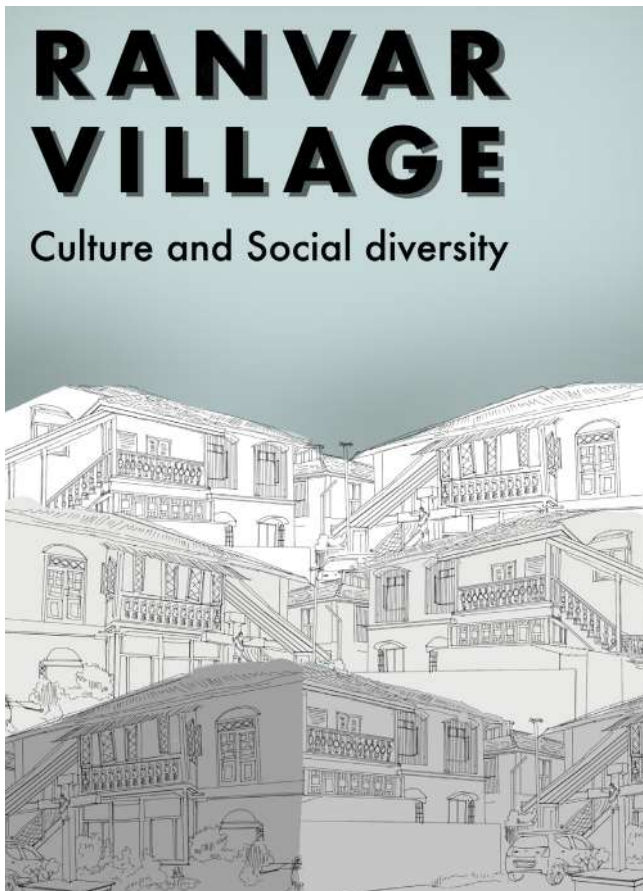


Faculty at the temple complex

Heritage Walks

Ranwar Village

Sayali Rane



Ranwar Village, nestled in Bandra, Mumbai, was a hidden gem that beautifully blended history with modernity. As the students walked through its narrow, winding lanes, they were immediately captivated by the charm of Portuguese-era houses, with their colorful facades, rustic wooden windows, and intricate ironwork balconies. The buildings evoked a sense of nostalgia, offering a striking contrast to the city's more modern structures. The students, exploring the village's quiet streets, admired the architectural details that transported them back in time, yet they could feel the vibrant pulse of contemporary life around them.



Ar. Nikhil Mahashur acquainting students to Ranwar Village, Bandra



पद-YATRA मुंबई (Walkitecture)

Sayali Rane

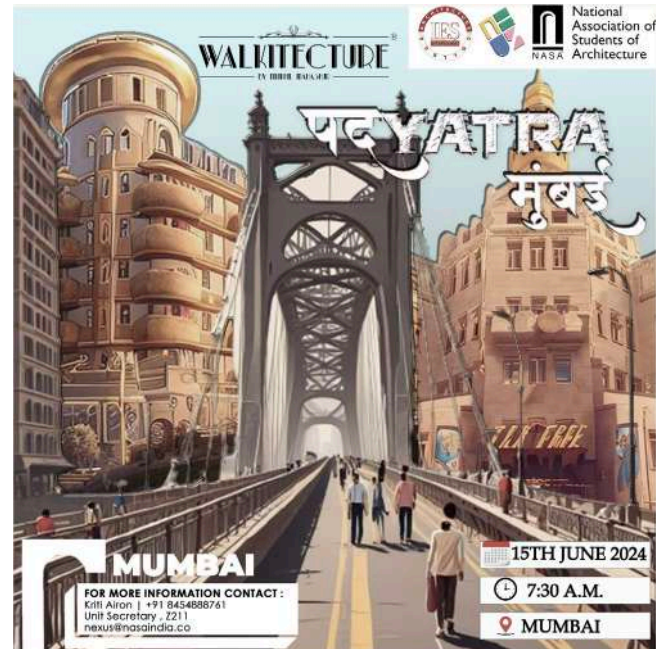
The heritage walk through Mumbai was a captivating journey that allowed students to explore the city's rich Art Deco history. As they wandered through the streets, they were struck by the stunning facades of buildings that stand as enduring symbols of late 20th-century design. These structures, characterized by their clean lines and geometric patterns, offered a glimpse into the beauty of Art Deco architecture.



Ar. Nikhil Mahashur acquainting students through Bombay's heritage precinct.



The Art Deco buildings of Bombay



The students marveled at the bold motifs, like sunbursts, chevrons, and zigzags, which adorned windows and railings, giving the buildings a dynamic and futuristic feel. Many of the facades featured smooth cement finishes, intricate metalwork, and terracotta detailing, all of which highlighted the era's embrace of modernism. Circular balconies, fluted columns, and stylized decorative figures added a sense of luxury to the area.



Heritage Art Deco Building - ErosTheatre

Electives- Art of Illumination

3rd Year, Sem 6
Rutuja Parab

Using modular, laser-cut components, the design embraces fluid geometries and a grid-based framework, creating an interplay of light and shadow.





The lamp's dynamic form, suspended with jute ropes, merges organic and industrial materials, highlighting the minimalism in design. The lamp's modular grid structure mimics the natural pull of gravity, creating a subtle curvature that draws the eye downward while maintaining a sense of balance and harmony.

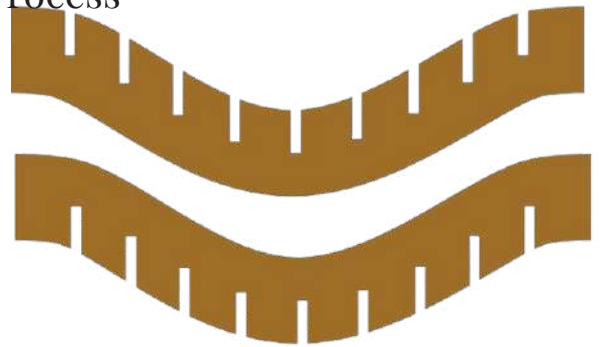


The parametric lamp serves as a striking focal point.



Modules being created during the course.

Process



1. MDF was laser cut into two inter-locking shapes.



2. The pieces were assembled to form the lamp's shape.



3. Holes were drilled on the side to tie the jute thread for support.



4. Wire was attached to the two-pin and bulb holder and passed through the disc.



5. Thread was stuck to the disc and everything was assembled.

Special Events

Art of giving 3.0



IES's College of Architecture, Mumbai, on the occasion of World Environment Day 2024 carried out an initiative of collecting old usable things to hand over to the needy families of waste picker women through Parisar Bhagini Vikas Sangh. The collection for the drive was at three centres, Bandra, Thane and Mulund. This was a collaborative effort by IESCOA's NSS unit, Urban Sages Green club, Stree Mukti Sanghatana, Parisar Bhagini Vikas Sangh, Swatva Thane & Mee Mulundkar Pratishtan.



World Music Day



Jamming Session: Where Faculty and Students Harmonize

The world music day was celebrated by the faculty and students with soulful music performance. The event featured a variety of musical acts, from solo performances to group ensembles.



Musical performance by the students





Teachers Day



Only big smiles on all the faculty's faces as they pose with the token of gratitude!



Kicking off the Teacher's day celebration

World Architecture Day



Ar. Gauri Satam and Ar. Tejesh Patil on the dias, speaking about climate sensitive design



A very engaging session with the guest architects

Yog in Udyog



Panel discussion on entrepreneurship, design and craftsmanship

In this dynamic session, industry leaders, innovators and artisans converged to explore the potential of crafts in contemporary landscapes



Students of IESCOA listening with zeal and engaging with the panelists

Avartan '23

Archkosh '23

Avartan, a significant annual event, is incomplete without the prestigious Archkosh exhibition. This Year, the event was graced by Ar. Abhay Purohit, the President of the Council of Architecture. Archkosh ventured into the fashion world for the very first time by showcasing designs inspired by the Architectural styles.



Display of the Fashion exhibition



Pavilion fabricated by the Exhibition team 2023

The focal point of this event was the Pavilion, which displayed the creativity of the students. Besides this the exhibition displayed a diverse range of students' work including academic, creative and competition entries. Ar. Abhay Purohit, offered some invaluable guidance and feedback to the aspiring architects.



Ar. Abhay Purohit sir interacting with students



Students Explaining their work



The Kinetic Installation backdrop made by the students



Ar Abhay Purohit interacting with students



Avartan Night

Avartan, with the theme of Transcendence, featured a range of activities culminating in a vibrant Cultural Night. The evening's theme, "Timeless Bollywood," celebrated the evolution of Bollywood across different eras. Each decade showcased a distinct style from the classic charm of the 1950s and 60s, the energetic disco beats of the 80s, to the modern flair of the 2000s.



"Embracing the art of Farzi Mushaira, performers captivate the stage at Avartan's annual celebration."



One page at a time where ideas palpitate and creativity takes Flight! The launch of L'esprit signifies the commencement of the Avartan night

Performances seamlessly captured the essence of each period, blending nostalgia with contemporary energy. The night embodied the spirit of transcendence, highlighting how Bollywood continues to evolve yet remains timeless. It was a celebration of music, dance and cultural identity, creating an unforgettable experience for all.



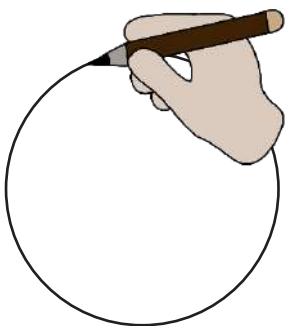
"A world without music is a silent void"



To the times when one can't take Bollywood out of you



Enjoying every moment at Avartan because what if "Kal ho na ho"



Crafting Realities



Contents

The Abode of learning
– Semester 9 AD Studio

सहवास
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Sports Academy
– Semester 5 AD Studio

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– Semester 3 Landscape Studio

Mahim Junction
– Semester 7 Urban Design Studio

The Role of Architects
– Semester 9 Melissa Fernandes

The Brush as a Weapon//The Art as a voice
– Semester 9 -Prathamesh Patil

Vertical Studio
– Vantage Point

M.Arch (Landscape)

M.Arch (Project Management)

The Abode Of Learning

Architecture Design
Sem 9

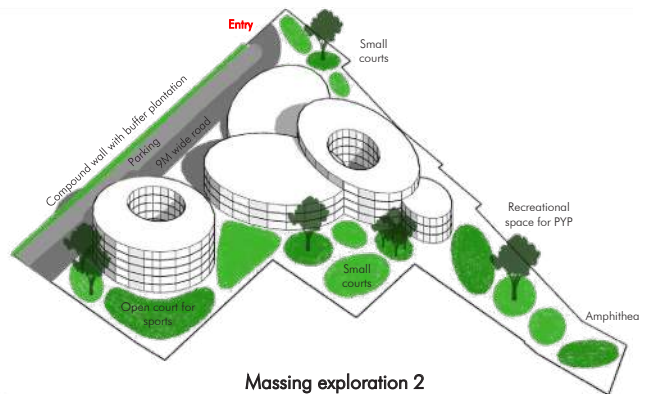
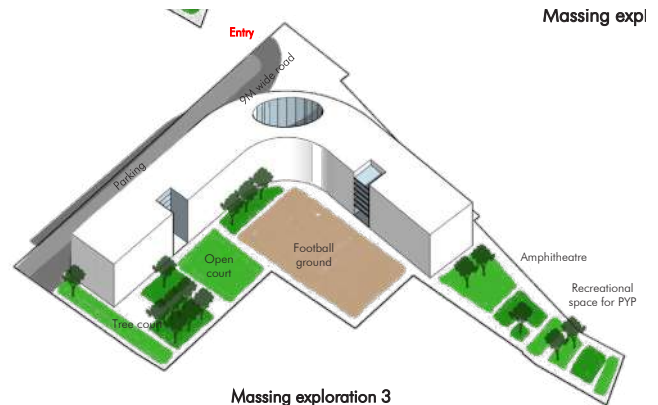
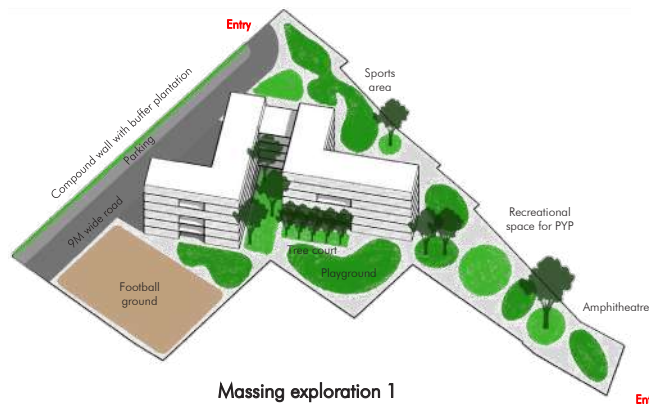
Proposed design for the Grassroots Academy in Hyderabad

Shreya Kamble, Vedang Pandeshwar, Prathamesh Patil, Niyati Shah

THE SITE

The site is situated in Balanagar, Hyderabad amidst an industrial zone. The brief of the project requires a design proposal for a CBSE & IB School along with other facilities/amenities as required along with recreational spaces.

FORM DEVELOPMENT



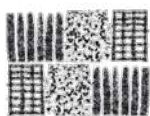
THE STORY BEHIND THE SCHOOL

“The Cacophony of Curiosities”

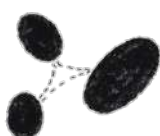
At the heart of the school lies the concept of an interplay of curves in architecture, which ignites a dynamic sense of movement, rhythm, and diversity. Through a creative reimagining of various elements, these curves are incorporated into the built volumes. The ultimate objective is to craft an environment that nurtures curiosity, evokes emotional engagement, and fosters a spirit of exploration.

PARAMETERS:

To derive a plan



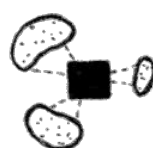
Exploring elevations and materials for daylighting



Segregation of spaces as per the stated program



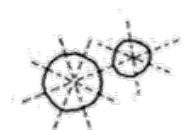
Relationship between built and unbuilt environment



Response to context and climate through the design



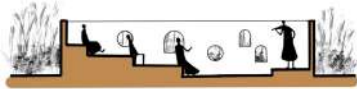
Vertical division of program and space to avoid clashes



Establishing connections between various built forms



SECTIONS THROUGH SPACES



Section AA'
Through amphitheater



Section BB'
Showing bench & walkway



Section CC'
Showing courts & trees



Section DD'
Through parking



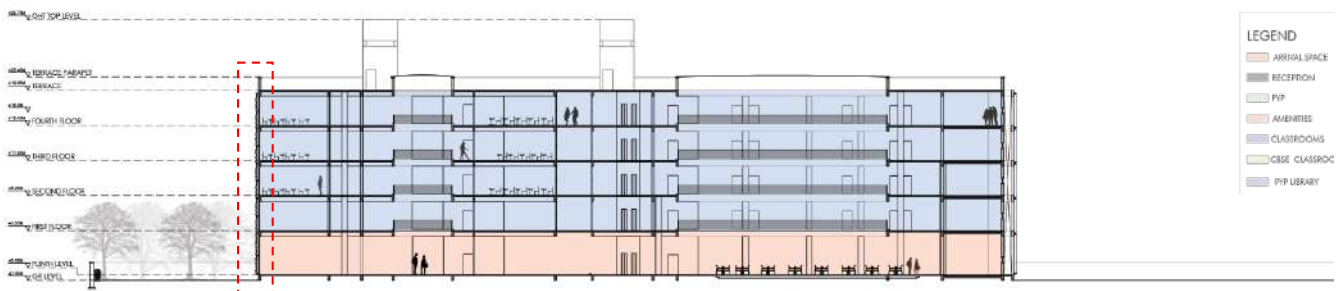
Section EE'
Through children's play area

THE MASTER PLAN



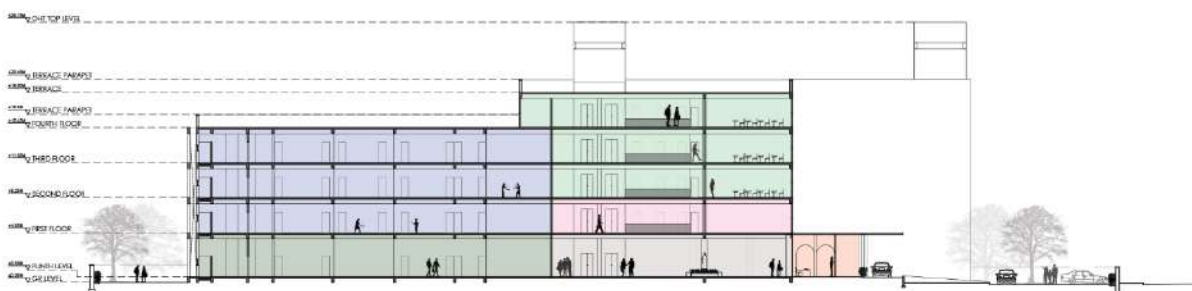
LEGEND

1. Entrance // waiting area
2. Reception
3. Assembly area
4. Admin & other ancillary functions
5. Collaborative // Co-working spaces
6. Kitchen
7. Cafeteria
8. Admin office
9. Entrance to PYP Wing
10. PYP Wing
11. Parking
12. Train trail to PYP
13. Service road & service corridor
14. Ground
15. Outdoor café
16. Jungle gym for PYP
17. Lawn
18. Open court
19. Amphitheatre
20. Play area with equipment
21. Plant nursery



- ### LEGEND
- ARRIVAL SPACE
 - RECEPTION
 - PYP
 - AMENITIES
 - CLASSROOMS
 - CBSL CLASSROOM
 - PYP LIBRARY

SECTION AA'



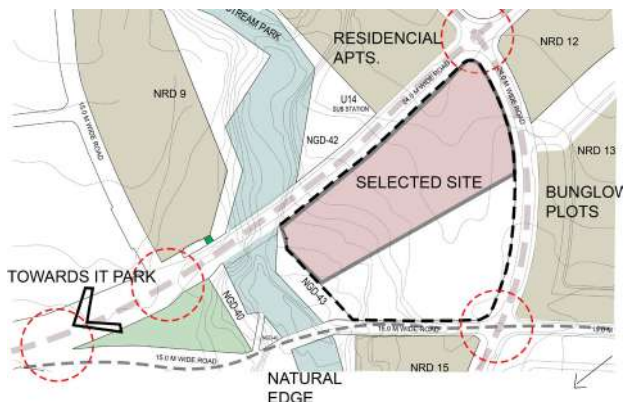
SECTION BB'

सहवास

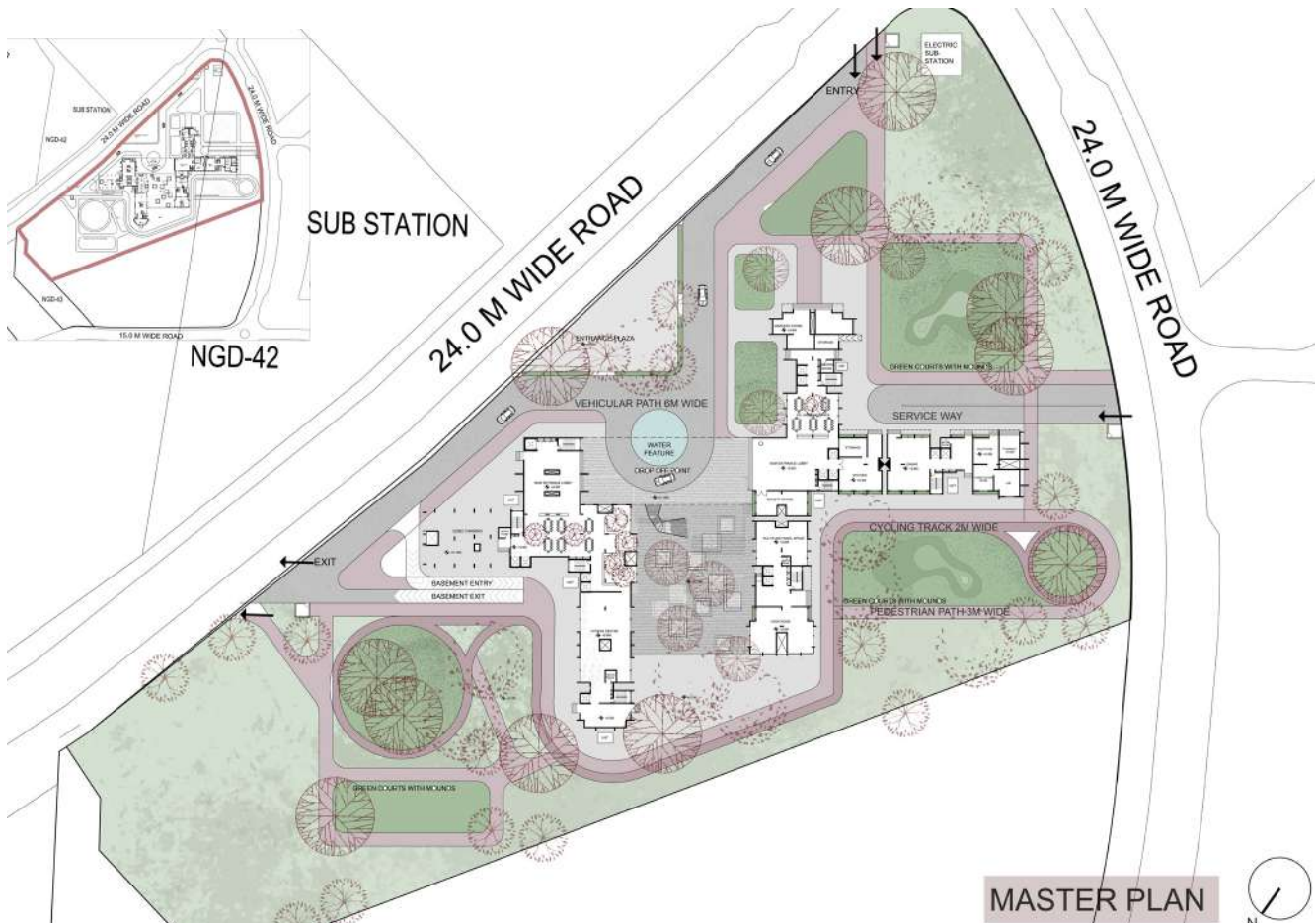
A Co-living scheme in Nanded city

Srishti Dusane

The studio introduced an innovative housing scheme focused on co-living, posing the question: "Is there a need for a new housing typology?" This exploration aimed to address the growing population of digital nomads and the shifting societal values in cities like Pune, where the presence of the IT industry has significantly influenced housing demand and urban living patterns.

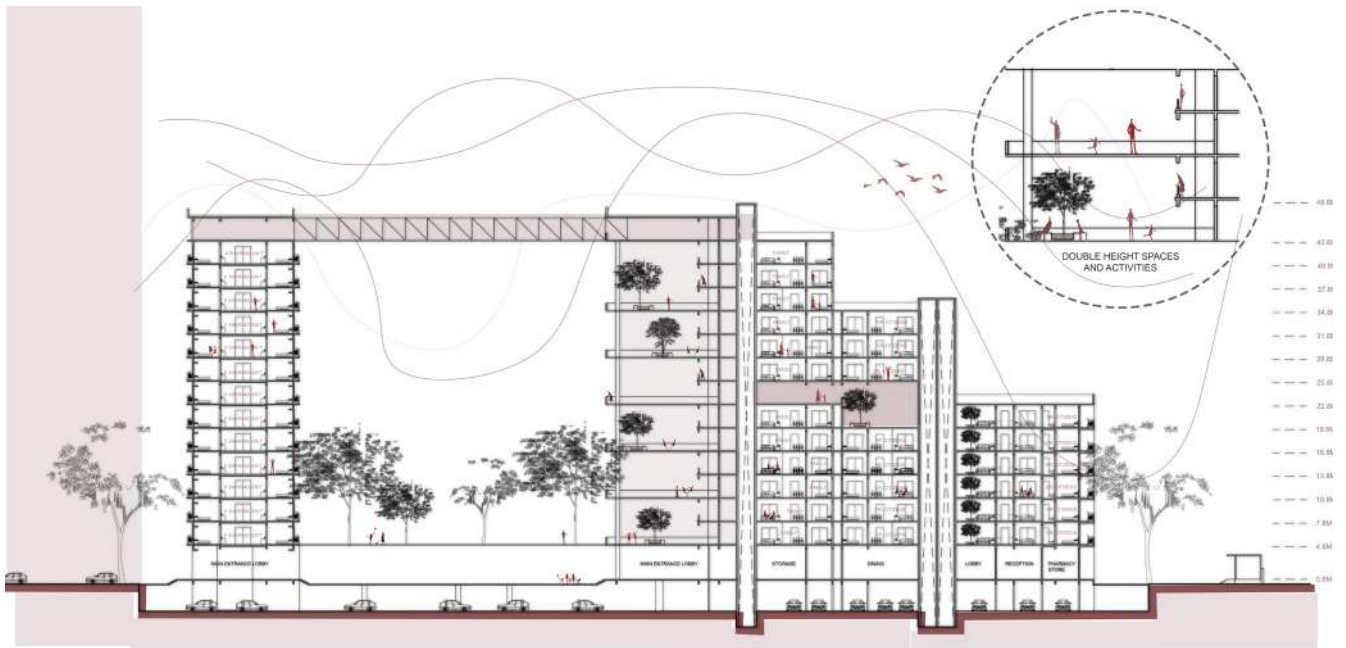
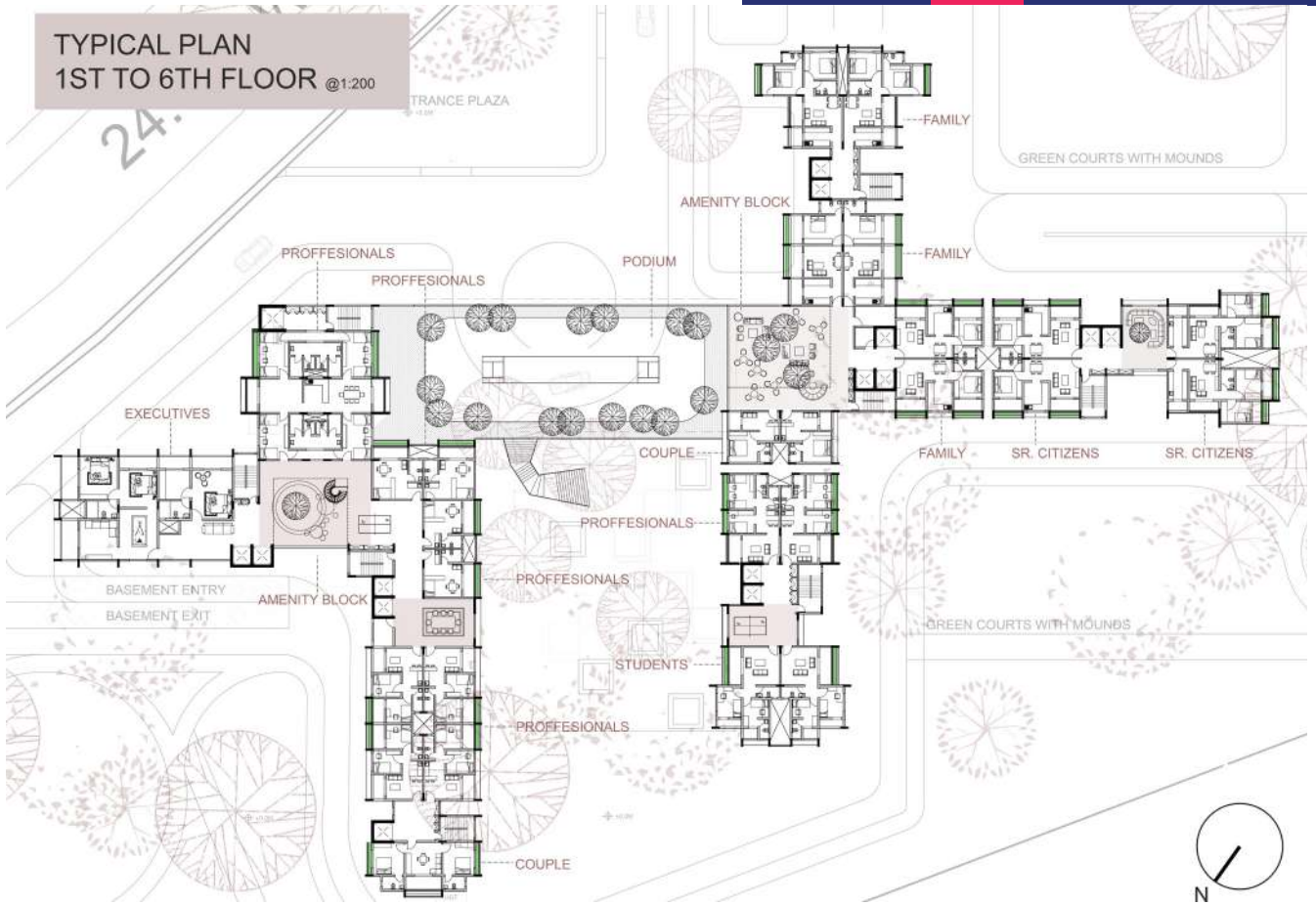


1. SHARED FACILITIES
2. FLEXIBLE LEASING
3. COMMUNITY BUILDING
4. DIVERSE RESIDENTS
5. AFFORDABILITY
6. INTERDEPENDANCY
7. SOCIAL NEIGHBOURHOOD.

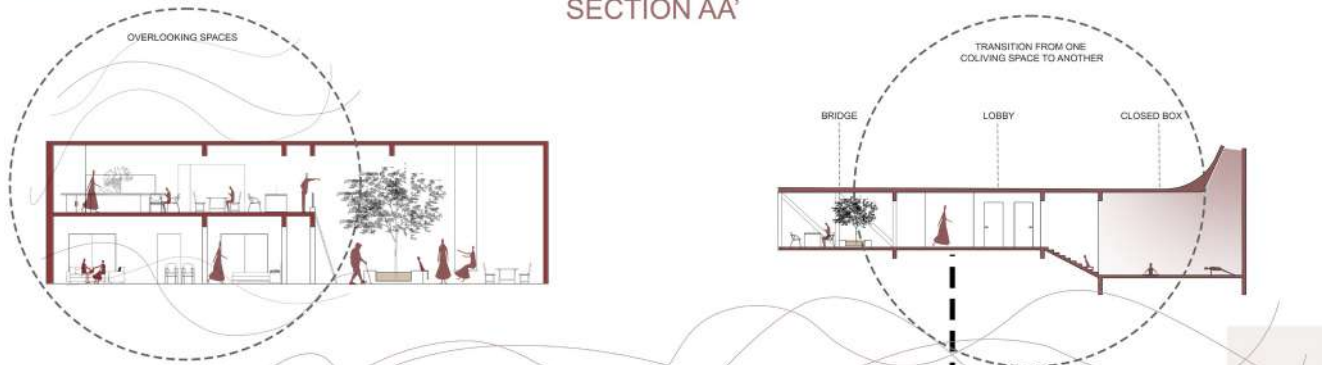




TYPICAL PLAN
1ST TO 6TH FLOOR @1:200



SECTION AA'



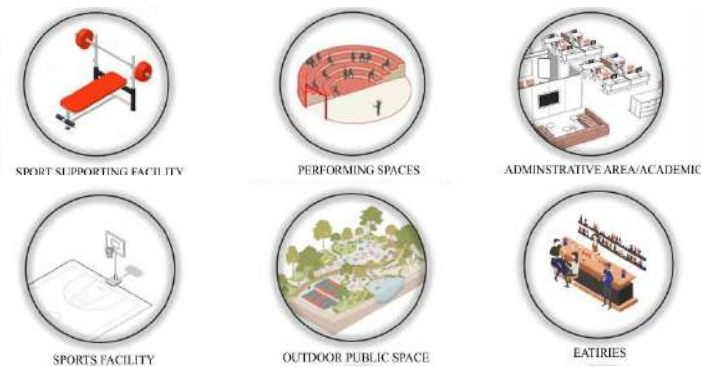
Sports Academy

Architecture Design
Sem 5

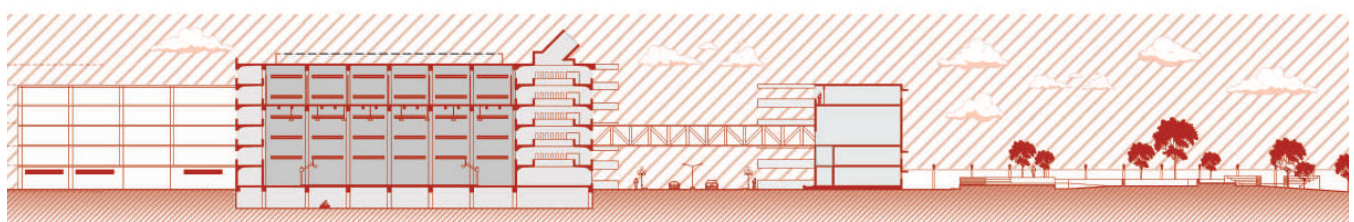
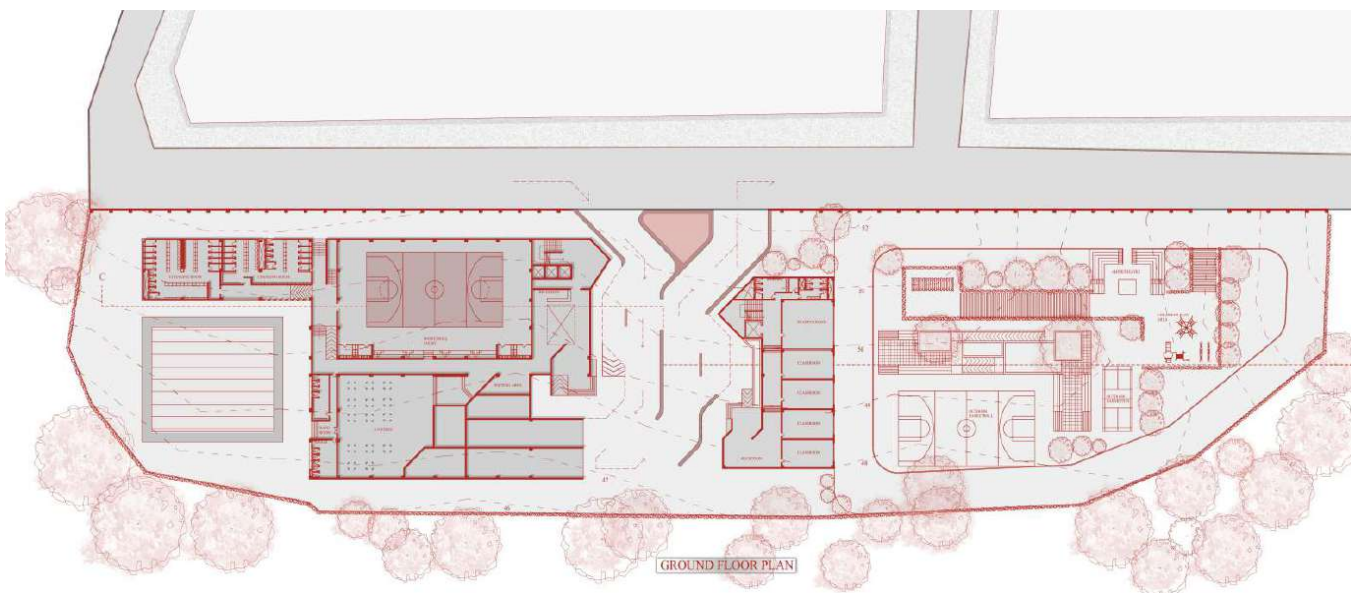
Reimagining the Athletic Experience

Krish Malkani

Recently, the Indian Prime Minister announced India's intention to host the Olympic Games, ideally in 2036 during the opening ceremony of the 141st International Olympic Committee session in Mumbai. A city or region was not specified by the team. Ahmedabad, the city which houses the largest stadium in the world with a capacity of 132,000 and is named after the current Indian Prime Minister, would be a likely contender as the main host city for the country's bid. The site selected for this studio is located on the South-East side of the Narendra Modi Stadium. This site is demarcated for indoor sports arena as per the Masterplan of Sardar Patel Sports Enclave.



This project, nestled within Ahmedabad's Sardar Patel Sports Enclave, redefines the relationship between architecture and athletic performance. Situated on a dynamic site, the Sports Academy explores how design can enhance user experience, optimize climate responsiveness, and cultivate a compelling institutional identity.





FORTH FLOOR

- 1) Squash court
- 2) Table tennis
- 3) Washrooms

THIRD FLOOR

- 1) Viewing deck for audience
- 2) Washroom

SECOND FLOOR

- Second floor
- 1) Viewing deck
- 2) Washrooms
- 3) Sky walk

FIRST FLOOR

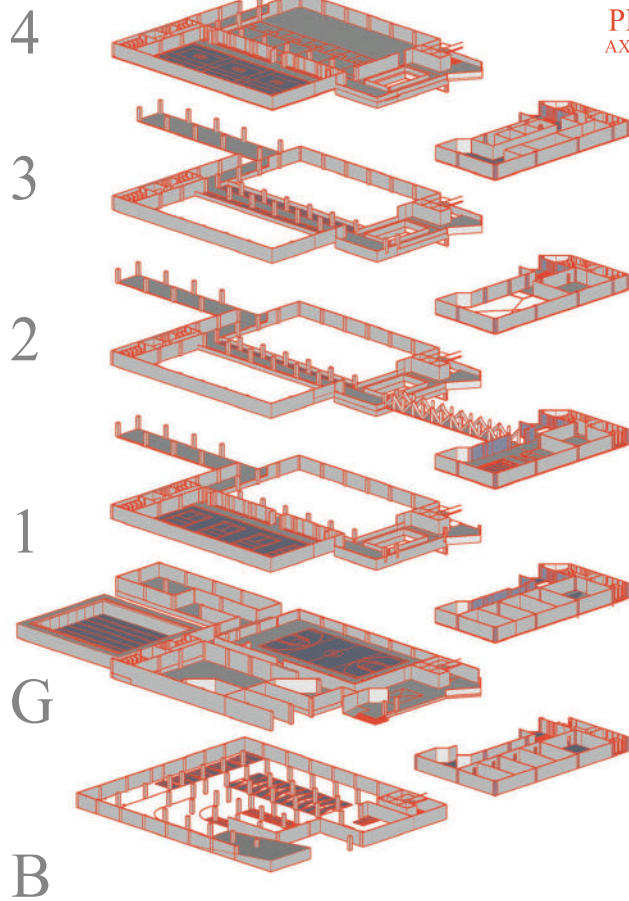
- 1) Badminton court
- 2) Swimming pool arena
- 3) Washrooms

GROUND FLOOR

- 1) Reception
- 2) Waiting area
- 3) Basketball court
- 4) Canteen
- 5) Washrooms
- 6) Swimming

BASEMENT FLOOR

- 1) 30 car parks
- 2) 60 bike parks



**PROGRAM DISTRIBUTION
AXONOMETRIC VIEW**

4

FORTH FLOOR

- 1) Directors cabin
- 2) Coaches cabin
- 3) Coaches lounge
- 4) Washrooms

3

THIRD FLOOR

- 1) Gym
- 2) Washroom

2

SECOND FLOOR

- Second floor
- 1) Shooting range
- 2) Washrooms
- 3) Yoga room

1

FIRST FLOOR

- 1) Reading room
- 2) Exam room/Placement cell
- 3) Girls common Area
- 4) Boys common area
- 5) First Aid room
- 6) Washrooms

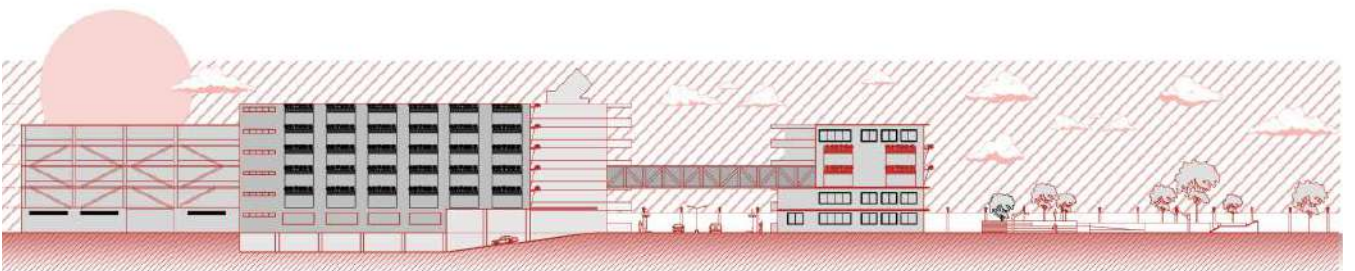
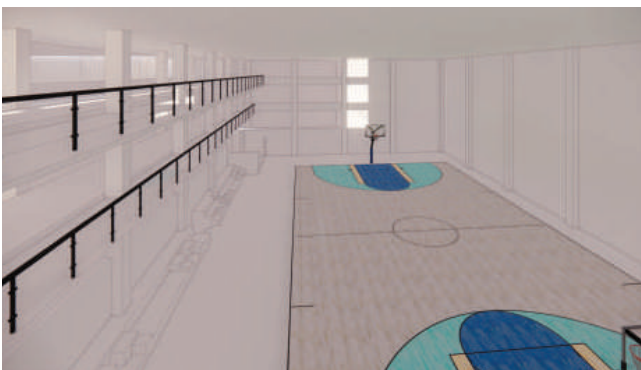
G

GROUND FLOOR

- 1) Reception
- 2) Classroom
- 3) Reading room
- 4) Washrooms

The program encompasses a diverse range of spaces: from state-of-the-art indoor arenas and cutting-edge fitness centers to thoughtfully designed academic wings, efficient administrative offices, and vibrant social hubs. The design process prioritized in-depth research, the exploration of innovative structural solutions, and a deep understanding of the unique needs of athletes at all levels.

The resulting complex embodies a dynamic interplay of form and function. Multiple viewing passages strategically frame athletic activity, creating a vibrant and engaging atmosphere for both participants and spectators. The interconnected spaces facilitate natural ventilation and daylighting, while intricately designed openings optimize airflow and mitigate disturbances.



Play Park

Lisha Lodha

The play park design blends nostalgic elements of playgrounds with modern features, creating a space that invites exploration and community engagement. Play zones, featuring wooden swings and climbing frames, reminds memories of simpler times, while modern spaces like Skating park cater to today's generations. Meandering paths evokes excitement of riding cycle around greenery, providing open spaces for unstructured play and gatherings. Traditional wooden benches and pergolas offer comfortable rest areas that encourage social interaction. This play park fosters a sense of belonging, ensuring the park resonates with both nostalgia and modernity, making it a timeless destination for families and future generations.



Warm welcome from trees, leading us towards the park



Place that can provide peace, energies body



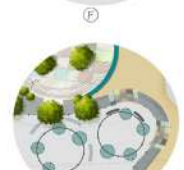
Nostalgic circular swings that for all age group



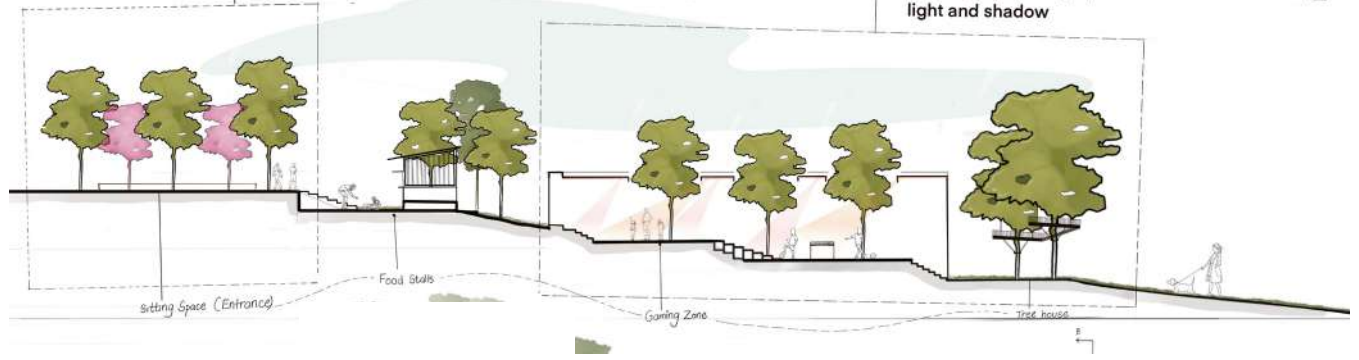
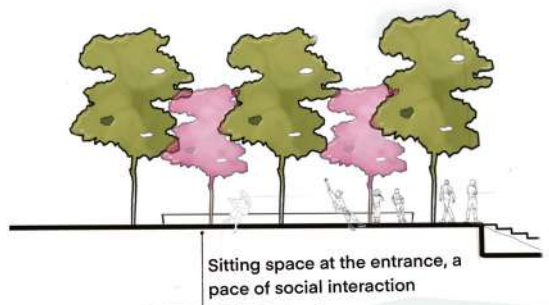
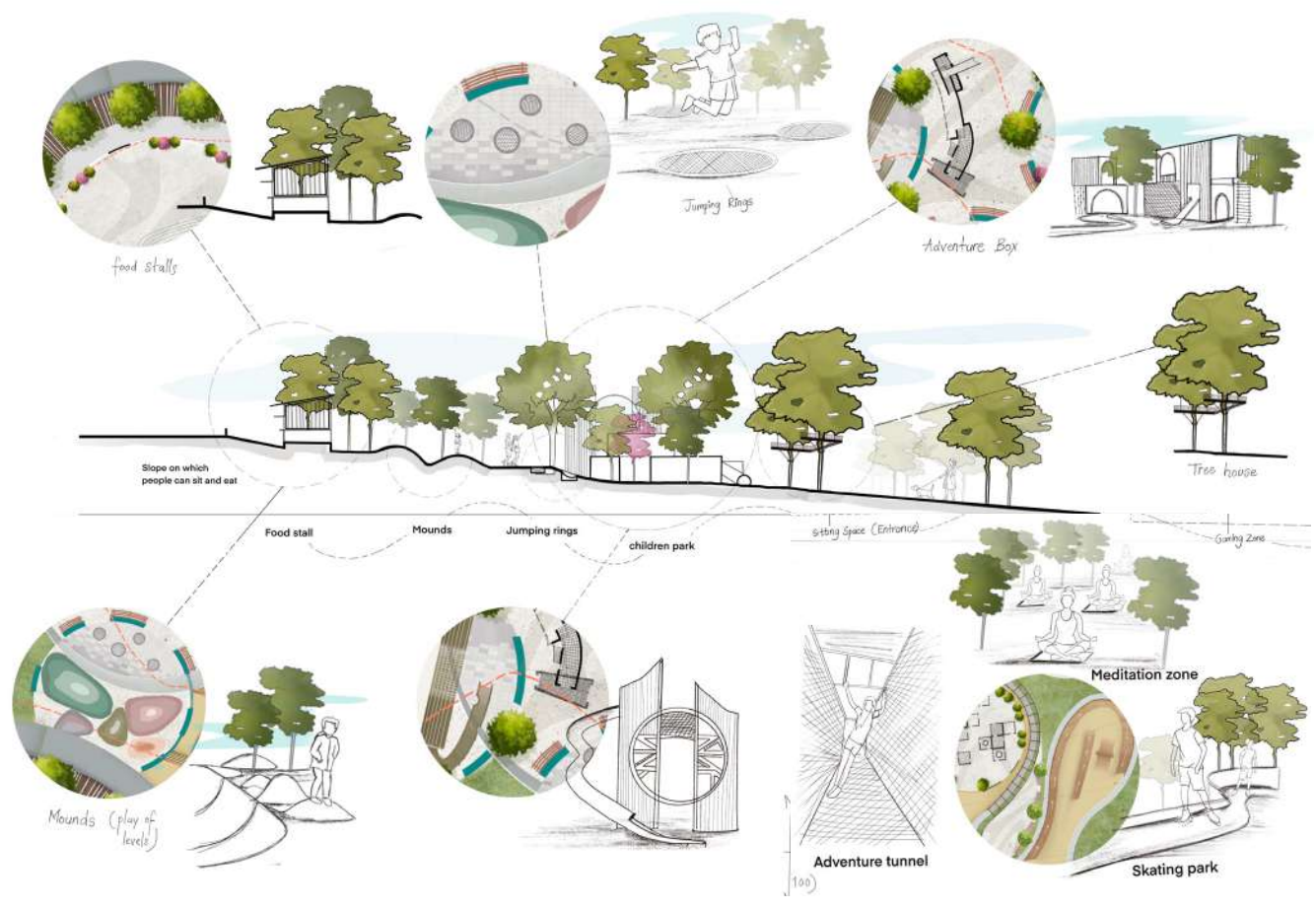
Grass that gives gentle feeling when stepped on it



Pavements and Trees



PLAN (1:200) N



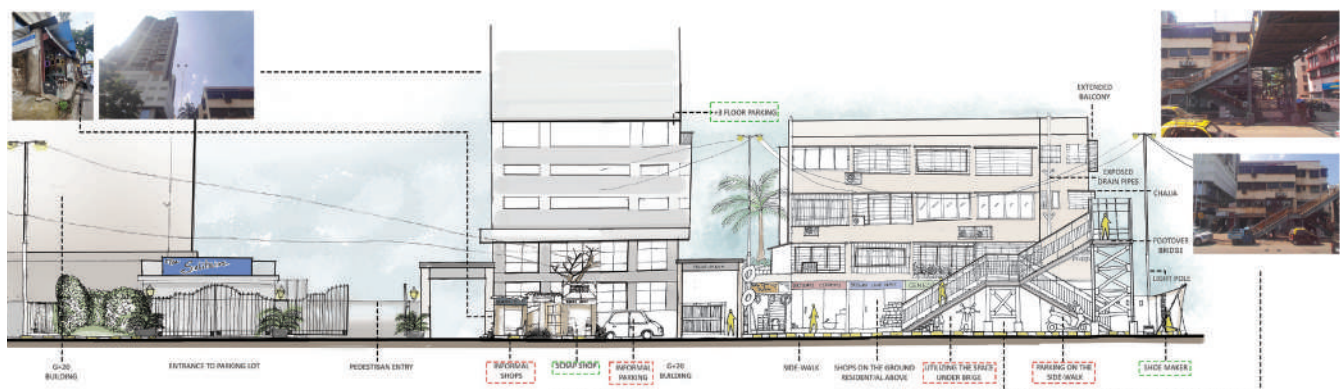
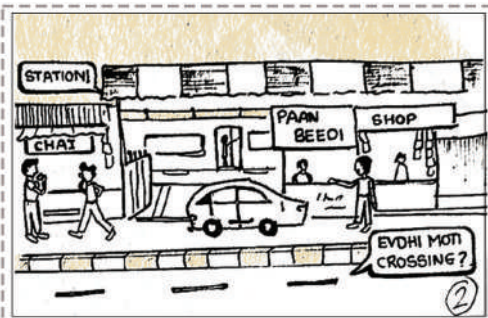
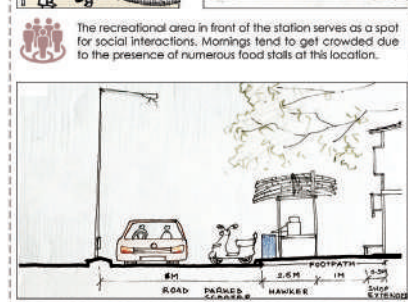
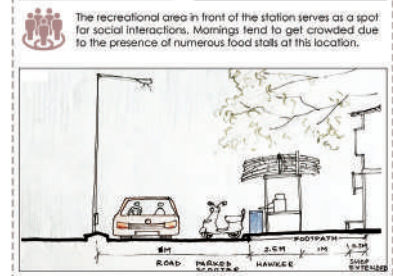
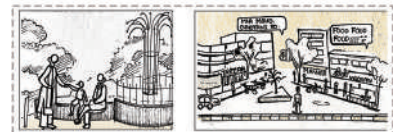
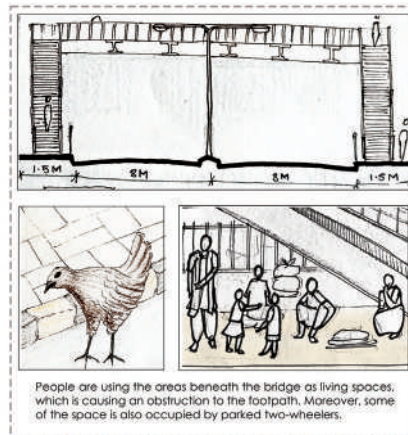
Mahim Junction

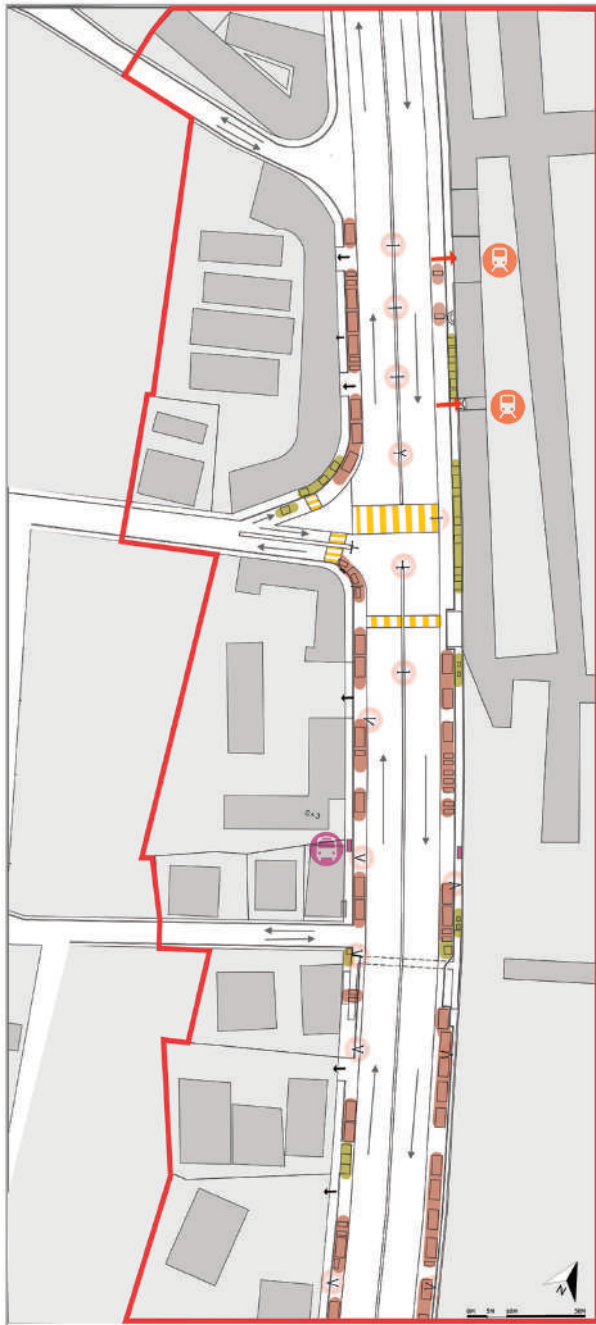
Urban Design
Sem 7

Manav Jagtap, Akash Kamble, Sakshi Kanchan, Aryan Morye, Shatakshi Sawant, Rucha Subhedar, Dikshant Tayade, Anushree Walke

In the Urban Design Studio, the focus was on documenting Transit-Oriented Development (TOD) in Mumbai. This particular project specifically examines and documents Mahim Junction. The Mahim Junction railway station on the Western Railway and Harbour Railway of the Mumbai Suburban Railway network is the last station of the city.

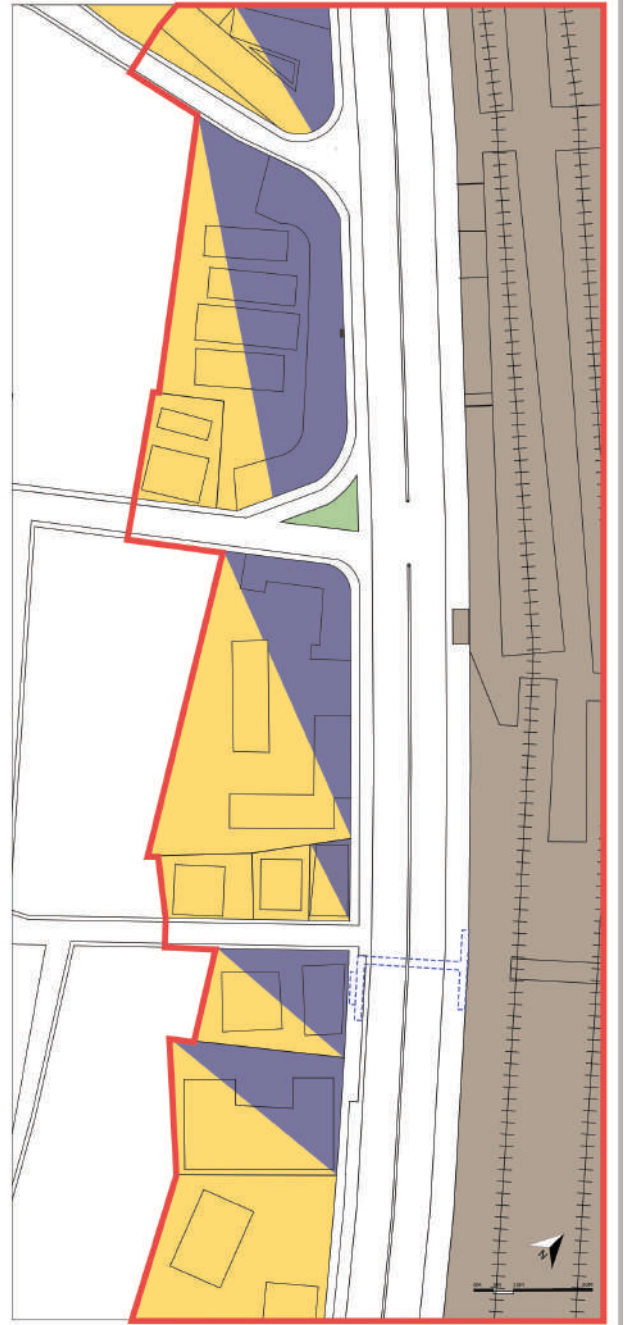
The original Mahim station belonged to the GIP (today's Central Railway) Railway, and the company began services to the station all the way back in 1853, when it started India's first passenger train service from Bori Bunder (in Bombay) to Tannah (now, Thane). It was said, that the railways would transform Mahim from a simple fishing village, to a port of importance.





ACTIVITY MAPPING

The area around Mahim West railway station is a quiet area. Only the main road the Senapati Bapat Marg is highly active throughout the day, also there are hawkers like shoemaker, road-side barber, food and beverages stalls on the footpaths.

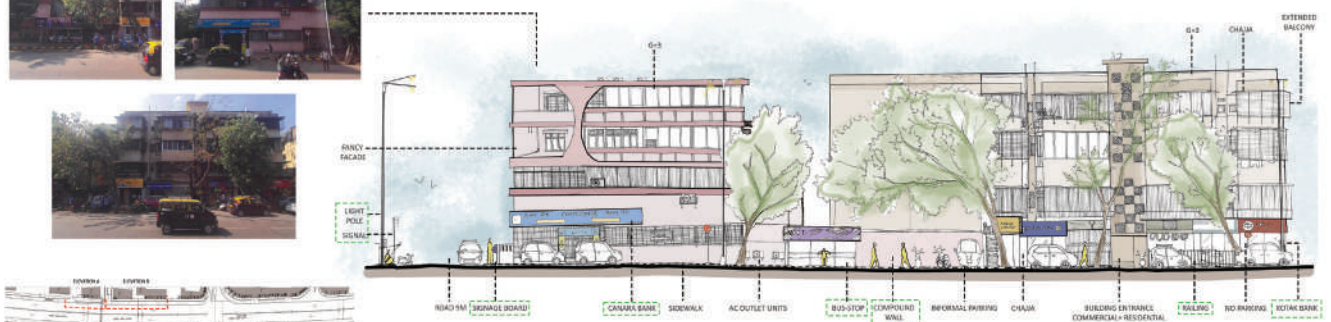


LAND USE

A common pattern of land use was observed around the Mahim station, that the plots along the road side are mixed use plots, whereas the buildings have commercial use on the ground floor and residential apartments from the first floor onward.



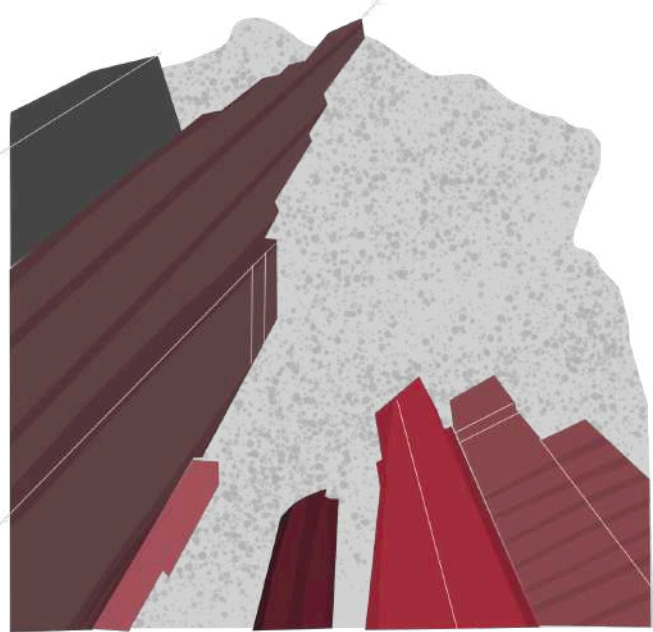
ELEVATION A



The Role of Architects in Estate Planning and Redevelopment

Melissa Fernandes
Sem 9

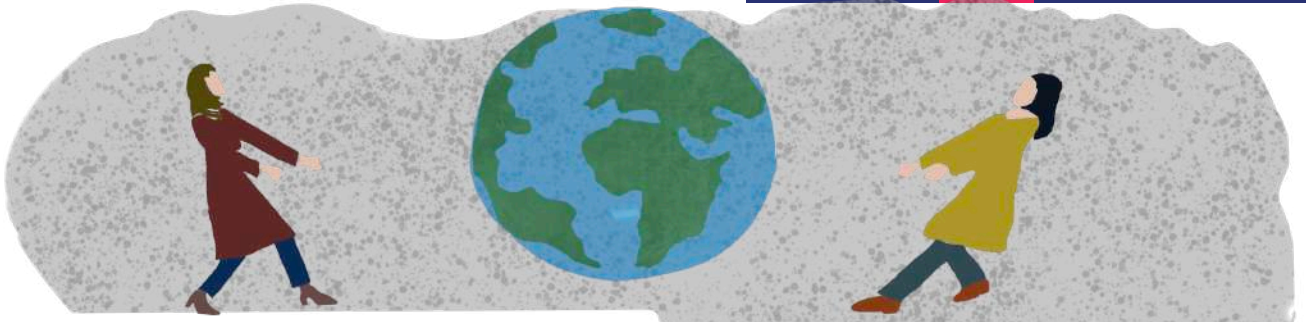
In urban areas, architecture plays a crucial role in estate planning and redevelopment, focusing on housing demands, infrastructural needs, and sustainability within its vicinity. Redevelopment projects, such as Cess Buildings, MHADA projects, and others, require navigating complex systems involving Project Management Consultants (PMC), builder financing, and stringent regulations. The Real Estate (Regulation and Development) Act (RERA) forms a vital part of this framework, aiming to enhance efficiency and optimization. Architects must adopt innovative approaches to meet these demands while adhering to contemporary best practices in construction. One significant change in redevelopment projects is the adoption of advanced construction methods, such as aluminium formwork, which replaces traditional formwork. This method enables faster construction cycles, reducing casting time to as little as six days per slab. Design considerations are also evolving to reflect this drive for efficiency. For instance, minimal-depth slabs are now used instead of sunk slabs for bathrooms, which are tiled and waterproofed. Gypsum internal walls and thinner slabs (125 mm compared to the traditional 150 mm) help reduce structural loads and construction time. However, the precision required in redevelopment projects poses



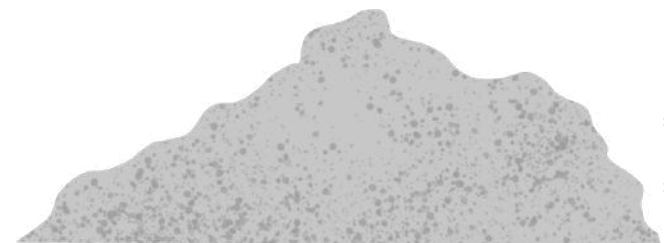
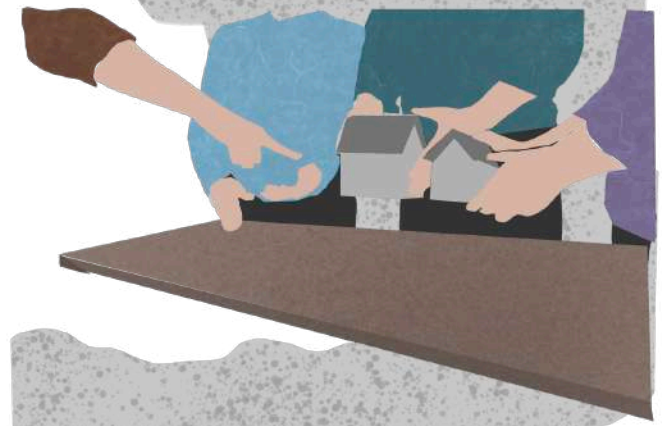
challenges for architects. Predesigned aluminium formwork demands error-free architectural designs, as layout adjustments are limited. Unlike traditional designs that allow mirrored or adjustable layouts, redevelopment projects necessitate accurate planning to accommodate fixed elements like staircases. This precision underscores the critical role of architects as implementers, ensuring that designs maintain aesthetic and functional integrity while meeting stringent construction requirements. On a broader scale, redevelopment addresses housing shortages and the demand-supply gap in the real estate sector. Tall buildings, while increasing vertical space, do not always equate to higher density. For example, New York consumes only 17% of its permissible Floor Space Index (FSI), prompting architects to rethink spatial utilization. Optimizing FSI requires balancing urban density with livability, challenging architects to innovate in design and planning.

"Optimizing FSI requires balancing urban density with livability, challenging architects to innovate in design and planning."

Ownership and legal frameworks significantly influence redevelopment projects, especially conservation efforts. Guidelines such as the Cooperative Housing Society (CHS) Act and the PMC 79A process ensure transparent



administration and compliance during redevelopment. PMCs act as mediators, preparing feasibility reports and tenders, while developers provide the necessary capital. Societies must adhere to these frameworks to facilitate redevelopment smoothly. Redevelopment offers numerous benefits, including increased living areas for residents, monetary compensation, alternative accommodations, and corpus funds. However, the process involves navigating legislative frameworks, such as the Urban Land Ceiling Act for private lands and MHADA's 33(5) regulation for projects on government lands. Historical perspectives, like the redevelopment of chawls such as BDD, highlight the impact of urban migration and the legacy of mill housing, emphasizing the socio-economic importance of these projects. Architects play a pivotal role in estate planning and redevelopment by addressing the unique challenges of each project. Their expertise integrates modern construction technologies, cost-efficiency, and sustainable practices to redefine urban housing. Ultimately, architects' contributions enhance the built environment and drive socio-economic upliftment, showcasing the transformative potential of thoughtful and innovative redevelopment.



The Brush as a Weapon // The Art as a Voice

Prathamesh Patil
Sem 9

Protest Art refers to the creative pieces and works created by activists and social workers, and has historically been the symbol and powerful tool for expressing dissent, social reforms, raising awareness and catalyzing change with respect to a plethora of issues. Right from The Death of Marat by Jaques Louis Davide, commenting on the French Revolution to Guernica by Picasso in 1900's to Keith Haring's political artwork for AIDs in the late 1980's America.

The carvings on the walls of the Khajuraho temple depict female homoerotic relations. (Aradhya, 2023) Queer people have existed for centuries in India, who have been largely underrepresented and marginalized in the social, cultural and political landscapes of the country. This lack of representation as well as lack of rights and protection has led to the emergence of a large number of LGBTQIA+ artists



These artists have used their art as a powerful medium of raising awareness, amplifying voices and fighting against the common enemy. In the modern, contemporary times, protest art has evolved alongside the technological advancements as well as changing socio-cultural landscapes. Contemporary protest art encompasses a diverse range of mediums and styles, reflecting the complexities of our globalized world. Street art, graffiti, digital art, and performance art have emerged as potent forms of resistance, often transcending traditional gallery spaces to reach broader audiences. Social media platforms have further democratized the dissemination of protest art, allowing artists to amplify their voices and connect with like-minded individuals worldwide. While there are no explicit mentions of the queer community in ancient Indian culture there has been several references to them—for instance, the Shikhandi is hinted to be a trans man in the epic Mahabharata.

who have been using their art to express their identity, raise awareness about the concerns related to the community as well as provide visibility to the issues of the individuals. At its core, Indian queer art is about celebrating diversity, embracing difference, and creating a safe space for those who are often excluded from mainstream conversations. Through vibrant paintings, passionate spoken word performances, heart-wrenching photography projects and more, Indian queer artists have been able to tell their stories in unique ways that are both deeply personal and powerfully political. (Gupta, 2023). Talented queer artists have been and continue to create meaningful and powerful art as a medium of expressing themselves whilst also using their art in an attempt to normalize queer cultures in the heteronormative, cis-gendered societal structures, “decolonialize” the Indian way of thinking as well as plant their feet in the country’s social landscape. Following is a brief look into



some of these artists and their work, namely Bhupen Khakhar, Uttam Chitrakar & T Praveen Kumar. Bhupen Khakhar's work was groundbreaking for the times it was made in. Hailed as India's first Pop artist, Khakhar's work was stark, though provoking and an emblem of then existent structures of class and sexuality. In 1981, in New Delhi, Khakhar displayed his painting 'You Can't Please All' in what was later hailed as a definitive show — not just for the artist or for Indian art, but for Indian society at large. Khakhar came out as gay to the public in this exhibition, which was praised for its art that moved away from symbolic and abstract imagery towards contemporary and personal subject. Throughout his career and life at large, he grappled with provocative and personal themes, such as his sexuality and battle with cancer, with humour, honesty and wit laced with a bit of seriousness and grit. Having come out as a gay man in the 1980's and witnessed the development of the gay rights movement in Europe, Bhupen felt encouraged to deal explicitly with homoerotic themes within his work in his home in India. There is a confessional element to his art, with many of the paintings



illustrating his own sexual desires. Khakhar viewed painting as an act of love. The love he felt for his subjects, feelings and realities transformed into the careful act of painting "A man may see these paintings and think these figures are men. A woman may think these are women. But the figures in the paintings — who do they think they are?" Uttam Chitrakar told The Indian

“At its core, Indian queer art is about celebrating diversity, embracing difference, and creating a safe space for those who are often excluded from mainstream conversations.”

Express, when being asked about his Kalighat paintings. Uttam Chitrakar of Medinipur in West Bengal learnt the ancient art of Kalighat paintings at a very young age from leading Pattachitra artist, Anwar Chitrakar. Not content with merely echoing and gloryfying the age-old themes, he addressed his concerns about the third gender through his paintings, all in the Kalighat style. "Some people think my figures are male, some feel they are women. But I wish to highlight the rights of the Third gender, who should enjoy equal rights like all," Uttam once stated in an interview. By painting nautch girls with beards and men finding the reflection of a woman as they view themselves in a mirror, Chitrakar continues to celebrate queer identities through his art.

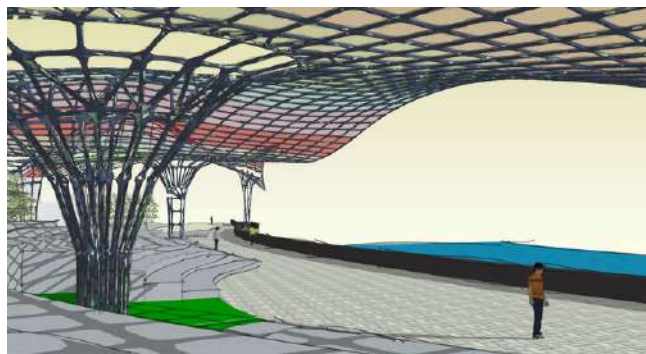
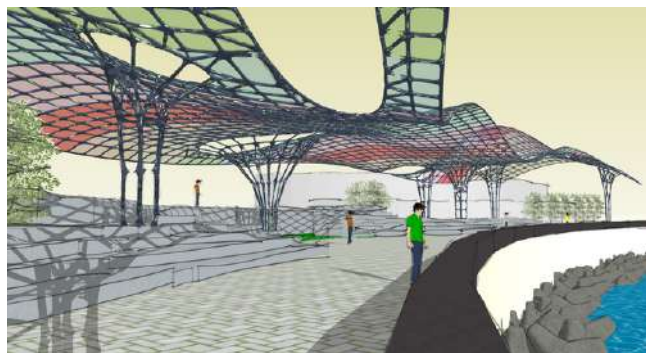
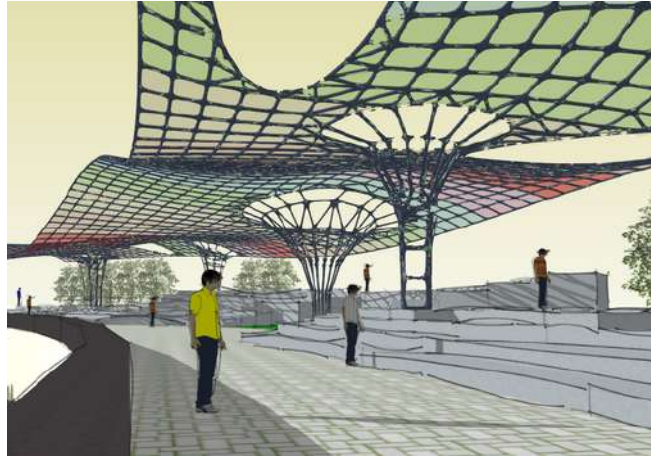
Bengaluru based artist, T Praveen Kumar has a dark, gritty and almost melancholic take on the artistic depiction of queerness through their art. Their art through the form sketches and watercolors tend to take on darker hues and often veer into the territory of contemplative portraits of a diversity of individuals; themes of sexuality are also explored with power and grace. "I am interested in histories (written, oral and folklore), queerness, gender, south-Asian aesthetics, asemic writing and the various intersections of these fields", says Kumar as they talk about their art. Their art vividly, in a melancholic way through the use of dark colors and depictions of often queer mundanity.

Vertical Studio

Vantage Point

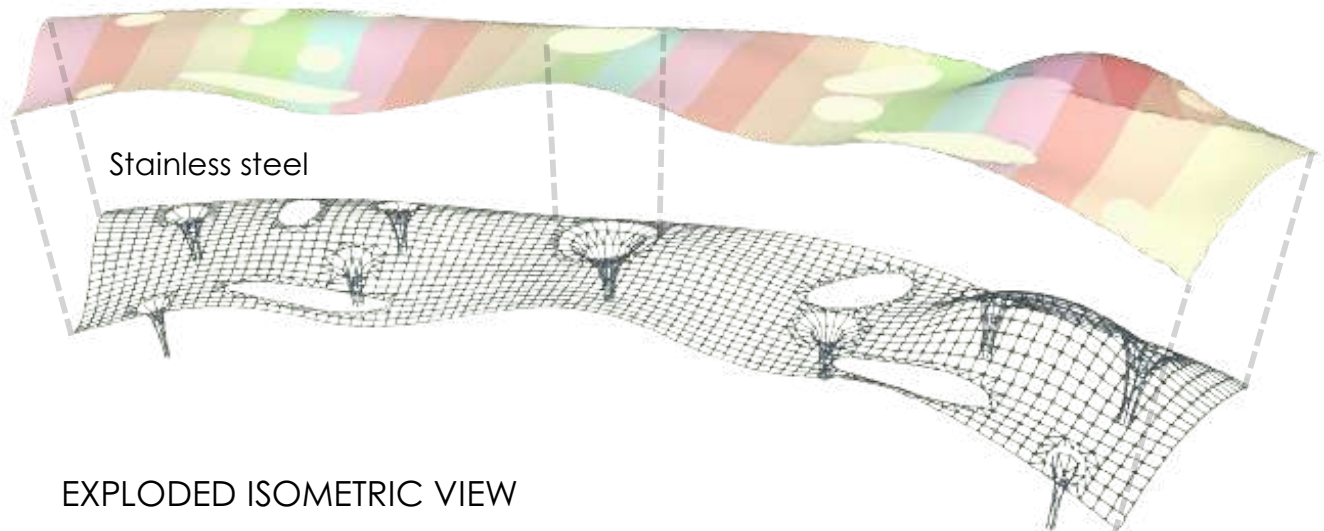
September 2024 witnessed a new concept of combining all the students of IES's COA and organise a competition. Here are two winning entries of the same —

The objective is to redesign the Bandra Reclamation Promenade to serve as a cultural pavilion that embodies the diversity of Mumbai, with a particular focus on Bandra's distinct combination of religious, socio-economic, and cultural landmarks. This pavilion should function as a daily gathering place for residents and a venue for events, employing generative design methodologies that are informed by user behaviors and experiences.



The Parametric Pavilion in Bandra will be a striking architectural homage to the Koli community, Mumbai's indigenous fishing people, whose deep-rooted maritime traditions have shaped the region's identity. Embracing parametric design principles, the pavilion will feature undulating forms inspired by the dynamic motion of ocean waves, symbolizing the fluidity and resilience of the Koli heritage. Its design will also reflect the historical context of Bandra, a region built on reclaimed land, with materials and textures that evoke the transformation from water to land. Additionally, the pavilion will incorporate elements reminiscent of traditional fishingnets, integrating both the aesthetic and functional aspects of the structure.

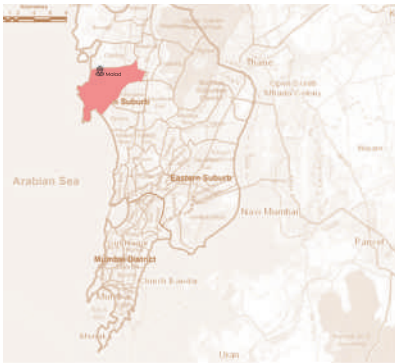
Stained glass



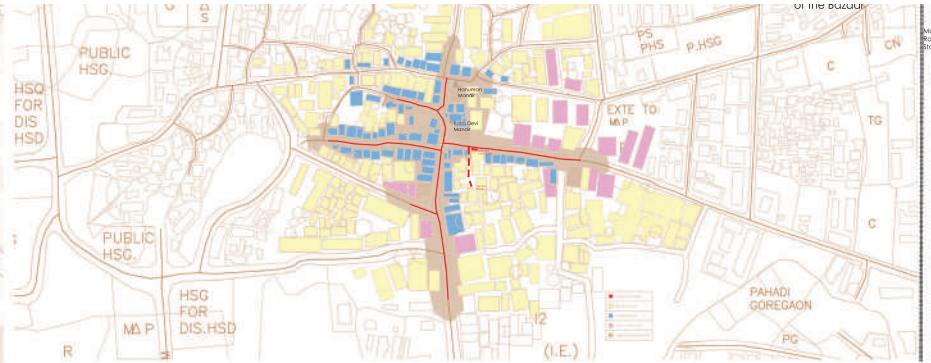
EXPLODED ISOMETRIC VIEW



Documenting the Ephemeral



Plan of Mumbai with Malad marked



Plan of SOMWARI BAZAAR Malad (W)



Elevation of Somwari Bazaar Lane



Existing Condition of the Vendor as Selected case

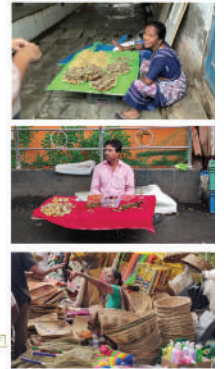
Bifurcation of Stakeholders at Somwari Bazaar

Executes Sales only on Mondays in Somwari Bazaar (True to Context)

Executes Sales in Somwari Bazaar only on Mondays and travels to different markets otherwise (Generic Stakeholders)

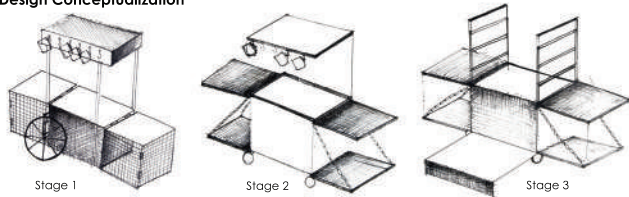


Activity Mapping at Somwari Bazaar



Multiple other vendors

Design Conceptualization

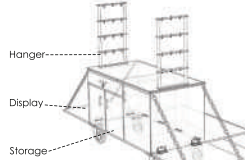


Stage 1

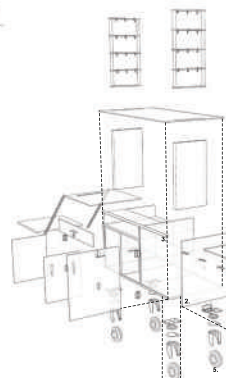
Stage 2

Stage 3

Stall Design (Compact)



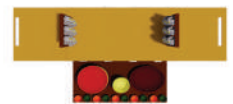
Stall Design (Opened)



Exploded Isometric

Components:

1. Steel Hinge
2. Recyclable Plastic Plyboard
3. Two Track Metal Rails
4. Aluminium Chairs
5. Trolley Wheels



Finalized Model Views



- GROUP 7:
1. Drashti Shah
 2. Pranay G.
 3. Rakshita D.
 4. Rishi Madari
 5. Jai Paragji
 6. Vedant Sanshodhan
 7. Ranmay Patil
 8. Gill Akar
 9. Adithya K.

M.Arch (Landscape)

Approved by the Council of Architecture
Affiliated to the University of Mumbai
2-year full time Post Graduate Degree Program



"Where the Earth is your client"



Nature, Culture and the Future

In a world where climate change and environmental degradation are gaining a momentum that threatens to overwhelm us, we believe that Landscape Architecture is a key discipline to help us work towards a better planet, especially as it incorporates such a wide scope encompassing Architecture, Urban Design, Regional Planning, Ecology and Environmental Sciences and Social Sciences. The discipline's fundamental remit is to integrate the past, present and future through the lens of nature and culture.





M.Arch (Landscape) at IESCOA

At IESCOA, we undertake a journey, in the course of creating responsible professionals, where we study issues such as climate change, sea level rise, fragmented green zones, and seek solutions, such as empowering resilience, community engagement and much more. Our objective is to create skilled, well-rounded professionals who design systems as much as they design spaces. Our goal is to produce proficient Landscape Architects who give an aesthetic, sustainable and tangible form to the ideals of equity, empowerment and resilience - Professionals who create places that connect us at the most primal level with the natural world and yet elevate us with their science.

Our program runs through the realms of critical thinking and creativity connecting them to the real-world context of landscape design as a profession. We emphasize communication skills, verbal, written and graphic and prepare our students to run a practice.



Mentors

Aniket Bhagwat
Ekta Gyani
Geeta Wahi Dua

Program Chair

Nikhil Dhar

Program Co ordinator

Shilpa Chandawarkar

Faculty

Dhara Panchal
Khushboo Adhiya
Kritika Shankar
Netra Palkar
Prachi Nadkarni
Raakesh Gandhi
Vyusti Agarwalla



M.Arch (Project Management)

Effectives skills of Project Management, Human Resources and Communication

Approved by the Council of Architecture
Affiliated to the University of Mumbai
2-year full time Post Graduate Degree Program

Offered by the University of Mumbai, MASTERS IN PROJECT MANAGEMENT is a 2-year full-time Post Graduate Degree M. Arch Program of four semesters duration open to students with B.Arch./G.D.Arch recognized qualification.

The course is accredited by the Council of Architecture and is designed to enhance the skills of architects interested or involved in Project Management. Not restricted to Construction Management, our course caters to the overall umbrella of Project Management, providing an understanding of the Core Principles of delivering complex, ambitious projects.

Course Objectives of M.Arch (Project Management) include:

- To attain the fundamental understating of large-scale projects
- To study vital and sustainable Project Management concepts and programs.
- To develop successful strategies for the implementation of Project Management Techniques.
- To judge the performance of projects and processes.
- To work successfully with community, public, and private institutions and individuals.
- To develop research skills and innovatively enhance knowledge in the field.

The core subjects covered are :

Contract
Regulation &
Procedure

Principles of
Management
with Advanced
Research
Techniques

Project
Monitoring &
Scheduling

Human
Resources
Management

Team



Prof. Gaurish C.
Director IESCOA



Prof. Vinit Mirkar
Principal IESCOA



Prof. Partha A.
HOD PM IESCOA



Ar. Parikshit W.
Assoc. Professor



Ar. Kiran Rao
Asst. Professor



Ar. Chetan Desai
Asst. Professor



Why Is Project Management Important?

9.9%

of every dollar is wasted due to poor project performance

Source PMI 2018

32%

of the budget is lost when a project fails to reach its goals

Source PMI 2018

39%

of projects fail due to change in an organization's priorities

Source PMI 2018

52%

of the completed projects experienced high scope creep

Source PMI 2018

69%

of organizations outsource their projects to third parties

Source PMI 2018

COLLABORATIONS With Industry Experts

- To foster the knowledge exchange, innovation, and real-world application of research, IESCOA believes in industry collaboration by identifying best practices that led to the success of the collaboration.
- To develop an Industry-Academic relationship to create a more practical and enriching learning experience.
- Regular Guest Lectures from Industry stalwarts and Subject Experts.

The highlights of our course at IES COA includes:

- Regular Guest Lectures from Industry Stalwarts
- Coarse Input from Mentors actively involved in the Project
- Management Industry
- Site visits with practical and live case studies
- International study tours to provide global exposure.



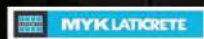
Visit to the OBEROI GARDEN CITY construction site at Goregaon



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Raw Canvas



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– Riya Gurav

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– Rutuja Parab, Ritika Marwar, Aabha Bhamare

Architecture by day, Coffee brewing by night
– Manav Sheth

Is history only for historians?

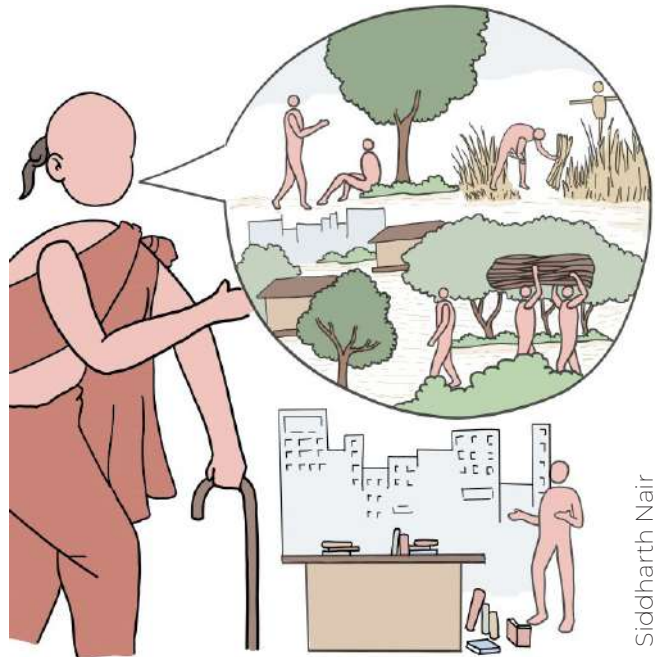
"History transcends documentation, living instead in the memories, stories, and spirit of the people who bring places to life."

Sanika Sawant

When we think of history, we often imagine books and records meticulously crafted by historians. But as I recently discovered during a site documentation project in Tuljapur, the true essence of history often lives not just in archives but in the memories and voices of the people who embody the soul of a place. History here is alive and breathing, woven into the everyday lives of its residents.

One such encounter etched this lesson deeply into my mind. As we navigated the narrow lanes of Tuljapur, an elderly panditji noticed us, curious about our purpose. When he understood that we were there to document the town's heritage, he warmly invited us into his home. His wife prepared tea as we waited, feeling the warmth of a traditional household that held memories far beyond any visible relic.

Once he joined us, this panditji began recounting Tuljapur's ancient tales, his words painting vivid images of the past. His voice was steady yet tinged with nostalgia, and with every story, it felt as if the essence of Tuljapur's legacy came to life before us. In those quiet moments, I could sense his deep attachment to the town, a connection not just to its temples or shrines, but to the very spirit that shaped Tuljapur.

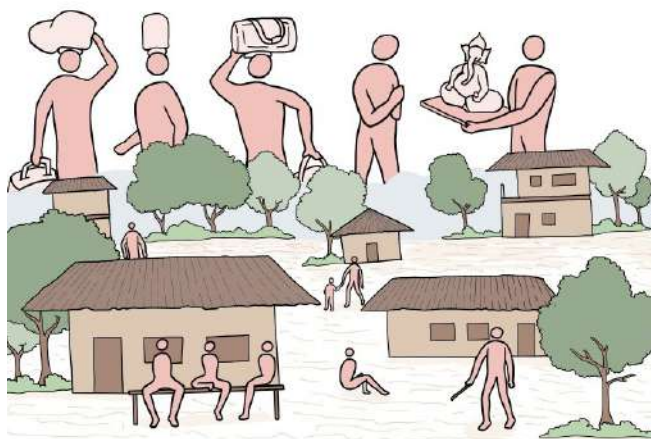


Siddharth Nair

As he spoke, a shadow crossed his face when the conversation turned to the new developments rapidly changing the landscape. His eyes held a sadness that mirrored the pain of seeing a place he had spent his whole life in slowly losing its character. His stories were more than simple folklore—they were pieces of Tuljapur's soul, and he was a custodian, carrying memories that predated and perhaps even outshone the modern structures rising around him.

The experience made me question where history truly resides. Can it be fully captured by textbooks and documentation? Or does its true essence lie in such lived experiences, in the people who have felt, loved, and fought for a place? This man's tale revealed a version of Tuljapur that no historian or architect could fully capture on paper, a Tuljapur that lives beyond the material, etched in memory and shared through connection.

In Tuljapur, I found a history beyond the books, a reminder that our work should honor the physical and intangible spirit of places—the stories, traditions, and memories embedded within them. In our architectural journey, let's remember that history is not a static subject but a living dialogue, carried by the people who call these places home.





The Orwellia Chase

Shreya Vishwakarma
Chhavi Mishra



Folklores had told me that people were beautiful, but my exploration left me dazed and doubtful. I saw a splendid market of emotions and souls where everyone was busy pushing each other in the gallows. My definition of humans started getting awful; the greatest threat to humankind were humans, baleful.

Adam rubbed the sleep out of his eyes and began his story. Long ago, a traveller came from beyond the dystopian city of Orwellia. He fled the scary seas, groaning forests, and tiring tempests. This was during the catastrophic war between Orwellia and Arcadia. The traveller carried a packet of mysteries, grabbing attention in Orwellia. People believed he was an Arcadian who, after resting at a local inn, mysteriously disappeared. Rumors suggested he fled to the mountains, retreating into a secret abode hidden by Trespolis' corporate haze. The Trespolis Corporation replaced homes with cold, concrete giants, manipulating minds and severing familial bonds. Their high-tech, low-life policies loomed over Orwellia like a shadow.

Adam fell asleep in our treehouse. I covered him with a blanket and settled beside him until I was awakened by a sound. My phone rang loudly. An eerie voice on the other end addressed me, warning me that Adam had been taken hostage in a factory and that a bomb had been planted in Orwellia. I had to act alone, without outside help.

The first clue was cryptic: "13 is the number of the clue after two. The white and blue square await to welcome you." A memory sparked, and I hurried to the M-Square theatre, recognizing the white and blue logo. At 3:30 am, the place was crowded with people immersed in VR battles. An hour slipped by as I struggled through the masses.

Another call came with a second clue: "Calm yourself down as you run through the amber, walk the lanes of an ivory-coloured chamber." Frantically searching, I found no sign of ivory walls in the theatre. My attempts to investigate the 'Staff only' areas got me thrown out by the manager. Desperate, I remembered the illegal public square beneath the city, hidden from surveillance.

The third clue soon followed: "At the end of the leaning corridor, rises there a locked door." I was led deeper into the mystery. The final riddle declared: "There shall you witness the answer with your eyes, right where the puppet lies."

The word puppet haunted me. Was I the puppet, controlled by the system? The thought led me home. My bed. Ivory walls and a blue-and-white doormat confirmed my suspicion. I sprinted down the familiar corridor, burst into my room, and began searching. Tossing aside the blankets and mattress, I pried open a compartment in Adam's bunk bed. Nothing. Disappointed, I continued searching until I found a hidden section containing an ancient diary, old shoes, and a cloth-wrapped bundle.

Relief and ecstasy surged through me, I had found the explosive.

Couture to casual

“Post-WWII fashion evolved from couture to global, ready-to-wear trends, redefining style and inclusivity.”

Anusha Kulkarni



“From the ashes of war, fashion became a canvas for global dreams, where art, inclusion, and innovation wove a new tapestry of style.”



Before the war, Paris reigned supreme haute couture ateliers, a symphony of elegance, setting the rhythm of global fashion. Yet, the world, reshaped by conflict, scattered this empire of style, breathing life into new hubs: New York, London, and Milan. These cities became the canvases of innovation, where daring designers wove their own stories of beauty and rebellion. A shift in consciousness rippled across the globe Americans, newly attuned to distant shores, embraced the allure of the exotic. Fabrics came alive with tropical dreams palm fronds, hibiscus blooms, and untamed florals that whispered of faraway paradises.

The war had silenced luxury but gave rise to pragmatism.

The war had silenced luxury but gave rise to pragmatism. Haute couture bowed to the masses, making space for a revolution of accessibility. Ready-to-wear emerged: garments crafted not for royalty but for the everyday individual, clothing that beckoned from the rack, ready to be worn, ready to be lived in. A new democracy of style had dawned.

And so, the runway transformed, no longer mere displays of garments, fashion shows blossomed into grand spectacles ballets of fabric, light, and vision. Theatrical, audacious, and breathtaking, they became the arena where designers sculpted trends and ignited desire, captivating buyers, the media, and a public starved for beauty after years of austerity.

The war's furnace also forged technological marvels. Textiles took a leap forward as chemistry and creativity entwined. Synthetic fibres nylon, polyester joined timeless companions like denim, gingham, and calico. Fabric itself became a playground: durable, pliable, affordable. Designers unleashed their imaginations, crafting silhouettes that defied convention and redefined possibility.

The fashion industry embraced advertising through magazines, billboards, and television, reaching a broader audience and influencing consumer choices. Fashion photography and glossy magazines played a crucial role in promoting new trends and defining beauty standards.

In the streets, ready-to-wear brands and chain stores rose like modern monuments. H&M, Zara, Gap houses of fast fashion where affordability met artistry, where trends flowed as swiftly as time itself. This new commercial heartbeat pulsed through the industry, driven by relentless production and an insatiable hunger for the "now."

Fashion's story no longer unfolded in silence. The world spoke its language through glossy pages, billboards, and flickering television screens. Magazines became sacred texts of style, fashion photography immortalizing trends, and beauty ideals emerged in shimmering ink. Advertising bold and omnipresent ensured that the allure of the garment would reach every corner of society, shaping dreams as much as it sold clothes.

With these changes rose a new aristocracy: the celebrities, the icons, the muses. Film stars shimmered in silver-screen ensembles. Musicians defined movements with the cut of their jackets. The public followed eagerly, threading their own identities through the choices of their idols. In recent years, this stardom has shifted no longer confined to the big screen, influence now radiates from our screens, in pixels and likes, as social media crowns a new pantheon of style leaders. In the wake of war, a revolution bloomed a delicate balance of art and commerce, nostalgia and progress.

Fashion, forever mutable, danced on, a mirror to a changing world, a canvas for all of humanity's dreams.

Banaras ki Gatha

Chhavi Mishra



As the sun rises over the ghats of the Ganges, Banaras awakens to a chorus of life. The golden hues of dawn reflect off the holy river, while the chants of mantras blend with the clinking of temple bells. Here, time does not just move forward; it loops back, wrapping the present in layers of history, myth and faith, the rest remains Intangible.

Arjun briefs about Varanasi, a place which is older than History derived from the word Varung and as the name itself suggests the spirituality and Holy environment of the place. This place plays an important role in the life of Jains and Hindus and Sarnath is an important place in Varanasi, it is so because Sidharth Gautama came to deliver his first Sermon. Main attractions are Banaras Hindu University, Asia's largest University, Serpath's Museum, lot of Carvings, paintings, arts of ancient time are kept to enlighten people.

“Varanasi: A timeless city of spirituality, culture, and history, where divine energy, ancient traditions, and vibrant heritage converge.”

Ashoka Pillar and several old Millennial scriptures are still preserved at Sarnath. He told the listeners that if you aren't religious you will still feel the positive vibes of akhands and aartis. He visited famous temples like Sankat Mochan Temple, Kashi Vishwanath Temple and the Mangal aarti offered by the temple was soothing enough to stay forever over there, Temple is the hallmark for the relationship of Lord Shiva.

Marathas played a very crucial role for the Architecture of Adorable Kashi Vishwanath. Varanasi has the most important and one view Ghats, Manikarnika ghat, The burning ghat, Harishchandra ghat, Tulsidas ghat, the place where Tulsidasji wrote Ramcharitra Manas. Varanasi is full of heartening people, rich in culture including lots of festivals, Ganga Mahotsav and even offers the best books written by Tubirdas ji, Harishchandra ji, Munshi Premchand, Kabir das ji and many more. Banaras is famous for Banaras Silk and it's tempting pan. People believe Lord Shiva stayed here for a very long time. They exclaim “We don't know if Varanasi is holy because Shiva chose to live there or Shiva chose it because it was already Holy”.



Where is home?

Stuti Joshi

Where is home, is what I ask,
Hustling today, with yet another task,

Is it my city, always a little warm,
Or the one with an uncalled thunderstorm.

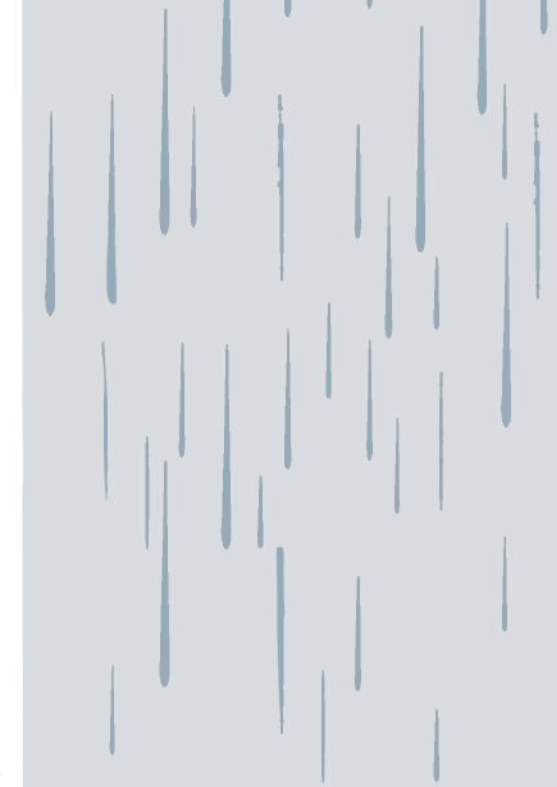
Is it the lanes, that often saw me bike,
Or is the ocean, that I now like,

Is it the hugs, from my dad,
Or the freedom, to be a little mad.

Is it the one, with my favourite drive,
Or the one, where I always thrive,

Is it the one, where I slept well,
Or the one with, no ask and tell.
When asked to pick, I shall not tell,
Enchanted by, each one's spell,

Like the two very, ends of a thread,
One gives me butter, and the other bread.



तिची विविध रूपे

Ajinkya Chitnis

डोळे उघडून दिसते ती
डोळे बंद करताना ऐकतो मी
घास खाताना असते ती
घास बनवतांना बघतो मी

डोळ्यात तिच्या स्वप्ना दिसतात
कधी सुंदर तर कधी भयानक असतात
भीती नि ती घाबरून बस्ते
एकट्याला एकट्यात ती कधी रडते
मी तिच्या नात्यात असून मला काही सांगत नाही
अशीच ती स्त्री, अशीच ती बाई

ती मन मोकळे पानांत बोलली पाहिजे
तिच्या आवाजाने फुल मोहरली पाहिजे
आजूबाजूच शच्यांची ते ऐकले पाहिजे
आणि नाही तरी समाझला पाहिजे

तिच्या कडून विद्या सुरु होते
तर कधी शक्ति सुरु होते
तिच्या कडून कला सुरु होते
आणि आपली तिकडून भक्ति सुरु होते

तिला नेहमी हसत ठेवायच
गालात नाही तर मोठ्याने हसवायच
कधी गाल लाल असले तर ते लाजवुन करायच
जर अश्रु आले तर आपण स्वता: पुसायच



Sakshi Kasar

तू आपल सगळे बघते
आपली पूर्ण मदत करते
आपल्या आयुष्याला सुरवात करते
तर त्यात आपल्याला जिंकावी

हाताने त्यांचा जग बनवले आहे
त्याला पुजून त्यांनी वाढवले आहे
कधी प्रेमाने आपल्याला बोलावले आहे
तर कधी घाबरवून त्यांनीच पळवले आहे

अशी ती एक बाई आहे
मैत्रीण आणि ताई आहे
बायको नाहीतर आई आहे
आणि कधी आपली शिक्षिका बाई आहे

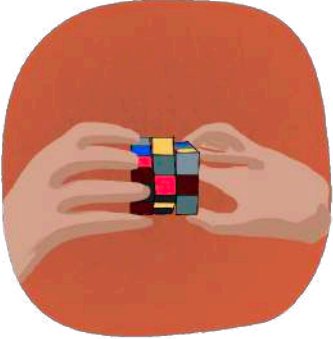
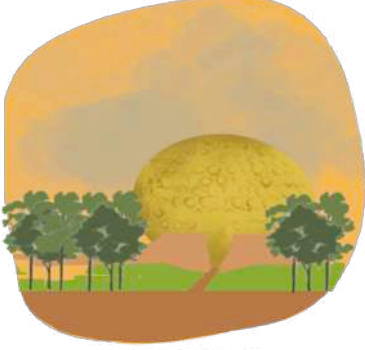
आज त्यांना आपण आराम देऊया
त्यांचे थोडे काम आपण डोक्यावर घेऊया
हा दिवस म्हणुन नाही तर वर्ष म्हणुन धरूया
तिला प्रेम आपण जिवापाड करूया





आम्ही मोठी मुलं का?

Girija Mahadik
Nidhi Doye



Vidhi Kolhe

१ वाजता भुताचा फोटोशूट करणारी
आम्ही मोठी मुलं का?

१० वाजता चमकणाऱ्या लाटा पाहायला जाणारी,
आम्ही मोठी मुलं का?

सॉल्व केलेला क्यूब परत परत अनसॉल्व करणारी,
आम्ही मोठी मुलं का?

बसमध्ये कोम्बून-कोम्बून नाचणारी,
आम्ही मोठी मुलं का?

दुसऱ्यांना धोतर सांभाळायला सांगून, स्वतः धडपडणारी,
आम्ही मोठी मुलं का?

तमिळ लोकांशी तुटक इंग्रजीत बोलणारी,
आम्ही मोठी मुलं का?

२०० ची गोष्ट ५०० ला विकत घेणारी,
आम्ही मोठी मुलं का?

२ आईस्क्रीमच्या स्कूप्सवर ५ ब्राऊनीस सजवणारी,
आम्ही मोठी मुलं का?

२ वाट्या भात गिळायला ५ पापड खाणारी,
आम्ही मोठी मुलं का?

ऑरोव्हिलमध्ये असतानाच, “हे कल्ट आहे का?” म्हणणारी
आम्ही मोठी मुलं का?

झाडाचं नाव माहिती नसल्यावर “बारटक्के, बारटक्के” ओरडणारी,
आम्ही मोठी मुलं का?

फायर अलार्मच्या आवाजने एक इंचही न हलणारी,
आम्ही मोठी मुलं का?

मयूरसाठी मीनाक्षी शोधणारी,
आम्ही मोठी मुलं का?

गुंड्यांसारखी लुंगी नेसून बसमधून उतरणारी,
आम्ही मोठी मुलं का?

ग्रुप फोटोमध्ये गायब असून नंतर रडणारी,
आम्ही मोठी मुलं का?

मासमध्ये जोनाथनच्या पाठीला चिकटून जाणारी,
आम्ही मोठी मुलं का?

क्लोरीनच्या पाण्यात जाऊन, “काही दिसत नाही” असं म्हणणारी,
आम्ही मोठी मुलं का?

चेकआउटच्या दोन सेकंद आधी सुद्धा साडीत असणारी,
आम्ही मोठी मुलं का?

“पाण्यात नको जाऊ” म्हणून स्वतःच पाण्यात जाणारी,
आम्ही मोठी मुलं का?

२ आठवड्यांनी भेटणाऱ्या मित्रांना शेवटची भेट दिल्यासारखी रडणारी,
आम्ही मोठी मुलं का?

तुम्हाला काय वाटतं?

Stargazing

Riya Gurav

In the city where lights shine bright,
I dream of stars in the quiet night.
Skyscrapers rise, blocking the view,
But my heart longs for skies so blue.

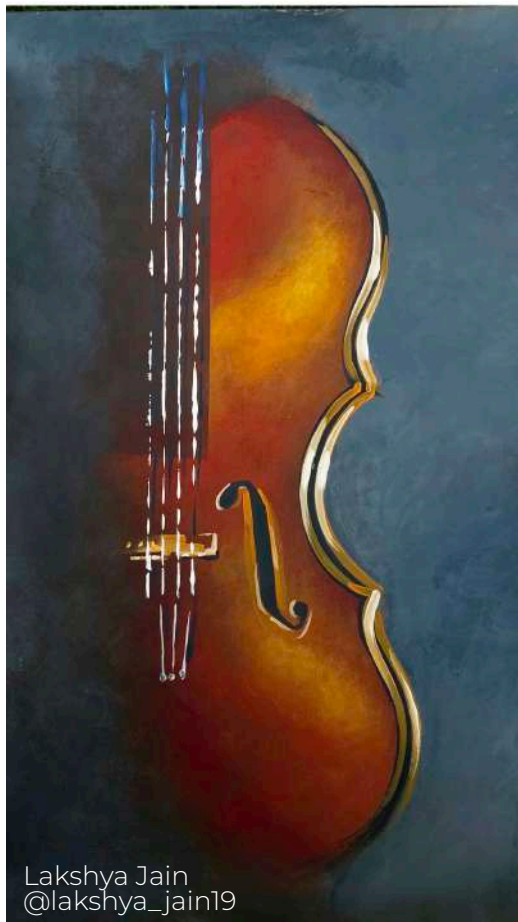
Each night I wish upon a star,
Though city lights keep them afar.
I close my eyes and start to see
A universe that's wild and free.

The moon, my friend, in silver light,
Whispers secrets of the night.

I'm a selenophile, it's true,
Loving the moon with all its pale hue.
For now, I'll gaze and always dream,
Of stars that in the darkness gleam.
A stargazer's heart, pure and light,
In a city that dims the night.



ariya.art



Lakshya Jain
@lakshya_jain19



Shubh Sahu
@potrait_art_

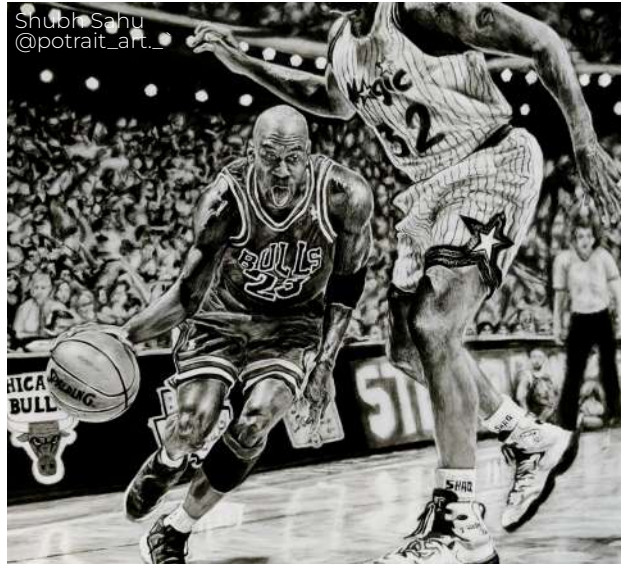


Atharv Patil
@atharv2k5



Pranjal Padte





Shubh Sahu
@potrait_art...



Shubh Sahu
@potrait_art...



Pranjal Padte



Pranjal Padte



Rangolis



Aryan Morye and Team



Aryan Morye and Team



Aryan Morye and Team



Aryan Morye and Team



Shubh Sahu



Shubh Sahu



Shubh Sahu

Our Tiny Crocheting Community

Crocheting our way through stress...

Rutuja Parab, Ritika Marwar,
Aabha Bhamare



Jewelry





‘Architecture by Day, Coffee Brewing by Night:’



Scan for Website -

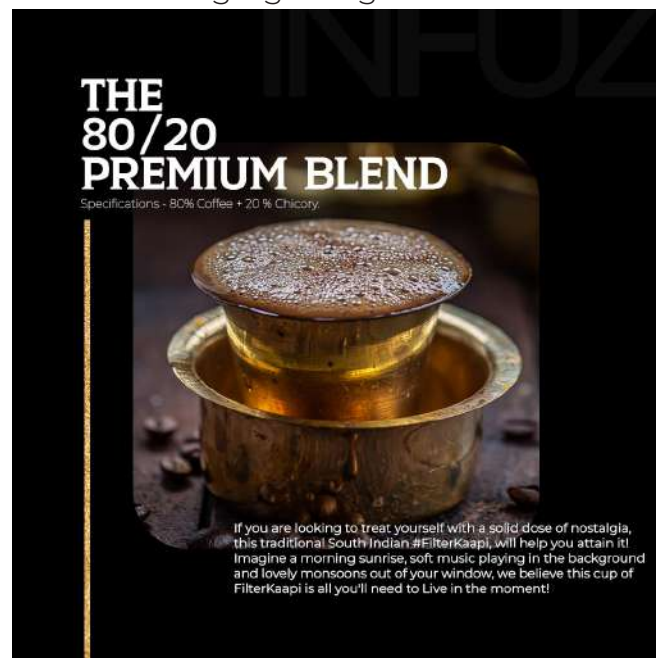
Manav Sheth
 Founder, InFuze Coffee.

Through five years of architecture, one constant companion shaped me—sleepless nights. Endless drafts, 3D models, and countless cups of questionable coffee were a rite of passage. One night, while gulping instant coffee sachets, I asked myself: Why settle for bad coffee? That’s when Infuze Coffee was born—a bold, energetic brand brewed for the youth.

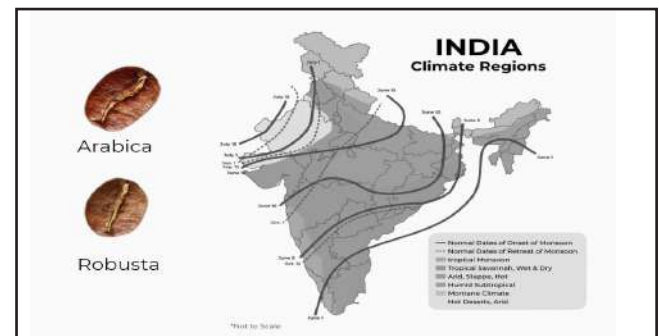


Packaging design - InFuze

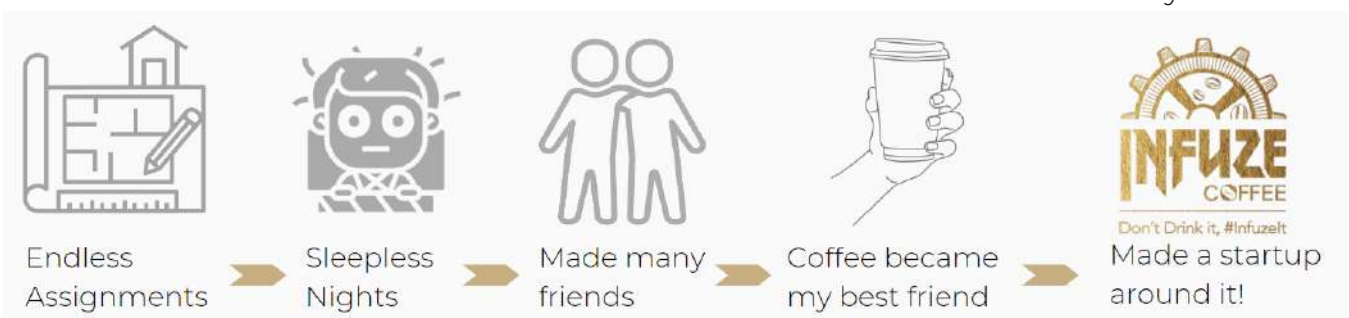
Designing a Brand with an Architect’s Mind—Being an architecture student became my secret weapon. Architecture isn’t just about buildings; it’s about crafting experiences and telling stories. I applied these principles to design Infuze Coffee—a brand identity that resonates with India’s mass-premium youth: bold yet refined, modern yet timeless. Black, an architect’s favorite, symbolizes sophistication and boldness, while gold adds a premium touch of indulgence and ambition.

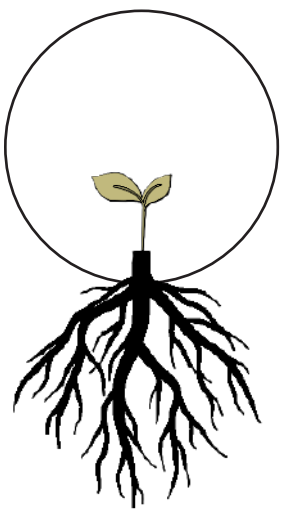


Blends Crafted for Your Climate—What sets us apart is our climate-focused blends. What sets us apart is our climate-focused blends. Yes, you read that right. I studied not just architecture but also how climate affects coffee consumption, coffee cultivation and bean plantation.



Climate - oriented blends by InFuze





Echoes of our spirit



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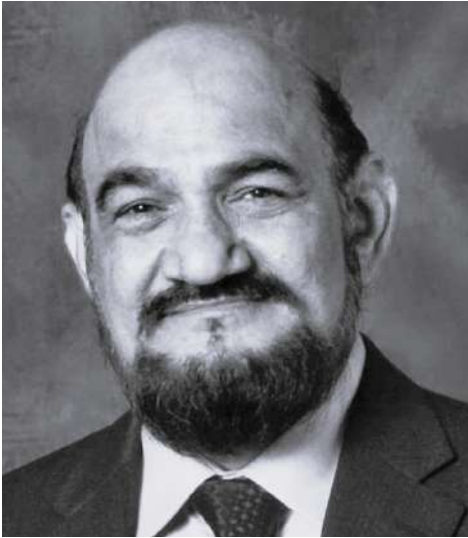
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A Message to Budding Architects

Ar. Vilas Avachat

National President, Indian Institute of Architects



Ar. Vilas Avachat

"Architecture is more than just designing buildings—it is the art and science of shaping human experiences, fostering innovation, and crafting sustainable futures. In a rapidly evolving nation like India, the scope for architecture has never been broader or more significant.

Architects today hold the responsibility of balancing progress with heritage and technology with humanity. From redeveloping aging cities to crafting modern infrastructure, architecture is pivotal in addressing housing, mobility, and climate challenges.

Emerging fields like green buildings, smart urbanism, and adaptive reuse offer countless avenues for young architects to contribute meaningfully. Rural India, too, presents immense opportunities in vernacular architecture, eco-friendly designs, and bridging gaps in infrastructure with localized solutions.

To aspiring architects and students of IESCOA, my message is simple: stay curious, committed, and compassionate.

1. Adopt Holistic Thinking: Beyond aesthetics, focus on how your work impacts communities and ecosystems. Great architecture must address both form and function.
2. Embrace Technology: Tools like BIM, AI, and VR are revolutionizing our industry. Equip yourself with these skills to remain relevant in a dynamic world.
3. Learn from Heritage: Indian architecture has a rich history of sustainable practices. Draw inspiration from our traditions while innovating for the future.
4. Be Socially Responsible: Architecture is a tool for change. Whether creating affordable housing or preserving cultural identity, never underestimate the role you play in society's transformation.

The Indian Institute of Architects (IIA) remains steadfast in nurturing the future of architecture in India. For over a century, IIA has been the torchbearer for professional development and knowledge sharing. We aim to create platform where young architects can learn, collaborate, and showcase their talent. IIA also works tirelessly to uphold professional standards, ensure ethical practice, and advocate for policies that shape a better built environment. To the budding architects, know that you are not alone.

About our biggest upcoming event - IIA is hosting UIA forum in 2027, the theme is URBAN REGENERATION where we are looking forward to achieve more than 3000 participants, This UIA forum is happening 1st time in India, and we're expecting you to actively participate & learn!"



Teaching as I see it

Ar. Nikhil Dhar

Program Chair of M. Arch in Landscape Architecture



Ar. Nikhil Dhar

As a teacher of post-graduate students of Landscape Architecture, there is a basic attitude that has been important to me for some years now. I feel that I should come to class with regard and affection for the students, even before I get to know them as individuals, and that I must at all times unconditionally wish the best for everyone in my class. This is not an easy emotion to convey to the class, but over time I feel that a mind-set of 'being on their side' gradually becomes clear to students.

A quote on teaching expresses it well, "Students don't care how much you know until they know how much you care".

I also like to define a few non-negotiables for my class and myself at the outset of our connection:

i. Everyone must be relaxed. The class can continue the serious business of learning, while I still take the lead in making classes as much fun as possible. ii. It is important that I encourage critical thinking and debate and discussion in my class. Towards this end, classes (even theory classes) need to be interactive. I feel that the best classes are where the students are talking for a large portion of the time. If this makes me more vulnerable, and forces me to think on my feet in class more often than the prototypical omniscient teacher expounding on a stage, so be it.

iii. Everyone must be treated with respect. Laughter and humour is desirable in class, but I must be careful to laugh with the student(s), not at them. Another quote expresses this appropriately: "When I am in the.....(standard) system.... (I should) realize my position of power and not say things that are insulting or derogatory."

iv. I must be honest in class, including being able to answer a question with, "I don't know." I have seen that students will almost always respond positively to such statements; I can follow it up by saying, "Let's try and find out together." or "I will look this up and get back to you on it" or even "You probably know more about this than I do....please do tell us what you do know about it".

Teaching has its own stresses. I have never enjoyed grading students, and going through a pile of assignments can be intimidating and exhausting. A lack of energy and response in the class is enervating and makes it difficult to keep one's own enthusiasm going. Also, people who stay silent in class and 'fly under the radar' worry me. Are they 'getting' it? I must be able to connect more strongly with them, but how? How can I help them, if I don't know what they are thinking?

Towards this end, classes (even theory classes) need to be interactive. I feel that the best classes are where the students are talking for a large portion of the time (four sentences in over an hour of discussion), or watching a student light up as they grasp a complex idea, or watching a student explain a new concept to another who hasn't understood it yet.

Evolving an Integrated Learner Centric Approach in Architecture Pedagogy

Ar. Khudeja Patel, Ar. Khushboo Adhiya

Associate Professor in B. Arch, Assistant Professor in B.Arch



Ar. Khudeja Patel

Ar. Khushboo Adhiya

Architecture as a field is multifaceted, multi skilled, multi-disciplinary as well as multi-directional. Design studios form the backbone of teaching curriculum in architecture schools. However, Design would be incapable of functionality if it lacked technical resolution, and the relevant social enquiry. Design subjects when treated in isolation pose as one of the

biggest dangers in the creative and innovative pursuit of students. It continues to be a handicap in their professional practice too. It is therefore important to address architecture education in a holistic integrated manner. One could analyze the issue, in the current system of architectural education by analyzing the threads of the system and its impact.

Architecture syllabus of Mumbai university has been selected as a case study where program content, instruction, approaches and teaching methods of subjects are examined. Students' performance and perception in integrating feeder subjects' knowledge in their design projects is also evaluated.

This selection has been due to a primary hypothesis indicating that students of various years although understand the value of integrating technical and allied subjects in their respective designs, fail to do so, due multiple reasons like, lack of lateral subject coordination, time management, lack of up-to-date knowledge of newer technologies. This results in a limited approach to innovation in design ideas and further resolutions.

Thus, a holistic inter disciplinary approach is the first step to achieving learner centric approach in architecture pedagogy. The scope of the paper, is to develop an approach in architectural design studios that connects the learnings from technical subjects as well as application of theories. For the purpose of the study, the method of developing a questionnaire for 2 major stakeholders namely the students and faculty members was prepared, and a survey was carried out. The survey samples were collected from the students & Faculty members of IES College of Architecture (Following the Mumbai University Syllabus based on COA Guidelines) and analyzed.

Recommendations focusing on such an integrated approach in education systems assisting the student in learning and application are discussed in the paper.

Keywords: Design studio, integration, technical & allied subjects, feeder subject coordination



उदयपुर, रविवार की शाम और हींग कचौड़ी

Ar. Shobhan Sachan

Alumni, City Planner & Architect from IIT KGP

हींग कचौड़ी तो न मिली
लेकिन मिली देखने ये सैर
थी दोपहर, थोड़ी धूप खिली
सुकून भी मिला इस शाम-ओ-सहर।

टूटे थे तार, जो जुड़ न सके
चल-चल के मेरे पैर भी थे थोड़े थके
फिर याद आई कचौड़ी हींग वाली
सोचा छान मारता हूँ किले की पुरानी दीवारी।

खुली न कोई दुकान, बंद थी बाजार
मिला न कोई ठेला
टूटे तार, था रविवार
खर्चा करने को न था कोई धेला।

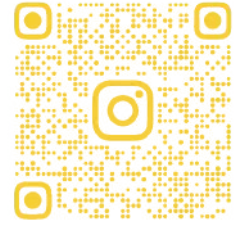
चटोरी जीभ रुआंसी सी होकर मुझसे बोली
पेट की न सही, दिल की सुन लो थोड़ी
तो चल पड़ा, करने थोड़ी ठठोली
लड़खड़ाते कदम, बगल में झोली।

गणगौर में घूमकर
अम्ब्राई पहुँचा
फिर घूर के वापस गणगौर को चमकते देखा
डूबते सूरज की धूप में थोड़ा खुद को भी सेका।

फिर होना क्या था
न रही हींग कचौड़ी की चाह, और डूब गई दोपहर
तृप्ति हुई मन की रंगों से
जैसे ही उजागर हुआ पुराना शहर।

Studio LIPI

Ar. Sanket Mhatre & Ar. Chaitra Sharad
Alumni 2010 Batch
M.Arch. Theory & Design from CEPT



IESCOA_MUMBAI



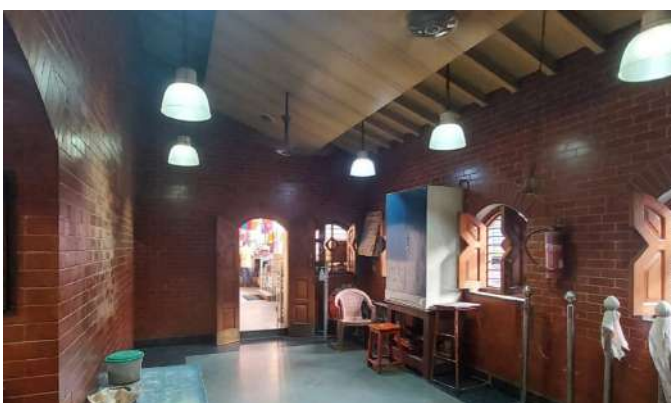
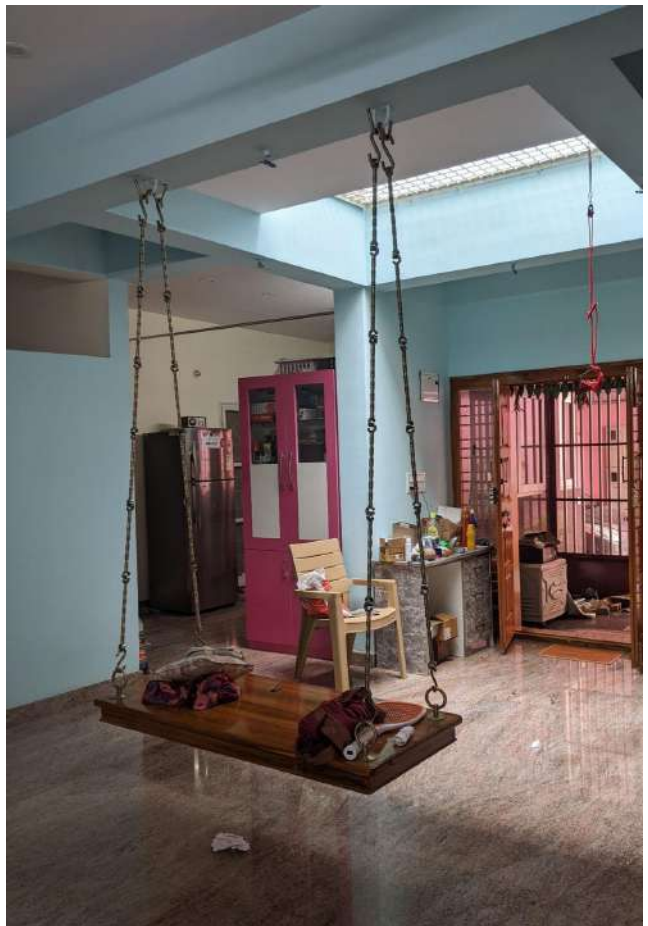
Residential interiors for lawyer family in Mumbai

Studio LIPI views design as a profound form of communication—a bridge that connects intellectual ideas to the tangible, material world. While architecture and design may not constitute a literal language, they operate metaphorically as tools to convey meaning, and build connections. This philosophy underpins every project undertaken at Studio LIPI, where the aim is to craft narratives that resonate deeply with tradition, culture, and context while embracing evolution and modernity.

The foundation of this design philosophy is rooted in the concept of "lipi" (लिपि/ಲಿಪಿ), a term that signifies script or writing. In the Indian context, a lipi varies with region, culture, and history, symbolizing the dynamic growth and adaptation of ideas over time. Just as a lipi serves as a medium for storytelling, Studio LIPI aspires to create designs that serve as scripts for the unique stories of the user. Each design is an illustration of a story—firmly grounded in its origins yet evolving to reflect the present and future.



Apartment Complex in Mumbai with Duplex and single storey flats





The Hand, the Mind, and the Lipi

- **The Hand:** Represents the craft and intuition that bring ideas to life. It carries forward the delicate, tactile processes that are essential to design.
- **The Mind:** Establishes the intent and intellectual framework that informs every project. It ensures that each design decision is purposeful and thoughtful.
- **The Lipi:** Sets the meaning of the dialogue, serving as the script that unites the hand and mind. It encapsulates the narrative essence of the design.



Architectural consultation for a senior advocate's residence in Bengaluru

A Commitment to Meaningful Design

Studio LIPI strives to create work that transcends aesthetic appeal, aiming instead to design spaces that hold meaning and reflect their users' life. The result is designs that are not only visually compelling but also culturally rich, contextually relevant, and emotionally resonant. By aligning its principles with the idea of a lipi, Studio LIPI manifests the essence of design as dialogue—a script for living, growing, and thriving.



Redevelopment Project: Apartment Complex in Mumbai

Office : 4, 5, Acme Shopping Arcade, Ground Floor, PVR Theater compound, Trikamdas Road, Kandivali West, Mumbai 400067.

Branch: #85, 'Mungaru', Mayuri Estate, Hubli 580023.

Email : info.studiolipi@gmail.com

Phone : 82384 18491 | 99670 53231

From Studios to Sets - The Journey of an Architect Turned Set Designer

Ar. Rashi Jain

Alumni, Art Director & Production Designer in Los Angeles



Ar. Rashi Jain

Rashi Jain is an IES COA alumni and currently working as a production designer based in Los Angeles. Her background in architecture paired with her collaborative nature and ability to always lead with the solution is the foundation of her practice.

When she first started she had to unlearn some of her permanent ways of architecture to build a temporary set to destroy the next day. Even the walls that you see on most sets in a film are not double sided, the language when you're naming a plan is different and the words on a film set are some of the new things she had to catch up on as she started.

In the early stages of any project she starts with the same question: "How can I use style to create substance?" From projects including SZA's "SOS" album cover to music videos for Diljit Dosanjh, Eminem, Bad Bunny, Katy Perry and others, she finds that the connections, diverse personalities and collaborations on set serve as a centering and encouraging extension of her own principles.

Additionally, Rashi has worked on Teshar and Jason Derulo's "Jalebi Baby" where she pulled her own experiences and culture to do what she does best: creating meaning through style and visuals.

As an industry professional and ADG member, Rashi's advice to anyone beginning their film career is to remember that the long work days, strenuous physical labor and constant "get it done" attitude is always worth it when you're surrounded by those who want to tell meaningful stories.

"Staying present, Hardwork and persistence" are the three things that have kept her moving forward.







Envisioning Tomorrow



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Design Cell

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Lens 2.0

Solar Decathlon India

Meraki – Earth Home

Louis. I. Kahn Trophy

Our Aces

Prathamesh Patil

Batch of 2024

1st Rank
University of Mumbai



With the Indian Government and Ministry of Textiles introducing new schemes, policies, and updated curriculums, the country is taking a strong stand to preserve and promote traditional textiles.

Traditional textile communities possess intricate skills honed over centuries. Textile education plays a crucial role in passing these skills to younger generations while enabling artisans to explore new designs, materials, and techniques, all while honoring their cultural heritage.

This Design Dissertation delves into the craft and craftsmanship behind the iconic Paithani saree, aiming to preserve and sustain the tradition for future generations. Guided by the people of Paithan and their aspirations, the design approach is humane, rooted in community faith, and threaded with care to ensure a thriving legacy.

The Museum of Textiles

An exhibit showing the rich textile history of Paithan as well as other parts of Maharashtra and the country at large, striving to create an archive of textile heritage.

Studio-Lecture Rooms

A module of a studio and a lecture room stacked over one another to create a single & double height for the students to work and interact.

Sewing & Textile Workshop

A series of workshops for conducting different types of textile workshops, conducted by local weavers, trained professional, etc. thus aiming to connect maximum stakeholders with one another.

Student Accomodation

Apartments of twin sharing and triple sharing type with necessary requirements along with common amenities such as dining and study areas.

Preserved Ecological Zone

A chunk of the site with existing mature trees that has been left untouched to be converted into an ecological zone with the use of native & region suitable typology of vegetation: can act as a recreational space for the student residents as well.

River Facing Promenade

A long stretch of land that eventually meets the Godavari river bank which has been converted into a promenade with shady trees, seating pockets as well as recreational plazas offering a walk to the river as well as the view of the sunset.

Common Dining Area

A common, large open space that serves as the dining area of the school wing. It is open and connected to the open spaces immediately outside such as the amphitheater, outdoor study areas, etc.



Sujay Zende

Batch of 2024

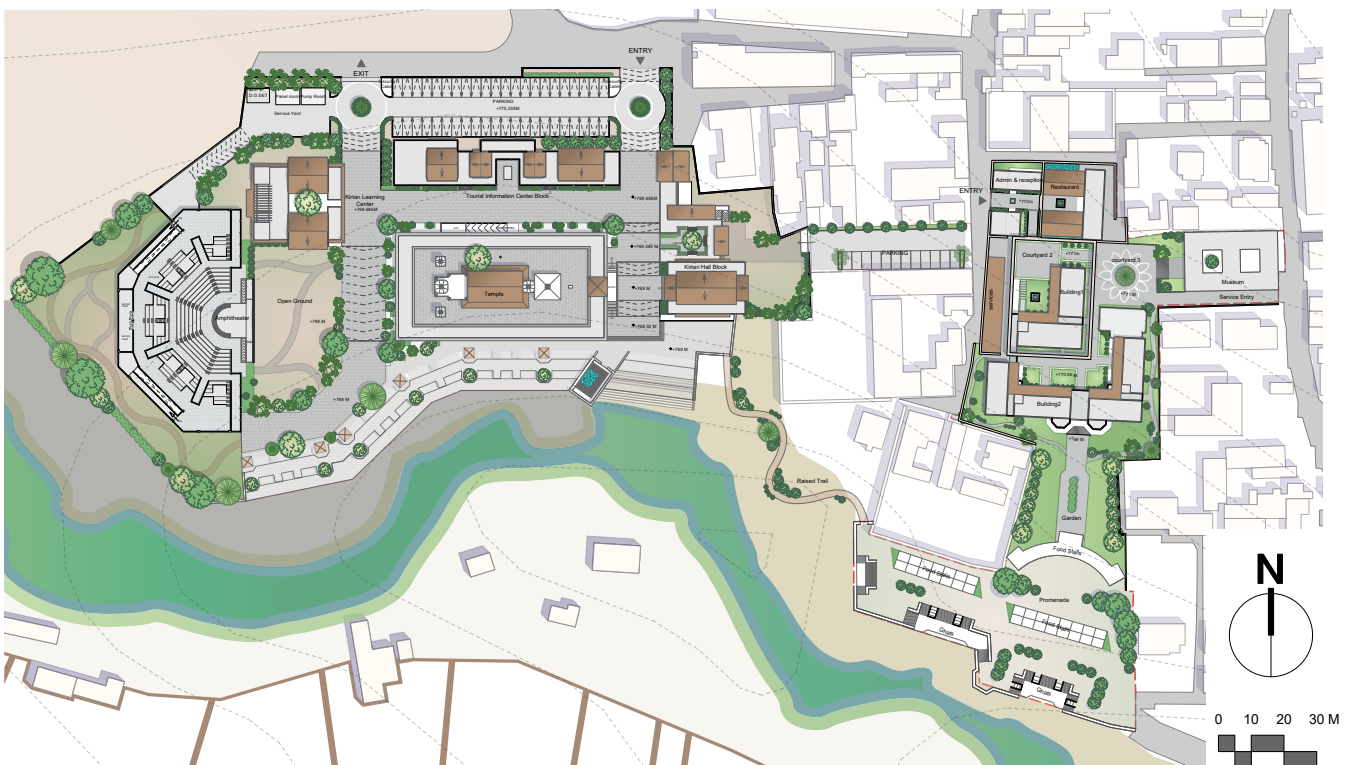
3rd Rank
University of Mumbai



The architectural thesis focused on revitalizing the historic town fabric along the Karha River, a seasonal river with a rich Maratha-era legacy.

It explored the adaptive reuse of a dilapidated Maratha Wada into a heritage hotel and the redevelopment of the Sopandev temple precinct to enhance its cultural and spiritual experience. Inspired by the layered narratives of such towns, the project aimed to preserve their heritage while boosting tourism and the local economy.

Guided by mentors, extensive research, and peer feedback, the thesis embraced context-sensitive design and adaptive reuse as tools for sustainability. This transformative effort highlighted architecture's role in bridging history and modern needs, fostering both cultural preservation and socioeconomic revival.



Our Aces

Sayam Mulani

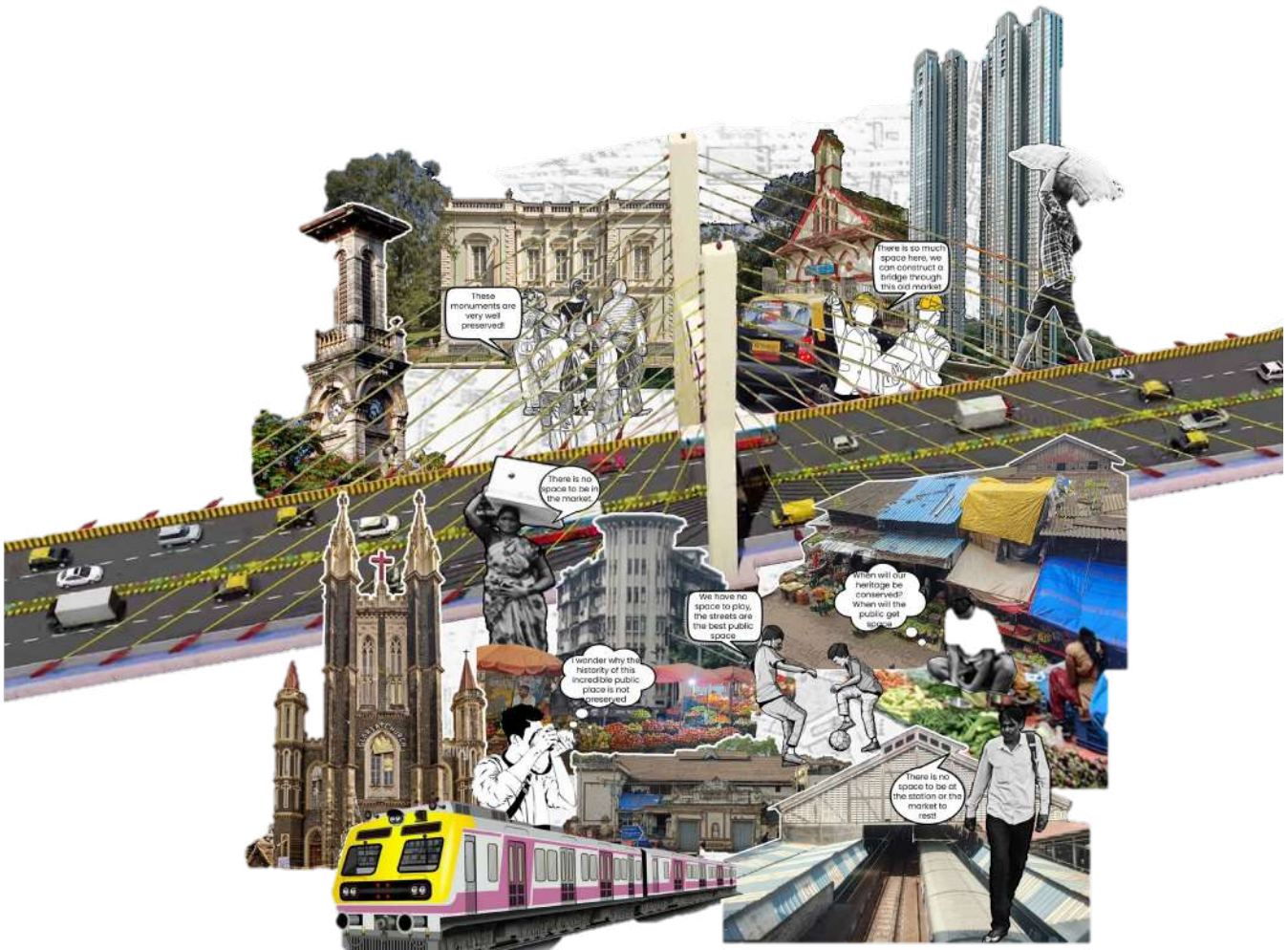
Batch of 2024

4th Rank
University of Mumbai



Indian cities are rapidly urbanizing to promote construction of infrastructure at the expense of the existing, vibrant and intangible socio-cultural fabric. The identification and sustenance of this built fabric can be the key to activating a sense of shared identity as well as belonging, to increase liveability and healthy city life. One such a case is that of Byculla and its Market precinct both of which now face their fate due to developmental pressure. The research provides a framework to locate, map and identify culturally significant places, a methodology that analyses their strengths which can be utilized to decode and derive a way they can be made resilient to retain their essence while their physical environment changes.

The thesis was awarded a Research Grant by the Heritage Project and has been presented at the INTA Conference as well as the INTACH Symposium 2024.





Gargi Kulkarni

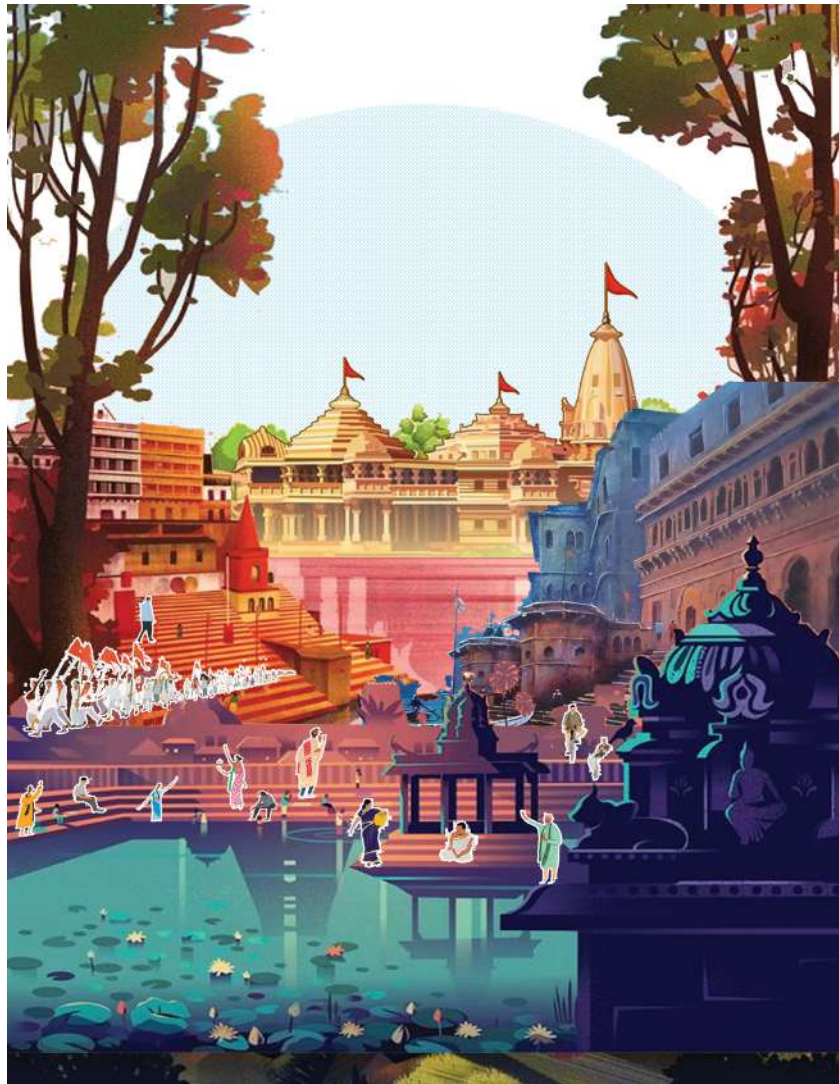
Batch of 2024

8th Rank
University of Mumbai



Narratives rooted in any historic setting reveal specific characteristics of the place that define the socio-cultural values, functions, lifestyle, and essence of the society. Historical city cores in India are a result of careful consideration of geography and topographical understandings, allowing the new development to grow radially around it. Even though the new city has an economic component that sustains its people and their income, the old core holds the entire fabric together.

The city of Nashik has started going under rapid urbanization after Mumbai and Pune, where the urbanization has reached its peak. Hence, the thesis explores the idea of studying such culturally rich places and attempts to give back to the community sensitively rather than inserting an urban fabric for the sake of tourism.



Design Cell



At IES's College of Architecture, the Design Cell serves as a cornerstone of innovation and exploration, creating a collaborative platform for students and faculty to engage in developing forward-thinking design solutions. By embracing a multidisciplinary approach and encouraging hands-on experimentation, it addresses contemporary challenges through meaningful projects. This initiative bridges academic knowledge with practical application with valuable insights and skills.

VISION

Our vision is to become a leading hub for architectural innovation and design education. We aim to cultivate a vibrant community where students and professionals explore, experiment, and push the boundaries of architectural practice. By integrating advanced technologies, sustainability, and diverse perspectives, we inspire the creation of spaces that enrich communities.



IES MCRC college placement cell office

MISSION

Our mission is to foster creative excellence and innovation in architecture. The Design Cell nurtures talent through collaboration, interdisciplinary learning, and hands-on experimentation. We are committed to addressing real-world challenges with sustainable, responsible design that enhances the built environment while preserving cultural and ecological integrity.



View of the newly renovated IES MCRC library

DESIGN MENTORS

Suneeta Samant
Gaurish Chandawarkar

Chaitra Sharad
Kiran Rao
Mandar Ghosalkar
Vivek Korlekar
Chetan Desai

FACULTY PANEL

Parikshit Waghdhare
Ruark Figueiredo
Sanket Mhatre
Khushboo Adhiya
Prachi Nadkarni

ALUMNI

Sahil Shrotri
Sagar Jhanglani



PAWNA RESORT

Pawna Resort blends charm, comfort, and sustainability, offering a tranquil retreat near Pawna Lake. Each bungalow harmonizes with the natural landscape, featuring locally sourced materials and craftsmanship for an authentic, welcoming atmosphere. Open layouts and expansive windows connect interiors to the outdoors, providing stunning views and abundant natural light. Thoughtfully designed communal spaces and private retreats cater to relaxation and socializing. More than a getaway, Pawna Resort is an intimate haven where elegance meets nature for an unforgettable experience.



BUNGALOW AT YAVATMAL

The architectural design of this luxury bungalow in Yavatmal combines modern sophistication with timeless elegance. The structure blends contemporary lines with classic elements, creating a distinctive aesthetic that complements its natural surroundings. Expansive glass facades bring in natural light and offer stunning views, while open spaces enhance the sense of grandeur. Carefully chosen materials and custom detailing reflect exceptional luxury and craftsmanship.



Mudde ki Baat

Mudde Ki Baat was an innovative platform that invited renowned architects to share their experiences with budding architects. It aimed to bridge the gap between academic learning and real-world practice by offering valuable insights into the profession. Through engaging sessions, it inspired young architects to think critically and approach design with creativity. This initiative enriched the learning journey by fostering meaningful interactions and knowledge exchange.



Ar. Hiten Sethi



Ar. Sandeep Shikre



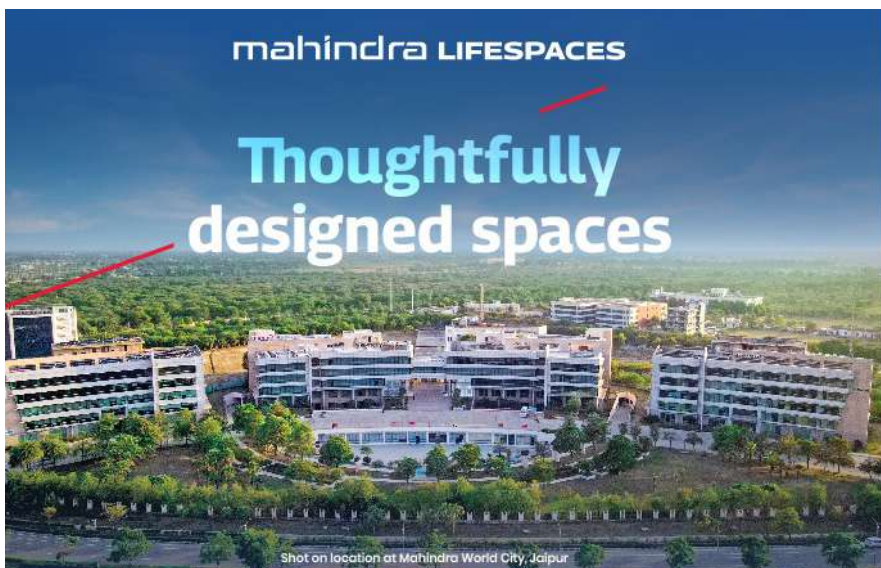
Ar. Vivek Bhole

Mudde Ki Baat session at Avartan brought together esteemed architects, Ar. Hiten Sethi, Ar. Vivek Bhole, and Ar. Sandip Shikre who shared their diverse professional experiences and insights. The session featured presentations of their extensive portfolios, illustrating a wide range of architectural typologies and design approaches. A central theme was “Learning from the journey” and the evolution of architectural practice from traditional hand-drawn methods to modern software-based techniques.

The architects emphasized the importance of stepping beyond the classroom to engage with different cultures and ideas. They highlighted how exposure to varied cultural contexts broadens one’s design perspective and fosters innovation. Through personal anecdotes and reflections, they underscored the need for adaptability and continuous learning in a constantly evolving profession. Their discourse inspired future architects to embrace technological advancement while respecting tradition and exploring diverse cultural narratives to enrich their design approach.



The session equipped students with a deeper understanding of architectural evolution and how one should be consistent enough throughout their journey!



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LENS 2.0

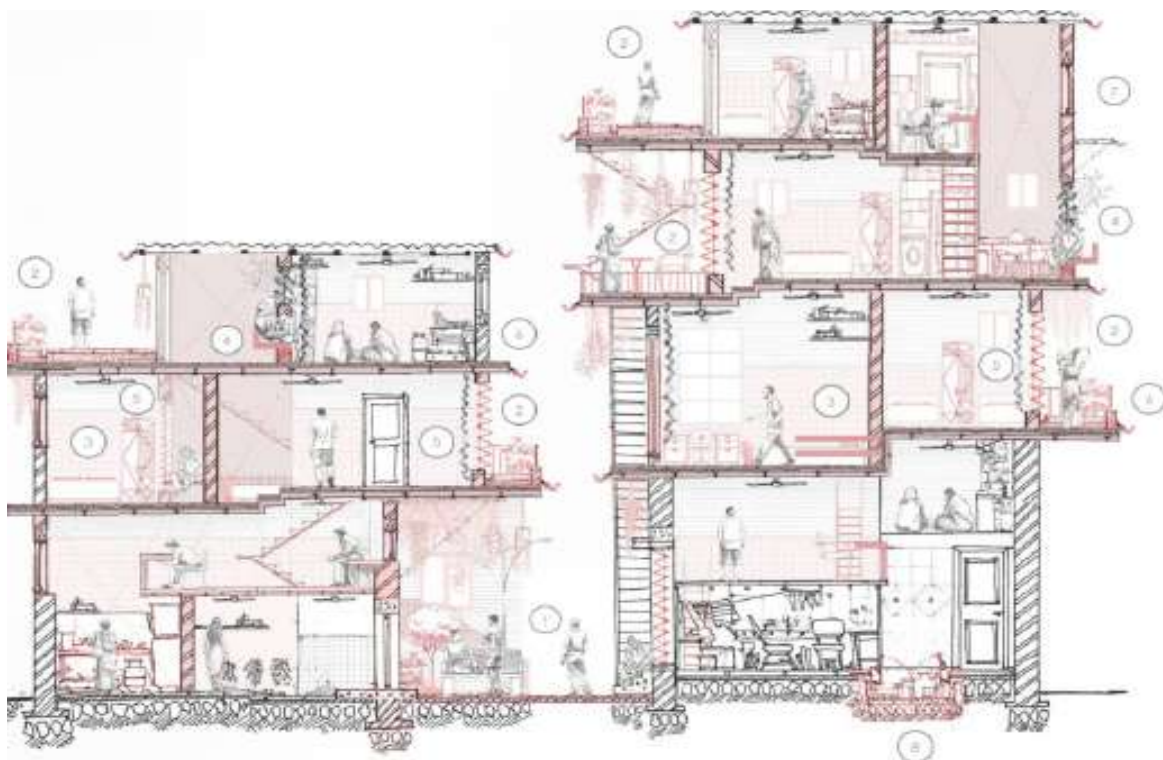


IES's College of Architecture hosted the second edition of LENS on the 12th of July 2024.

LENS - Learnings, Explorations and Narratives of the Studio - is a platform for showcasing and thereby reflecting on the Design Studio projects done in Semesters 5-7 of the B.Arch course. The format includes a presentation of selected students' works followed by a panel discussion with the jurors and studio mentors of the Design Studio on the studio objectives and methods followed by various participating colleges. The entries are graded and the best works are awarded prizes.

The theme this year was HABITATION DESIGN and we received more than 50 entries across 12 colleges. Varied approaches to the theme were seen, spanning from rural and peri-urban housing, affordable housing and mass housing to incrementality and retrofitting in existing residential areas as well as design approaches to high-rise apartments in a city. Besides residential housing, some entries also looked at habitation for natural ecologies and social issues.

The awardees for LENS 2.0 were Deep Desai from SEA for his project KARYASHALA, Om Naik from KRVA for his project HIVE, Bodhgaya Chronicles and Aditya Mahajan from SEA for his work on Mass Inhabitation.



Mass Inhabitation by Aditya Mahajan from SEA



The presentations by the shortlisted entries were engaging and varied in their approach and were followed by a thought-provoking discussion with the studio mentors and the jury. The conversations ranged from how an educational institute should approach the idea of housing in a city to what knowledge in the realm of housing does the architecture profession demand from a fresh graduate.

The panel of jurors included Ar. Biju Kuriakose of ArchitectureRED Chennai, Landscape Ar. Nikhil Dhar, Program Chair of M.Arch (Landscape) IESCOA and Ar. Anuja Sawant, Design Principal at SSA Architects, Mumbai.



Ar. Nikhil Dhar
Program Chair, Dept. of
Landscape Arch., IESCOA



Ar. Anuja Samant
Principal Architect,
SSA Architects



Ar. Biju Kuriakose
Co-founder,
architectureRED

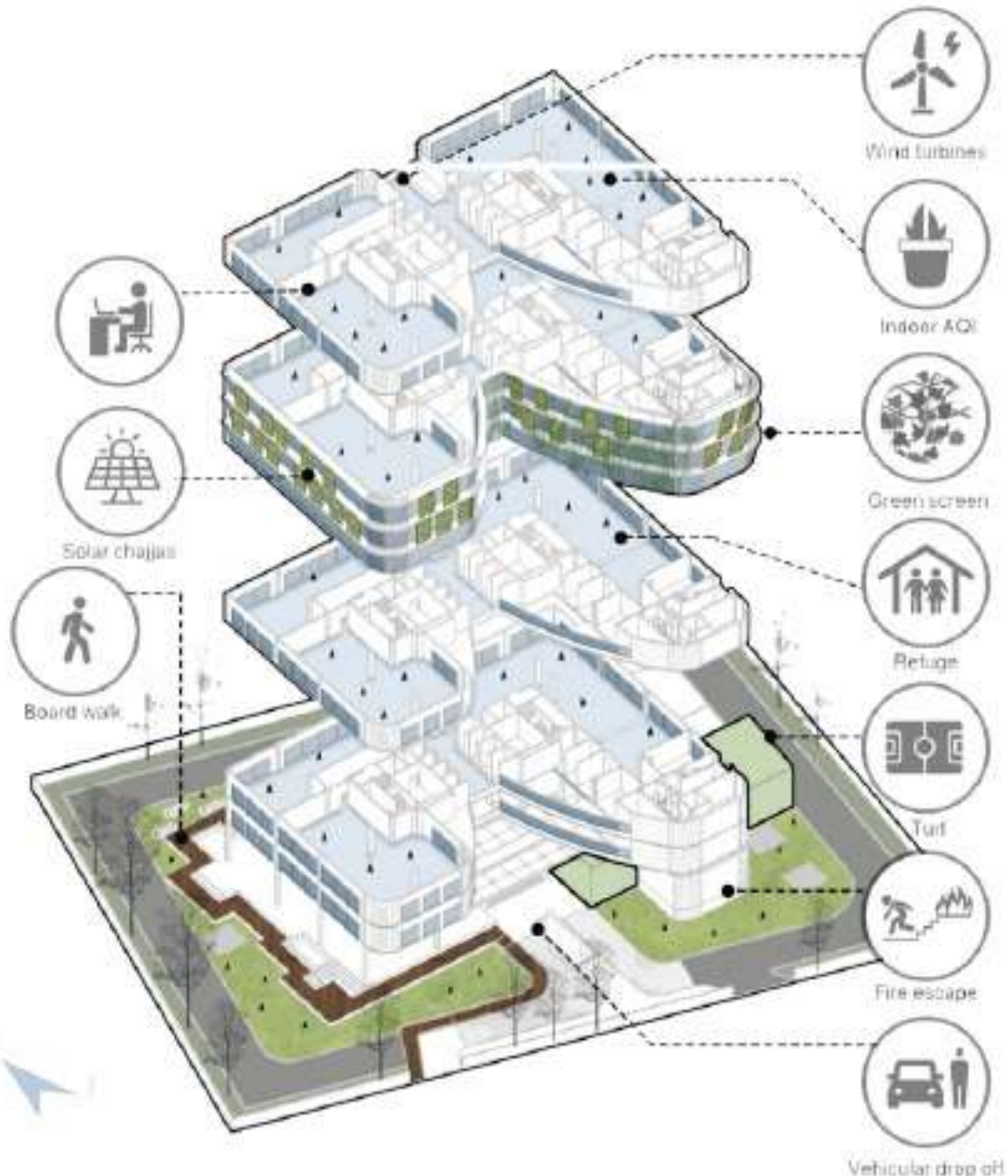


Solar Decathlon India



“Sustainable Design is about creating buildings as ecosystems.” This project embodies this concept by designing an ecosystem in harmony with the environment, minimizing resource consumption and environmental impact. It provides occupants with a thermally comfortable workspace, bringing nature indoors. Thoughtfully integrated amenities such as Business Development & Networking areas, Gymnasium, Clubhouse, Library, Open Air seating, and Indoor Turf create a socio-economic model while fostering a strong sense of community.

Project Name: Kohinoor Edge
Site Area: 6850 SQM
Location: Mahim, Mumbai
Climate Zone: Hot & Humid
FSI: 4 + 35% (fungible)
Typology: Office building





Solar Decathlon India



“Sustainable Cooling Retrofit: Re-Solution’s Innovation for Indian Households”

This project embodies the vision of creating cooling solutions that prioritize sustainability, user comfort, and environmental responsibility. By addressing the gaps in the residential cooling retrofit market, Re-Solution introduces “Cooala,” a venturi cooler that redefines home cooling for urban households.

Project Name: Cooala – The Cooling Companion

Site Area: Applicable for varied residential retrofits

Target Market: Urban households in India

Climate Zone: Hot and Humid

Focus: Energy-efficient, user-centric design addressing urban heat challenges

COOALAA



Design Approach:

Through extensive research, including interviews and visits to over 150 homes, the team identified user pain points and aspirations. By iterating across five rapid prototypes, Cooala was refined to reduce cooling loads while ensuring comfort and sustainability.

Targeting India’s hot and humid climate and the \$5 billion USD market by 2028, Cooala sets a benchmark for eco-friendly and user-centric cooling innovations.

Key Features:

“Cooala” incorporates innovative mechanisms aimed at reducing energy consumption while enhancing thermal comfort indoors. It is designed to integrate seamlessly into residential settings, making it an effective solution for India’s hot and humid climate.



MERAKI - EARTH HOME

Bhartiya Paramparik Awas Uthan Award 2024 - Third Position

The project aims to revive traditional building practices and local materials used by tribal communities, prioritizing sustainability and environmental harmony. By studying and implementing their sustainable resource management techniques, we can create eco-friendly and resilient structures. Key activities include researching and documenting traditional practices, sourcing local materials, designing sustainable buildings, training local communities, and monitoring the project's impact. This project not only builds sustainable structures but also revitalizes traditional knowledge and practices, fostering a harmonious relationship between humans and the environment.

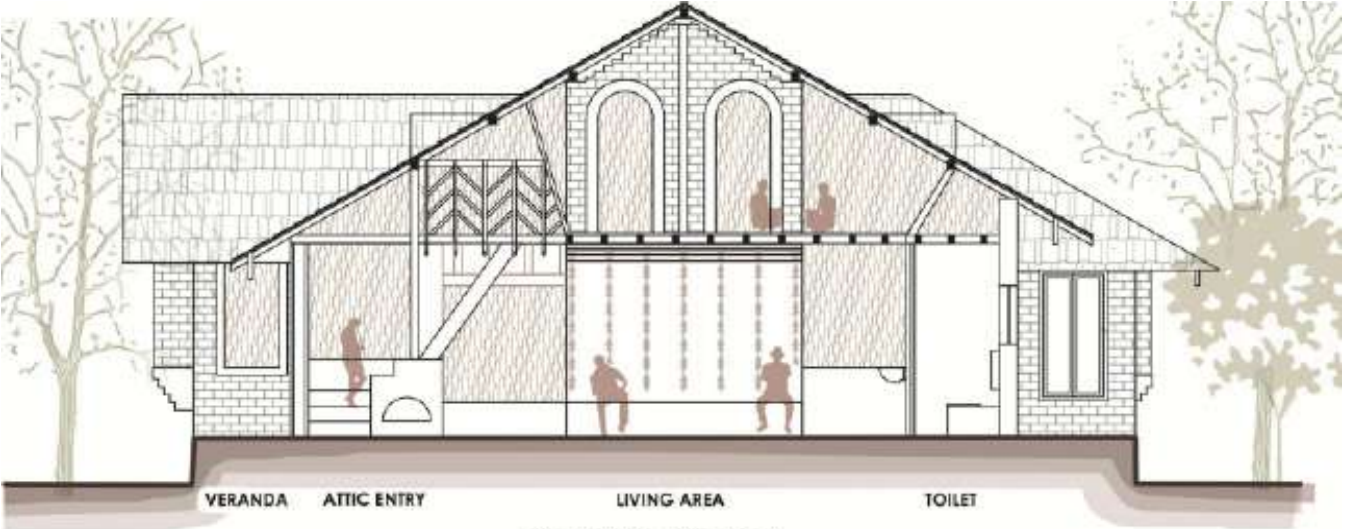


Location: Veti Murbad, Kasa, Khurd





SECTION AA'



SECTION BB'

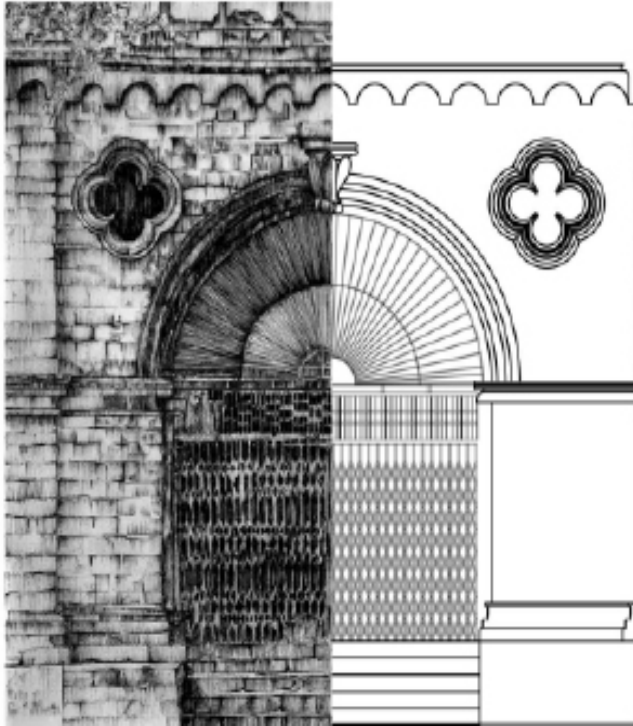


Socio-Cultural Relevance
Sustainability
Climate Responsiveness

Louis I. Kahn Trophy

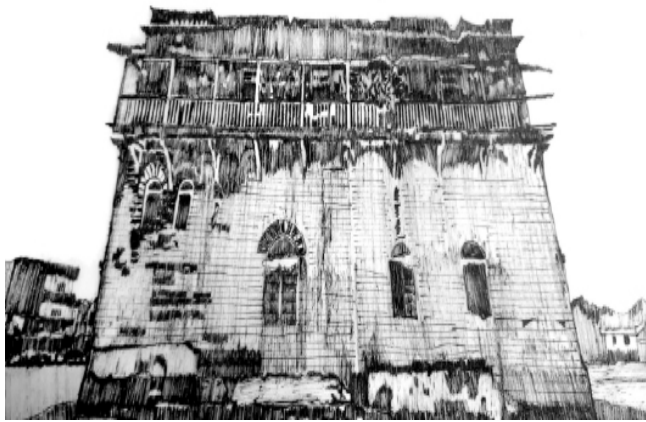
66th year NASA

Narsinh Vidya Mandir

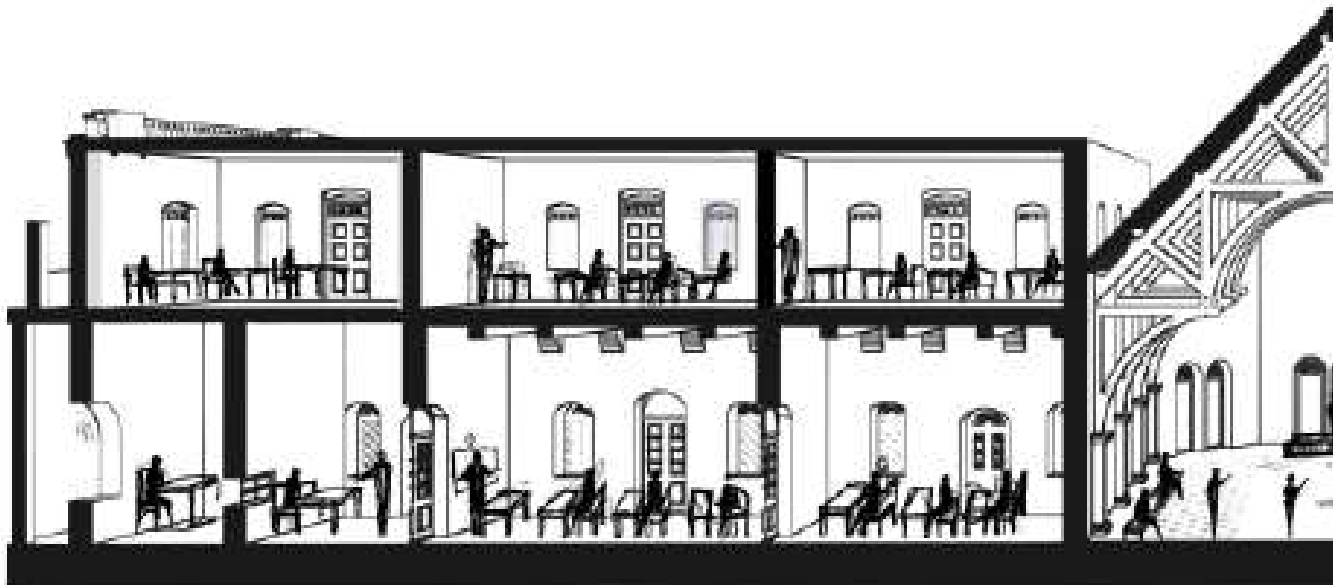


Gujarat, a state rich in history and cultural vibrance, seamlessly blends natural beauty with architectural marvels. Bordered by the Arabian Sea and home to the Gir Forest—a biodiversity haven—the state reflects its artistic and traditional legacy. Junagadh, a city steeped in heritage, is a prime example where stories of art, architecture, and community converge.

One such overlooked treasure in Junagadh is the Narsinh Vidya Mandir, a school overshadowed by the famed Mahabat Maqbara complex. Built by the same Nawabs who commissioned the Maqbara's stunning Islamic and Gothic architecture, the school remains underappreciated despite its deeper societal impact. While the Maqbara garners admiration as a historical marvel, the Narsinh Vidya Mandir symbolizes education, community service, and cultural evolution.



Unlike the Maqbara, Narsinh Vidya Mandir is an educational haven that has nurtured countless lives, fostering literacy and growth locally and beyond.



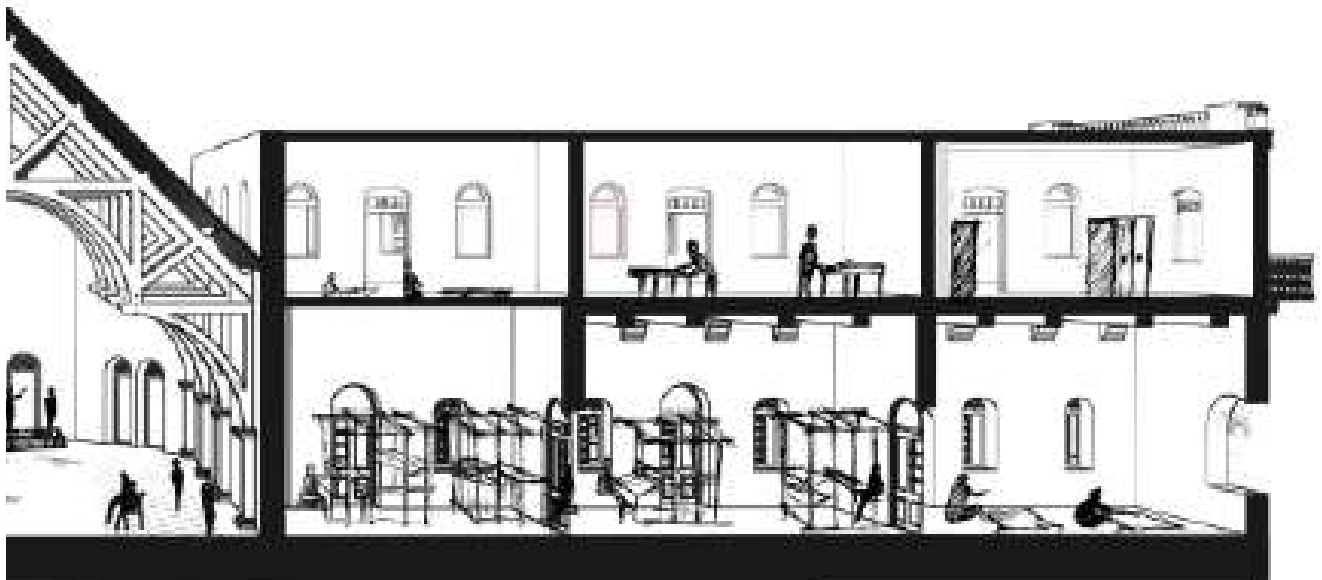
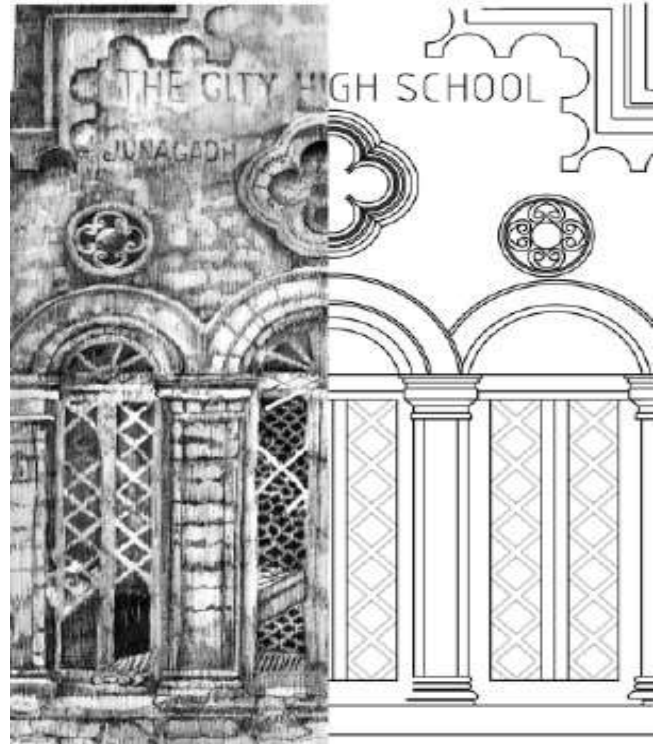


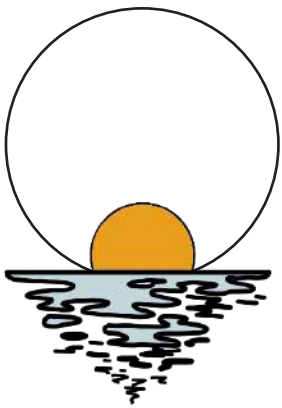
“IES’s College of Architecture was awarded Special Mention 1 for this entry for 66th year of NASA”

Despite its invaluable contribution to society, Narsinh Vidya Mandir remains neglected. In an era where monumental architecture is defined by grandeur, this modest school proves that a structure’s true worth lies in its purpose and the lives it touches. Its legacy, rooted in the architectural efforts of the Nawabs, reflects a powerful blend of history, culture, and transformation woven into the fabric of Junagadh.

More than just a building, the school embodies a living heritage—nurturing thousands of students, teachers, and families over the decades. As a silent guardian of knowledge and growth, it has inspired countless dreams and aspirations. Narsinh Vidya Mandir stands as a testament to the enduring power of education, reminding us that even the humblest of spaces can shape a better and brighter future.

Preserving Narsinh Vidya Mandir honors its cultural and societal value, celebrating the communities it nurtures. Restoration ensures its legacy thrives, inspiring future generations and keeping its stories alive.





The Next Horizon



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IESCOAites

– Manasi Chokshi

In Loving Memory of



Atharva Dalvi
29.12.2003 - 06.07.2024



“Creation has always been a vital component in our lives, it may differ from person to person, to some its creating new lives, for some it’s creating memories; but for me it all changed when I decided to take up Architecture as a course. For a kid who has always been a nerd who was stuck up with studies and scoring great realised that life is not all about the rat race but it’s about stopping and looking around it all changed.

The smallest gesture or the dumbest joke makes a place different, makes it special because one doesn’t only create for others but creates for themselves too. A kid who would go through millions of websites and web series during a mental block when first stepped out for a walk in that block fell in love with the language of creation that was easily overlooked by many. How one simple swing by the footpath on a junction brings in the laughter of children on evening traffic jam. How a simple bench on the sidewalk has witnessed millions of stories made me smile and wonder.

Architecture taught me to observe more, to enjoy more, to experience more rather than sticking to designing something to stand out. For me what I may create must be felt rather than remembered because feeling is what affects our human hearts. I know that many might think this is an imperfect thought to think that my creation shouldn’t stand out but I think my thoughts should be a little imperfect because then it will make my creations alive.

So in a world full of creators “कलाकार में, कल को आकार दु” defines me the best.”

-Atharva Dalvi

This article was written by Atharva as his contribution towards L'esprit 2023.

BATCH OF 2028



“Low on attendance, high on spirit - Batch 2028 unleashed.”

BATCH OF 2027



“Always experimented, did we survive? Well somehow still here, feeling revived!”



BATCH OF 2026



"We're a mix of quick learners, late bloomers and unstoppable dreamers."

BATCH OF 2025



"We started online and it was hard, yet we drafted our way into everyone's heart."



Batch of 2025



Anuja Agwan

Kal ho na ho, par submission toh kal hi hai!



Divya Bafna

Yeh yearbook quote likhna..zaroori hai kya ?



Diya Bangera

None of my assignments are done but I sure am



Aabha Bhamare

I stress about stress before there's even stress to stress about



Sahil Chaudhari

Kabhi khushi, mostly gham.



Mohit Chitnis

Bambai meri jaan ... (mat nikalo) - ek T त्रासलेला Punekar



Rashmi Chourasia

Tension lena ka nahi, sirf dene ka.



Isha Dhadhve

ID wears earphones as ID



Yutika Doshi

I came for the design, stayed for the stress, and mastered Ctrl + Z



Kimberly D'souza

Minds are like parachutes. They only function when open.



Srishti Dusane

Let me eat my waffle first!



Melissa Fernandes

Har team mein ek hi gunda ho sakta hai, aur iss team ka gunda main hoon.



Soumiya Ganjoo

One Fish, Two Fish, Red Fish, Dead Fish.



Rucha Gawde

Yeh sab moh maya hai



Aditya Ghag

Aaj kamayenga toh kal baithke khayenga...



Pranay Gharat

"Can I please stay another year?" - said no one.



Batch of 2025



Hitaishi Gupta

*Main sambhalun
paon, fisal naa jaun.*



Riya Gurav

*Solution jo mile to
question kya tha
pata nhi !*



Manav Jagtap

*Sunno sabki,
Karo khudki.*



Ronik Jain

*Zehar khane ka bhi
paisa nahi hai.*



Stuti Joshi

*They call me
'chota don' of this
ton*



Akash Kamble

*Be निर्लज्ज
stay सदासुखी!*



Isha Kambli

*In my
'ldk but yeah' era*



Arya Kanade

*Baandh ke mein
ghungroo, pehen ke
mein payal !*



Sakshi Kanchan

*Some people saw
stress, we called it
design inspiration
under pressure.*



Anusha Kulkarni

*I thought I had it
figured out, and
then my midnights
became my
afternoons...*



Samiksha Lokhande

*Higher the grades,
Lower the mental
health. That's why
my mental health is
good.*



Gracy Luthra

*It isn't about how
hard you hit. It is
about how hard you
get hit and keep
moving forward.*



Agam Kawdia

*I love cats and
Pahadi brats*



Ami Khandor

*Dilly-dallying and
telling stories*



Anushka Kuchimanchi

*I look forward to a
life without another
jury*



Prajakta Mestry

*I'll smile wider when
this is over.*

Batch of 2025



Aryan Morye

Upgraded from being everyone's sunshine to being my own North Star



Bhargav Patel

Loading...



Bhavyata Patel

Aur kaise mai soch loon ki, everything's gonna be okay!...



Rakshita Dinesh

Jarahi hu, sponsorships ki भीख मांगने, for the 149944494th time



Janhavi Rane

"The Office, Season 7, Episode 19, 14:45 mins"



Shubh Sahu

Future itna bright hai ki dikh hi nahi rha :)



Sanika Sawant

Jaldi bolo mujhe Panvel nikalna hai



Shatakshi Sawant

Alexa play, pretty eyes !



Drashti Shah

Introvert < Extrovert << Drashti !



Manav Seth

I'm either drinking coffee or thinking about drinking coffee...



Yashika Sikchi

I passed, but at what cost?



Sanat Shah

लावा ताकत !



Gauri Sharma

I came, I stressed, I conquered. Barely.



Jainik Shah

Bas poch gaya !



Preksha Shah

Graduated by the grace of coffee and last minute miracles



Sakshi Somya

I took architecture because it sounded "fancy"



Batch of 2025



Laxmi Sonar

My life is directed by Christopher Nolan.



Rucha Subhedar

I can time-manage your life too..



Anushka Sutare

Was it REAL or just for SHOW?



Anshula Takwale

I know things will work out but still need to panic first.



Dikshant Tayade

Why live in the real world when I can create better ones in 3D?



Aryan Vaje

Roll the dice



Anushree Walke

When nothing goes right, go left !



Darshan Sayed

HELP ME find bhagwan ka diya hua sab kuch.



Purva Chalke

Believe you can and you're halfway there.



Divyanshi Bhandari

It's not chaos, its character development



Sahil Shaikh

Can you help, my laptop says 'Architecture Degree. pdf took too long to respond' :P

IESCOAites

Manasi Chokshi

Who are IESCOAites? How are IESCOAites? In pursuit of an identity for IESCOA students, I have often wondered how to define the qualities of students who graduate from The Indian Education Society's college of Architecture. As an alumni and as a faculty, I have observed we definitely have some common traits. But often overlooked, rarely discussed and almost never put down on paper.

Here is a small effort to arrive at something that perhaps defines us



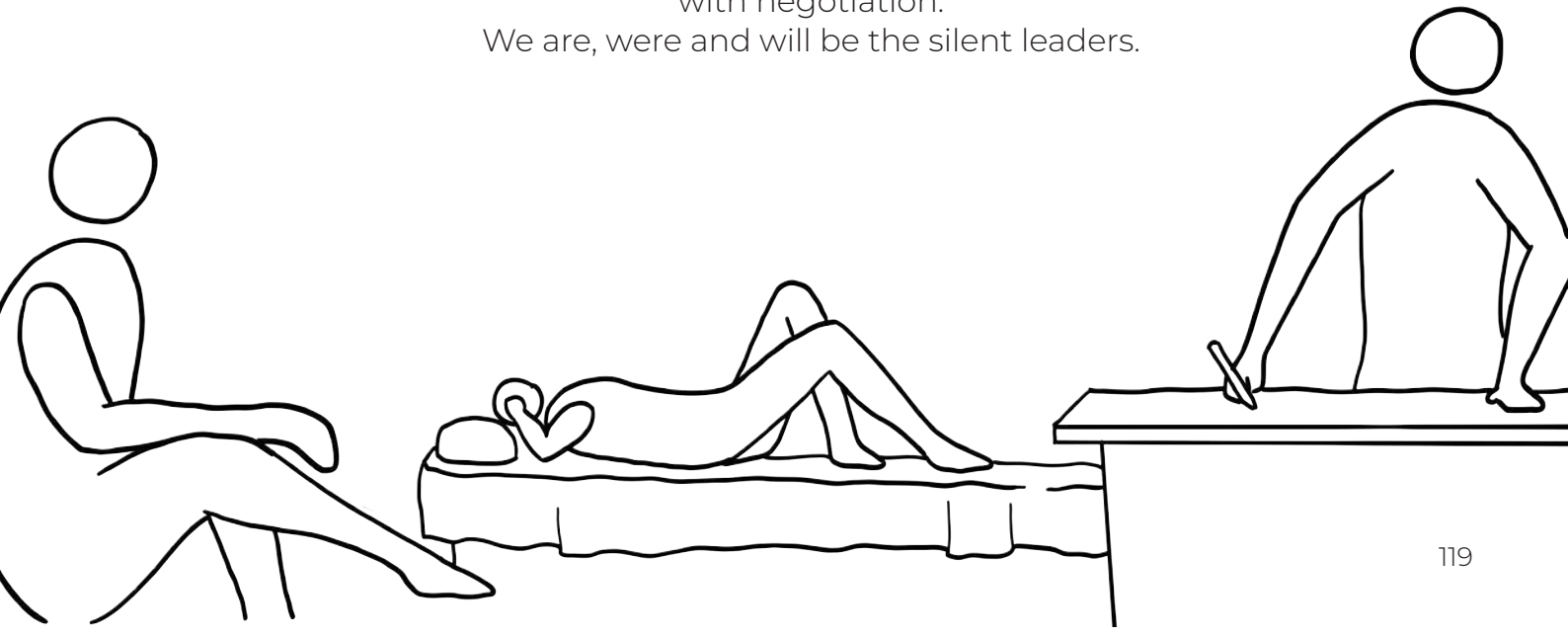


The sharpest ones in a crowd
Modest and determined,
The politest of all,
Speaking their minds.
We are,
The silent leaders.

Always choosing
Intellect over aggression,
Absorb over react,
Rigour over labour,
Peace over violence,
Patience over haste,
Wisdom over malice
We are,
The silent leaders.

We are the sea,
We are the salt,
We are the skies,
We are the trees tall
Engulfing it all,
Improving, enhancing, irreplaceable,
Infinite yet Achievers,
Rooted yet Ambitious,
We are,
The silent leaders

We are the tradition
We are the innovation
We are the values,
with negotiation.
We are, were and will be the silent leaders.





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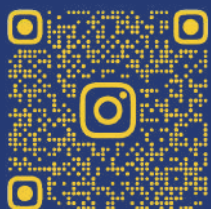
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