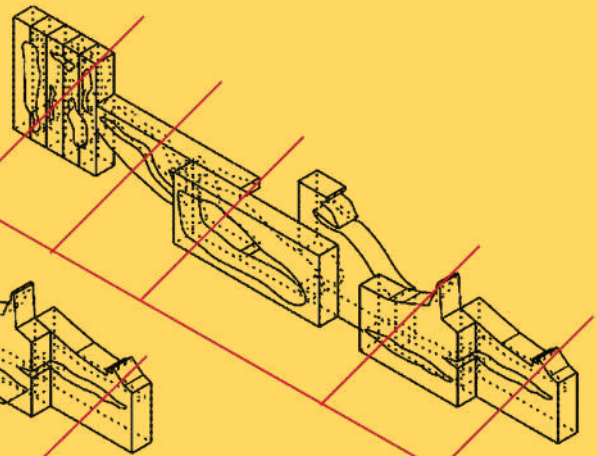
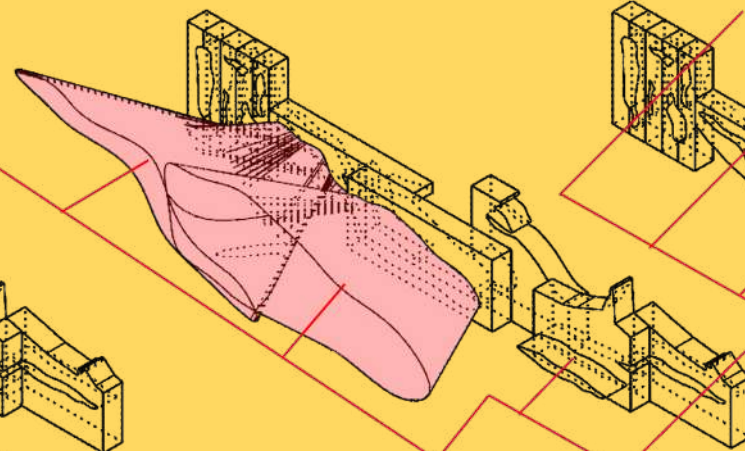
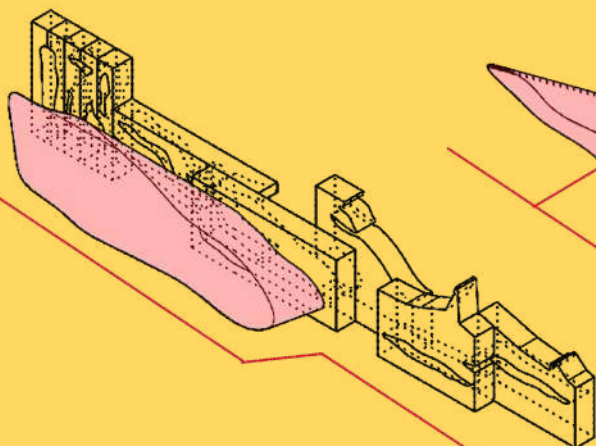
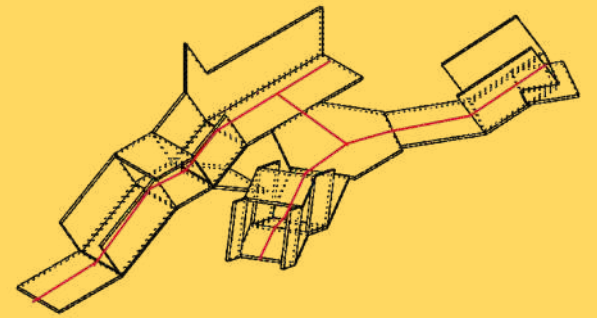
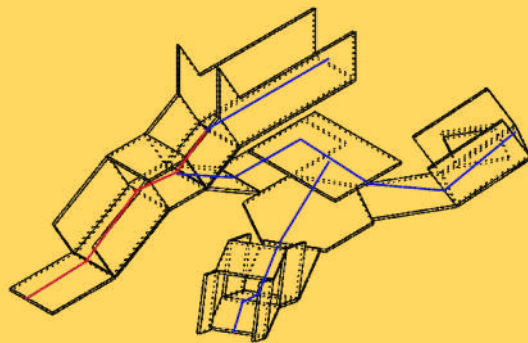
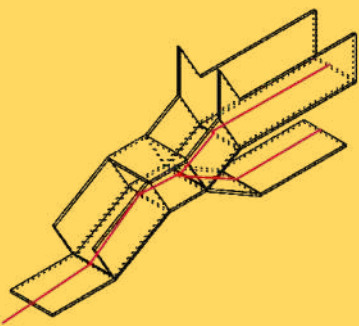
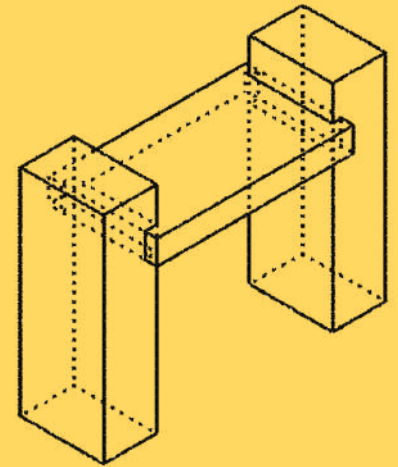
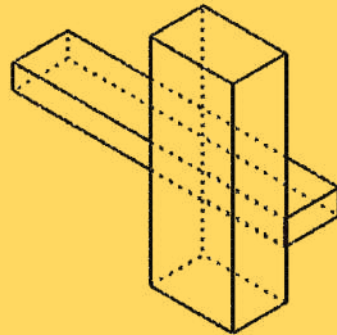
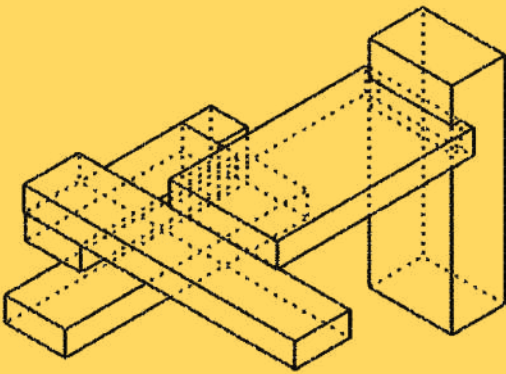
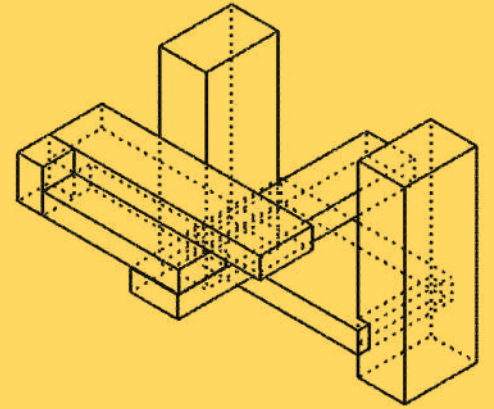
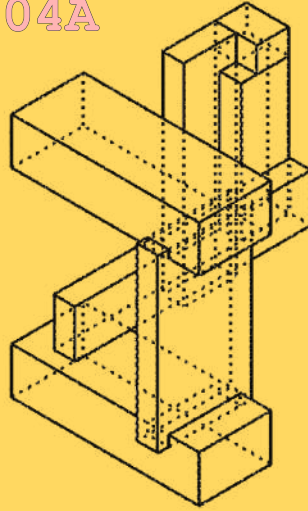
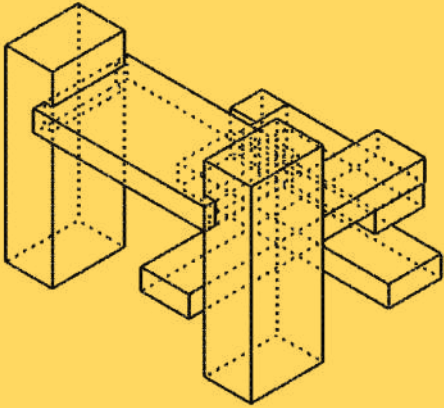


BSSA REVIEWS

AUTUMN 2023 / ISSUE 004A



Dean's Note

Dr. Kaiwan Mehta

The Balwant Sheth School of Architecture was set up in 2007, a few years in the new millennium, when the field of architecture had already taken the urban turn and was on the verge of the digital turn. BSSA was one of the first schools in Mumbai and India to embrace the digital and opened its classrooms to newer ideas emerging in the field across the world. It has been 15 years since then, and the initial years of an institution's career are crucial as they have the potential to shape not only the direction and values of the school but establish their vision through actions and inventions in the academic and pedagogic processes.

One of the key areas that needed reviewing and strengthening was the physical space of the classroom and the studio. The pandemic allowed us to function from the comfort of homes and bedrooms, and encouraged the proliferation of digital tools, mediums, and gadgets. The fallacy of a self-sufficient digital world, independent of the physical world, had to be clarified, and the school moved towards reviving and strengthening, while also reviewing – the progressive learning process, the in-classroom learning process, the interactive and conversational process – and a more clarified system of Internal Continuous Assessment (ICA) was put in place through a detailed case study of similar processes across important design and architecture universities from the world.

The ICA was not about a simple measured checking of the student progress, but it was to reinstate values in progressive learning, realizing the importance of the building-blocks of learning, that too in a field where creativity is the key learning. Creativity is no Newton's apple to fall one-day! Creativity has to be honed and nurtured much like a gardener. Creativity is no gift of the Renaissance genius, but something you cultivate through a process of practice and *riyaaz*. And that practice or *riyaaz* also has a crucial component of shared learning or fraternity learning – the more you work and exist amongst your peers, and teachers, your learning process strengthens and sharpens! Another way of re-organizing and re-strengthening the continuous and progressive learning process was to set up the review and feedback loop – the campus was opened up to a series of external professional reviewers, at different stages of various studios so that students have the opportunity to be exposed to multiple and different views and ways of thinking, vis-à-vis their own work. The campus also opened up strategically to a large number of guest speakers – they came as specialists in particular studios, to conduct workshops on a variety of curricular and co-curricular subjects and themes. An Open Seminar is organized every fortnight where the whole school comes together for a guest lecture and encourages a range of on-site lectures by experts either as part of regular site visits or through the study tours. The school marked this important turn with the introduction of the Inaugural Twin Lectures in 2022-23 where at the beginning of the year two eminent personalities/practitioners – one from the field of architecture and another from an allied field are invited to present a lecture each to the whole school – in 2023 June – we had the eminent Mumbai architect, a leading woman-figure and

professional in the Bombay Civic Development scene—the architect Brinda Somaya, and with her we had another internationally recognized figure from the arts and literature, curator of India's first independent pavilion at the Venice Biennale in 2011 and author—the cultural theorist Ranjit Hoskote.

As a way of reviewing the distribution of Learning Outcomes over a five-year / ten-semester programme, especially in the way students progressively build their skills, abilities, critical processes, professional clarity, as a designer – a design professional – an architect – the 10 semesters were organized in three stages of learning:

1. Foundational Ideas and Elements
2. Design Development and Allied Thinking
3. Professional Development and Design Specialization

The last stage – the senior stage was altered in the model of design studio teaching-learning processes followed on campus – from a common one-project across the whole batch, it moved to a multiple-studio-units format – where a variety of mentors were invited to propose design studio projects, and students could select from a series of options. In this way, a student could experience three very distinct design processes, design approaches, design professionals, in their final three semesters before they head for professional practice and thesis.

In the middle-stage of the learning journey, faculty members are being encouraged a thinking through and working with processes that specifically built a link between abstract thinking and architectural design processes. From thinking in abstraction with text and images, word and pictures, to translating abstract forms into material realities of life-size installations, then drawing out architectural ideas as projects, as well as drawing existing architecture on study trips – was a kind of circular-pedagogic loop of actions and reactions process.

Study tours were organized after a hiatus of three academic years and in lieu of some of the above discussions, within a theme, and a clear learning output was pre-identified, which was clubbed with a credit-course. As part of study tours, the students travelled to Udaipur and Jodhpur to look at water and architecture; Goa to study regional urbanism and architecture; and Cochin to look at urban development and city institutions, the area of Kutch, Baroda, and Ahmedabad to look at craft communities, contemporary design, craft in contemporary contexts, as well as regional construction systems.

Another area that was encouraged for a sharper teaching process and widening horizons was the Elective programme – which aimed as highly specialized studies and many off-campus modules or visits.

In the whole process of reviewing and strengthening pedagogic systems the school is now developing an active culture of display and sharing of students work as a practice of building conversational communities. One of

our exhibitions on the study tour work actually encouraged the making and printing of a notebook/sketchbook using the students' work to design it. As a way of sharing and documenting work towards the building of a campus community, the school formally launched a school newsletter – BSSA REVIEWS – a newsletter to be published every term – it will share on a public platform the struggles, debates, and discussions on our campus term after term.

As we transitioned from 2022-23 to the next academic year, the school launched the NMIMS University Centre of Excellence titled Centre for Built Environment Studies to develop professional research and consultancy work on civic projects, introduce continuing education and executive courses to the repertoire of BSSA and NMIMS, and build intellectual relationships with the wider professional audiences and the fraternity. Some areas we are focusing on here are Urban Development, Real Estate and Architecture Design, Architecture Theory and Aesthetics, Building Health Management, Architecture Research and Writing. The school is already working on a professional consultancy project with a school from Karlsruhe, Germany on Redevelopment and Modernization of the Rabale Industrial Area Projects, which is steered by Nayan Patel from the NMIMS leadership team, and also, involves the NMIMS Civil Engineering and Real Estate programmes. A key achievement at BSSA has been the introduction of the PhD programme in Architecture, in 2023-24. We already have 12 students enrolled in the programme. We have six new, well-established architects, from across India, including one based out of the United States on our board since the academic year 2022-23.

Architecture is solid and real, yet illusive and experiential in many ways, it is engineered to stand on ground and contain a world within it, while it is also a story of visuals and meanings, and bodily engagements. Architecture is a library of its time and history.

This text was first presented as the Dean's Convocation Address in August, 2024.



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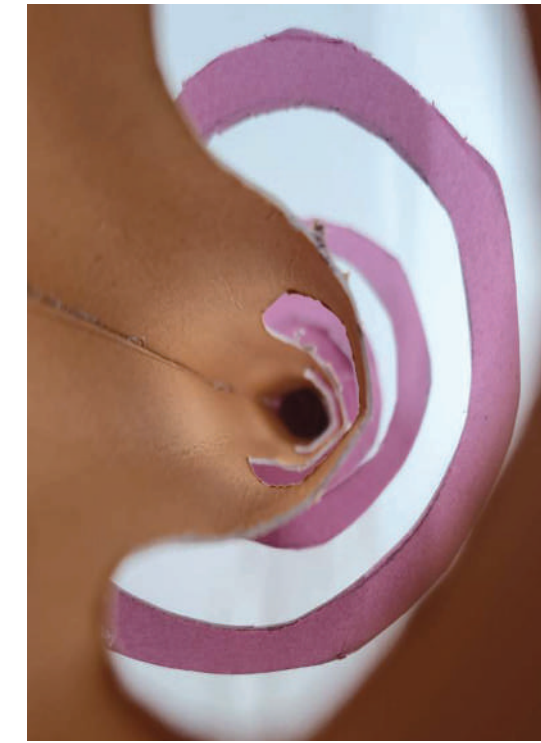
Basic Design

B.Arch. 1st Year

Mentors: Ketaki Jadhav, Jill Shah, Nupur Gandhi, Tanima Shrivastava



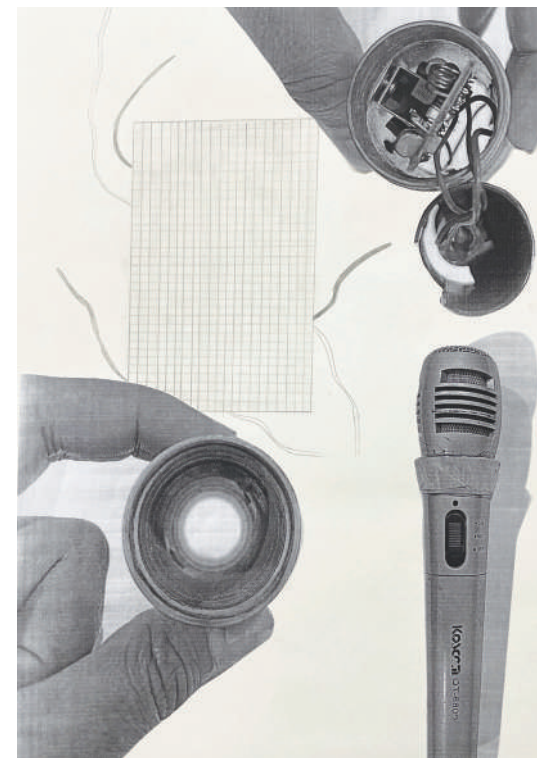
Vidushi J



Hriday S



Keane R



Lavanya J



The Basic Design course focused on developing primary skills needed for a designer: observational skills and methods of expression in two-dimensional and three-dimensional forms. The course helped students understand sites and methods, and how to document their work. During the course, students were able to develop an individual style and method to represent their work.

The course was divided into two modules. First, students were asked to observe everyday objects and illustrate their spatial observations through hand drawings using different mediums. Thereafter, students were expected to convert these observational drawings into three dimensional models using a variety of materials. As a result, students were able to handle different

materials and processes. Students were expected to their document work through posters, an exercise to understand composition of elements.

In the second module, students visited a site and observed activities specific to the site. The documentation of their observations was in the form of diagrams, drawings and photographs. Students learned to document a site via multiple mediums and convert their learnings into drawings, models, diagrams and collage. These drawings were converted into experiential models at the end of this module. In the last leg of the module, students worked in groups to collaborate and ideate through co-learning.

Through the course students were able to develop the ability to document observations on site via

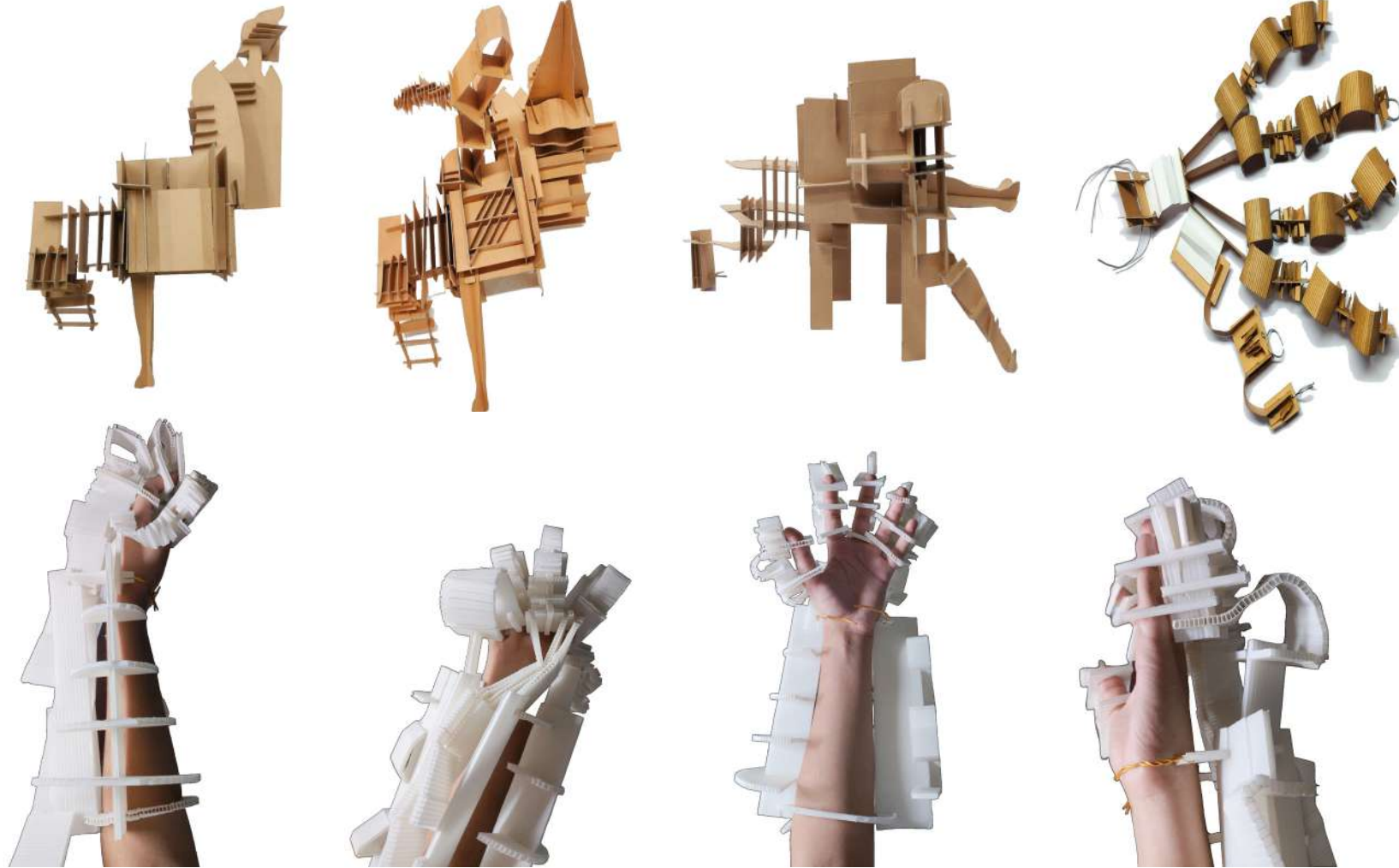
multiple mediums, to compose and present ideas through graphical representation and develop the ability to ideate and execute design in groups.

Nupur Gandhi, Assistant Professor

Foundation Workshop

B.Arch. 1st Year

Mentors: Pranali Patel, Ketaki Jadhav, Nupur Gandhi, Manushi Shah, Mansi Bhatt, Sarita Chauhan



The narrative composition in *Malwa Nights* by K. G. Subramanyam was divided into compartments as per the student's visual analysis. The idea of compartments was further explored through an iterative process that explored alternate media - Ananya N

The Foundation Workshop introduced and explored design thinking and studio practice under the overarching theme of "memory". The studio delved into the multifaceted nature of memories, recognising their ephemeral yet enduring qualities. Students engaged in discussions on the malleability of memories, acknowledged how recollection and contextual shifts transformed the perception and glorification of past experiences through nostalgia.

Divided into two phases, the studio began with students articulating their memories through drawings and models. These physical representations ranged from literal to symbolic and were encapsulated in "memory boxes". The significance of these containers in relation to memory access was examined, and drew

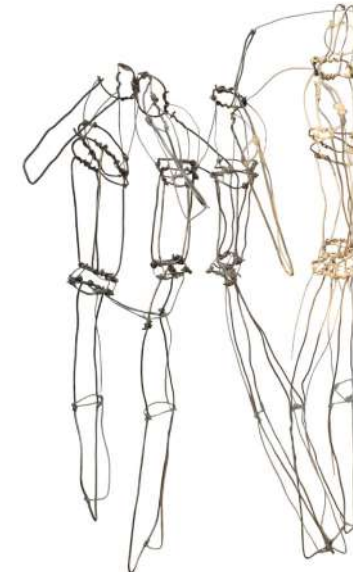
on varied expressions of interconnected and repressed memories. The memory boxes included assemblages of found objects, implicitly referencing artists such as Joseph Cornell, Ranbir Kaleka, and Glenn Martinez.

In the second phase, each student analyzed an assigned painting, exploring concepts of memory and association within the artwork. Spatial and material associations were considered, and students created drawings expressing their conceptual analyses. For instance, students explored ideas of 'play' in a Miro painting or change in scale in Chirico's *The Song of Love*. Another student explored ideas of compartmentalization as seen in KG Subramanyam's *Malwa Nights*. The final stage of the studio required students to translate their conceptual analyses into physical extensions

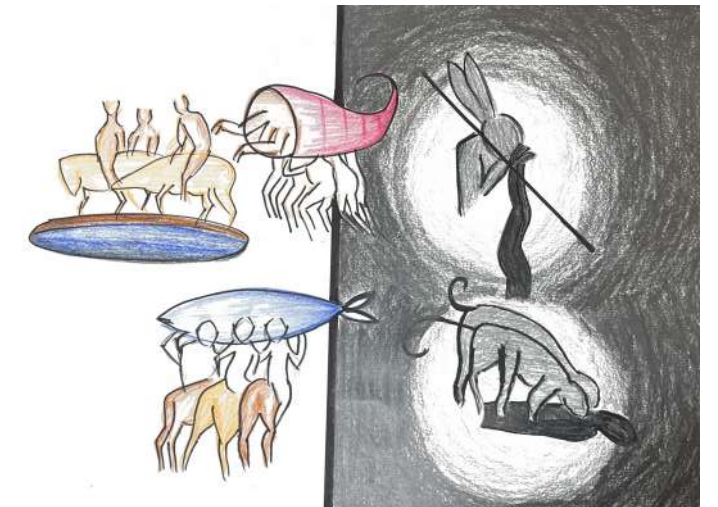
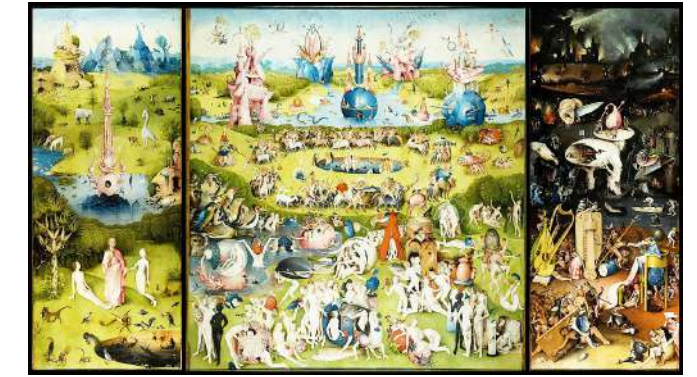
of the body. This task compelled students to navigate challenges related to changes in scale and adaptation to human proportions. The emphasis was on avoiding superficial approaches, pushing students to conduct nuanced analyses of bodily properties and physical creations. The studio's intent was to cultivate heightened sensitivity to lived experiences and their spatial dimensions.

The primary learning outcome aimed to refine students' skills in visually expressing and realizing ideas through the act of creation. The studio provided a platform for students to recognize how conceptual ideas extend beyond mediums, fostering a holistic understanding of design principles and experiential learning.

Pranali Patel, Assistant Professor



The student explored the idea of movement and fragmentation in Marcel Duchamp's *Nude Descending the Staircase* - Chhavi J



The student explored the overlapping quality in all figures in Bosch's *Garden of Earthly Delights* - Divanshi M

Architectural Design

B.Arch. 3rd Year

Mentors: Vidya Raghu, Farshogar Tangri, Prashant Prabhu, Suprio Bhattacharjee, Atrey Chhaya, Ankita Dhal



"Fostering community and connectivity" this project studies nodes as they become activators for people to provide gathering spaces. Aastha S

That Thane was known as the 'City of Lakes' may surprise most people! The city has grown between hills and a river on what is largely a floodplain. Today, with human settlement and its consequent transformations, merely 33 water bodies survive. These, along with surviving water channels and streams (now unfortunately part of the city's sewage system), hint at a former intricate natural drainage system that carried water from the higher ground of the Yeoor Hills to the estuarine basin formed due to the meeting of Vasai creek and Ulhas river, whilst creating numerous lakes in the dips and catchments or bowls in the landscape.

Many lakes still remain at the heart of the city's social and cultural life but are now threatened by uncontrolled urbanisation and speculation-driven

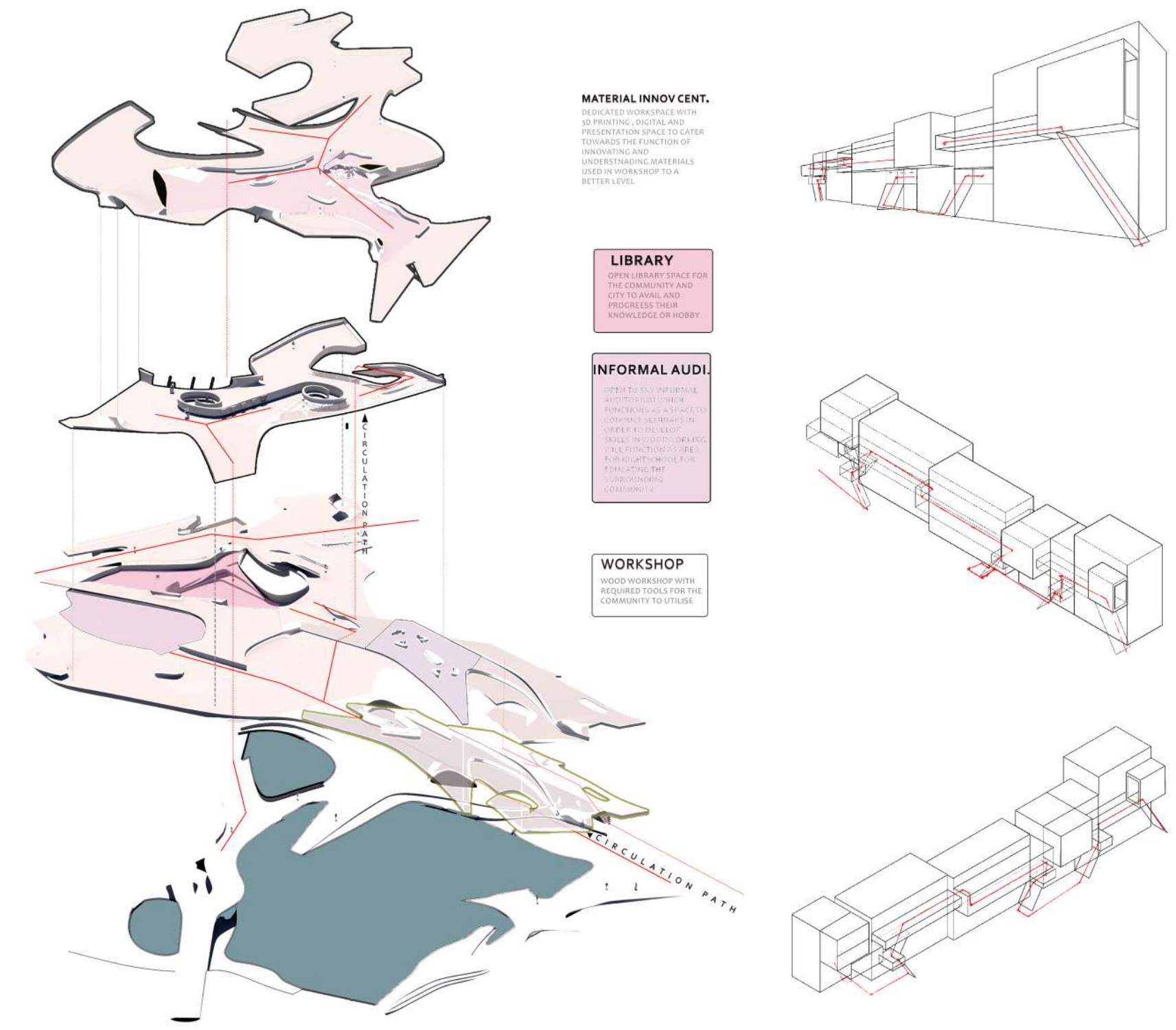
reorganization of the city. The project calls for the creation of a civic building of 1500 sqm program area in one of 3 lakes along LBS Marg – an erstwhile significant vehicular spine - the context of which the students studied and engaged with, as exemplars of the specific complex realities that exist across the city.

The 3 lakes, Makhmali, Brahmala, and Ambe Ghosale, are of different sizes, with unique situations and contextual conditions. Each lake has an adjacent land parcel that could be reimagined as a community facility that bridges the lake and the surrounding neighbourhoods and the city at large, while reinforcing the centrality of the lake system in the life of the city. There is no prescribed or set program, but the imagined building must be of civic nature, a 'public' building with relevant

social facilities and publicly accessible community resources. Each student is encouraged to evolve a specific program and project brief after a thorough individual study of their chosen site, thus arriving at a basis for determining the nature and content of the building program, and the building's relationship to the site.

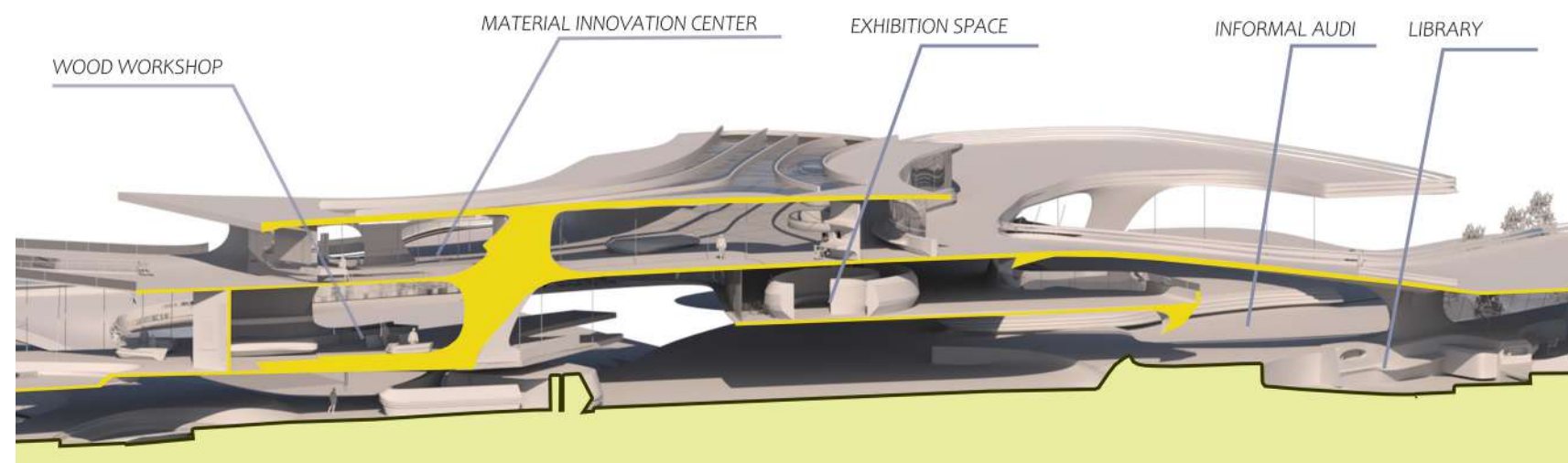
Students are encouraged to generate an architectural language based on site-study and assessment of programmatic needs founded on a social, cultural, and broader urban study. They are to build a conceptual position that articulates their design strategies in direct response to their site conditions.

Suprio Bhattacharjee, Assistant Professor



Final project exploded view showing informal Auditorium, Library and Workshop spaces along Thane Lake

Concept Diagrams showing connections between spaces

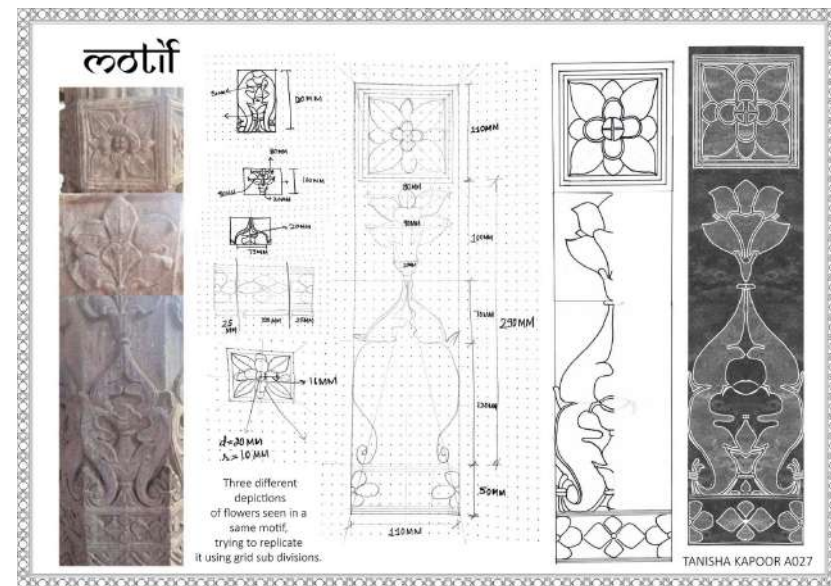
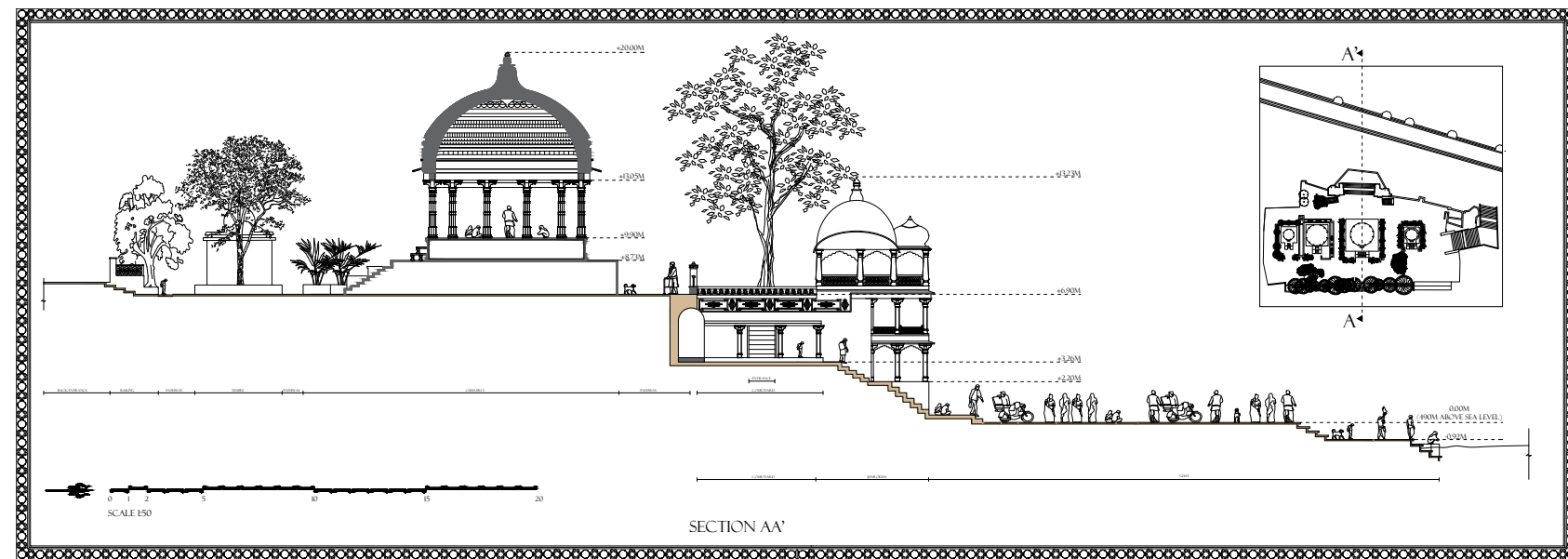


The project is conceptualised with the lens of making a built landscape to allow dynamic interaction with water. The forms allow users to experience and interact with the lake. Deepak P

Study Trip to Ujjain - Indore - Bhopal | Madhya Pradesh

B.Arch. 2nd Year

Mentors: Manish Rangnekar, Tanima Shrivastava, Vidhi Jobanputra



The second-year study tour for B.Arch took place between November 23rd to December 4th, 2023. The tour was organized by Balwant Sheth School of Architecture and coordinated by faculty members Manish Rangnekar, Vidhi Jobanputra, and Tanima Shrivastava. The tour aimed to enhance students' understanding of architectural documentation, historical contexts, and cultural significance through a structured itinerary covering Ujjain, Indore, and Bhopal.

The study tour focused on two primary areas: documentation and historical and cultural exploration. In Ujjain, the visit to Ram Ghat provided insights into the spatial use of waterfronts and their ritualistic and cultural significance, particularly during events like *Karthik Purnima*. The Mahakal Temple corridor was examined for its mural storytelling and management strategies in high-traffic areas. The Indore segment

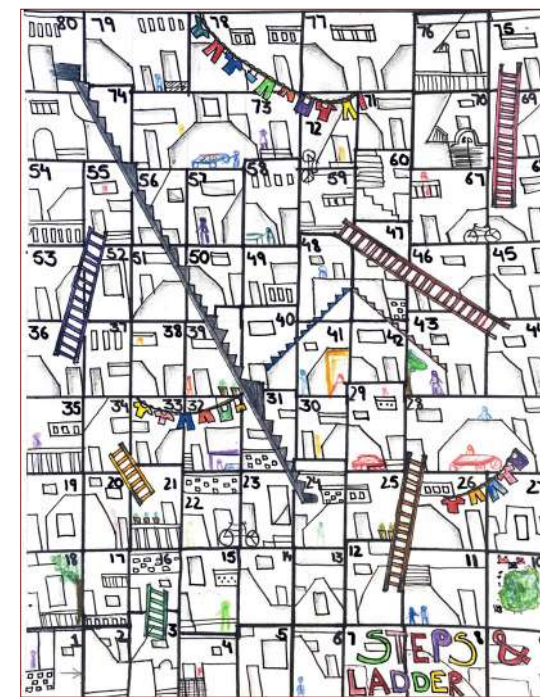
included a study of the Sarafa food market's transformation from a jewelry center to a street food hub; and the public space dynamics at *Chappan Dukan*. The tour also featured Aranya Housing in Indore, designed by B.V. Doshi, which showcased incremental and low-cost housing solutions.

Key historical sites visited included the Jahaz Mahal Complex in Mandu, focussed on historical water management systems and the Sultanate and Mughal architecture. The Maheshwar fort and ghats were an opportunity to study forms of Maratha architectural styles. Other significant sites included the Sanchi Stupa Complex, noted for its 3rd-century Buddhist monuments, and the Bhojeshwar Shiva temple, an 11th-century structure with monumental scale. Students were taken to Bhimbetka rock shelters to see prehistoric cave paintings, followed by a trip to the Tribal Museum in Bhopal, designed by Revathi Kamath,

which provided additional historical and cultural insights. The tour also covered contemporary sites such as the Indian Institute of Forest Management, designed by Anant Raje, and the Taj-Ul-Masjid, the largest mosque in India.

Guest lectures further enriched the tour. Saurabh Popli addressed aesthetics through contemporary architectural examples, while Dr. Meera Dass explored the cultural significance of Ujjain and Bhopal. The study tour involved detailed site measurements and the creation of illustrations to express intangible values. After the tour, students mounted an exhibition of their work, including drawings and photographs, which was inaugurated by the Dean and attended by faculty, students, and parents. The feedback from the exhibition reflected a successful enhancement of students' architectural and cultural understanding.

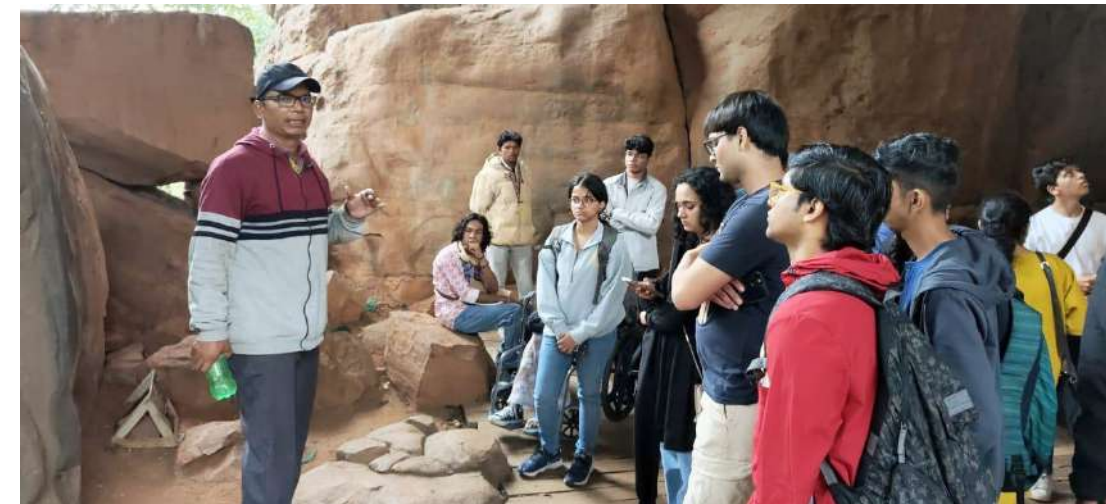
Vidhi Jobanputra, Assistant Professor



Deeksha M



Tanisha K



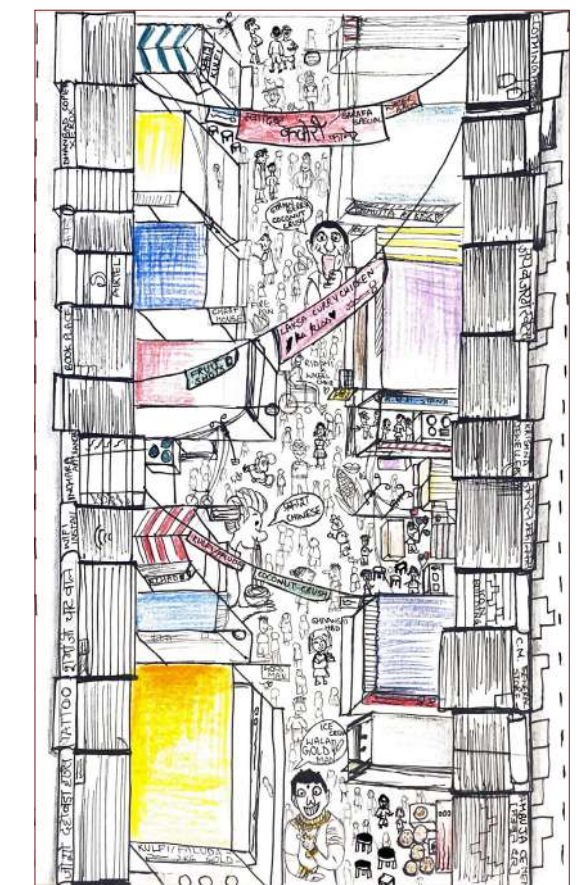
Guided tour at Bhimbetka rock shelters



Fatima K



Khushi I



Deeksha M



Fatima K



Anoushka M



Anoushka M

Study Trip to Bangalore - Mysore - Udupi | Karnataka

B.Arch. 3rd Year

Mentors: Vidya Raghu, Nidhi Shenai, Swati Sanghavi, Ketaki Jadhav

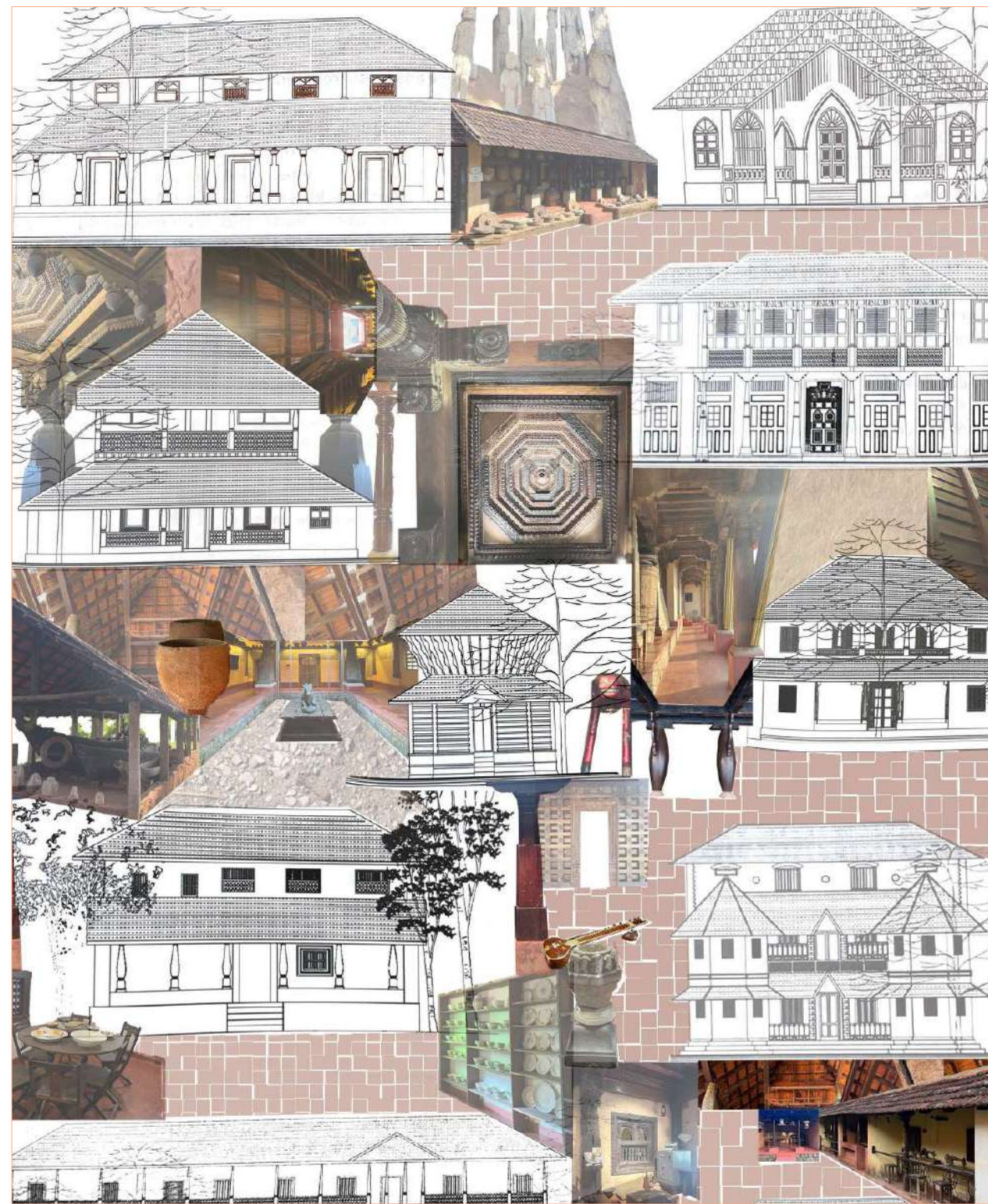


Photo Collage of Krishna Temple Complex and Lalbaug - Ayushi M, Aaron D

The batch of third-year architecture students used the lens of 'Ecology and Cities' to study the three-settlement circuit of Bengaluru, Mysuru, and Udupi.

Our trip started in Bengaluru, aptly called the "Garden City of India", where we spend 4 days visiting parks, open spaces and buildings that define the landscape of the capital city of Karnataka. We met with local experts from 1 Shanti Studio and BIOME Water Trust to understand the context, history, and current debates around the development of the city. We also visited architectural practices of Chitra Vishwanath (BIOME) and Madhoosudan Sridharan (FUNKTION DESIGN), both of which are embedded within the ecology of the city. The itinerary allowed students to examine diverse sites such as Lalbagh Gardens, Cubbon Park, Vidhan Soudha, Museum of Art &

Photography, National Gallery of Modern Art, alongside time for leisure visits to experience the culture of the city.

Our next destination was Mysuru, the cultural capital of Karnataka, recently also known for its city-wide sustainable initiatives. We visited the Mysuru Palace as an example of Indo-Saracenic style of architecture, its landscaped gardens, the Summer Palace at Srirangapatna, Chamundi Hill, and Wadiyar School of Architecture.

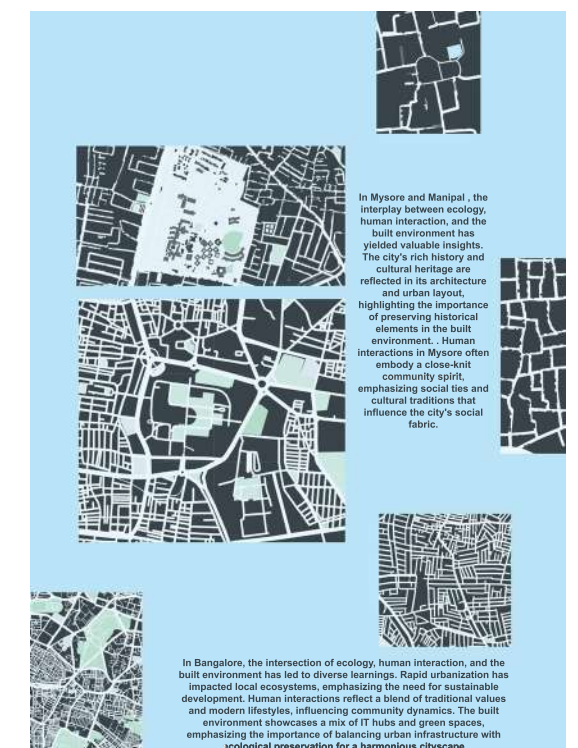
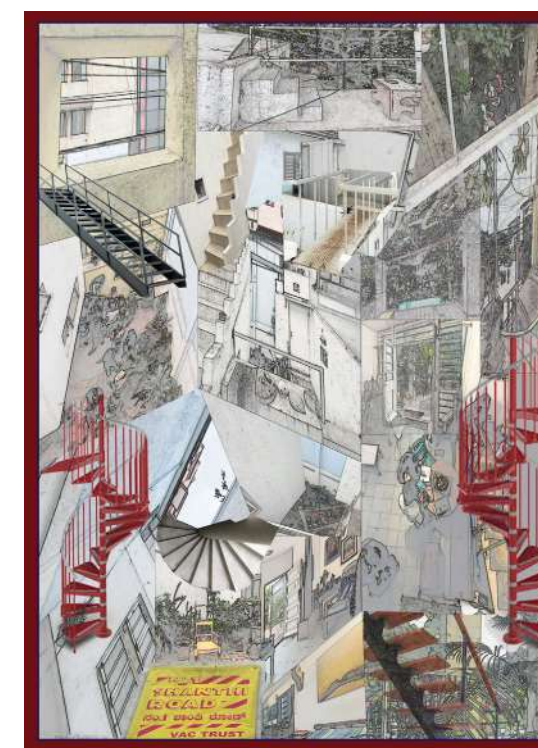
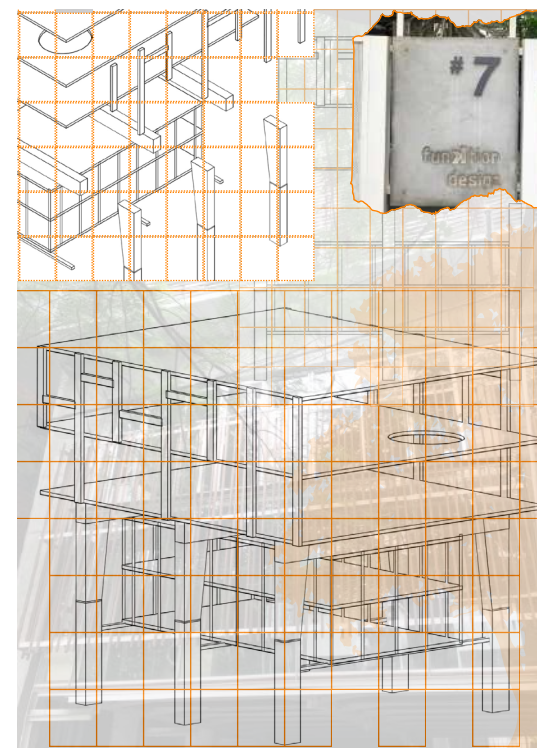
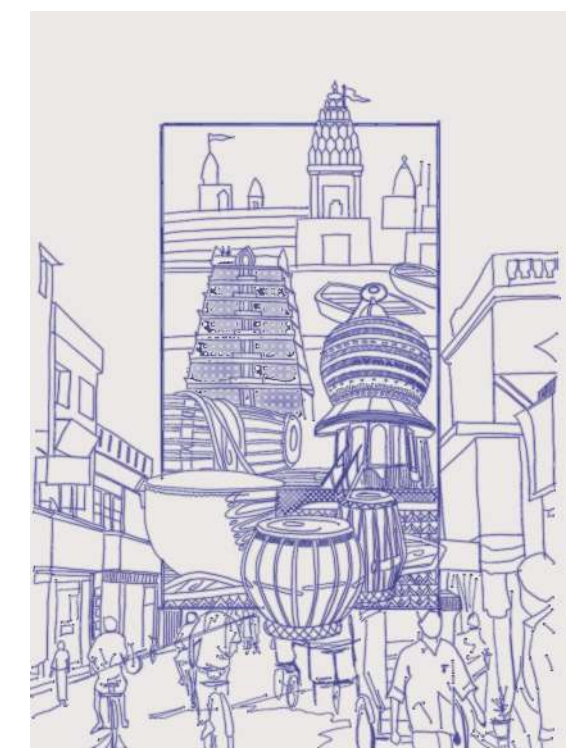
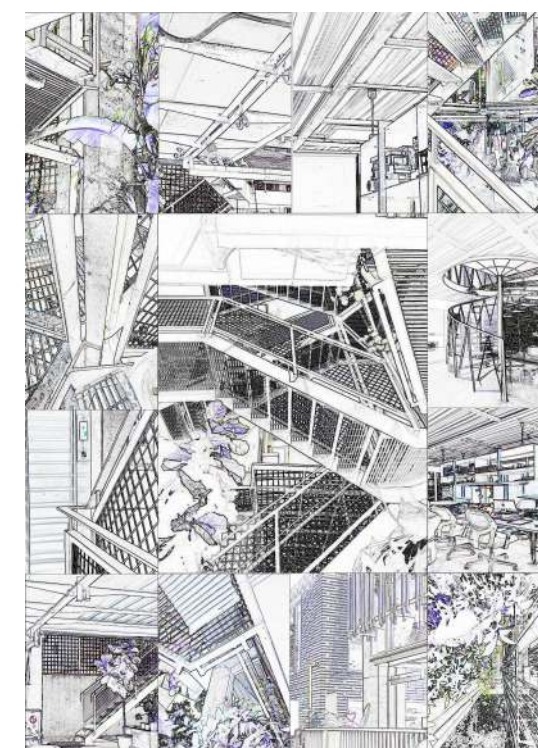
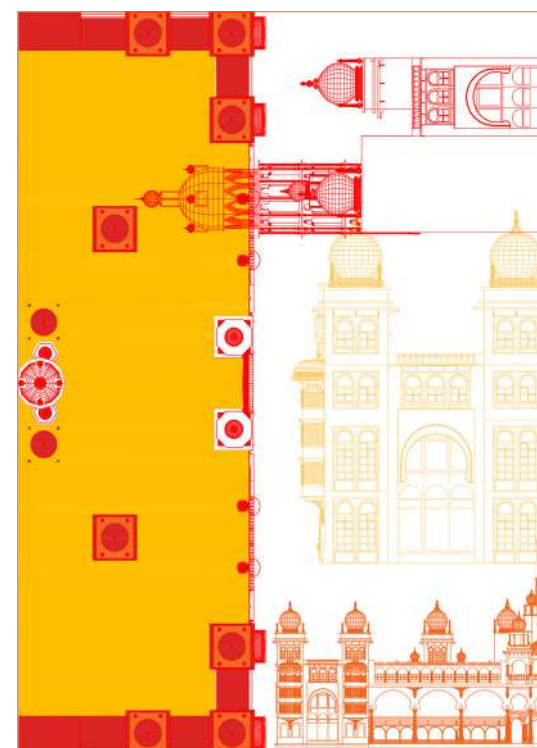
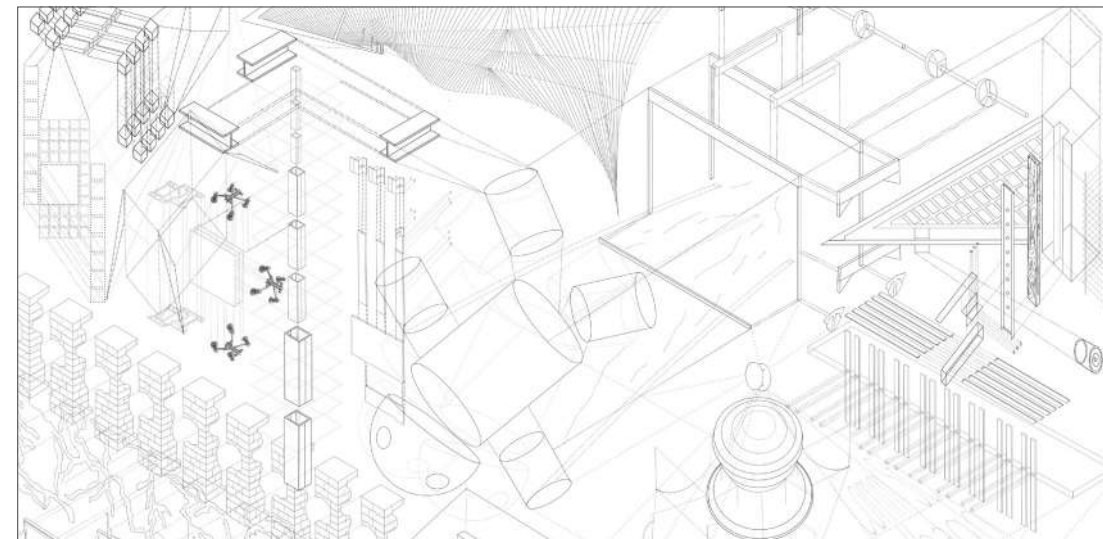
Our last stop on the tour was the temple town of Udupi. We spent our day around the Krishna temple complex understanding the architecture and placemaking within the temple precinct. We also witnessed the festival of *Laksha Deepotsava* held on *Kartik Poornima* where students participated in the procession by pulling the



chariot and wearing traditional clothes. On the next day, we visited the Manipal Campus and Manipal School of Architecture and Planning (MSAP), where faculty members from MSAP gave a presentation on the socio-cultural, natural and historical perspectives on the ecology of the region to advance the understanding of interconnectedness of human and ecological systems.

The students worked in pairs on individual assignments creating visual maps for the sites visited within the rubric of 'Ecology and Cities' for each day. Learnings from the tour was showcased in a week-long exhibition of students' work, open to all students and faculty, promoting interaction and peer learning.

Swati Sanghavi, Assistant Professor

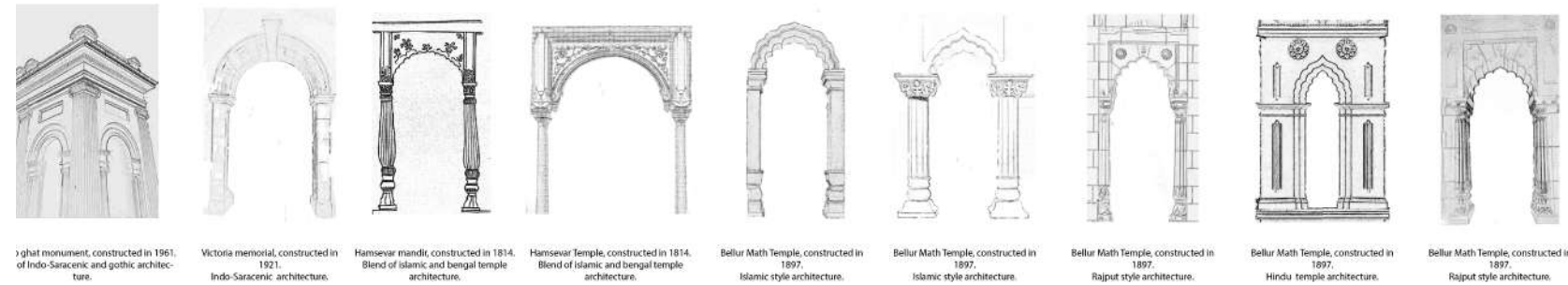
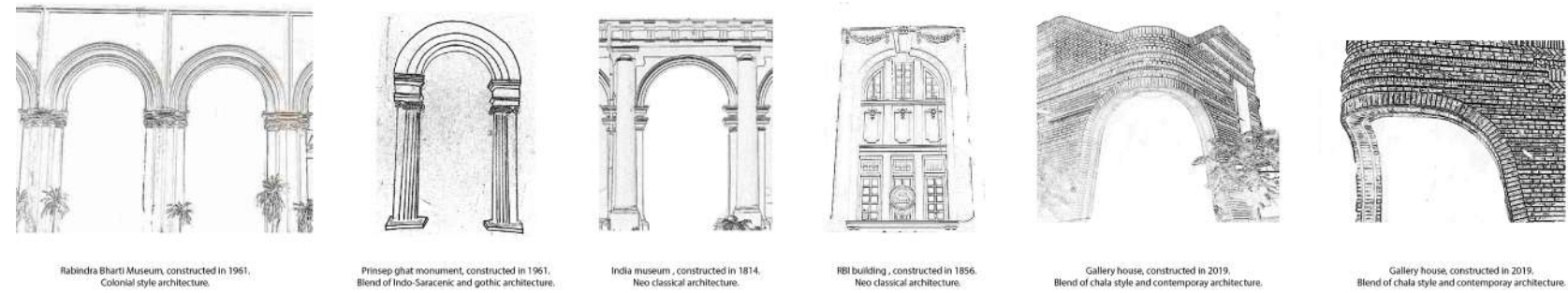


Photos by (top row to bottom row, left to right): Diahyan K, Aaron D, Khushii D, Ayushi M, Aastha S, Ridhima J, Aayushi M, Khushii D

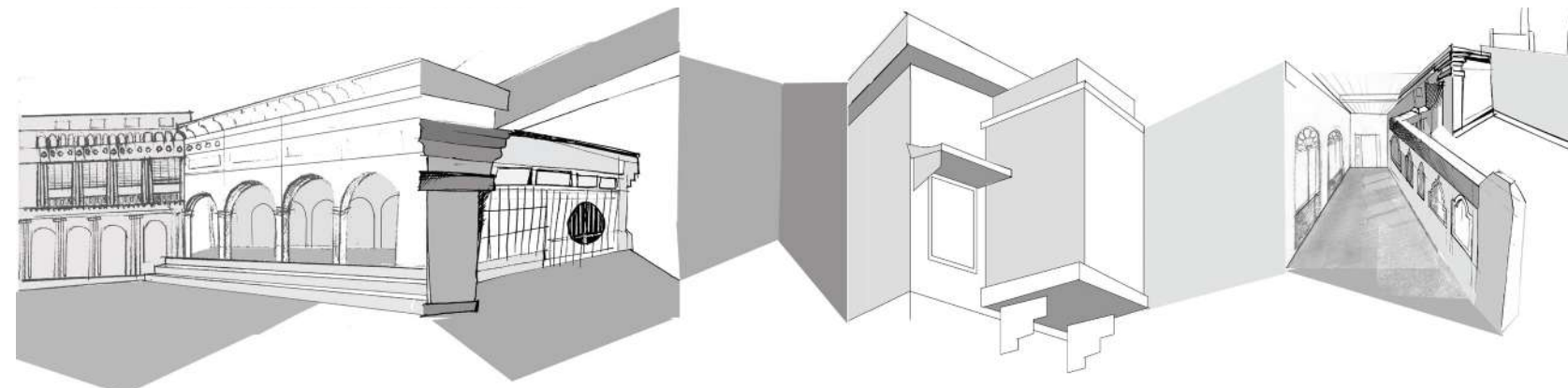
Study Trip to Kolkata - Bishnupur - Shantiniketan | West Bengal

B.Arch. 4th Year

Mentors: Nabin Roy, Suprio Bhattacharjee, Ami Mangaldas, Tapan Deshpande, Nupur Gandhi



Muddasir H



Deepika N



Deepika N

Urban histories, Sutradhara and Social Reform

The fourth-year study trip was conceived as a circuit to navigate Kolkata through its urban evolution as a colonial city, its socio-cultural histories and the architectural discourse of the 21st century. The ten-day journey began from the metropolitan city, navigated through the eyes of writers, planners, and architects, associated either through practice or through research on the region.

Kolkata is built on important individual histories which are reflected in historical markers, alongside a constantly changing relationship with the natural bank of the river, Hooghly, and through the everyday urban life in the city. Students thoroughly explored these historical and contemporary

contexts. We also visited Abin Chaudhary's studio, where the conversation circled around tactical inserts within urban precincts, followed by a special guided visit to Bansberia, the village of his birth. From a football viewing stadium, a workshop, a temple, to a residence, and a community centre the students explored it all.

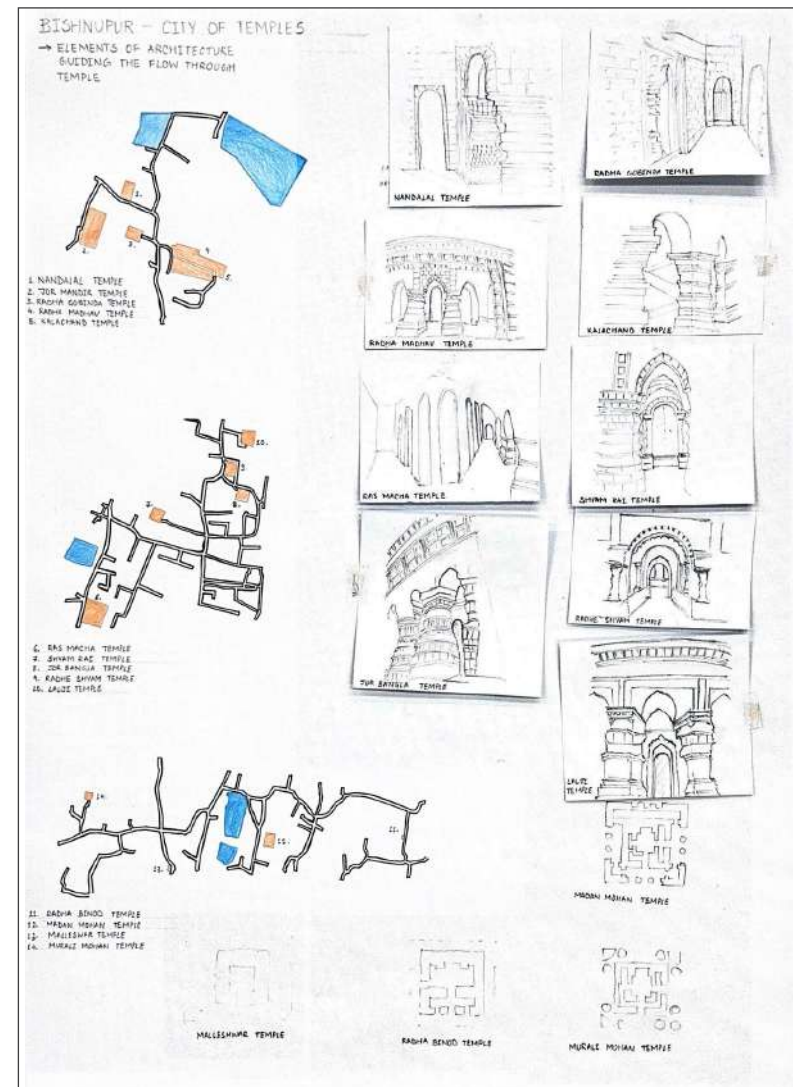
Moving forward, the students went to Bishnupur, a temple town of historical and cultural significance. The students studied the iconic architecture of the temple town and had a hands-on burnt clay and modelling workshop with local artists to understand the terracotta techniques specific to the region, along with other local arts and cultural practices.

The last stop on the trip was Shantiniketan, a

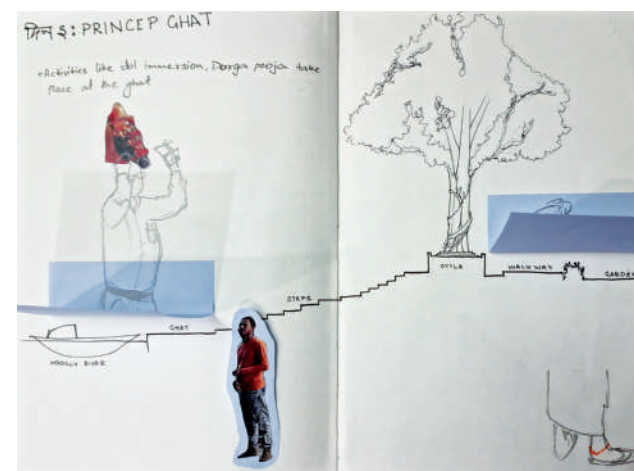
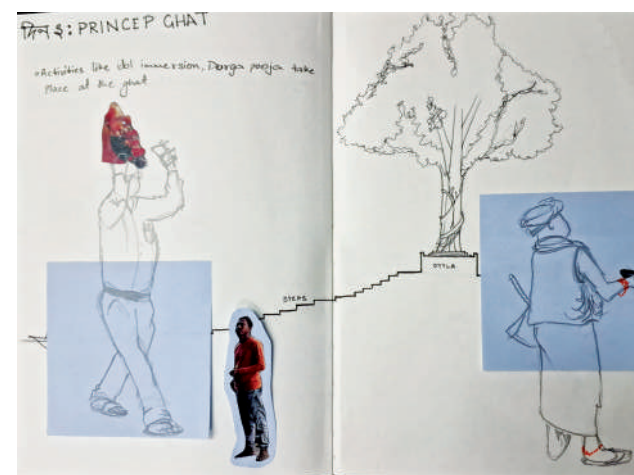
residential school and centre for art, founded on Indian traditions, and Rabindranath Tagore's vision of the unity of humanity transcending religious and cultural boundaries. While the study documented application of Tagore's principle of built form and spaces within the campus, emphasis was given to observing how Tagore's philosophy reflected in its manifestation into a Man-Nature-Built Form symbiosis. The trip concluded with a visit to Sonajhuri Haat, a weekly market displaying the exotic produce of the region, along with the local dance, music, food and festivities.

Discussions of the key observations, sketches and interactions were shared through conversations, after dinner at the end of each day.

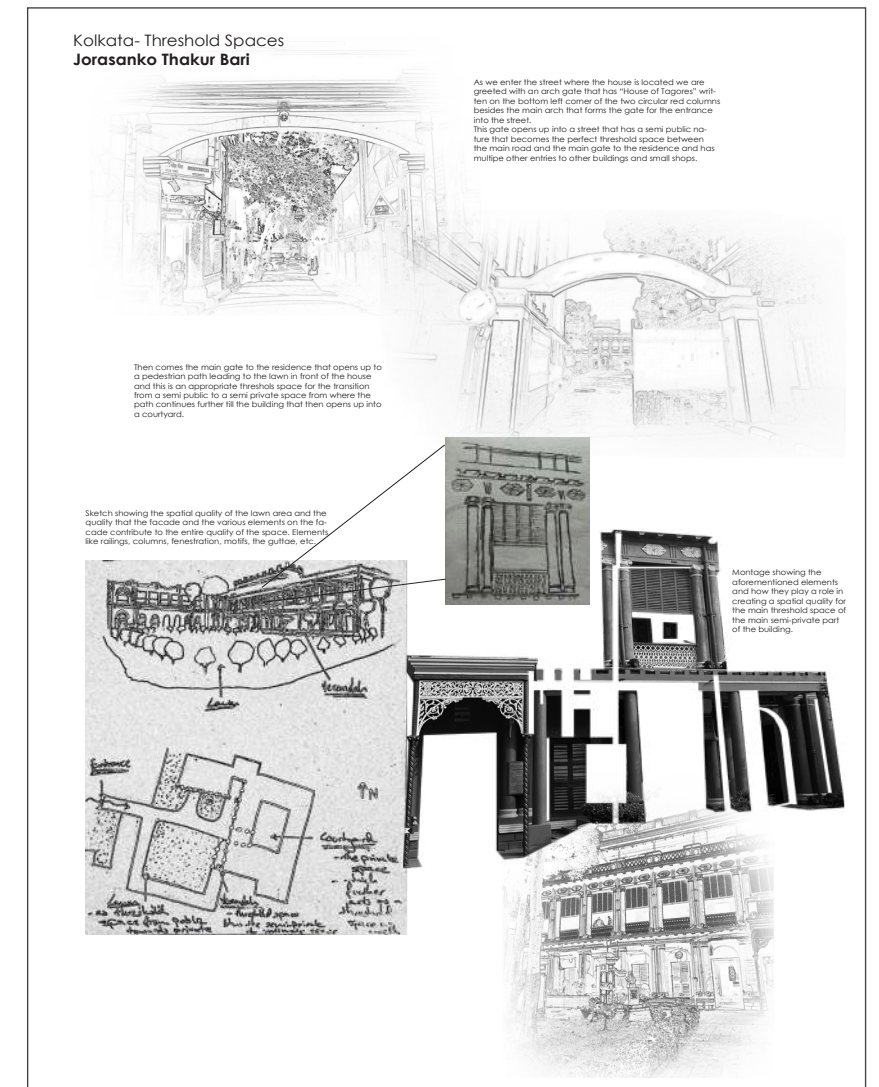
Nupur Gandhi, Assistant Professor



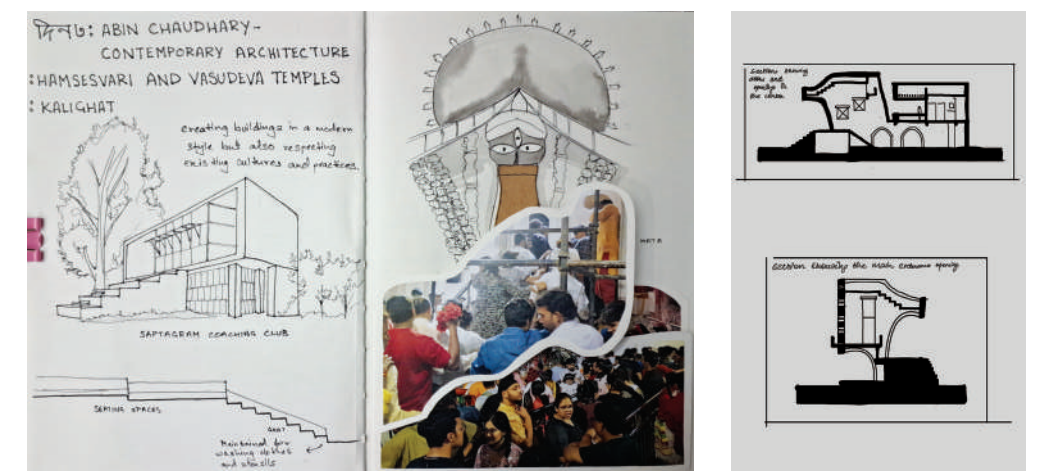
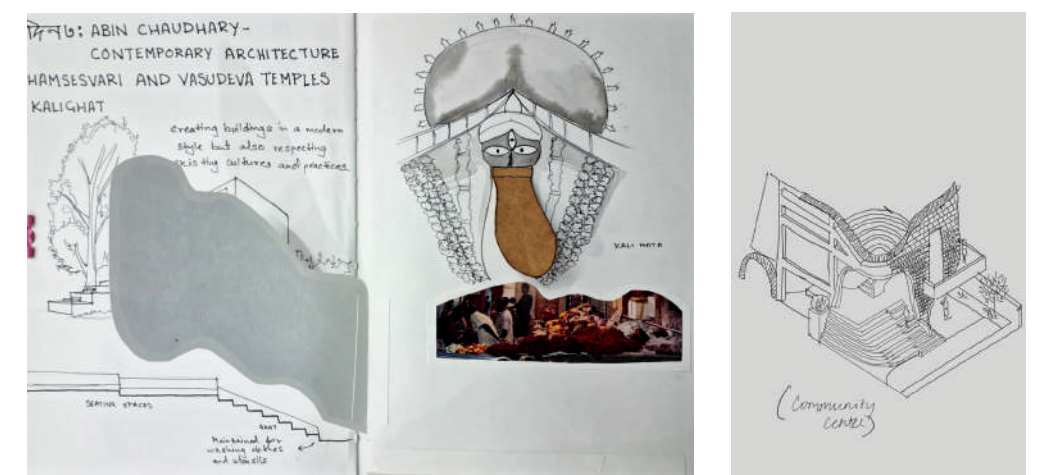
Mahak T



Kriti A



Vedant D



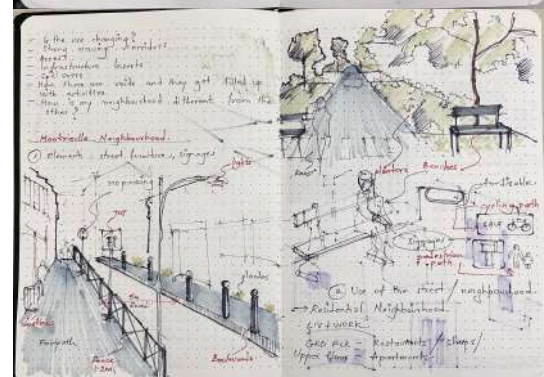
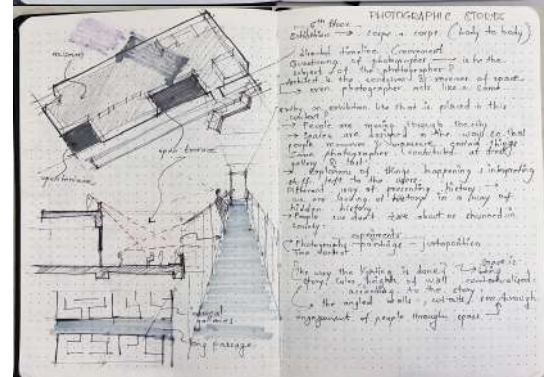
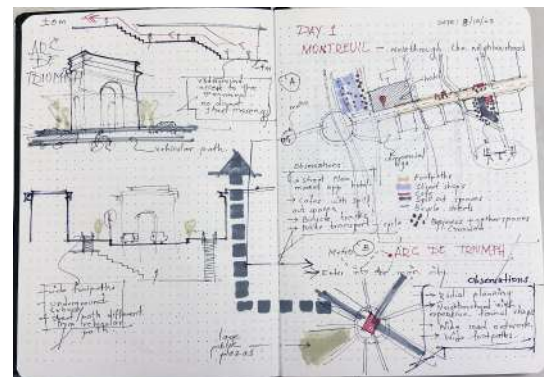
Kriti A

Priyaji J

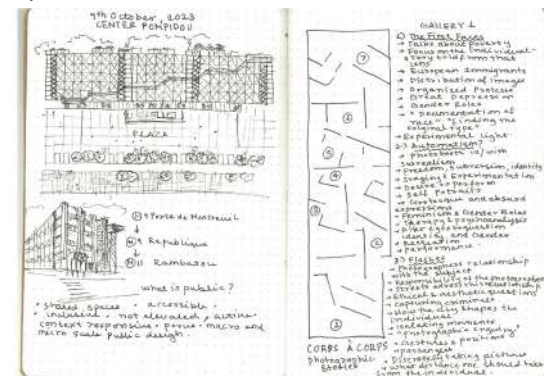
Study Trip to Paris - Barcelona | France, Spain

B.Arch. 5th Year, M.Arch. 2nd Year, CIED 2nd Year, CIED 3rd Year

Mentors: Tapan Mittal Deshpande, Kimberley Advani, Vidhi Jobanputra



Riya M



Aatmi C



Discussions at the Centre Pompidou



Discussions at the Centre Pompidou



At the Basílica de la Sagrada Família with architect and local expert Pau Millet Lopez



Discussions at the Musée d'Orsay

An international study programme was held for final year students of the Bachelor of Architecture in October 2024. Designed to be experiential, students travelled to Paris (France) and Barcelona (Spain) to examine the discourse around what shaped the universal (or so imagined) ideas of modernism, modernity, and the post-modern, in Europe.

Key museums were explored for their curatorial mandate through a selection of objects on display and highlighting features like the organisation of galleries, and display strategies especially of modern, colonial, and oriental art and artefacts. A guided immersive experience was created through interactive conversations which fostered an exchange of ideas, encouraging curiosity, and learning.

Students approached museums as visitors with professional skills, spending a whole day at one museum, and exploring certain galleries and focussing on a few objects. The pace varied: it was fast on occasion and, at times, slow and contemplative, paying attention to curatorial intentions of the museum.

As their working method, students were asked to see - think - make notes - connect things in your head - see again - see your notes - think - note - see, repeated through the trip.

In Paris, students visited two celebrated museums: Centre Pompidou & The Louvre Museum. Here, they gathered notes on 20th-century European experiences as evidenced in the museum's permanent collection. They were asked to reflect

on the ways in which post-modern meets Paris, the capital of the 19th century, through ten works of art.

In Barcelona, the city of Antonio Gaudi, 20th-century architecture presented an interplay between specifically local and national characteristics, alongside impulses related to the contemporary European cultural scene. It constituted both a casebook for study of buildings in their context and a focal reference of the continuing discourse on identity and modernity. Each student maintained detailed notes as a journal to document their experiences, struggles, and questions as starting points to building a mini museum for their own personal archive.

Tapan Mittal Deshpande, Professor

Directed Study Programme

B.Arch. 5th Year

Mentors: Kaiwan Mehta, Vidya Raghu, Tapan Deshpande, Dhanashri Sawant, Nupur Gandhi

Architecture in India: Contemporary Histories

This programme looked at the role of architecture in India since 1947, exploring a series of biographies of architectural practices, and architectural projects in India through the 1980s and 1990s; and themes and ideas that surrounded these developments. The study included a critical analysis of buildings, studios and individuals by in-person visits and interviews or through secondary sources such as magazines, monographs, newspaper articles, etc. Certain historical studies of India since the 1980s were taken up for study and discussions to understand how the contemporary in Indian landscape is shaped at the turn of the millennium.

Mentor: Kaiwan Mehta

Enabling the Community Worker through Design

This project aims to provide implementable solutions to pressing social problems. A collaborative project between New School of Social Research, New York and 4 global NGOs, one of them being RKSS NGO, the project will work on Gappagoshti interventions at community level.

Mentor: Vidya Raghu

Re-imagining an Urban Void, Case of Gundavali Metro Station

The programme looks at developing design guidelines through social engineering and micro-planning inserts at important transit-oriented nodes within the city of Mumbai.

Mentors: Tapan Deshpande, Dhanashri Sawant

Kerf it up!

The programme focusses on understanding the properties of material (wood) as base of the experiments and adopts techniques to optimise performance of the material to achieve complex geometry through algorithmic thinking, geometry, digital design and fabrication focussing on the process of kerfing.

Mentor: Nupur Gandhi

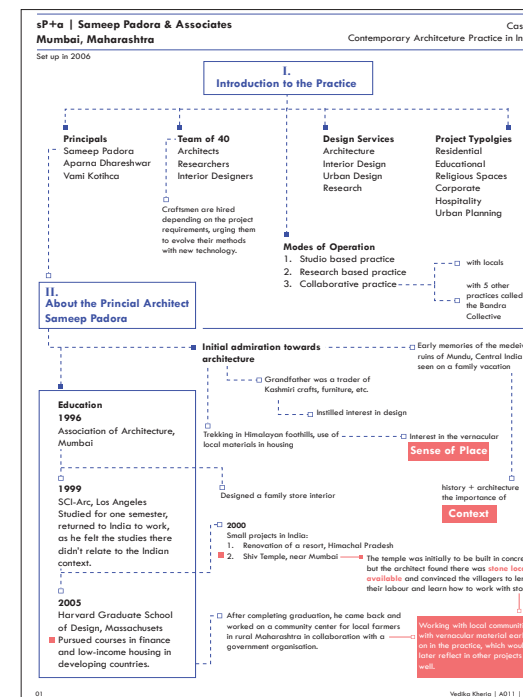
Disaster Management

B.Arch. 4th Year

Mentor: Nidhi Shenai

Brihanmumbai, the capital of Maharashtra, is prone to multihazards caused by natural and human-induced factors, aggravated by climate change. The revision of the District Disaster Management Plan (DDMP) of Brihanmumbai, led by the Director of Disaster Management Department, Mumbai, Mr. Mahesh Narvekar, commenced in 2023 and was finalized in 2024. Students of BSSA, under the mentorship of faculty Ar. Nidhi Shenai, designed infographics for the Standard Operating Procedures (SOPs) of the Emergency Support Functions (ESFs). ESFs unify government and private sector resources to save lives, protect assets, restore services, and support disaster recovery.

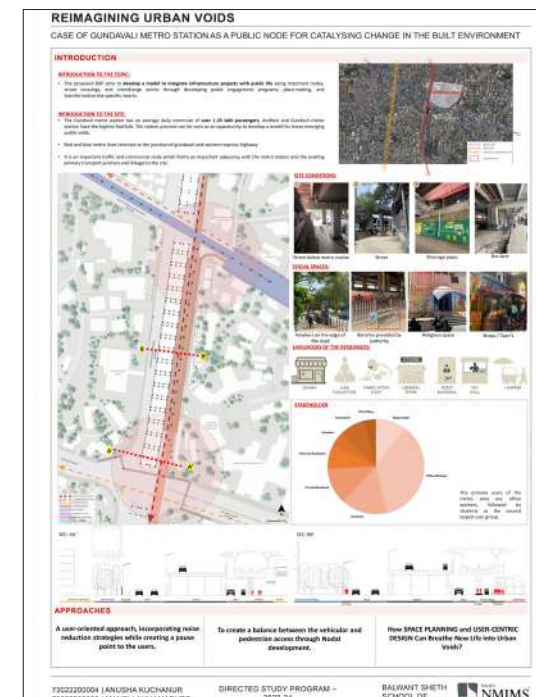
Through this exercise, students gained insights into Mumbai's hazard and vulnerability profile, climate change impacts, and taskforce operations within the



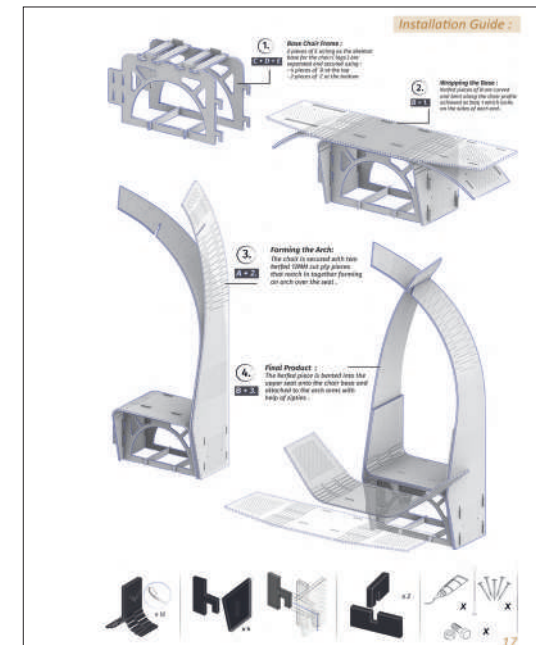
Vedika K



Niyoshi S, Varun M



Anusha K, Mansi L, Prachi S



Niyoshi S, Varun M

Brihanmumbai Disaster Management Department. They developed an understanding of the roles and responsibilities of these entities in disaster preparation, response, and recovery. Moreover, they appreciated the collaborative framework enabling agencies to work in unison when confronting disasters. This experience deepened their awareness of vulnerabilities faced by economically disadvantaged individuals and those affected by gender-based inequalities and physical challenges.

The BSSA students' work was highly appreciated by the Disaster Management Department, earning them certificates of appreciation from Mr. Mahesh Narvekar. The infographics have been included in the final DDMP document, now uploaded on the Disaster Management Department, MCGM's website.

Student team - B.Arch. 4th Year:
Nairut Doshi, Mrinalini Gupta, Oum Khairnar, Jenil Rupareliya, Darsh Thadeshwar, Jignesh Thacker
Student team - M.Arch. 2nd Year:
Saurabh Jain, Gauri Palande, Dhruva Palekar, Nidal Rizwy, Divakar Vamsi

Nidhi Shenai, Associate Professor



Open Seminar



OPEN SEMINAR 2023-24 15

Indivar Jannalagadda will be presenting a talk titled:
The Limits of Housing Policy in Indian Cities



Wednesday, June 28, 2023
5th Floor, BSSA
10:30 am

Open Public Lecture



OPEN SEMINAR 2023-24 16

Mark Gillot will be presenting a talk titled:
Energising Communities with Active Buildings



04:00 pm, Wednesday, July 12, 2023
Mukesh Patel Mini Auditorium, Gate no. 5,
NMIMS University building, Vile Parle (W)

Open Public Lecture



OPEN SEMINAR 2023-24 17

Bharat Yadav will be presenting a talk titled:
Life cycle of a Construction project- Navi Mumbai International Airport Limited



Wednesday, August 23, 2023
5th Floor, BSSA
10:30 am

Open to students & faculty only
Other staff & students of SVKM's campus & NMIMS University are welcome as well & requested to RSVP with kyanna.foa@nmims.edu



OPEN SEMINAR 2023-24 18

Durva Damle will be presenting on:
Design, Construction & Services of a Metro Project: Case of Marol Metro Station



Wednesday, October 4, 2023
5th Floor, BSSA
10:30 am

Open to students & faculty only
Other staff & students of SVKM's campus & NMIMS University are welcome as well & requested to RSVP with kyanna.foa@nmims.edu



OPEN STUDIO 2023-24 19

Mr. Suhas Borse will be presenting a talk titled:
Glass Fibre Reinforced Concrete Structures



Wednesday, December 13, 2023
5th floor, BSSA
10:30 am

Open to all students & faculty
Other staff & students of SVKM's campus & NMIMS University are welcome & requested to RSVP with kyanna.foa@nmims.edu



K R Suresh & Ar. Laxmi Arya will be conducting a workshop on:
Building Facades and Systems

Workshop Schedule:
09:00 AM: Introduction to different materials such as Earth, Concrete and their effect provides the insight of the different materials and systems.
10:30 AM: Budget considerations and understanding of user cost estimate for these systems.
01:00 PM: Presentation of work by student groups (Optional models)



Sunday, December 10th, 16th & 23rd, 2023
5th Floor, BSSA
09:30 am

Open to students & faculty only
Other staff & students of SVKM's campus & NMIMS University are welcome as well & requested to RSVP with kyanna.foa@nmims.edu

Student Council

General Secretary, B.Arch.
Deepika Nayak

Cultural Secretary, B.Arch.
Sahil Y Khan

Sports Secretary, B.Arch.
Aditya Khetan

Multimedia Secretary, B.Arch.
Jignesh Thacker

Editorial Secretary, B.Arch.
Antara Chowdhury and Darren Lobo

Awards and Recognition

Certificate of Merit for Exemplary Performance Bachelor of Architecture / 2018 – 2023

Shraddha Parikh
Keenan Pereira
Anish Pariani
Varshil Shah

Certificate of Merit for Exemplary Performance Master of Architecture / 2021 – 2023

Nimisha Surve

Certificate of Merit for Exemplary Performance B.A. (Hons.) Interior Environment and Design / 2020 – 2023

Shrusti Shah

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BSSA Editorial Team: *Suprio Bhattacharjee, Sheema Fatima, Kimberley Advani, Ketaki Jadhav, Nupur Gandhi*
Copy Editing: *Aparna Andhare*

Special thanks to *Khushii Doshi* for the cover image, which is from the Architectural Design studio, B.Arch. 3rd Year

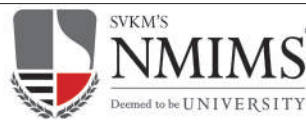
Publisher: SVKM's NMIMS Balwant Sheth School of Architecture

All images have been sourced by faculty, staff and students of BSSA.

This edition of the newsletter includes a special supplement, ISSUE 004B, which provides an overview of all major events, programs, and announcements from both the previous and current semesters.

Disclaimer

Student work featured in this newsletter is meant to be indicative of broader studio directions and the diversity of resolution, and hence not intended to validate or emphasize the work of one student (or faculty/mentor) over another. Projects were selected from a pool of works shortlisted by the editorial team in consultation with respective studio and subject faculties and the availability of print-quality material while being cognizant of the format and length of the newsletter. As such, by the nature of the previously stated process, this newsletter and the works & subjects thus represented will not intend to provide a comprehensive account of all the semesters or subjects in the school.



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