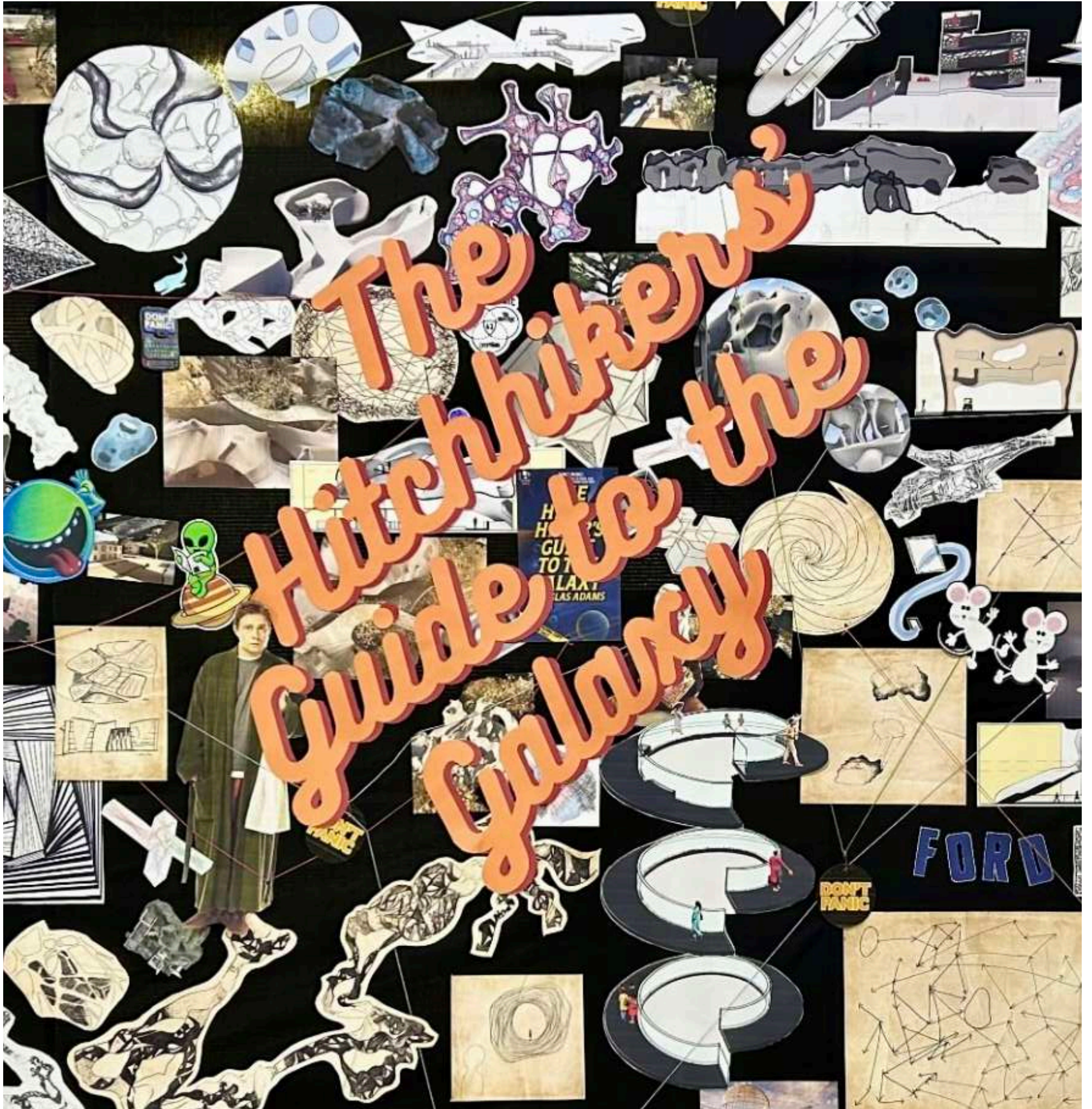


SVKM'S NMIMS DEEMED-TO-BE-UNIVERSITY

BALWANT SHETH SCHOOL OF ARCHITECTURE

BSSA REVIEWS

SPRING 2025 / ISSUE 005A



Design Workshop Installations

B.Arch. 2nd Year

Mentors: Farshogar Tangri, Rohit Anchan, Kimberley Advani, Dhruv Seth, Soham Raj



The exhibition was inaugurated by Ranjit Hoskote, poet, translator, cultural theorist, and curator, Sampurna Chattarji, poet, novelist, translator, and children's author, Mustansir Dalvi, poet, translator, and editor, and BSSA Dean Dr. Kaiwan Mehta.



The studio introduced students to an alternative approach to design, focusing on deconstructing the narrative structure of *The Hitchhiker's Guide to the Galaxy* by Douglas Adams (1979). By identifying and examining the text's themes and complexities, students visualised, illustrated, and modelled the narrative through an iterative process, distilling its experiential quality.

Students selected a site, which they extensively documented through accurate drawings, photographs, and montages. Contextualising this data, students designed experiential spaces, reimagining the concept of play by considering scale, anthropometry, material, colour, organisation, and program allocation. The design intervention was envisioned as an interactive folly, responding to the site's context and stakeholders. The semester emphasised iterative exploration, encouraging

experimentation with materials, techniques, and joinery. Students translated narrative interpretations into spatial interventions through hands-on model-making. The design evolved into a multi-level installation within a 600 sq. m built program, incorporating spaces for study, informal performances, and leisure.

The installation, a highlight of BSSA and a rite of passage for second-year students, emphasised collaboration among peers and coordination with consultants. It fostered hands-on learning and practical engagement with construction techniques, material exploration, and real-world problem-solving. This process encouraged teamwork and bridged theoretical design principles with physical realisation.

Key outcomes included clarity of process, visual coherence in illustrations and models, and spatial

clarity in design. The interpretation of the narrative was reflected in the intervention's form, demonstrating experiential quality and programmatic resolution. Students incorporated site context while exploring materiality and scale to create interactive and engaging spaces.

Final deliverables included individual process work, posters illustrating conceptual development, and the group installation, constructed on-site. The presentation showcased drawings, 3D models, and site-contextualised panels, communicating the intervention's narrative connection and experiential intent. This approach fostered an understanding of design as an iterative, responsive, and multi-sensory process, bridging the imaginative and the built.

Kimberley Advani, Assistant Professor



Design Workshop

B.Arch. 2nd Year

Mentors: Rohit Anchan, Kimberley Advani, Prachi Donda, Dhruv Seth, Soham Raj



Tanvi O



Lavina H

The brief tasked us with translating the whimsical, zany text of *The Hitchhiker's Guide to the Galaxy* by Douglas Adams into an architectural project and then evolving it into a full-scale installation. Initially this felt uncertain and open-ended, and the process was a challenge.

The studio taught me how to intently draw and how every line can be interpreted in a range of ways. It forced me to question my method and reflect on why something comes intuitively. Deconstructing a literal narrative through conceptual drawings and models acquainted me with a new way of seeing things. We were encouraged to experiment with a variety of materials before choosing those that worked with our design model and narrative. We conducted a thorough analysis of the designated site, which

helped us contextualise our designs and respond to its conditions. The outcome was a speculative design that reimagined typical approaches, focused entirely on conceptual possibilities, without immediate concern for construction feasibility. Working on the installation in the following semester allowed me to explore the ebbs and flows of assembling something at a 1:1 scale. It gave me knowledge of how something on paper can be brought to life, helped me understand the temperament and potential of materials, contend with time constraints, foster perseverance, and build rapport with my collaborators. The installation I worked on delved into the story taking place in triads, integral to the immersive experience of absorbing the text. We focused on making it intriguing yet functional—with components like shelves, tables, and seating



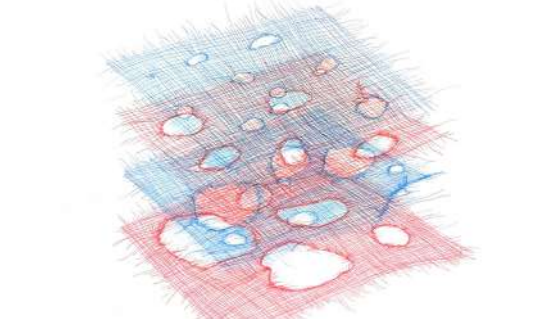
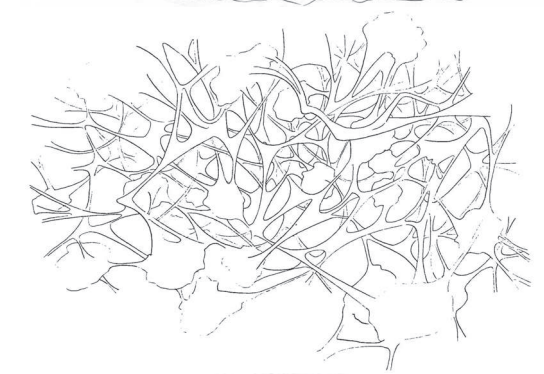
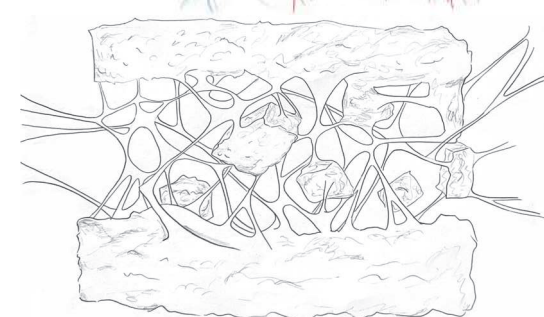
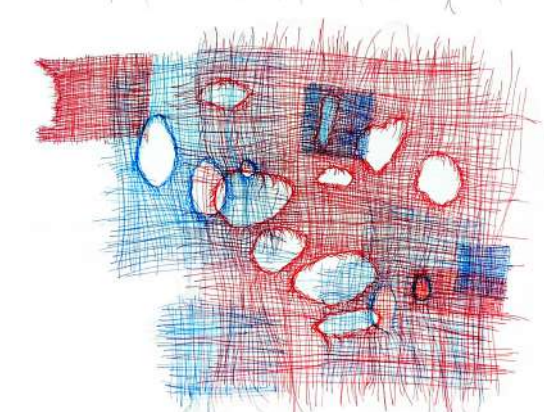
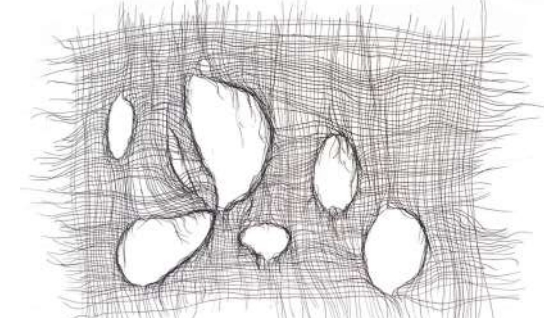
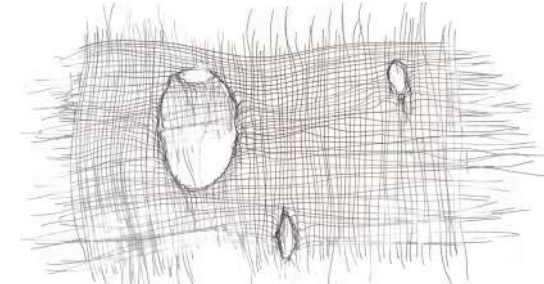
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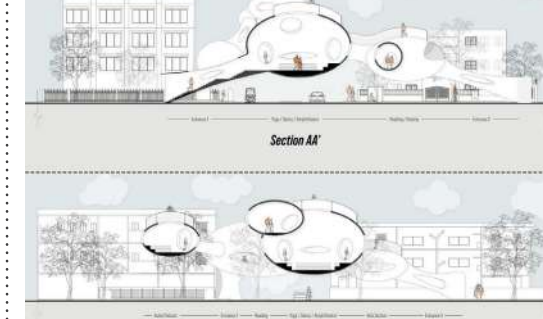
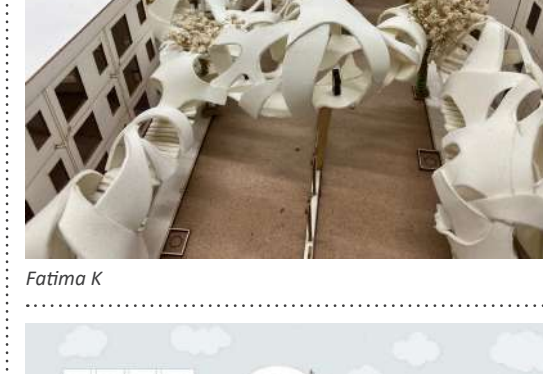
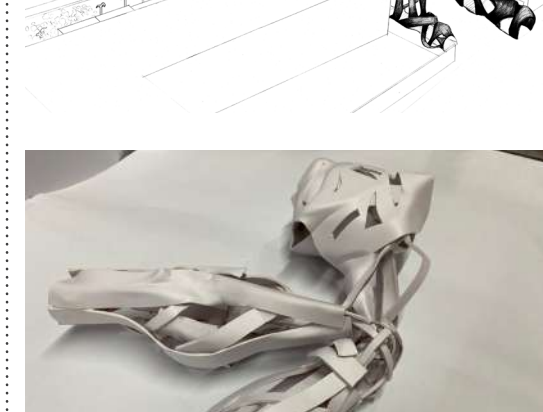
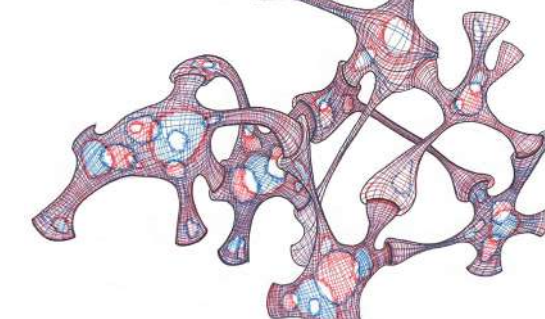
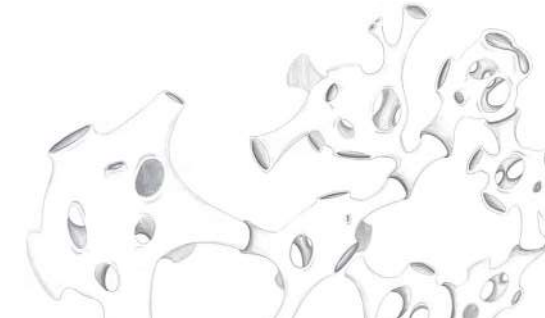
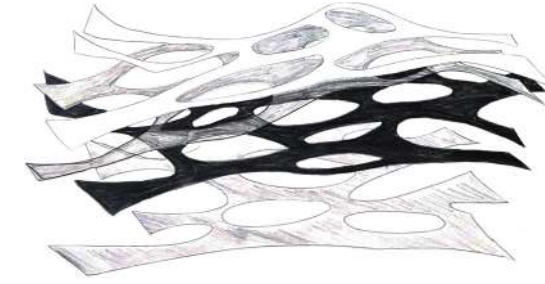
Jyotiranjana B

blending seamlessly into a compelling design. We particularly enjoyed prototyping joineries and incorporating them into our installation to create usable, dynamic elements. Watching the installation assimilate into the college lobby and seeing people use it in their daily lives is so moving and reaffirms the purpose behind rigor.

Vidya Vishwajeeth, 2nd Year



Mikayla D



Raj K

छाया

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छाया

Actual Installation

Sketches

Concept Model

Moss & Void - Light & Shadow

The installation shows different layers of moss & void with multiple light source layers of corrugated sheet with punched squares of varying sizes, crafted to manipulate light and shadow. Through careful arrangement a creator, dynamic pattern transforming the space and creating a captivating effect.

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DRUSHTRIKON

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DRUSHTRIKON

TRIAD PERSPECTIVE VORTEX

The Triad symbol could be a simple, minimalist geometric figure, a triangle, to represent the three truths and how story takes place in triads conveying their overwhelming experience.

The Triad and Perspective Vortex are integral to the narrative of the series, reflecting its satirical and absurd take on cosmic existence and human insignificance in the grand scheme of the universe. These concepts add depth and humor to the story, showcasing Adams' unique approach to science fiction.

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skeld

Khushi Iyer, Tanisha Kapoor, Fatima Khatri, Raj Kularia, Priyanshu Shah

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Skein

Initial Sketches

Model Pictures

Journey

Why Skein?

Our concept draws inspiration from 'The Hitchhiker's Guide to the Galaxy', specifically the evocative phrase "inter-mingling explosion of lights". We've structured our idea around the profound experience of light filtering through voids and openings, connecting it to the characters' unique situations.

Skein describes the formation of the light of birds. The shape of the installation mimics the spread of the wings and attempts to increase the viewer's mobility, we experimented with geometric shapes to capture the natural curve, but the results were not satisfactory.

For our final prototype, we used wood and jute combined with crochet techniques. We strengthened it with steel and SS wires to give it the right structure. We used different stitches, like single, double, and mesh cluster, to create openings. We crocheted the pieces over the span of a couple of weeks, after which we varnished and suspended it from the ceiling.

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मोड़

Concept: Transition of space and change of axis

Multiple planets, dimensions and spacetimes is what the characters of hitchhikers galaxy encounters.

Exploring absurdities of existence, the vastness of universe and humans try to adapt and make sense of it all.

PROCESS

FINAL MODEL

A space where only constant is change and axis of fate can shift with the whims of cosmic breeze passing through every conceivable and inconceivable point simultaneously. The grids forming the framework and each twist creating both visual change in axis and

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ग्लोमेट्रिन

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ग्लोमेट्रिन

Conceptualization of a complex structure, inspired by the Hitchhiker's Guide to the Galaxy.

The progression of complexity witnessed in the three characters, namely Arthur, Trillian and Zaphod, through the book 'The Hitchhiker's Guide to the Galaxy' is represented in the form of clouds of varying densities. The three different cloud patterns radiate from the three characters, connecting at the center, and revealing their co-existence.

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KOSKAS

Initial Sketches

Process Model

Final Model

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ADRSTA

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ADRSTA

NARRATIVE

BOOK: HITCHHIKERS GUIDE TO THE GALAXY

The basic nature of presenting information resembles an intricate unfolding process, akin to a series of interconnected puzzles. This unfolding can only be achieved by one by one, as the information is revealed from the inside out, and the viewer is left to interpret it as they see fit.

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ENGLSTIA

HOW TO BUILD AN ACRYLIC ROOF PROCESS VIDEO

STEP 1: CONCEPTUALIZATION

STEP 2: PROCESS MODELS & LOCATION

STEP 3: FINAL JOINTS AND DESIGN ON TO MODULE CREATION

STEP 4: MATERIAL & COLOUR EXPLORATION ON ENSCAPE

STEP 5: FINAL CREATION INSTALLING AND PHOTOS

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EAGLE STIA

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AKASA

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AKASA

Initial Sketches

Process Models

Final Model

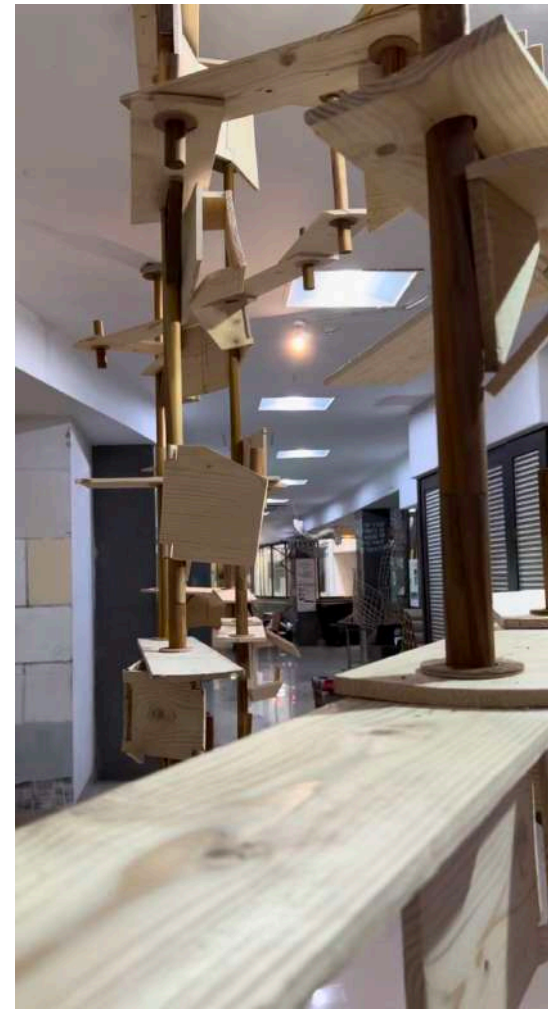
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Design Workshop Installations

B.Arch. 2nd Year

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Aarsheya H, Akshat M, Divyangi V, Jash S, Rishabh D

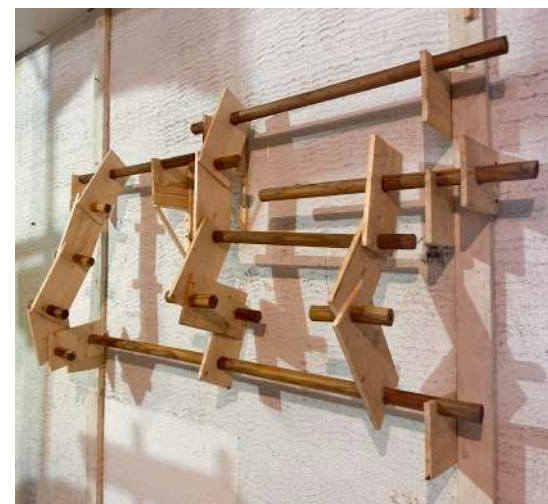
The seamless writing and switching between different perspectives across different paragraphs from the Hitchhiker's Guide to the Galaxy piqued my interest; and words were transformed into habitable spaces, translating narrative into an architectural experience.

I dedicated the semester to bringing the essence of the book into my AD project. The process involved dissecting the text to identify key moments of transition and perspective shifts, which were then abstracted into spatial elements. These explorations resulted in spaces that not only responded to the text's dynamism but also encouraged occupants to experience the same sense of discovery and surprise that the narrative evokes. This approach challenged conventional spatial planning by embracing unpredictability,

creating designs that reflected the novel's playful yet complex structure.

Each cane stick used in our installation in the following semester, represented a fragment of the narrative, coming together in an intricate amalgamation to convey the larger story. Just as the paragraphs in the book travel across different axes, the installation formed a spatial journey, weaving through multiple planes to immerse the viewer in the narratives unfolding.

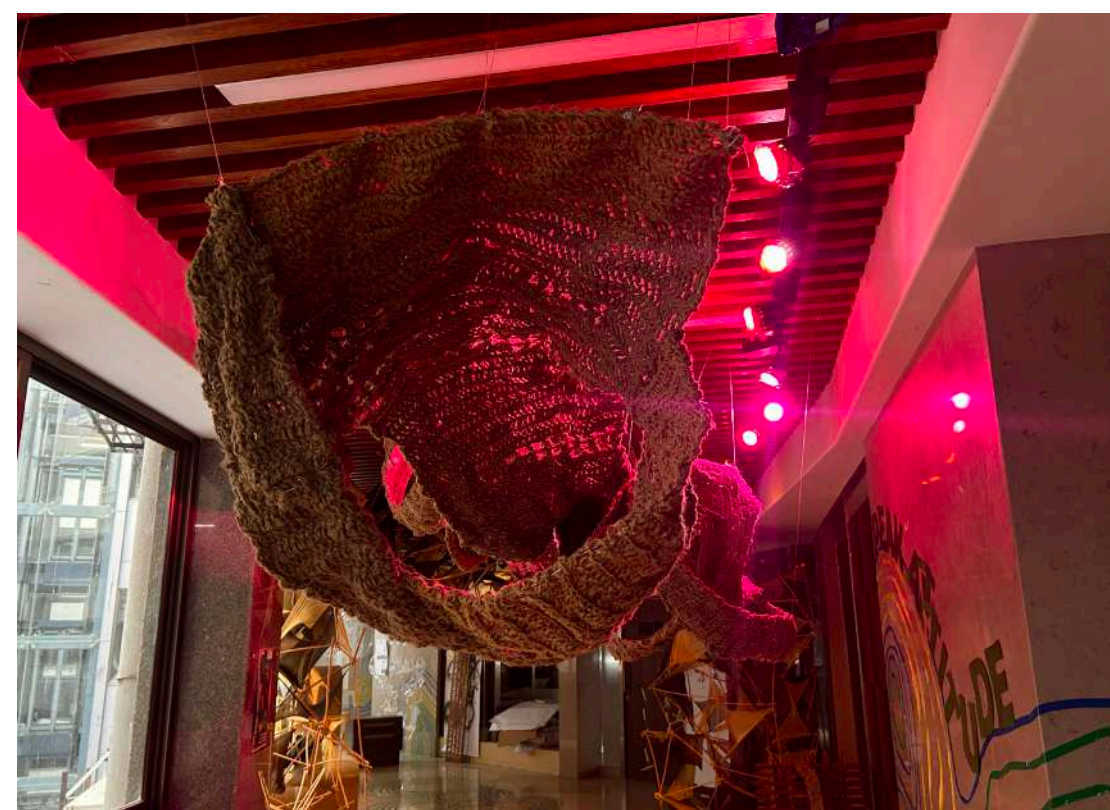
The materiality of the cane sticks was intentionally chosen to reflect the flexible and adaptable nature of the text, each reader has unique way of connecting with a book and a different approach to visualising the text. The collaborative effort in assembling the installation mirrored the



book's interconnected fragments and characters, emphasising the importance of cohesion in storytelling, whether through words or spaces.

Together, both projects explore how literary techniques like shifts in perspective, interconnected fragments, and non-linear storytelling can inspire architectural practices, creating spaces that are both functional and reflective of the narrative's essence.

Anoushka Majithia, 2nd Year



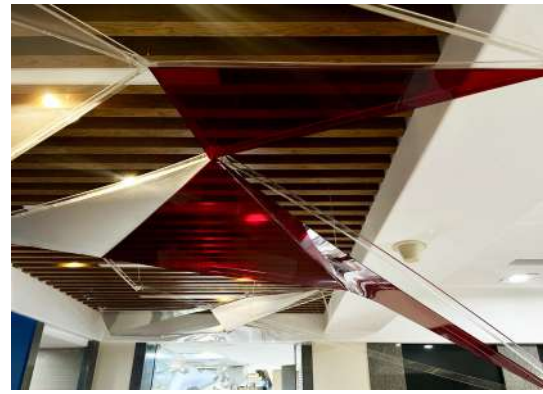
Fatima K, Tanisha K, Khushi I, Raj K, Priyanshu S



Design Workshop Installations

B.Arch. 2nd Year

Mentors: Farshogar Tangri, Rohit Anchan, Kimberley Advani, Dhruv Seth, Soham Rajee



Pratyaksh K, Suprit R, Lavina H, Aarnav S, Manasvi S

Caelestia: Exploring the Intersection of Narrative and Structure

Inspired by Douglas Adams' *The Hitchhiker's Guide to the Galaxy*, a science fiction classic that explores life, universe, and everything in between in a humorous manner, our semester reflected the book's spirit of exploration. From extraterrestrial conceptualisation(s), material investigations and generating innovative thinking processes, we spent half of the year working on a narrative-based abstraction. The latter half was spent transforming these ideas into reality through installations.

The installation, titled 'Caelestia', aimed to intertwine time and space under an innovative

acrylic roof. It was designed to resemble a constellation-inspired framework, the structure of which was meticulously planned. A scaled physical model, using materials similar to those envisioned for the final structure and strategically placed on site to study its interaction with the environment. Subsequently, the project was further developed using digital 3D tools, which enabled us to accurately calculate the angles, number of structural members, and their configurations, ensuring the roof's multi-axis framework was both structurally reliable and visually impactful. The joineries were chamfered with the use of machinery and/or hand work to ensure the acrylic framework fit precisely into lap joints, which were then fastened with screws. Cladding was done using thin acrylic sheets - combining red, frosted, and transparent finishes

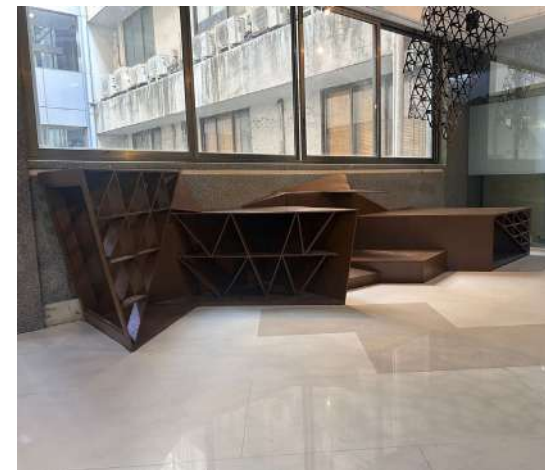


Samruddi S, Deeksha M, Anoushka M, Kimberly D, Pinal C

which helped create visual depth and contrast.

Each unit was assembled manually, with major difficulties in the alignment and suspension of the same on the ceiling. The completed modules were then suspended from dowels, and the final installation was more than just a physical structure - it brought together the essence of storytelling, creativity, and material experimentation. The journey from initial ideas to the finished piece was demanding but deeply rewarding.

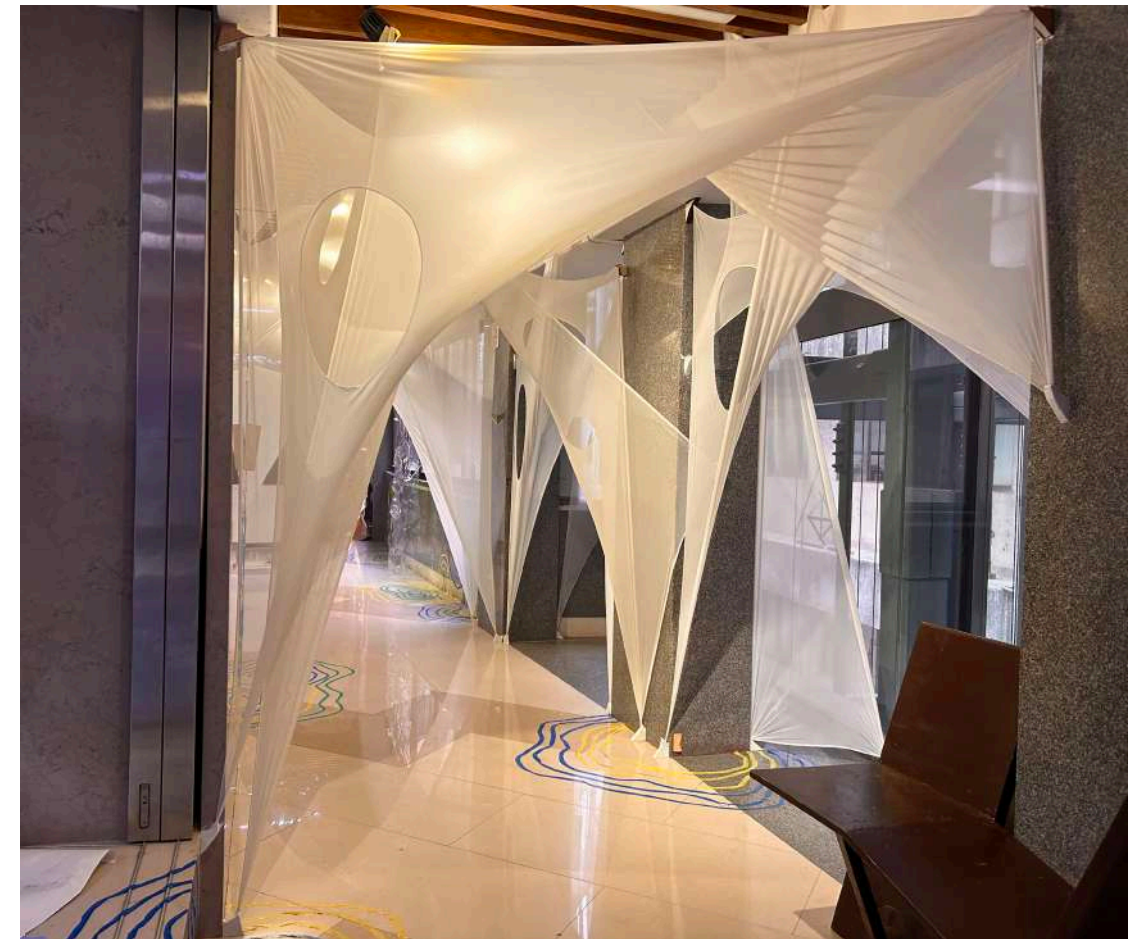
Lavina Hemnani, 2nd Year



Yash P, Vidya V, Riya S, Dev C, Riddhi R



Pradhymn V, Parth B, Pushkar C, Suhani D, Shivanshi G



Mikayla D, Anandi K, Navjot P, Naisha M, Jyotiranjana B



Tanishka S, Vidhi G, Shravani K, Eishaan J, Vidans S



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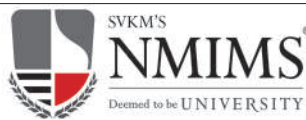
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This edition of the newsletter is a special supplement, ISSUE 005A, which provides an overview of the Second Year Architectural Design studio.

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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