

SVKM'S NMIMS DEEMED-TO-BE-UNIVERSITY

BALWANT SHETH SCHOOL OF ARCHITECTURE

# BSSA REVIEWS

SUMMER 2023 / ISSUE 002



## Dean's Note / Dr. Kaiwan Mehta

Are we at crossroads? Maybe every generation feels they are at crossroads, but sometimes this may not be just a generational shift but a shift that will change for long how we see the world, and how we see ourselves. Higher education often gets stricter in its disciplinary focus, it gets sharper in organizing itself around a specific field or practice; but that is where the mistake often lies. Higher education is after the schooling we give children to become members of a society and world we occupy, and so often it is presumed that higher education will set the stage to create productive individuals that will contribute to the world through their labour (intellectual labour included, and other types) and economic fertility. That is not enough and is the mistaken sole goal of higher or professional education. Higher or professional education needs to focus on how these professions are not simply wheels that run the power engines of the world, but it is the various skilled activities that we engage in as adult working populations that shape

the world: its nature, its imaginations, its ideas, its ethics, its politics and its practices.

Professions and jobs are more than providing specialized services, they shape (and can design for the future) the idea of service, skill, and task or job. How do we define a job? A client or customer is also a fellow human-being, a citizen of the world that we are jointly a part of. Professional and higher education is much larger than giving a young adult the tools and opportunities to have an economically fertile and productive life; it is about shaping adulthood as part of the world-making process, where we now act and contribute with our skills and specializations, we know the choices to make even if they are difficult, we have the ability and nerves to effect change or take risks against calculated economic or political ideas, we can balance between demand and the right thing to do. We shape an adulthood that can think independently and along with others, and think

through the jobs and tasks we are trained to handle, shift, and create anew.

As teachers and academics these ideas need to shape the way we write course structures, debate syllabi, and carry out the teaching-learning processes in our classrooms and studios. The classroom and the studio are spaces of hyper-activity, of heated exchange, rather than being a means of simply receiving instructions to become efficient cogs in the wheel. The syllabus, and the course structure, as well as the teaching plans, are scripts we write to debate our immediate and far futures. At BSSA and NMIMS we see the school as an active and engaging space for growing young adults into thinking and productive individuals, contributing to the shape and design of our worlds, rather than creating degree-holding robots or simply financially viable lives.



# Orientation Week Programme

August-September, 2022  
B.Arch. 1st Year

- Day 1:** Welcome by the Dean and introduction to all academic and administrative staff members, introduction of students; Screening of the film *Rashomon* by Akira Kurosawa (1950).
- Day 2, 3:** Material Workshop – Handwork exercises; Workshop with Suhit Kelkar on *Storytelling – Written and Oral Practices and Cultures*.
- Day 4, 5:** Material Workshop – Handwork exercises; Workshop with Aparna Andhare on *Storytelling – Practices and Cultures in the Visual Arts*.
- Day 4:** Material Workshop – Handwork exercises; Lecture - presentation by Sanjay Mhatre titled *Architecture of YOUiverse*.

The Orientation week for First-Year B.Arch students for the academic year 2022-2023 was held between 19 to 24 September, 2022. The programme introduced students to art, visual culture, and storytelling methods through the exploration of different media.

On the first day, the Dean addressed the new students, followed by an introduction of the academic and administrative staff. The session continued with the screening of the film *Rashomon* by Akira Kurosawa and ended with an introduction to the material workshop. The storytelling workshop on the following days explored modes and forms of storytelling and their cultural history. Writer, journalist, and poet Suhit Kelkar engaged the students in storytelling and exposed them to written and oral practices and cultures via various media. Art historian and writer Aparna Andhare explored practices and cultures in the Visual Arts with the students.

The final day of the workshop, conducted and concluded by Sanjay Mhatre, engaged students with ideas of abstraction, trends, and ethics in Architecture.  
*Nishant Modi, Assistant Professor*



Storytelling – Written and Oral Practices and Cultures with Suhit Kelkar

## CIED 1st Year

- Day 1:** Welcome by the Dean and introduction to all academic and administrative staff members, introduction of students, lecture on Contemporary Architecture in India by Dr. Kaiwan Mehta, Dean; Screening of film *Alice Through the Looking Glass* by James Bobin (2016) followed by a discussion.
- Day 2:** Film Screening - *Objectified* by Gary Hustwit (2009); Lecture – Workshop on *Objects and Histories* by faculty - Pranali Patel and Dhvani Shanghvi.
- Day 3:** *Exploration of Ganpati mandaps* by faculty - Nishant Modi to experience temporal characteristics, and identify materials and processes observed for the festival.
- Day 4:** Visit to *Chhatrapati Shivaji Maharaj Vastu Sangrahalaya* (CSMVS Museum, formerly the Prince of Wales Museum) facilitated by a curator at the museum: familiarization with the heritage of objects, sculptures and art which serve as a tool to understand the social-cultural context in which they were created and used;

- Visit to Chor Bazaar: exploration of the by-lanes of one of Mumbai's largest and oldest flea markets with objects such as exquisite antiques, brassware, handicrafts and other wares being sold.
- Both visits conducted by faculty members Nishant Modi and Vidhi Jobanputra.
- Visit of *Gallery 47-A* at Khotachiwadi visiting an exhibition at the crossroads of art and design in the historical and contemporary context, followed by a walk through the precinct to understand its distinct spatial vocabulary and to introduce the idea of the design of human settlements. Facilitated by Dr. Andre Baptista.
- Closing Discussion

Day 5:

Day 6:

The Orientation week for First-Year B.A. (Hons.) CIED students for the academic year 2022-2023 was held between 22 to 27 August, 2022. The workshop introduced students to ways of reading objects of daily use, and decoding their composition and construction vis-à-vis expression, process, materiality, history and the like.

Over the first two days, the students were exposed to the complex relationship between objects and their makers as well as users through the screening of two films, *Alice through the Looking Glass* by James Bobin, and *Objectified* by Gary Hustwit. On the following days, they encountered many such objects of daily use through firsthand experiences and walks in different parts of the city - *Ganpati mandaps*, the CSMVS Museum, Chor Bazaar, Sir JJ College of Architecture, and Design Gallery 47-A at Khotachiwadi.

The study of the evolution of crafted or manufactured products, whether through processes, materiality, or their design development intended to convey an appreciation of the significance and impact these objects have in our day to day lives.  
*Dhwani Shanghvi, Assistant Professor*



Exploration of Ganpati mandaps with faculty Nishant Modi.

## M.Arch. 1st Year

- Day 1:** Welcome by the Dean and introduction to all academic and administrative staff members, introduction of students, lecture on *Contemporary Architecture in India* by Dr. Kaiwan Mehta, Dean.
- Day 2, 3:** Workshop titled *From Analog to Digital* by faculty members Suprio Bhattacharjee, Ipsita Datta, Kimberley Advani.
- Day 4:** Visual Studies and Media Workshop (Film) by Avijit Mukul Kishore.
- Day 5:** Visual Studies and Media Workshop (Video Art) by Aanchal Saxena.
- Day 6:** Closing Discussion.

### From Analog to Digital

The two-day programme intended to investigate and trace the broad technological transformations brought about by the integration of information technology and the progressive adoption of computing over the course of the past century. These developments have significantly influenced, and in many instances, driven cultural production across visual, performing and spatial disciplines. Seeing these developments and transformations in parallel and in tandem with other changes affecting industry, commerce, communications and mobility - and their inherent social, political and economic dimensions, lead to significant insights

into the nature of the evolution of architectural production as well, and an appreciation of the challenges and opportunities that any shift in technological paradigms brings about.  
*Suprio Bhattacharjee, Assistant Professor*



From Analog to Digital with faculty members Suprio Bhattacharjee, Ipsita Datta, Kimberley Advani

## Open Studio

The Open Studio has been an interface for academic and industry interaction, creating awareness of the processes and environment of the design industry, expanding networks, and exposure through film screenings, book presentations, lectures by experts, etc. This Academic Year, a dedicated slot was allotted for the Open Studio in the timetable across the years of all the B-Arch, M-Arch, and BA Hon. CIED programs encouraging maximum participation by students and faculty.

Film screenings included - *State of Housing – Aspirations, Imaginaries and Realities in India*, produced by the Urban Design Research Institute (UDRI) and Architecture Foundation (AF), a selective documentation of the complex condition and ecology of housing in India. *Nostalgia for the Future* by Avijit Mukul Kishore and Rohan Shrivastava (2017) is a film on Indian modernity, citizenship, and the architecture of the home over the past century.

Robert Stephens narrated a few of the 200 unrealized visions for the metropolis catalogued in his book *Bombay Imagined: An Illustrated History of the Unbuilt City*. Matias Del Campo discussed his book *Neural Architecture: Design and Artificial Intelligence*, that explores the emergent field of Artificial Neural Networks (ANN) as a design method.

Alfaz Miller presented his design process for *Jaya He*, the 3-kilometre long art wall at the Chhatrapati Shivaji Maharaj International Airport Mumbai. This talk was preceded by Niket Deshpande and Tapan Mittal-Deshpande of Thotpot Designs shared their intense and arduous journey of integrating the Public Art program with the infrastructure design within the architecture of the terminal building. Dr. Eva Wattolik's lecture highlighted the works of avant-garde artists and architects on utopian space architecture since the early 20th century. Mahindra Parekh shared his works whilst discussing the binaries of the Architecture of the West and the East and the importance of drawing along with hands-on explorations using a variety of materials and tools. Vaishali Deshpande of *Godrej & Boyce Co. Ltd.* emphasized the importance of *Project Management in Fit-out Interior Spaces* through some of her projects while Amit Barde of *M/S Larsen & Toubro Ltd.* presented the *Mission 96 Project* highlighting *Precast Construction and the Future of Precast Technology*.

Exhibition of the Study Tour documentation of Udaipur and Jodhpur (2nd Yr. B-Arch): Understanding the relationship between water, architecture, and culture, and Panjim, Goa (3rd Yr. B-Arch): Study of the city's regional evolution through the lens of cultures and ecologies were also part of the Open Studio.

*Dhanashri Sawant, Associate Professor*



Dr. Eva Wattolik in conversation with Suprio Bhattacharjee



L-R - Jagdish Jani, Prasad Anaokar, Mahendra Parekh, Sanjay Mhatre, Jashwinder Singh Hanspal, Dhanashri Sawant



Pau Millet Lopez in conversation with the Dean, Dr. Kaiwan Mehta

**OPEN STUDIO 2022-23 01**

**STATE OF HOUSING**  
Film  
Produced by the Urban Design Research Institute (UDRI) and Architecture Foundation (AF), a selective documentation of the complex condition and ecology of housing in India. *Nostalgia for the Future* by Avijit Mukul Kishore and Rohan Shrivastava (2017) is a film on Indian modernity, citizenship, and the architecture of the home over the past century.

July 15, 2022 | 10:30 am  
5th Floor, BSSA

**OPEN STUDIO 2022-23 03**

Robert Stephens will be presenting his book *Bombay Imagined: An Illustrated History of the Unbuilt City*

August 5, 2022  
5th Floor, BSSA  
10:45am

**OPEN STUDIO 2022-23 04**

Niket Deshpande and Tapan Mittal-Deshpande will be presenting *72 Limitations, a view from the Inside: A State-of-the-Art Approach Towards Infrastructure Design*

September 14, 2022  
5th Floor, BSSA  
10:45am

**OPEN STUDIO 2022-23 05**

Alfaz Miller from ABM Architects will be presenting *Jaya He, New Museum of the 21st century: The Journey of Creative Engineering*

September 21, 2022  
5th Floor, BSSA  
10:45am

**OPEN STUDIO 2022-23 06**

Matias Del Campo will be presenting *Neural Architecture: Design and Artificial Intelligence*

September 23, 2022  
5th Floor, BSSA  
10:45am

# Speciality Academic Engagements for the Term I in the Academic year 2022-23

Inaugural Twin Lectures by



Ranjit Hoskote  
Poet & Cultural Theorist

Brinda Somaya  
Architect & Urban Conservationist at  
Somaya & Kalappa Consultants

Lectures | Workshops | Presentations | Modules | Reviews conducted by

 Rachel Lopez Writer & Journalist	 Suhit Kelkar Poet and Writer	 Sameer Kulavoor Artist and storyteller	 Sahaj Rahal Artist and storyteller	 Mayuri Sisodia Architect & Co-founder at Mad(e) In Mumbai
 Kalpit Asher Architect & Co-founder at Mad(e) In Mumbai	 Mahesh Waghmare Architect & Co-founder at Studio Pod	 Mansi Sahu Architect & Co-founder at Studio Pod	 Sarfraz Momin Architect & Co-founder at Studio Pod	 Sameep Padara Principal Architect at sPa
 Nitin Killawala Urban Designer, Filmmaker & Dean at KRVA	 Rohan Shivkumar Urban Designer, Filmmaker & Dean at KRVA	 Avijit Mukul Kishore Cinematographer & Filmmaker	 Robert Stephens Architect & Civic Historian	 Sheema Fatima Urban Sociologist
 Shilpa Ranade Architect & Researcher (Gender)	 Aditya Sawant Architect & Researcher (Housing)	 Alfaz Miller Principal Architect at ABM Architects	 Niket Deshpande Space Planner at Thotpot Designs	 Ela Singhal Director at Architecture Foundation
 Aparna Andhare Art Historian & Curator	 Sugat Das Country Head at Istituto Europeo di Design	 Gautam Bhasin Facade Design Consultant at Inohabit	 Sarita Sundar Designer, Researcher & Curator	 Pinkish Shah Principal Architect at S+PS
 Quaid Doongewala Principal Architect at DCCOP	 Manisha Agarwal Principal Architect at MO.OF	 Aanchal Saxena Architect & Visual Arts Researcher	 Sonal Sancheti Principal Architect at Opalis	 Jinu Kurien Principal Architect at Designworks
 Janki Shah Architect & Co-founder at Mezuru	 Rohit Anchan Principal Architect at Rohit Anchan Architects	 Ramanan Balakrishnan Associate Professor at MPSTME, NMIMS	 Sanjay Mhatre Architect & Director at ArchitectureMasterClass	 Shashank Shrivastava Architect & Fabrication expert at Chandra's Art Studio
 Karanam Anupama Senior Planner at CIDCO, NAINA	 Ramesh Dengle Ex Chief Architect & Planner at CIDCO	 Andre Baptista Consultant & Lecturer in Archaeology	 Nihar Mehta Architect & Urban Technologist at Yeme Tech	 Kushal Saraiya Architect & Data Scientist at Yeme Tech
 Mishkat Ahmed Architect & Urban Designer at Edifice Consultants	 Ajay Sharma Principal Architect at Studio ADAPL	 Saloni Deodhar Principal Architect at Deodhar Architects	 Bhavya Vora Architect & Senior Associate at Morphogenesis Architects	 Rajesh Vangad Wari Artist
 Freny Manecksha Journalist	 Shantanu Poredi Principal Architect at MO.OF	 Shradha Waman Architect & Urban Designer	 Manasi Tithe Architect	 Khushboo Khandelwal Principal Architect at Design Inc.
 Swapna Joshi (Deshpande) Manager Landscape Architect at	 Preetanshi Singh Landscape Architect & Partner at	 Maithily Velangi Landscape Architect at		



## Foundation Workshop B.Arch. 1st Year

The Foundation Workshop Studio aimed to introduce students to the world of nature and design. The primary objective of this studio was to encourage students to hone sensitivity to their surroundings which is otherwise taken for granted and develop an understanding of the role of natural organic systems in shaping the world around us. The aim was twofold: to develop abstract thinking, and to develop tectonic skills in the process.

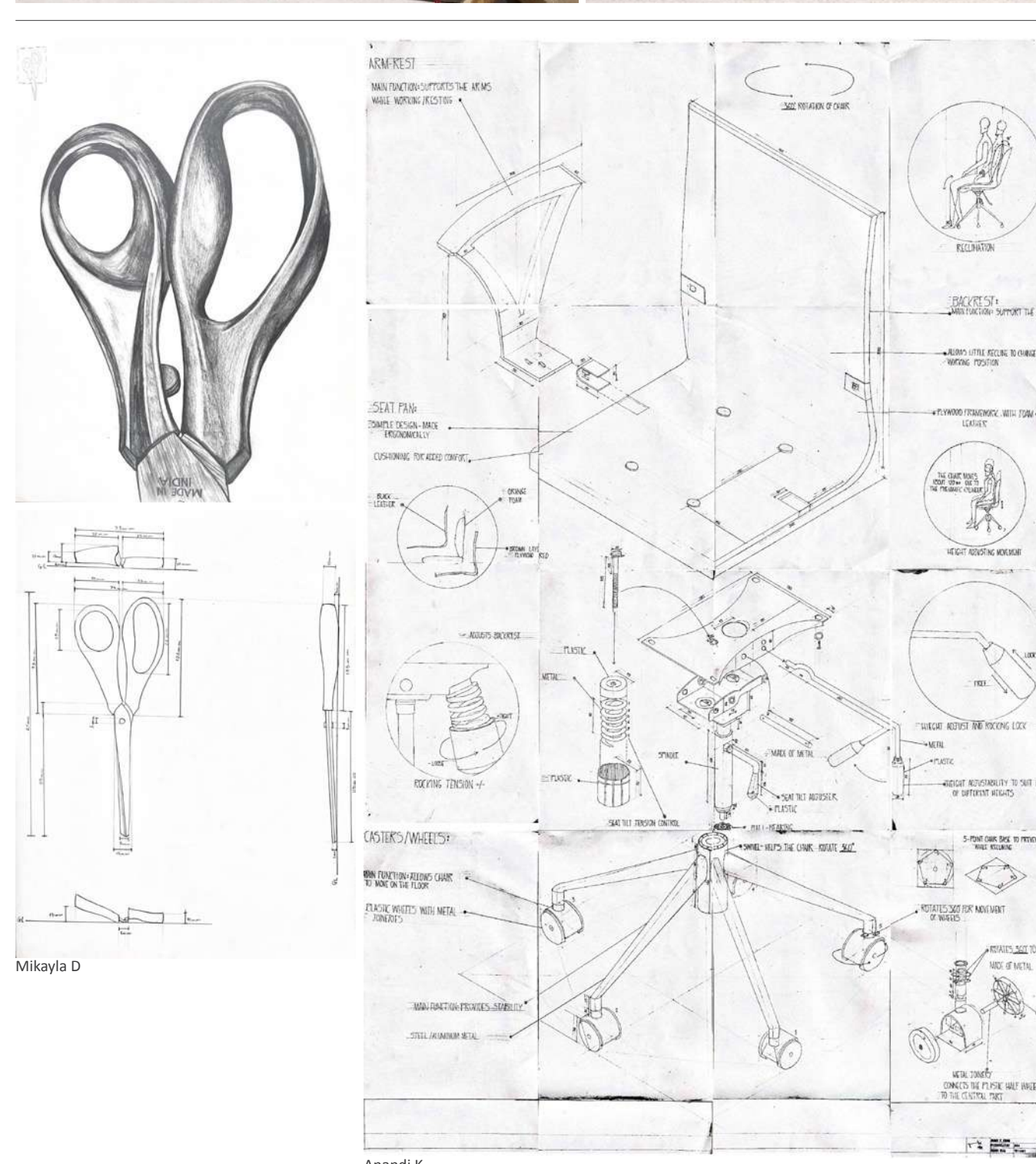
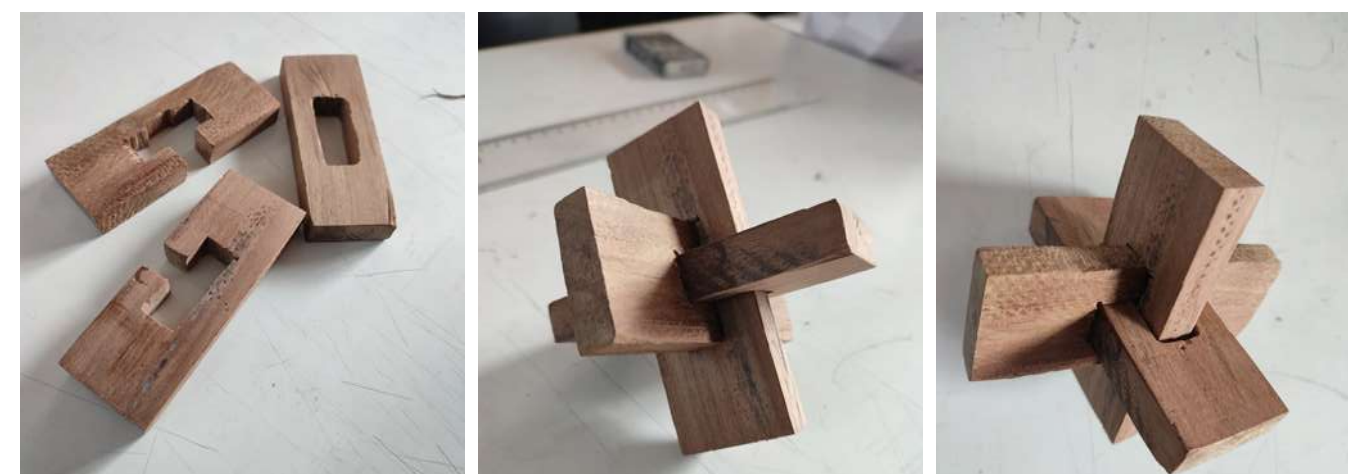
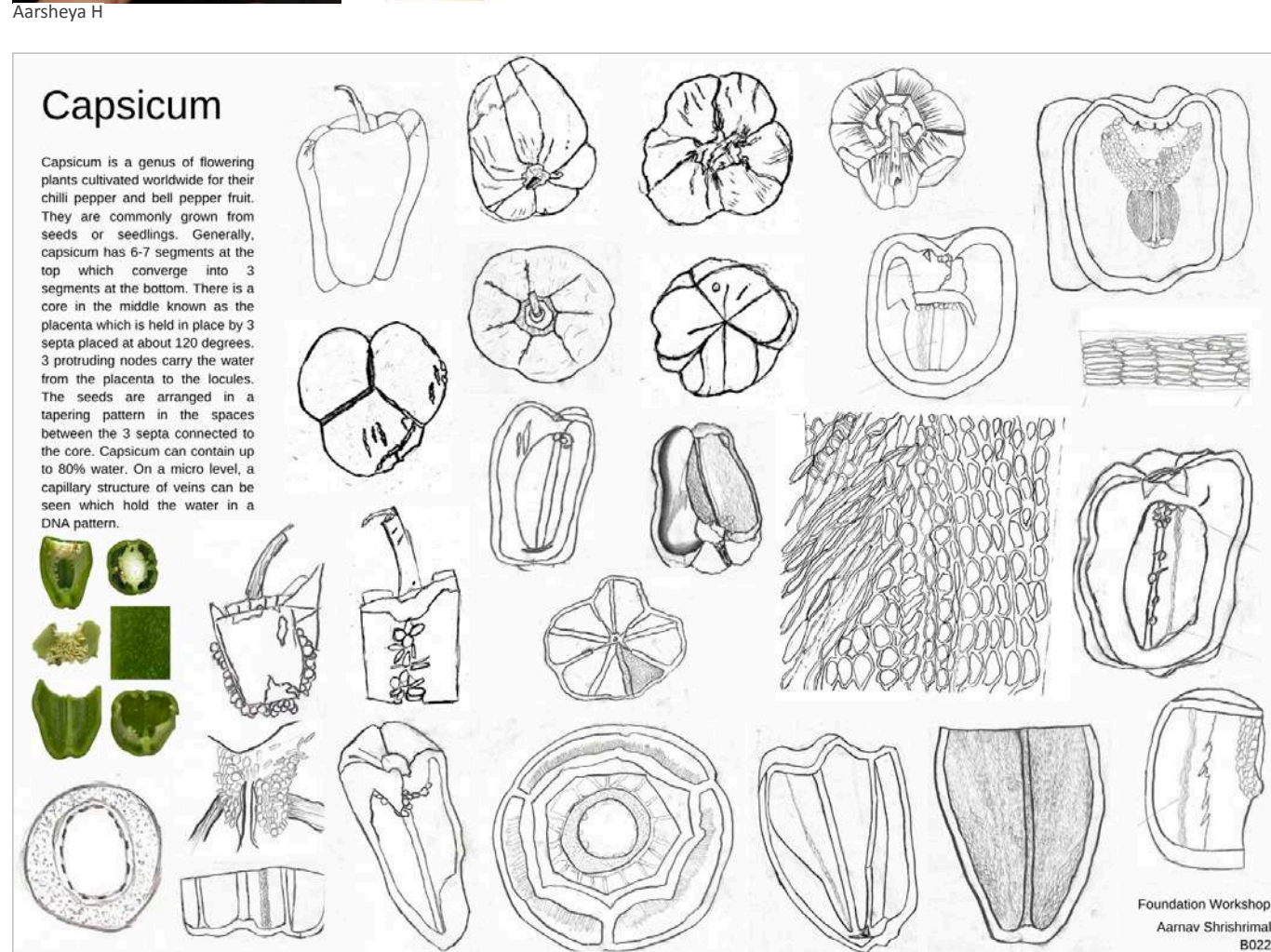
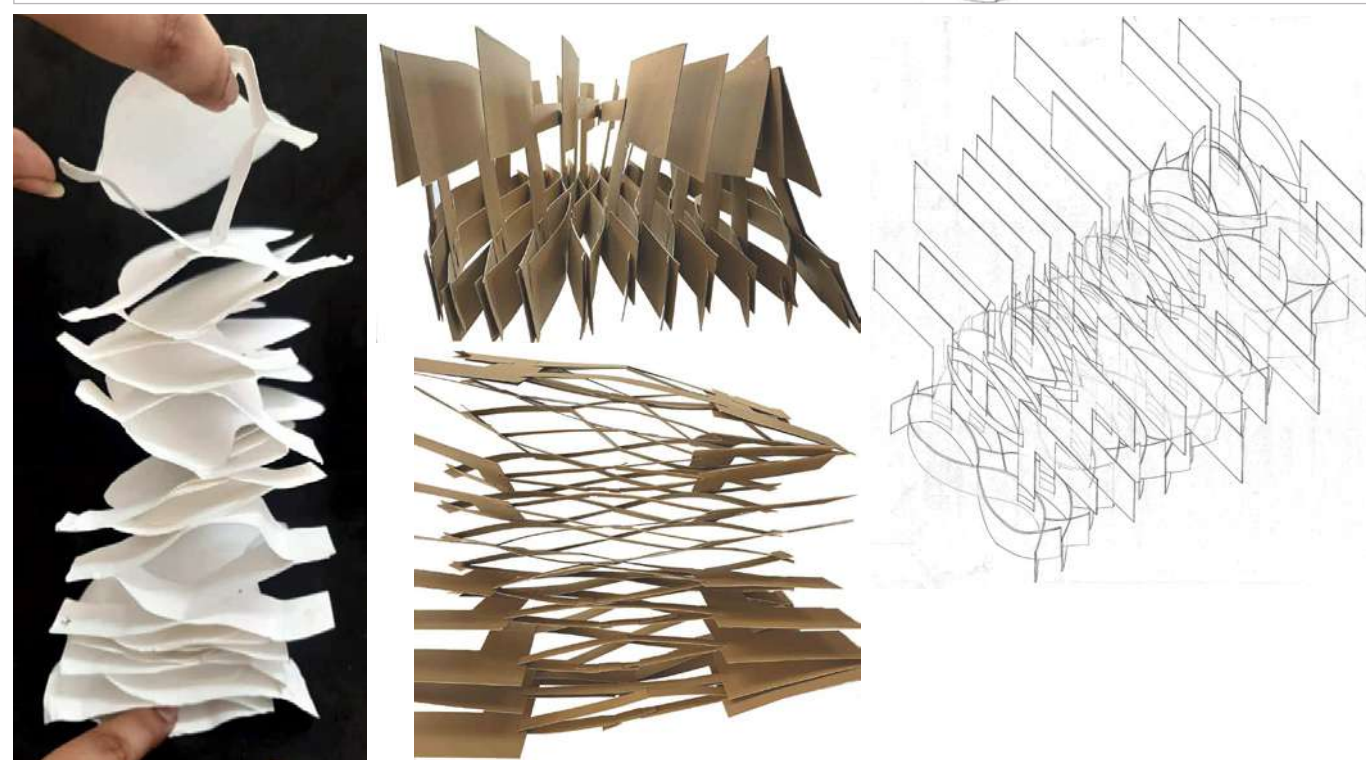
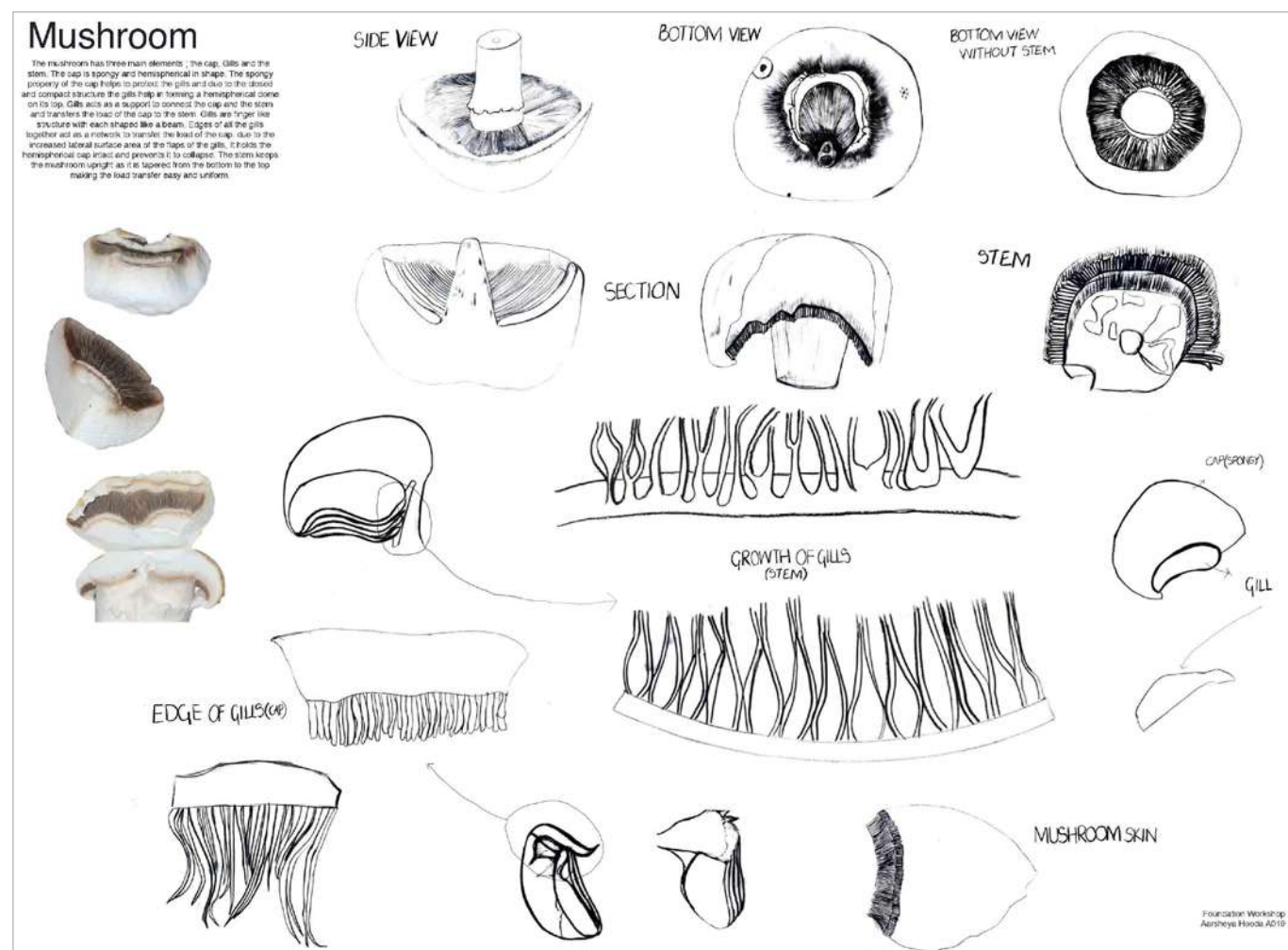
Through the course, students were expected to individually identify an organic object of their choice and learn to deeply observe and analyze the object through the lens of structural systems. They were expected to perform dissections or devise methods to better see internal systems of the object. At this stage, they learned how observation impacted their creative process. Then they were expected to make drawings expressing their observations and analyses in order to refine their visual communication skills. The next phase involved translating their drawings to physical models. In switching media, students were challenged to enhance their abstract thinking skills. Students then had to design performative joineries that best expressed systems they observed. The project culminated when students were capable of exploring alternative materials and joineries that could withstand a larger physical scale.

The studio was based around natural systems in order for students to see the connection in design processes regardless of its output. Whether they set out to design products, systems, spaces or buildings, the creative process remains the same until the stage of articulation and refinement.

This broad level approach of the studio shifts the students' mind-sets towards two fundamental realizations: firstly, by not starting with observations of existing built architecture, students let go of all preconceptions of architecture they held prior to enrolling in the course. This dissociation from their limited beliefs is, in itself, a significant step towards honing their creative thinking skills. Secondly, by observing natural systems, students internalize the result of iterations that have occurred over thousands of years. Every natural expression is a result of adaptation and iteration towards a specific function.

This studio enabled students to reconnect with nature which is difficult considering their urban environment. Ideas of resource driven efficiency and natural circular systems, seeing different seed dispersal mechanisms or defense driven natural technologies or the relationship between turgidity, structure and fluids within natural objects, students were exposed to sophisticated biophilic design systems right at the beginning of their graduate program.

*Pranali Patel, Assistant Professor*  
Mentors: *Pranali Patel, Kuwalsanam Chintala, Siddhant Tikko, Shashank Shrivastava, Manushi Shah, Kshitij Mahashbade.*



## Advance Workshop B.Arch. 1st Year

The Advance Workshop Studio aimed at understanding material properties, scale, proportion and fabrication processes, and consequently enhance practical knowledge. Students were encouraged to attain precision in measuring, cutting, and pasting along with understanding, and making geometric shapes and joinery details. The studio explored materials like paper, file card, wood, metal, concrete and plastic. Various tasks, like surface development of objects, and construction of polyhedrons, wooden joints, metal wire objects, concrete cast, etc. allowed students to gain hands-on experience in using tools and techniques in the workshop.

The studio revolved around the construction of a single geometric volume: a cuboid, in different materials, scales and following different techniques. Students were challenged to achieve precise paper cubes, positive and negative casts of cement blocks, and a mortise joint puzzle in wood. The final output as an exhibition, which included handling of material, planning an action, execution, and a display of all objects together helped students attain a sense of accomplishment.

*Nishant Modi, Assistant Professor*  
Mentors: *Nishant Modi, Ipsita Datta, Sandeep Patil*



## Building Construction B.Arch. 1st Year

The First-Year Construction Studio, involved understanding the principles of construction by following a process of observing, understanding, and dismantling everyday objects like shears/scissors and office chair. Objects were observed with respect to the form, function, ergonomics, and handling with an aim to understand material, mechanics, object history and culture of its evolution. Objects were dismantled to find internal dimensions, inter-dependence, hidden components, and composition of components. Discussions in the studio focused on developing an understanding towards the design and construction of an object, as well as flexibility in usage and efficiency in its functions.

The studio began with free hand proportionate sketches of the objects to familiarize oneself with the object, its materials and usability. It progressed with drawing orthographic projections, exploded views, material texture, and joinery details. It also included diagrams of the object and body, movement, and ergonomic observations. The objects were further dismantled, for a better understanding of the object in section, hidden components and technology and material composition. An exercise to understand load with the help of the playing cards was planned. All the studios were accompanied by a discussion and presentation on the integration of history, evolution, design, and construction of the object. With simple design discussions on topics such as self-sharpening edge of the shear, adjustable height of the chair etc, the studio initiated an integrated way of looking at architecture.

*Nishant Modi, Assistant Professor*  
Mentors: *Nishant Modi, Pratishtha K. Ramdas, Tanima Shrivastava, Soham Raj*



## Design Workshop

B.Arch. 2nd Year

The intent of the Second-Year Design Studio was to introduce the students to an alternate approach to design: through reading, understanding and deconstructing a text- *Invisible Cities* by Italo Calvino- and articulating these vivid narratives into a three-dimensional spatial intervention. Students had to identify inherent threads through the narrative structure of the novel, examine layers and complexities through the text, and further visualize and illustrate the same. The intent was to distill and capture the experiential quality of the narrative.

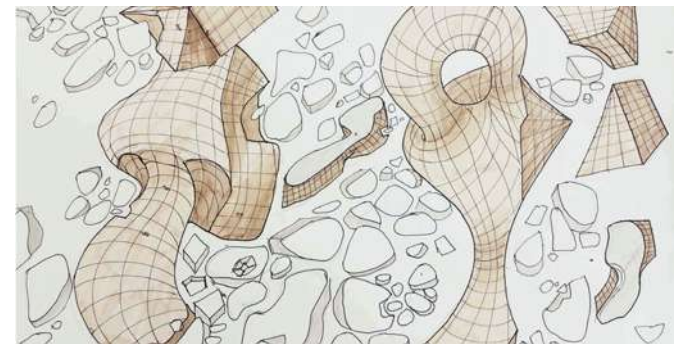
The illustrations were then transformed into three-dimensional spaces through an iterative process while creating handmade models. During this process, students experimented with scale and material.

The site was simultaneously introduced to the students. They had to analyze and document the selected site in detail, with accurate drawings, diagrams, photographs and montages. The design programme (how do you redefine the idea of 'play' in the context of a dense urban setting) was then introduced to the students and emphasis was placed on generating a design that is contextual and responsive to the given site and its stakeholders. The students then had to transform their three-dimensional models into habitable and site-responsive designs.

The students also had to create an accompanying poster graphically representing the design intervention and its relationship to the narrative, demonstrating clarity of process and the final design intervention.

The project's next stage involved creating life-sized/ scaled-up versions of selected student projects. The learning intention was for students to collaborate in teams; to understand how to place objects/ designs in real contexts while being mindful of movement, circulation and usability; to attempt fabrication partly by hand and partly by machine; to work with and coordinate with various vendors; to understand how to deal with costing and estimates; and to work with materiality and joineries, etc. The building workshop concluded with an exhibition of the installations.

*Kimberley Advani, Assistant Professor*  
Mentors: *Kimberley Advani, Prachi Donde, Dhruv Seth, Soham Raj, Jeeya Savani.*



Anoushka F

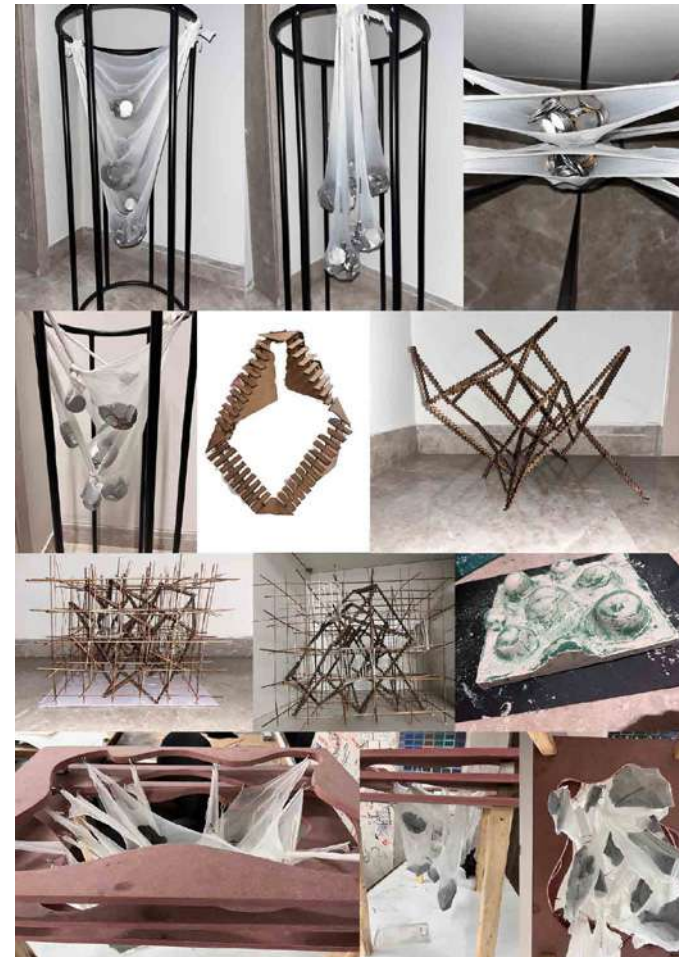


Khushii D

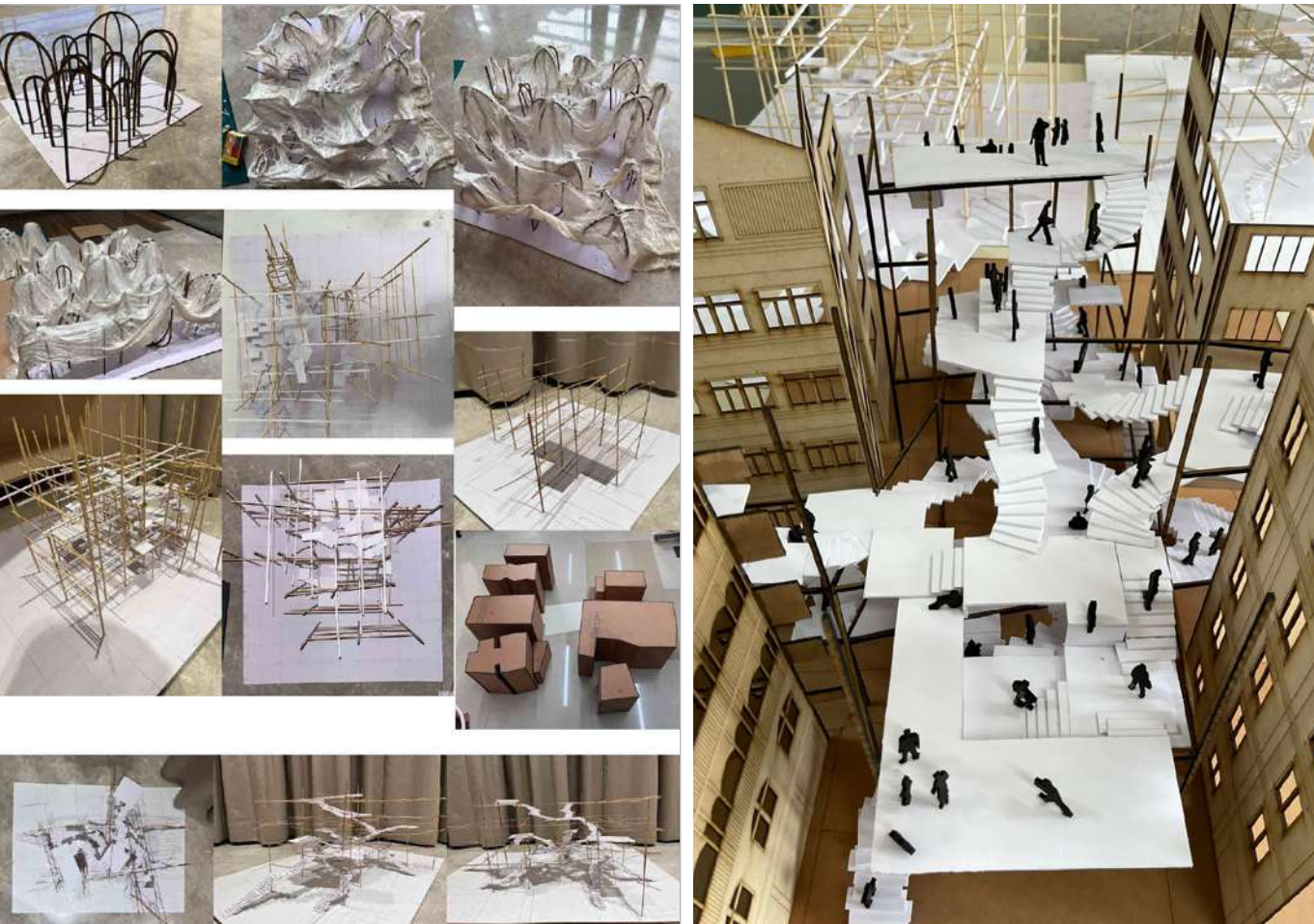
Deepak P



Rutuja S

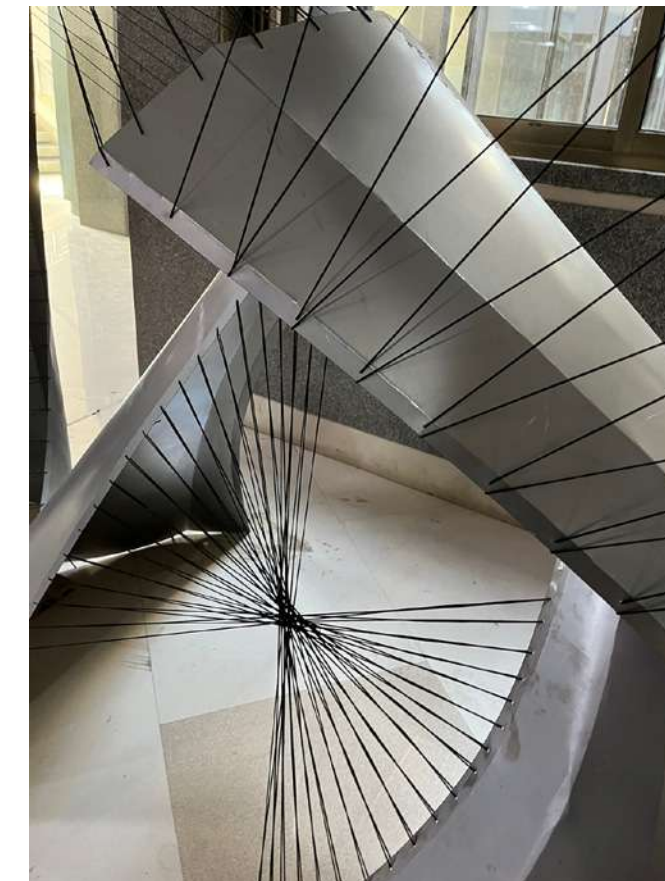


Kush B



## Design Workshop Installations

B.Arch. 2nd Year



Nikeet C, Suhani M, Divya A, Jesika S, Vidushi A, Krishna G, Aanya A, Jeel J, Harsh S, Mansi W



Sara D, Aaron D, Ridhima J, Ayushi Menon, Sara P, Deepak P, Hoshie V, Drashtant B, Krishna S, Saumya T



Anoushka, Monish H, Dhvani P, Jaival K, Tanaya K, Shriya M, Sudeshna M



Kush B, Aastha S, Rutuja S, Vaishnavi T, Casilda F, Dhruv K, Devansh M, Nikita P, Ashna S, Harsh S



Khushii D, Ayushi Mehata, Ayushi Mittal, Ziya S, Nazneen S, Kiyoshi D, Hemish J, Parv M, Ayaan P, Kavan S



Manushree C, Tanishk G, Aditi K, Khushi C, Kanupriya S, Neel S, Shradha D



Jaini B, Shashank J, Kaif P, Nikhil B, Pulkit B, Joshua J, Priyanshu S, Akanaksha P, Diaghan K, Harsh C





## Study Trip to Rajasthan

### B.Arch. 2nd Year

In the formative years of the Bachelor of Architecture course, exploring the tangible and intangible heritage of cities emphasizes the sense of identity and the resilience of the communities in the face of challenges during various phases of history.

The aim of the Second-Year study tour to Udaipur and Jodhpur was to interpret the relationship between water, architecture, culture, and public spaces- both in the historical and contemporary context.

As a precursor, a workshop on miniature paintings of the Mewar region was conducted by Aparna Andhare (art historian & curator) discussing the styles and key themes, which are a narration of cultural and historical events in the realm of the royals in the region.

Besides visiting museums at Moti Magri, Sajjangarh Fort, Jag Mandir, and City Palace with inputs from local resources like Chelsea Santos (Assistant Curator, City Palace Museum, Udaipur) and Abhijit Karva (Architect & BSSA alumnus), the students engaged in detail with three sites of Saheliyon ki Baari, Bagaur ki Haveli and the Gangaur Ghat. Faculty Vidhi Jobanputra, Nishant Modi, Kimberley Advani, and Dhanashri Sawant guided the students through the measured drawings of the sites to understand the relationship between built and natural elements also tying up with the regional context of the topography and the lakes.

Discussions on macro climate, regional geography, hydrology, micro-climate, and dynamics of public spaces brought out some interesting spatial analysis.

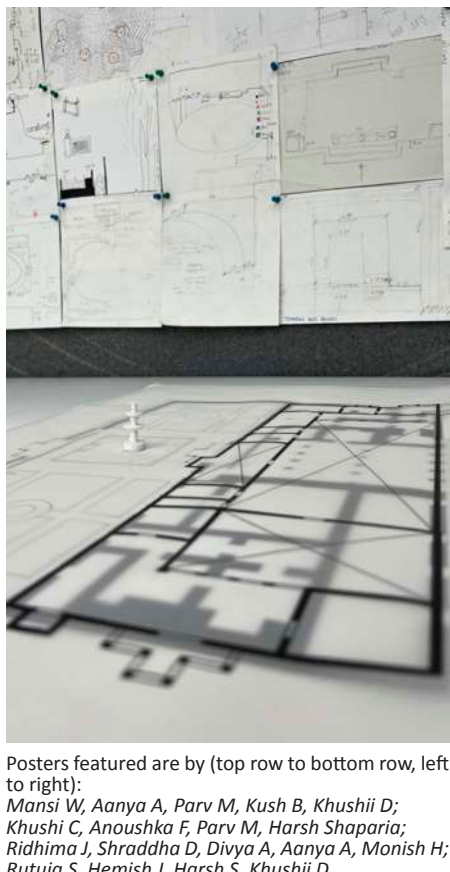
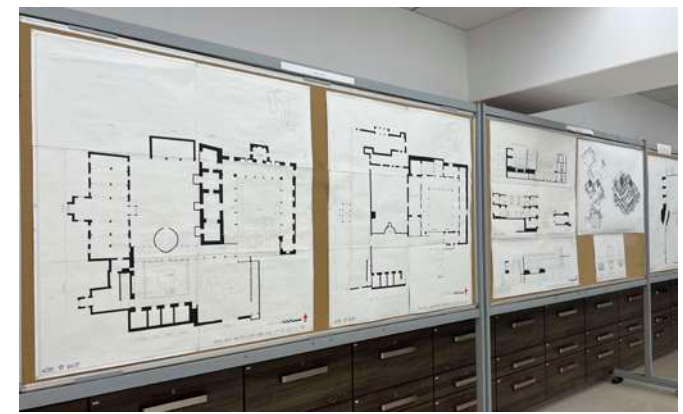
The study was reinforced through a visit to the Ranakpur Temple Complex, Mehrangarh Fort, Umaid Bhavan Palace, Jaswant Thada, and a walk through the old city of Jodhpur.

The documentation & study culminated in a week-long exhibition of measured drawings and posters at BSSA, appreciated and encouraged by SVKM's NMIMS Vice Chancellor Dr. Ramesh Bhatt and BSSA mentor Mr. Amit Sheth.

*Dhanashri Sawant, Associate Professor*  
Mentors: *Dhanashri Sawant, Kimberley Advani, Nishant Modi, Vidhi Jobanputra.*

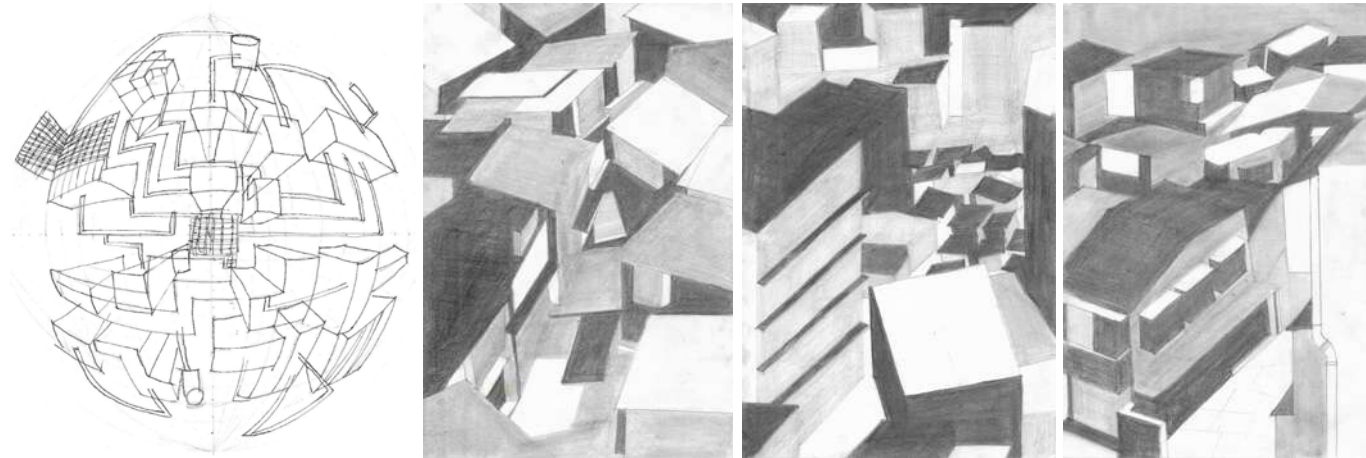


Vice Chancellor Dr. Ramesh Bhatt, BSSA mentor Mr. Amit Sheth and BSSA Dean Dr. Kaiwan Mehta at the exhibition.



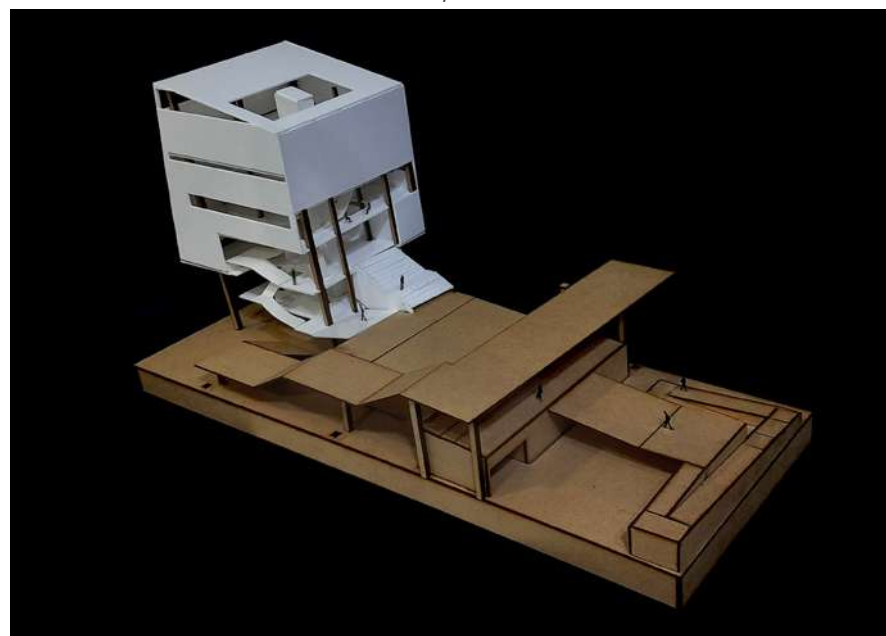
Posters featured are by (top row to bottom row, left to right):  
Mansi W, Aanya A, Parv M, Kush B, Khushii D;  
Khushi C, Anoushka F, Parv M, Harsh Shaparia;  
Ridhima J, Shradha D, Divya A, Aanya A, Monish H;  
Rutuja S, Hemish J, Harsh S, Khushii D.





Ishita A

Jay P



Deepika N



Prithvi S

### Study Trip to Goa B.Arch. 3rd Year

The Third-Year study trip to Goa explored the schism between Panjim's urban and regional evolution, understood through a study of the development of cultures and ecologies. The documentation illustrates- through a series of street sections across the city depicting varying typologies of built structures- the shift in ethnic demographics and the natural tectonic of the landforms. These learning outcomes sensitized the students and provoked them to review their observational and analytical skills, with an aim to decipher spatial qualities vis-à-vis ecology and culture.

The sites selected ranged from Miramar to Dona Paula, Caranzalem to Altino, as well as Fontainhas to Patto island and offered the students a range of built environments as well as fringe conditions to be examined as a means to understand these shifts. Working in groups, the students were encouraged to not only work on drawings (plans, cross-sections, and longitudinal sections), but also to document the

material culture through a collection of on-site material, like plant samples.

The study culminated in an exhibition at the Balwant Sheth School of Architecture, encouraged by the University's Vice Chancellor, Dr. Ramesh Bhatt and the school's mentor, Mr. Amit Sheth.  
*Dhwani Shanghvi, Assistant Professor*  
Mentors: *Tapan Mittal Deshpande, Dhwani Shanghvi, Prakriti Mehta, Ipsita Datta.*



Vice Chancellor Dr. Ramesh Bhatt, BSSA mentor Mr. Amit Sheth and BSSA Dean Dr. Kaiwan Mehta at the exhibition.

### Festival of Architecture and Interior Designing, FOAID India B.Arch. 3rd Year

FOAID is a design festival which has hosted design competitions since 2014, including "Expressions" which focused on modular design and aimed to create a selfie point by exploring a single form in multiples.

The Symbiosis is an installation that aims to amalgamate technology and nature via biomimicry to produce a low-impact green design. This installation is derived from a study of lichen. Formed by a symbiotic relationship between algae and fungus, lichens are morphologically diverse organisms. They form patterns and grow in L-system aggregates as their thallus branches due to a reaction-diffusion growth module. Using a stochastic aggregate and a modular design form as a substitute for the lichen thallus, one can produce various patterns. Through the use of these mathematical aggregations, and constraints set based on the programmatic requirements of the installation, the team derived the angles and connection points of the modules.

Bamboo was selected as the core material since it suited the tectonics of the module and was environmentally friendly.

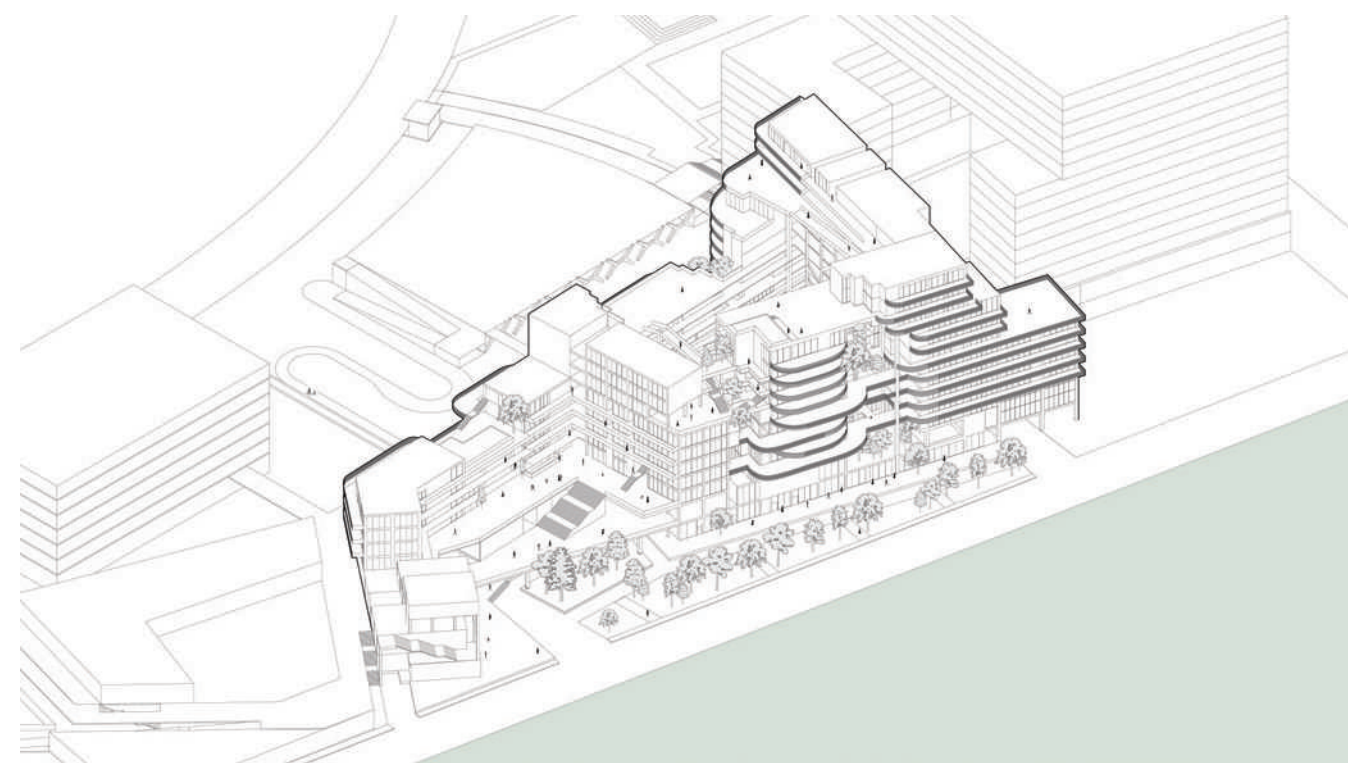
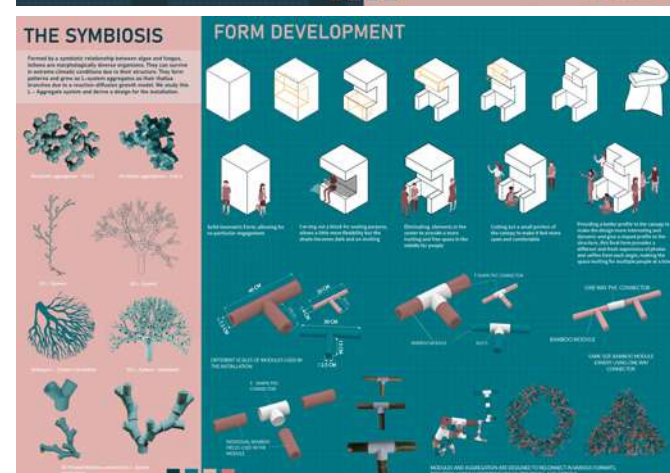
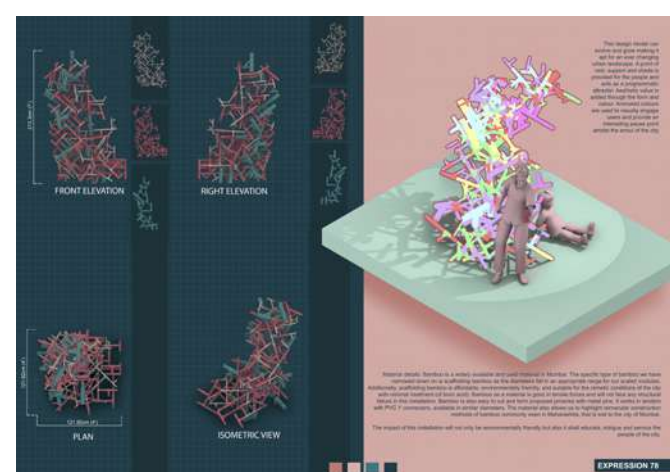
The T-shaped module was derived from this choice of material, and its scale was based on the various diameters of bamboo cross-sections available in Mumbai. The intent of using the bamboo was to create modules using bamboo joineries and metal pins to strengthen these connections, as seen in vernacular bamboo construction. Alternatively, PVC T connectors available in similar diameters were used to form the modules. While the initial intent of using bamboo was not achieved, we believe in the possibilities of designing bamboo and the potential of this sustainable material.

This design model can evolve and grow based on the site and the constraints set by the user, making it apt for an ever-changing urban landscape. A point of rest, support and shade are created in addition to the base requirement of being a selfie point. Animated colours were used to visually engage users and provide an interesting pause point amidst the ennui of the city.

*Deepika Nayak, 3rd Year*  
Participating team: *Deepika Nayak, Kunwar Jeswani, Neha Moholkar, Rajvi Rajgor*

### Architectural Design B.Arch. 3rd Year

The Semester 5 Architectural Design Project is based on the premise of students interpreting a narrative work of fiction (such as a book or a film) such that it can form the basis of a spatial programme. Students were asked to select a narrative work of their choosing, or they were assigned one, and through a series of exploratory design research stages encompassing drawings, model making and other media. Myriad aspects of the narrative work were interpreted and amplified to arrive at a 'way of seeing'. The aforementioned narrative work begins to inform, through metaphor, analogy or allegory, and probes the nature of a possible architectural or spatial intervention. The projects were situated within the urban realm of the city of Mumbai, with the narrative works providing an analogical framework, the city thus becoming the 'space of action' upon which students were tasked with specific interventions intended to achieve a spatial intervention of desirable expression and suitable programme.  
*Suprio Bhattacharjee, Assistant Professor*  
Mentors: *Suprio Bhattacharjee, Vidya Raghu, Prashant Prabhu, Atrey Chhaya, Avneesh Tiwari, Pankti Sanganeer*



Suzanne S



Rhea K

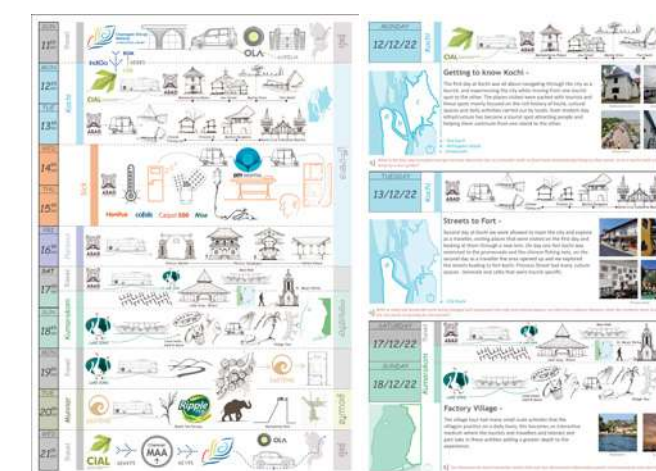
### Study Trip to Kerala B.Arch. 4th Year

Kochi is a strategic port city as well as the most populous and rapidly growing metropolis in Kerala. Historically, a trade centre on the global spice route, the city has Arab, Chinese, Portuguese, Dutch, and British influences that can be seen in the architecture, culture and way of life in the city. Kochi's coastal and estuarine geography is characterized by criss-crossing canals and rivers connected to a backwater system, with waterways that traditionally supported trade, commerce and communities. The Vembanad lake and backwater system are ecologically important systems to sustain the region. The city is facing challenges of rising sea levels, frequent flooding, breakdown of the canal system due to indiscriminate dumping, air pollution with increasing densities and growth.

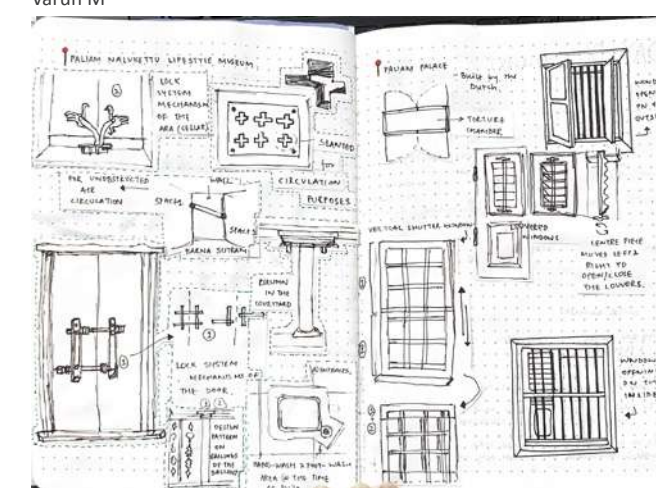
The city has been experimenting to conserve both the ecology and cultural heritage that are interesting case studies for students, such as the first Water Metro system in India, sponge city model for urban regeneration as well as cultural revitalization through the Kochi Biennale and the Muziris project.

The Fourth-Year study trip introduced students to urbanism in Kerala and specifically Kochi-Ernakulam-Kottayam region's ecological and cultural context by an expert. Student groups defined their areas of study and formulated their study plan for Kochi. Adequate secondary research and comparative studies were conducted by students before the trip. During the study trip students explored the city, visited relevant projects and case-studies and collaborated as teams to compile their findings. Lectures by architects, planners and experts were organized in the evenings, who shared critical perspectives on various projects and discussed their limitations. They also offered opportunities for learning for other Indian cities. Each student group synthesized these learnings to develop their study.

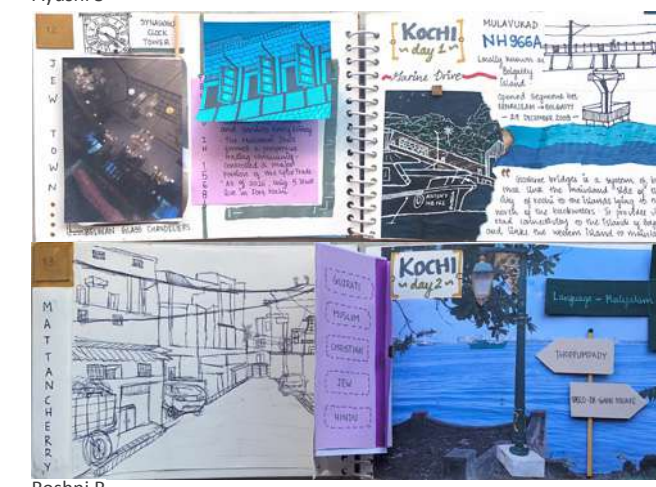
*Ami Mangaldas, Associate Professor*  
Mentors: *Vidya Radhu, Ami Mangaldas, Shriya Bhatia, Nishant Modi.*



Varun M



Ayushi S



Roshni R

### Architectural Design B.Arch. 4th Year

The Semester 7 Design Studio for the Fourth-Year delves in the interface between architecture and city development and explores the realm of urban renewal. Areas of intervention revolve around mega-infrastructure projects, socio-economic models of development, emerging housing typologies, cultural transformation for new identities within historic neighbourhoods, environmental issues and ecosystems in a state of constant change.

While critical inquiry into the urban contexts broadens the scope of design from a singular unit of a dwelling, institution, and an inhabited space to a contextual design process, the studio is conducted as unit-based, mentor driven modules-unique in their methodology, and process of inquiry each addressing critical questions within the broader context of the city of Mumbai.

Specific methodologies are explored within each module with user-based analytical studies with respect to the primary site of investigation, extended to local and global case studies. Through interdisciplinary studies across fields of architecture, art, social sciences, science and technology, the design processes analyze its applications on new programmes and planning strategies towards a holistic design.

The studio progresses from earlier years of specific institutional programs with specific stakeholder profiles to more complex inter-relationships between multi-stakeholder profiles, hybrid and mixed-use typologies, site-based contextual programs and large scale planning for housing with integration of technological innovations. Emphasis is laid on developing critical stand points and processes beyond the architectural language to integration of structure, services, and infrastructure- towards ecological and sustainable design approaches.

*Tapan Mittal-Deshpande, Professor*  
Mentors: *Dipal Chhaya, Mishkat Ahmed, Prakriti Mehta, Ritu Mohanty, Tapan Mittal-Deshpande*

### Sociology Elective B.Arch. 4th Year

The Fourth-Year Elective - Sociology encouraged students to investigate alternate design approaches to sensory and cognitive limitations. Three subsets made up the entirety of the course.

The first subset focused on activities to engage, acquaint and sensitize participants to visual, hearing and speech impairments. Role-playing was used to explore daily activities like counting money, solving puzzles, taking a stroll in the park, etc. The process was documented as a video compilation. The second subset focused on problems associated with cognitive difficulties such as dementia and autism through a lecture and discussion-based curriculum, themed around design strategies employed globally to address autism and dementia, particularly in the fields of urban design and architecture. Additionally, short films, artworks, and books resonating with the same were discussed and debated. Students were also encouraged to venture out of the campus and attend events based on the theme.

The final subset focused on the application of the knowledge gained from the above expressed through drawings, small design interventions on campus, and mind maps. Case studies and excerpts from books, analysis of iconic buildings, graphic novels, and films served as reference material, which was compiled into a book. The book thus features a collage of thoughts on how to approach designing environments and spaces to accommodate the living, working, learning, and leisure activities of the differently abled.

*Vidhi Jobanputra, Assistant Professor*  
Mentor: *Vidhi Jobanputra*

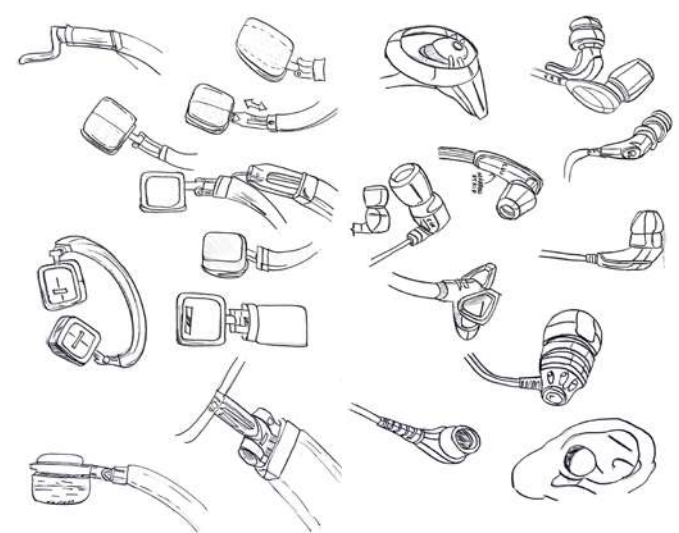




## Foundation Workshop CIED 1st Year

The First-Year Foundation Workshop intended to study organic objects with an aim to understand the natural world and its role in shaping the world of design. The studio enabled students to sensitize themselves to their surroundings, and to develop abstract thinking. Ranging from onion skin to dragon fruit, students examined the dynamics, natural tendencies and forces at play of the object in question. The first module looked at ways of making realistic sketches, using multiple media, like ink on paper, charcoal on cartridge, digital etc. The process then evolved into abstraction of the object into simpler geometries. The most apparent elements or features were analyzed and sketched. Post this process, the students had to look for existing products or designs that are of the same basic geometry and then study the mechanism of those objects. The resultant observations and research led to making physical models to explore achievable mechanisms of these geometries.

Harsimar Arora, Editorial Secretary, Student Council  
Mentors: Sanjay Mhatre, Neha Dedhia, Shachi Somani, Mansi Bhatt



Akshita C

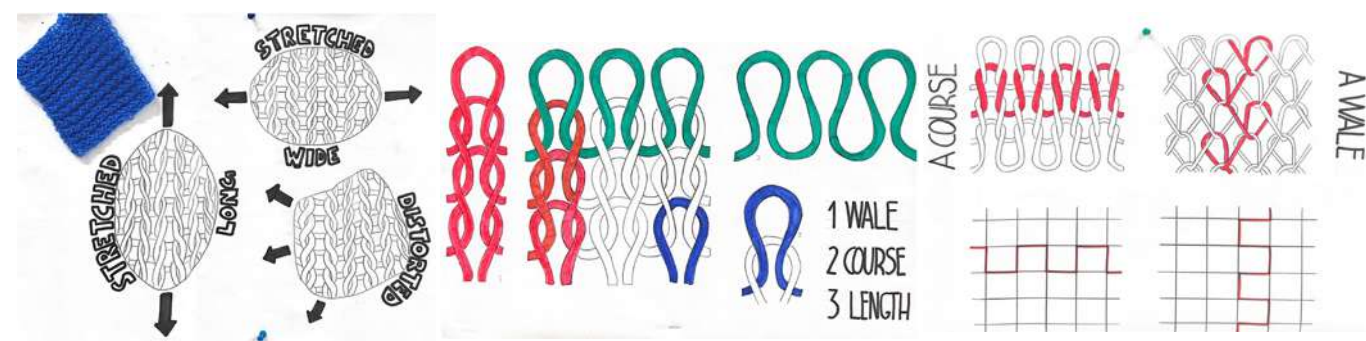
## Design Studio CIED 2nd Year

The Second-Year Studio required the students to research globally admired structures with regard to their design concepts and principles. As a part of the studio, the students visited Kitab Khana - a bookstore in Fort, Mumbai, that provided a hands-on experience of a built environment, where the students observed and analyzed the existing space, including its layout, materials, history and context.

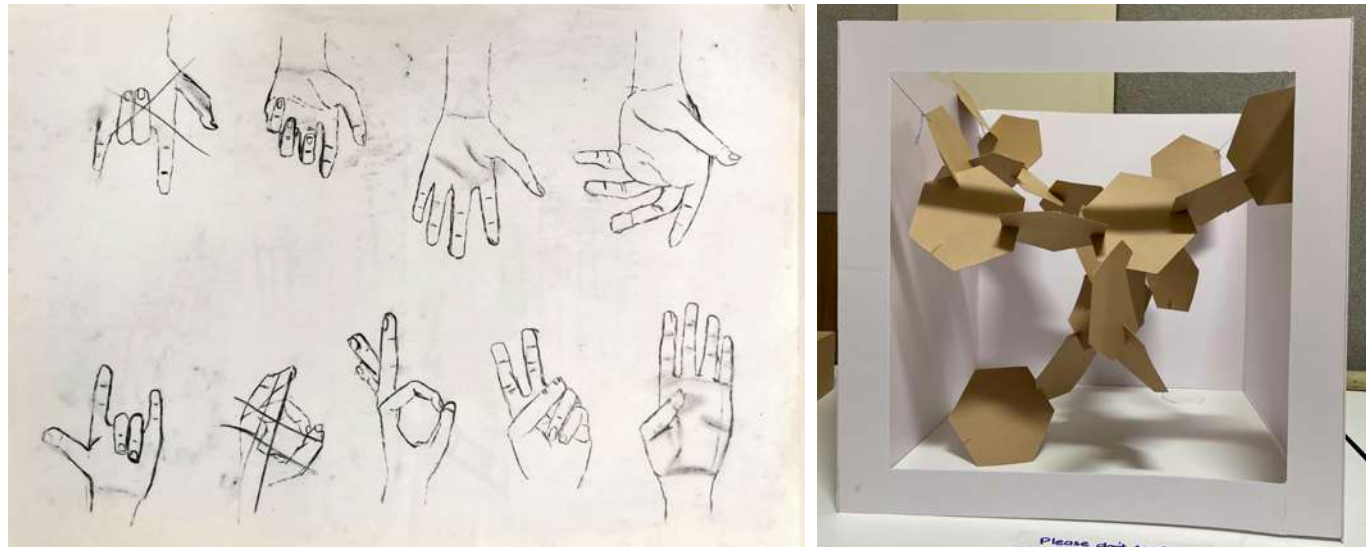
The information acquired was used to develop a design concept and create a design proposal. The focus was to bring in a spatial experience that enhanced the conceptual quality of the design in the respective projects. The proposed layouts of the space were designed to accommodate the different functions and activities of the incorporated programs (galleries, eateries, etc.).

To sum up, the studio assisted the students to build on their knowledge of design notions and as designers, and to see how their design ideas will work in the context of a space that requires numerous considerations.

Harsimar Arora, Editorial Secretary, Student Council  
Mentor: Kuwalsanam Chintala



Nupur J, Nidhi M



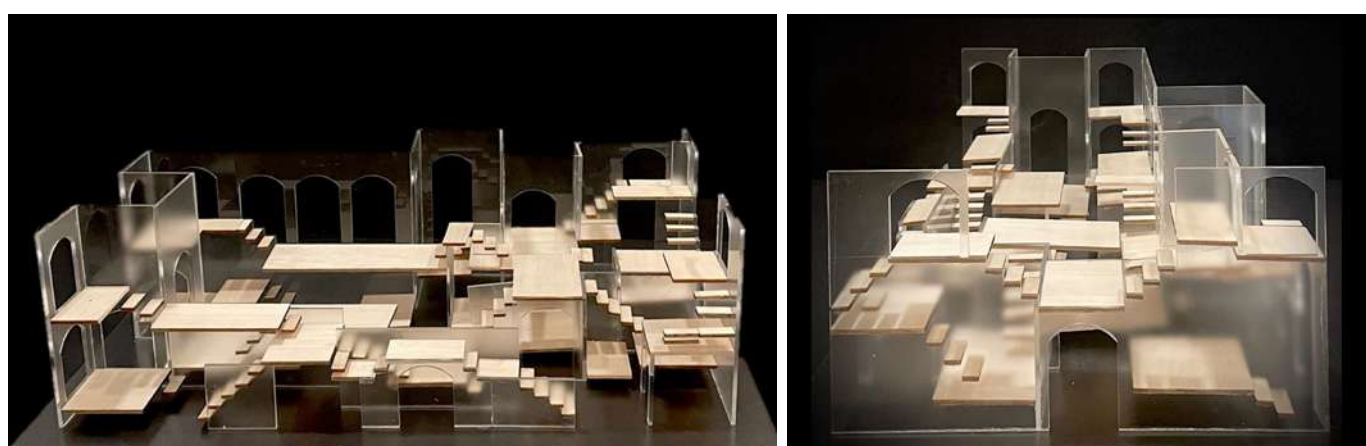
Rashi A

Nupur J, Nidhi M



Nidhi M

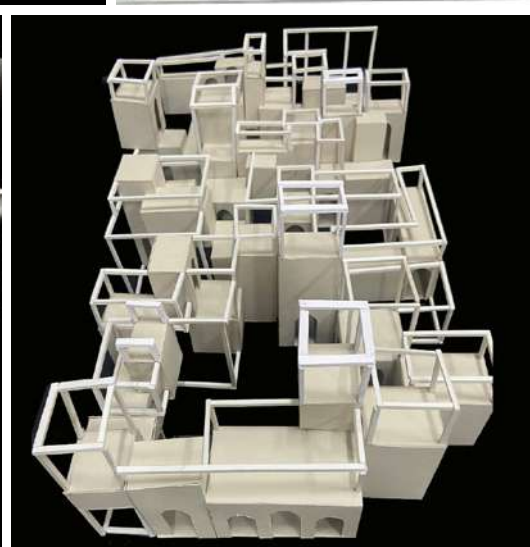
Gia G



Ishika A



Hatim H



Disha T



Khushee P

## Study Trip to Gujarat CIED 2nd and 3rd Year

Students in their Second-Year and Third-Year, CIED participated in a study trip to Ahmedabad and Baroda.

The overarching goal of the trip was for the students to begin observing different kinds of spaces and to gain an understanding of the role that craft plays in different kinds of cultural and spatial experiences.

Students participated in activities such as woodworking, block making, kite flying, *kalamkari*, and tie-dyeing fabrics at several workshops. In addition to that, they visited institutes such as Maharaja Sayajirao University (MSU) in Baroda, and National Institute of Design (NID) and Centre of Environmental Planning and Technology (CEPT) in Ahmedabad. They were given information on the school's curriculum, programmes, and workshops, and, most significantly for the students, they got a glimpse of the rigorous academic environment. A visit to the Calico textile museum displayed the entire breadth of fabric making as well as various media of printing and weaving.

The visit to the Hussain Doshi Gufa and the Mill Owners Building redefined what built spaces could be. Mill Owners demonstrated Le Corbusier's five points of architecture.

Students were given the assignment to create documentation in the form of sketches, drawings to scale, photographs, and videos of various public places, including streets and marketplaces, as well as the hotels in which they were residing.

The excursion came to a close with a trip to a contemporary exhibition (RAW collaborative, Baroda), where students were given the opportunity to draw connections and get an understanding of the path that led from art and craft to the design of objects and furniture.

Dhruv Seth Assistant Professor  
Mentors: Pranali Patel, Dhruv Seth

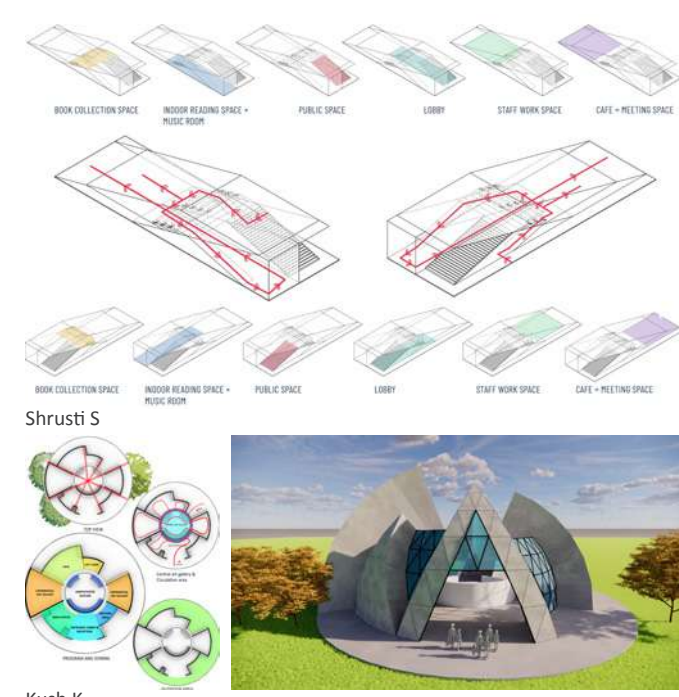


## Advance Design Studio CIED 3rd Year

The Third-Year Advanced Design Studio allowed students to explore several variations at the concept stage and learn how to stitch design and function together. The studio used 'constellations' as the base and developed their designs around it. The next step was to decide how the space would function, achieved by reading various case studies, conducting interviews, and understanding user experience in depth. The final step was to seamlessly combine design and function together to create a usable, practical space.

Following this, the project went through a complex process that required careful planning and consideration of a variety of factors, including functionality, aesthetics, and user experience.

Shruti Shah, 3rd Year  
Mentors: Akbar Biviji, Shobhan Kothari



Shruti S

Kush K



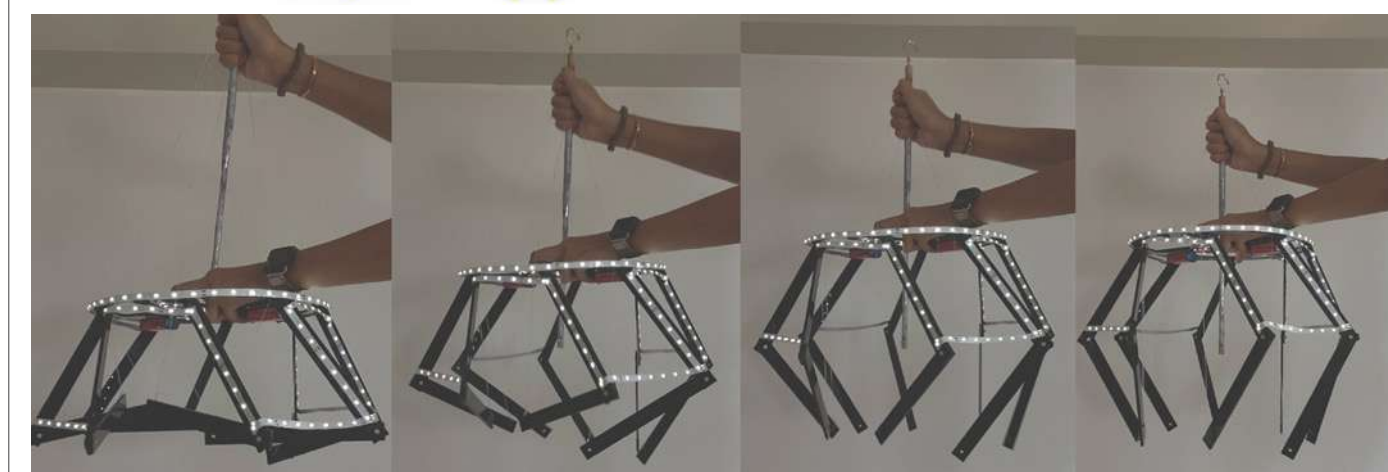
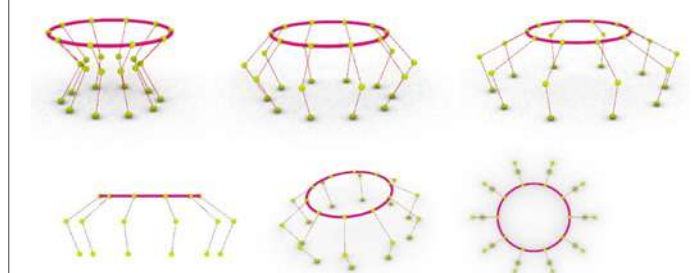
Vedangi P

Yashvi S

## Digital Design CIED 3rd Year

The Second-Year Digital Design Studio aimed at understanding logic building and visual scripting through the computational tool Grasshopper and Rhinoceros 3D. Students demonstrated an understanding of the design process for problem-solving by an appropriate response to a set of given conditions and iterative development and refinement of the work. Under the umbrella topic of "Ergonomic Furnitures", students chose three situations - Posture, Sound and Light. For each situation, students had to conduct a live case study, to understand the products available in the market and propose a solution. The solution had to deploy their skills in digital fabrication and digital tools. The outcomes - chair back rest, soundproof panels, presented at the end of the studio were scaled prototypes of their understanding of the new furniture through the lens of ergonomics and how the digital tool helped them achieve the form.

Ipsita Datta, Assistant Professor  
Mentor: Ipsita Datta





## Advanced Fabrication Techniques

M.Arch. 1st Year

The First-Year M.Arch elective, Advanced Fabrication Techniques focuses on the process of creating a design output by using material and fixing details. This approach is different from the traditional method of designing first and then selecting materials that fit the design. Instead, the material is allowed to lead the design process, resulting in unique and creative outcomes.

Cement is a versatile and widely used material in the construction industry. The challenge of this elective was to use cement in the most innovative way possible. Students began the process by combining everyday materials found at home with cement. Some students used these materials as moulds for the cement to be cast, while others attempted to create a composite with the items.

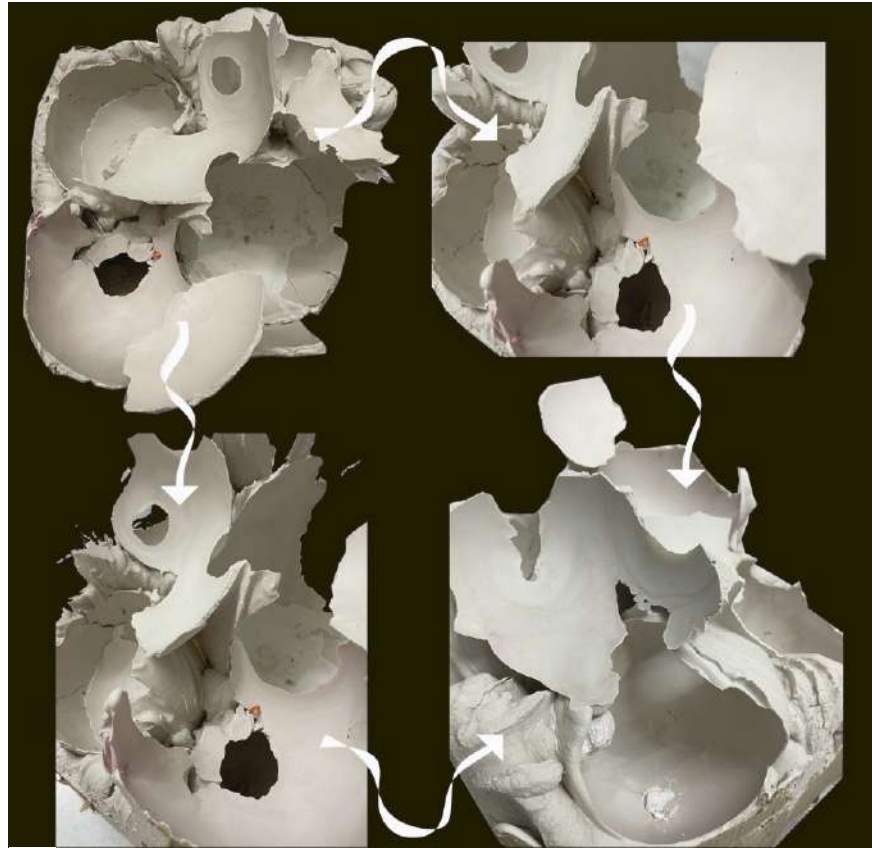
The elective spanned 60 hours and relied on hands-on experience. Students experimented with the materials, analyzed their advantages and drawbacks, and created prototypes. They conducted material studies to understand the properties of the materials they were working with. Towards the end of the elective, their understanding of the material and their prototypes guided them to create a unique design output.

This elective emphasized the importance of process and experimentation in the design process. By letting the material lead the design, the students were able to create innovative and unexpected outcomes. It also highlighted the value of understanding the properties of the materials being used and how they can be combined in new and creative ways.

*Shanshank Shrivastava, Visiting Faculty*  
Mentor: *Shanshank Shrivastava*



Aathira P



Nishi P



Tanushree M



Vishal V

## Digital Tools & Processing

M.Arch. 1st Year

The city in constant flux - A tribute to Mumbai

The kinetic model is a tribute to the city of Mumbai: the city that has embraced every migrant as its own and given endless possibilities to people just by the sheer quantity of work that happens on a daily basis.

The idea for this kinetic model came to mind through a reading of stories of people and their relationship with Mumbai. Although with different narratives and timelines, the stories had a common thread: the city.

Everyone notices every other person in the streets of Mumbai running around, everyone seems to be in a hurry to get somewhere, it is either to get to work or get some work done or get back home and make food, to avoid traffic by taking alternate routes, switching modes of transport or struggling to achieve any of such tasks.

No one is at peace but when you are in this city you seem to be a part of a larger collective. As a part of this collective, when we see people trying to achieve their daily goals, you do not feel the need to sit back and relax, one feels rather alienated.

The resultant model has a central motor that moves the circular mechanism to demonstrate the constant flux of the city. Only here, instead of people moving around it is Mumbai's iconic buildings that are in motion. The buildings have been personified to act like the people of the city. The base layer is made of gold acrylic which is composed of seven parts that showcase Mumbai's geography as a collection of seven islands before it became a metropolitan city. The MDF base represents that it is surrounded with water and that the sea is one of its main reasons to become such an important city of the world.

*Nidal Rizwy, 1st Year*  
Mentor: *Uttam Solanki*



Nidal R

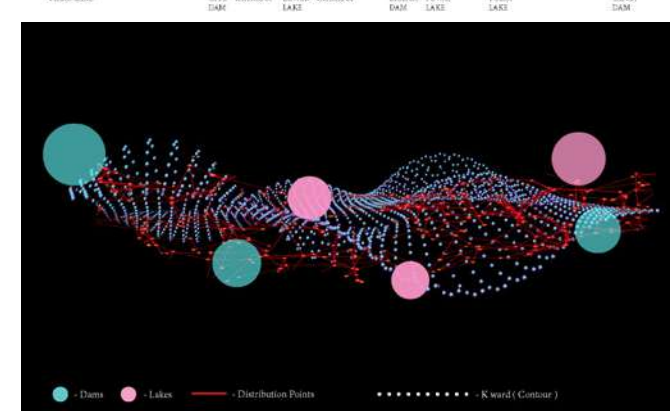
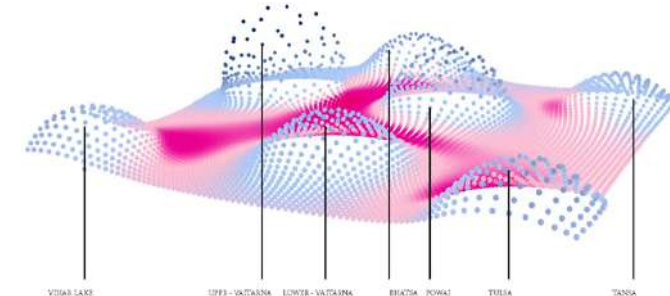
## Urban Data Visualization

M.Arch. 2nd Year

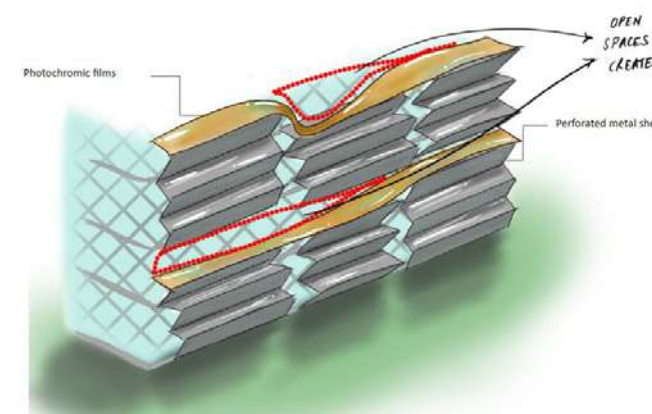
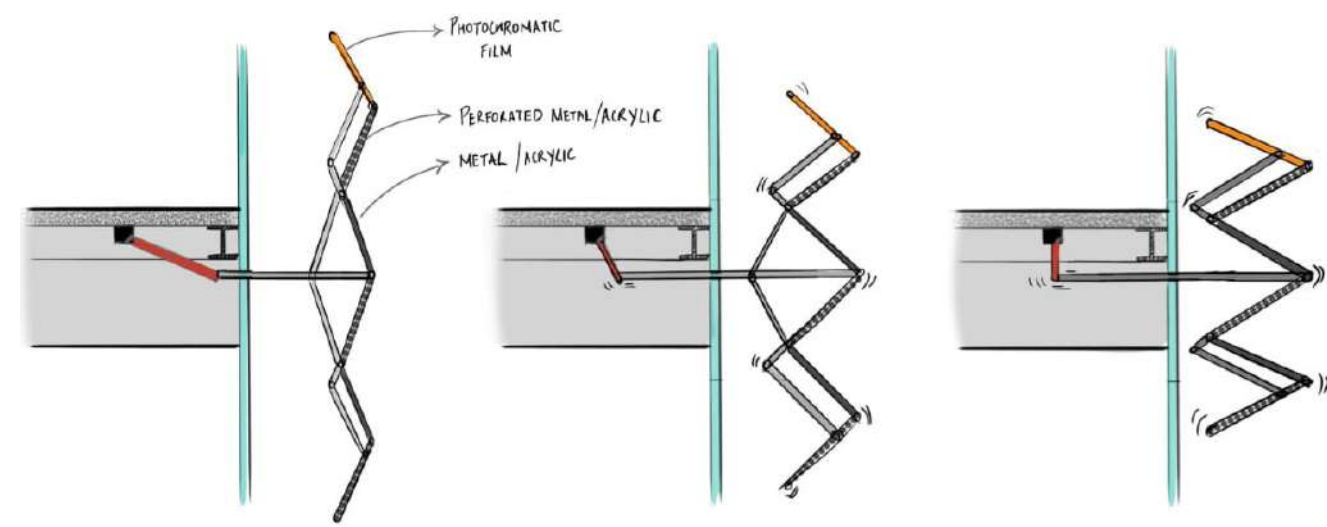
The Urban Data Visualization Seminar focuses on the unprecedented volume and diversity of data that is being collected and published on cities. Through this data, the Seminar explores the opportunities to visualize and analyze the operation of cities and anticipate the impact of their growth using computational methods and tools. This semester, the seminar resolved methods to simulate urban data models. It explored new tools for urban analysis based on public open data platforms and discussed both the potential and the precautions inherent within.

The project displayed follows the data on the population demographics of Mumbai, as well as maps and charts associated with it. Rainfall data, water consumption data, Major water sources and their locations were the major parameters for the study.

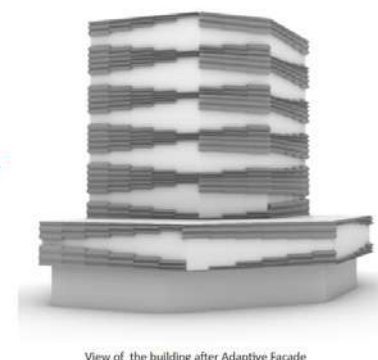
*Ipsita Datta, Assistant Professor*  
Mentor: *Bhavleen Kaur*



Ananya D



Existing model and form of the Building



View of the building after Adaptive Facade



## Elective - Performative Building Skins

M.Arch. 2nd Year

The seminar introduces students to both theoretical and rhetorical knowledge to explore various possibilities of façade design along with innovative design media. The session started with understanding fundamentals of climate and its parameters, the effect of climate change and the need for design intervention in the field of architecture to adapt such changes. The studio also revised fundamentals of working with grasshopper and establishing logic of definition, building and managing parametric data structures, and developing data driven responsive geometries and envelopes. Students were asked to select an existing site/their previous design project to analyze and propose an adaptive skin. The skin is iteratively generated as a response to mapping the environmental forces on it. This is also supported by a case study to understand the process of designing and functioning of a parametric façade. The outcome reflected the continuous negotiations between form and pattern's performance and one's aesthetic sensibility.

Focusing on the group project, students studied TCG Financial Centre, BKC, Mumbai along parameters such as existing façade design, and material. To improve energy efficiency and comfort, they proposed an adaptable building skin. Extracting concepts from nature, a research on the use of materials that mimic the thermo-regulation processes of organisms such as chameleons was conducted. The geometries and the mechanism helped control the amount of heat and moisture that enters the building by being angled to efficiently reduce direct heat.

*Ipsita Datta, Assistant Professor*  
Mentor: *Pavithra Lakshmi*

## Component-based Design Workshop & Installations

M.Arch. 1st Year, CIED 3rd Year and CIED 2nd Year

The building Workshop was a three-day workshop with M.Arch and CIED students, focusing on Computer Numerical Control (CNC) fabrication and its application in a component-based design approach. The workshop aimed to provide an in-depth understanding of the process of CNC fabrication for both architecture and interior design students.

The workshop began with an introduction to the concept of CNC fabrication, its advantages and its integration with component-based design approach. Students were taught the benefits of using CNC fabrication in architectural and interior design, such as precision, efficiency, and cost-effectiveness. The workshop also covered the different types of CNC machines and their specific uses.

On the second day of the workshop, students were given hands-on experience with CNC machines. They were taught how to create digital models using computer-aided design (CAD) software and how to convert these digital models into physical prototypes using CNC machines. Students were encouraged to work in cross-disciplinary groups, combining the skills and knowledge of both architecture and interior design students.

The final day of the workshop was focused on the installation process. They were also taught about different types of materials that can be used with CNC fabrication and their specific properties.

*Ipsita Datta, Assistant Professor*  
Mentors: *Shashank Shrivastava, Ipsita Datta*



1st Year M.Arch.: Dhruva P, Aditya S, Anusha K  
3rd Year CIED: Kamyaa A, Mansi J, Kush K, Aashna R, Pury P  
2nd Year CIED: Kalash M, Ishita S, Khushee P, Mohit K, Arzaan Q, Yash J

1st Year M.Arch.: Nidal R, Mansi L, Prachi S  
3rd Year CIED: Samiyah D, Shagun P, Yash S, Daisy L, Hirisha K, Siddhi C  
2nd Year CIED: Disha T, Drishti J, Hatim H

1st Year M.Arch.: Divakar V, Gauri P, Saurabh J  
3rd Year CIED: Shruti S, Dhruv T, Vedangi P, Nishtha G, Yashvi S, Chinmay G  
2nd Year CIED: Ishika A, Rizanne I, Vidhi K, Ashna B



## Off-Campus Electives B.Arch. 3rd and 4th Year

Defining art as something that keeps the viewer in the process of thinking, **Art and Design** is an elective that sought to understand the nuances of art, adding to this definition. The site visits were to 47-A ("This Ground, Plus: Khotachiwadi in Design Context"), TARQ ("Event, Memory, Metaphor"), Akara Art Gallery ("The First Contemporaries"), JNAF ("Woman is as Woman Does"), and TIFR.

These art exhibitions showcase a variety of themes and artistic techniques, challenging viewers to think beyond historic value and explore complex issues such as archiving, mythology, and social and cultural movements through the lens of women artists. "The only way to develop a palate is to develop a palate" a quotation from, a class reader, *Art Objects* by Jeanette Winterson, encapsulates the objective of our site visits.

*Deepika Nayak, 3rd Year*

### Cultural Study of Buildings:

In Dr. Andre Baptista's elective on architecture, history, and identity, we explored the significance of archaeology in



## Published Elective - Material Workshop B.Arch. 2nd Year

### Construction Waste to Constructive Value

In the words of Frank Lloyd Wright, "All fine architectural values are human values, else not valuable."

The construction industry generates a significant amount of construction and demolition waste, the management of which inspired this elective - Material Workshop - curated for Second-Year students. The objective of this course was for the students to explore, engage and experiment with construction and demolition waste to create sustainable, creative, enjoyable, educative, and innovative toys for a selected target audience. This course was designed to unleash the creativity and material knowledge of the students, to inculcate and develop social responsibility amongst students, and become sensitive professionals. The elective was a part of the initiative 'Worthy Waste' of the school.

The students were divided into three groups, and after connecting with various societal segments, each group chose a target audience, viz. autistic children from Divyam Mind Guiding Academy, underprivileged children from Salaam Baalak Trust, and visually impaired children from Happy Home & School for the Blind. The groups then conducted interviews, leading to extensive research with an aim to gain an in-depth understanding of the needs of their selected target audience. Then they created toy hampers (a kit of 3 to 4 toys each) to suit the needs and requirements of their target audience, such that their creations would help the users to not only enjoy and have fun but at the same time enhance the social behavioural skills, skill sets, concentration, memory, ability to trust, work as a team, and other aspects.

## 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.

understanding cities. We learned that archaeology focuses on the shared histories of everyday people rather than just monuments and rulers. This "common man's" history is shaped by cultural biases and should be studied in context. By examining material culture and everyday histories, we connected them to existing traditions.

Our exploration began with the origins of cities as centres of surplus and trade. To understand Mumbai and Sopara, we visited Kanheri Caves and Bassein Fort. At Kanheri Caves, we discovered evolving beliefs, architectural elements, and practices brought by different communities. The caves revealed insights into drainage, acoustics, and construction techniques, indicating the era of each cave. Bassein Fort highlighted the impact of trade on the city, showcasing changes and adaptations by the people and the existing communities.

Overall, this elective and our archaeological site visits expanded our understanding of the city's history, identity, and stakeholders.

*Aatmi Chitalia, 4th Year*

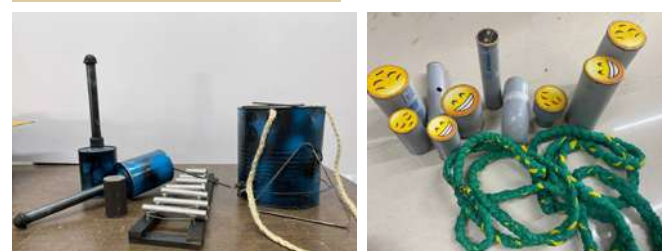


The organizations were happy to receive the final products and appreciated the efforts and work of the young students, and the student groups demonstrated the use of the toys to their target audience.

Overall, the course was an experience and learning opportunity for the students. They learned essential values of life, understood and delivered to the needs of their target audience, and became sensitive towards societal issues. Additionally, they learned the importance of adding constructive value to construction waste materials, and the significance of working with available resources to do honourable deeds.

*Arti Daga, Assistant Professor*

Mentor: *Arti Daga*



## Faculty Development Programs

**Council of Architecture Training Programmes**  
Integrating Sustainable Design Approaches in Architectural Education

**Solar Decathlon India and IIHS, Bangalore**  
Educating for Net-Zero and Resilient Buildings

## Papers Published/ Presented at Conferences

**ICMAD: International Conference 2022, KR Mangalam University, June 2022**  
Inclusive design and urban management of market streets / *Vidya Raghu*

**ASEE Conference and Exposition 2022 (129th), American Society of Engineering Education, June 2022**  
COVID-19 Impacts on Architecture Educators in India- A review of gender perceptions / *Arti Daga*

**Parallelism in Architecture, Engineering & Computing Techniques (PACT) Conference 2022, 4th International Conference by IEREK (an Academic Research Community) in collaboration with the University of East London (UEL) in London, United Kingdom, October 2022**  
Construction Methods in India: Stakeholders' perspective / *Arti Daga*

## Papers Published

**Special Edition of CSI Transactions on ICT, June 2022**  
Exploring the Journey of BIM in the Indian AECO Industry (2008-22): An Excelize Perspective / *Arti Daga*

**Resilient and Responsible Smart Cities, Second Edition, July 2022**  
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