

F.Y.I.

FANTHOM

YEARN

INNOVATE

URBAN TAPESTRY



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URBAN TAPESTRY

PRINCIPAL'S NOTE

As we complete a decade in imparting quality education, Aditya College of Architecture has become an institution to reckon with since its inception in the year 2013. We have always been a top-ranking college in Mumbai from various surveys conducted from time to time, and our students have won various accolades both at the University and other creative platforms. To have an international connect both with the profession as well as academia, ACA organises the International Design Competition (IDC) and research conference (IDRC) since inception and the theme this year is the "architecture of the urban commons." It gives me immense pleasure that the student council and the editors of F.Y.I. have very sensitively continued with the theme of the urban commons, thereby calling it "Urban Tapestry."

The global urban context today offers numerous examples of such spaces that are open, accessible, and expressive of the city's public values, through community insight, citizen initiative and collective identity. The designs of these spaces, while highlighting the rich diversity of the people they represent, also uniformly demonstrate the designer's conscious restraint and sensitivity. These perceptions capture some essential aspects of urban life such as the economic opportunities that cities offer, the morphological growth that cities undergo, or the complex spatial patterns that cities embody. They reveal the dynamic nature of urbanism, its intricate textures and incessant evolution, driven by the vibrant variety of activities and people that create, regulate, and perpetuate the city. It is this rich urban diversity within which we situate the "urban tapestry", those spaces and buildings within the city that can be shared by all its inhabitants, can accommodate all forms of social interactions, and can exemplify the city's collective identity.

From this year the F.Y.I. also showcases the academic works, particularly designs of a couple of students who have done well for themselves and need to be lauded for their constant efforts. Through this we also take this opportunity for the F.Y.I. to document our design themes and processes along the 5 years. Lastly this year's F.Y.I. is more vibrant and colorful as the extensive work of the newly constituted B.FA dept. is also well represented in the magazine. I hope you all enjoy going through the student works and for those whose work is represented, may they cherish this compilation forever as a reminder of their hard work!

— Prof. Ar. Jimmy Bhiwandiwalla
Principal, ACA

M.A. (Ancient Indian Culture) M. Arch. (General Architecture)



Shared spaces... sans senses?

The urban spaces that we inhabit are characterised by a variety of distinct experiences; fluidity and mobility, aspiration and opportunity, appropriation and conflict as well as accommodation and concord, amongst citizens. But most of all, as the commons we all share, they are characterised by the tangible expressions of our collective values as a civilization. Correspondingly, the forms of these shared spaces and the activities contained within them are essentially a reflection of the values that define the society that creates and inhabits them.

The demands of contemporary urban life manifest not only in terms of the demands on our time, but also in terms of the demands on these urban commons. On the other hand, the increasingly pervasive nature of digital technologies, draws us incessantly into a seemingly endless virtual world of images. And what we gain as digitally optimised, virtually sanitised, filtered photos of these spaces to be "shared", "liked" and "loved", we lose in terms of the kinesthetic lived experiences and shared collective memories of their real world presence.

The reflection of our social values has, as a consequence, become progressively more aesthetically sanitised, digitally optimised, and virtually publicised. And as we become progressively more distanced from the tactile realities of our shared commons, we also become further desensitised of our responsibilities towards these spaces and by extension towards the others we share these spaces with. Eventually leading us in an inevitable progression to the breakdown of the most essential aspect that shapes these shared spaces, the shared civic character that defines civilization.

As Juhani Pallasmaa eloquently elucidates in *The Eyes Of The Skin*, by prioritising our sense of sight we lose our ability to touch the world and truly inhabit it.

The greatest loss is that of losing our sense of our public spaces as the urban commons that nurture our senses...and sensibilities.

— Prof. Ar. Jwalant Dave
ACA Faculty and Mentor, F.Y.I. Volume 6



STUDENT ADVISOR'S NOTE

Dear Readers,

"The role of the designer is not just to build cities, but to narrate the stories of people and places." — Richard Rogers

It is an honour to contribute as the Student Advisor for F.Y.I. (Fathom. Yearn. Innovate) Volume 6, a publication that continues to be a platform of ideas, exploration, and creativity for the Aditya College of Architecture. Each year, F.Y.I. grows in its vision, reflecting not just design thinking but also the evolving identity of our academic community.

This edition takes on the theme 'Urban Tapestry', a subject that resonates deeply with the discourse of the IDC and IDRC competitions of 2024–25. Urban commons are those shared spaces that bind our cities together, fostering inclusivity, collaboration, and resilience. By exploring this theme, we hope to highlight how architecture and design can nurture collective life and contribute to sustainable, equitable futures.

What makes Volume 6 unique, is the way it showcases a much broader spectrum of student work alongside scholarly contributions. While the previous editions celebrated a decade of breaking boundaries and carried forward reflections of heritage, culture, and resource, this volume shifts focus to the lived urban fabric; how students, architects, and researchers perceive the role of shared spaces in shaping vibrant communities. It is this strong representation of student voices and projects that adds a new dimension, making this volume both dynamic and engaging.

As we look ahead, I wish for F.Y.I. to continue being a space that nurtures creativity, research, and dialogue, bridging the academic and professional worlds. With every edition, may it inspire more students to contribute, to question, and to innovate fearlessly.

I extend my heartfelt thanks to all the mentors, editorial team, contributors, and peers who have made this edition possible, and I look forward with great optimism to the journeys that future volumes of F.Y.I. will chart.

— Aditya UdayKumar
Student Advisor, F.Y.I. Volume 6



Dear Readers,

Welcome to the much anticipated sixth volume of our college magazine, Fathom - Yearn - Innovate (F.Y.I.) for the academic year 2024-25.

This edition explores the notion of Urban commons under the theme of 'Urban Tapestry'. Urbanscapes, like tapestries, are interwoven from a countless number of threads, be it the streets, markets, parks, plazas, or promenades; each impart their own contribution of colour in its history, cultural significance, and individual or collective identities they uphold towards the stakeholders. Its beauty lies not only in each individual strand, but also in the way they come together as a whole to form the tapestry of urban fabric we familiarise with.

Personally, we as editors relate to this theme quite dearly, owing to the fact that we originate from such richly layered cities ourselves.

The quiet lanes of Udupi opening up into temple courtyards, fragrance of incense, sea breeze and soil, and pilgrims sharing the same streets as fishermen; are all but a few individual experiences that stitch these memories.

In contrast, the dense layers of Varanasi tell a different story with the daily hums of rituals along the ghats, narrow alleys, and the constant flow of pilgrims and dwellers alike.

Both reveal how urban commons may hold different characters, yet are equally relatable in terms of how they stitch and balance the habits and shared patterns of urban living, respectively.

We hope to provide new insights and perspectives to our readers through the various articles, essays, poems written by our contributors and also invite everyone to look at their own cities with this new lens.

My heartfelt gratitude goes to our team for their dedication, to our contributors for valuable insights and to our readers for their constant engagement. Thank you all, for your contributions in completing this tapestry, making this edition of F.Y.I. a success.

— Naina Omprakash Yadav, Ranjith Ravi Nayak
Editors, F.Y.I. Volume 6



URBAN TAPESTRY



PHOTOGRAPH CREDITS - HARSHIL MEWADA

PREFACE

We at Aditya College of Architecture, are delighted to present to you the sixth volume of F.Y.I (Fathom. Yearn. Innovate), our college magazine for the academic year 2024-25. This magazine provides a platform as an archival showcasing journalistic articles, academic work, designs and graphical concepts, art and professional interviews, to students and professionals alike.

'Urban Tapestry', our theme for this year delves deep into the fabric of the urbanscape, exploring the notion of Urban Commons - shared spaces, resources, and services of the city, collectively owned by society yet holding individual importance for its members. These spaces encourage communal bond well-being, and inclusivity in daily urban life.

Like an intricate weave in a tapestry, the urban commons form a pattern in the urban fabric where every thread, be it a park, a market, a waterfront, or a street corner, adds colour and texture to the whole. Some threads are bold and fall under limelight, inducing the city with its identity, while others are subtle yet hold considerable importance, emerging in smaller corners of the city.

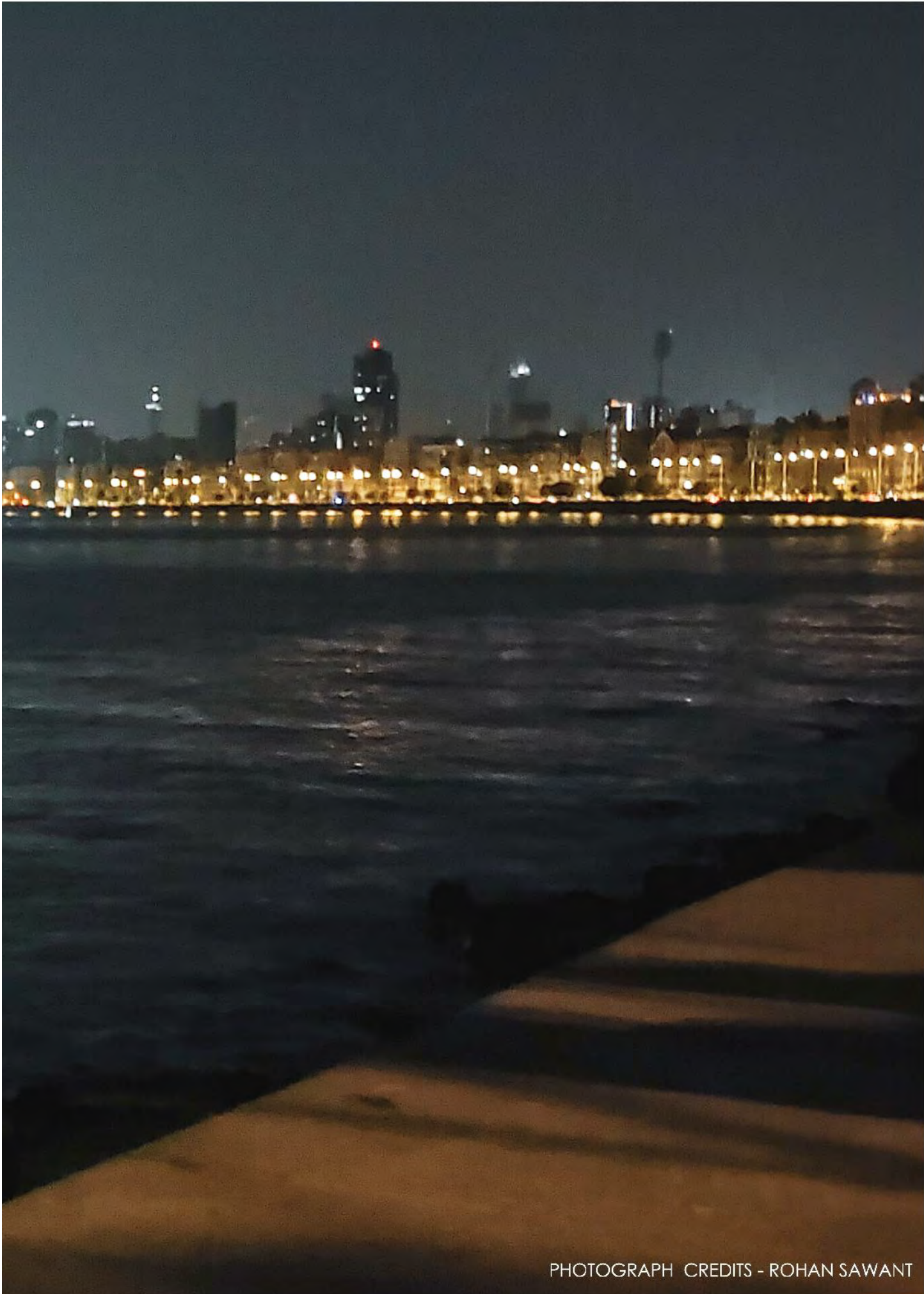
On behalf of the Editorial Committee of ACA, we would like to thank all those that made the production of this edition of the magazine possible: our supportive and diligent faculty mentors, all the students who contributed their time and efforts as part of the Literature and Graphics teams, as well as the contributors and readers, into making this project a success.

Thank you all for joining us on this journey. May F.Y.I. continue to open the minds of its readers for years to come.

गाठोड

गाठोड्याचं शहर ही मुंबई नगरी,
 वळणा वळणावर एक एक कथा भरली खरी,
 रेल्वेच्या तालावर इथे नाचते गर्दी,
 कधी गाते कधी राहते ही मुंबई दर्दी,
 चहा सामोसा वडापाव मिसळते दिवस न रात्र,
 पुन्हा सकाळी उठून चालू होते धावपळीचे सत्र,
 पांथावर विसावते येथे श्रीमिकाच गाठोड,
 नाही सुटले अजूनही मुंबई हे एक कोड,
 ही नगरी म्हणजे असंख्य गाठण्याची विणलेली चादर,
 प्रत्येक गाठ एक व्यथा अन अकथित आदर,
 दर चौकात एक नवी कहाणी जन्मते,
 कधी हातात कधी खोपट्यात कधी टावरमध्ये हरवते,
 डबेवाल्याच्या बटव्यातून दरवळतो घरगती घास,
 अनेक जण येथे येतात घेऊन स्वप्नपूर्तीचा ध्यास,
 बांधकामाच्या धुळीतून साधलं जात स्वप्नातल घर,
 तर कुठे गळत्या पत्रातून सांभाळतो प्रेमाचा सागर,
 कुठेतरी उभे राहतात काच महाल,
 इथला कुठे घडी काढतो हाल,
 रस्त्याच्या कडेला कविता चहाच्या कपात उकळते,
 वीज खांबाखाली सायंकाळ एकटीच थांबते,
 या शहराचे विणकाम हे सुई शिवाय शिवलेलं,
 अनेकांना स्व स्वप्नपूर्तीसाठी विणलेलं,
 शहर हे केवळ नाही एक ठिकाण ते एक जिवंत जाळ आहे,
 आठवणींचा लोकांचा आणि बदलांचं हेच आहे,
 माझ्या शहराचं शहरी विणकाम

- GIRISH BORWANKAR
 3RD YR B.ARCH



PHOTOGRAPH CREDITS - ROHAN SAWANT

URBAN TAPESTRY

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URBAN TAPESTRY



BEYOND WALLS : URBAN COMMONS AND COMMUNITY BUILDINGS

At the vibrant core of Mumbai rests the expansive green haven of Sanjay Gandhi National Park. In the midst of the city's relentless urbanisation, it is a significant urban commons that offers a unique setting for leisure, cultural activities, and environmental education, despite its primary function as a wildlife refuge. This dual function emphasises how amazing shared urban spaces are at bridging the gap between humans and the natural world.

Urban commons, or communally owned and operated areas, are essential for fostering inclusion, social engagement, and resilience. These spaces are vital outlets in India's congested cities, where everyday leisure activities take place. It takes more than just technical know-how to create such diverse settings; it also takes empathy, creativity, and a profound understanding of the surrounding culture.

Consider Mumbai's Carter Road promenade, which has been adaptively reused. Previously a run-down waterfront, community-led projects have transformed it into a bustling public area. It now serves as a gathering place for street entertainers, morning joggers, and cultural events, demonstrating how well-considered architecture can transform underutilised areas into vibrant community centres.

A similar example of how history, culture, and communal areas come together is the Dr. Bhau Daji Lad Museum Gardens. This renovated urban sanctuary, which is tucked away in the centre of Mumbai, combines open spaces with historic buildings to promote connection and interaction through workshops and carefully planned events. It demonstrates how architecture and landscape design can both meet modern demands and revitalise traditional urban commons.

As climate change and urbanisation reshape our cities, architects and planners are reimagining the role of urban commons in addressing these concerns. For instance, the participatory design projects in Dharavi led by Rohan Shivkumar place a strong emphasis on involving local populations in the creation of environments that strike a balance between social justice and environmental sustainability. These initiatives demonstrate the importance of inclusive, contextually aware urban design methods.

The future of urban commons lies with aspiring architects who design areas that promote unity and connection rather than just functionality. The idea of shared places itself could be reshaped by combining creativity, empathy, and sustainability. Have the courage to defy expectations, question accepted wisdom, and leave a legacy that unites people while protecting the environment.

- ANUSHKA DESAI
B.ARCH 2ND YEAR



PC:- Wikimedia.com



C/O: HARSHAL MEWADA

SKYWALK : A SHARED SPACE OF CONNECTIVITY AND INTERACTION

In the heart of urban landscape, certain spaces transcend their functional roles and become symbols of a shared public life. Urban commons refer to public spaces that are accessible to all and serve the collective needs of the community, fostering inclusivity and interaction. It signifies public spaces as shared spaces, highlighting various tangible and intangible aspects such as social equity, community integration and cultural collaboration.

Here is a simple yet picturesque view of a skywalk at Borivali Railway Station. The natural light enhances the skywalk's architectural characteristics while emphasizing the rhythmic movement of the pedestrians. The interplay of light and shadows enhances the sense of movement, with people walking, pausing, and interacting within the space. Whether it's workers rushing to catch a train, visitors watching the light play on the skywalk's surface, or a group of friends conversing while walking; there's always a connection between people and the urban commons.

In addition to being an essential part of urban infrastructure, this structure reflects the concept of the urban commons, which is a space that is accessible to everybody and serves the needs of the community as a whole. This photograph of a busy skywalk, with people passing by under the warmth of sunlight, captures more than just a transit point. It showcases a dynamic urban common that offers both practical function and social interaction. The skywalk links different parts of the station and city, providing a safe, accessible route above the hustle and bustle of street-level traffic. This elevated walkway is more than just a way to get somewhere; it's a place where individuals from different backgrounds come together, frequently without realizing how similar their experiences are.

The crowd, in turn, becomes part of the architecture; each individual adding their own spark to this shared space. The quiet moments of pause, the casual exchanges, and the brisk walk of travellers all form the pulse of the city's everyday life. The skywalk is more than a pathway; it is a place where people regardless of background or purpose share the space.

As cities expand and become more complex, the value of urban commons increases. These spaces promote a sense of community and allow for collective experiences regardless of one's social or economic background. This space is open to all, promoting a sense of belonging and shared experience, irrespective of social or economic status. The skywalk, serving as an urban common, stands in contrast to private or commercial spaces, highlighting the need for public accessible areas. These dynamic elements serve as a beacon of inclusivity, illuminating the city's essence as a thriving hub of connectivity. By fostering engagement and shared experiences, they transform urban spaces into welcoming environments where communities flourish, ideas converge, and a sense of belonging resonates deeply.

-AISHWARYA SHAH
B.F.A 2ND YEAR

SHARED SPACES: REDIFINING URBAN SPACES



C/O: YAPPE.IN

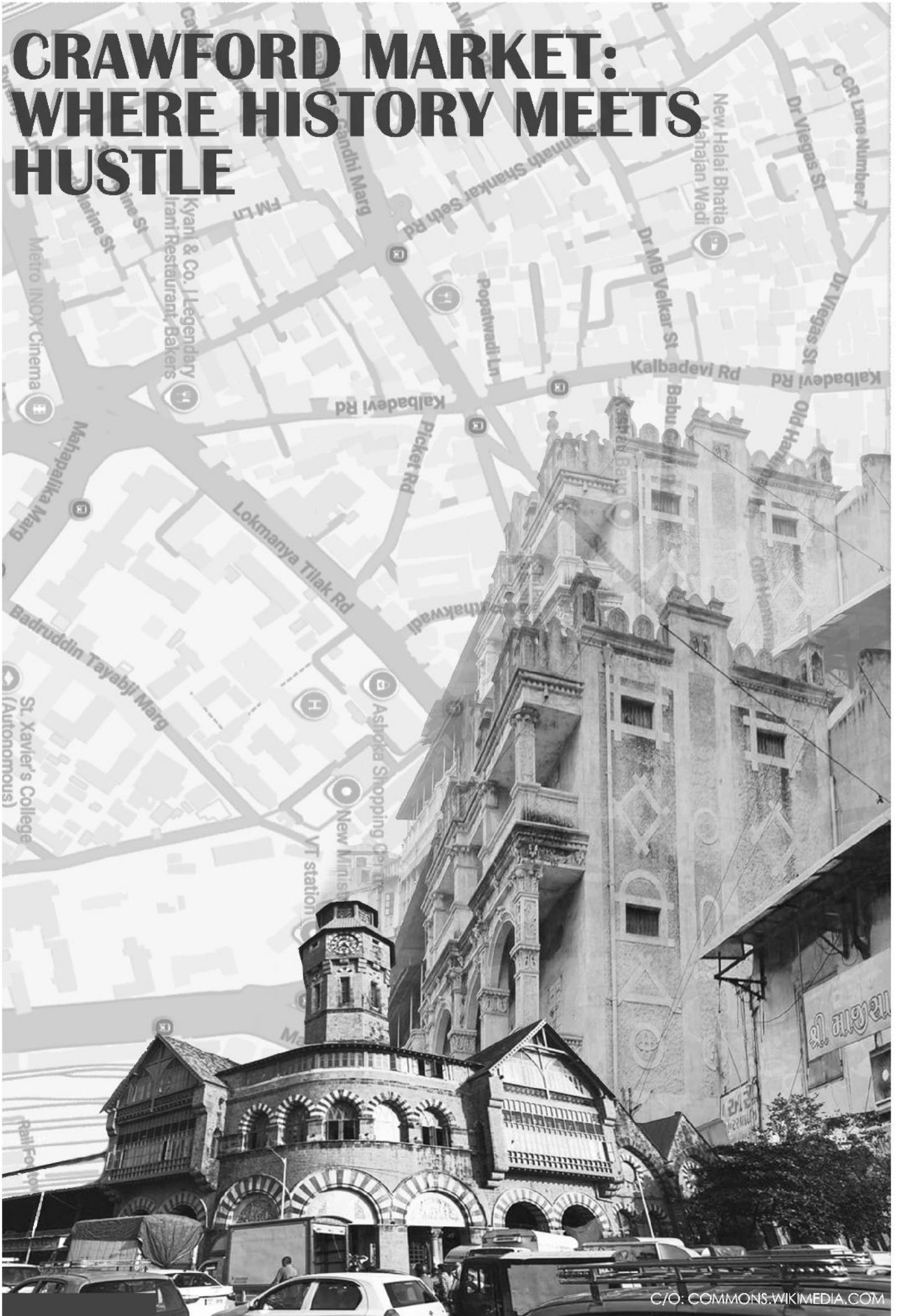
In the rich tapestry that is the busy, urban living, resources and time for recreational activities grow scarce. In response to this challenge, implementing publicly shared spaces has emerged as a transformative approach. Community gardens, public parks, and libraries provide refreshing alternatives to traditional notions of private ownership. By creating these shared spaces, we not only conserve resources and land but also cultivate lively, engaged communities. Unlike the capitalistic model of the west, Indian culture has always revolved around preserving communities and creating connections with those who share the space around us. It has always been about sharing and doing together, be it communal workplaces for women in rural places or the preference of taking locals rather than driving private cars. Yet, as our cities grow denser and taller, we have witnessed a troubling rise in isolation and individualism. Shared spaces are vital in reversing this trend; they not only strengthen community ties but also embody sustainability and efficient land use. Technology plays a significant role in managing shared spaces efficiently. It enables booking, tracking of usage, and transparency, which are all promoted by apps and digital platforms. It also allows for communication among users to resolve conflicts and coordinate efforts. It also allows for communication among users to resolve conflicts and coordinate efforts. Combining clear governance with technological tools can allow shared spaces to thrive as inclusive and sustainable resources for everyone with minimal issues caused. As cities are getting exposed to increased pressure by endless population growth and changing climates, the significance of shared spaces only grows in relevance. Urban planners and policymakers now have no choice but to integrate this concept of shared spaces into city designs; as a result, more and more multifunctional spaces for diverse community needs are coming about. For example, 15-minute cities, are gaining more popularity where essential services fall within a 15-minute walk or bike ride, most often incorporate shared spaces as a cornerstone. Ultimately, shared spaces redefine living in the city; allowing for collaboration instead of competition, connection instead of isolation, and sustainability instead of excess. As we redefine urban living, shared spaces will play a crucial role in building resilient, inclusive communities that thrive in harmony with their surroundings. Shared spaces have numerous benefits to offer.

These spaces help enhance social interactions with those around you, which naturally leads to improved mental health as you feel included and have a social group to rely on, leading to increased community cohesion. They provide opportunities for collaboration, engagement, and a sense of belonging, which contribute to overall well-being. Additionally, these spaces can reduce environmental impact by encouraging walking, cycling, and the use of public transportation, leading to an overall healthier community, encouraged by each other and the environment. Technology plays a significant role in managing shared spaces efficiently. It enables booking, tracking of usage, and transparency, which are all promoted by apps and digital platforms. It also allows for communication among users to resolve conflicts and coordinate efforts. Combining clear governance with technological tools can allow shared spaces to thrive as inclusive and sustainable resources for everyone with minimal issues caused. As cities are getting exposed to increased pressure by endless population growth and changing climates, the significance of shared spaces only grows in relevance. Urban planners and policymakers now have no choice but to integrate this concept of shared spaces into city designs; as a result, more and more multifunctional spaces for diverse community needs are coming about. For example, 15-minute cities, are gaining more popularity where essential services fall within a 15-minute walk or bike ride, most often incorporate shared spaces as a cornerstone. Ultimately, shared spaces redefine living in the city; allowing for collaboration instead of competition, connection instead of isolation, and sustainability instead of excess. As we redefine urban living, shared spaces will play a crucial role in building resilient, inclusive communities that thrive in harmony with their surroundings.

-SAYALI PARKAR
B.ARCH 1ST YEAR



CRAWFORD MARKET: WHERE HISTORY MEETS HUSTLE



C/O: COMMONS.WIKIMEDIA.COM

Crawford Market is a 156-year-old Indian marketplace from the British Raj that is located in Colaba, South Bombay. Sir Arthur Crawford, the first municipal commissioner of Mumbai (then known as Bombay), is honoured by the market's name. The building's exterior is designed in Indo-Saracenic and English Gothic styles. The clock tower, is its most noticeable feature. The outside of the building showcases Lockwood Kipling's detailed stone carvings and friezes. The market divides into sections for meat, vegetables, fruits, and other goods.. The interior is logically laid out, with shade from iron sheds. It was intended to improve the market environment by bringing hygienic order and moral elevation.

This architectural gem belongs to the Grade I structures in the heritage list and was one of the first buildings in Mumbai to be illuminated by electricity in Mumbai. Apart from its architectural features, it has been a cultural melting pot as the market attracts people from all walks of life, reflecting the city's diverse population and cultural tapestry. The times when the construction began, the means of mobility in Bombay were through trams. These trams used to travel from Colaba to Pdyhnie, and Crawford Market was their major stop in the middle. Since the British had to travel far to find everyday necessities like milk, groceries, etc., the market was constructed to provide a common shopping arcade in the area. Products for everyday use and wholesale food items are kept in this market. The market is now adjacent to Abdul Rehman Street, famous for its retail and wholesale shops dealing in stationery, gift wrapping, and art and craft supplies. While Crawford Market is a bustling market for daily needs, Abdul Rehman Street is like a haven for artists and crafters, as well as anyone looking for unique decorative pieces.

Crawford Market is one of the oldest markets in Mumbai. Over the years most people have always remembered the market as one that is always bustling with activity. Mumbai is tipped to have some of the oldest, modern, and biggest supermarkets in the world. Over the years, Crawford market merged with Mumbai's urban structure. Today, it is one of Mumbai's most modern and architecturally impressive markets. Crawford market also depicts Mumbai's history as the one of the the oldest places to have evolved as a market. Crawford market is the epitomy of Mumbai's energy. Over the years, I have seen people from different cultures, regions, and countries come to Mumbai for one specific purpose. The purpose was to find good jobs and better the lives of their families. Although the market served as the one and only metro for Mumbai to provide direct goods, it also acted as a major center of commuting for people from the suburbs and the neighboring states. Crawford market holds an important place when it comes to the culture, history, and economy of the nation. In my opinion it is one of the most famous markets when it comes to wholesale items. There is no doubt that over the years, Crawford market has never lost it's charm as at the time of construction. There is no doubt that over the years, Crawford market has never lost it's charm as at the time of construction.



C/O: MYMUMBAI.COM

कारण तोही एक काळ होता...

तो काळ जवळपास ५०-६० वर्षा आधीचा किंबहुना त्याही आधीचा काहीसा रंजक असावा. हे विसावे शतक काहीसे फार चांगले नव्हते. पहिले विश्वयुद्ध संपून शतकपूर्ती न होताच दुसरे पेटले. ह्या अशा समरजन्य परिस्थितीत देखील अतिव संवेदनशील, अविस्मरणीय भाग अंतरंगात भरून उरलेले समाजितकतेचे पर्व, भारतीय संस्कार आजही पदोपदी आयुष्यातील घडामोडींवर दिसते. तो काळ सहज, सुलभ नव्हता. देश अजूनही काही प्रथा, चालीरीती त्याशिवाय असाक्षरते पुढे झुकला होता. त्यामुळे शैक्षणिक, वैद्यकीय आणि औद्योगिक क्षेत्रात अगदी हळुवार प्रगती होत होती. परंतु, मुंबई, दिल्ली सारखी क्षेत्र प्रचंड प्रगती करत होती. त्यात आंग्लजन तटस्थपणे ह्या पावन धरतीवर राज्य करीत होते. वीज, घरपोच पाणी, स्टोव सारख्या सुविधा राजधानीत आणि मुंबापुरीत स्थिरावत होत्या. तरीही इतर जागी ते जुने रॉकेलचे कंदील तेवत. अजूनही चुलीच अन्न शिजवत. तो विकासनशील काळ मुंबईस बॉम्बे म्हणे. ह्या बॉम्बे मध्ये चाळीचे साम्राज्य होते. १० x १० खोलीत माणसे परिवारसमवेत गुण्यागोविंदाने नांदत. ह्या खोल्यांत स्वयंपाक घर आणि न्हाणीघर होते. घराबाहेर सार्वजनिक शौचालय. एका मजल्यावर १०-१२ खोल्या. अशी ही चाळ आजही गिरगाव परिसरात इतिहासाची साक्ष देत मनाने उभी आहे. ह्या मुंबईतूनच भारतीय भूमीवर अवतरली ती आगगाडी. नव्याने सुरू झालेल्या आगगाडीस त्याकाळी धूर ओकणारा राक्षस म्हणत. रेल्वे जाळे जसे पसरले तसे त्या काळचे वर्णन करण्यास तयार झाले ते छत्रपती शिवाजी महाराज टर्मिनस (आजचे छत्रपती शिवाजी महाराज टर्मिनल) आणि बरीच इतर स्थानक. त्या उपरांत ह्या गोऱ्यांनी आपल्या वास्तुशास्त्राला भारत भूमीवर पेरले. ह्याचा हस्तक्षेप मुंबईतील किती तरी जुन्या वास्तू शिल्पात दिसतो.

तो काळ म्हणजे जणू ह्या स्वप्न नगरीचे सुवर्णपर्वच. ही स्वप्न नगरी त्याकाळी दहिसर ते चर्चगेट पर्यंत सिमित नव्हती. तरी देखील जास्तीत जास्त वस्ती ही दादर पर्यंतच होती. दादर पुढे वस्ती तशी विरळच. पण, ही खरी मुंबई म्हणावी. ते मुंबईचं खरं सौंदर्य. ह्यातच पुढारलेल्या नवमतवादी मुंबईचं स्वरूप स्वातंत्र्योत्तर काळात बदलत गेलं. स्वातंत्र्यपूर्व काळात मुंबईत शांतता पारिजातकाच्या कळीप्रमाणे मंदगतीने बहरत आणि फुलत होती. परंतु, वारंवार होणारे संप, दंगली, बंद ह्या समोर दमली. पण, नंतरच्या युगात ती अत्याधुनिक तंत्रज्ञानाने फुलत गेली. आजची मुंबई म्हणजे टोलेजंग इमारती. उंच उंच उभारलेले टॉवर. फ्लॅट सिस्टिम. त्याशिवाय आधुनिक तंत्रज्ञानाने चितारलेले त्रिमितीय चित्र. तरीही ह्या आधुनिक तंत्रज्ञानाने स्थापत्यशास्त्र, आधुनिकता आणि परंपरा ह्यांचा संगम साधण्याचा प्रामाणिक प्रयत्न आपल्याला दिसतो. जेवढ्या गर्वाने ह्या इमारती उभ्या आहेत तेवढ्याच ताकदीने अथवा जरा अधिक ताकदीने ह्या जुन्या इमारती इतिहासातल्या खुणा मोजीत मनाने उभ्या आहेत. आज जशी ही मुंबई बदलली तशी माणसे ही. त्या काळची ओळख म्हणजे पुनर्प्राप्ती, मलबार टेकडी, गोवालिया टँक आणि भरपूर. आज सगळं तसंच आहे. पण काळ बदलला. गिरगावातला चाळकरी मात्र अंधेरीपुढे फ्लॅट मध्ये येऊन राहायला शिकला. आणि खेळकरपणा, प्रामाणिकपणा हिरावून बसला. ते सुवर्णपर्व तिथेच थांबलं. आणि कालौघात मागे पडली ती खरी मुंबई. ट्राम, टांगा यांची जागा आज बस, रिक्शा, टॅक्सी ह्यांनी घेतली. चाळीतली खोली फ्लॅट झाली अन् मजल्यावर चमकणारा गोल पिवळसर दिवा पांढरा पडला. तो पण थकला आणि एलईडी आले. त्या आधीच ब्रिटिश देश सोडून मायदेशी परतले. मिक्सर, फ्रिज, वॉशिंग मशीन आले, टीव्ही आला. आणि आता संगणक जाऊन लॅपटॉप आणि टॅब पण. लांबुडका फोन आज टच स्क्रीन अँड्रॉइड झाला. आयफोन पण आला. पण, खरे मुंबईकर आजची ही मुंबई पाहण्याआधी गेले. तरी, काही निवडक वयोवृद्ध मंडळी आजही त्या मुंबईस आठवून त्यात रमतात. कारण, तोही एक काळ होता.

-GIRISH BORWANKAR
B.ARCH 3RD YEAR



C/O: RANJITH NAYAK

INVOKING MEMORY AND MYTH - THE IDENTITY POLITICS OF BHOOTA WORSHIP IN TULUNADU.

Inside the profusely richly layered cultural landscape of Tulunadu, is housed a beacon of spiritual worship and rituals – the 'Bhoota Sthana'. These are more than ritualistic grounds, they are institutions.

The Poojary of Shettybettu once quoted – 'Namma Ooruda daiva-devera, Tuluvara Bennu Mule', meaning 'the echo of the sthana is the spine of the village, which instills life into its dwellers'. This quote quite succinctly summarises the significance of these sacred ritualistic grounds in the rural context of Tulunadu and helps us understand how these shrines serve as an epicenter of power, justice, memory and belonging, which is deeply influential in determining how space is organised, how communities interact inclusively, and how collective identities are created.

The presence of these sthanas are not incidental. Usually situated across towns or cities at the sacred peripheries, they follow a logic of mere social, ecological and spacial sensitivity. These sthanas are found near water sources or sacred groves, signifying a threshold between realms – nature and culture, wild and inhabited, the living and the ancestral. This idea stems from the mere situational understanding of worshipping the element of nature in instances of the wild invading and destroying inhabited and cultivated land. Our ancestors of Tulunadu thus started worshipping and embracing these natural elements as an act of balance between the two by means of conducting ritualistic performances in the form of 'Bhoota Kola', which we see be held to this very day.

The Bhootas are suggested as a personification of the various elements that affected civilization. 'Panjurli' is the personification of a wild boar which would trample cultivated land in masses. Thus, the idea of worshipping Panjurli came into picture. As time went on, this idea of Bhoota worship morphed into a more complex and collective understanding. Bhootas were associated with martyrdom, divinity, mythologies, justice and thus became an everlasting part of the Tuluva psyche and lifestyle.

The Bhoota Sthana also holds a pivotal role in understanding the social morphology of the region. The individuals who usually perform the Kola ritualistic dance are part of the Dalit community ,and the ones administering the ceremonial affairs are the Billavas who are generally associated with toddy tapers and engagement in agriculture. They belong to a largely marginalised social background but as a result of their engagement in Bhoota worship, these communities have found a place in the societal affairs and its heirarchy. Bhoota Sthanas are majorly owned by these Billavas and performed by Dalits who find pride in their association with these mythical heroes. Their performances bring solidarity in them, the rituals unite these people into a community.

- RANJITH NAYAK
B.ARCH 3RD YEAR



THE PLAGUE, THE PLAN, AND THE COLONY



Mumbai's transformation into a structured metropolis was significantly shaped by the Bombay Improvement Trust (BIT), which was established in response to the 1896 Bubonic plague epidemic. The outbreak had exposed the city's dire living conditions, particularly in the congested neighbourhoods of South Bombay. To combat the crisis, BIT in the early 20th century initiated a series of urban renewal projects, one of the most successful being Scheme 57, which led to the creation of Dadar-Parsi Colony.

Dadar-Parsi Colony emerged as a model of planned suburban development, offering a stark contrast to the overcrowded, poorly ventilated areas that had allowed the plague to spread. Wide roads, open spaces, and well-ventilated homes became key planning principles. The neighbourhood was specifically designed for the Parsi community, with tree-lined streets, large setbacks, and distinct Art Deco and Edwardian-style architecture that still define its character today. The area was also strategically located near railway lines, ensuring connectivity while maintaining a serene, residential atmosphere.

In contrast, Scheme 5 in Wadala, which aimed to create a similar structured township, failed due to poor connectivity, lack of essential infrastructure, and eventual industrial encroachment. Unlike Dadar-Parsi Colony, which successfully integrated housing, amenities, and public spaces, Wadala remained largely underdeveloped for decades.

The success of Dadar-Parsi Colony and the failure of Wadala's Scheme 5 highlight Mumbai's early urban planning experiments. While one became a heritage-rich, sustainable residential precinct, the other faded into unrealized ambition. These developments underscore the importance of community-driven planning, infrastructure support, and the role of health crises in shaping urban landscapes—lessons that continue to influence Mumbai's expansion today.

-ADITYA UDAYKUMAR
B.ARCH 4TH YEAR

REVITALIZING CITIES THROUGH ICONIC ARCHITECTURE

The phenomenon that occurs when a city undergoes major transformation or revitalization through the construction of an urban landmark is known as the Bilbao effect or the Guggenheim effect.

In the 1930s, Bilbao underwent civil wars leading to political and economic instability. Major industries and ports shutdown and city was, what is today called, deindustrialized. Thus, the authorities partnered with the Solomon R. Guggenheim Foundation to create an urban landmark that would once again put Bilbao on the map out of an emergence of public spaces.

The construction of the Guggenheim Museum in 1997, by Frank Gehry, brought about the transformation of Bilbao, Spain. Gehry's titanium-clad museum reflects the water on one of the once major ports and the sunlight changing throughout the day, thus placing itself in the past and the future. The height of the museum is lower than its surrounding structures so as not to overpower the city's infrastructure while being iconic.

Word spread and artists, architects, tourists from all over the world came to visit the Guggenheim. This created jobs and infrastructure in terms of tourism, hospitality and local crafts which boosted the economy and, in turn the morale, of the entire city. A ripple effect was created across the world with the construction of more iconic structures such as Dubai's Burj Khalifa, the Oslo opera house and the Eden project in UK which was done to try and recreate the economic outcome observed in Bilbao. This proves the transformative potential of architecture when combined with good design; and that utility is not the only thing that humans need in the spaces they inhabit.

Although the Bilbao Effect is not a one size fits all solution, it shows us how culture and belonging can play a powerful role in revitalizing cities. For communities grappling with economic and social challenges, Bilbao's story offers directional reminder that innovation and thoughtful design can pave the way for a brighter, more hopeful future.

- DIYA MANDAL
B.ARCH 2ND YEAR

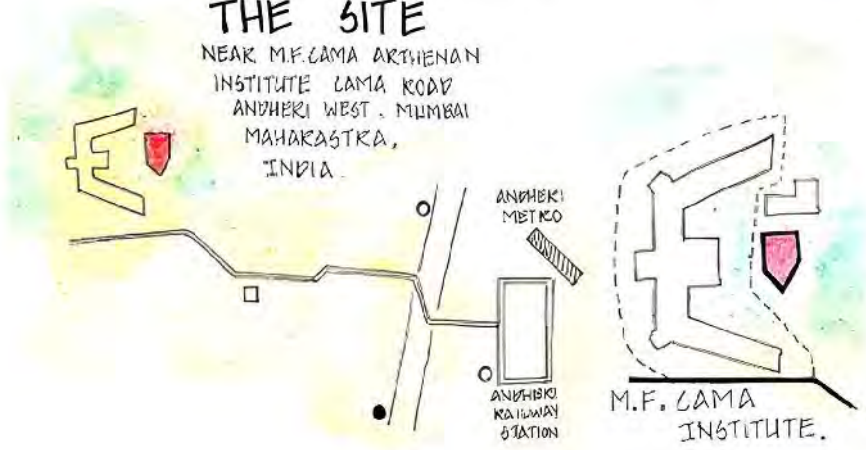


DARYA NU GHAR : BUNGALOW DESIGN

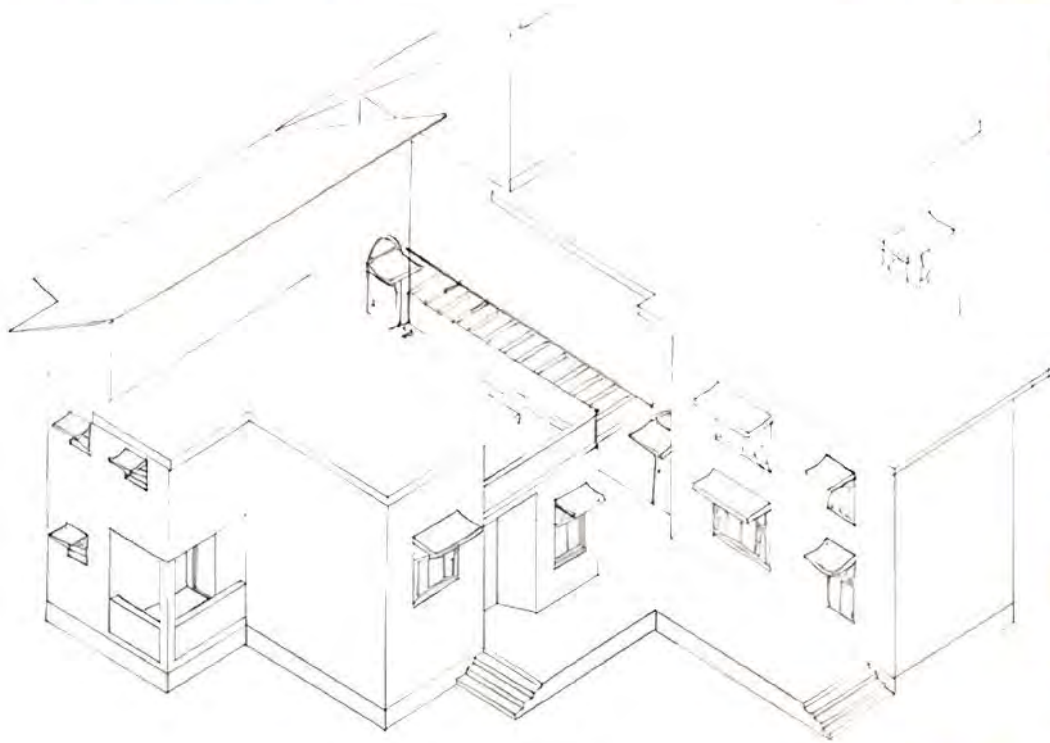


THE SITE

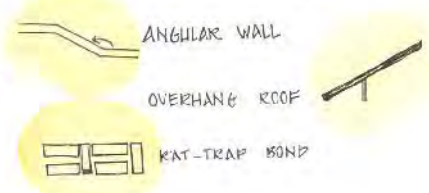
NEAR M.F. LAMA ARTHENAN
INSTITUTE LAMA ROAD
ANDHERI WEST, MUMBAI
MAHARASHTRA,
INDIA



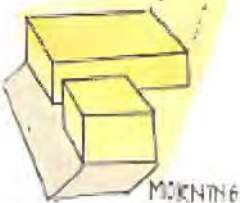
LOCATION



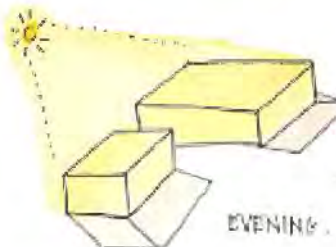
ISOMETRIC VIEW



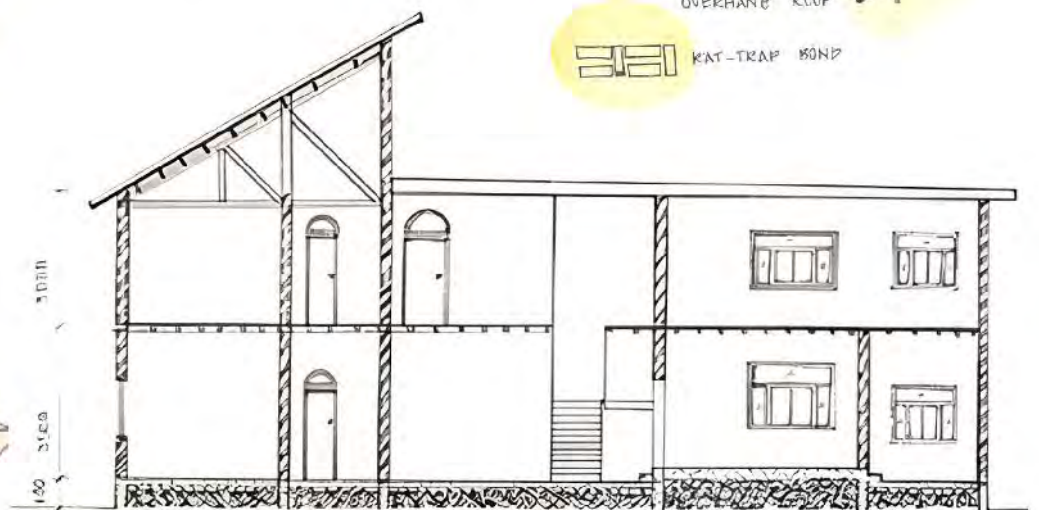
SUN & SHADE



MORNING



EVENING



SECTION B-B'

ARANYA VILAS, JODHPUR



THIS STEP-MASSED HOTEL DRAWS INSPIRATION FROM JODHPUR'S BLUE CITY AND MEHRANGARH FORT. IT'S CASCADING TERRACES REINTERPRET THE HISTORIC URBAN FABRIC IN A MODERN MINIMAL STYLE LAYERED PROFILES OPEN PANORAMIC VIEWS OF THE CITY AND THE DESERT. TERRACED LEVELS HOST POCKET GARDENS, SHADED WALKWAYS



LOCATION



IDENTIFICATION OF SITE EXTENTS AND ITS CONTEX



CREATING MASS TO FIT THE PROGRAM AS PER AVAILABLE F.S.I



INNER PLAZA CARVING SOME BLOCKS TO CREATE INNER PLAZA



IDENTIFICATION OF SITE EXTENTS AND ITS CONTEX



ZONING OF PUBLIC SEMI-PUBLIC AND PRIVATE SPACES



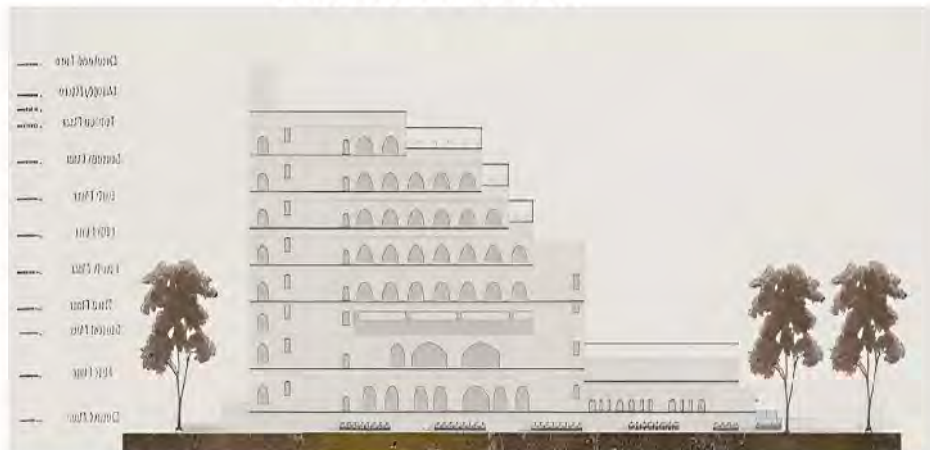
PUSHING THE MASS AND CREATING GREEN TERRACES

FORM DEVELOPMENT



EAST SIDE ELEVATION

USER TYPOLOGY



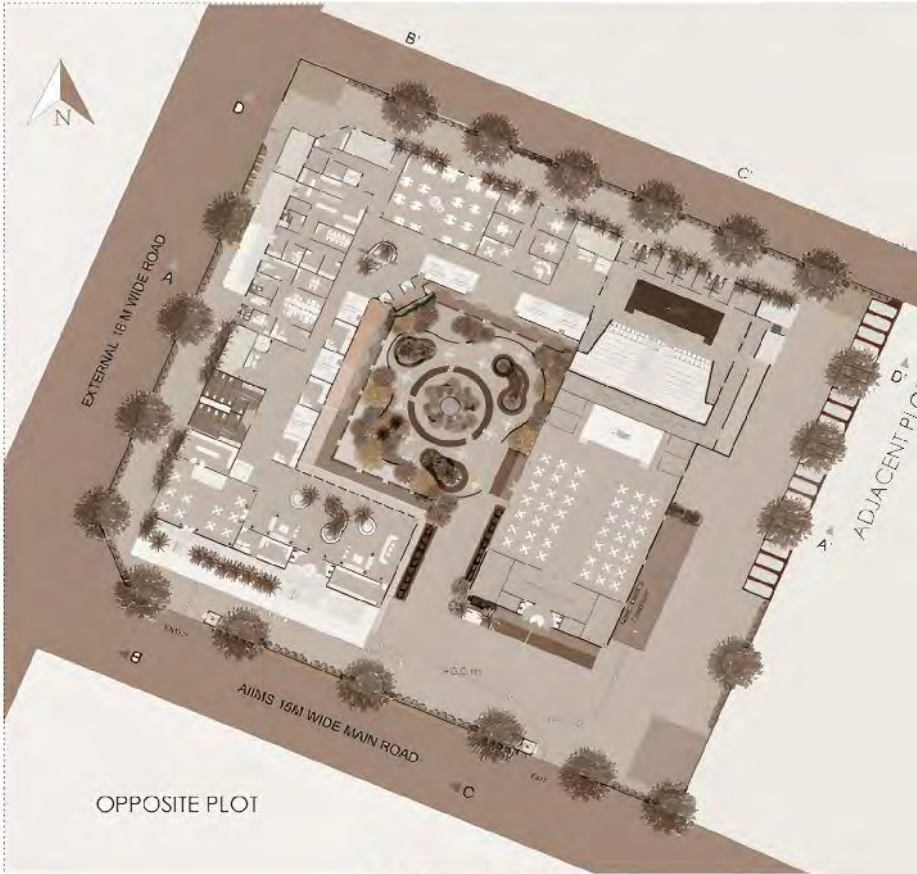
WEST SIDE ELEVATION



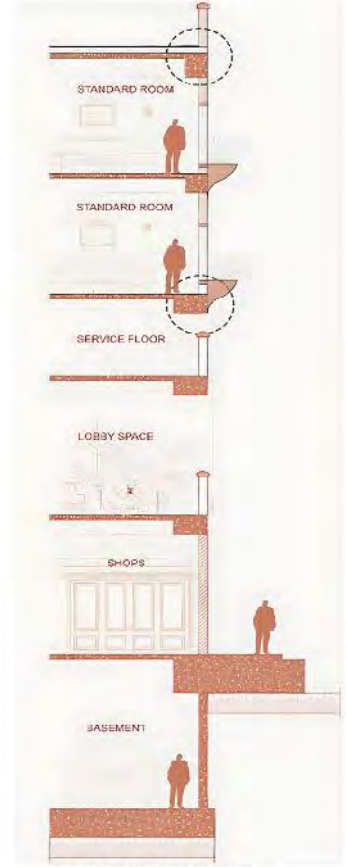
BASEMENT VIEW



LANDSCAPE VIEW



MASTER PLAN



STRIP SECTION



SECTION : A-A'
SCALE © 1:200



LANDSCAPE VIEW



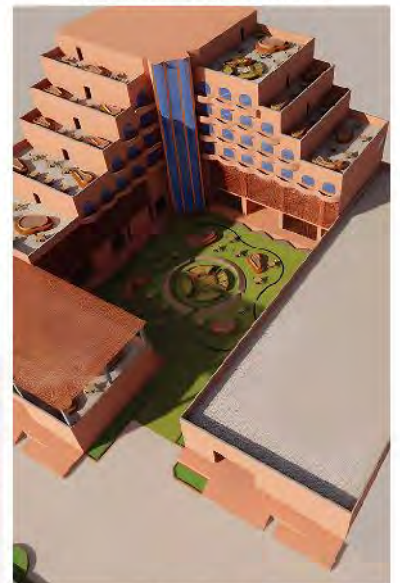
SECTION C-C'

- Ground Floor
- 1st Floor
- 2nd Floor
- 3rd Floor
- 4th Floor
- 5th Floor
- 6th Floor
- 7th Floor
- 8th Floor
- 9th Floor
- 10th Floor



SECTION D-D'

- Ground Floor
- 1st Floor
- 2nd Floor
- 3rd Floor
- 4th Floor
- 5th Floor
- 6th Floor
- 7th Floor
- 8th Floor
- 9th Floor
- 10th Floor

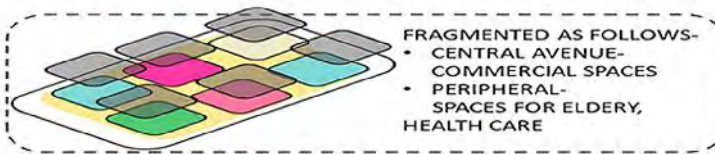
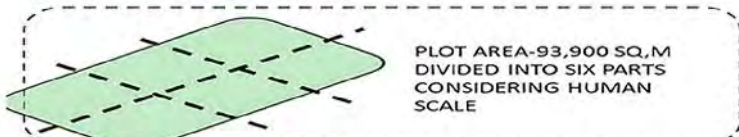


3D VIEW
- GAURISH RANE
B.ARCH 3RD YEAR

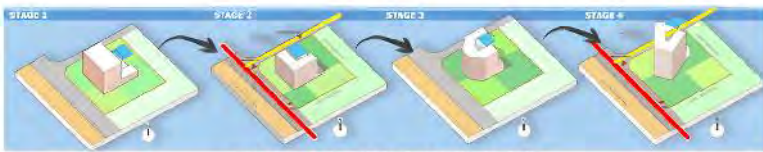
AVIRAY, JODHPUR



BASED IN JODHPUR'S EXTREME HOT AND DRY CLIMATE, THE DESIGN RESPONDS TO THE LOCAL CONTEXT BY INDUCING CLIMATE RESPONSIVE ARCHITECTURAL ELEMENTS. FURTHER THE DESIGN ALSO RESPONDS TO THE STAKEHOLDERS IN QUESTION BY SEGREGATING THE CIRCULATION AND MOVEMENT PATTEERNSS OF SERVICES AND GUESTS .

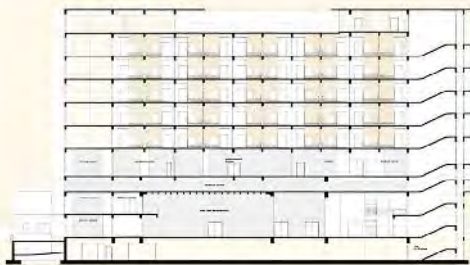


- RESIDENTIAL
- COMMERCIAL SPACES
- HEALTH CARE
- CULTURAL CENTRE
- COMMUNITY SPACES
- SPACES FOR ELDERLY



FORM DEVELOPMENT

SECTION B-B'



SECTION B-B'



SECTION



SECTION



HOTEL VIEW



INTERIOR VIEW



INTERIOR VIEW



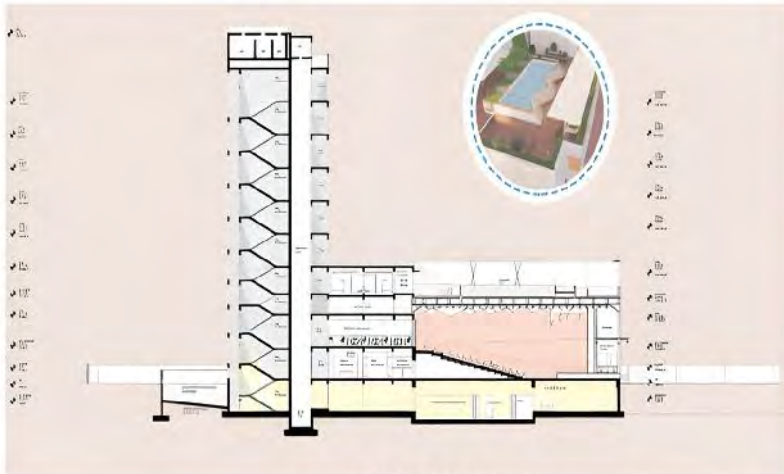
LANDSCAPE VIEW



FACADE VIEW



MASTER PLAN

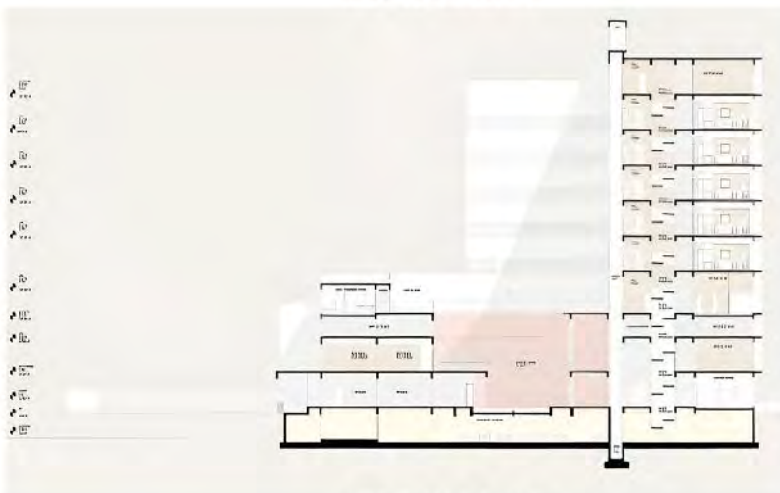


SECTION A-A'



EAST ELEVATION

NORTH ELEVATION



SECTION C-C'



BRIDGE VIEW



INTERIOR VIEW



EXTERNAL VIEW



MASSING
- PREM GOHEL
B.ARCH 3RD YEAR

THE ART OF FACES



THE MASK WALL IN THE RECEPTION AREA REPRESENTS DIVERSITY, TRANSFORMATION AND INDIVIDUALITY. ESSENTIAL THEMES IN THE WORLD OF COSMETICS. EACH ABSTRACT FACE SYMBOLIZES UNIQUE BEAUTY AND SELF EXPRESSION. CREATING AN INVITING AND INSPIRING AMBIENCE THAT REFLECTS THE BRANDS COMMITMENT TO CELEBRATING EVERY FACES.



INTERIOR VIEWS



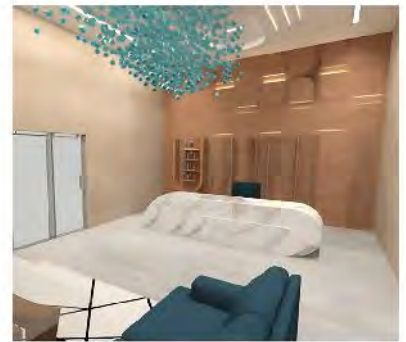
SECTION A-A'



SECTION B-B'



MASTER PLAN



SECTION C-C'



MEETING ROOM



SECTION D-D'



3D VIEW

- APEKSHA MISHRA
B.VOC 2ND YEAR

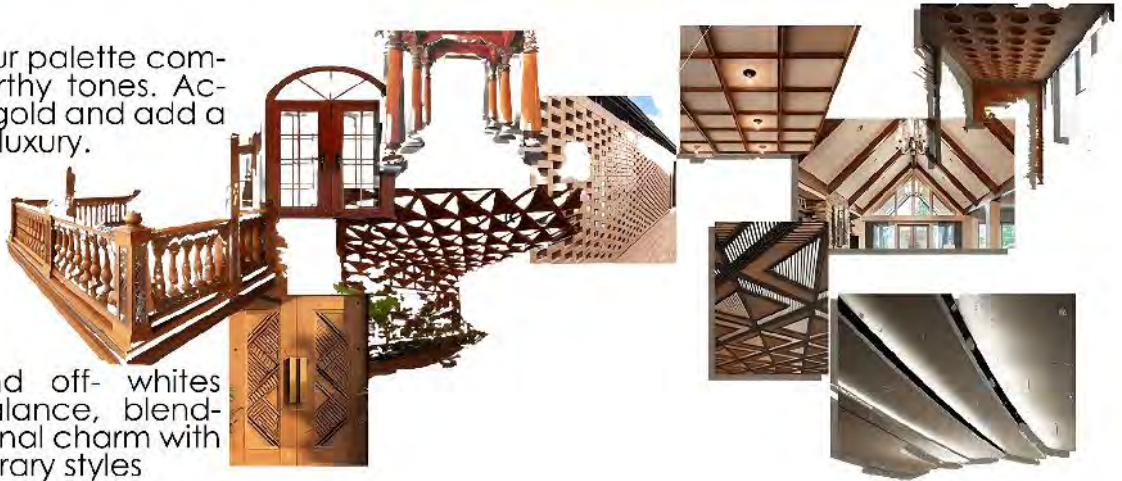
ECHOES OF MALABAR



A MODERN TRADITIONAL INTERIOR IS A DESIGN STYLE THAT BLENDS THE SLEEKNESS AND CLEAN LINES OF MODERN DESIGN WITH THE WARMTH AND TRADITIONAL ELEMENTS OF CLASSIC INTERIORS. THE GOAL IS TO CREATE A BALANCED SPACE THAT FEELS BOTH FRESH AND TIMELESS.



-  The colour palette combines earthy tones. Accents of gold and add a touch of luxury.
- 
- 
- 
-  Whites and off-whites create balance, blending traditional charm with contemporary styles



SECTION A-A'



SECTION B-B'



SECTION C-C'



FIRST FLOOR

MASTER PLAN

GROUND FLOOR

INTERIOR VIEWS



SOUVENIR SHOP



WORKSHOP AREA



CAFETERIA



COURTYARD



RECEPTION



CAFETERIA

- ALISHA MATHEW
B.VOC 3RD YEAR

ART GALLERY



KAUSHIK



BHUMI DOSHI



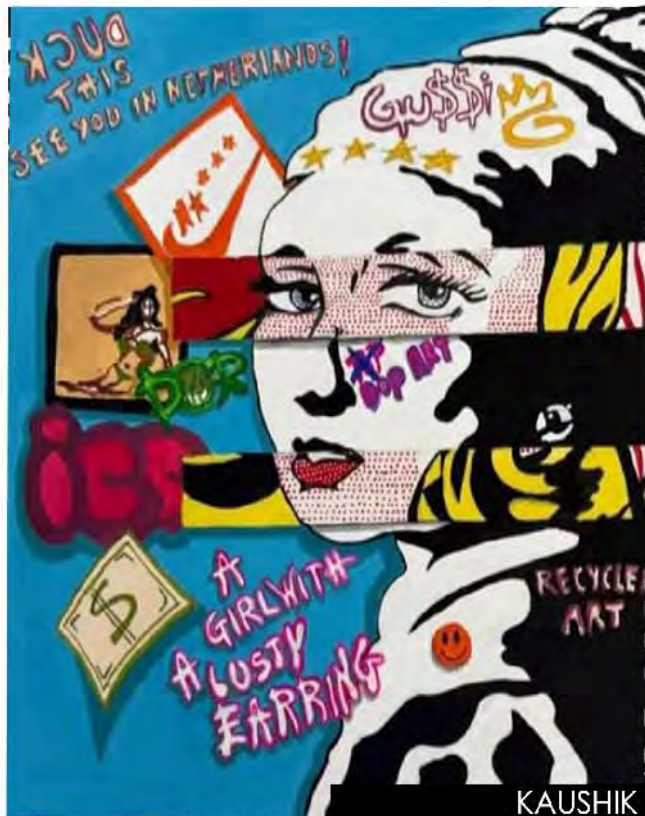
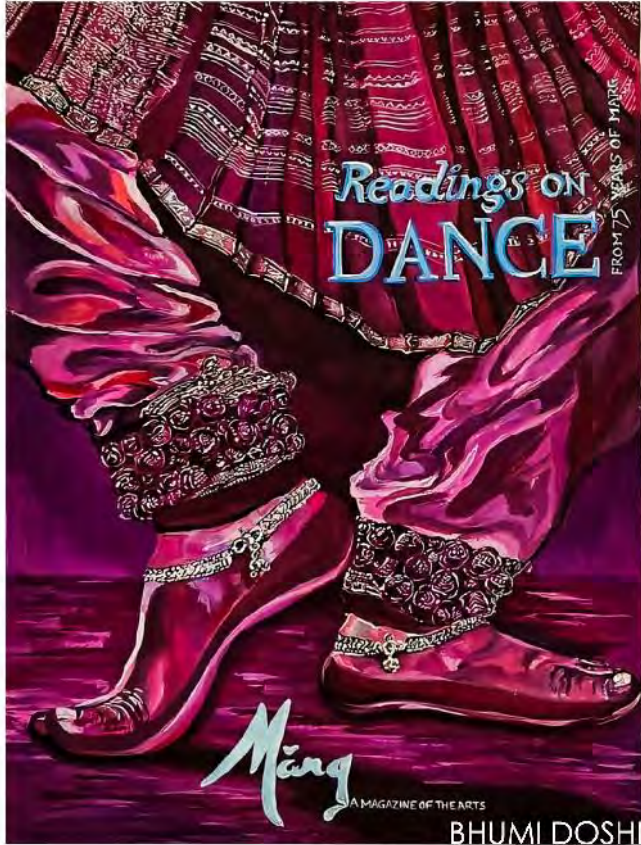
ARCHISHA PARAB



AKSHAT VISARIA

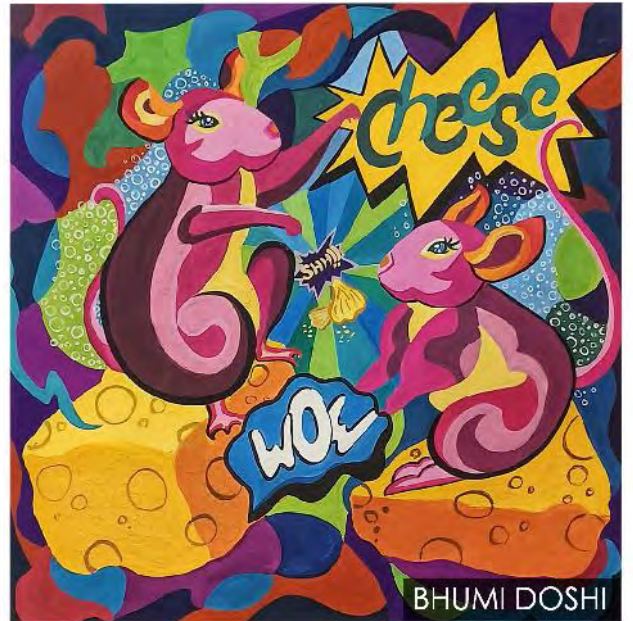


ART GALLERY





BHUMI DOSHI



BHUMI DOSHI



RIYA MAYEKAR

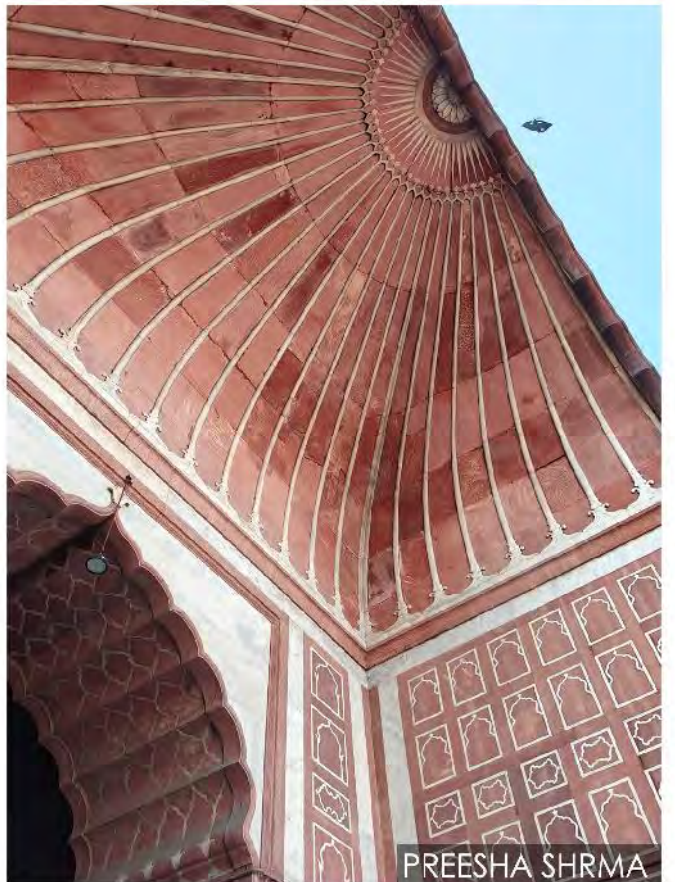
PHOTO GALLERY



SHWETA BANSODE



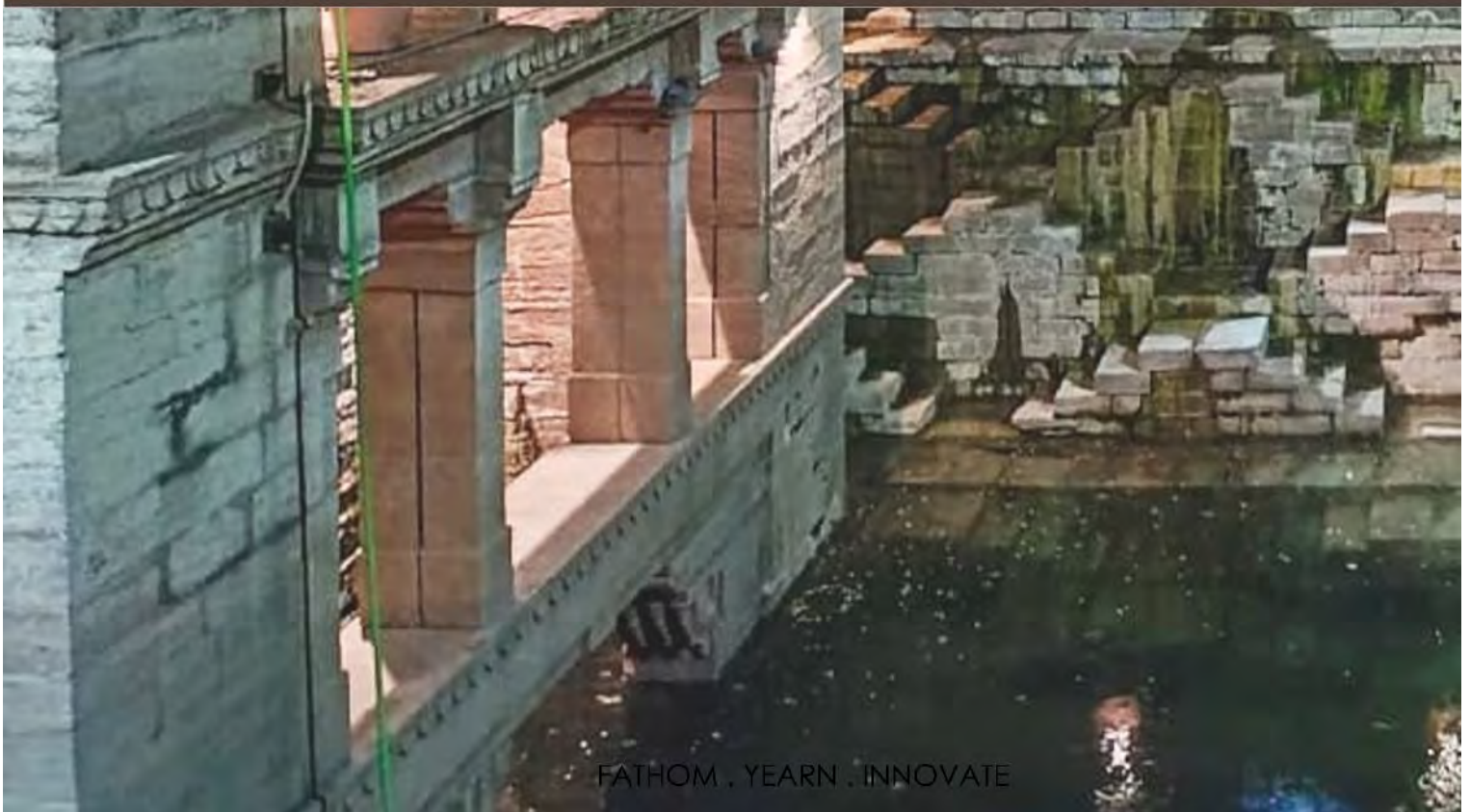
YASH SANSARE



PREESHA SHRMA



YEARN



FATHOM . YEARN . INNOVATE

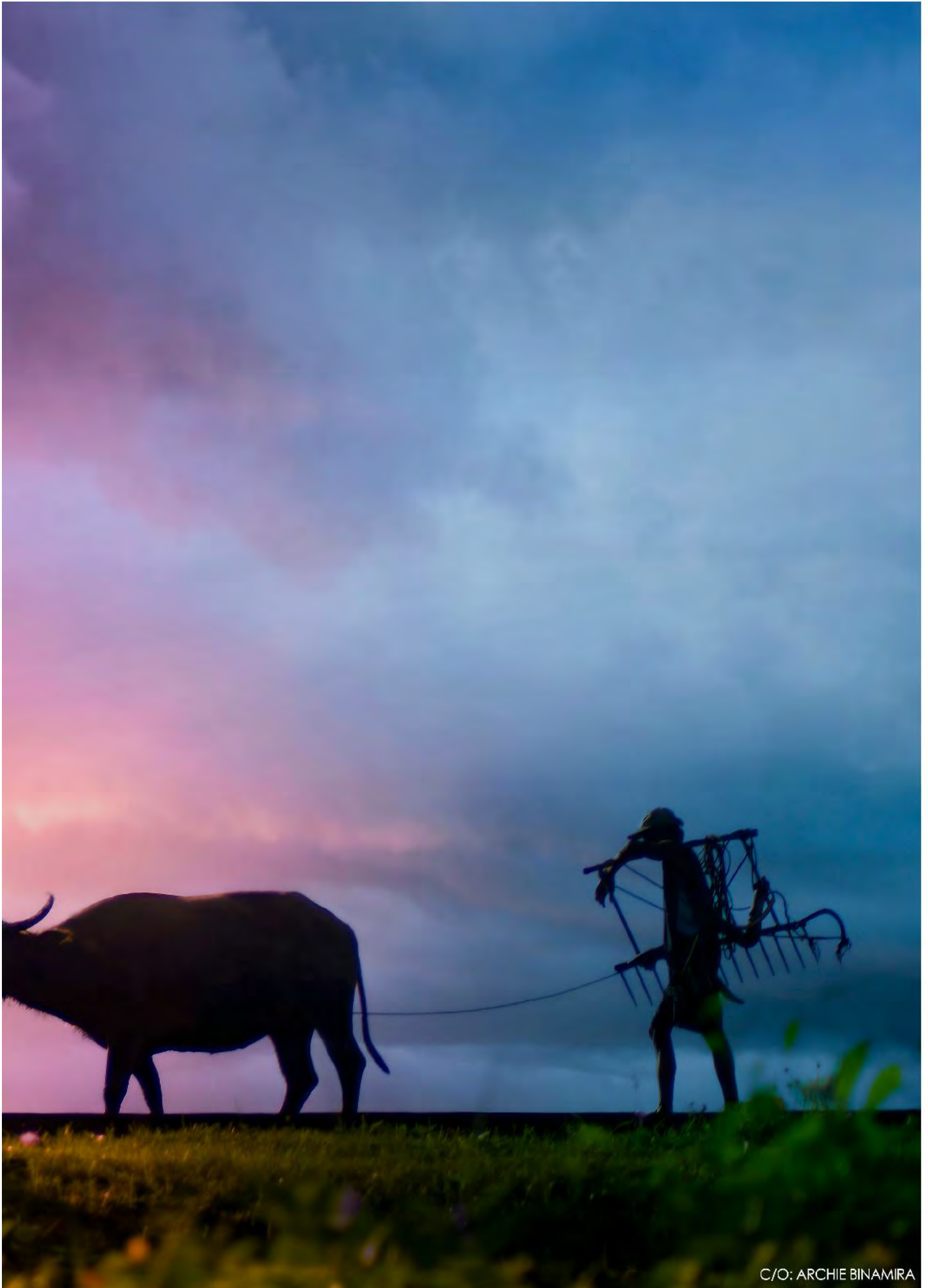


URBAN TAPESTRY

नशीब

शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 धरणीला ओल धरेल म्हणून पेरणीसाठी थांबणार
 पेरता पेरता मृग सरेल तरी आशा नाही सरणार
 दुबारीच्या बियांनात पावसाची आस पेरणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 धो धो पडला पाऊस आता धरणीला कोंब फुटणार
 यंदा पीक येईल भरघोस म्हणून,
 सावकाराकडून कर्ज घेणार काला, पोळा,
 गणपती करून कापणीसाठी धार लावणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 सोन्यासारख पौक लुटायला मग अवकाळीचा राक्षस येणार
 किती झालेय लूट पाहायला मग सरकारी नोकर येणार
 सांत्वन करायचं सोडन, शेती सोडायचा सल्ला देणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 पनोती ही सारी विसरून दिवाळी ला पणती लावणार
 कर्जाचा एक अजून मोती माळेमध्ये जुंपणार
 दुष्काळाची झळ मात्र पोराना नाही देणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 पिक विम्याच्या पैशासाठी येरझाऱ्या घालणार
 चार दिवस उपोषण करून आश्वासनांच पाणी पिणार
 याज भरता भरता नाका - तोंडातून पाणी येणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार !
 पुन्हा हातात नांगर घेऊन हा रंक राजा बनणार
 ऋतूचक्राच्या त्याच रथावर प्रयत्नांची लगाम खेचणार
 शिकार करायला मृगाची हा व्याध पुन्हा सरसावणार
 शेतकऱ्याचा मुलगा मी फक्त आशेवरच जगणार

- AMEY VETKAR
B.ARCH 5TH YEAR



C/O: ARCHIE BINAMIRA



C/O: COMMONS.WIKIMEDIA.ORG

THE PULSE OF UNRULY STREETS

“ये बनारस है... यहाँ शहर नहीं, लोग साथ चलते हैं।”

The narrow lanes of Varanasi are far more than paths carved through an ancient city they are arteries of life, flowing with noise, movement, and emotion. There's traffic, congestion, the occasional blare of a horn, and the tangle of people on foot, two-wheelers, and cycle rickshaws. Yet amidst this chaos, something deeply human pulses through. My idea of utopia isn't quiet, sanitized, or perfect. It is this very disarray raw, unfiltered, and brimming with meaning. In Varanasi, utopia lives in the everyday messiness of human interaction.

It's not the polished interior of fine-dining restaurants that define the city's spirit, but the vibrant street food vendors stationed at corners, serving chaats, kachoris, and conversations in equal measure. It's not in curated cafés, but on the worn-out plinths of old two-storey homes, where neighbors chat over tea and time slows down. On shared terraces that double as playgrounds, drying yards, and evening gossip spaces, life happens in layers. Even the walls of these homes, often touching or blending into one another, seem to hold stories, memories, and shared lives. Varanasi, in all its contradictions, presents a utopia not of perfection, but of coexistence a place where life feels both deeply personal and inescapably collective.

Where modern cities often strive for precision neatly drawn masterplans, zoning regulations, and fast-paced growth. Varanasi offers an entirely different blueprint. It is messy, yes, but also resilient and deeply rooted. Unlike cities that erase their past in the name of progress, Varanasi folds its history into the present. It evolves without forgetting. Ancient temples stand beside internet cafés, and centuries-old homes adapt with water tanks, solar panels, and electric scooters parked out front. This is a city that doesn't push its heritage into museums. Instead, it lets people live within it, shape it, and reinterpret it every day.

Havelis that might be dismissed as half-ruined elsewhere find new life here as galleries, as artist studios, or simply as places where time lingers a little longer. Houses grow organically around temples, wrapping them gently into domestic life. In some homes, the sanctum is just a few steps from the kitchen; devotion merges with daily routine. This quiet blend of sacred and ordinary, private and public, feels both radical and entirely natural.

Architecture here is not a fixed monument or a lifeless artifact. It breathes, adjusts, breaks, and gets repaired like the people who inhabit it. Every crack in a wall, every added balcony or jharokha tells a story not just of survival, but of adaptation. Varanasi doesn't conform to textbook urbanism. It improvises. It adjusts without losing itself. And in doing so, it offers a reminder that cities don't need to be perfect to be meaningful, they just need to feel alive.

- NAINA YADAV
B.ARCH 3RD YEAR

Amid all the hustle and bustle of our cities behind the shine of glass skyscrapers and the order of manicured boulevards there are neighbourhoods most people rarely notice: the slums and informal settlements. These are often described in tired metaphors crowded, underserved, chaotic. But look closer, and a different truth emerges. These spaces pulse with resilience, quiet creativity, and a deeply human instinct for collaboration.

Here, the idea of urban commons shared resources like open spaces, community taps, narrow pathways, and public toilets takes on a raw, daily significance. In places where basic services are either unreliable or entirely absent, people don't wait for help. They act. They organize. They give. They take ownership. A tap becomes a lifeline. A dusty street corner transforms into a playground. A public toilet is treated like community property maintained and protected. This form of collective care is called community stewardship when people, without titles or mandates, decide that something shared is worth looking after.

Take Dharavi in Mumbai, often reduced to headlines and extremes. Yet behind the stereotypes, there are neighbourhood committees quietly doing the work of the city managing garbage disposal, maintaining shared water points, and keeping common areas clean. These residents don't hold official designations. They aren't part of any master plan. But their work ensures that life flows, not perfectly, but with pride, dignity, and mutual respect.

"A common tap as a community lifeline bringing people together around daily needs. "A similar story unfolds in Savda Ghevra, a resettlement colony on the edge of Delhi, where the state relocated thousands from central city slums.

URBAN COMMONS FROM THE MARGINS : THE INVISIBLE STEWARDS OF OUR CITIES



A dusty street becomes a playground where imagination and joy emerge from shared space.



Residents of an informal settlement reclaim dead land by making garden together.



Potted greens in Bangalore's slums show how even rooftops can become micro-commons.



PC: CHANNI ANAND/ AP, MESN AND MDPI OPEN ACCESS VEGETATION IN URBAN SLUMS OF BANGALORE VIA MDPI JOURNAL

With little greenery or infrastructure, a group of women took matters into their own hands. They began growing vegetables on barren land. They planted trees, built shaded spaces, and slowly created something deeper than just a garden they nurtured a space where people could gather, celebrate, and breathe. A place they could call home.

What's striking is that none of this is part of a grand urban vision. There are no large budgets. No international experts. These are small acts of care that emerge from daily need, from shared struggle, and from a fierce sense of belonging that is sometimes stronger in informal settlements than in formal gated complexes. And yet, these efforts go largely unrecognized. When redevelopment arrives, these shared spaces the commons are often the first to vanish. In their place come tightly packed apartment blocks with no room to gather, no place to play, and no echoes of the past. What's lost is not just land but the heart of the community.


If we are serious about building inclusive and resilient cities, we must stop seeing slum residents as passive recipients of aid. They are already planners, caretakers, and custodians. Often, they manage their environments more sustainably and more sensitively than formal systems allow. All they need is recognition, support, and room to grow.

Cities aren't made of just roads and buildings. They are made of people their rhythms, their hopes, their shared spaces. The story of urban commons in informal settlements reminds us that good urban life doesn't always come from new technology or big investments. Sometimes, it comes from something simpler and stronger people watching out for each other, and for the places they call home.

- AR. RITA NAYAK
ACA FACULTY



MUMBAI STREETS WOVEN IN STORIES



Every aspect of city life,
There is a story unfolding.
Of morning tea and constant honking,
Of silent aspirations and crowded trains.

The footsteps resonate along the ancient paths,
Where the past and present meet;
Contemporary glass towers rise beside ancient brick buildings,
Through design, heritage, and what is yet to come.

The murals alongside the walls stained with paan tell the city's untold story,
Temple bells clash with the city's pulse, traffic.
Every city has a thousand songs to sing.
An interlacing of tapestry threads intertwined with joys and sorrows.

A rickshaw swerves forward as a vendor bellows.
A dash through the deluge as a mother hurries.
Life flows within each joy and every strain, rich but rugged patterns.
Every individual stands out as a thread here,

Bright deep textures and vibrant hues.
Together forming something real,
A legacy under the roads that still keeps.
This space holds no quiet or stillness,

It bends, breathes, and weaves.
All who tread and traverse make a mark,
An urban tapestry, perpetually expanding beneath eaves.

-Priyanka jaiswal
2nd yr B.voc

PHOTOGRAPH CREDITS - HARSHIL MEWADA (B_ARCH 2ndYR)



C/O: HARSHIL MEWADA

WHERE FAITH MEETS COMMERCE IN URBAN TAPESTRY

Urban commons area term used to define spaces shared and managed collectively by a community city. These spaces are highly beneficial within a society as they promote the interaction to of diverse groups, create identities, and increase the economy of a city. These are inclusive of parks, public squares, libraries, and heritage places. Religious spaces hold significant value in urban life and encourage cultural expression and community gatherings. Street Markets outside places of worship are an important aspect. They merge the sacred and secular and nurture connections that surpass religious boundaries. Shops and vendors in such places sell both religious offerings like flowers and incense as well as ordinary articles at an affordable price to a diverse group. These street fall, markets, due to their larger foot provide in come to local artisans and sellers. Markets in well-known locations contribute to the local identity

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Shops and vendors in such places sell both religious offerings like flowers and incense as well as ordinary articles at an affordable price to a diverse group. These street fall, markets, due to their larger foot provide in come to local artisans and sellers. Markets in well-known locations contribute to the local identity Maintaining these markets in urban settings is challenging Poor waste management and lack of restrooms lead to fewer patrons, health hazards for vendors, and destruction of the holy site. Unrestricted market activity causes traffic congestion and overcrowding leading to tensions between residents and the government. Vendor revenue increases during festivals and religious occasions but off-peak times create a substantial fall. The commercialization of religious goods for tourists cause discomfort among devotees and conflict religious site. may with the Schemes curated to tackle issues for these markets boost their identity and worth. Street markets function better when they are included in urban plans and provide basic services like waste management and sanitation. Interests can be balanced by maintaining discourse between the local government, vendors, residents, and the religious space. Sustainability can be promoted efficiently by encouraging green habits like reducing plastic consumption and composting garbage. Street markets outside places of worship area n essential urban common and need strategies that tackle issues of urbanization, governance, and the environment while recognizing their cultural, social, and economic importance. Proper interventions help these marketplaces to thrive and improve the lives of vendors, devotees, and society at large.

- CHRISELE MENDES
B.ARCH 2ND YEAR



C/O: TIMESOFINDIA



URBAN COMMONS AS A SOLUTION

The start of the 20th century brought about modernism and globalization that developed cities invoking feelings of placelessness and alienation. The pursuit of utility stripped spaces of their identity and life. Urban commons is one such abstract idea that could be used to combat this. It is a call to people to appropriate their spaces and interact with them.

Urban commons refer to shared resources and spaces in a city that are collectively managed, used, or owned by the community. These spaces encourage participation in decision-making and ensure easy access for everyone. Examples of urban commons include community gardens, parks, libraries, and co-working spaces. Such spaces are not only functional but also need to be inclusive, ensuring that they serve diverse groups of people in meaningful ways. The growth of materialistic ambition in today's generation has led to the diminution of such "third spaces". Third spaces refer to those spaces that are outside of home and office; where people gather to share ideas, have a good time and build a community—things that cannot be done at home because one is alone and at work because one does not have the time.


Architecture plays a crucial role in shaping urban commons. Beyond creating physical spaces, architecture influences how people interact with each other and how they feel about their surroundings. In urban commons, architects must take a broader approach, combining social science, environmental planning, and innovative design. By doing so, they can create spaces that foster emotional attachment and a sense of belonging within communities. Designing urban spaces that harness diversity is especially important. Cities should cater to people from all walks of life, ensuring that urban commons are accessible and welcoming to everyone. Through thoughtful design and inclusive planning, urban commons can transform cities into vibrant, connected, and modern communities amid the urban jungle.

- DIYA MANDAL
B.ARCH 2ND YEAR

MARKETS AND STREETS AS COMMUNITY HUBS



C/O; PREESHA SHARMA



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- PREESHA SHARMA
3RD YR. B.ARCH.

BRIDGES OR BOUNDARIES

Have you ever pondered what's the most common & omnipresent element of our streets? Not the roads, not the vehicles, and definitely not the trees (though I wish they were), it's the compound walls. The ubiquitous edges in all shapes, sizes, colours and textures. Academically speaking, they are the spatial interface that define how the private property edges influence the public realm, shaping the quality, safety, and social vitality of our streets. They frame our daily experiences with our neighbours and influence the subtle ways we acknowledge or ignore each other. Their opacity, permeability, and detailing, determines whether they reinforce separation as boundaries, or enable an amicable exchange between the inside & the outside as bridges. As part of the urban commons, the compound walls are more than a spatial marker; they are a governance device, mediating access, contact and engagement. Most walls, as boundaries, enforce exclusion, yet when designed as porous, multifunctional, or collectively negotiated interfaces, offering seating, visual connection, or shared infrastructure, they transform from defensive boundaries into connective bridges. In this dual role, the compound wall becomes both a physical artefact and a socio-political device, capable of either reinforcing urban fragmentation or enabling shared life at the city's thresholds. Theoretical references stressed that the edges could mediate rather than divide, through layered thresholds, partial screens, and openings (Christopher Alexander, *A Pattern Language*, 1977), balancing privacy and connections. Jane Jacobs (*The Death and Life of Great American Cities* (1961).



C/O: AR.URVASHI PUROHIT &
YASHWARDHAN NANDU



linked sidewalk safety, not in physical fortification but in the constant presence of “eyes on the street.” Jan Gehl’s *Life Between Buildings* (1987) indexed how human-scaled edges encouraged informal exchange. Allan B. Jacobs (*Great Streets*, 1993), the quality of a street was inseparable from the dialogue between its public realm and its boundaries. Traditional Indian examples employed permeable or semi-permeable edges such as jaalis, otlas, verandahs etc., offering filtered interactions, becoming a canvas for street life, conversations, backdrop for commerce and conduit for visual exchange, enabling incidental negotiations in these liminal zones, and in doing so, shaped the social bandwidth of the street. Having grown up in the city, we all have witnessed how these walls have evolved. From being just, a foot high, defining the limits of any space, allowing kids to perch on them and dangle their feet, and women enjoying an evening hour to catch-up on building gossip. And in due course, these rose, first with metal grills and fences, taking away the seating spots and then these changed into higher walls, reducing the visibility too, isolating us in insular zones, metamorphosing from bridges to boundaries. The streets are a reminder that walls have been our most enduring companions, witnesses to the slow departure of our public life. Once they framed shared spaces with watchful eyes, friendly calls, and birdsong; now they stand mute, sealing us in a palimpsest of past openness overwritten by present boundaries. When did these walls begin defining our limits? What are we really building them for? And sometimes, for a loss of words, I quote Langston Hughes, “I look at the world From awakening eyes in a black face. And this is what I see: This fenced-off narrow space Assigned to me.”

- AR URVASHI PUROHIT
ACA FACULTY

BADGIR VILLE

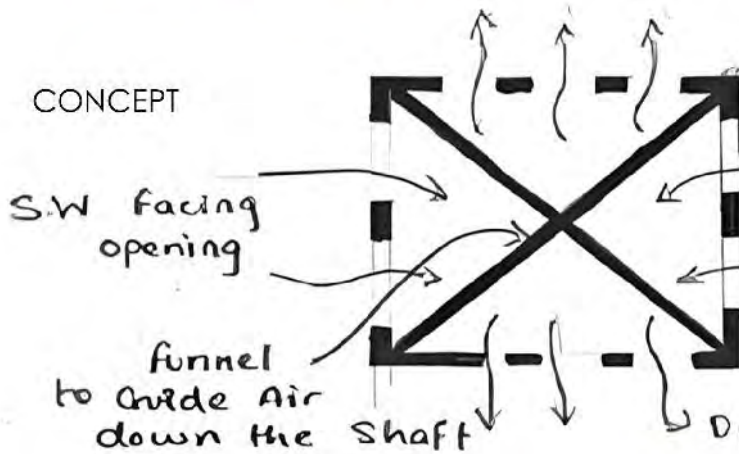


LOCATION



LANDSCAPE VIEW

CONCEPT



WORKING WITH NATURE AND NOT AGAINST IT, BY INCORPORATING TREES ON SITE WITHIN THE DESIGN.

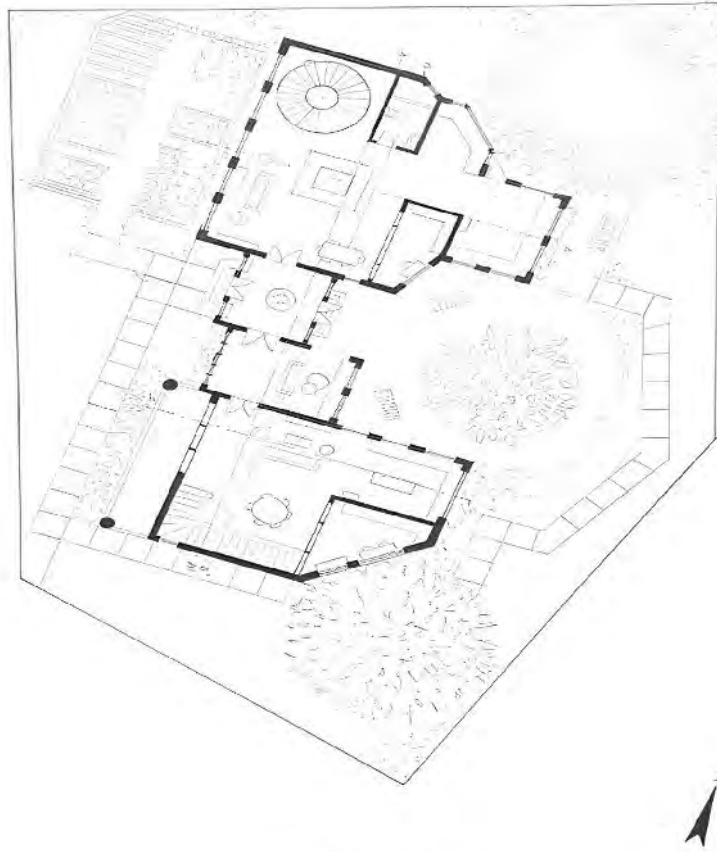
COURTYARD - PROTECTS TREES AS WELL AS ALLOWS A SENSE OF CLOSENESS TO NATURE ALONG WITH VENTILATION AND SUNLIGHT. ENERGY EFFICIENT, HELPS REDUCE USE OF ARTIFICIAL COOLING. LOWERS CARBON EMISSIONS.



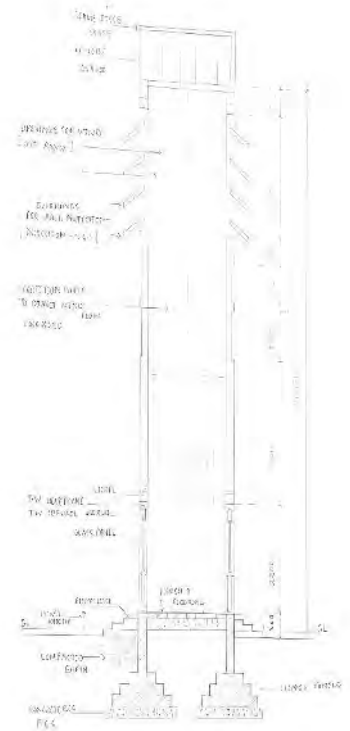
WEST ELEVATION



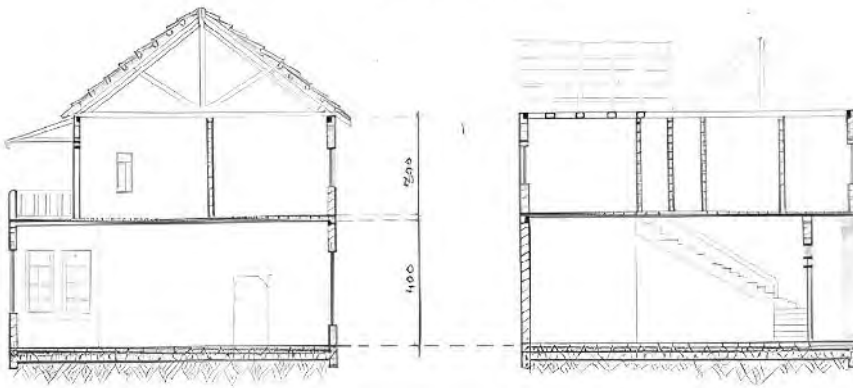
EAST ELEVATION



MASTER PLAN



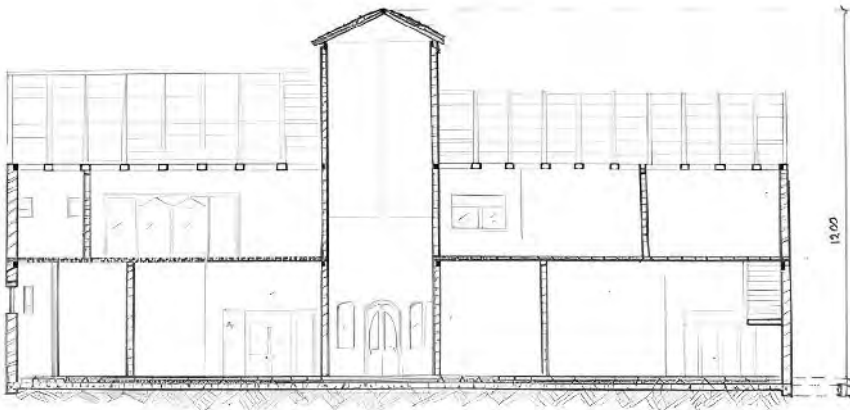
STRIP SECTION



SECTION C-C'



VIEW



SECTION D-D'



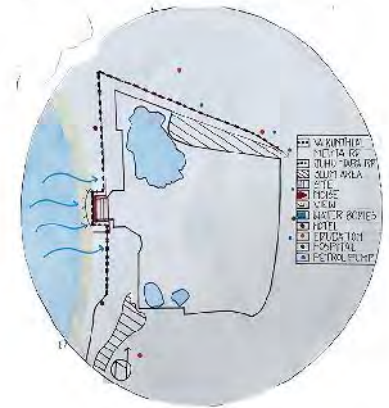
3D VIEW - AMBER PIMENTA
B.ARCH 1ST YEAR

SANGAM : STACK HOUSING

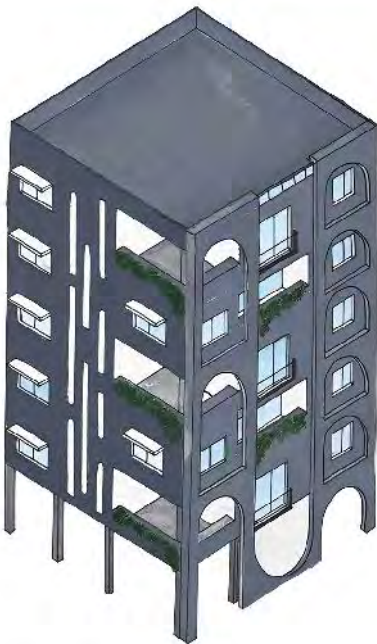


THE DESIGN INTEGRATES CORREA'S PRINCIPLES OF INCREMENTALITY, CLIMATE RESPONSE, AND OPEN-TO-SKY SPACES WITH ALEXANDER'S PATTERNS OF GROWTH, COURTYARDS, AND COMMON LAND. IT CREATES A SYMMETRICAL YET FLEXIBLE HOUSING MODEL WHERE PRIVATE UNITS AND SHARED LANDSCAPES

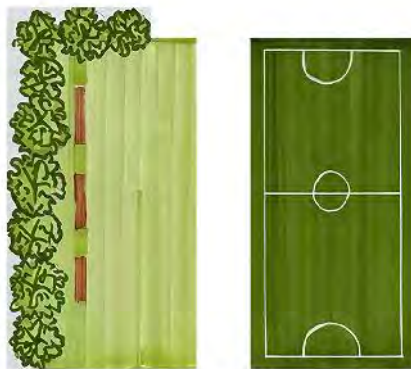
LOCATION



CONCEPT



ISOMETRIC VIEW



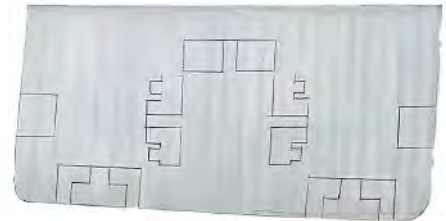
OPEN TO SKY SPACES



GREEN ROOF



INCREMENTALITY



SYMMETRY



3D VIEW



3D VIEW



EAST SIDE ELEVATION



MASTER PLAN



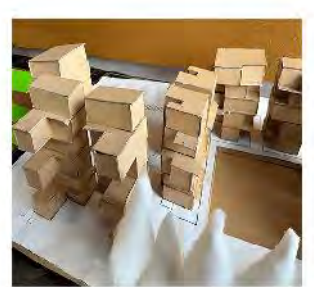
ARTISTIC IMPRESSION



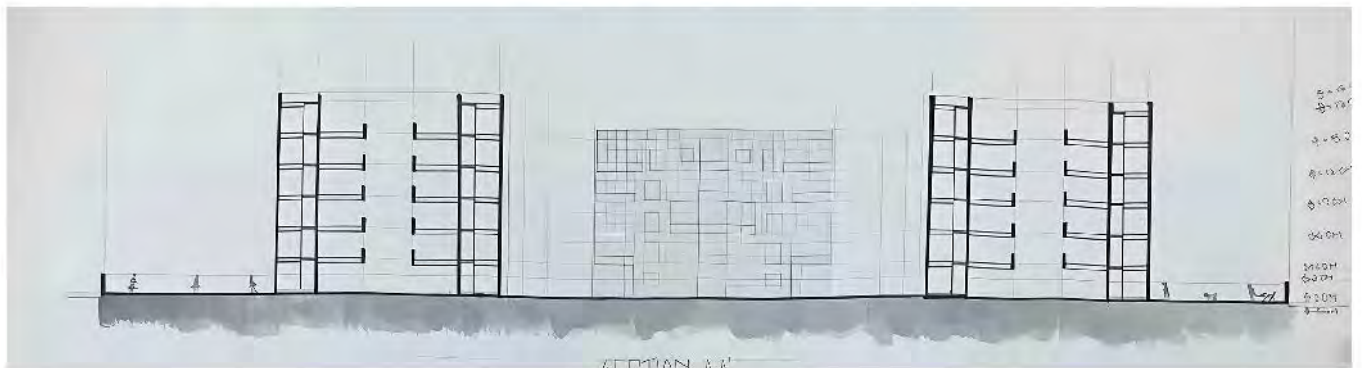
WEST SIDE ELEVATION



3D VIEW



3D VIEW



SECTION A-A'



SITE ELEVATION

- TANISHA PATIL
B.ARCH 2ND YEAR

THE INTERLOCKS



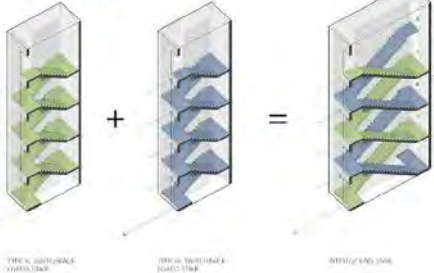
THE FAÇADE SHOWCASES A DYNAMIC INTERPLAY OF SOLID AND VOID SPACES, REFLECTING CAREFUL SPATIAL PLANNING. SOLID SECTIONS ANR EMPHASIZING USING HEAVIER, TEXTURED MATERIALS LIKE STONE OR CONCRETE GROUNDING THE STRUCTURE. IN CONTRAST, VOIDS ARE FRAMED WITH LIGHTER TRANSPERANT MATERIALS LIKE GLASS OR METAL.

LOCATION: GORAI, BORIVALI WEST



LOCATION MAP

CONCEPT



ANALYSIS



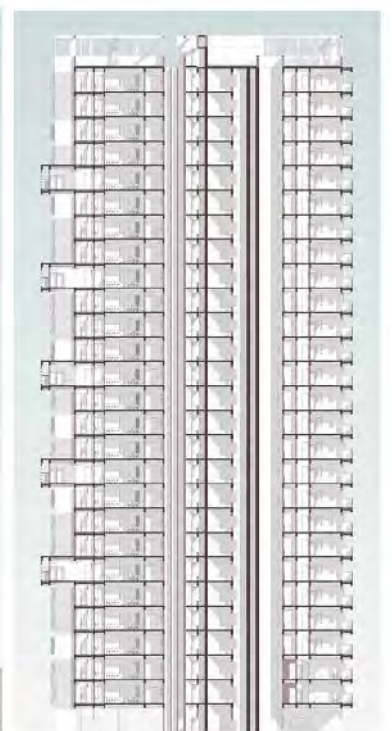
BUILDING PLAN



ISOMETRIC VIEW



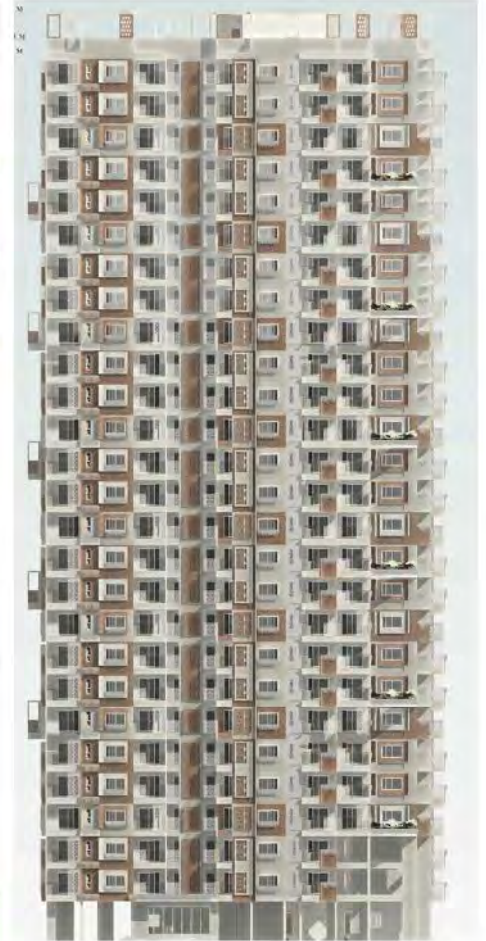
ELEVATION A-A'



SECTION B-B'



MASTER PLAN



BUILDING ELEVATION C-C'



SECTION D-D'



BUILDING ISOMETRIC VIEW



ELEVATION E-E'

ELEVATION F-F' - DRASHTI NANDU
B.ARCH 4TH YEAR

CASHEW CULINARY TOURISM HUB



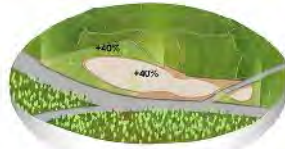
THIS FLUID, PARAMETRIC STRUCTURE BLENDS NATURE AND MODERNITY, CREATING A UNIQUE CASHEW CULINARY TOURISM HUB. IT SWEEPING CURVES, PERFORATED FACADES, AND IMMERSIVE SPACES OFFER A SENSORY JOURNEY, MERGING ARCHITECTURE WITH LOCAL HERITAGE. DESIGNED FOR EXPERIENCE AND SUSTAINABILITY, IT STANDS AS A BEACON OF INNOVATION AND CULTURE IN GOA.



FORM DEVELOPMENT



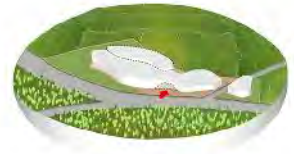
Site's natural contours and existing vegetation



Incorporating recreational spaces



40% Ground coverage



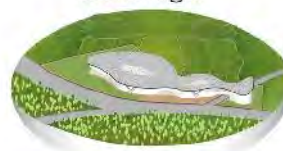
Stacking the upper levels



Adding a bridge to connect the structures



Incorporated a void



Designed a space frame for the structure



Final form



SECTION C-C'



SECTION D-D'



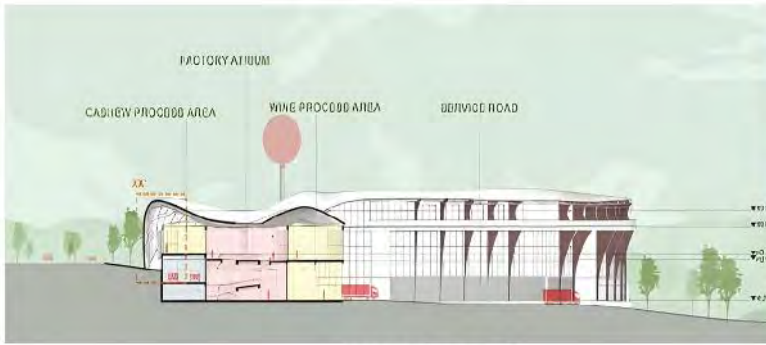
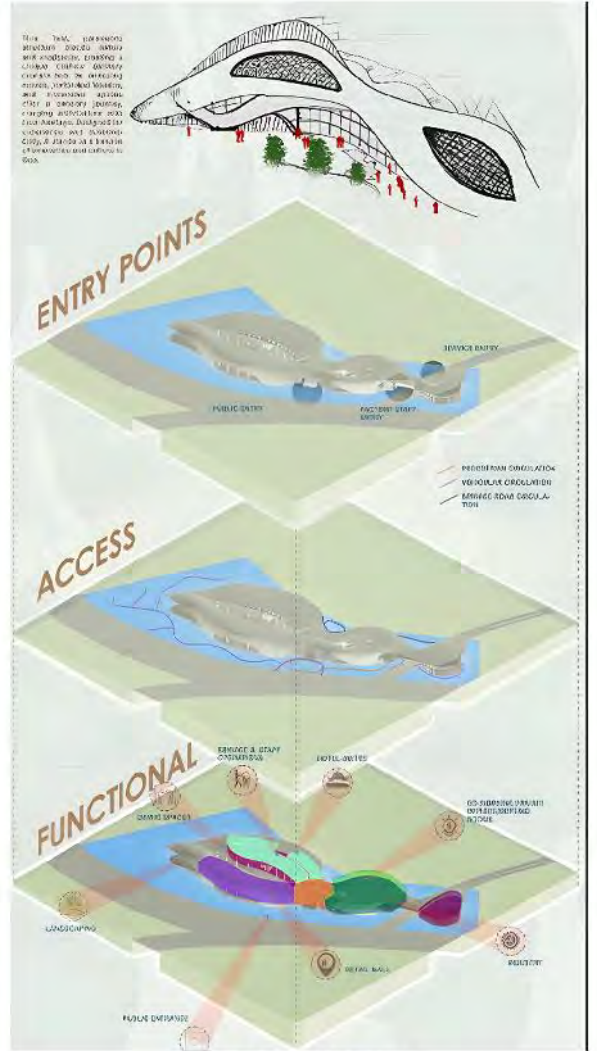
SECTION E-E'



BRIDGE INTERNAL AREA VIEW



FACTORY INTERIOR SPACE VIEW



CRESTVIEW



THE DESIGN DRAWN INSPIRATION FROM THE FLOW AND RHYTHM OF OCEAN WAVES, USING CURVED FACADES AND PARAPET WALLS TO CONVEY FLUIDITY AND MOVEMENT. ARCHES IN LOBBIES AND COMMERCIAL SPACES SYMBOLIZE THE RISE AND FALL OF TIDES, ADDING ELEGANCE AND OPENNESS. TOGETHER THESE ELEMENTS CREATE A HARMONIOUS BLEND OF FUNCTIONS AND BEAUTY, ECHOING THE SERENE ENERGY OF THE COASTAL ENVIRONMENT.

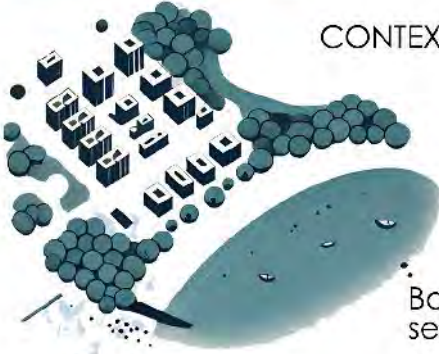


INDIA

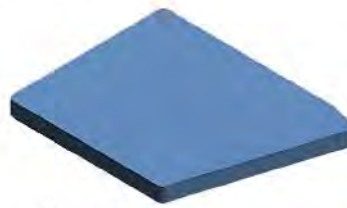
MAHARASHTRA

MUMBAI

SITE LOCATION



CONTEXT MAPPING



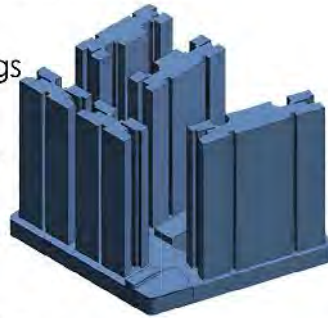
Basic podium with the setbacks on the site



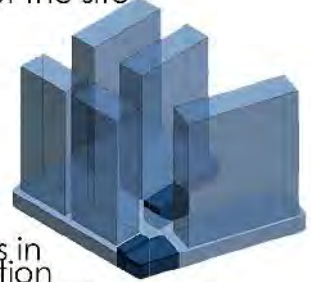
Carving out recreational ground on the south west of the site



Setting buildings on the side to allow access of wind on the site



Retaining the floor plans



Amenities in the direction of the strong winds



ISOMETRIC SECTIONAL VIEW



3D VIEWS

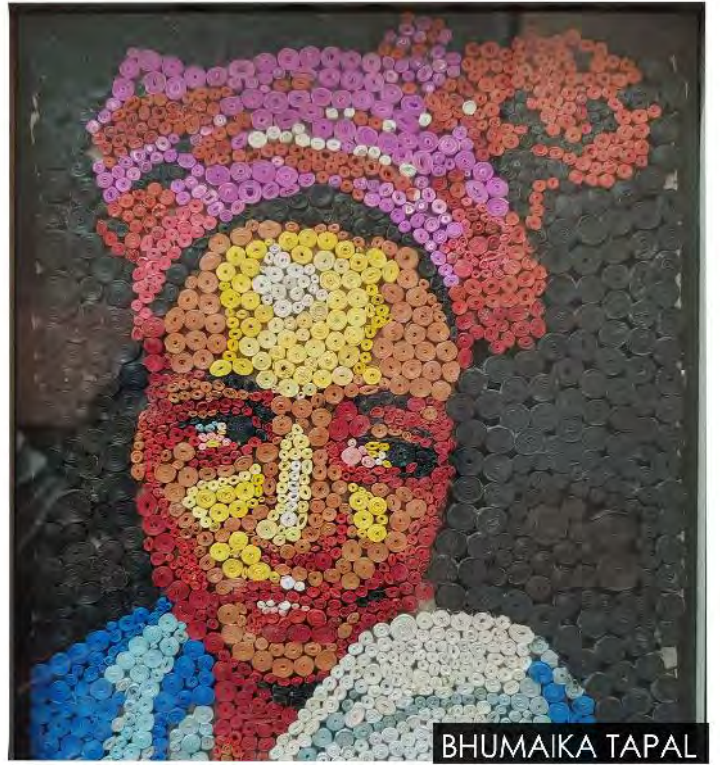


3D VIEWS

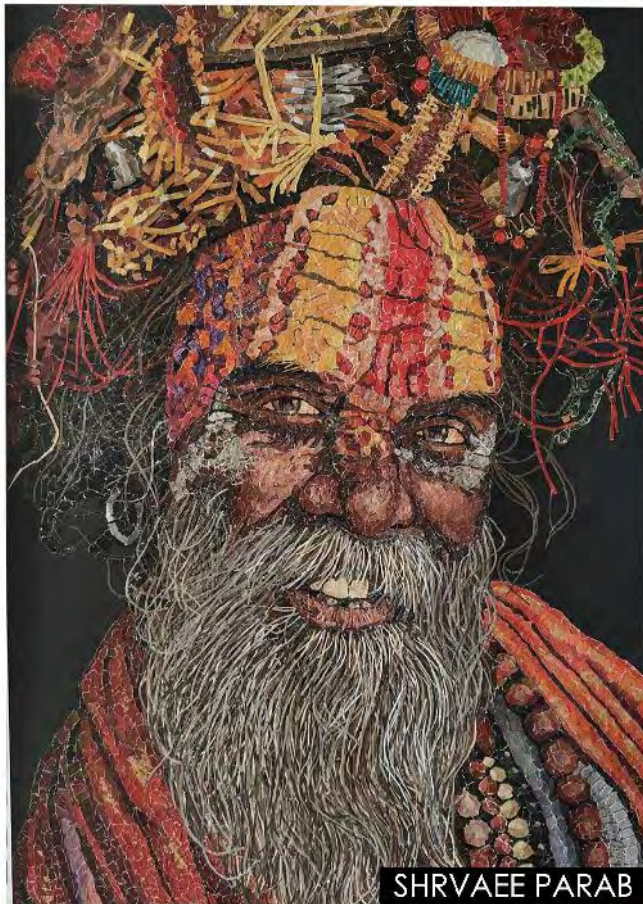
ART GALLERY



SANIKA KHANVIKAR



BHUMAIIKA TAPAL



SHRVAEE PARAB



RITA MAYEKAR



SANIKA KHANVIKAR



SHRAVANEER PARAB



ISHITA

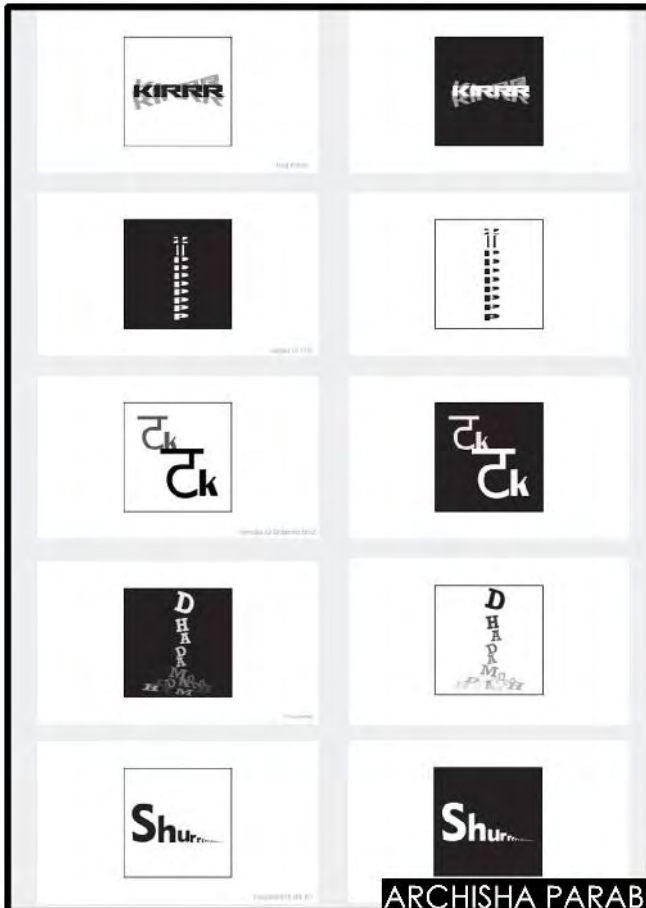


AISHWARYA SHAHV

ART GALLERY



BHUMAIIKA TAPAL



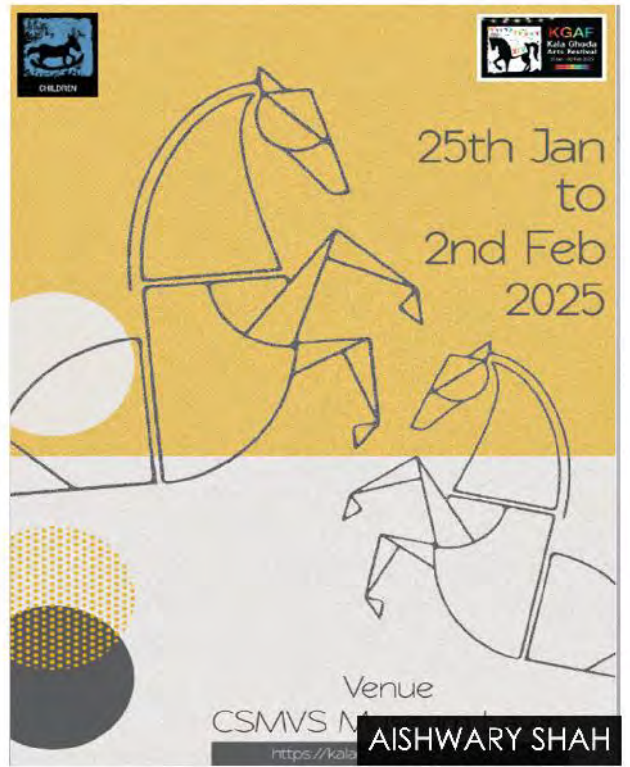
ARCHISHA PARAB



ARIHSHA PARAB



BHUMIKA TAPAL



AISHWARYA SHAH

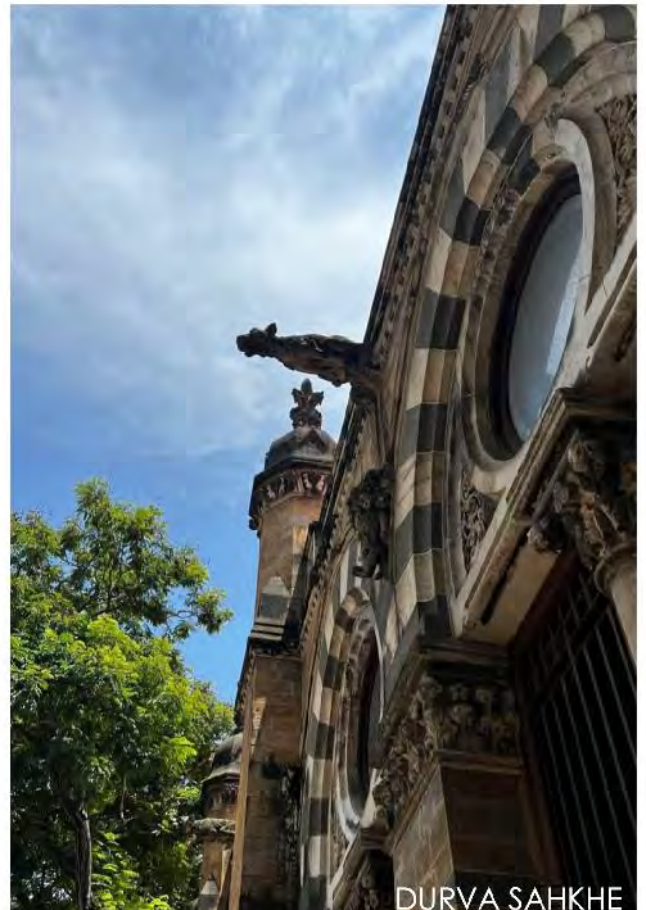


ARIHSHA PARAB



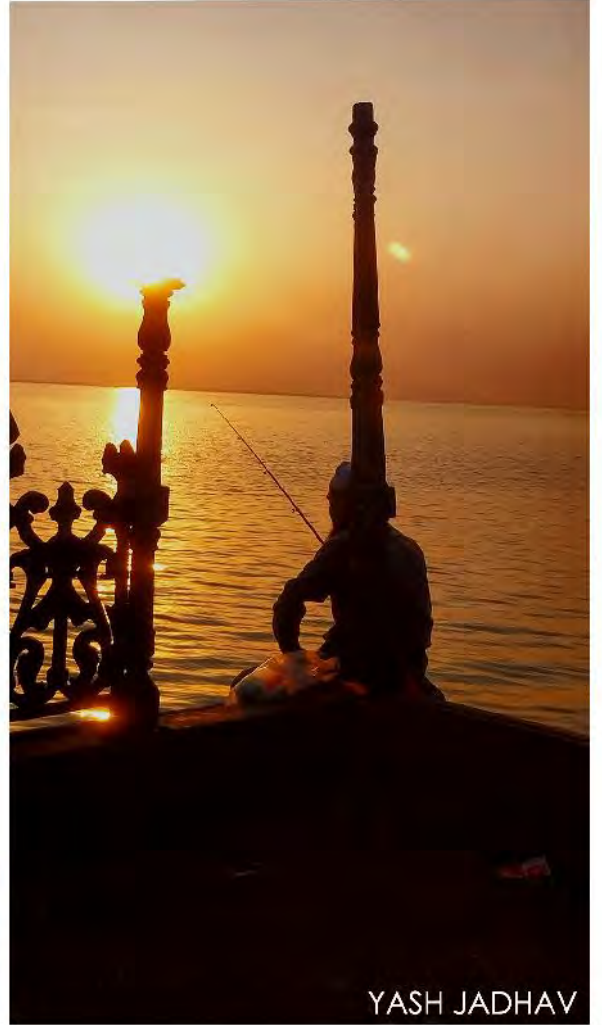
AISHWARYA SHAH

PHOTO GALLERY





VRAJ DESAI



YASH JADHAV



AMEY VETKAR



INNOVATE



FATHOM . YEARN . INNOVATE



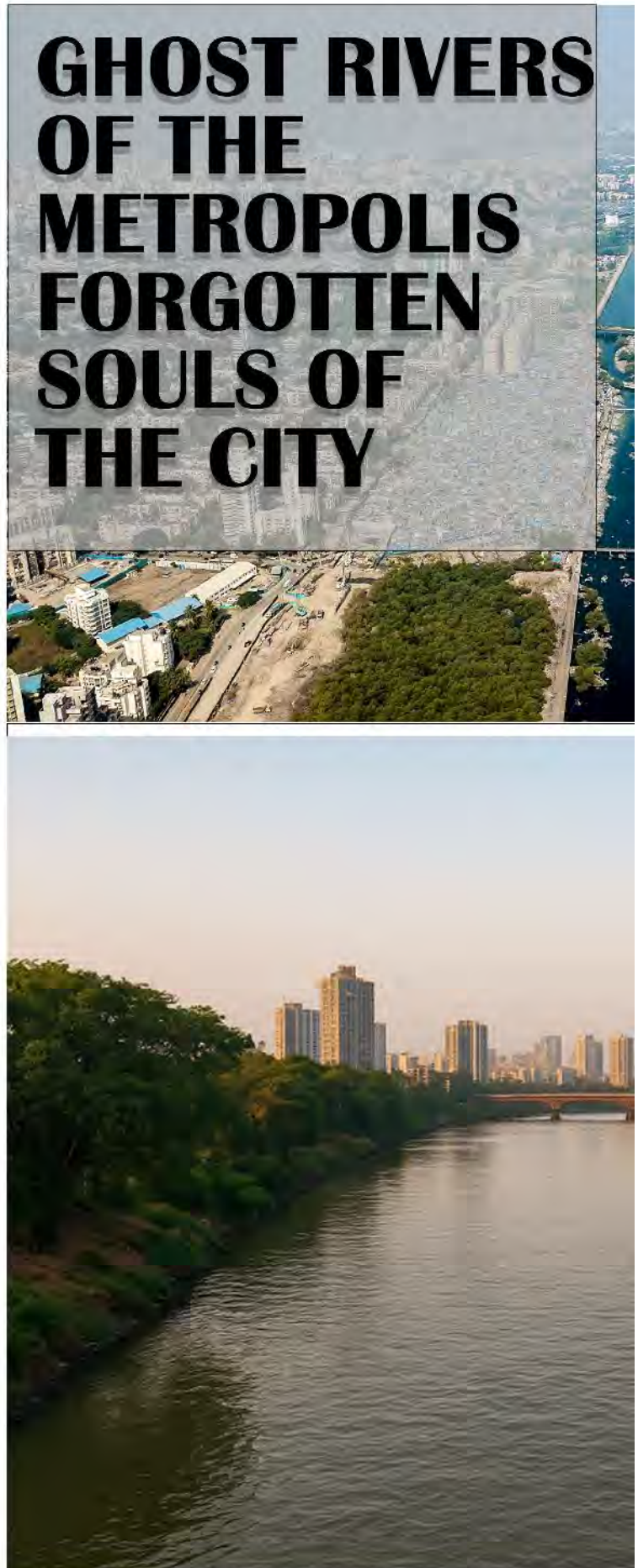
URBAN TAPESTRY

Water always been at the heart of human civilization. It is not only essential for survival but also to shape the very direction of development. Since from ancient times, great settlements have emerged and flourished around rivers and water bodies. These ancient water edges were not just geographic features; they were sacred spaces where culture thrived, communities gathered, and knowledge was shared. For them these Water edges was never just a resource of livelihood , it was the soul of their society.

Major Civilizations like those on the Nile, Indus, and Ganges rivers are good examples. Their wealth were directly related to the availability of water, which supported agriculture, facilitated trade, and supported cultural diversity. Rivers have always been traditionally conceptualized in India not as a physical something but as godly mothers, who give life to land. Rituals, festivals, and whole belief systems developed along their banks. Great religious literature were composed around their banks.

Throughout the course of time, such small settlements along water bodies came to be towns, and then cities, all developed around it as if it was their lifeblood or vein of life. Yet in the interest of urbanization, the importance of these rivers has faded by degrees. What are now sacred places are treated like drains. As the urban areas are expanding the rivers are enroched , covered or diverted.these dense skyline and paved streets have forgotten that the rivers still flow silently and occasionally or fragmented community memories

Mithi river is one of the examples , on July 26 it resurfaced and flood the city and bought it to a halt. Surprisingly, many residents had no idea this was previously a river ,



C/O: MILLEFOTO FROM BEHANCE



they thought it was simply a "nalla" or drain. This demonstrates a vast divergence between humans and nature.

In the name of modern development these vital ecological networks are often ignored which resulting in increased urban heat, ecological imbalance, and the erosion of community bonds. But this scenario can be reversed. With clever and observant intervention in city, the abandoned water courses were reimagined as civic realms that reestablished an ecological and social balance. Sabarmati riverfront in Ahmedabad, a dirty and underused riverbed was revitalized into an active public space hosting cultural event, fostering biodiversity, and re-establishing the city's connection.

These types of projects show how riverbanks can become sites of celebration and community building once again. Rivers need to be reintegrated into the city's fabric as a cultural and environmental responsibility. They can become civic commons, linear parks, or ecological corridors that promote future development and community engagement.

We give nature and man space to flourish by providing them with their due share in our cities. Future cities must in the end keep in mind that they were conceived in water and come back to it for cultural and spiritual continuity and sustenance. Remembering our rivers is remembering our origins. Cities should remember the past as they transition into the future, not by hiding it but by learning how to coexist with it. The city's forgotten spirits are still there, just waiting to be remembered, reawakened, and imagined anew. Let them not remain silent witnesses amidst turmoil and steel. Let them reappear, not in torrents of indignation but in tsunamis of culture, life, and collective memory.

- ANISH SHINDE
B.ARCH. 5TH YEAR

RETHINKING URBAN THEORY IN THE INDIAN CONTEXT: A CASE FOR MULTIPLICITY

Contemporary architectural theory in the West is increasingly shaped by the sweeping advancements in digital technology. From parametric design to algorithmic modelling, architects today can generate complex geometries and produce precise digital simulations. This new mode of thinking is redefining the way architecture is conceptualized, practiced, and communicated. However, Indian cities operate with fundamentally different social, cultural, and spatial dynamics. While technological progress can certainly support design processes, the foundational thinking behind Architecture and Urbanism in India cannot be simply borrowed from the West. Architecture here cannot be understood in isolation from its urban condition where informality, fluidity, and adaptive reuse dominate the spatial narrative. The Indian city is a living organism, and any theory that seeks relevance must engage with this reality. To uncover a meaningful theoretical position for contemporary Indian architecture and urbanism, we must go beyond surface readings and explore underlying spatial patterns. Indian architecture has always reflected a deep resonance with region, community, and temporality. But if we dig deeper, we begin to see a remarkable spatial logic at play—one that can be understood as a theory of multiplicity.

Multiplicity: An Indian Logic of Space

One compelling way to understand contemporary Indian architectural theory is through the lens of "multiplicity." What is multiplicity? At its core, it refers to the ability of a space to support multiple uses, functions and meanings. This isn't merely a design strategy; it's a cultural and civic ethos that shapes how built form is produced, used, and transformed over time and a tradition embedded in centuries of spatial practice in the Indian context. This idea of multiplicity transcends typologies. Whether in temples, homes, public spaces, or even infrastructure, the Indian approach to space has consistently allowed for layered uses, informal reconfigurations, and adaptive behaviours. A single space can serve as a thoroughfare, a marketplace, a stage, a resting spot and a site of ritual. It's an architecture of everyday life fluid, intuitive, and inherently sustainable. Even infrastructural spaces overpasses, footpaths, railway platforms take on unexpected lives in Indian cities. A flyover might become a shelter, a hawker's zone, or a gallery for street art. A footpath may double as an informal classroom, tea stall, or barbershop. These are not failures of planning they are manifestations of spatial intelligence embedded in the everyday practices of people.

Table: Author Created matrix to elaborate 'Multiplicity' as a theoretical paradigm

Typology	Then	Now	Inference
Home	<p>Courtyard – serving as living, dining, washing, sleeping space depending on time of the day.</p> <p>Kitchen – serving as cooking, storing or eating space.</p> <p>Rooms - not necessarily with fixed functions, can be used interchangeably.</p>	<p>Living Room – Entertaining guests, media room, dining space, gathering space.</p> <p>Bedrooms – Sleeping areas, study space, office space, tv or media zones etc.</p>	<p>The idea of multiplicity is an inherent character in the Indian context. This is even more relevant in the Pandemic situations during lockdown, where newer functions are being added into the already existing spaces.</p>
Religious spaces like Temple etc.	<p>Along with religious definitions, provided spaces for rest, stay, drinking water and food for pilgrims, especially those that have come from far distance.</p> <p>Temples also became spaces of community activities and gathering especially in the evenings.</p>	<p>Along with the already existing activities, temples and other religious spaces have offered many rescue and relief operations.</p> <p>For eg: the Langars at Gurdwaras or the prayer spaces opened up for refuge.</p>	<p>The large spaces offered within the complex of religious spaces are often used by the community for various purposes on a daily or during disaster management situations.</p>
Public Space	<p>Spaces like streets, chowks and inner lanes have always been a part of the outdoor public life in the India's democratic context. People of India consider these spaces as an extended part of their homes. Maybe with more activities added to the already existing ones.</p> <p>For e.g.: street shopping, road side food, festivals and celebrations, public gatherings etc.</p>		

Beyond the West: Learning from Our Cities

Interestingly, what has always been a part of Indian architectural logic is now gaining traction in the West, particularly in the discourse of sustainability and tactical urbanism. Western architects and urban designers are increasingly exploring how a single space can serve multiple functions with minimal modification thereby maximizing usability, reducing construction demands, and enhancing economic efficiency. In essence, multiplicity is being rebranded as innovation, though it has long existed in Indian practice. The critical question, then, is not whether India should adopt Western theoretical frameworks, but whether we can more confidently articulate and build upon our own. As designers, urbanists, and theorists, we must ask: Can we shape future public and urban spaces not by importing formal ideas of place-making, but by nurturing the inherent multiplicity already alive in our cities? Can our maidans, chowks, ghats, bazaars, and even footpaths become the laboratories of theory, rather than the sites of its failure?

– AR. KHUSHBOO SONI
ACA FACULTY



C/O: GAURISH RANE

PYAAVS AND MUMBAI'S PULSE :EXAMINING URBAN COMMONS

The drinking water fountain known as the Pyaav, which is deeply ingrained in Bombay's social, cultural, and architectural fabric, becomes a representation of colonial Bombay. These buildings were not only a necessary public facility, but they also reflected the city's humanitarian principles, the development of urban planning, and the function of public areas in the daily lives of its residents. With its emphasis on the fundamental idea of urban commons within the framework of the city's pulse, the Pyaav offers a window into the sociocultural ethos of the 18th and 19th centuries, marking a quiet but significant period in Mumbai's history. During the early colonial era, Bombay was a dynamic port city full of various communities, trades, and ongoing change. A major concern for a growing population was the availability of drinkable water, particularly for the working class, labourers, and daily commuters. Hence, the Pyaav functioned as a public facility with a mission based on the principles of civic duty and charity in addition to being an architectural element. Often built with the goal of giving away free drinking water to onlookers, these fountains promoted a common public resource that was available to everyone. The Pyaav's role in providing water, a basic public need, without discrimination is what gives it significance within the idea of urban commons. Regardless of social standing, caste, or class, these fountains served as meeting places for the populace. As a result of a more community-focused approach to urban planning, they developed into miniature versions of common public areas where people could stop, refuel, and socialize.

The Pyaavs' architectural styles ranged from grand and elaborate constructions that showcased architectural brilliance to modest, unassuming buildings with basic functions. While some became landmarks symbols of civic pride and generosity others were intended to blend in perfectly with their surroundings. Pyaav's reflections on the Socio-Cultural Significance The sociocultural ethos of Bombay in the 18th and 19th centuries is reflected in the Pyaavs. Although they are architectural reminders of the city's colonial past, they also represent a sense of civic duty and community that goes beyond British rule. We witness a change in urban consciousness through the Pyaav, where the needs of the public often the most marginalized were given priority. This demonstrates an early understanding of urban commons, which are areas and assets that are owned and used by everyone for the common good. The Pyaavs also remind us of the changing relationship between the city and its people. The fountain became an essential component of the city's fabric during a period when working-class people may have had limited or difficult access to water. It served as a place for hydration as well as a platform for engagement and interaction between various groups. Their presence in the urban landscape captures the essence of the city at that time, which was a nexus of social cohesion, culture, and commerce. As both practical conveniences and cultural icons, these fountains were frequently positioned thoughtfully at busy intersections, close to marketplaces, bus stops, and train stations.



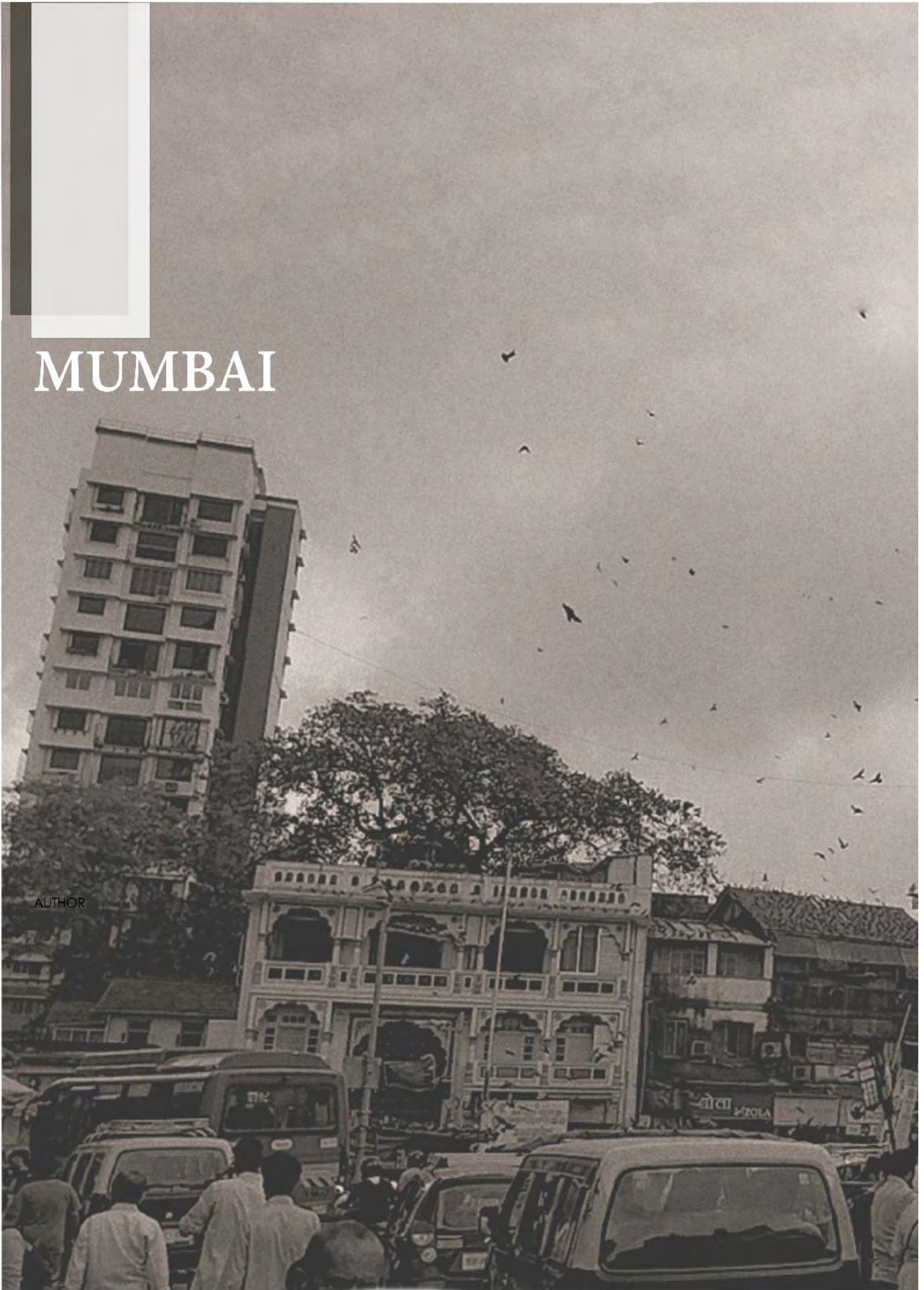
People were gently reminded of their shared accountability for the welfare of the public as they passed through these areas. The idea of urban commons has changed in contemporary Mumbai, a city marked by high population density and fast urbanization. As the city grew, many of the ancient Pyaavs were lost or fell into disrepair. But thanks to initiatives like Vaastu Vidhaan, which have been collaborating with the Municipal Corporation of Greater Mumbai (MCGM) to record, restore, and preserve these historic buildings, the Pyaav has seen a resurgence in recent years. There are various projects which aims to revitalize the abandoned fountains and make them important urban landmarks again. By being transformed into "cultural pause spaces," these fountains are regaining their place as urban commons. These areas function as public meeting places where people can take a break from the hectic pace of the city to stop, think, and feel a connection to the past. The revitalization of the Pyaavs to reintegrate these buildings into the city's everyday rhythm and turn them from historical artifacts into active contributors to the modern urban experience. In addition to repairing water fountains, the Pyaav project aims to reclaim areas where citizens can meaningfully engage with public resources and re-establish a connection to the city's cultural legacy. In the context of urban Mumbai, where breaks from the bustle are becoming more and more infrequent, the concept of Pyaavs as "pause spaces" is especially significant. The resuscitation of these fountains supports the city's larger initiatives to develop more sustainable, accessible, and inclusive public areas that foster community engagement, well-being, and a shared sense of belonging. The idea of Mumbai's urban commons is aptly captured in the Pyaav.

Fundamentally, these fountains symbolize the city's civic structures' social responsibility and public access to a shared resource: water. The city demonstrates its dedication to establishing areas that serve not only practical purposes but also the general welfare by restoring and conserving these historic landmarks. The Pyaavs remind us of a period when the city's public areas were planned with an obvious emphasis on inclusivity and community welfare, in contrast to the twenty-first century, when commercialization and private ownership frequently dominate urban spaces. They act as a potent metaphor for the possibilities of urban commons, which are areas that go beyond private property and instead belong to the collective. Mumbai's heart, where architecture, charity, and urban identity converge, is reflected in the Pyaav. Mumbai has the chance to develop into a city that values public space, social responsibility, and cultural heritage while also reclaiming and restoring these fountains. By doing this, the Pyaav once more serves as a gathering place for the populace as well as a source of water, signifying the city's continued dedication to ensuring the welfare of all its residents.

- GAURISH RANE
B.ARCH 3RD YEAR

MUMBAI

AUTHOR





Under the cloudy night sky of Mumbai,
A sound travels from the well-constructed building of a lullaby.
Somewhere a pavement made for foot
a sleeping bed for people covered in soot.
An awake mind forges dreams,
inside the four concrete walls it schemes.
In a hectic busy schedule,
Traffic is an obstacle for every office rule.
Bridges connect roads, areas, and even hearts,
while words and gifts get shared with postcards.
Mumbai is a residing place for buildings,
bridges, roads, and structures, Made into where
dreams, love and money manufactures.

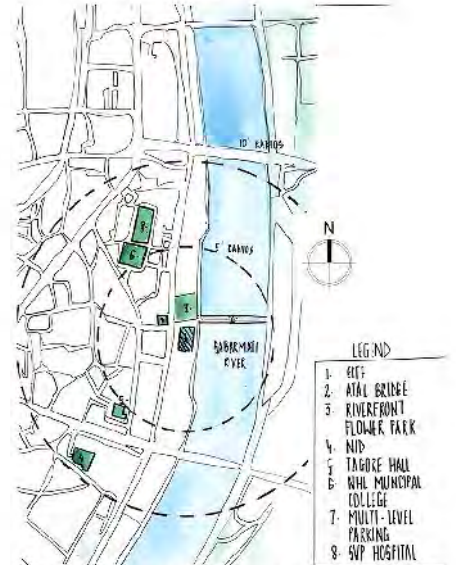
-SARSA LAKAL
B.VOC 2ND YEAR

CONTINUUM: A DESIGN MUSEUM



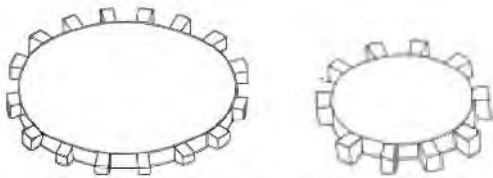
AHMEDABAD'S TEXTILE HERITAGE AND MODERNIST INFLUENCES INSPIRE A CHARKHA-SHAPED COMPLEX OF MUSEUM, LIBRARY, AND HAAT. WITH UNDERGROUND ARCHIVES, RIVER-FACING LIBRARY, INTERACTIVE WORKSHOPS, GREEN TERRACES, AND SHADED BAZAARS, THE DESIGN EMPHASIZES SELF-RELIANCE, CRAFTSMANSHIP, AND UNIVERSAL ACCESSIBILITY THROUGH INTERCONNECTED YET DISTINCT CULTURAL AND PUBLIC

LOCATION

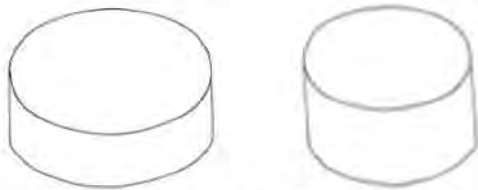


SITE LOCATION : AHMEDABAD GUJARAT

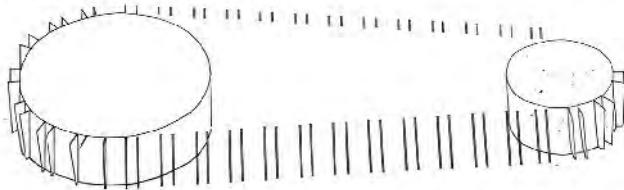
CONCEPT



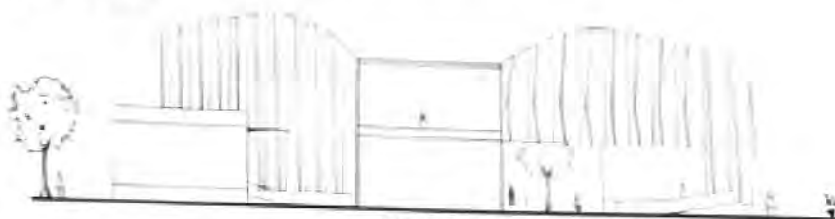
MUSEUM CIRCULATION DERIVED FROM THE CHARKHA



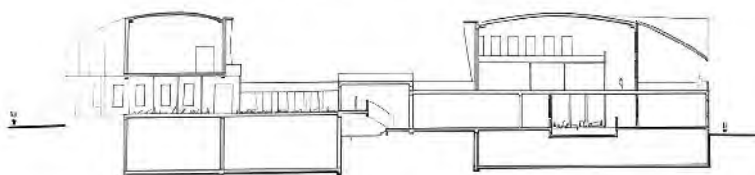
MUSEUM FORM DEVELOPED FROM CIRCULATION



VERTICAL FINNS/ SUNBREAKERS AS SPIKES OF THE CHARKHA

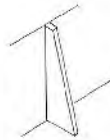


EAST ELEVATION



SECTION B-B'

LIGHT STRATEGIES



NORTH FINNS



EAST FINNS



SOUTH FINNS



WEST FINNS



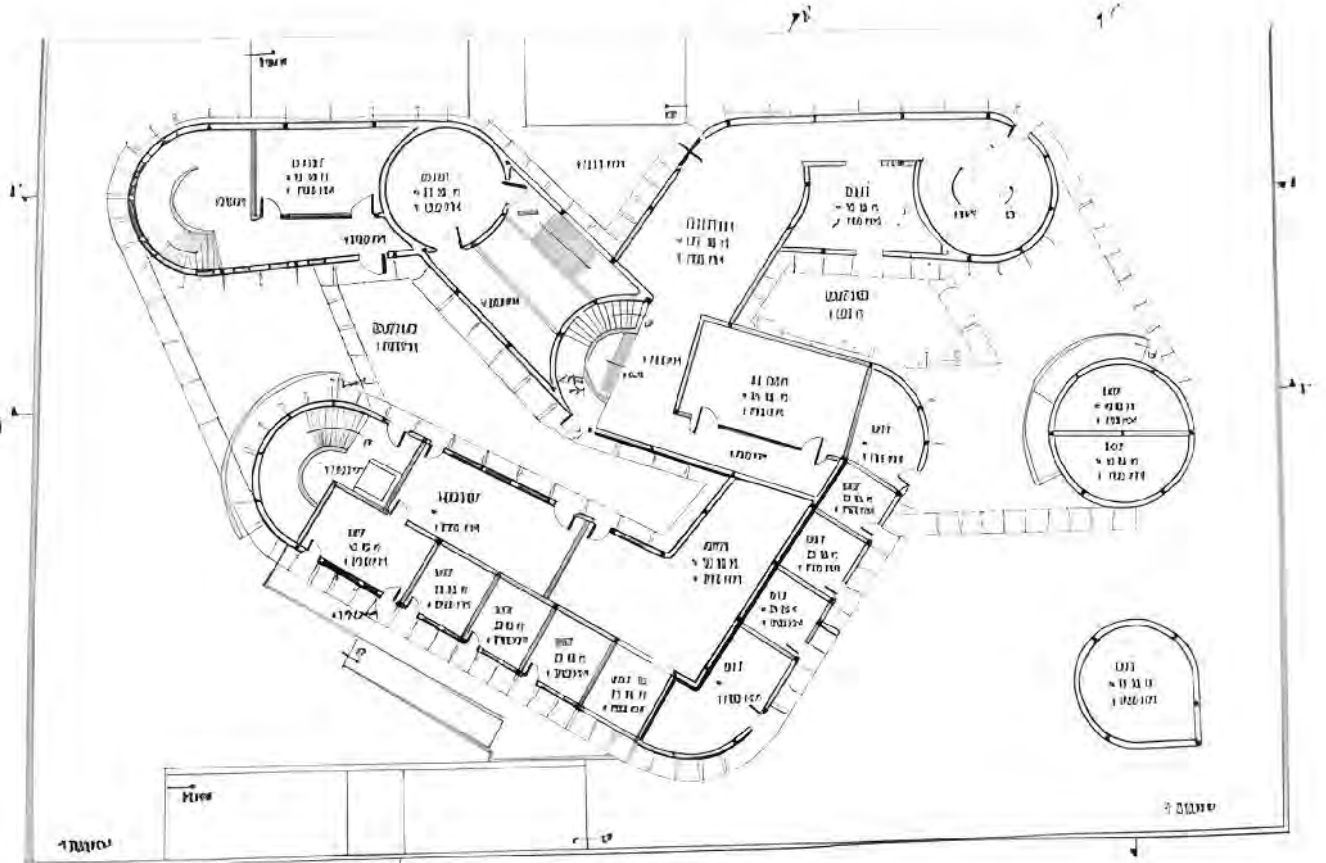
3D VIEW



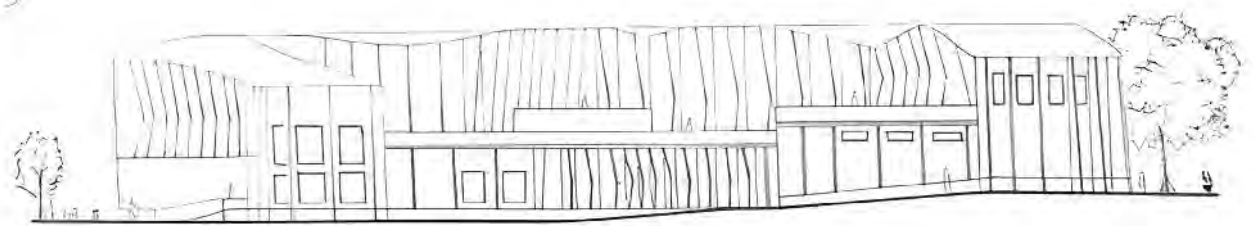
3D VIEW



3D VIEW



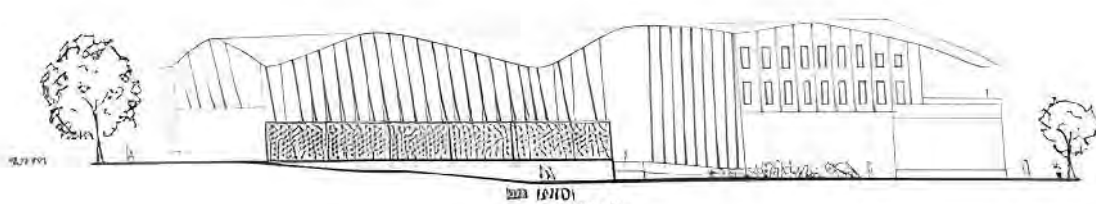
MASTER PLAN



SITE ELEVATION



SECTION A-A'



SITE ELEVATION

- 10.000
- 10.000
- 10.000
- 10.000

- CHIRSELE MENDES
B.ARCH 2ND YEAR

STOCK BROKING FIRM



GROWW IS AN INDIAN ONLINE INVESTMENT PLATFORM THAT SIMPLIFIES INVESTING FOR INDIVIDUALS, OFFERING A VARIETY OF PRODUCTS INCLUDING MUTUAL FUNDS, STOCKS, IPOS, ETFS, AND DIGITAL GOLD. THEY AIM TO MAKE INVESTING ACCESSIBLE AND INTUITIVE, TARGETING MILLENNIALS AND OTHER INVESTORS WHO WANT TO TAKE CONTROL OF THEIR FINANCIAL JOURNEY.



THANE WEST



WAGLE ESTATE

MOOD BOARD



LAMINATE



MINERAL FIBER CILING



TERRAZZO FLOORING



BLUE



DARK GREY



BROWN

Mettalic tones with vibrant pop of colours using a base of grey and beige tones.



CARPET



WOODEN PLANKS



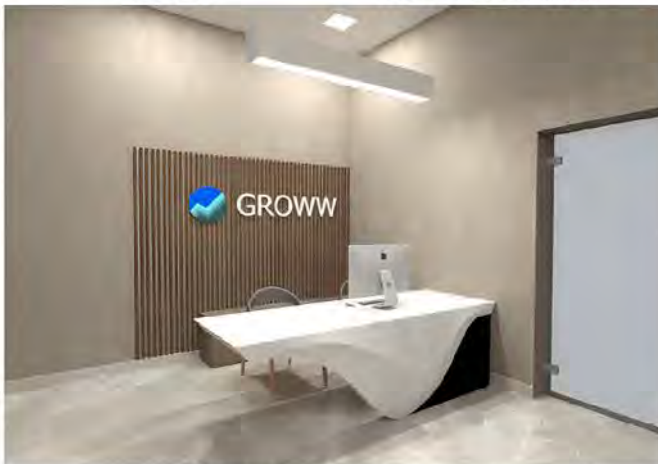
TEAK WOOD



WHITE



GREY



ADMIN DESK VIEW



CONFERENCE ROOM VIEW



SECTION A-A'



WORK SPACE VIEW



WAITING AREA VIEW



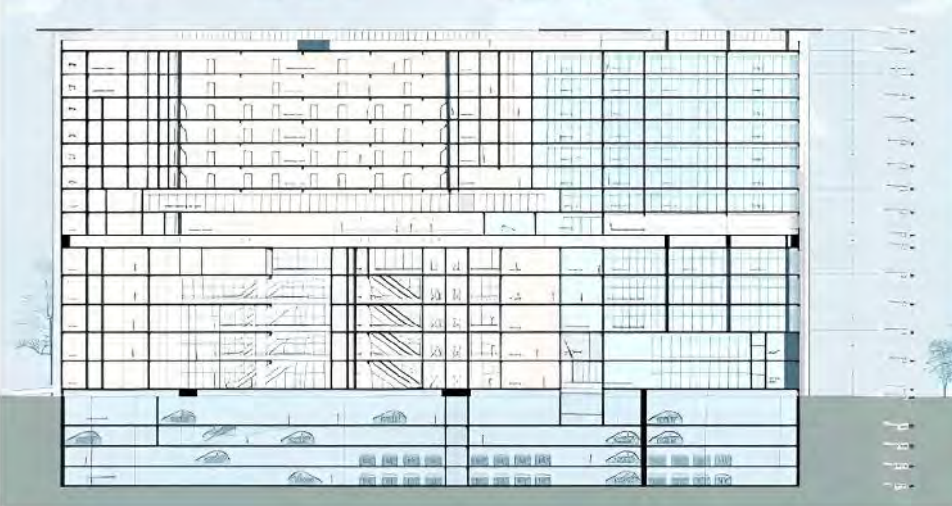
SECTIONAL ELEVATION CC'

- JASWANT JANGID
B.VOC 2ND YEAR

MIXED USE DEVELOPMENT

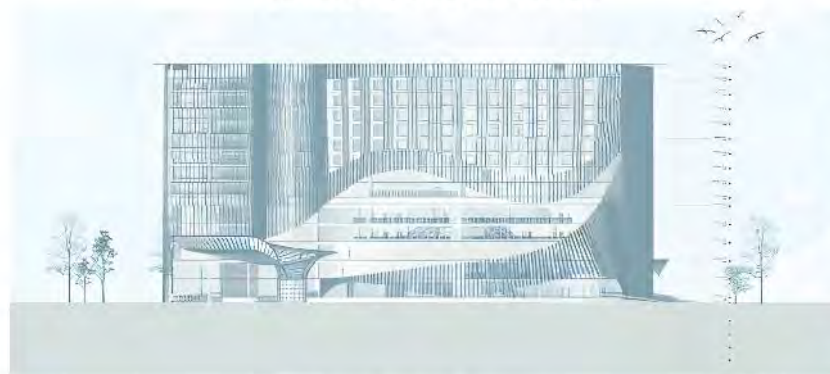


A MIXED-USE DEVELOPMENT ADJACENT TO CHHATRAPATI SHIVAJI MAHARAJ AIRPORT, THE PROJECT SEAMLESSLY INTEGRATES HOTEL ACCOMMODATIONS WITH PREMIUM COMMERCIAL SPACES. STRATEGICALLY LOCATED, IT CATERES TO BOTH BUSINESS AND LEISURE TRAVELS ENHANCING CONNECTIVITY AND CONVENIENCE.

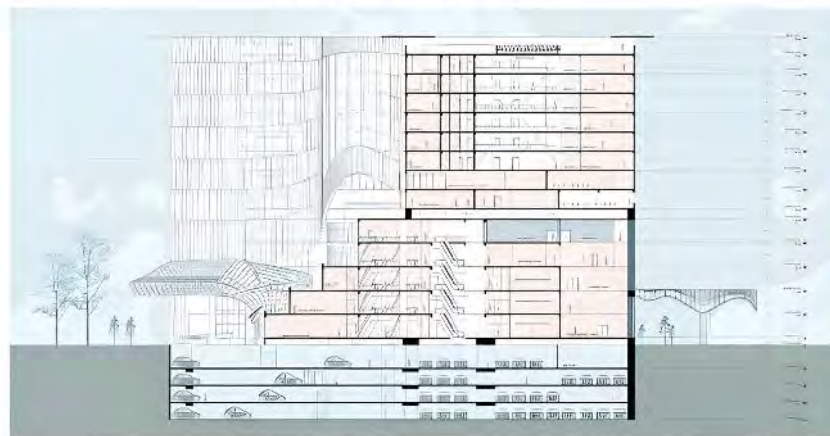




GROUND FLOOR PLAN



FRONT ELEVATION



SECTION AA'



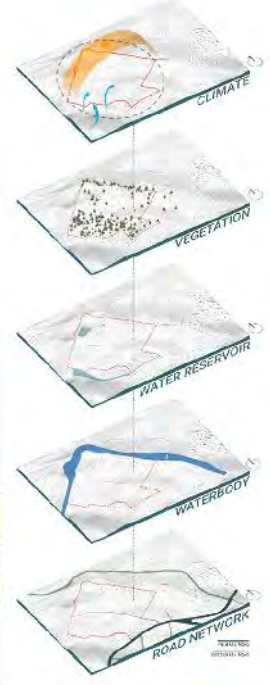
FRONT VIEW

- AMEY VETKAR, AARTI PUROHIT, SUMIT VARMA
B.ARCH 5TH YEAR

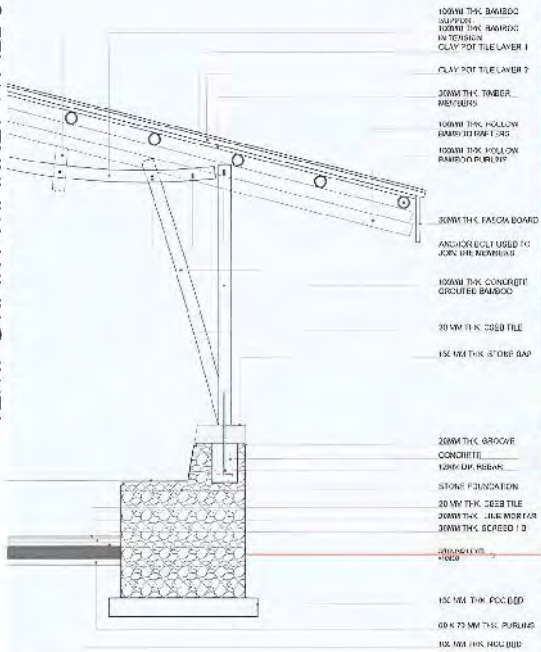
SANJIVAN DANG SAMUDAY



SANJIVAN DANG SAMUDAY IS A SKILL DEVELOPMENT HUB IN DANG, GUJARAT, ENVISIONED TO EMPOWER THE TRIBAL COMMUNITY, THE DESIGN BLENDS CULTURAL PRESERVATION WITH SUSTAINABLE PRACTICES AND COMMUNITY-DRIVEN SPACES.



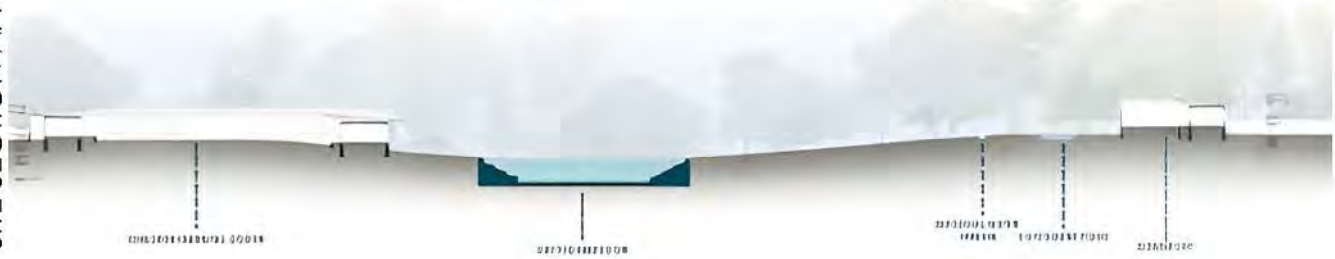
TEMPORARY MARKET WALL SECTION



3D VIEW



SITE SECTION AA'

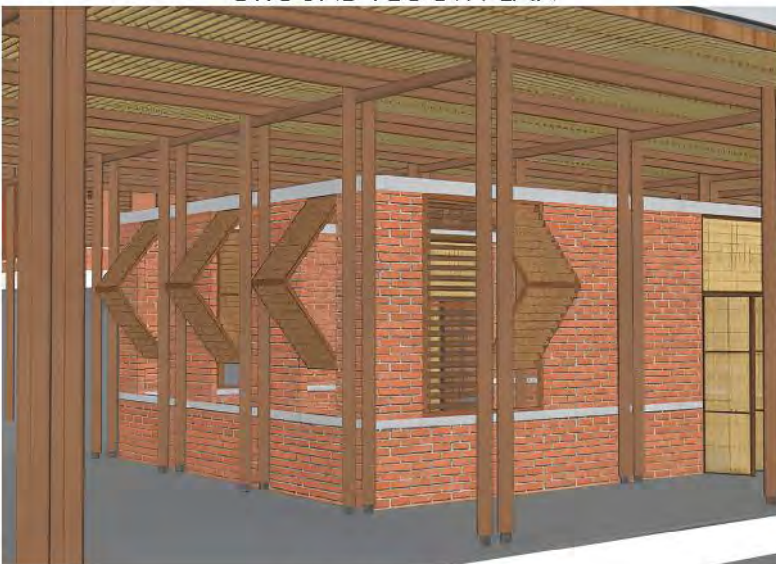




ROOF PLAN

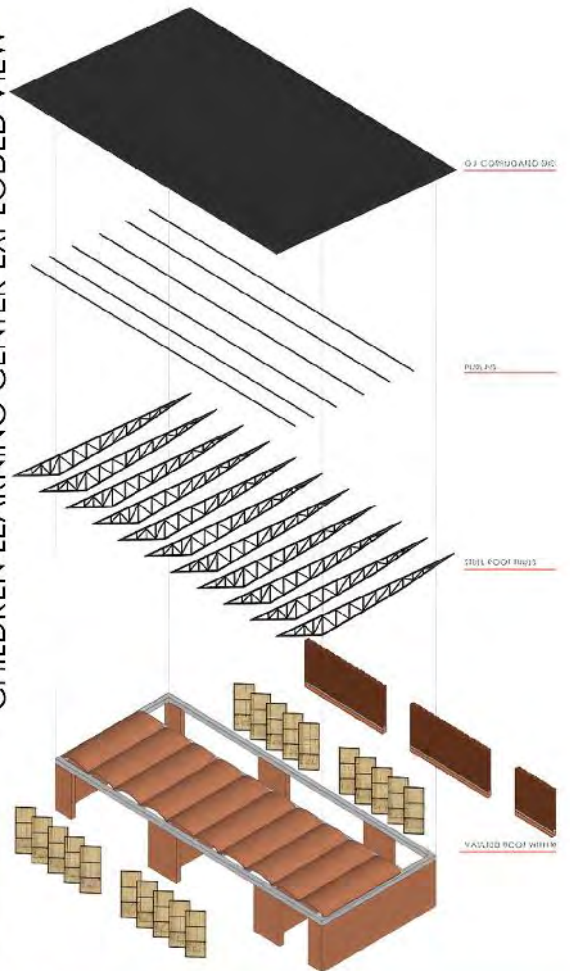


GROUND FLOOR PLAN

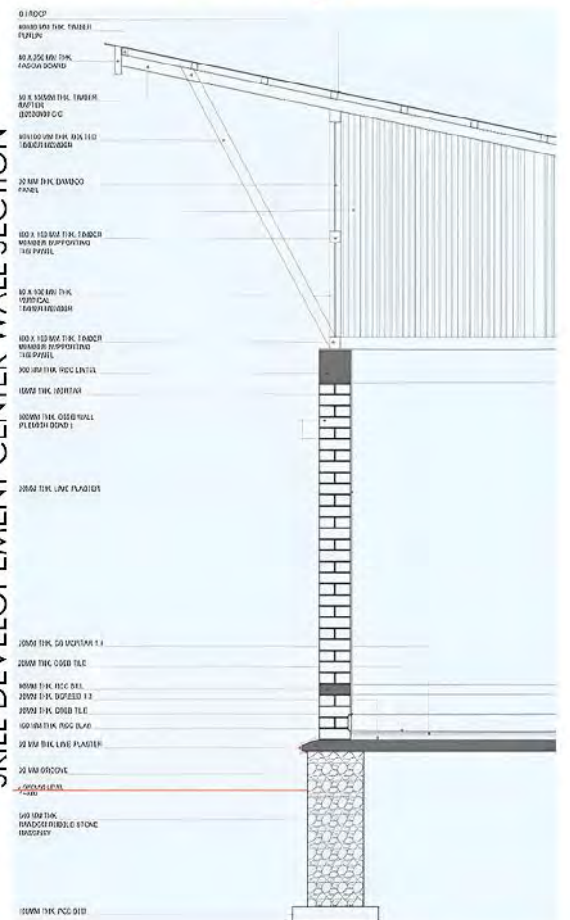


EXTERNAL VIEW

CHILDREN LEARNING CENTER EXPLODED VIEW



SKILL DEVELOPMENT CENTER WALL SECTION

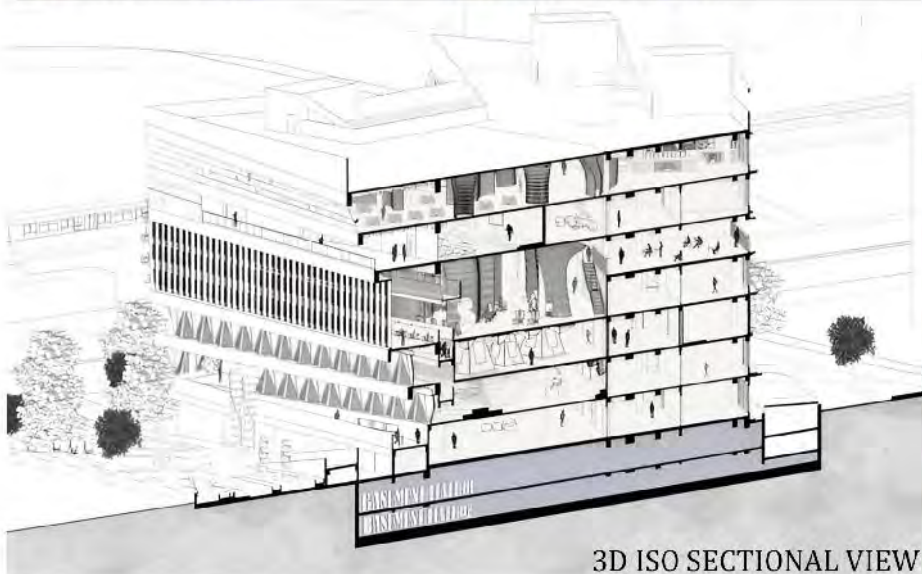
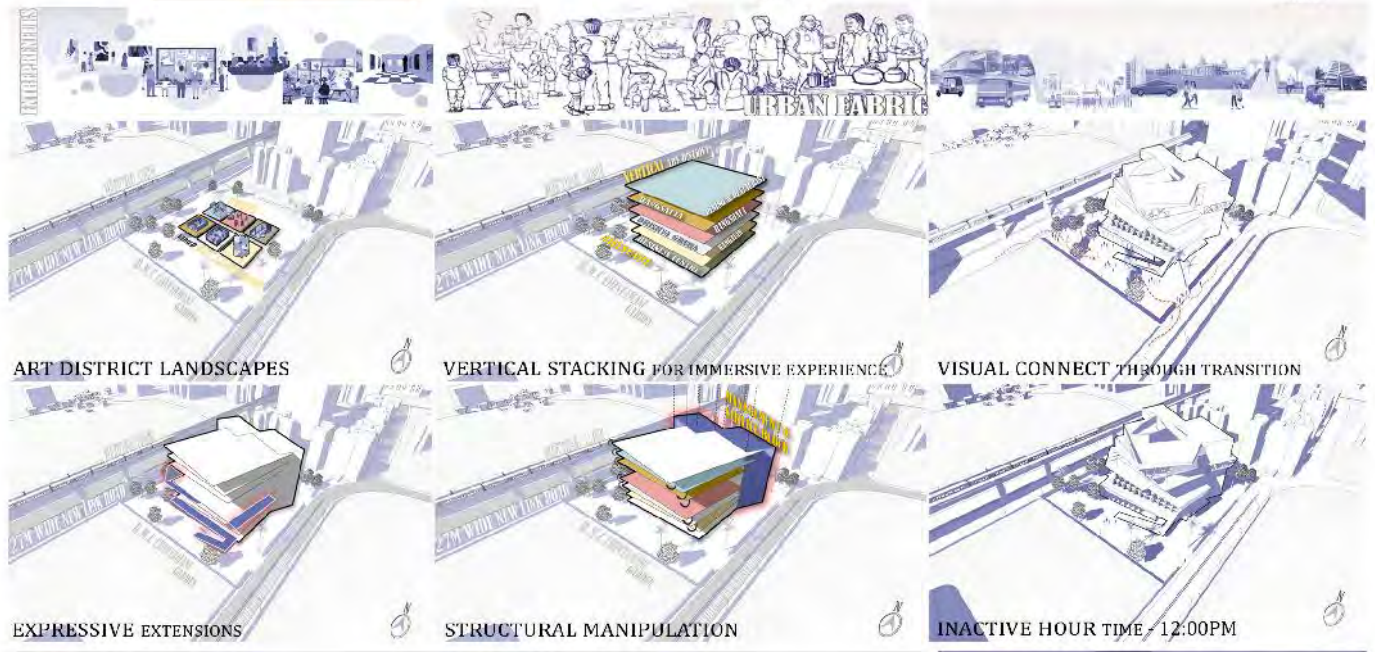
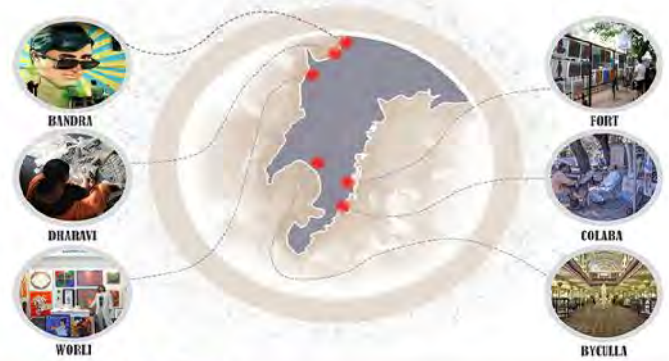
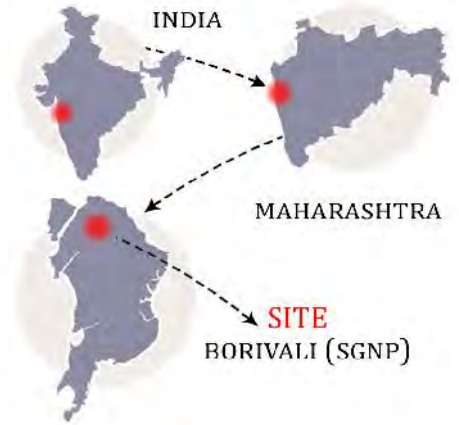


-VIDHI THOLE
B.ARCH 5TH YEAR

AARAMBH ARTSCAPE

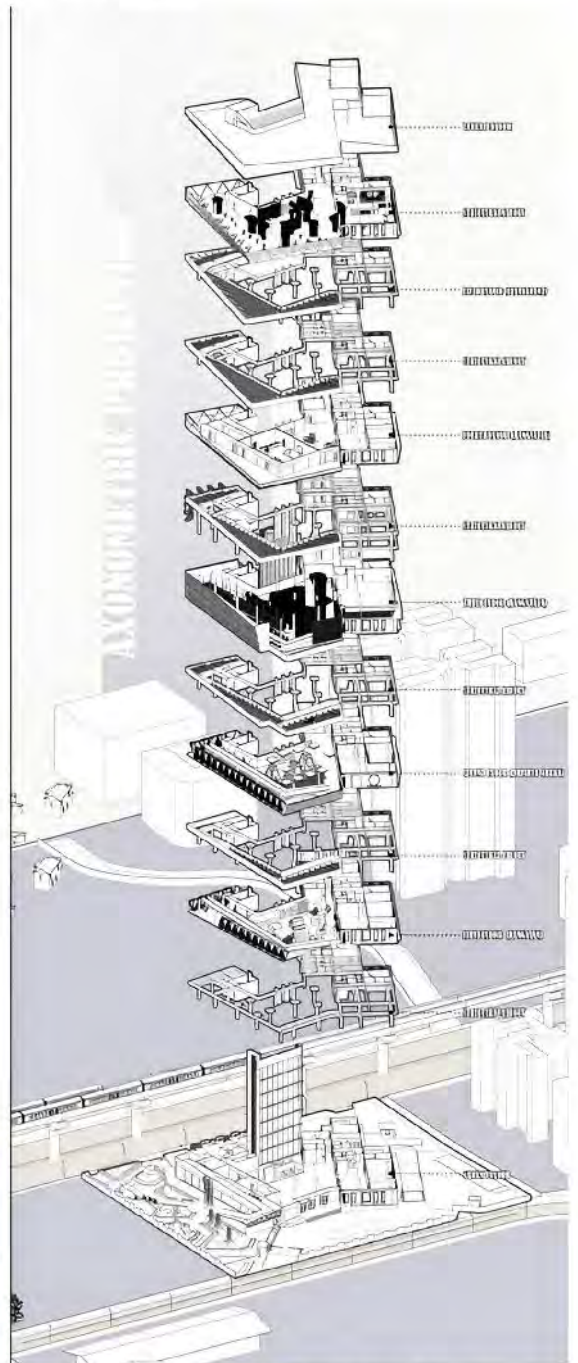


ART IS A POWERFUL EXPRESSION OF HUMAN CREATIVITY, EMOTION, AND TECHNICAL SKILL OFFERING UNIQUE WAYS TO INTERPRET AND EXPERIENCE THE WORLD. HOWEVER, DUE TO LONG STANDING BIASES AND TRADITIONAL VIEWS. NOT ALL ART FORMS RECIEVE EQUAL RECOGNITION AND APPRECIATION.

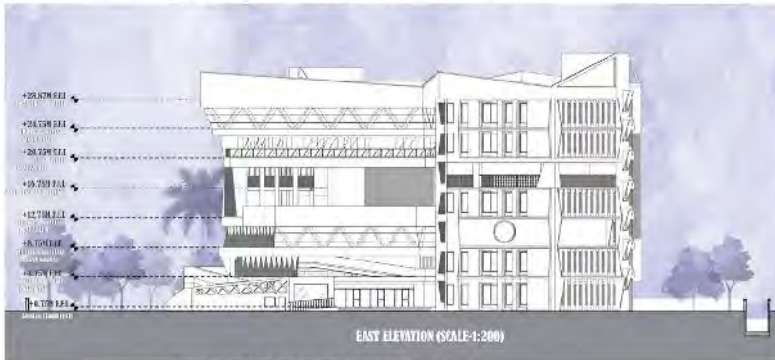




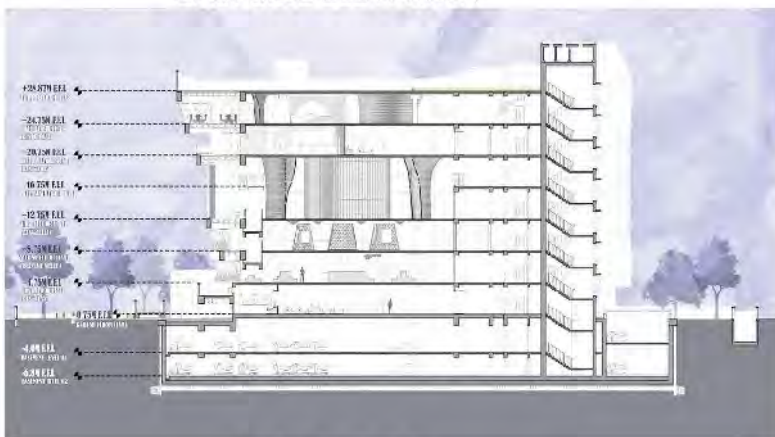
GROUND FLOOR PLAN



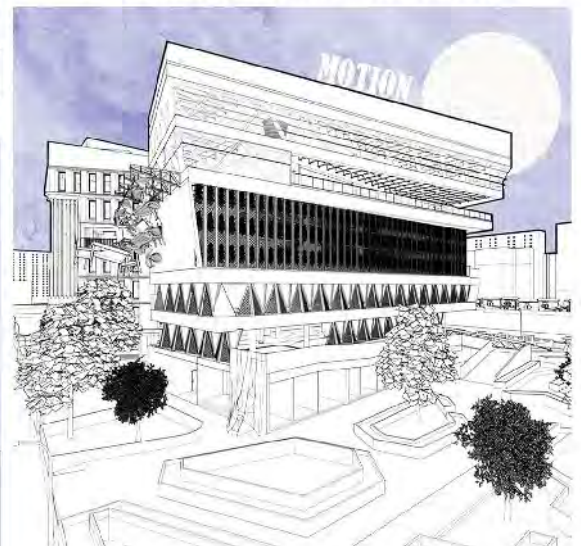
EXPLODED ISOMETRIC VIEW



EAST SIDE ELEVATION



SECTION B-B'



3D VIEW

- SRIRANG RAUT
B.ARCH 5TH YEAR

UNDERSTANDING HOUSING TYPOLOGIES OF PARSI BAUG IN MUMBAI

Mumbai is a vibrant mosaic of diverse communities, including Maharashtrians, Gujaratis, Parsis, Muslims, Christians, and others, each adding to the city's rich cultural and social fabric. Among these, the Parsis have played a vital role in shaping the city's character, especially through their unique residential colonies known as "Baugs." These Baugs, owned and managed by the Bombay Parsi Panchayat, offer a blend of housing types chawls, apartments, and sometimes bungalows that reflect the evolution of architectural and socio-economic growth within the community.

Built nearly a century ago, these Baugs not only showcase the architectural heritage of the Parsi community but also provide a "breather" within the rapidly urbanizing city. In contrast to high-rise towers that dominate Mumbai's skyline, Baugs preserve a sense of historical continuity, revealing a lifestyle that stands apart from contemporary urban life. Although they are relatively private and limited in access, Baugs are significant for understanding the evolution of housing typologies in Mumbai. Their preservation helps maintain the diversity and historical depth of the city's urban landscape, making them essential to Mumbai's identity and heritage.

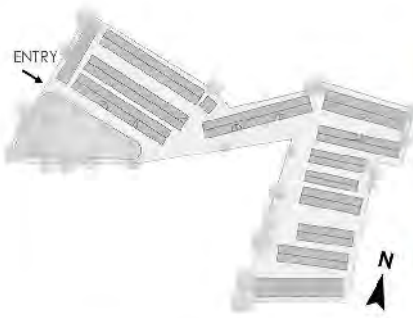


Parsi "Baugs" are gated communities preserving Parsi culture by offering secure, close-knit living for primarily older members, as the younger population declines. Despite urban growth and prime locations, there's little demand for new housing in these Baugs. They exemplify culturally preserved, community-oriented living, maintained by the Bombay Parsi Panchayat.



DOCUMENTATION AND PHOTOGRAPHS BY:-
 PREESHA SHARMA
 VRAJ DESAI
 PREM GOHEL
 SRUSHTI GHARAT
 AKASH PANCHAL
 MITESH TANDEL



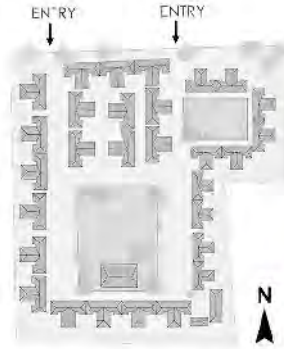


RESIDENTIAL BUILDINGS IN NOWROZ BAUG



PAVILION IN NOWROZ BAUG

NOWROZ BAUG

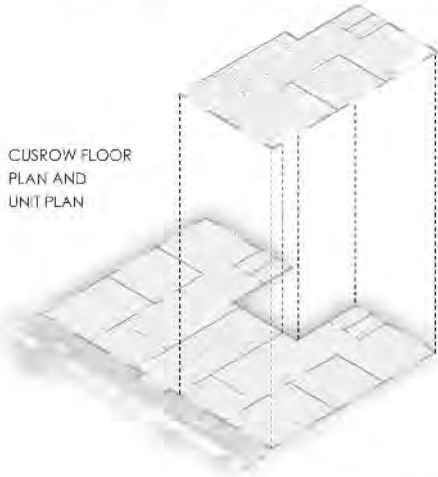


EXTERNAL SPIRAL STAIRCASE IN RUSTOM BAUG.

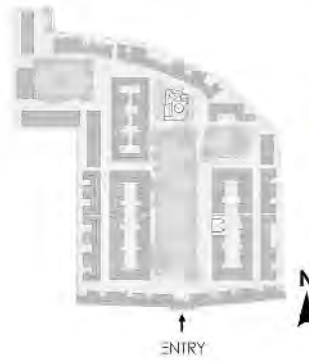


OUTDOOR KID'S PLAY AREA IN RUSTOM BAUG.

RUSTOM BAUG



CUSROW FLOOR PLAN AND UNIT PLAN

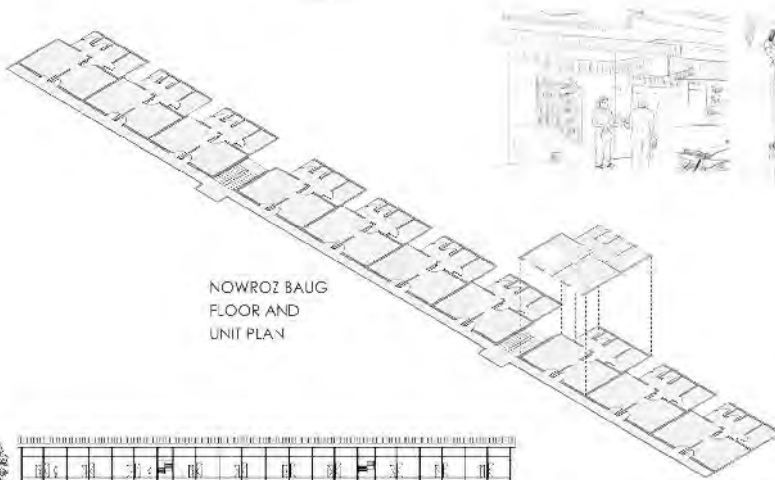


AGYARI IN CUSROW BAUG

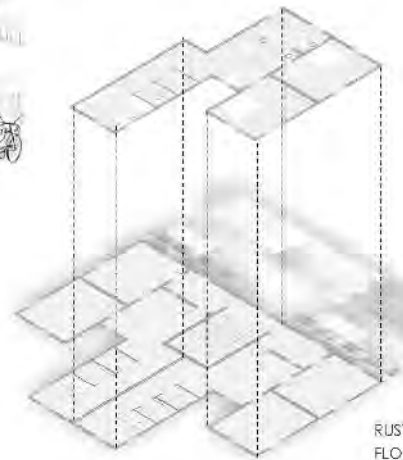


SIR CUSROW WADIA PAVILION IN CUSROW BAUG.

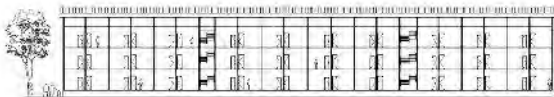
CUSROW BAUG



NOWROZ BAUG FLOOR AND UNIT PLAN



RUSTOM BAUG FLOOR AND UNIT PLAN



NOWROZ BAUG BUILDING SECTION



NOWROZ BAUG BUILDING SECTION



CUSROW BAUG SITE SECTION



RUSTOM BAUG SITE SECTION

Ar.SANJAY MOHE

Ar. Sanjay Mohe, trained as an architect from Sir JJ College of Architecture and co-founder and Principal Architect at Mindspace Architects is known for his nature responsive design philosophy. He worked with Charles Correa early in his career and later worked with Chandavarkar & Thacker Associates in Bengaluru. He designs spaces that engage all senses and builds a connection to the surroundings. He continues to inspire students to design buildings with sustainable practices, cultural context and keeping human experiences in mind.



What are the key considerations that you keep in mind while determining the relationships between the varied programmatic requirements and their spatial manifestations?

We normally work very closely with nature. Starting with the context, looking at the site, walking around it and noting every physical feature. It is not just the site but also the neighboring land and approach to the site and horizon. The first attempt is to fuse nature into the building as much as possible. If you can make a place for nature to grow, it takes off on its own. I don't check the building first; I notice how the trees have grown and how the spaces have aged. Our climate allows us to blur indoor and outdoor boundaries, creating in-between spaces as Correa, Doshi and Bawa did. This transition is a gift we have. Functional needs may require enclosed spaces, but I still push clients to avoid unnecessary air-conditioning.

Resilience to climate change and emphasis on local materials often intersect with increasingly complex functional needs. Do these create opposing demands?

I don't think they do. Technology is extremely important, but it must be appropriate. We shouldn't apply technology or materials blindly. Peter Zumthor once said, "I design like a fashion designer, you must know the fabric before you design the dress." He chooses materials at the outset, then explores them. Many of us decide materials halfway through, but starting early makes the design climate and region appropriate. For example, we're working on a hilltop in one of our projects where transporting materials is difficult and costly. Rammed earth from the site becomes the logical choice and the excavated spaces form a water body. This is technology responding to place. Another example is Africa, where imported incubators failed to function because no one could repair them. Designers discovered that local mechanics could fix Toyota cars easily, so they built incubators using Toyota parts. The difference lies in using technology where it fits, not just for novelty's sake.

What are the key concepts of vernacular or abstract regionalism that should be emphasised in architectural education?

It's about being sensitive to layers - context, climate, vernacular engineering, technology, and statutory frameworks. Over time, you learn to look through more layers. At first, you're just enclosing space. Then you notice how light enters, how air moves, how volume changes a room's feel, how sound reverberates, and how materials alter atmosphere. As architects, we also balance economic pressures from clients, inputs from

engineering consultants, contractors' capabilities, and statutory restrictions. It's always 'give and take', you can't design purely for love of form; realities shape the outcome. Learning to see through these layers helps you refine designs over time. One of my teachers always told me that "If you make a mistake once, there's no problem. But if you are committing the same mistake again, that means you are not learning" so if you commit a mistake once, make sure you don't do it again, as much as possible.

What challenges should architects be mindful of while designing to respond to homogenization of cities?

Urban environments have many overlapping forces which we must balance like the traffic flow, pedestrian movement or public transport. In Mumbai, you deal with layers of movement at every scale. Often, solutions come from small interventions. At Nashik Kumbh, for instance, simple floor mats with counters tracked footfall, allowing organizers to redirect crowds once limits were reached. In public spaces, such creative strategies are vital. Beyond functionality, I believe we must preserve memories. If cities erase their familiar places, they lose their identity. In Mumbai's Fort area, I still recall my JJ College - days the same smells, the same corners. In European cities, such memory points remain part of urban life. In Bengaluru, landmarks like Ashoka Pillar Circle become points of identity. Architecture should create these reference points places with stories, rituals, and names that root people in place. Architecture is about storytelling. So, the more references you create, the clearer it becomes.

How do you shape concepts that respond to both client and user needs?

I divide design into measurable and immeasurable aspects. Measurable includes standard heights, shower widths site contours, climate data, and technology. These must be mastered first; any engineer can work here. Immeasurable aspects are sensory - light quality, personal taste, atmosphere. To design for many users, first understand common needs, then trust your heart. If your heart is satisfied, most people will connect with it. Concepts start with questioning function beyond its clichés. For example, Rabindranath Tagore reimagined a classroom under a tree instead of in a box. As architects, we must challenge such defaults, seeking immeasurable qualities that elevate experience. Picasso mastered realistic art before exploring abstraction the same applies here: master the measurable, then go beyond it. That's how a building gains a soul, not just a body.

Ar. ANAND KATGAONKAR

Ar. Anand Katgaonkar, Partner at StudioBOXX, is a seasoned architect and urban designer with over twenty-five years of experience in India and abroad. His portfolio spans urban infrastructure, heritage conservation, landscape, and master planning, including iconic projects such as the Mumbai Coastal Road Promenade, Beyf Dwarka Bridge, and biodiversity parks. With academic contributions and leadership in transformative city-scale interventions, he brings deep insights into sustainable and context-sensitive urbanism



Mumbai is a city where various layers of time, class, culture, ecology, and infrastructure intermingle. How would you define the idea of urban commons in such a layered context?

Mumbai, like many Indian cities, carries historical, cultural, and ecological layers. Western theories, whether Kevin Lynch's city forms or Jane Jacobs' writings on public life, often shape our discussions of commons, but Mumbai's story is different. From a port and trading hub to a metropolis under constant land pressure, its commons cannot be seen as neat or planned. They are culturally alive, open, and democratic spaces that remain flexible and shifting. These places may look messy or overlapping, but they allow dialogue, exchange, and activity to unfold. Their adaptability, born from scarcity, is what truly defines Mumbai's public realm.

In a city where land is monetised through FSI and development potential, commons are often sacrificed. How can architects and planners address this within the present scenario of densification?

Architects in private practice usually work within briefs, bylaws, FSI rules, and commercial demands, leaving little scope for civic concerns. Protecting commons therefore cannot be the task of architects alone. It requires collective action from citizens, planners, architects, and advocacy groups. Politics is central, yet many professionals avoid it, dismissing it as "dirty." Poorer communities and unions, however, actively negotiate with corporators and achieve results, while elites remain detached. If trained professionals engaged with clear proposals, they could influence policy. Instead, discourse focuses on highways and flyovers, while small but vital parks and gardens are ignored. Without participation and political will, architects alone cannot safeguard the commons.

Redevelopment schemes often overlook the intangible social fabrics of informal settlements such as shared thresholds, verandas, or temple corners. How do you navigate the balance between regulations and these intangible realities?

This balance is best understood through the lens of informality. India has urbanised rapidly, yet only a few generations ago most people lived in villages. That rural memory of place-making still shapes cities. In villages, life often grew around a temple, tree, or courtyard. Migrants carried this sensibility into cities, informally creating community hubs. A small shrine might later gain steps and eventually become an institution. These evolved organically into shared spaces. Architects today may design such places, but the real challenge lies in recognition.

Architects today may design such places, but the real challenge lies in recognition. Should such communal spaces always remain precarious on squatted land, or can planning frameworks integrate them without losing their essence?

Could you share an example from your work where design revitalised an urban common?

We collaborated with the Maharashtra Forest Department along the Ramzanabad-Sakar belt near Pune, on the traditional Vari pilgrimage route from Dehu and Alandi to Pandharpur. Once a resting spot, the land had become a wasteland. Our project, "Gnanarai, the grove of knowledge and wisdom," reimagined it with walkways, rest areas, and inscriptions of saints like Dnyaneshwar, Tukaram, and Eknath. During the annual Vari, lakhs of pilgrims experience the site as part of their journey, while Pune's citizens use it year-round as a cultural landmark. Maharashtra's saint traditions emphasised inclusivity and openness, and this project demonstrates how design can revive commons by working with existing movement patterns and lived practices.

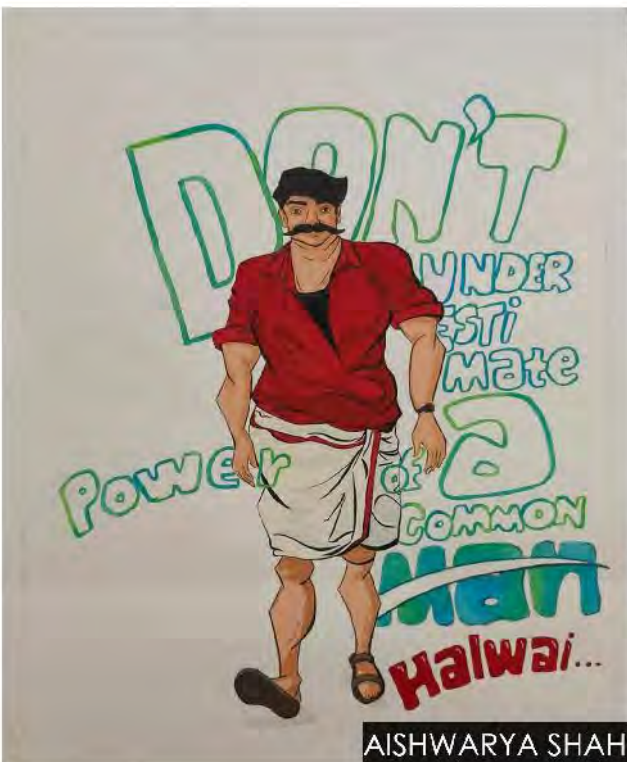
What role do memories and rituals play in shaping commons in layered cities like Mumbai?

Memories are central to how we experience cities. Growing up in Parel, I recall mill sirens, workers leaving on bicycles, and the silence that followed. That rhythm shaped my sense of the place. Today, mills have transformed into offices and malls, yet those memories continue to anchor Parel's identity. Similarly, spaces such as Banganga, Marine Drive, or even a small garden near Plaza cinema embody memory. That modest garden once hosted worker meetings and protests, becoming a cultural landmark. These examples remind us that cities are not only built form but also lived rituals, shared experiences, and intangible associations layered over time.

What overlooked urban form in Mumbai deserves renewed attention?

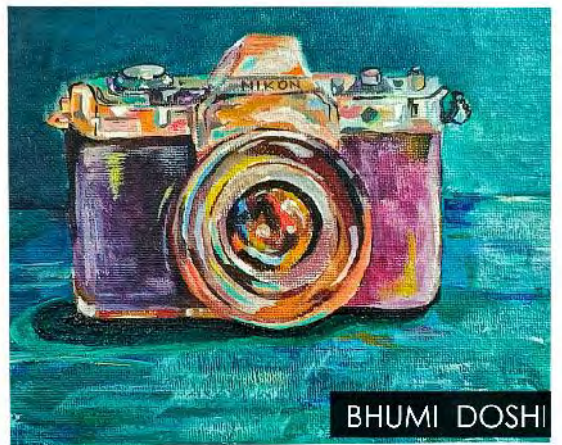
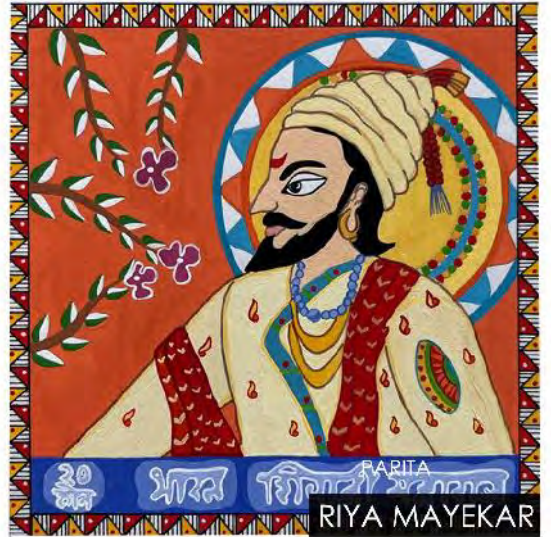
In Dadar, the Mumbai Marathi Granthalaya and the closed Sharda Theatre remain as forgotten cultural landmarks. The library is vast but worn down, while the theatre has fallen silent. I imagine them revitalised as vibrant cultural hubs with smaller halls for plays, films, and talks, alongside cafés and open courtyards where people can gather and share ideas. The traditional library model of borrowing books may no longer be central, but the human need for spaces of learning, dialogue, and assembly endures. Mumbai has very few such public spaces, and reviving these landmarks would restore civic pride and nurture a stronger cultural common.

ART GALLERY

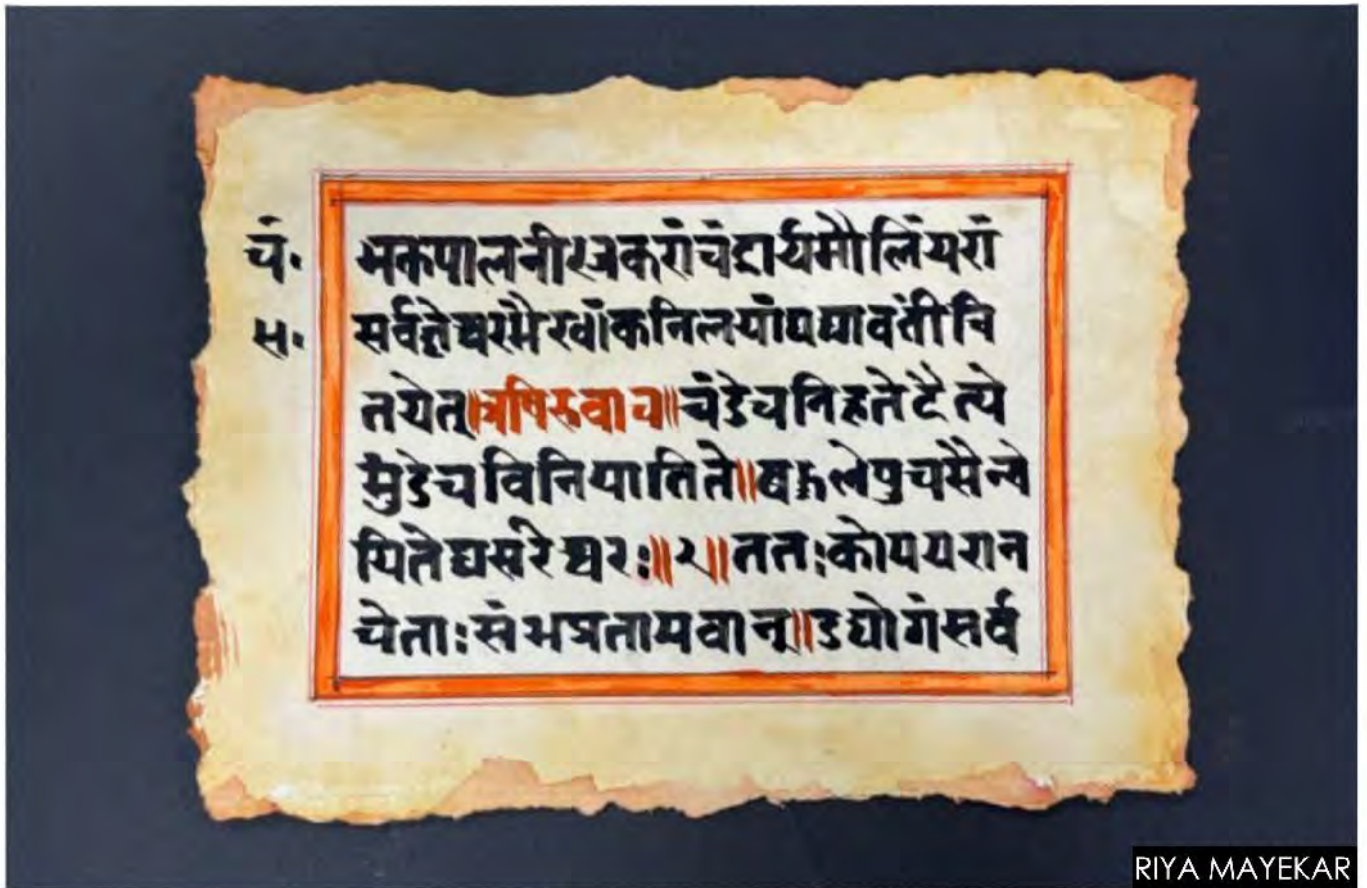




KAUSHIK KHANDAR



BHUMI DOSHI



RIYA MAYEKAR

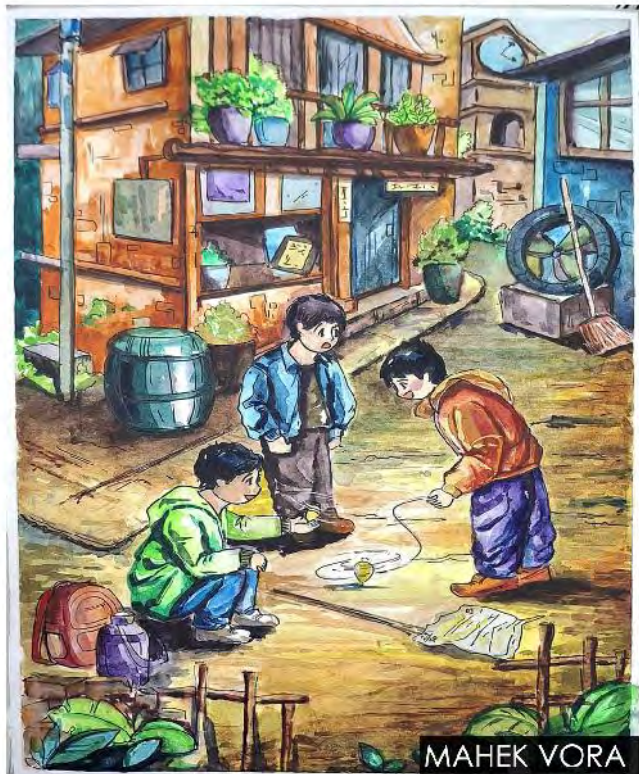
ART GALLERY



AKSHAT VISARIA



PARITA



MAHEK VORA



KAUSHIK KHANDAR



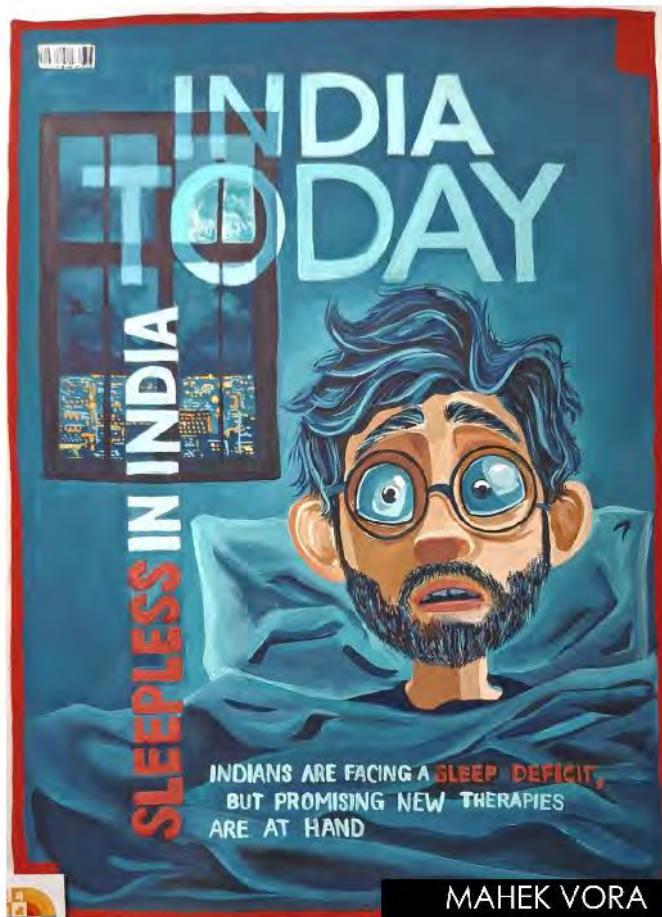
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MAHEK VORA



AISHWARYA SHAH

PHOTO GALLERY



HARSHIL MEWADA



VRAJ DESAI



ROSE ERANGALE



HARSHIL MEWADA



SHRADDHA KEJRIWAL



HARSHIL MEWADA



ROHAN SAWANT



MITESH TANDEL

Name: Jay Muni

Batch Year: 2018-2023

Batch Number: 06

Education after Graduation: Pursuing M.Arch (Master's in Housing Design) from CEPT University Ahmedabad (2024-2026)

Current working status:

Post Graduation, Freelancing Interior Projects

Past Projects/Work Experience:

- Clubhouse Interior Working Drawings - Lodha, Pune (FSND Architects) (4 months)
- Residential Housing - AGMVLElite, Goregaon (FSND Architects) (5 months)

Future Plans:

My goal is to develop deep expertise in housing design and work towards transforming the housing situation of the country. I aspire to create solutions that not only address mandatory aspect such as functionality, affordability but also enhance the quality of life, community well-being and thoughtful experiences in spaces. I aim to make a meaningful impact on how people live.

Journey from beginning of college till date:

Aditya College of Architecture has been the bedrock of my architectural journey, shaping not only my academic knowledge but also my perspective as a designer and individual. Over the five years of my B.Arch, I had the privilege of learning from dedicated and inspiring faculty members whose guidance went far beyond textbooks. Their mentorship, constructive criticism, and encouragement have been instrumental in building my confidence and nurturing my creativity. The experiences, challenges, and opportunities I encountered during my time here have prepared me to face the professional world with clarity, resilience, and determination. I will always remain deeply grateful for the role this institution and its people have played in my growth.



AR.JAY MUNI

Name: Lisa Santosh Souz

Batch Year: 2018-2023

Batch Number: Batch 06

Education after Graduation: Currently pursuing a Master's in Architecture-Engineering-Construction Management at Carnegie Mellon University, U.S.

Current working status:

I am currently working as a Construction Management Intern with Tremco Inc. – Weatherproofing Technologies Inc. (WTI), Seattle. My work focuses on supporting operations for multiple roofing and building envelope projects, ranging from schools and hospitals to large-scale commercial sites. I assist construction managers in day-to-day project coordination, ensuring schedule and scope adherence, and preparing weekly progress reports. I also participate in site walks, manage compliance documentation, and collaborate with field teams to track project milestones, quality control, and client satisfaction. My role as an assistant construction manager is helping me gain valuable practical experience toward my goal of becoming a construction manager.

Future Plans:

After completing my Master's degree in December, I aim to continue working as a construction manager in the U.S. for the next 2–3 years to deepen my expertise in project management and construction practices. Eventually, I aspire to establish my own practice that combines my background in architecture with my specialization in construction management.

Journey from beginning of college till date:

My journey has been a mix of learning, leadership, and growth. During my Bachelor's in Architecture, I explored not just academics but also extracurriculars, serving as Class Representative, President, and being part of the other activities. These roles gave me the chance to organize events, represent my peers, and build confidence outside the classroom. Professionally, I started with internships in interior and bungalow design, later moving on to work with Designers Combine on mixed-use residential projects. Each step gave me practical exposure and gradually shaped my interest in construction and management. Pursuing my Master's at Carnegie Mellon University has been another important step. Alongside academics, I've continued my involvement through Research Assistant and Teaching Assistant which have strengthened my skills in leadership, teamwork, and research. Currently, my internship with Tremco-WTI is giving me hands-on experience in construction management and confirming the career path I wish to follow. Looking back, every phase, from academics and extracurriculars to professional experiences has been a stepping stone, making this journey meaningful and preparing me for the future ahead.

ALUMNI CONNECT BATCH 06



AR.LISA SOUZ

Name: Ar. Aakash Basantani

Batch Year: 2013-2018

Batch Number: Batch 1

Education after Graduation: Master of City Design

Current working status: Urban Planner II at City of Atlanta

As an Urban Planner II with the City of Atlanta's Department of City Planning, I specialize in urban development, land use, and zoning policies to help shape the city's future. Working under the Office of Zoning and Development within the Land and Development Team, my role primarily focuses on managing the city's special permits and reviewing land development projects to ensure compliance with the city's zoning regulations and comprehensive planning goals. In addition to my work with special permits, I actively contribute to the city's Zoning 2.0 Commission, a forward-thinking initiative aimed at modernizing and refining Atlanta's zoning code to meet the evolving needs of our growing urban environment. By collaborating with city officials, developers, and community stakeholders, I help to ensure that zoning reforms support equitable growth, sustainable development, and the long-term resilience of Atlanta's neighborhoods.

Future Plans:

I envision my future as a City Designer and Urbanist dedicated to shaping sustainable, resilient, and people-centered cities. Building on my master's in city design and international exposure across India and the U.S., I aim to lead large-scale urban, institutional, and mixed-use projects while contributing to transportation-oriented development and city frameworks. My long-term goals include working with planning agencies, city governments, or global think tanks, with a focus on Mumbai's future growth. Alongside practice, I aspire to engage in teaching and research, and as a modern yogi, who understands cities and people well would like to bring awareness on how to harmonize nature, cities and everyday human life.

Journey from beginning of college till date:

I began my architectural journey at Aditya College of Architecture, Mumbai, where I was among the few admitted on merit as part of the school's first graduating class. During my studies, I interned at Ashapura & Options Ltd. (2015), gaining early exposure to residential redevelopment and site coordination, followed by Talati and Panthaky Associates (2016–2017), where I strengthened my technical skills working on high-rise residential projects. My undergraduate thesis focused on water-based transport for Mumbai, which was recognized by the Mumbai Port Trust, who implemented elements of my landscape design. After earning my Bachelor of Architecture (2018), I joined Talati and Panthaky Associates as an Architect, contributing to the NMIMS Hyderabad Campus. Later, at Panthaki Architects (2020–2021), I became Project Head for the Indore NMIMS Campus and worked on multiple institutional and educational projects across India. Seeking to expand into city-scale design, I pursued a Master of City Design at UIC, Chicago (2021–2022), where my climate resiliency plan for Chicago won the APA Illinois Student Project Award (2022). Professionally, I gained international experience at Adrian Smith + Gordon Gill and Rivetna Architects, before transitioning into urban planning. Today, I work in Atlanta, contributing sustainable and inclusive city development.



Ar. AAKASH BASANTANI

Name: Ar. Meet Vijay Shah

Batch Year: (2016-2021)

Batch Number: (Batch 04)

Education after Graduation: Masters in Housing Design (M.Arch) – CEPT UNIVERSITY, Ahmedabad (2021-2025)

Current working status:

Project Architect at ZZ Architects

Handling architectural design, construction detailing, and facade development while coordinating with multi-disciplinary teams to ensure regulatory compliance. Responsible for project planning, site coordination, and producing client-ready drawings, presentations, and 3D visualizations.

Future Plans:

I aim to continue learning in the industry by working on progressively complex design projects, moving from smaller to larger scales to strengthen my expertise. My journey so far spans an internship in Ahmedabad, a Master's from CEPT University, nearly two years at STAPL in Navi Mumbai, and now my role at ZZ Architects, Mumbai—offering diverse regional exposure. After building substantial professional experience, I plan to gradually step into teaching, sharing insights with future architects to help them avoid early mistakes and inspire them to pursue thoughtful, sustainable design.

Journey from beginning of college till date:

College life was a vibrant phase, blessed with supportive faculty who mentored us beyond classroom hours, fostering both academic growth and friendships. Architecture, being deeply creative, connected me with peers working in diverse subfields, all sharing the drive to learn and innovate. I truly believe, "Whatever you give to life, life gives you back"—whether through knowledge-sharing or lasting bonds formed in those years. I remain connected with many batchmates and seniors, cherishing those relationships.

Professionally, my journey began with an internship at HCP Design, Planning & Management Pvt. Ltd., contributing to landmark projects like the Central Vista Transformation and Parliament Building redevelopment. I then worked at STAPL in Navi Mumbai on diverse projects, including large-scale residential developments and high-rise proposals. Now at ZZ Architects, Mumbai, I continue to expand my skills, drawing from varied regional contexts.



ALUMNI CONNECT BATCH 04

Ar.MEET SHAH

Name: Ar. Sagar Bagdai

Batch Year: 2013-2018

Batch Number: Batch 1

Current working status: Founder, Principal Architect at Brahmarc Architects

Past Projects/Work Experience:

- Proposed redevelopment of existing building known as 'BOA Vista CHSL' at Borivali West. (2023-2025)
- Proposed Addition & Alteration and vertical extension of existing building situated at Kajupada, Dahisar east, Mumbai, 400 066. (2023-2025)
- Proposed development of Buildable Amenity (Cultural Centre) at Kandivali East. (2023-2025)
- Proposed Redevelopment of Commercial + Residential building at Dattapada Road & Rajendra Road Junction, at Borivali (East), Mumbai. (2023-2025)
- Proposed redevelopment of Tenanted building known as Ashok Kunj at Vile Parle East, Mumbai. (2024-present)
- Proposed redevelopment of society known as Godavari CHSL at Borivali East, Mumbai. (2024-present)

Future Plans:

We at Brahmarc plan to streamline and smoothen the design and approval process in architecture field. We hope to become the premier sustainable architecture design firm in the city of Mumbai and expanding to other metro cities of the country.

Journey from the Beginning of College till Date

My journey has been one of a lot of ups and downs since college. College education and culture was really good and healthy and shaped me for future field work. After graduation, I worked under an experienced Liaison architect for 4 years and learned and understood all there is about architecture liaison/ building approvals as well as building design. In 2023, I started my own practice under the name of Brahmarc wherein we had vertical of Architectural Design and Liaison. Since 2023, we have worked on multiple projects in both the fields in the city of Mumbai. We have been grateful to have been working with a bunch of talented architects, professionals in this field.



Ar.SAGAR BAGDAI

Name: Ar. Dimple Shah

Batch Year: 2017-2022

Batch Number: Batch 05

Current working status:

Studio DRAN, Mumbai | Website: www.studiodran.com | studiodran@gmail.com

Past Projects/Work Experience:

I am Dimple Shah, alumna of Aditya College of Architecture (Class of 2022) and founder of Studio DRAN, an independent architecture and interior design practice.

Following my graduation from Aditya College of Architecture, I gained valuable experience working with established firms such as Urbz Collaborative (Mumbai), Studio Nishita Kamdar (Mumbai), and Osaya Architects (Los Angeles). During this period, I managed large-scale residential interiors and architectural projects across Mumbai, Pune, and Goa, while also leading developments ranging from intimate 1,200 sq ft residences to expansive 6,000 sq ft homes, alongside commercial office spaces. This international exposure offered me deep insights into diverse practice methodologies and global design standards, while strengthening my expertise in project delivery, client management, and the intricate process of transforming conceptual designs into built environments.

Journey from beginning of college till date:

Yet, the aspiration to build a practice that could pioneer innovative design solutions while upholding rigorous professional standards inspired me to take the path of entrepreneurship.

The transition to founding Studio DRAN meant expanding my skill set beyond traditional architectural practice into business development, strategic planning, and organizational leadership. In architecture, entrepreneurship carries unique challenges: it is not just about delivering services, but about cultivating long-term professional relationships rooted in design vision, trust, and execution excellence. Establishing an independent practice gave me the opportunity to directly influence spatial outcomes and collaborate with clients who value architectural integrity and innovation.

At Studio DRAN, our vision is to craft thoughtful, functional, and timeless spaces that tell personal stories. We focus on stand-alone homes, residential, and commercial interiors, where every project is designed not only to fulfil functional needs but also to foster comfort, creativity, and connection.

Founding Studio DRAN has been a journey of growth, innovation, and responsibility. I remain deeply grateful to Aditya College of Architecture for instilling in me the curiosity, rigor, and design ethos that continue to guide my practice today.



ALUMNI CONNECT BATCH 05

Ar.DIMPLE SHAH

ACA EVENTS





ISR ACTIVITY - BEACH CLEANUP DRIVE



ISR ACTIVITY - BEACH CLEANUP DRIVE



ACA FOUNDATION DAY

ACA EVENTS



IDC - IDRC: CONFERENCE MEET



IDC - IDRC: CONFERENCE MEET



CHHATRAPATI SHIVAJI MAHARAJ
JAYANTI CELEBRATION



BASANT PANCHAMI POOJA

ACA STUDENTS CELEBRATING AND PARTAKING IN CULTURAL OCCASIONS SUCH AS CHHATRAPATI SHIVAJI MAHARAJ JAYANTI AND BASANT PANCHAMI POOJA.



RANGRAYS : ART EXHIBITION BY B.FA

THE BFA APPLIED ART ANNUAL EXHIBITION "RANGRAYS". RENOWNED ARTIST GOPI KUKDE GRACED US AS THE CHIEF GUEST AND INAUGURATED THIS VIBRANT SHOWCASE OF CREATIVITY. FROM STUNNING VISUALS TO THOUGHT-PROVOKING DESIGNS, THIS EXHIBITION HIGHLIGHTED THE INCREDIBLE TALENT OF OUR B.FA STUDENTS.



ACA ACHIEVEMENTS

ADITYA COLLEGE OF ARCHITECTURE AWARDED NAAC **B++** GRADE IN 1ST CYCLE



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SCHOOL OF MANAGEMENT & BUSINESS
SCHOOL OF ARCHITECTURE

Photography Competition on "Sustainable Living"
in celebration of Hari Prath Mahotsav
29th January to 29th January 2024

This is to certify that
SEZA SAMADHAN
from **ADITYA COLLEGE OF ARCHITECTURE**
has won the **2nd Prize** in the Photography Competition in celebration of Hari Prath Mahotsav from 25th to 29th January, 2024 on the theme "Sustainable Living". This program was conducted by the CI - Indian Green Building Council (IGBC) Students' Chapter of Anjuman-I-Islam's Kalsekar Technical Campus, New Parner.

Dr. Rajendra Heger
Dean, IIT

Dr. Rajendra A. Khask
Dean

Mr. Dattam Haris
New Year Chairman,
KALSEKAR CAMPUS





MERIT CERTIFICATE FOR STATE ART EXHIBITION



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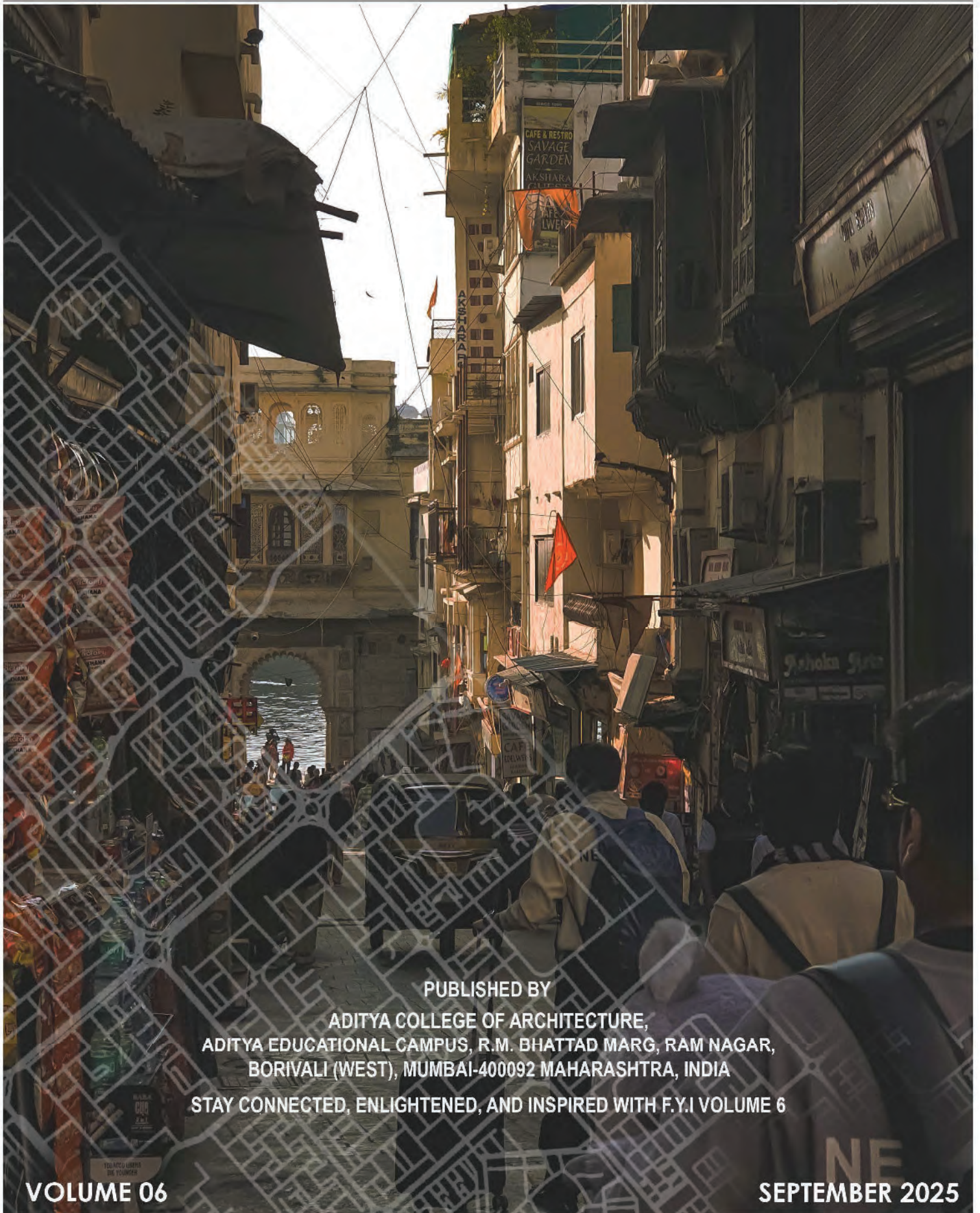
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STAY CONNECTED, ENLIGHTENED, AND INSPIRED WITH F.Y.I VOLUME 6