



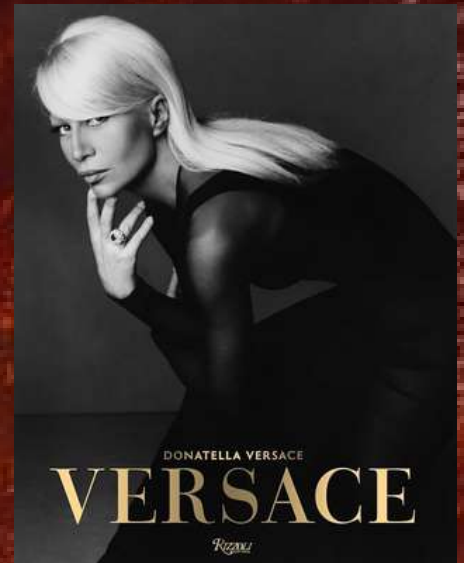
SVKM'S
NMIMS
Deemed to be UNIVERSITY

Saba
Snippets

AUGUST EDITION 2026

CONTENTS

NOTE FROM THE DIRECTOR	03
MEET THE TEAM	04
BRAND STORY ~ VERSACE	05
SOBA'S GOT TALENT	06
SEPHORA KIDS ~ A TREND GONE WRONG	07
WHEN THE UNFAMILIAR FADES	08
AD TALK	09
MARKETING NEWS	10
STUDENTS PERSPECTIVE ON COMPETITIVE EXAMS	11
THE COST OF CLEAN	12
INTERACTIVE COLUMN	12



FROM THE DIRECTOR'S DESK

My dear new batch of Sobaites,

Twelve years of school! And then you have received admission to NMIMS SoBA. Welcome Aboard! It's a Shubh Aarambh — an auspicious beginning — and I mean that in the truest, sweetest and fullest sense of the word.

I've watched a lot of students walk through this exact threshold. What I've learned, year after year, is that the students who do best here aren't the ones who arrive with every answer. They're the ones who arrive willing to ask better questions.

So here is what I want you to know, as you begin this next stretch with us:

This beginning is yours, not anyone else's. Not your parents', not your neighbour's, not your Class 12 result's. Whatever mark you carry into this campus, it's a data point, not a definition. What you build from here is entirely up to the choices you make in these next few years. So make the most the Shubh Aarambh to learn, upskill and upgrade and discover your true potential.

You will not be doing this alone. You are now part of the SoBA microcosm. Every faculty member, every mentor, every senior who's walked this path before you — we are here because we chose to be part of these beginnings, over and over again, because we believe in the magic of the branding and what a brand can do for a business. You are free to walk in to my cabin every week on a Friday between 2:00 PM - 2:45 PM for work or just to chat up.

So welcome. Welcome to a place that will ask more of you than school did, and in return, will let you become someone your Class 12 self can't yet imagine.

Here's to new beginnings.
With warmth and belief in what's ahead,

Your Director,
Kiran Desai.



MEET THE TEAM

2026-27

Club Heads



Krattamuru Padma Likita



Saanvi Jogi



Dia Chaudhry

Head of Departments

Writing & Reporting



Trisha Sheldekar



Designing



Risha Sahni



Designing



Ishana Vaish



Social Media



Trisha Sharma



Photography



Tanay Iyer



VERSACE

Where Legacy Meets Reinvention

Founded by GIANNI VERSACE in 1978, Versace is built on the principle of freedom - empowering fearless self-expression through every touchpoint, from fashion, interiors, fragrance, hospitality and more. It is a luxury Italian vision with deeply Mediterranean values, committed to uncompromising quality in its designs for a complete life.

1978

Foundation year

1980

Gained fame through their innovative designs

1990

Became increasingly popular among the supermodel culture

1997

Donatella Versace continued the legacy of her brother

Prospective celebrates
the man who brought sex and
celebrity to fashion.
Amishi Bowles takes a look.

Very Versace.

SPRING SUMMER 2026

PHOTOGRAPHED BY STEVEN HEISEL

IN A BOLD MOVE THAT SENT RIPPLES THROUGH THE FASHION WORLD, MICHAEL KORS ACQUIRED VERSACE IN 2018 FOR \$2.12 BILLION.

His fusion of luxury and accessibility promised to breathe new life into the iconic brand.

Beneath these changes in ownership lies something more emotional: the question of what happens to a brand when the world around it changes, but its memories remain. With Dario Vitale debuting a captivating Spring/Summer 2026 collection that harmonised 1980s opulence with modern utility, Versace was poised to redefine its legacy while staying true to its fearless roots. The past met the future, and the fashion elite were all eyes on the exhilarating journey ahead.



The Spring/Summer 2026 collection marked a significant new chapter for Versace, bringing a fresh perspective to the house's unmistakable identity.

Rather than simply looking towards the future, the collection creates an emotional conversation between Versace's rich past and the changing world of modern fashion.

Archival silhouettes inspired by the boldness of the 1980s are reimaged through relaxed, contemporary styling, making pieces feel less distant and more connected to everyday life. This balance between heritage and modernity reflects how fashion can preserve memories while still evolving with the people who wear it. The collection feels like a bridge between generations - honouring what Versace has always represented while creating space for a new era of expression, individuality, and emotional connection.

There is something almost bittersweet about this transformation. The boldness, excess, and fearless individuality that made Versace iconic are still there, but they now exist alongside a changing fashion landscape and a new generation of wearers. The collection becomes a conversation between who Versace was and who it is becoming - a reminder that holding on to a legacy does not necessarily mean refusing to change.

~ Nandana S. FYE



SOBA'S GOT TALENT

More than just a stage

What happens when you put a room full of SOBA students, a stage, a microphone and absolutely no fear of embarrassment together? Magic unfolds in the form of SGT.

The event was a reminder that our batch has way more talent than the average classroom interaction would suggest. From dancers owning the stage to singers making everyone question why they only sing in the shower (haha, caught you), the performances kept coming. There was also rap, stand up comedy and, of course, people showcasing talents we probably didn't even know existed.

Somewhere in between all of this was the real point of SGT: stepping out of your comfort zone.

Because let's be honest, walking onto a stage in front of a room full of people you see every day is terrifying... What if you mess up? What if you forget the lyrics? What if your joke gets absolutely no laughs? What if your legs suddenly forget how to dance? Yet, people still went up.

I performed too, and standing backstage definitely came with the classic "Why did I sign up for this?" moment. But once you're on stage, something changes. You stop worrying about whether you're perfect and start enjoying the fact that you're actually doing it. I'm sure everyone who performed can relate. And honestly, that deserves more credit than getting everything right.

SGT wasn't just about who could sing the best, dance the hardest or deliver the funniest joke. It was about having the nerve to be seen trying.

What made SGT even more special was having some of our beloved SOBA teachers as the judges themselves. Watching them cheer, smile, and genuinely enjoy every performance made the atmosphere even warmer. You could see the joy on their faces as they watched the newly joined first-years take the stage, have fun, and step out of their comfort zones.

So, if you walked away thinking, "I could never do that" maybe that's exactly why you should.

So yes, SOBA has got talent. And apparently, we're not afraid to show it.

~ Varada Vispute FYC





Sephora Kids: *a trend gone wrong...*



Please wait...



Since when did children start worrying about fixing things that were never broken?

Imagine a 10 year old girl walking into Sephora with a shopping list in hand. Not with the intention of buying an ordinary chapstick or a bottle of shampoo, but for serums, exfoliants and face masks. She knows which brands are well known and which products promise “better results”. The peculiar part about this, isn’t a child wanting skincare. It’s that she is already conditioned to believe that she needs it.

Initially, the rise of the “Sephora kid” was treated as an amusing internet trend. Young girls started building extensive skincare and makeup collections. They witnessed influencers who were older, conventionally attractive and immediately wanted to be a part of the world they saw online. This social comparison is particularly hazardous because kids that young still haven’t figured out who they actually are. Seeing their peers obsess over these products enticed them to have their own. Now they aren’t merely buying an exfoliator, they’re buying a version of themselves that fits in. Skin care rapidly became performative and extreme consumerism was normalised.

What started out as a means to take care of oneself ended up being these kids’ entire identity. Reports of young girls damaging testers, being impolite towards employees and throwing temper tantrums inside these beauty stores, began drawing attention. Some even experienced irritation, peeling and damaged skin barriers from using products unsuitable for their young skin. This became a genuine physical well being concern along with a cultural one.

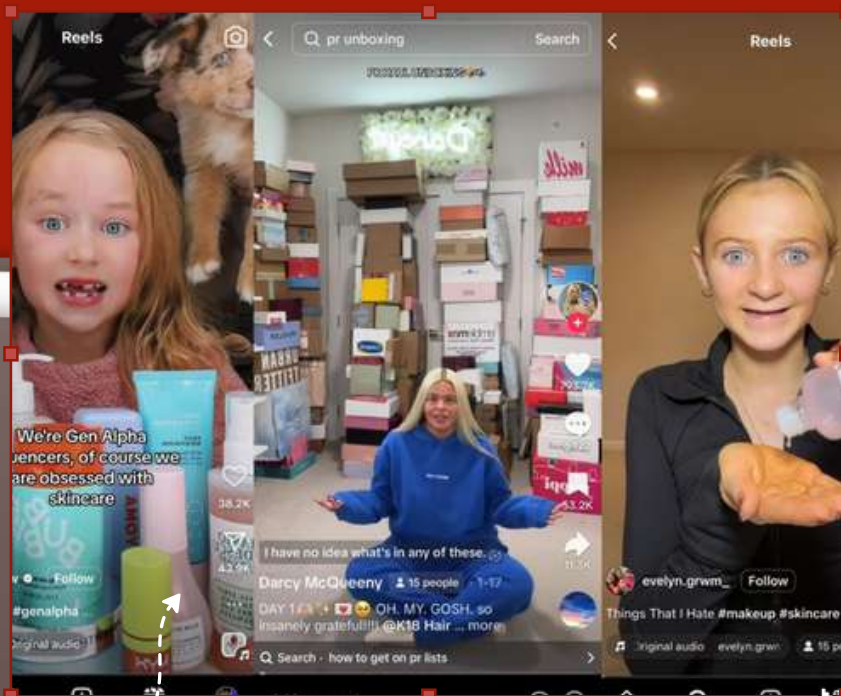
Overtime, the “Sephora kids” became a global stereotype that faced enormous backlash, with many arguing that tweens are supposed to act their age and that they’re actively ruining their childhood, but it was too late to criticise.



We tell kids they don’t need to grow up too fast, yet we ignorantly continue to expose them to an algorithm that taught them exactly how to do that. The absurd part is that a 10 year old shouldn’t have to worry about an ideal skin texture, however the products and beauty content introduced these concerns extremely early, brands and content creators essentially started selling young minds solutions to a problem they don’t even have yet.

So who’s really to blame? The parents who enable it, those influencers who inadvertently created new insecurities in young minds or the global organisations that have turned childhood into just another market.

~ Dakshi Manek FYF



When the Unfamiliar Fades

"It's a leap of faith. That's all it is, Miles. A leap of faith." - Peter B. Parker

There's something strange about walking into a room where everyone else seems to know where they belong.

You enter without knowing what's waiting for you behind those doors. Maybe some eyes catch you the moment you walk in, or maybe no one even notices. You find a seat you think is best for you, quietly hoping the person sitting beside you might become your next best friend.

Sometimes, they do. Sometimes, they don't.

And sometimes, you spend the day alone, missing the familiarity of the life you left behind.

Because when you're new somewhere, you become strangely aware of yourself. You wonder how you're sitting, whether you should speak, whether what you say will sound stupid. There's a part of you waiting for the next conversation you can jump into, ready to share your opinion. And then there's another part pulling you back.

"Maybe later. Someone else will say it first."

Have you ever felt like being the first to raise your hand would make everyone watching you judge you?

And yet, one day, you do it anyway.

You speak up, a little unsure of yourself, and realise... it's actually well received. Maybe that's the thing about taking the first step. Once you do, the rest somehow becomes a little easier.

Slowly, the new room becomes a room you know. The marks on the walls become familiar. The faces around you start to feel less like strangers. The room that once made you wonder where to sit becomes the room where you know exactly where your friends will be.

You find yourself sharing food during break, laughing about things that once meant nothing to you.

And years later, you might read something about adjusting to new spaces and suddenly remember how your own journey began.

Not with one big moment, but with all the little ones - showing up, exploring, speaking up, and slowly allowing yourself to belong.

The room hadn't changed. You had.

And maybe that's what adjusting to a new space really is.

Not suddenly feeling like you belong, but showing up enough times that one day, you realise you already do.

That's when you realise Peter B. Parker was right: sometimes all it takes is a leap of faith.

~ Shreya Naithani FYE

AdTalk

THE FREEDOM TO BELONG

The human spirit is most visible when it meets a boundary and refuses to accept it as the final end. Not always by overcoming limitations, but by finding another way to move beyond it. Freedom does not require becoming someone else; it requires the ability to express, participate, and belong as oneself regardless of outcome.

This is what makes the image of deaf students performing Jana Gana Mana so powerful. In an advertisement for Independence day by Reliance MediaWorks a group of students with disabilities are shown singing our national anthem in sign language. They do not pretend to hear in order to fit in with other citizens or students. They do not need to hear in order to belong to the nation, instead they express themselves as they are. Their hands become their voices. Silence becomes expression.



In this sense, the ad's patriotism isn't about India's freedom from colonial rule. It becomes a quieter idea of the human spirit: the freedom to participate without surrendering differences. The nation is not presented as a community in which everyone must look, speak or experience the world in the same way. Instead, belonging survives through difference.

There is something deeply human in this. While the anthem remains the same, the way it is experienced and expressed changes. Its meaning does not depend entirely on sound. It can live in gesture, authenticity and collective presence. The spirit behind the song becomes more profound due to the way it's being sung.

Yet that beauty carries an uneasy question: why must differences become extraordinary to move us? The students inspire because they are framed as unexpected, and in that framing their strength risks turning into a spectacle of "overcoming." The deeper tension is that the film's real message is not that they succeed despite being deaf, but that deafness should never have been imagined as a barrier to belonging at all.



Freedom, then, is not about crossing every boundary, but refusing to let it define who we are - and the human spirit is not limitless transcendence, but the ability to remain fully human even with our limits.

~ Faizan SYA

Marketing News

"Have Quick Commerce Changed the Way Brands Advertise During Festivals?"

Indian festive marketing has slowly moved from e-commerce to quick commerce, and brands have found a new opportunity in the chaos that comes with every celebration. There is always something missing, something forgotten or something that suddenly needs to be bought. And the moment someone in the house realises it, Blinkit or Zepto is reached for. The youngest member of the family, who was once sent to the nearest grocery store ten times a day, has officially been replaced by a delivery partner at the doorstep.

Quick-commerce platforms have turned these everyday festive emergencies into marketing opportunities. Instead of simply telling consumers what to buy for a festival, brands are positioning themselves as the solution to what they need right now.



This works especially well for FMCG and gifting brands. A surprise guest arrives during Diwali and there isn't enough tea or mithai at home. These platforms have cracked the code of the urban Indian household: festivals are joyful, but they are also chaotic, and convenience sells particularly well in moments of panic.



But this convenience is also changing what festival preparation looks like.

Growing up, many of us watched our parents prepare for festivals weeks in advance. Sweets and snacks were made at home, decorations were planned, gifts were carefully picked for relatives, and every member of the family had a role to play. Today, much of that preparation can be condensed into a few taps on a screen.

Quick commerce has made festive life undeniably easier. It has saved time, reduced stress and made last-minute problems almost disappear. But perhaps that is exactly what makes the shift bittersweet.

Because sometimes, the inconvenience was part of the celebration.



The youngest child running to the shop, parents spending hours preparing sweets, and families going shopping together were not just chores. They were moments of togetherness. The preparation itself became a part of the festival.



Today, brands are increasingly advertising themselves not around the anticipation of a festival, but around the urgency of the moment. And while that promise of convenience is powerful, it makes us wonder what happens when everything that once required us to come together can be solved individually, instantly, and from a screen.

Because somewhere between making festivals easier and making them faster, we may be losing the beautiful inconvenience that made them feel like festivals in the first place.

- Tvisha Sheldekar - SYD
- Kattamuru Padma Likita - SYD

A Student's Perspective on Competitive Exams in India



In India, competitive examinations are often viewed as far more than mere tests; they are perceived as decisive moments shaping one's destiny. For countless students across the nation, these exams serve as a measure of their future, gauging intellect and overall potential. From a young age, we are conditioned to believe that building a respected career and securing admission to a prestigious institution hinge entirely on our performance during these few high-pressure hours.

There are some days when studying laboriously feels worthwhile and on the other days, we wonder if our efforts would even be sufficient. An assessment itself is not always the source of the strain. It can originate from society, parents, educators and above all from ourselves- with the need to prove our worth and not be left behind.

We are always so afraid of failing, not just because we may overlook a chance or have to worry about an extra year of drop but also because we are afraid of disappointing those who have had faith in us, the calls from relatives about how they believe in us and can't wait to hear about "how easy the exam was." In order to stay in this rat race of competition, students frequently sacrifice what they love, sleep and small moments of joy.

At the same time, competitive exams do have their importance. They give students from different backgrounds a common platform and can open doors to some of the best educational institutions throughout the country. However, access to coaching, study material and finances is not the same for everyone, which makes the competition even more difficult for some students. We are not just ranks and percentages; we are young people trying to figure out our lives and all we ask for is patience and support, especially when we fall and get right up.

The NEET paper leak this year served as a painful reminder to me and twenty-six lakh other fellow aspirants that we are more than just numbers vying for positions and ranks. Every score is the result of years of work, ambitions and expectations and it must not have the power to simply break the future of a child because at the end of the day our knowledge should be tested by an exam system, not our capacity to withstand its shortcomings and because sometimes... sometimes, what a student needs most is not another lecture about working harder, but the reassurance that their hard work still matters.

~Vanshika Mishra FYA

The Cost Of Clean

We've seen it before, in our own homes.

The shift from vibrant furniture and patterned walls to beige sofas, cream interiors and muted everything. What was once personal and expressive has slowly become clean, neutral and almost interchangeable.

It isn't just our homes. McDonald's, once synonymous with bright red, yellow and a sense of playful excess, has increasingly embraced muted interiors, wood and exposed brick. The loudness that made it instantly recognizable has given way to something quieter. And now, it's Instagram.

#cleangirl

On August 13, after nearly a decade, Instagram introduced a new wordmark. Head of Instagram Adam Mosseri announced the updated lettering across Instagram and Threads. The new design retains its familiar script but combines connected cursive with bolder, separated print-like letters.

The internet, however, had other opinions.

People quickly noticed that the new cursive "r" looked suspiciously like a "z," joking that Instagram had become "Instagzam." ChatGPT, Canva, Uber and other brands even joined the joke, posting their own names in the new Instagram-inspired lettering.

But beneath the memes is something bigger: the growing dominance of *hyper-minimalism*.

We're seeing it everywhere. Even film and television, once filled with rich, expressive color, are increasingly photographed in muted shades. Desaturated palettes, grey interiors and controlled tones have become shorthand for what we call "cinematic."

Minimalism itself isn't the problem. There is beauty in restraint. The problem begins when restraint becomes the default.

When every home is beige, every brand is simplified, every screen is muted and every film is desaturated, simplicity stops feeling distinctive.

Perhaps the world isn't literally losing its color.

Perhaps we're simply becoming more comfortable taking it away.

And somewhere between the beige sofa, the brick McDonald's and Instagram's new "r," it's worth asking:

When everything is designed to be clean, where does the character go?



~ Shreya Naithani FYE

WOULD YOU RATHER

- Have perfect attendance but remember absolutely nothing
- Always arrive 20 minutes early
- Accidentally like your professor's five-year-old Instagram post
- Be trapped in a lift with someone who talks nonstop
- Always have 3% battery but perfect network
- Have a group project where nobody contributes except you
- Sneeze every time you hear your favourite song
- Never find the end of a roll of cellotape
- Have to wear slightly damp clothes for an entire day
- Have every door you open make a dramatic movie sound effect



- Have terrible attendance but somehow know everything
- Always arrive exactly 97 seconds late
- Send a screenshot to the person you screenshotted
- Someone who answers every question with "hmm"
- 100% battery but absolutely no network
- Contribute nothing and have everyone know it
- Yawn every time someone says your name
- Always have tangled earphones
- Sleep on slightly damp bedsheets
- Every chair you sit on squeak



NEWSLETTER TEAM

EDITORS & CO-HEADS

Saanvi Jog, Batch 29'
Dia Chaudhry, Batch 29'
Kattamuru Padma Likita, Batch 29'

HEAD OF DEPARTMENTS

Tvisha Sheldekar, Batch 29'
Twisha Sharma, Batch 29'
Ishana Vaish, Batch 29'
Risha Sahni, Batch 29'
Tanay Iyer, Batch 29'

Writing & Reporting
Social Media
Designing
Designing
Photography

REPORTERS

Vanshika Mishra, Batch 30'
Kavya Shrivastava, Batch 30'
Varada Vispute, Batch 30'
Shreya Naithani, Batch 30'
Nandana, Batch 30'
Sanvi Rajput, Batch 30'
Dakshi Manek, Batch 30'
Nysa, Batch 30'
Shrishti Sharma, Batch 30'

DESIGNERS

Sara Bedi, Batch 30'
Anvi Garg, Batch 30'
Ahana Khan, Batch 30'
Natasha, Batch 30'
Avika Karnawat, Batch 30'
Arhana, Batch 30'
Ayesha, Batch 30'
Anubhuty Parihar, Batch 30'

PHOTOGRAPHY

Tanay Iyer, Batch 29'

Images Sourced By:

