



K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION

SCHOOL OF ARCHITECTURE AND DESIGN

NEWSLETTER JANUARY TO MARCH 2025



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DEAN'S MESSAGE

"Design is the key that unlocks the door to endless creative possibilities"



This quarter marked a period of vibrant academic engagement and collaborative growth. Notably, SOAD successfully hosted the Design 2030: International Multidisciplinary Conference—a landmark event that brought together voices from academia and industry across the globe. The conference underscored the critical role of sustainability in shaping the future of design and architecture.

It is with immense pride that I share our previous quarter highlights with the academic community, industry partners, and aspiring students. At KR Mangalam University's School of Architecture and Design, we continue to offer dynamic, future-facing programs in Architecture, Interior Design, Fashion & Textile Design, Fine Arts, UX/UI & Interaction Design, and Game & Animation Design—each crafted to respond to the evolving demands of the global creative industry.

This quarter marked a period of vibrant academic engagement and collaborative growth. Notably, SOAD successfully hosted the Design 2030: International Multidisciplinary Conference—a landmark event that brought together voices from academia and industry across the globe. The conference underscored the critical role of sustainability in shaping the future of design and architecture. Our faculty and student teams actively participated in curating discussions, presenting research, and proposing design-led solutions for a resilient, inclusive, and environmentally responsible world.

At the heart of SOAD's mission is our commitment to a learner-centered, studio-based pedagogy that encourages critical thinking, experimentation, and global perspectives. Our faculty continue to drive excellence through interdisciplinary education, hands-on learning, and exposure to both contemporary practices and historical contexts.

The ethos of our school is built on collaboration, innovation, and leadership. SOAD remains steadfast in its pursuit of nurturing globally-aware, sustainability-driven designers and architects.

Grateful to our faculty, students, and partners for their continued contributions and invite all prospective learners to be part of this transformative journey.

Warm wishes to all as we continue shaping the future of design—together.

Dr. Tanaya Verma

Dean

School of Architecture and Design
K.R. Mangalam University, Gurugram.

EDITORIAL TEAM

“Together, we will continue to shape the future of architecture and design”



As a proud editorial team member, it is my pleasure to present the quarterly newsletter of the School of Architecture and Design. This edition captures the remarkable journey of our faculty and students, who continue to push creative boundaries, explore innovative design paradigms, and contribute meaningfully to the discourse on architecture and design.

This newsletter is more than a collection of updates—it is a tribute to the dedication, creativity, and resilience that define our SOAD community. It reflects the dynamic environment that fosters critical thinking and innovation, preparing our graduates for impactful careers. Each story celebrates our achievements, collaborations, and milestones, reminding us of the power of vision and teamwork. As we embark on another exciting chapter, I extend my heartfelt gratitude to everyone who has been part of this journey.

I invite you to explore and celebrate the inspiring accomplishments of our vibrant SOAD community.

Ar. Malika

Assistant Professor

**School of Architecture and Design,
K.R. Mangalam University, Gurugram.**

Celebrating Creativity and Growth



With immense pride, I take on the role of editor for the SOAD Newsletter—a vibrant platform celebrating creativity, dedication, and achievement.

This newsletter captures the essence of our journey—showcasing innovative ideas, industry collaborations, and ground breaking research. It reflects the hard work of our students and faculty, who continuously push creative boundaries. Documenting these achievements is an honor, serving as a reminder that creativity knows no limits. Let this edition inspire us to innovate, refine our craft, and strive for excellence.

A heartfelt thank you to everyone who contributed to making this possible. Here's to celebrating our achievements and embracing an even more exciting semester ahead!

Ms. Versha Verma,

Assistant Professor

**School of Architecture and Design,
K.R. Mangalam University, Gurugram**

"Quality is never an accident; it is always the result of intelligent effort." – John Ruskin



At the heart of academic excellence lies a continuous pursuit of quality, innovation, and reflection. As the IQAC Coordinator, it is both a responsibility and an honor to contribute to the ongoing journey of the School of Architecture and Design. Through regular feedback, structured evaluations, and collaborative engagement, we strive to ensure that our academic practices align with the highest standards while nurturing creativity and critical thinking.

This edition of the SOAD Newsletter reflects not just the accomplishments of our students and faculty, but also our shared vision for a better academic environment—one that encourages experimentation, values diverse voices, and celebrates sustainable and inclusive design practices. Quality assurance is not a checklist; it is a culture we build together—brick by brick, drawing by drawing.

My contribution to this newsletter is rooted in the belief that documentation and storytelling are vital tools of quality education. Every image, project, and article in this publication is a testimony to the School's commitment to learning, growth, and community engagement.

Let us continue to question, refine, and evolve—because true excellence is never static.

Dr. Shikha Dutt Sharma

IQAC COORDINATOR

K.R. Mangalam University, Gurugram

Student Editorial Team



Kaira Arora

B. Arch 5th Semester

**School of Architecture and
Design**

**K.R. Mangalam
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Naman Bhasin

B. Arch 5th Semester

**School of Architecture and
Design**

**K.R. Mangalam University,
Gurugram**

The student Contribution in newsletter marks a significant step in empowering young voices, offering them a platform to showcase their creativity, critical thinking, and design journey from their own perspective.

LEADERSHIP MESSAGE



In a time when design plays a pivotal role in shaping sustainable and inclusive environments, SOAD's dedication to interdisciplinary learning, heritage awareness, and community-centric design practices stands out. Initiatives such as the ADDA lecture series, student exhibitions, collaborative projects, and the integration of Indian Knowledge Systems (IKS) demonstrate the school's forward-thinking approach.

It gives me great pleasure to extend my heartfelt appreciation to the School of Architecture and Design (SOAD) for its remarkable achievements and continued commitment to academic excellence, creativity, and innovation. The consistent efforts of SOAD in nurturing design thinkers and socially responsible professionals are truly commendable.

In a time when design plays a pivotal role in shaping sustainable and inclusive environments, SOAD's dedication to interdisciplinary learning, heritage awareness, and community-centric design practices stands out. Initiatives such as the ADDA lecture series, student exhibitions, collaborative projects, and the integration of Indian Knowledge Systems (IKS) demonstrate the school's forward-thinking approach.

As an academic leader, I applaud the dynamic leadership of the Dean and the passionate involvement of faculty and students. Your pursuit of excellence aligns seamlessly with the university's vision of holistic education and transformation through knowledge.

I wish SOAD continued success in all future endeavours. May you keep inspiring with your design-led innovations, creative spirit, and commitment to building a better world through education and design.

Prof. (Dr.) Tania Gupta

Dean, School of Education & Humanities

Director, IQAC

K.R. Mangalam University

ABOUT SCHOOL: VISION & MISSION

School of Architecture & Design -SOAD

K.R. Mangalam University is the fastest-growing higher education institute in Gurugram, India. Since its inception in 2013, the University has been striving to fulfil its prime objective of transforming young lives through ground-breaking pedagogy, global collaborations, and world-class infrastructure.

Welcome to the School of Architecture & Design (SOAD), where creativity and innovation merge to redefine the world around us. At SOAD, we believe in the transformative power of design and architecture. Our faculty, comprised of industry experts and visionary designers, nurture a deep understanding of architectural principles and design aesthetics. With a passion for innovation and a commitment to sustainable practices, SOAD students embark on a journey to shape the future through thoughtful and visionary design.

Vision

To be a leading institution that develops innovative and

sustainable design thinkers who shape the future of Architecture and Design globally.

Mission

1. Provide a comprehensive structured learning experience that develops strong cognitive thinking and skills in the field of architecture and design.
2. Foster a collaborative and inclusive learning environment that encourages creativity and critical thinking.
3. Promote sustainable and ethical design practices that address global and local challenges.
4. Instill a strong foundation of ethical principles, ensuring graduates act with integrity and social responsibility in their professional endeavors.
5. Engage with the community and industry to advance the role of architecture and design in society.



FEATURED ARTICLE

Preserving Tradition: The Art of Punja Durry



Mr. Indrajeet Pandit

Assistant Professor

School of Architecture and Design,
K.R. Mangalam University,
Gurugram

Preserving Tradition: The Art of Punja Durry Weaving in Jodhpur In the heart of Rajasthan's vibrant city of Jodhpur, known as the "Blue City," lies a centuries-old craft that embodies the region's rich cultural heritage—the art of Punja Durry weaving. This traditional craft, deeply rooted in the communities of Salawas village, showcases the skill and dedication of local artisans who have preserved these techniques for generations.



A Glimpse into History

Punja Durries trace their origins to rural communities across Haryana, Punjab, and Rajasthan. Historically, these handwoven rugs were used in households for floor coverings, bedding, and even religious ceremonies, symbolizing prosperity and hospitality. The craft's evolution reflects the adaptability of artisans, who have blended traditional motifs with contemporary designs to meet modern tastes while staying true to their cultural roots. The process of creating a Punja Durry is labor-intensive and requires meticulous attention to detail. Artisans begin by preparing yarn from natural materials like cotton, wool, camel wool (revered for its purity), and jute. The yarn is dyed using natural and artificial dyes, with indigo, madder root, and turmeric producing vibrant hues characteristic of Rajasthan's aesthetic.



Traditional Courtyard Showcasing Rural Craftsmanship and Punja Durry Display

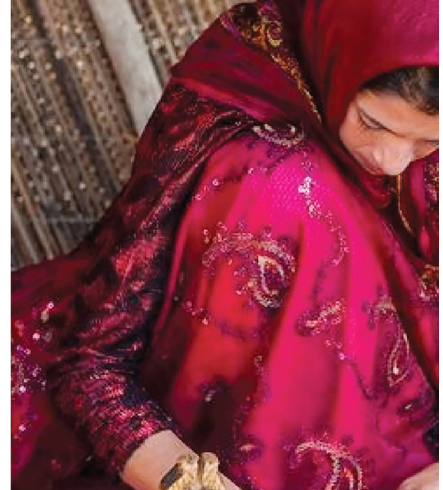
Weaving takes place on traditional handlooms, where artisans interlace warp and weft threads to create intricate geometric patterns. A unique tool called the *punja*—a metallic claw-like instrument—is used to beat and set the threads, ensuring durability. The final steps involve trimming, washing, and sun-drying the durries, followed by a quality inspection before they are packaged for sale.

Cultural and Economic Significance

Punja Durries are more than just functional items; they are a testament to Rajasthan's artistic legacy. In Salawas, weaving is a primary occupation for the Prajapati community, often complementing agricultural work. The durries are exported globally, with high demand in the USA, UK, and Mexico, where they adorn homes as symbols of luxury and tradition. Brands like Jodhpur Rugs have played a pivotal role in promoting these crafts, collaborating with artisans to sustain their livelihoods.

Challenges and Opportunities

Despite its cultural value, the craft faces challenges. The labor-intensive nature of handweaving limits production scalability, and mass-produced rugs pose stiff competition. However, opportunities abound—expanding into sustainable and artisanal markets, diversifying designs, and leveraging digital platforms can help artisans reach broader audiences. Initiatives like skill development programs and craft fairs also offer avenues for growth.



A Journey of Learning and Appreciation

Punja Durry Sample

For the fashion design students of KR Mangalam University, the trip to Salawas, Rajasthan, was more than just an academic excursion—it was a deep dive into the heart of India's rich textile heritage. Under the mentorship of skilled artisans from Jodhpur Rugs, the students experienced firsthand the intricate art of Punja Durry weaving, a craft that has been passed down through generations.

Conclusion

Garment Collection made by Ms. Payal, SOAD- Fashion Design Student

Punja Durries are a vibrant thread in the fabric of Rajasthan's cultural identity. By supporting these artisans, we not only celebrate their craftsmanship but also ensure that this timeless art form continues to thrive. As Payal's journey shows, the fusion of tradition and innovation can breathe new life into heritage crafts, making them relevant for years to come.

#HandmadeWithLove #RajasthanCrafts #PunjaDurry #SustainableLiving



EMINENT GUEST AT SOAD

Exploring the Art of Printmaking with Katsutoshi Yuasa

On 07 Feb. 2025 School of Architecture and Design (SOAD) at K.R. Mangalam University is organizing a lecture series led by Dr. Koustav Nag invited. Mr. Yuasa shared his unique artistic journey and innovative approach to woodcut printmaking, blending traditional Japanese techniques with contemporary storytelling.

The session provided students with global perspectives on printmaking as a powerful narrative medium. Through live demonstrations and discussions, Mr. Yuasa showcased how handcrafted processes can coexist with modern visual art, inspiring students to explore cross-cultural and interdisciplinary creativity. The experience not only deepened their understanding of printmaking but also emphasized the importance of patience, precision, and storytelling in design practices. His session left a lasting impact on students, encouraging them to incorporate traditional craftsmanship and global aesthetics into their own creative explorations. Our School of Architecture and Department was honoured to host several knowledge based lectures and workshop events under ADDA@SOAD (Analyze, Dialogue, Design and Architecture), inviting several eminent guests. a fantastic initiative by your School of Architecture! The ADDA@SOAD series seems to provide a valuable platform for students to learn directly from seasoned professionals. Hosting such prominent figures as Ms Akanksha Kaila Akashi ,Mr Pratyosh , Mrs. Ankita and Mr. Vikramjeet singh. This is part of series will surely enhance students' educational experience and inspire future architectural endeavours.

Adda@Soad

On 14 Feb. 2025 School of Architecture and Design (SOAD) at K.R. Mangalam University , organizing a lecture series at ADDA@SOAD: Analyze, Dialogue, Design & Architecture, led by Ar. Malika and Ar., Nandit Pastariya invited. Ms. Akanksha Kaila Akashi, Founder of REFASH, she delivered an insightful guest lecture on the theme



“upcycling sustainable fashion at the School of Architecture and Design (SOAD), inspiring students to reimagine fashion through the lens of sustainability and circularity. REFASH, a global platform she founded, champions sustainable and upcycled fashion by connecting conscious consumers with ethical designers and brands. With her strong advocacy for environmental responsibility and innovative design, Ms. Akashi has created a space that fosters dialogue and action around waste reduction, reuse, and mindful consumption in fashion. This Lecture empowered students with a deeper understanding of how upcycling, ethical production, and circular design can reshape the fashion industry. She encouraged them to align creativity with ecological consciousness, urging the adoption of sustainable strategies in future design practices. SOAD is grateful to Ms. Akashi for this transformative learning experience, which left a lasting impact on our aspiring designers and architects.



Adda@Soad

On 21 Feb. 2025 School of Architecture and Design (SOAD) at K.R. Mangalam University, organizing a lecture series at ADDA@SOAD: Analyse, Dialogue, Design & Architecture, led by Ar. Malika and Ar., Nandit Pastariya invited. Mr. Pratyosh Chandan and Ms. Ankita Sweety, Founders of Studio AVT Architects, a New Delhi-based multi-disciplinary design practice. they delivered an insightful guest lecture on the theme "How to Develop a Concept." at the School of Architecture and Design (SOAD). The lecture featured renowned architects Known for their contextually responsive and client-centric

approach, the duo emphasizes simplicity, clarity, and meaningful design solutions that balance creativity with functionality. Their diverse portfolio spans residential, commercial, institutional, and interior projects, all reflecting a commitment to innovation, sustainability, and spatial relevance. The lecture offered SOAD students a deep dive into the process of conceptual development in design. Through interactive discourse, the speakers guided students on transforming abstract ideas into strong, cohesive design narratives. Their insights will greatly influence students' ability to merge imagination with purpose in future projects.



ADDA@SOAD with Mr. Pratyosh Chandan and Ms. Ankita Sweety, Founders of Studio AVT Architects

Adda@Soad

On 7 Mar. 2025 School of Architecture and Design (SOAD) at K.R. Mangalam University, organizing a lecture series at ADDA@SOAD: Analyse, Dialogue, Design & Architecture, led by Ar. Malika and Ar., Nandit Pastariya invited. Mr.

Vikramjit Singh Rooprai on Architecture, Heritage, and Conservation Author, educator, and heritage activist. he delivered an insightful guest lecture on the theme "Science and Architecture of Delhi's Stepwells" at the School of Architecture and Design (SOAD). Mr. Rooprai is the founder of Youth for Heritage Foundation and Heritage shaala, an initiative that establishes Heritage Labs in

schools. His acclaimed book Delhi Heritage: Top 10 Baolis and his curatorial work at the "Stepwells of India" gallery at Red Fort Biennale 2023 showcase his deep commitment to preserving India's built heritage.

Mr. Rooprai introduced students to the architectural and cultural relevance of Delhi's stepwells, highlighting their historical water management systems and sustainable design principles. His unique career journey—from software engineering to heritage activism—inspired students to explore interdisciplinary paths in architecture. The lecture broadened their understanding of heritage conservation as an essential part of responsible and context-driven design practice.



ADDA@SOAD with Mr. Vikramjit Singh Rooprai on Architecture, Heritage, and Conservation Author, educator, and heritage activist.

SOAD IN ACTION

Two Day Quality Seminar Titled "Experiential Learning for Effective Course Delivery in Design Education"



Hon'ble Vice-Chancellor Prof. Raghuvir Singh, who delivered a compelling lecture, Dr. Tanaya Verma, SOAD Dean sharing her experience

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized an insightful seminar titled "Experiential Learning for Effective Course Delivery in Design Education." The seminar aimed to empower educators by exploring innovative teaching methodologies and tools to enhance student learning outcomes.

The event was graced by distinguished speakers, including Hon'ble Vice-Chancellor Prof. Raghuvir Singh, who delivered a compelling lecture on experiential learning tools and their impact on academic engagement.

Dr. (Prof.) Tania Gupta, Director IQAC, shared practical strategies and techniques for integrating experiential learning into course delivery. Dr. (Prof.) Indira Bhardwaj, Dean of SOMC, emphasized the importance of case studies and simulation games in enriching the learning environment. The seminar served as a valuable platform for SOAD faculty to gain deeper insights into student-centric teaching practices. The outcomes of this session will significantly contribute to improving the quality and effectiveness of design education.

Educational visit to the India Habitat Center for the -The Art of India 2025 Exhibition

16 January 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized an enriching educational visit to the "The Art of India 2025" exhibition at the India Habitat Centre, New Delhi. This curated experience was designed for the students of the Bachelor of Fine Arts (BFA) program to offer firsthand exposure to India's diverse artistic traditions and contemporary art practices. The exhibition showcased a vibrant mix of traditional and modern artworks, providing students with an opportunity

to explore a wide spectrum of creative expressions. Engaging directly with the works of established and emerging artists allowed students to broaden their visual vocabulary, strengthen their understanding of art history, and draw inspiration for their own artistic journeys. This visit served as a valuable practical learning experience, complementing classroom instruction with real-world engagement. It significantly enhanced the students' creative thinking and appreciation for India's evolving artistic landscape.



B. FA Fine Art _ visit to the India Habitat Center

Visit to Surajkund Mela – Exploring the Craft Tradition of India

12 February 12, 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized an enriching educational visit to the Surajkund Mela from the BFA and B.Des (Fashion Design) programs. Accompanied by faculty members Ms. Ritika Mittal and Ms. Kritika Bajaj, the visit aimed to immerse students in India's vibrant and diverse craft traditions. At the mela, students explored an extensive showcase of handicrafts, handlooms, textiles, and traditional art forms representing various regions of India.

The event served as a dynamic learning platform where students observed indigenous techniques, interacted with artisans, and understood the cultural significance embedded in each craft.

The visit offered valuable insights into how traditional crafts are being adapted for contemporary markets, enriching students' perspectives on the role of design in cultural preservation and innovation. It was a meaningful experience that connected academic learning with real-world creative practices.



BFA and B. Des (Fashion Design) programs. visit to Surajkund Mela

Heritage Walk to Old Delhi Tracing the Historic route from Jama Masjid to the Red Fort



A Group of SOAD Student, visit to tracing the historic route from Jama Masjid to the Red Fort.

13 Feb 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized an insightful Heritage Walk for students of 1st-year BFA, 1st-year B. ARCH, and 3rd & 4th-year B.ID programs. The walk, tracing the historic route from Jama Masjid to the Red Fort, aimed to immerse students in the rich cultural and architectural legacy of Old Delhi. This academic initiative was designed to expose students to traditional design techniques, construction methods, and the adaptive reuse of heritage

structures. By exploring historic landmarks and observing their architectural details, students gained a deeper understanding of India's built heritage and its relevance to modern design and conservation practices.

The experience fostered critical thinking and analytical skills, encouraging students to connect historical knowledge with contemporary design solutions. It served as a meaningful exploration of how history, culture, and architecture intersect, enriching their academic learning and broadening their design perspectives.

Educational Visit to Brick Kiln in Kherli Dausa, Haryana

14 Feb 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized an educational visit for the 2nd-semester students of the B.ID program to a brick kiln located in Kherli Dausa, Haryana. Accompanied by faculty coordinators Ar. Gulnaz and Ar. Mehak, the visit aimed to provide students with practical exposure to the brick manufacturing process and an understanding of brick classification based on grades. During the visit, the kiln staff guided students through each stage of production—from raw material preparation and molding to firing and final sorting. The interactive and hands-on experience enabled students to closely observe the labor-intensive process and appreciate the craftsmanship involved in brickmaking. This experiential learning opportunity greatly enriched the students' theoretical understanding of construction materials. It also fostered a deeper appreciation for traditional building practices, laying a strong foundation for their future design and construction coursework.



B.Arch sem 2 _visit to Brick Kiln in Kherli Dausa, Haryana

Educational Visit to Stone House, Chattarpur



B.des ID sem 2 _visit to Stone house Chattarpur with Asst. Professor Ar. Tulika Pahwa & Ar.Malika Rahman

14 Feb 2025

The School of Architecture and Design at K.R. Mangalam University organized a site visit to The Stone House, Chattarpur for first-year B. Des. Interior Design students, offering them a valuable opportunity to explore real-time applications of design principles. The visit aimed to bridge theoretical knowledge with practical understanding by immersing students in a built residential environment known for its efficient space planning, use of sustainable materials, and vernacular construction techniques. The Stone House features load-bearing stone walls, passive

cooling, natural ventilation, and biophilic design—elements that enhance both functionality and comfort. Students gained insights into spatial organization, material selection, construction methods, and user-centric design. They also developed critical thinking and problem-solving skills by examining actual design challenges and sustainable strategies. This hands-on exposure enriched their understanding of core design concepts and encouraged them to adopt a holistic approach in their future academic projects. The experience serves as a strong foundation for their journey in interior design.

Meditation Workshop – "Elevate Your Mind: Techniques for Mental Mastery"



T.V.B. Rohini, Sagar Kachhwal, and Prema Tiwari Conducted Meditation Workshop.

25 Feb 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, organized a meditation workshop titled "Elevate Your Mind: Techniques for Mental Mastery" in Exhibition Room. Conducted by experts from the Art of Living—T.V.B. Rohini, Sagar Kachhwal, and Prema Tiwari—the workshop was attended by 51 students. The workshop focused on enhancing mental clarity, creativity, and emotional well-being through guided mindfulness and breathing techniques. Students were introduced to the

science of the mind and practical methods for improving focus, managing stress, and cultivating inner balance. A key takeaway was the distinction between hearing and listening, underscoring the importance of active attention and awareness. The workshop saw enthusiastic participation, with students engaging in meaningful discussions and guided practices. Dr. Tanaya Verma delivered the vote of thanks, sharing her personal journey with meditation and its positive influence on mental clarity and academic life.

Guest Lecture on Global Architectural Perspectives



B.Arch student with Dr. Harpreet Mand and Ar. Satvir Mand

3 March 2025

The School of Architecture and Design (SOAD), K.R. Mangalam University, hosted an enlightening guest lecture coordinated by Ar. Praveen Gupta, Associate Professor at SOAD. The lecture featured two distinguished speakers—Dr. Harpreet Mand and Ar. Satvir Mand—who shared their expertise and experiences with the students. Dr. Harpreet Mand delivered an engaging presentation on architecture and art styles, placing special emphasis on Japanese architecture. She explored its evolution, design philosophy, and cultural relevance, offering

students valuable insights into how Japanese architectural principles have influenced global design. Ar. Satvir Mand reflected on his architectural journey, sharing personal experiences and highlighting the impact of international exposure on his professional growth.

Together, the speakers offered students a broad understanding of global architectural trends, combining theoretical depth with practical insights. The lecture successfully expanded students' global perspective, inspiring them to think beyond boundaries in their academic and professional pursuits.

Design 2030, International Multidisciplinary Conference 21 March 2025 & 22 March 2025

School of Architecture and Design organized a two-day International Multidisciplinary Conference- DESIGN 2030, on March 21 and 22, 2025 at Knowledge Center, Gurugram. Over the course of the event architects, designers, sustainability experts, researchers along with artists came together for thoughtful exchanges and idea-sharing. The conference convened by Prof. Dr. Tanaya Verma and co-convened by Ar. Tulika Pahwa was supported by key partners, including the Council of Architecture (COA), the University of Florida, City College Glasgow, Indian Institute of Architecture (IIA) Haryana Chapter, Indian Institute of Interior Designers (IIID) Delhi Regional Chapter and Studio Tvastra.

It opened on March 21 with parallel research sessions exploring topics ranging from design and allied fields, followed by Knowledge Sessions and expert talks from practice, academia, design, and the larger industry leaders.

The day wrapped with the launch of the exhibition titled, RASA-Remembrance, Art, Space, Architecture showcasing students work. The evening ended with a lively cultural evening featuring a fashion show.

The second day had research presentations and the spotlight session, Panel Discussion on Architectural Toolkit for 2050, in which the panellists discussed the future of sustainable and service-focused built environment. This insightful session was followed by momentous launch of the IIA Haryana Chapter's handbook. To break the rhythm of formal sessions, both days featured Insta Talk segments where popular design influencers took the stage to share how they work at the intersection of design, creativity, and digital content. These sessions allowed students and young professionals to hear real experiences and fresh perspectives from people shaping design practice and online conversations.




SCHOOL OF ARCHITECTURE AND DESIGN

K R MANGALAM UNIVERSITY
International Multidisciplinary Conference
21-22 March
Developing Efficient and Sustainable Innovation for Global Needs


Sanjay Joshi


Ankur Mittal


Gopal Nam Joshi


Tannay Tataghat


Sanjay Prakash


Charanjit Shah


Vijay Garg


Tanaya Verma


Vivek Gupta


Abhay Purohit


Vivek Legani


Gajanan Ram


Suresh Chaudhary


Rishi Anand


Arpit Goyal


Nancy M. Clark


Vandana Baweja


Hina Zia


Raashi Gupta


Anjali Ganguly


Ankur Ahuja


Sunnet Zohran


Siddharth Bhayani


Sagar Sanki










K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION
SCHOOL OF ARCHITECTURE AND DESIGN

International Multidisciplinary Conference

DESIGN 2030

Developing Efficient and Sustainable Innovation for Global Needs
21st & 22nd March, 2025

Key Highlights

- Research Tracks
- RASA Exhibition of Students Work
- Expert Talk
- Panel Discussion
- Insta Talk
- Cultural Evening

Knowledge Centre HO,
M3M Broadway Sector 70, Gurugram












SOAD Faculty with Expert Guest



Glimpse of Design 2030, International Multidisciplinary Conference.

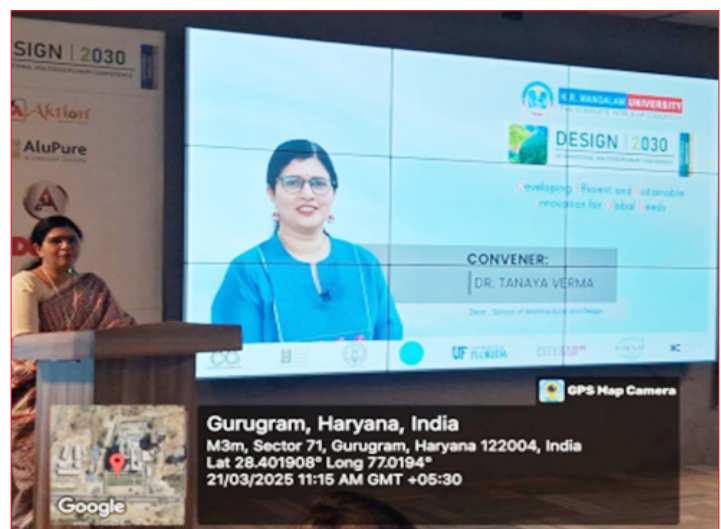


Group Photo of Faculty and student Team of Design 2030, International Multidisciplinary Conference

Key Highlights of Design 2030, International Multidisciplinary Conference Of 2 Days

DAY 1: 21st March 2025

The Conference commenced with an engaging and insightful first day, setting the stage for thought-provoking discussions, expert talks, and vibrant cultural performances. The day commenced with registration and high tea, offering a platform for networking among attendees, faculty, and guests. The welcome address highlighted the conference's focus on sustainability and eco-conscious practices. Attendees were briefed on the two-day schedule, technical tracks, and session venues, and encouraged to engage via WhatsApp QR codes and social media hashtags. Ms. Tulika Pahwa, Co-Convenor of Design 2030, shared her insights, followed by an inspiring address from Dr. Tanaya Verma, Dean of SOAD and Conference Convener. The inaugural session concluded with participants heading to their respective technical sessions to begin the conference proceedings.



Welcome Address by Dr. Tanaya Verma, Dean of SOAD.

Technical Session

Following the inaugural events, the technical sessions commenced across three venues- 2 venues in offline presentation and 1 venue in online presentation, each featuring insightful presentations and discussions on contemporary design challenges and innovations:

Track 1 (Venue 1, 2): Sustainable Architecture and Urban Design: This track explores innovative approaches to sustainable urban development, emphasizing green building practices, smart city infrastructure, and the integration of social and cultural sustainability in urban planning.

Track 4 (Venue 1,2): Policy, Governance, and Social Innovation: This track delves into policy frameworks, governance mechanisms, and social innovation strategies crucial for sustainable urban development. Key discussions included the role of technology in governance, public-private partnerships, and adaptive reuse in urban environments.

Track 1 to 6 (Venue 3): Online



Paper Presentation Ar. Shruti in Venue 1

Knowledge Session

The knowledge session started with a warm welcome extended to invited guests of honor, including Leadership from COA, IIA, IIID, eminent speakers, faculty, and students. The session commenced with the ceremonial lamp lighting, led by Ar. Gajanad Ram, Ar. Vivek Logani, Mr. Rishu Anand, and Dr. Tanaya Verma, followed by a Saraswati Vandana performed by students.

Expert Talks: A Confluence of Vision and Innovation

The Design 2030 conference featured compelling expert talks by renowned professionals from the fields of architecture, art, and design. Ar. Ankon Mitra, known for pioneering 'Oritecture'—a fusion of origami and

architecture—shared insights on parametric design and spatial geometry, inspiring participants with his global body of work. Ar. Sanjay Soni, with over 35 years of experience, spoke about experiential and brand architecture, emphasizing storytelling and immersive design as tools for sustainable spaces.

Mr. Gopal Namjoshi captivated the audience with his talk on transforming industrial waste into monumental public art, highlighting the role of artistic interventions in community placemaking. Each speaker brought a unique lens to the dialogue around sustainability, innovation, and interdisciplinary thinking, making the sessions truly enriching.



Lamp light with Expert Guest





Mr. Gopal Namjoshi, Ar. Sanjay Soni, Ar. Ankon Mitra

Insta Talk Segment

The Instagram Talk at DESIGN 2030 brought together influential voices shaping design both online and offline. Ankur Ahuja, founder of Marque Interiors, shared insights from his global experience in interior design and architecture. Suneet Zishan Langar, Director at Epistle Communications, emphasized the power of storytelling in architecture and urbanism. Pallak Kakkar Khanna, NIFT topper and YouTube mentor to over 68,000 aspirants, inspired attendees with her journey blending fashion, education, and digital influence. These creative professionals are redefining how design is experienced and shared, making social media a vibrant platform for design discourse.

The exhibition (RASA) inauguration was also held, showcasing cutting-edge student projects

RASA – Remembrance: Art, Space & Architecture Art has long been a vessel for emotions, bridging the tangible with the ephemeral, the physical with the abstract. RASA, a Sanskrit term that embodies aesthetic essence and emotional experience, forms the foundation of this exhibition. It explores how memory, space, and artistic expression converge to shape our perceptions and interactions. Showcasing the innovative works of students from Architecture, Interior Design, Fine Arts, Game Design,



Design Influence Ankur Ahuja addressing the audience

and Fashion, this exhibition fosters an interdisciplinary dialogue on design and culture. Through art, space manipulation, and architectural narratives, students reinterpret remembrance—invoking the past while envisioning new creative possibilities. RASA challenges conventional narratives, highlighting materiality, storytelling, and the transformative power of design. It serves as a dynamic platform for critical engagement, inviting visitors to reflect on the intersections of art, space, and cultural expression.



RASA Exhibition show

Cultural Event

The cultural evening was a vibrant celebration of artistic expression and diversity. It began with a captivating folk dance performance, setting the stage for an immersive cultural experience.

The energy continued with a fashion show featuring Punja Durries, showcasing traditional craftsmanship in a modern light. A mesmerizing contemporary dance

performance then held the audience spellbound, blending movement and storytelling with grace. Adding to the evening's vibrancy, another fashion show themed Indie Fusion brought together eclectic styles, creating a perfect fusion of tradition and innovation. The event ended with a closing note, after which attendees dispersed for a gala dinner.



Fashion show at DESIGN 2030 & Cultural Dance Performance

DAY 2: 22nd March 2025

Technical Session: Following the inaugural events, the technical sessions commenced across two venues- each featuring insightful presentations and discussions on contemporary design challenges and innovations.



Paper Presented By Ar.Malika (Asst. Professor SOAD)

Knowledge Sessions

Panel Discussion: Architectural Toolkit for 2050. A major highlight of the morning was the panel discussion on Architectural Toolkit for 2050: Designing Sustainable and Service-Intensive Built Environments. The session featured an introductory video by Ar. Sanjay Prakash, sustainability expert at SHiFt, followed by insights from Ar. Tanmay Tathagat, Ar. Gajanand Ram, Ar. Vivek Gupta, Ar.

Vijay Garg, and Prof. Dr. Tanaya Verma. The distinguished panel explored the future of sustainable architecture, addressing energy-efficient design, smart infrastructure, urban resilience, and governance frameworks. Together, they shared visionary ideas for shaping service-intensive, eco-conscious urban spaces to meet the demands of 2050 and beyond.



Panelist: Ar. Sanjay Prakash, Ar. Tanmay Tathagat, Ar. Gajanand Ram, Ar. Vivek Gupta, Ar. Vijay Garg, and Prof. Dr. Tanaya Verma.

IIA Haryana Chapter Handbook Launch

Following the panel discussion, the IIA Haryana Chapter Handbook was officially launched by IIA Chairman Ar. Vivek Logani and fellow members of the Indian Institute of Architects. This comprehensive guide outlines best practices and emerging trends in sustainable design for architects and urban planners. The event was attended by leading architects, policymakers,

and students, all recognizing the handbook's value in shaping Haryana's urban future. In his address, Ar. Logani emphasized the architect's role in sustainable development. The launch marked a milestone in promoting architectural excellence and reaffirmed IIA's commitment to knowledge-sharing and professional growth.



Ar. Vivek Logani, and members of IIA with handbook

Insta Talk by Design Influencers

The afternoon Insta Talk featured design influencers Sagar Saoji, Anjari Ganguli, Sonika Khurana, and Siddharth Bhayani, who shared insights on the power of digital media

in design. Sagar Saoji, founder of f.y.i.arch, captivated the audience with his engaging approach to architectural education and vast online following.



Design Influence Sagar Saoji addressing the audience.

VALEDICTORY CEREMONY

The Valedictory Ceremony celebrated the success of the conference with heartfelt recognition. Awards were presented for Best Papers across tracks, students were honored on

the Dean's Honour List, and participation certificates were distributed. The session reflected gratitude and acknowledged the collective efforts that made the event memorable.



Dr. Tanaya Verma rewarding Best Paper



Dr. Tanaya Verma rewarding students from Dean's Honour List

STUDENT IMMERSION PROGRAM

Student Immersion Program to Madhya Pradesh

24 Feb 2025 – 3 Mar 2025

The School of Architecture and Design (SOAD) at KR Mangalam University organized a week-long educational trip to Madhya Pradesh, offering students a rich learning experience across five historically significant cities—Bhopal, Indore, Ujjain, Mandu, and Maheshwar. The trip was designed to integrate academic learning with hands-on exploration, focusing on adaptive reuse, vernacular architecture, and architectural

photography. Students from B. Arch and BID (Bachelor of Interior Design) across second to fourth years participated, each with tailored academic objectives.

Students visited museums, forts, temples, and palaces, engaging in sketching, model-making, documentation, and photography. The journey was not just about site visits—it was a live classroom where students experienced India's architectural legacy, construction techniques, and conservation values in real settings.

Day 1 – Arrival at Bhopal and Museum Study



Open-air exhibits at Indira Gandhi Rashtriya Manav Sangrahalaya.



Group photographs of students at Manav Sangrahalaya.

Day 2 – Sanchi Stupa and Udaygiri Caves



Group photograph at Udaygiri cave.



Student observing intricate carvings at Udaygiri Caves.

Day 3 – From Bhopal to Indore

Students visited School of planning and Architecture Bhopal, where they interacted with students of SPA, Bhopal and observed their work. Noor Mahal and Moti Masjid added

to the contrast between old and modern architectural styles. Vernacular elements were studied and recorded through sketches and notes.



Students observing Model of SPA, Bhopal



Thesis Sheet display at SPA Bhopal

Day 4 – Religious Architecture in Ujjainw

The group explored the spiritual city of Ujjain, visiting Mahakaleshwar Temple, Kaal Bhairav Temple, Gadh Kalika Temple, and Harsiddhi Temple. Students documented temple layouts, construction methods, and urban heritage. Chota Talaab and Bada Talaab provided further context for water architecture and city planning.



Ujjain Mahakal Temple.

Day 5 – Forts and Palaces of Mandu and Maheshwar

This was the most visually captivating day, with site visits to the architectural marvels of Mandu—Neelkanth Temple, Rani Roopmati's Pavilion, Hindola Mahal, Hoshang's Tomb, and Jama Masjid. The scenic town of Maheshwar offered stunning

temples and palaces like Raj Rajeshwar and Baneshwar Mahadev. Photography and model-making assignments were the highlight, with students exploring structural forms and spatial compositions.



Student Group photo Maheshwar Fort.



Vernacular Architecture of Mandu

Day 6 – Indore City Tour and Academic Wrap-Up

Students toured iconic urban sites in Indore including Chappan Dukan, Rajwada Palace, and Lal Bagh Palace. This half-day excursion emphasized palace architecture, urban

context, and material use. Students finalized their BCM reports, case studies, and photography collages.



Photograph before wrapping up by students



Main Hall of Lal Bagh Palace

Learning Outcomes

Students returned with refined skills in sketching, documentation, adaptive reuse strategies, and architectural photography. The live interaction with historic contexts enhanced their critical thinking and design sensibilities.

Post-Trip Exhibition

A comprehensive exhibition followed the trip, showcasing case study sheets, BCM reports, student models, and photographic collages. This platform allowed students to share their insights and experiences with faculty and peers.

COMMUNITY CONNECT WITH CREAT

A case study of Community-Driven Transformation of Seth Chuhimal Ki Chatri & Talab Nuh Rural, Haryana (Community-Driven Revitalization for Education and Transformation)

Ar. Mansha Samreen,

Associate Professor School of Architecture and Design

Ar.Akhansha Singh

Asst. Professor

School of Architecture and Design

Ms. Sejal

B.ID (Final year) student

School of Architecture and Design



Seth Chuhimal ki Chatri and Talab
—A Tribute

*Beneath the sky in Nuh's embrace,
Stands a dome in silent grace.
Seth Chuhimal's chhatri, time has worn,
Yet whispers stories from days long gone.*

*Its arches curve like sacred rhyme,
Etching memories in stone and time.
A shelter for the drifting breeze,
That hums of trade, of peace, of ease.*



*Nearby, the talab—still and wide,
Mirrors the past on its gentle tide.
Once it held the monsoon's kiss,
Now holds echoes the town still miss.*

*Carved with care, the steps descend,
To waters where histories blend.
Not just stone, not just a pond—
A heritage bond, sacred and fond.*

*Let those who wander find their way,
To where the chatri meets the day.
A monument not just of art or stone,
But of a legacy deeply sown.*

Mansha

INTRODUCTION:
Architecture acts as a bridge between the past and the future preserving stories and traditions. India's heritage has long been rooted in nature-integrated water structures like stepwells, talabs, and chhatris. These spaces were multifunctional — serving utilitarian, cultural, and spiritual roles in community life. Chhatris and Talabs in rural North India reflect unique craftsmanship and communal memory. Over time, many such structures face neglect due to urbanization, disconnection, and poor preservation. Local communities are increasingly distanced from their heritage, leaving spaces underutilized. This thesis proposes the adaptive reuse of Seth Chuhli Mal ki Chhatri and Talab, Nuh, Haryana. Design approach will be sensitive to history, blending heritage with contemporary spatial needs.

NEED FOR THE TOPIC:
India's architectural heritage embodies deep cultural, social, and ecological wisdom, especially through traditional water structures like stepwells and chhatris. These once-thriving communal and spiritual spaces are now overlooked due to modernization, poor conservation, and urban encroachment. Chuhli Mal ki Chhatri and Talab in Nuh, Haryana. Once active community spaces, now underused and deteriorating. This study identifies the need for adaptive reuse to restore their relevance. Through context-sensitive and nature-inspired interior design, the project envisions transforming the site into a cultural hub featuring performance, dining, and exhibition spaces, while encouraging conservation, community participation, and sustainable heritage development.

AIM:
To preserve, restore, and adaptively reuse Seth Chuhli Mal ki Chhatri and Talab by transforming them into a dynamic cultural and performance space through nature integrated interior design strategies that enhance heritage value, promote cultural engagement, and support sustainable community development.

ADAPTIVE REUSE OF SETH CHUHIMAL KI CHATTRI & TALAB

OBJECTIVES:

- To study the historical, architectural, and cultural significance of Chuhli Mal ki Chhatri and Talab.
- To explore nature-inspired and context-sensitive interior design interventions for adaptive reuse.
- To integrate modern functions such as dining, performance, exhibition, and public gathering into the heritage setting.
- To ensure the preservation of the site's architectural identity while enhancing usability.
- To enhance visitor engagement through innovative spatial storytelling.
- To ensure accessibility, ambience, and seamless transition between historical and modern elements.

METHODOLOGY:

Topic Selection & Research Framework

Data Collection & Survey

Literature Study

Case Studies

Site Analysis

Design Proposal & Concept Development

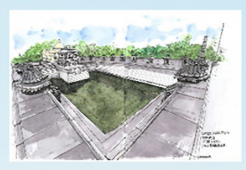
Design Process

Final Design Execution

- **Initial topic:** Adaptive Reuse of Seth Chuhli Mal ki Chhatri & Talab
- **Identify issue:** Neglect of heritage stepwell & Chhatri
- **Site Visit:** Measurements, condition mapping
- **Documentation:** Architectural features, materials, decay patterns
- **Interviews:** Historians, architects, local authorities
- **Adaptive Reuse in heritage architecture**
- **Study of Stepwells, Chhatris**
- **Interior design strategies for performances/dining/exhibition**
- **Cultural significance of water structure**
- **National Case Study:** Neorana Fort & Neorana Stepwell
- **International Case study:** Westgate/Alhambra
- **Live case study:** Rajon ki Basi & Swamirayam Akhbartham
- **Comparative Analysis of Case Studies**
- **Historical value**
- **Talab, Chhatris**
- **Contextual understanding**
- **Conceptual zoning (Zones: Chhatri, Talab, Connection)**
- **Circulation & spatial layout**
- **Material boards: Materials**
- **Floor Plans, Elevation & Section**
- **Interiors for Chhatri & Talab**
- **3d Renderings**
- **2d Drawings**
- **Model & Walkthrough**
- **Final Presentation**

SCOPE:

- Focuses on adaptive reuse of historical structures while maintaining architectural authenticity.
- Underground performance space design, integrating seating and access.
- Landscape interventions to enhance site connectivity and visitor experience.
- Lighting, sound, and seating solutions within a historically sensitive framework.
- Proposing dining spaces under the chhatris, harmonizing functionality with history.




LIMITATIONS:

- Restricted structural modifications due to heritage regulations.
- Funding and government approvals may impact on the feasibility of certain design solutions.
- Environmental challenges, such as water conservation and structural reinforcement of the pond.
- Balancing modern interventions without overpowering the historical essence.

RESEARCH QUESTION:

- How can adaptive reuse transform Chuhli Mal ka Mahal and Talab into a cultural and performance hub while preserving its heritage?
- What architectural strategies and design interventions can be applied to integrate the stepwell and chhatris into a functional space?
- How can sustainability and minimal intervention be balanced to ensure long-term conservation?



SCOPE OF THE THESIS PROJECT:

- A performance stage set within or adjacent to the Talab structure.
- Café and dining zones are integrated into the Chhatris structures.
- A connecting experiential pathway that links the Chhatris to the Talab.
- Exhibition galleries and storytelling spaces within restored areas.
- Public amenities, ticket counters, souvenir shops, staff zones, and support facilities.
- Nature-inspired landscape elements, water features, and a musical fountain.
- All spaces will be planned with respect to heritage sensitivity, accessibility, user experience, and aesthetics rooted in traditional Indian architecture with modern interpretations.

THESIS STATEMENT:
This thesis proposes the adaptive reuse of Seth Chuhli Mal ki Chhatri and Talab through interior design strategies that revive its cultural, social, and ecological value. By integrating performance, exhibition, dining, and contemplative spaces within a heritage context, the project seeks to create a nature-inspired cultural destination that connects the past to the present while engaging the local community.

ADAPTIVE REUSE OF SETH CHUHIMAL KI CHATTRI & TALAB -INTRODUCTION SHEET

SEJAL GUPTA-2106810015.BID 8th SEM



Community-Driven Transformation of Of seth chuhimal ki chatrri & Talab Nuh Rural ,Haryana student with Faculty.

INDUSTRY CONNECT

23 January 2025

The School of Architecture and Design (SOAD) at KR Mangalam University Visited to Kaenat Glass Factory, Bhiwadi, Rajasthan let's explore An Insightful Journey into the World of Glass Manufacturing

Learning Beyond Classrooms

Students from B. Arch and B.ID embarked on an insightful industrial visit to the Kaenat Glass Factory to gain hands-on experience in understanding the role of glass in architecture and interior design. The visit emphasized the practical applications of this versatile material through

direct interaction with glass-making technologies and industry experts.

Green Start to a Transparent Journey

The day began with a plantation activity, symbolizing growth and sustainability—values that resonate with both education and industry practices.

Guided by Expertise Mr. Ali Kamil, owner of Kaenat Glass Industry, personally welcomed and guided the students. He provided in-depth knowledge about various types of glass, their manufacturing processes, and real-life applications in building and interior spaces.



Group Photo-Kaenat Glass Factory with Dean Dr. Tanaya Verma & Associate Professor Ar. Disha Shah.



Marking the occasion with a green initiative.



Insights into glassmaking from the master himself

Types of Glass Introduced During the Visit:

Exterior & Structural: Clear, Reflective, Tinted, Low-E, annealed (Kachcha), Tempered, Toughened, Heat-strengthened, Bend solid tempered, Laminated, Insulated Glass Unit (IGU), Heat-soaked. Interior & Decorative: Mirror, Lacquered, Printed, Stained, Bevelled, Motorised blind, Fabric, Private glass.

Live Demonstration & Machinery

The students witnessed first-hand how modern machines shape and finish various kinds of glass. The lamination process, cutting techniques, and finishing operations were demonstrated live by skilled staff. This provided valuable

context for the classroom theory students have learned.

Engaged and Enlightened

Kaenat's technical staff engaged actively with students—answering questions, explaining procedures, and showcasing how precision and craftsmanship come together in high-quality glass production.

Takeaway for Future Designers

The visit emphasized experiential learning—bridging academic theory with practical exposure. Students left with not just knowledge, but appreciation for the materials and people behind architecture.



Exploring the process of glassmaking first-hand.



Staff working live - Applying lamination sheets to toughened glass and teaching first-hand experience to KRMU student.

FACULTY ACHIEVEMENTS



Dr. Sagar Paruthi

Assistant Professor
School of Architecture and Design,
K.R. Mangalam University,
Gurugram.

Paper Title	Leveraging Silica Fume as a Sustainable Supplementary Cementitious Material for Enhanced Durability and Decarbonization in Concrete
Author	Dr. Sagar Paruthi
Journal	Advances in Civil Engineering (Hindawi Limited)
Date	24 March 2025
Volume/DOI	2025(1), https://doi.org/10.1155/adce/5513764
Patent Title	Experimental Study on Mechanical and Thermal Properties of Basalt Fiber and Nano Clay Reinforced Polymer
Inventor	Dr. Sagar Paruthi
Date Published	21 March 2025
Publisher	The Patent Office, India
Issue/Application No.	Issue No. 12/2025; Application No. 202541021271A

On 10-12 Jan 2025. Ar. Akanksha Singh from the School of Architecture and Design (SOAD) represented K R Mangalam University as a distinguished panellist at the Lucknow Architecture Festival 2.0. She contributed to the thought-evoking panel discussion titled "Lucknow as the Gateway to the Future of the Hospitality Industry." Ar. Akanksha shared her insights on how Lucknow's rich cultural heritage influences its thriving hospitality sector, opportunities for collaboration with other tourist hubs, and the delicate balance between preserving historic architecture and embracing modern developments. Her talk evoked the audience to think about Lucknow as the upcoming modern tourist destination.



Ar. Akanksha Singh

Assistant Professor
School of Architecture and Design,
K.R. Mangalam University, Gurugram.



LUCKNOW ARCHITECTS ASSOCIATION

Session 8

LUCKNOW AS THE GATEWAY TO THE FUTURE OF THE HOSPITALITY INDUSTRY

PANELISTS


MUKUL GOEL
(MODERATOR)


CHANDRASEKHAR KANITKAR


AKANSHA SINGH


ASHUTOSH DWIVEDI


ADITYA BEHL


BANI AGARWAL

Date: 11th Jan | EKANA STADIUM, LUCKNOW



NORTH INDIA'S LARGEST DESIGN LUXURY LIFESTYLE EXPO

10 | 11 | 12 January

Ekana Stadium, Lucknow

LUCKNOW ARCHITECTS ASSOCIATION PRESENTS

Faculty Spotlight: Championing Climate Resilience

On 21-24 Feb 2025. We are proud to recognize the active participation of Dr. Tanaya Verma, Dean of the School of Architecture and Design, along with Associate Professors Ar. Mansha Samreen and Ar. Praveen Gupta, in the prestigious four-day training program on Climate-Resilient Cities: Adaptive and Mitigative Approaches for a Warming Habitat hosted by the Center for Science and Environment at AAETI, Rajasthan. Their engagement in intensive sessions on urban heat mapping, sustainable design, and flood resilience reflects their unwavering commitment to integrating real-world environmental strategies into academic and professional practices. Their contribution ensures that K. R. Mangalam University remains at the forefront of sustainable urban education.



Indo-Japan Printmaking Exhibition: A Celebration of Artistic Excellence



9Th Feb-15Th Feb 2025. Koustav Nag Assistant Professor School of Architecture and Design K.R. Mangalam University has brilliantly curated the Indo-Japan Printmaking Exhibition, celebrating the rich artistic traditions and contemporary innovations of printmaking from India and Japan. Alongside curating, Koustav Nag will also be showcasing his own stunning works, along with an incredible lineup of talented artists from both countries. It's an opportunity to witness the harmonious blend of artistic excellence from both India and Japan.

INDO-JAPAN PRINTMAKING EXHIBITION

09-15 FEB 2025 11AM- 06PM

BY GRAPH INITIATIVE & THE JAPAN FOUNDATION

PREVIEW 08 FEB 2025 06 PM

CURATED BY KOUSTAV NAG

ARTISTS: ANAND KOUSTAV NAG, SUNIL LAL TA, PORTA BOY, SHIBUKASHISH DUTTA, PRITHVIRAJ BATHI, MICHIKO HAMADA, RUPA SINGH, RAJANJAN MAZUMDER, KATSUHIKO YAMADA, SAGINI SAMANTA, MANDESHWAR BARRER, SATYAKA KANAKABURU, NIKHITA NIELAMBARAM, TEJOWINI HARITAN SONAWANE, SHREERAMANT, RATNA MOON, CHIRI NYOTA, RISHAB ZADGAN, CHIBIRO TAKI

THE JAPAN FOUNDATION GREEN PARK NEW DELHI

STUDENT'S CORNER

Tattva Sutra: A Vedic Wellness Journey Threaded by Nature



Tanisha Rampal

B.Des ID Semester 8

School of Architecture and Design,
K.R. Mangalam University, Gurugram

In the ever-rushing rhythm of modern life, healing is no longer a luxury — it is a necessity. “Tattva Sutra: A Vedic Wellness Journey Threaded by Nature” is my final-year thesis project, born from the deep-rooted wisdom of ancient India, yet woven thoughtfully into the fabric of modern spatial psychology. This is not merely a design project. It is a sanctuary, an invitation to return to our elements.



At its core, Tattva Sutra is a transformative wellness center that merges the triad of Vastu Shastra, Ayurveda, and psychological well-being — creating not just spaces to exist in, but spaces that heal. The concept is built on aligning built

environments with the human body, the mind, and the five great elements — the Panchamahabhutas: Prithvi (Earth), Jal (Water), Agni (Fire), Vayu (Air), and Akash (Space).

Designing for the Doshas

Every choice — from spatial zoning to surface textures — is tailored to balance the three doshas: Vata, Pitta, and Kapha. The materials are natural, the colours earthy yet energizing, and the orientation precise, based on Vastu Shastra. Each design decision respects the directional



energy flow — not as a superstition, but as a science of intuitive alignment.

Users begin their journey at a grounding reception area, gently transitioning into the heart of the space: the Panchamahabhuta Garden. Here, the landscape is more than just visual — it is a multi-sensory mandala. Earth is felt through stone mounds and grounding textures, Water flows through tranquil features symbolizing emotion, Fire dances subtly in a secluded sunlit zone, Air whispers via aromatic breezes and wind chimes, and Space opens up in contemplation zones under the sky.

Reflexology, Ritual, and Rest



The spatial journey then branches into purpose-led zones: a yoga hall, a herbal tea lounge, and a special VIP healing suite on the upper floor. Below, near the garden, the visitor encounters the Prithvi Kutir — a serene mud house. Entirely finished in a natural mud-linseed oil plaster, it offers the tactile experience of earth. Here, I've embedded a unique Om-shaped reflexology path, carefully curated with varied pebbles that stimulate the feet and awaken inner channels — a walk of awareness.

Therapy Rooted in Tradition



Adjacent lies the Panchakarma and Massage Therapy Zone. The layout here is Vastu-aligned to support detoxification and inner cleansing. The therapies offered are not random but personalized — drawn from Ayurveda's deep knowledge. A waiting lounge serves as a mindful pause between treatments, encouraging slow living and emotional regulation. A dedicated Ayurveda Dispensary ensures that herbal medications are administered as part of the healing process, blending clinical purpose with emotional care. Every room is choreographed with psychological zoning, balancing intimacy and openness, light and shadow, stimulus and stillness.

A Sanctuary, not a Spa

Tattva Sutra is not a spa. It is a spatial therapy in itself — a blueprint for how we should live. It respects ancient Indian knowledge not as nostalgia, but as timeless truth. Through every courtyard, mud wall, water feature, and sunbeam, it whispers: heal, balance, return to source. For those seeking not just design, but meaning — this is wellness, built Site Plan Concept Sheet.

TATTVA SUTRA – A VEDIC WELLNESS JOURNEY THREADED BY NATURE

A TRANSFORMATIVE SPATIAL EXPERIENCE WHERE ANCIENT INDIAN SCIENCES MEET MODERN DESIGN PSYCHOLOGY—ENHANCING ENERGY FLOW, EMOTIONAL WELLBEING, AND HOLISTIC HEALING WITHIN BUILT SPACES.

OBJECTIVE: TO CREATE A VEDIC THERAPY CENTRE THAT BLENDS VASTU SHASTRA, AYURVEDA, AND PSYCHOLOGICAL WELL-BEING PRINCIPLES TO PROVIDE A HEALING, BALANCED ENVIRONMENT.

TARGET AUDIENCE: INDIVIDUALS SEEKING MENTAL AND PHYSICAL HEALING, WELLNESS ENTHUSIASTS, AND THOSE INTERESTED IN HOLISTIC THERAPIES.

CORE CONCEPT: A SPACE THAT PROMOTES HARMONY THROUGH THE ALIGNMENT OF INTERIOR DESIGN, AYURVEDIC PRINCIPLES, AND PSYCHOLOGICAL COMFORT.

COLOR THEME- EARTHY PALETTE

DESIGN PHILOSOPHY

- BALANCE OF PANCHAMAHARUITAS
- DIRECTIONAL ENERGY FLOW (VASTU)
- DOSHA-BASED SPATIAL ZONING (AYURVEDA)
- EMOTIONAL ZONING (PSYCHOLOGY)
- SENSORY DESIGN / MINDFUL INTERIORS

ELEMENTS

- REFLEXOLOGY PATH
- FOUNTAIN- MEDITATION GARDEN
- FOCAL TREE- YOGA GARDEN
- VERTICAL GARDEN
- CHAKRA TRAIL

USER JOURNEY FLOW

ENTRY → RECEPTION (RIGHT) → CENTRAL GARDEN WITH SACRED TREE → MEDITATION GARDEN → YOGA HALL → REFLEXOLOGY PATH → MUD THERAPY ZONE → THERAPY ROOMS → MUD HOUSES → SILENT PAUSE ZONE → REJUVENATION LOUNGE → EXIT

VASTU SHASTRA

AYURVEDA

PSYCHOLOGY

CONCEPT

DESIGNING FOR HEALING: A VEDIC THERAPY CENTRE INTEGRATING VASTU, AYURVEDA & PSYCHOLOGY

REMARKS

TANISHA RAMPAL
2106810004
BACHELOR OF INTERIOR DESIGN
SEMESTER- 8
K R MANGALAM UNIVERSITY

DATE
28-05-2025

TRIVIA IN FOCUS

Exploring Contemporary Art and Object-Based Innovation



Ms. Ritika Mittal

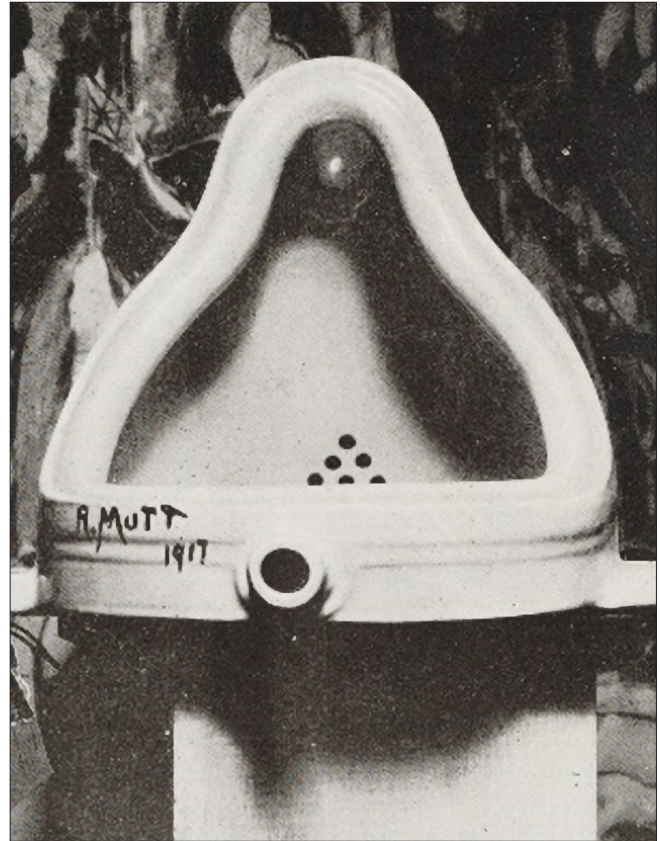
Assistant Professor

School of Architecture and Design,
K.R. Mangalam University, Gurugram

Marcel Duchamp's "Fountain" (1917) – A Radical Redefinition of Art

Marcel Duchamp's Fountain is considered one of the most groundbreaking conceptual artworks of the 20th century. By presenting an ordinary urinal as art, Duchamp challenged traditional notions of artistic creation and

authorship. This provocative gesture paved the way for conceptual art and redefined what could be accepted as art within gallery spaces.



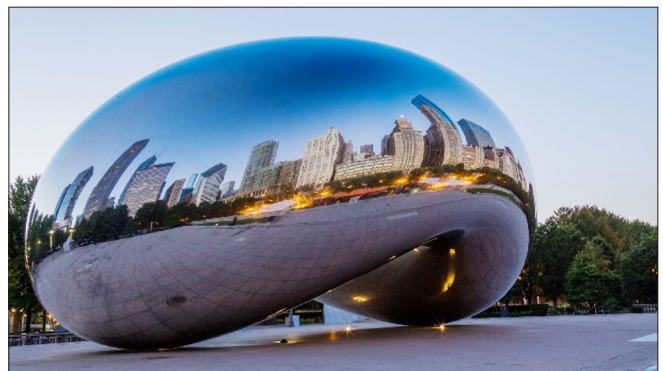
Mona Hatoum's Grater Divide – Domestic Object Turned Sculpture of Tension

Mona Hatoum's Grater Divide (2002) is a striking example of how everyday domestic objects can be transformed into powerful feminist commentary. The sculpture, resembling an oversized cheese grater, is reimagined as a room divider—blending threat with familiarity. By altering its scale and function, Hatoum challenges notions of domestic safety and the hidden violence within domestic spaces, turning a kitchen tool into a metaphor for control, division, and gendered labor.



Cloud Gate, USA – Reflective Public Art by Anish Kapoor

Popularly known as "The Bean," Anish Kapoor's Cloud Gate (2006) in Chicago is a monumental stainless steel sculpture that mirrors the city's skyline and distorts perspective. Its seamless, mirror-like surface invites public interaction and plays with perception, making it one of the most iconic examples of contemporary public art.



TREND IN DESIGN

Emerging Trends in Architecture



Ar. Mrinalini Singh

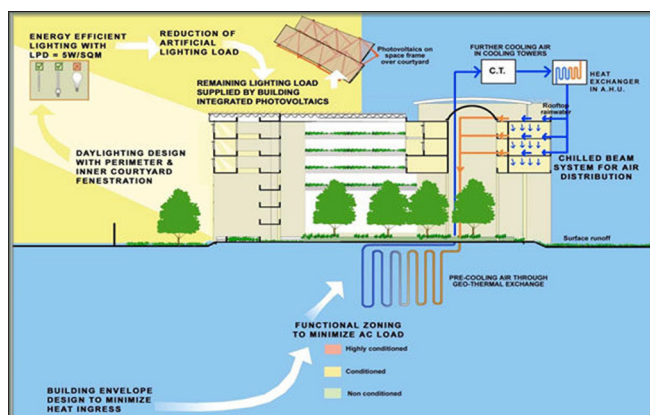
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The field of architecture is undergoing a significant transformation driven by technological innovation, environmental concerns, social dynamics, and cultural shifts. As global challenges such as climate change, urbanization, and population growth become more pressing, architects are rethinking traditional practices and embracing emerging trends to create responsive, resilient, and responsible built environments. Some of the most prominent trends shaping contemporary architecture today include sustainable design, smart technologies, adaptive reuse, biophilic design, and community-centric development.

1. Sustainable and Resilient Architecture

Perhaps the most critical and widely adopted trend in architecture is sustainability. With increasing awareness about the environmental impact of buildings—which

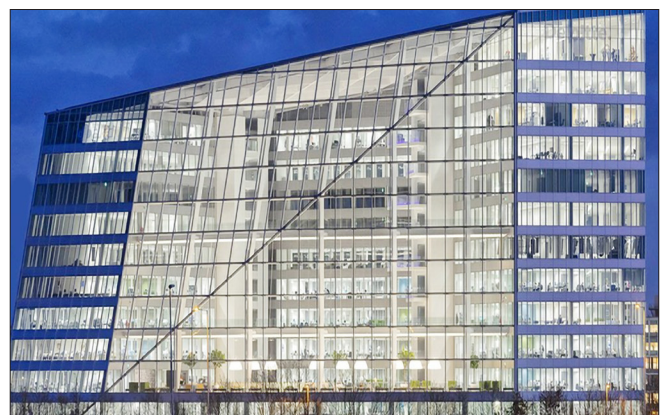


account for roughly 40% of global energy use—architects are focusing on energy-efficient materials, passive design strategies, and low-carbon technologies. Green buildings are now designed to minimize waste, reduce energy consumption, and promote renewable resources such as solar and wind energy. Moreover, the integration of climate-responsive architecture is becoming vital, especially in regions prone to extreme weather conditions. The use of vernacular architecture principles, recycled materials, and green certifications such as LEED and GRIHA further reinforce the commitment to sustainable design.

Indira Paryavaran Bhawan, New Delhi (MoEFCC Headquarters), India's first Net Zero Energy building, GRIHA 5-Star & LEED Platinum. Utilizes 90% daylighting, solar PV systems, earth air tunnel systems, high-efficiency chillers, insulation, and occupancy sensors. Reduces annual energy consumption by over 60%. | Photo Credit: Net Zero Energy Buildings.

2. Smart Buildings and Digital Integration

Technological advancement is another key driver of change in the architectural profession. The integration of smart systems—automated lighting, heating, ventilation, and security—enhances both energy efficiency and user experience. The application of Building Information Modeling (BIM), Artificial Intelligence (AI), Augmented Reality (AR), and parametric design is revolutionizing the design and construction process. These technologies enable real-time collaboration, optimize construction workflows, and allow for precise material usage, reducing both cost and waste. Indira Paryavaran Bhawan, New Delhi (MoEFCC Headquarters), India's first Net Zero Energy building, GRIHA 5-Star & LEED Platinum. Utilizes 90% daylighting, solar PV systems, earth air tunnel systems, high-efficiency chillers, insulation, and occupancy sensors. Reduces annual energy consumption by over 60%. | Photo Credit: Net Zero Energy Buildings



3. Adaptive Reuse and Circular Design

Adaptive reuse—transforming old, obsolete, or unused buildings into new functional spaces—is gaining prominence as a sustainable alternative to demolition. This trend not only preserves cultural heritage but also reduces the environmental cost of new construction. Circular design principles further emphasize material reuse, modular construction, and longevity, reflecting a shift from linear consumption to a regenerative architectural process.



The Royal Ontario Museum, Toronto, ON, is a well-known example of the integration strategy. The original building, constructed in 1914, was integrated with the modern “Crystal” addition in 2007. The new structure complements the old while providing additional space for exhibits, making the museum a blend of historic and contemporary design. | Photo Credit: Wikipedia

4. Biophilic and Human-Centric Design



Biophilic design aims to reconnect people with nature through architecture. This approach includes the use of natural materials, ventilation, daylighting, indoor plants, and water features to enhance the physical and psychological well-being of users. Human-centric design also focuses on inclusivity, accessibility, and occupant

comfort, with attention to mental health, aging populations, and community engagement. The COVID-19 pandemic has accelerated the demand for healthier, more adaptable living and working environments. Auroville Visitor Centre, Tamil Nadu, uses natural materials, open-to-air walkways, and passive cooling. Blends seamlessly into the natural surroundings with earth walls and vegetation screens. Designed for community engagement, learning, and peaceful introspection. Promotes interaction with the environment and each other. | Source: Auroville Design Consultants.

5. Community and Participatory Architecture



In response to growing social inequities and urban fragmentation, participatory design is emerging as a powerful tool. Architects are increasingly involving communities in the design process to ensure that developments reflect local needs, identities, and aspirations. This approach fosters a sense of ownership, cultural continuity, and social sustainability, particularly in low-income and informal settlements.

Sparc + Mahila Milan + NSDF Projects, Mumbai (Stakeholders: SPARC (NGO), Mahila Milan (women-led community network), and National Slum Dwellers Federation.) Slum dwellers themselves designed and built housing units with architects acting as facilitators. Residents participated in mapping, layout planning, and model-making.

These activities empowered women in slums as planners and builders. Improved infrastructure and secure tenure for informal settlements. | Source:sdinet.org

In conclusion, emerging trends in architecture are reshaping the profession to be more environmentally aware, technologically advanced, and socially responsive. These innovations reflect a broader rethinking of architecture's role—not just as a tool for creating buildings, but as a medium for addressing some of the most urgent challenges facing humanity today.

STUDENT IN FOCUS AS THE SUSTAINABLE QUARTER

School of Architecture and Design's initiative to celebrate the January–March quarter as the Sustainable Quarter, students and faculty alike were immersed in a series of thoughtfully curated academic engagements focused on sustainability in design. Anchored by thematic conferences, lectures, workshops, and studio-based projects, this quarter marked a conscious shift toward embracing environmentally responsible thinking within the architectural education framework. To further this mission, students were encouraged to explore innovative solutions that address sustainability through materials, construction techniques, energy efficiency, spatial planning, and social impact. One of the highlights of this quarter was the “Student Corner”, a dedicated exhibition space that showcased outstanding academic work developed around the theme of sustainability.

The Student Corner display featured a range of projects—from green architecture models and adaptive reuse proposals to climate-responsive housing, passive design strategies, and biomimicry-inspired forms. Students presented conceptual and technical work that demonstrated a thoughtful integration of ecological balance, functionality, and aesthetic sensibility. Many projects employed the use of local materials, low-tech solutions, and energy-efficient systems, reflecting a deeper understanding of sustainable

principles and their real-world applications. Whether it was a proposal for a sustainable community housing project or a detailed analysis of vernacular design techniques across climatic zones, the student work reflected both critical inquiry and creative exploration.

Through this initiative, the school emphasized the importance of 'learning by doing', empowering students to think beyond textbooks and apply sustainable principles in live design contexts. Students were also motivated to present their work as part of panel discussions, critiques, and peer review sessions, encouraging dialogue and knowledge exchange.

Faculty members mentored students closely, nurturing their ideas and guiding them in articulating design intent with clarity and conviction. By positioning sustainability at the core of the quarter's academic activities, the School of Architecture and Design not only aligned with global priorities but also nurtured a generation of future architects who are deeply conscious of their environmental and social responsibilities. The Student Corner stood as a testament to this vision—vibrant, idea-rich, and purpose-driven. As we move forward, such platforms will continue to inspire students to push the boundaries of conventional thinking and commit themselves to a more sustainable and resilient built environment.



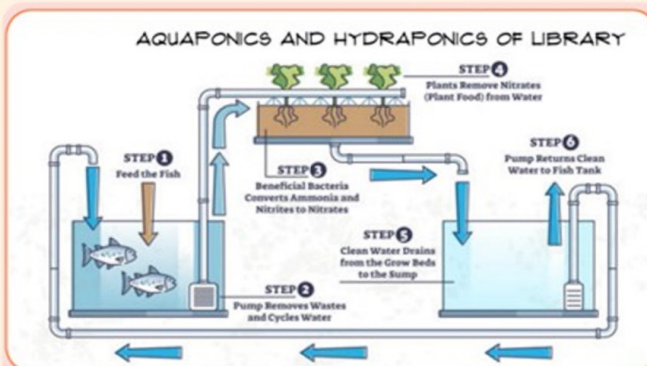
DEECKSHITHA S
B.ARCH
SEM-VI

With a dedicated focus on creating functional and sustainable spaces. Aiming to create spaces that are both useful and eco-friendly ensuring positive impact on the users.

STUDENTS in SOAD FOCUS ARCHIECTURE



PROJECT TITLE: Primary School
SUBJECT: Architectural Design
DESCRIPTION: A Vibrant and Sustainable learning environment designed to nurture creativity, curiosity, and joyful growth.



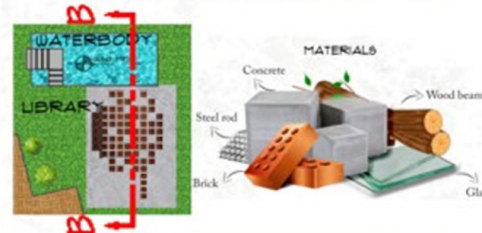
CONCEPT: An integrated aquaponics and hydroponics system for the library that uses fish waste to nourish plants. Beneficial bacteria convert fish waste into nutrients, which are absorbed by plants, and the cleaned water is recirculated back to the fish tank—creating a sustainable, closed-loop ecosystem.

DESIGNER PHILOSOPHY

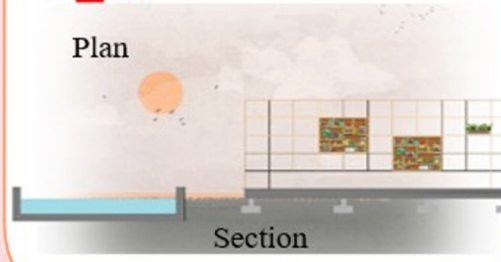
I believe in creating functional and sustainable spaces that serve a purpose while being environmentally responsible. My approach focuses on blending practicality with creativity, ensuring that every design is efficient, meaningful, and eco-friendly. I aim to enhance user experiences while contributing to a better environment.



Elevation



Plan



Section

DESCRIPTION:
Section, elevation, plan show the layout and waterflow of the system using tanks, pipes, and wooden framing for a compact, sustainable library.



KAIRA ARORA
B.ARCH
SEM-IV

As a curious architecture student, I strive to design spaces that thoughtfully address human needs while safeguarding and respecting nature. I am driven by a desire to create sustainable, meaningful environments that foster harmony between people and the natural world

STUDENTS in SOAD ARCHITECTURE FOCUS



PROJECT TITLE- Rashtrapati Bhavan

SUBJECT- Renaissance to Industrial Revolution

DESCRIPTION- We created a model of the Rashtrapati Bhavan façade in Delhi, showcasing its grandeur and symmetry inspired by the Neo-Classical architectural style.



PROJECT TITLE - Colour Theory and Trees Rendering

SUBJECT- Arts and graphic

DESCRIPTION- These sheets explore color theory through a hand-drawn color wheel, tree renderings, and an apple rendered in various coloring mediums to understand texture, tone, and technique.

DESIGNER PHILOSOPHY

DESCRIPTION-

As an architecture student, I strive to create designs that serve the people—ensuring their comfort while being safe for nature and truly sustainable. I aim to incorporate every aspect of nature into my designs, using vernacular and eco-friendly materials that not only respect the environment but also help people connect with it. Through thoughtful, nature-integrated spaces, I hope to inspire a sense of responsibility toward protecting our natural surroundings.



DESCRIPTION- This is a model of sustainable school designed for daycare, kindergarten, and primary levels, featuring green roofs, skylights, jaali screens, and a central courtyard to enhance natural light, ventilation, and environmental learning. It also has Integrated rainwater harvesting, further supporting eco-friendly practices



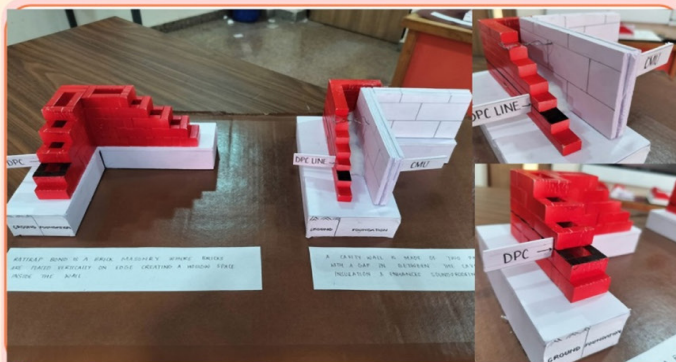
ANNANYA SINGH
B.ARCH
SEM-II

I'm Annanya Singh an architecture student driven by curiosity and a love for spaces that tell stories. I'm learning to see the world through lines, light, and form—one sketch at a time.

STUDENTS in SOAD ARCHIECTURE FOCUS



PROJECT TITLE- House cum clinic Residence design
SUBJECT- Architectural Design
DESCRIPTION- A design exploring form through addition and subtraction, featuring a mezzanine, courtyard, deck with pool, and lush landscaping, blending residential comfort with clinical functionality.



PROJECT TITLE- Rattrap bond and Cavity wall model
SUBJECT- Building Construction and Materials II
DESCRIPTION- This model illustrates the Rattrap Bond and Cavity Wall techniques, highlighting energy efficiency, better insulation, and reduced material use in modern, cost-effective wall construction.

DESIGNER PHILOSOPHY

As an architecture student in my IInd semester, I view design as a harmonious blend of form & function. I aim to create spaces that are not only aesthetically pleasing but also responsive to their environment and users. By integrating elements like natural light, ventilation, and thoughtful spatial organization, I strive to design environments that enhance well-being and foster meaningful experiences. My approach is rooted in the belief that architecture should be both purposeful and inspiring, reflecting a deep understanding of context, culture, and human needs.



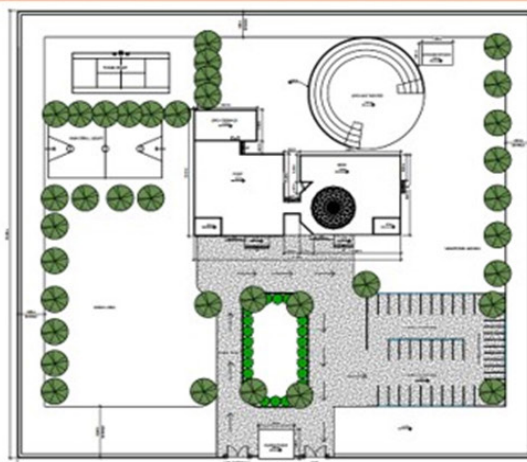
DESCRIPTION- In our history projects, we first designed a calendar inspired by Greek architecture, featuring a historic sketch for each month. The second project involved creating a building façade incorporating Ionic columns, reflecting classical design principles.



SUJAL GOYAL
B.ARCH
SEM-IV

I am a second-year Bachelor of Architecture student, currently exploring core architectural concepts, design principles, and technical skills. Passionate about creative problem-solving and sustainable design, I am building a strong foundation in both theory and practical aspects of architecture.

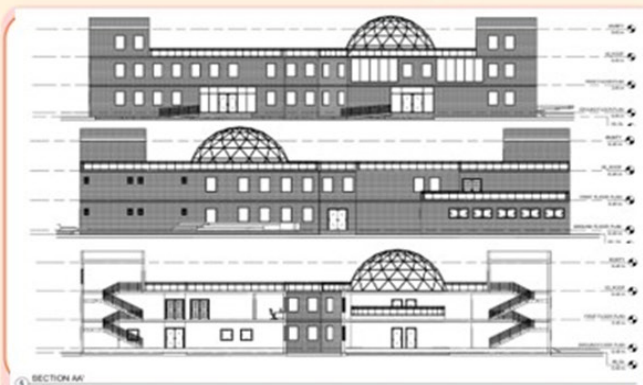
STUDENTS in SOAD ARCHITECTURE FOCUS



PROJECT TITLE- Site plan of Community Centre

SUBJECT- Architectural Design - II

DESCRIPTION- A minimalist and sustainable community center designed with vernacular architecture principles, blending local materials, passive design strategies, and cultural elements for a harmonious, eco-friendly space.



PROJECT TITLE - Elevations and section of Community Centre

SUBJECT- Architectural Design - II

DESCRIPTION- The elevation showcases clean, simple lines with earthy textures, natural finishes, and shaded verandas that reflect the local architectural language. Sections highlight climate-responsive features like courtyards, cross ventilation.

DESIGNER PHILOSOPHY

DESCRIPTION- My design philosophy is rooted in simplicity, sustainability, and sensitivity to context. I believe in creating spaces that are minimal yet meaningful, where every element serves a purpose. I aim to design sustainably by using local materials, incorporating passive strategies, and minimizing environmental impact. Drawing inspiration from vernacular architecture, I focus on responding to the local climate, culture, and community needs, ensuring that the design feels both grounded and timeless.



DESCRIPTION- In my Arts and Graphics work, I created a color wheel, made six thumbnails of the same drawing using different coloring mediums, and developed a texture sheet featuring 45 unique 2D textures, exploring variety in tone, technique, and material.

STUDENTS in SOAD FOCUS GAME DESIGN



PROJECT TITLE – 3D Low Poly Bolero Model

SUBJECT – Live Project - 1

DESCRIPTION – This model was created as a part of usable models in game Which is work in progress and we are working on it.

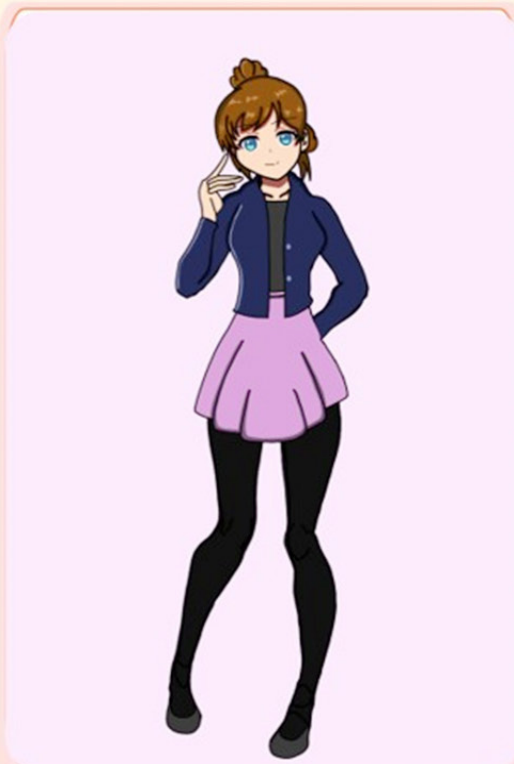


TANMAY PARGAIN

B.Des Game Design & Animation

SEM-VI

I am an Aspiring Character Artist who
Wants to create new and unique
Characters for Video Games as well
As collaborate with other design
disciplines.



This Character was as a part of my Portfolio project. This is my own original character which I created on Photoshop. The Color scheme used consists of soft Colors.



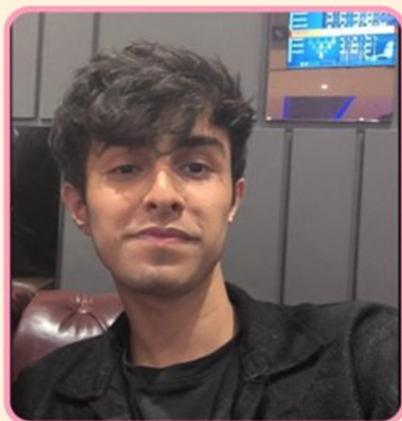
PROJECT TITLE – Police Simulator - Game

SUBJECT – Live Project -1

DESCRIPTION – We are working on a game, Police Simulator. The environment was designed by me and is inspired by Delhi.

DESIGNER PHILOSOPHY

My Design philosophy is that every character which I create should evoke a strong emotion whether it be through the color scheme , emotions , personality etc. The character should also be unique and should have a backstory, defining them. I also create different designs for each character which can be used to show their growth and their progress.



NAMAN BHASIN
B.ARCH
SEM-IV

I am currently a second-year architecture student with a passion for exploration and hands-on experience. I enjoy embracing challenges and learning through every opportunity they bring.

STUDENTS in SOAD FOCUS ARCHITECTURE



PROJECT TITLE : texture, tree trending, thumbnail

SUBJECT: Arts and Graphics

DESCRIPTION: The sheets display a variety of textures, rendered trees and shrubs, and colored pots in different mediums to explore and understand tone and textures



PROJECT TITLE: Rashtrapati Bhavan

SUBJECT : Renaissance to Industrial Revolution

DESCRIPTION : We make a model of the Rashtrapati Bhavan facade in Delhi, highlighting its majestic presence and balanced design,

DESIGNER PHILOSOPHY

DESCRIPTION

My design philosophy emphasizes comfort and functional design, ensuring that each space serves its purpose while providing ease and well-being. I strongly value sustainable design, using eco-friendly materials and energy-efficient strategies. A key focus is on providing proper ventilation and thoughtfully integrating outdoor elements with the indoor environment, creating a seamless and refreshing spatial experience.



DESCRIPTION

My design for blind school features, curved walls for safety, jaali screens and large windows for light and ventilation, and a central courtyard that enhances openness and airflow.

STUDENTS in SOAD FOCUS ARCHIECTURE



AARJAVI JAIN
B.ARCH
SEM-IV

I'm a second-year architecture student, learning and growing with each new project. I'm passionate about creating spaces that are functional, sustainable, and meaningful. I'm excited to explore and contribute to the world of architecture.



PROJECT TITLE: FarmHouse
SUBJECT: Architectural design -1
DESCRIPTION: This project focused on designing a farmhouse for a joint family of 12 members with different professions and interests.



PROJECT TITLE: Book Kiosk
SUBJECT: Architectural design 2
DESCRIPTION: This project was designed in a space of 3 m*3m, given within the college campus, and had a U.S.P., that is, the book vending machine.

DESIGNER PHILOSOPHY

My design philosophy revolves around creating functional, sustainable, and aesthetically pleasing spaces that prioritize user experience and well-being. I aim to design buildings and spaces that are visually appealing, environmentally responsible, intuitive, and responsive to user needs, ultimately enhancing the quality of life for occupants.

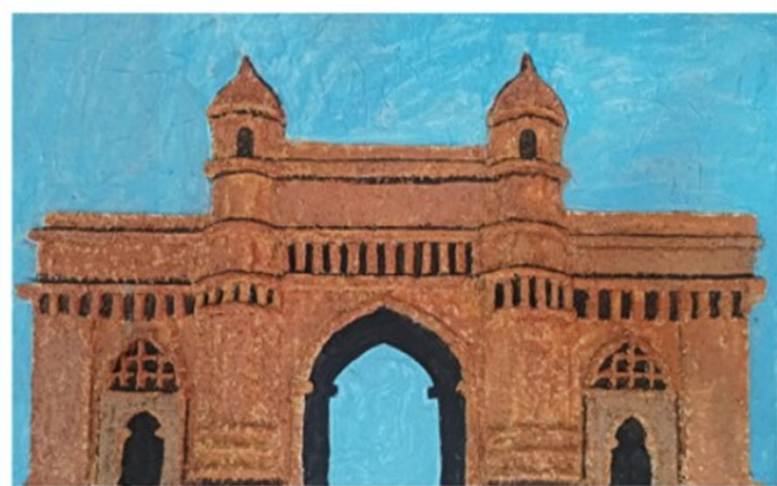


SUBJECT: Arts And Graphics 3
We learn to render objects using different media, different textures, and different color schemes,



SHRUTI GOND
B.ARCH
SEM-IV

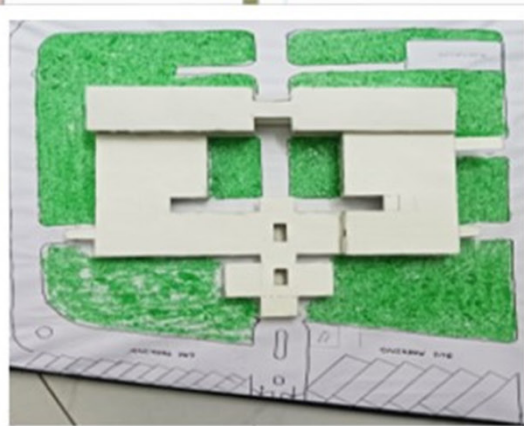
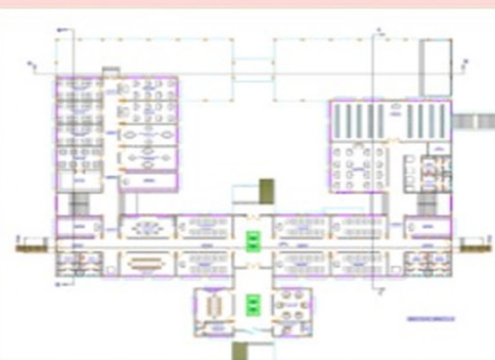
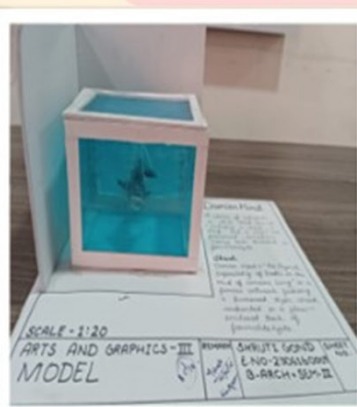
STUDENTS in SOAD FOCUS ARCHITECTURE



PROJECT TITLE- Gateway of India
SUBJECT-Renaissance to Industrial Revolution
DESCRIPTION -We created a model of the Gateway of India façade in Mumbai, showcasing its majestic architecture inspired by the Indo-Saracenic style.



PROJECT TITLE - Mask and Tiger shark
SUBJECT- Arts and graphic
DESCRIPTION- We had a class activity conducted where we made masks of different countries. This is a mask of Venice. This is a miniature model of tiger shark design work of artist Damien Hirst.

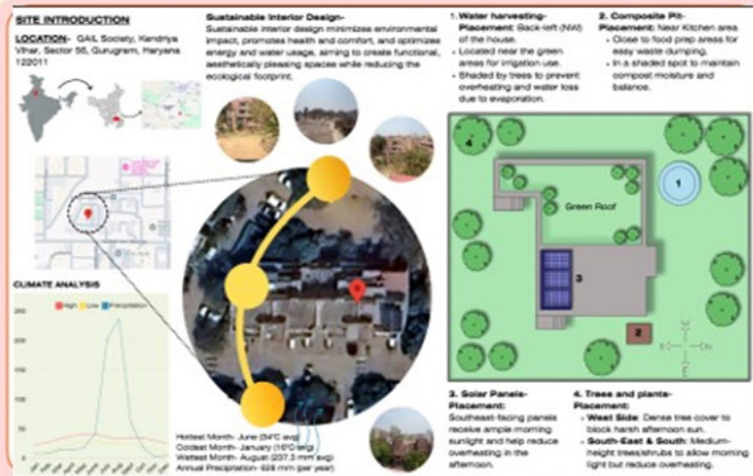


DESCRIPTION-This sustainable school design for daycare, kindergarten, and primary levels features green roofs, terracotta jaali, and a central courtyard to enhance natural light, ventilation, and environmental learning. Integrated rainwater harvesting further supports eco-friendly practices and resource

DESIGNER PHILOSOPHY

As an architect, my goal is to craft spaces that prioritize human well-being, environmental sustainability, and a deep connection with nature. I believe in designing buildings and structures that not only serve their purpose but also promote a sense of harmony between people and the natural world.

STUDENTS in SOAD FOCUS FASHION DESIGN



SHREYA MOHANTY
Bachelor in Interior Design
Semester- VI

PROJECT TITLE: Sustainable Interior Design Plan
SUBJECT: Sustainability in Interiors
DESCRIPTION-A detailed site plan illustrating the relationship between the building and its surroundings.



The objective of this assignment is to design a sustainable interior space by incorporating eco-friendly materials, passive and active energy strategies, water conservation measures, and responsible waste management. The final plan should reflect a holistic approach toward sustainability while maintaining functionality and aesthetics.

PROJECT TITLE: Sustainable Interior Design Plan
SUBJECT: Sustainability in Interiors
DESCRIPTION: Semester 6 , Year 3

DESIGNER PHILOSOPHY

I'm someone who finds inspiration in art and design, always looking for ways to blend creativity with purpose. I love minimalism with a pop of colour, keeping things clean and simple while adding just the right amount of personality.

PROJECT TITLE: Sustainable Interior Design Plan
SUBJECT: Sustainability in Interiors
DESCRIPTION: A sustainable design integrating eco-friendly materials, passive strategies, and smart systems for energy and waste efficiency.



KESAR KHURANA
B.ARCH
SEM-IV

I'm a student of second year in bachelors of architecture, constantly learning and building on my creative and technical skills. From sketching to problem-solving, I enjoy challenges that let me think outside the box.

STUDENTS in SOAD FOCUS ARCHIECTURE



Community Center
Architectural Design 2

My design of Community center follows a vernacular theme with hexagonally oriented blocks - promote natural flow & climate responsiveness.

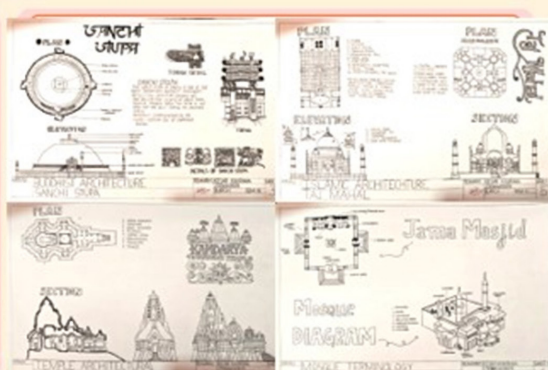


COLOR THEORY AND RENDERING
SARTS AND GRAPHIC 2

DESCRIPTION - we learned the basics of color theory & how to render architectural landscapes, focusing on composition, light, shadow, & depth to enhance visual communication.

DESIGNER PHILOSOPHY

As an architecture student, I believe in designing spaces that are functional, context-driven, and emotionally engaging. I aim to blend creativity with practicality, drawing inspiration from cultural roots, human behavior, and sustainable practices. My focus is on creating environments that not only serve a purpose but also connect with people and their surroundings.



HINDU & MUGHAL ARCHITECTURE

My sketches show temple carvings and domes where Vedic used simple forms. Jama Masjid and Taj Mahal reflect Mughal grandeur. Kandariya Temple and Sanchi Stupa show rich sculpture.



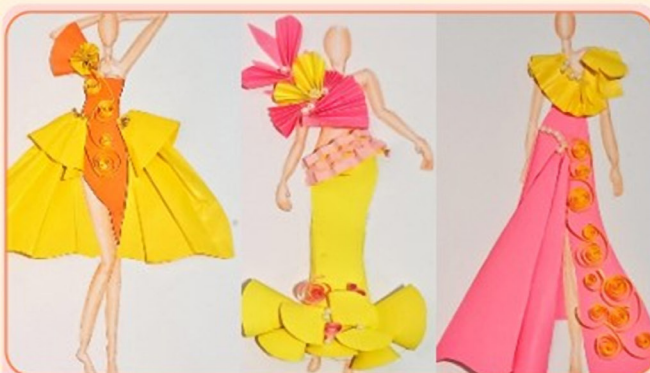
DISHIKA CHOUHAN
B.DES (FASHION DESIGN)
2nd Semester

STUDENTS in SOAD FOCUS



SARASWATI - Fabric Manipulation Techniques

This fabric painting is my artistic interpretation of Goddess Saraswati, the embodiment of wisdom, art, and learning. The flowing elements and vibrant colours symbolise knowledge spreading like light. Seated on a lotus, she holds a veena, representing the harmony of creative expression.



PAPER COUTURE - Fundamental of Drawing

This collection is a celebration of bold forms and vibrant contrasts, crafted entirely through paper folding techniques. Each silhouette is sculpted to express movement, elegance, and a sense of theatrical flair.

DESIGNER PHILOSOPHY

My designs are a reflection of who I am, capturing my identity through creative expression. Each artwork tells a story—blending emotions, experiences, and imagination into reality. I strive to transform abstract thoughts into tangible visuals, bringing depth and meaning to every piece. Through my creations, I share my perspective, making the unseen beautifully visible.



NAVGUNJARA (Applique)

I combined various textured and patterned fabrics to represent the creature's composite form. Each section reflects a different animal part, symbolizing unity in diversity. The process involved thoughtful layering, hand-stitching, and embellishment.



KHUSHI KHANDELWAL

B.Des (Fashion Design), Sem VI

MEDUSA : THE CURSED ELEGANCE DESIGN COLLECTION

STUDENTS in SOAD FASHION DESIGN FOCUS



DESCRIPTION: Inspired by the misunderstood mythology of Medusa, this collection delves into the complex, layered emotions that women are often conditioned to suppress. Medusa—long portrayed as a monster—is reimagined here as a symbol of misread power and silenced emotion



This collection explores how women are perceived when they openly express intense emotion. Rather than concealing vulnerability, I use fashion as a tool to expose it. Each look captures a distinct emotional state—merging bold, architectural forms with delicate, sheer elements to tell a story of strength through openness."

DESIGNER PHILOSOPHY

As a designer, I thrive on blending traditional craftsmanship with modern aesthetics, creating bold and unconventional pieces. Sustainability is key to my process. My designs feature avant-garde silhouettes, intricate textures, and innovative structures that push creative boundaries. I enjoy working with statement pieces that challenge conventional fashion norms while remaining wearable. Mythology, contemporary edge, and experimental materials inspire my work. I believe fashion should be both visually compelling and deeply meaningful. Every piece I create tells a story of innovation, rebellion, and craftsmanship.



"Medusa: The Transparency of Emotion" is not just about clothing—it's a statement about reclaiming the power of emotional honesty. This collection invites the viewer to confront vulnerability as strength, challenging the stigma around expressive femininity.



NAME= BHAVYA SAINI
COURSE =B DES (FASHION
DESIGN)
SEM=2

STUDENTS in SOAD FOCUS

FASHION DESIGN



PROJECT TITLE - Unity in Diversity

DESCRIPTION – Unity in diversity this innovative project celebrates Indian rich cultural heritage by combining three traditional craft Kalamkari art , Batik prints , Tholu bommalata art sustainable fusion by merging these distinct tradition we create a stunning fusion of art.



PROJECT TITLE – Unity in diversity

DESCRIPTION - Woman wear A sustainable fashion collection that weaves together the beauty of art, dance, music, and mythology.



DESCRIPTION A sustainable fashion collection blending traditional Indian crafts with modern style, inspired . Kalamkari Batik PrintsTholu art inspired ArtFeaturing eco-friendly materials, natural dyes, and traditional craftsmanship.



MUSKAN PASUPALAK
B.Des(Fashion Design)
IV

I'm a 4th semester B.Des (Fashion Design) student. I love creating stylish and meaningful designs.

STUDENTS in SOAD FOCUS FASHION DESIGN



BHAVACHAKRA: The Wheel of Life.
 The Bhavachakra is a Tibetan Buddhist symbol depicting samsara—the endless cycle of birth, death, and rebirth. Held by Yama, the Lord of Death, it reveals the impermanence of life. At its core are the Three Poisons—ignorance, attachment, and aversion—that fuel suffering. Surrounding these are the six realms of rebirth, and the Twelve Links of Dependent Origination on the outer ring explain the cycle of suffering. The Buddha pointing to the moon signifies the path to nirvana through ethical and mindful living.

COLOR INSPIRATION
 Fiery Red – Symbolizes passion and the driving force of the Three Poisons.
 Espresso – Represents suffering and grounding within samsara.
 Bright White – Embodies purity, clarity, and enlightenment.
 Together, these colors express the emotional and spiritual contrasts of the Wheel of Life—desire, suffering, and liberation.



PROJECT TITLE: JOURNEY THROUGH SAMBARA

DESCRIPTION: Journey Through Samsara vividly depicts the cycle of birth, death, and rebirth in the Bhavachakra, showing how suffering from ignorance, attachment, and aversion contrasts with the hope of liberation through powerful symbolism and color.



DESCRIPTION: I aim to create garments that not only celebrate ancestral craftsmanship but also engage with deeper philosophical ideas like rebirth, wisdom, and liberation transforming wearable pieces into visual narratives of cultural continuity and mindful design.

DESIGNER PHILOSOPHY

As a Designer, My design philosophy is rooted in cultural preservation through contemporary expression. Drawing from the intricate Toda embroidery of Tamil Nadu and the spiritual symbolism of the Tibetan Bhavachakra, I explore the fusion of heritage with modern aesthetics. I believe fashion is a powerful medium to narrate stories of identity, belief, and transformation. By integrating traditional motifs, symbolic color palettes, and minimalist silhouettes, my work reflects a balance between the sacred and the modern.



DESCRIPTION: A minimalist contemporary outfit featuring Toda embroidery, with a bold red shoulder motif representing samsara and wide white pants with vertical script, symbolizing the journey from suffering to enlightenment.

STUDENTS in SOAD FOCUS

FASHION DESIGN



NEHA PAL
BA.FASHION DESIGN
4TH SEM

COASTAL KNOTS

Men's Wear collection



DESCRIPTION : Ocean Echoes" draws inspiration from the serene yet powerful nature of the sea. This theme reflects the constant ebb and flow of life—its calm, its chaos, and its depth. The garments symbolise emotional transformation, fluid identity, and the quiet strength found in softness. With the use of shells, flowy lines, and handcrafted crochet textures, the collection reconnects us with nature and forgotten traditions.



This collection is a gentle tribute to coastal beauty and handcrafted heritage. Each piece captures a mood—from calm waves to bold tides—through layered silhouettes, natural color tones, and detailed crochet work. By blending traditional techniques with modern forms, the collection tells a story of self-discovery, resilience, and quiet rebellion. The garments are not just worn—they are felt.

DESIGNER PHILOSOPHY

As a designer, my philosophy lies in celebrating slow fashion, handmade artistry, and emotional storytelling. I'm deeply inspired by textures, natural elements, and the quiet strength of softness. My work reflects a balance between simplicity and soul—each piece crafted with intention and rooted in emotion. I believe that garments should not just look good, but carry meaning—whether it's through fabric, form, or the hands that make them.



A minimal pant set featuring hand-crocheted shoulder panels, delicately adorned with shells. The look blends coastal textures with clean lines, balancing structure and softness.



NAME Himanshi Singla
COURSE B.Des(Fashion)
SEM 2

STUDENTS in SOAD FOCUS

FASHION DESIGN



PROJECT TITLE - Bag with machrame thread

DESCRIPTION - Elevate your boho-chic style with this stunning hand-knotted macramé clutch, lovingly crafted from premium cotton macramé cord. Featuring a detailed diamond weave pattern on the flap and intricate knotting throughout, this clutch brings texture, artistry, and elegance into one unique accessory.



PROJECT TITLE – EMBROIDERY

DESCRIPTION - This Heart shaped floral is celebration of colors, textures, and the joy of slow , detailed craftsmanship. Each flower is stitched by hand using a variety of embroidery to create a rich and layered pieces.

DESIGNER PHILOSOPHY



DESCRIPTION - The design blends haute couture elegance with experimental material use. It's a stunning example of how fashion concepts can be expressed through creative mediums like paper.



SHAMIYA KHAN
B.Des (Fashion Design)
Sem 6

EUPHORIA DESIGN COLLECTION

STUDENTS in SOAD FOCUS FASHION DESIGN

EUPHORIA - A Dream in Gold

A celebration of emotion, legacy, and identity. This Indo-Western collection is inspired by the dreamlike state of happiness and confidence that defines euphoria — a feeling that transcends time, tradition, and trend.

At the heart of this collection lies the Banarasi saree — a symbol of cultural richness and womanhood, often passed down through generations from mother to daughter. I have reimagined this timeless fabric, giving it new life through the lens of upcycling. The intricate brocade, once draped in tradition, is now transformed into modern silhouettes — gowns and ensembles that blur the boundaries between East and West.

The collection reflects a bold yet soulful aesthetic. It beautifully fuses the opulence of traditional Indian craftsmanship with the clean lines and structure of contemporary fashion. With a focus on sustainability and storytelling, each garment carries the emotional weight of heritage, while embracing the confidence of a new era.

Accents of bright gold thread through the collection, representing joy, strength, and the sparkle of celebration. These luminous touches pay homage to the grandeur of Indian festivities and the golden thread of memory that connects generations of women.

"Euphoria" is more than a collection — it is a feeling, a memory, and a movement toward conscious, culturally rooted fashion.

DESCRIPTION – A celebration of emotion, legacy and identity. This Indo-western collection is inspired by the dreamlike state of happiness and confidence that defines euphoria.



This Indo-Western range reimagines traditional elements like Banarasi weaves and sarees into expressive, modern forms. It's a collection that speaks of self-expression, joy, nostalgia, and the deep emotional bond. Rooted in upcycling and sustainability.

DESIGNER PHILOSOPHY

As a designer, my design philosophy revolves around creating a harmonious blend of tradition and modernity. I'm deeply inspired by traditional Indian craftsmanship, especially the richness of the Banarasi saree — a fabric that carries stories, emotions, and heritage. Through my Indo-Western collection, I've reimagined these timeless pieces by upcycling them into modern silhouettes. For me, it's not just about fashion — it's about preserving art, celebrating womanhood, and creating garments that are meaningful and sustainable.



This standout garment from my *Euphoria*-inspired Indo-Western collection brings together the elegance of a traditional Banarasi drape with the bold structure of a handcrafted golden metal corset



PRIYA
B.A. FASHION DESIGN
4th semester

"Desert Dots"

*Celebrating the dotted patterns
and desert origin of the art form.*

STUDENTS in SOAD FOCUS FASHION DESIGN



DESCRIPTION – Bandhani is a traditional Indian tie-dye technique used to create vibrant and intricate patterns on fabric. It involves tying small sections of the fabric with thread before dyeing, resulting in a distinctive, spotty design. Bandhani is primarily known in Gujarat and Rajasthan



This collection reinterprets the traditional Bandhani tie-dye technique through contemporary menswear. Featuring kurtas, jackets, and coordinated sets, the garments highlight intricate resist-dye patterns with bold silhouettes and modern color palettes. Synthetic dyes expand the range of hues, giving Bandhani a fresh, fashion-forward appeal while honoring its artisanal roots.

DESIGNER PHILOSOPHY

As a designer, I believe in honoring the legacy of traditional craftsmanship while embracing the aesthetics of modern silhouettes. My approach blends time-honored textile techniques—like hand block printing—with clean lines and contemporary garment construction. I am inspired by the richness of indigenous art forms and the potential to reinterpret them in ways that resonate with today's fashion sensibilities. Sustainability, cultural storytelling, and attention to detail are the foundations of my design ethos.



This navy Bandhani kurta features asymmetric motifs, each carrying a unique symbolic meaning understood only by the wearer. With a modern silhouette and thoughtful detailing, it's ideal for festive and cultural occasions.

STUDENTS' ACHIVEMENT

All India Art Competition held in New Delhi

January 24, 2025. Student from the School of Architecture and Design, Mannat, participated in the All India Art Fest held in New Delhi on, under the Foundation of Sham Narayan Singh. Mannat, a BFA 2nd-semester student, secured 3rd prize in the All India Art Competition.



Visual Tales Art Competition at GD Goenka University's Gurgaon

March 26th to 28th. Garima Singh 2nd Year student of (B.Des-Gaming & Animation, K.R. Mangalam University) secured 2nd place in the Visual Tales Art Competition at GD Goenka University's Annual Fest!



Poster Making Competition Held at Tech Fest 2k25, Organised By GITM

March 27th to 28th, Somya 1st Year student of B. Des UX/UI & Interaction Design, secured second position in the poster making competition held at Tech Fest 2k25, organised by GITM.



Special Olympics Italy held in Turin.

March 8TH- 16th . Zaira Porter, a 1st-year BFA student from the School of Architecture and Design, who showcased exceptional talent and determination at the Special Olympics Italy held in Turin. Representing with grace and strength, Zaira competed in Ice Speed Skating at the prestigious Palasport Tazzoli Stadium, where she brought home a Silver Medal, making us beam with pride. Her dedication and perseverance on the international stage is truly inspiring, especially as she balances both her artistic and athletic passions with such excellence.

The event where she brought together athletes from around the globe to celebrate sportsmanship and inclusion. Zaira's success is not just a personal victory but a moment of immense pride for the entire university community. Her journey reminds us that determination, hard work, and courage can break boundaries and set new benchmarks. We wholeheartedly congratulate Zaira on her incredible feat and look forward to many more milestones in both her creative and athletic pursuits. Bravo, Zaira.



International Multidisciplinary Conference, Organized by the School of Architecture and Design, K.R. Mangalam University.

The School of Architecture and Design at K.R. Mangalam University recently organized a prestigious International Multidisciplinary Conference, bringing together scholars, professionals, and students from diverse academic backgrounds. The event served as a dynamic platform for exchanging innovative ideas, showcasing research, and encouraging academic dialogue across disciplines. A remarkable highlight of the conference was the outstanding performance of our undergraduate students, many of whom were honored with Best Paper Awards across various thematic tracks. Their achievements reflect the high standards of research and critical thinking fostered within the university. This conference provided an exceptional opportunity for undergraduate students to gain valuable exposure to the world of research and academic presentation

at an international level. Participating in such a scholarly environment not only enhanced their academic credentials but also inspired them to pursue deeper inquiries into their fields of interest. The success of the event stands as a testament to K.R. Mangalam University's commitment to nurturing research culture, innovation, and interdisciplinary learning among its students.

Student achieve Best Paper:

- Kesar khurana (B.Arch sem 4)
- Arjavi jain (B.Arch sem 4)
- Tanaya Verma (B.Arch sem 10)
- Pooja sahoo (B.Arch sem 8)
- Naman Bhasin (B.Arch sem



Fashion Competition held at Lingaya's Vidyapeeth During Tech Fest 2025

March 7, 2025 Anushka Shashankhar, a first-year B.Des. Fashion Design student from the School of Architecture and Design, showcased exceptional talent and determination by winning First Prize in the Tech Crafted Fashion competition held at Lingaya's Vidyapeeth during Tech Fest 2025 on March 7, 2025. She was recognized for her innovative creation of sustainable garments utilizing unconventional and waste materials, exemplifying both creativity and a strong commitment to environmental responsibility.



INTERNSHIPS

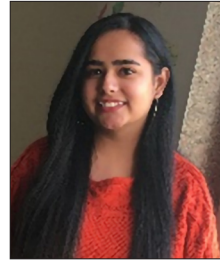
All India Art Competition held in New Delhi

By the First week January 2025, K.R. Mangalam University's Bachelor of Architecture program proudly presents the professional internship placements for the 2024-2025 academic session as their 6-month Internship program. Our students have secured positions at prestigious architectural firms across Delhi NCR, providing them with invaluable industry experience to complement their academic training.

RSMS Architects : Located in Bhawani Kunj, New Delhi, this firm has accepted three of our students:



Pragati Singh

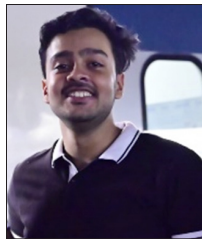


Drishti Grover



Rohit Kumar

Specialized Design Studios : Our students have secured placements at cutting-edge design firms:



Varnan Gupta
at Soku Designs Corporation
(Lado Sarai)



Pooja Sahoo
at ARCOP (Greater Kailash)



Palak Gupta
at TOD Innovation Pvt.
Ltd. (Ghitorni)



Mohammad Hikmatullah
at Design Studio 9
(Sector 57, Gurgaon)



Dev Gulia
at Studio Bipolar
(Suncity, Gurgaon)



Varun Soni
at Design Space
(Sector 9, Faridabad)


These placements reflect our commitment to professional training and industry connections. Students will gain hands-on experience in real-world architectural practice, enhancing their portfolios and career prospects after graduation.


STAR PLACEMENT OF BACHELOR OF INTERIOR DESIGN OF 2024 BATCH

BSc. ID ,2021-24


	Batch:	2021-24, BSc. ID
	Company:	Floor & Furnshings, Gurugram
JIGYASA BATRA	Designation:	Interior Designer
	Key Skills:	Window Displays • Sales Processes • Customer Service • Space Planning • AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
Contact: 8860776141	Linkedin: linkedin.com/in/jigyasa-batra-301aab221	

	Batch:	2021-24, BSc. ID
	Company:	MK Studio, Delhi
	Designation:	Junior Interior Designer, Freelancing
	Key Skills:	• 2D, 3D Drawings • Designing • Planning, MEP Planning • AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
PRIYANSHI JAIN		
Contact: 9999204269	Linkedin: linkedin.com/in/priyanshi-jain-214192282	

	Batch:	2021-24, BSc. ID
	Company:	Rockworth, Noida
	Designation:	Interior Designer
	Key Skills:	• Modular Furniture • 2D, 3D Drawings • Designing • Planning, 3Ds Max • AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
MOHD SHOHIB		
Contact: 8448137270	Linkedin: Not available	

	Batch:	2021-24, BSc. ID
	Company:	Synergy Corporate Interiors, New Delhi
	Designation:	Jr. Interior Designer and Layout Planner
	Key Skills:	•Layout 2D, 3D Drawings •Designing • Planning AutoCAD • Adobe Photoshop • Coral Draw
ROHAN PHILIP		
Contact: 9818514831		Linkedin: linkedin.com/in/rohan-philip-331a40237

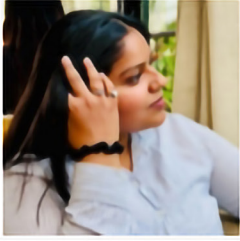
	Batch:	2021-24, BSc. ID
	Company:	Home Lane
	Designation:	Interior Designer
	Key Skills:	•Interior Designer •Space Planner •Modular Furniture Specialist •Sales & Design Strategist
MANSHI SHARMA		
Contact: 8077457405		Linkedin: linkedin.com/in/manshi-sharma0705


	Batch:	2021-24, BSc. ID (Not Pass out yet)
	Company:	Square Yard, Gurugram
	Designation:	Interior Designer Intern
	Key Skills:	Planning • AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
AKASH		
Contact: 9818753421		Linkedin: Not available

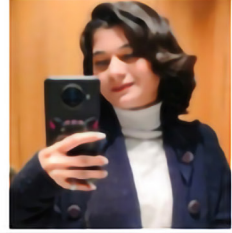
2020-24, BID

	Batch:	2020-24, BID
	Company:	<u>Livspace</u> , Gurugram
	Designation:	Interior Designer
	Key Skills:	Design • Communication • Adobe Photoshop • Hand Drafting • Sketch Up
HARSHILL MOZA		
Contact: 9599832969		Linkedin: linkedin.com/in/harshill-moza-85a987210

	Batch:	2020-24, BID
	Company:	El Homes, New Delhi
	Designation:	Partner, Own firm
	Key Skills:	Turnkey Projects, Interior and Modular
MOHD AVAZ		

	Batch:	2020-24, BID
	Company:	Amayra Interior & Architects, Gurugram, Freelancer
	Designation:	Interior Designer Freelancer
	Key Skills:	3d Visualisations and render AutoCAD • Adobe Photoshop • V-Ray • SketchUp •
ANKITA VERMA		
Contact: 8510901008		LinkedIn: linkedin.com/in/ankita-verma-602086364

	Batch:	2020-24, BID
	Company:	Chrome Design Studio, Gurugram
	Designation:	Interior Designer
	Key Skills:	AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
PRERNA AGARWAL		
Contact: 9625093149		LinkedIn: Not available

	Batch:	2020-24, BID
	Company:	Quick furnish, Ahmedabad
	Designation:	Junior Interior Designer
	Key Skills:	Client handling • Communications • AutoCAD • Adobe Photoshop • V-Ray • SketchUp • Lumion
ANJALI SHARMA		
Contact: 8168917721		LinkedIn: Not available

ALUMNI IN FOCUS

On 21st March 2025, the School of Architecture and Design (SOAD) at K.R. Mangalam University hosted the Alumni Interaction Session as part of the DESIGN 2030 International Multidisciplinary Conference. Held at the Knowledge Centre, Sector 70, Gurugram, the session brought together 20 students and two distinguished alumni—Ar. Priyom Banerjee (B.Arch, Batch 2017–22, BIM Engineers) and Ar. Aina Sharma. The alumni shared their professional journeys, insights on sustainable architecture,

and the significance of global exposure in the evolving design landscape. Their experiences resonated strongly with SDG 4 (Quality Education), SDG 11 (Sustainable Cities and Communities), and SDG 17 (Partnerships for the Goals). Students actively engaged in a vibrant Q&A, discussing topics ranging from design trends to international career pathways. The session not only strengthened alumni ties but also enriched student learning with valuable real-world perspectives.



Group Photo-Associate Professor Praveen Gupta and two distinguished alumni—Ar. Priyom Banerjee (B.Arch, Batch 2017–22, BIM Engineers) and Ar. Aina Sharma.

CREATIVE SECTION





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