



AMITY  
UNIVERSITY  
— GURUGRAM —

# AMI-SKYLINE

ANNUAL NEWSLETTER

2025 - Vol 6

## TIMELESS THREADS

Reflections  
*from*  
**Indian  
Knowledge  
System**

AMITY SCHOOL OF ARCHITECTURE AND PLANNING  
&  
AMITY INSTITUTE OF DESIGN

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## EDITORIAL TEAM

### Prof. (Dr.) Ila Gupta

Editor-in-Chief  
Amity School of Architecture and Planning  
Amity University Gurugram

### Prof. (Dr.) Pallavi Sharma

Senior Editor  
Amity School of Architecture and Planning  
Amity University Gurugram

### Dr. Kumud Dhanwantri

Managing Editor  
Amity School of Architecture and Planning  
Amity University Gurugram

### Dr. Maheshwari

Section Editor (Events)  
Amity School of Architecture and Planning  
Amity University Gurugram

### STUDENT TEAM

**Mr. Arnav Jain**, BID  
**Ms. Nandita**, B. Arch.  
**Ms. Ananya**, B.Arch.  
**Ms. Pooja**, B.Arch.

## AFFILIATIONS



Council of Architecture

Council of  
Architecture (CoA)



Institute of  
Town Planners,  
India (ITPI)



LEED Lab

Green Business  
Certification Inc.  
(GBCI)



University Grant Commission

University  
Grant Commission



## OUR GUIDING FORCE



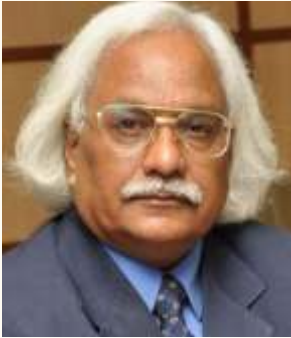
**Dr. Ashok K Chauhan**  
Founder President  
Amity Education Group



**Dr. Aseem Chauhan**  
Chancellor  
Amity University Haryana



## MESSAGES



**Prof. (Dr.) P.B. Sharma**  
Vice Chancellor  
Amity University Haryana

It gives me immense pride to extend my heartfelt wishes to the editorial team, faculty, and students of the Amity School of Architecture and Planning and Amity Institute of Design for presenting the edition of AmiSkyline 2025 on the theme "Timeless Threads: Reflections from Indian Knowledge Systems." Indian Knowledge Systems are a treasure of wisdom, creativity, and sustainability. It remind us that the essence of true progress lies in harmonizing technological advancements with the persistent values of culture, ecology, and human well-being. The thoughtful integration of Indian heritage into contemporary architecture, design and planning education nurtures young professionals who are not only innovators but also custodians of our civilization's legacy.

I commend the dedication of our faculty and students for curating this remarkable edition that acclaims the confluence of tradition and modernity. May these reflections inspire future generations to embrace their roots while striving for excellence at the global stage. My best wishes to the Amity School of the entire team of Architecture and Planning and Amity School of Design!



**Prof. (Dr.) Vikas Madhukar**  
Pro Vice Chancellor  
Amity University Haryana

I am delighted to congratulate the AmiSkyline 2025 team for bringing out this special issue on "Timeless Threads: Reflections from Indian Knowledge Systems." This theme resonates with Amity's vision of nurturing holistic education where knowledge is not confined to the classroom but extends into cultural, ethical, and ecological realms. Our ancient wisdom provides enduring lessons on balance, inclusivity, and sustainability principles that are vital for shaping architects, planners, and designers who can respond responsibly to today's complex challenges. This newsletter is a reflection of the creative spirit and commitment of the students and faculty of the Amity School of Architecture and Planning and Amity School of Design.

I hope that this edition encourages to rediscover the relevance of Indian traditions in building resilient and future-ready societies.

I am grateful to our Hon'ble Chancellor and innovative leader Dr. Aseem Chauhan for his direction and guidance.

My best wishes to the editorial board, contributors, and readers for the success of this inspiring issue.



## MESSAGES



I extend my best wishes to AmiSkyline 2025, "Timeless Threads: Reflections from Indian Knowledge Systems." As planners and educators, it is crucial to recognize how indigenous wisdom has always guided settlement patterns, sustainable land use, and community well-being. Integrating these age-old insights with contemporary planning practices not only enriches our academic discourse but also offers pathways to resilient futures. I congratulate the editorial team on this thoughtful initiative and wish the readers an engaging and inspiring experience.

**Prof. Dr. N. Sridharan**

Chairperson Education Committee  
Institute of Town Planners India, New Delhi  
Former Director School of Planning and Architecture, Bhopal  
Former Director School of Planning and Architecture, Vijayawada  
Former Professor, School of Planning and Architecture, Delhi



Indian Knowledge Systems embody a timeless confluence of creativity, ecological harmony, and holistic design thinking. The theme "Timeless Threads" beautifully reflects the continuity of cultural wisdom in design education and its relevance for future generations. By interweaving traditional knowledge with contemporary aspirations, we nurture innovation that remains deeply rooted in our heritage. I sincerely commend the AmiSkyline team for curating this edition and for fostering dialogue between tradition and modernity. May this volume serve as a meaningful bridge, inspiring generations of learners to draw strength from India's profound legacy of knowledge.

**Prof. Dr. Dhiraj Kumar**

Founding Director (Former)  
National Institute of Design (NID), Madhya Pradesh; and  
Director Academics, New Initiatives, and UG Foundation program at UID,  
Karnavati University.



## MESSAGES



Sustainability is not a new concept for India; it is deeply ingrained in our traditions, practices, and philosophies. The theme of AmiSkyline 2025, "Timeless Threads: Reflections from Indian Knowledge Systems", beautifully highlights this inherent connection. At a time when green building, resource efficiency, and climate-sensitive design are global priorities, revisiting our knowledge heritage offers practical solutions and valuable insights. I congratulate the editorial board on this initiative and look forward to its contribution in inspiring professionals and students alike.

**Sh. Sanjay Varshney**

Executive Director, Signature Global,  
Chairperson IGBC (Delhi Chapter)



Prakriti has always been a mentor in India inspiring harmony between human creation and the natural world. Architecture and planning, when aligned with nature's concepts, principles and values, promotes sustainability, energy efficiency, appropriate climate response, psychological well-being and appropriateness to the environmental context. "Timeless Threads," reminds us of these values amidst rapid urbanization and environmental stress. I hope this edition brings forth narratives that reconnect our design values to inspiration from nature and tradition. Kudos to the editorial team and the readers.

**Sh. Manu Bhatnagar**

Principle Director,  
Natural Heritage Division  
Indian National Trust For Art & Cultural Heritage, New Delhi



## DIRECTOR SPEAKS



### TIMELESS THREADS

Reflections from Indian Knowledge System

It is with great joy and a sense of gratitude that we present the 6th issue of Ami Skyline, the annual newsletter of the Amity School of Architecture and Planning and Amity Institute of Design. This year's theme, Indian Knowledge Systems (IKS), holds a special importance in our teaching - learning approach. I am deeply moved by the passion, creativity and dedication of our students and faculty members, whose contributions make this newsletter possible. This year has been particularly inspiring. Our students and faculty embarked on a memorable study tour to Jaisalmer, exploring vernacular desert architecture and the ingenious ways communities adapt to their environment. We celebrated World Heritage Day with a vibrant heritage exhibition, showcasing student's projects highlighting the richness and diversity of India's cultural and architectural legacy. Moreover, our design projects drew inspiration from heritage values, encouraging students to translate traditional knowledge into contemporary, context-sensitive solutions. Each article, activity and project echo a commitment to creating designs that are futuristic as well as rooted in our heritage. We are also thankful to the senior management of Amity University Gurugram for their unwavering encouragement and support. The vision and mission of Amity encourages our institutions to instil values that shape not only skilled professionals but responsible and empathetic human beings. As you read this issue, I hope you feel inspired to embrace the depth of our Indian Knowledge Systems and to reflect on the lessons they carry. Let us continue to learn from our heritage, adapt to the challenges of our times and build a future that honours both tradition and technology.

### **Prof. (Dr.) Ila Gupta**

Editor-in-Chief

Director, Amity School of Architecture and Planning,

Director, Amity Institute of Design Amity University Gurugram



## EDITOR'S DESK



Architecture is a material manifestation of philosophy, culture, and knowledge that goes beyond simple construction. The Indian Knowledge System, a large repository of knowledge that has influenced our architectural and habitation practices for millennia. From the ecological inventiveness of stepwells, courtyard homes, and temple towns to the Vastu Shastra's ideas of harmony between built form and nature, Indian architectural thought has much to teach us today. Examining these indigenous frameworks again enables us to innovate for the future. We encourage our readers to consider how India's age-old knowledge systems might continue to influence modern architectural practice through AmiSkyline 2025.

**Prof. (Dr.) Pallavi Sharma**

Senior Editor

Amity School of Architecture and Planning, Gurugram

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Welcome to AMI-Skyline 2025! In this edition, we weave together the wisdom of India's timeless traditions with our aspirations. Indian Knowledge Systems remind us that design, science, and spirituality have always been deeply intertwined. These reflections are not mere echoes of the past they are living principles that continue to guide innovation, resilience, and identity in contemporary times. Through the articles, poems, and creative expressions presented here, we invite our readers to rediscover the enduring relevance of these threads of wisdom, and to envision how they may inspire future generations to build with purpose, beauty, and balance.

**Dr. Kumud Dhanwantri**

Managing Editor

Amity School of Architecture and Planning, Gurugram

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As we know, the Indian Knowledge Systems encompass Gyan (knowledge), Vignāna (science), and Jivana Darśana (life philosophy), reflecting a holistic approach to learning. These principles, rooted in experience, and observation, continue to guide innovation, resilience, and identity in contemporary times. In this edition we aim to inspire future generations to build with purpose, beauty, and balance, honoring both tradition and technology. The purpose of choosing this theme was to remind us of all the beauty of our forgotten traditions and its importance to live a healthy and happy life. Happy Reading!

**Dr. Maheshwari**

Section Editor (Events)

Amity School of Architecture and Planning, Gurugram



## ACHIEVEMENTS



**Ms. Chintana** (M. Plan. 2022-2024) Amity School of Architecture & Planning, Gurugram received 1st prize for best thesis in GBCI Sustainability Award with a cash prize of Rs. 100000/- by the University in the convocation 2025.



**Mr. Sunny** (B.Arch. 2019-2024) received Shree Baljit Shastri award for the Best in Human & Traditional values in Convocation 2025.



**Mr. Akash Thakur** (B.I.D. 2020-2024) received IIIrd prize with certificate and bronze medal for his academic performance from the University in the convocation 2025.



**Mr. Apurv Jain** (B.I.D. 2020-2024) received Shree Baljit Shastri award for the Best in Human & Traditional values in Convocation 2025. He also received a gold medal for his academic performance from the University. He was also honoured to received alumni association flag during the convocation.



**Ms. Anjali Attri** (B.I.D. 2020-2024) received IIInd prize with certificate and silver medal for his academic performance from the University in the convocation 2025.



## ACHIEVEMENTS



**Ms. Meghali Das Gupta** (B.Arch. 2016-2021) at the Royal College of Art, London to pursue the Design Products (MA) programme 2025-26.



**Ms. Drishti Singh** (B.Arch. 2018-2023) got admission at Indian Institute of Management (IIM) Rohtak in the Post Graduate Programme in Management (MBA Batch 2025-27).



**Ms. Priya** (B.Arch. 2024-2029) won a Silver Medal in volleyball at Sangathan 2025, and also showed great spirit by participating in Basketball. Her dedication and teamwork truly stand out!



**Ms. Jasmine Batham** (BID 2024-2028) won a Silver Medal in Volleyball at Sangathan 2025, and also showed great spirit by participating in Basketball. Her dedication and teamwork truly stand out!



**Mr. Atul Bhatt** (BID 2025-2029) won a Silver Medal in kho-kho sports at Sangathan 2025. His sports dedication is truly appreciated.



## ACHIEVEMENTS



**Dr. Doreshor Khwairakpam**, won badminton Runners Up in Faculty and staff category, at Sangathan 2025, Amity University Haryana.



**Dr. Kumud Dhanwantri**, was awarded with a second position in the poetry writing competition organised by the Central Library, Amity University Haryana during the celebration of Hindi Divas in Innovation Week, Sep 2025.



## INTERNATIONAL BUSAN DESIGN AWARD, SOUTH KOREA, 2025



**Mr. Ankit Sharma & Mr. Ankur Sharma**  
**(B.Arch 2014-19) & (B.Arch 2017-22)**  
**IDBA 2025 | Winner**  
Busan, South Korea | 30,000 ft<sup>2</sup> | Cultural Centre  
Architect ASPL – International Design Recognition

A design rooted in symbolism, born in Busan, and imagined for the world. The proposal for the Busan Exposition Centre explores the idea of nations as cogwheels each contributing to the intricate machinery of our interconnected world. The architecture emerges as a series of circular, floating planes as showcased in the following awarded work.





## DOCTORATE DEGREE AWARDEES | CONVOCATION 2025



**Dr. Kumud Dhanwantri**, was awarded with her PhD degree from the Amity University Haryana, in Convocation 2025. Her research work was on the Implementation of Environmental Regulations in Spatial Planning in India.

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**Dr. Eti Aggarwal**, was awarded with her PhD degree from the Amity University Haryana, in Convocation 2025. Her research work was on the Revival of Defunct River of Uttarakhand.

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**Dr. Dilip Singh Kushwaha**, was awarded with his PhD degree from the Amity University Haryana, in Convocation 2025. His research work was on the Planning for Integrated Urban Water Management System for Smart City, Case Study – Gwalior City, Madhya Pradesh, India.

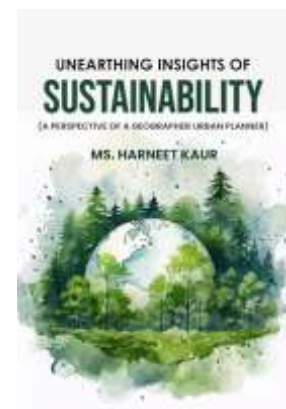


## RESEARCH AND PUBLICATIONS

1. Lalit Kumar, P., Irshad, Q., Gupta, I. (2025). Understanding Local Level Perception of Risk Dynamics: A Study of Gurugram's Urban Villages in Pursuit of Community Resilience. In: Sharma, A.K., Joshi, A. (eds) Proceedings of the 3rd International Conference on Opportunities and Challenges for a Resilient Future. ICOCRF 2024. Advances in 21st Century Human Settlements. Springer, Singapore. [https://doi.org/10.1007/978-981-96-0931-4\\_2](https://doi.org/10.1007/978-981-96-0931-4_2)
2. Kaur, H. (2025). Unearthing Insights of Sustainability. Orange Books Publication.
3. Kumar, P.L., Irshad, Q., Gupta, I. (2024). Assessing Urban Migrant Community for Socio-ecological Resilience: A Case of Ghata Village, Gurugram. In: Nandineni, R.D., Ang, S., Mohd Nawawi, N.B. (eds) Sustainable Resilient Built Environments. SRBE 2022. Advances in 21st Century Human Settlements. Springer, Singapore. [https://doi.org/10.1007/978-981-99-8811-2\\_62](https://doi.org/10.1007/978-981-99-8811-2_62)
4. Manjrekar, S. M., Sharma, P., Keskar, P., & Jain, J. T. (2024). A Study of Measurable Parameters of Sustainability Practices in Rural Built Environment: An Indian Perspective. International Journal of Rural Management, 21(1), 80-100. <https://doi.org/10.1177/09730052241288933> (Original work published 2025)
5. Kumar, P. L, Irshad, Q. and Gupta, I. (2024) Deciphering Community Resilience: A Comprehensive Analysis of Definitions Industrial Engineering Journal ISSN: 0970-2555 Volume: 53, Issue 4, No.4
6. Kumar, P. L, Irshad, Q. and Gupta, I. (2024) A Comprehensive Framework Based on Systematic Literature Review for Assessing Resilience at the Community Level Environmentally Sustainable and Socially Resilient Urban Development and Management (Ed.) (Accepted- Springer Publication, Scopus Indexed)
7. Mehta, R., (2024), Spectacularity of Designs, Orange Books Publication, available at <https://wissenbookstore.com/product/spectacularity-of-designs>
8. Babu, M. (2024), Luminary Landscape: A Study of Modern Architects' Mastery of Natural Light, International Journal of Engineering Research & Technology (IJERT) Volume 13, Issue 07
9. Priyadarshini, P. (2024). The Impact of User Interface Design on User Engagement. International Journal of Engineering Research & Technology (IJERT), 13(3). <http://www.ijert.org>



**Ms. Harneet Kaur**, Assistant Professor, Amity School of Architecture and Planning, Gurugram authored a book titled, **“Unearthing Insights of Sustainability”**. The book is published worldwide by the Orange Books Publication and available at various bookstores and online platforms.





## COPYRIGHTS/ PATENTS

1.Kaur, H., & Gupta, I. (2025). Theory of acceptance and effectiveness of government initiatives for nomadic and semi-nomadic communities at grassroots level. Copyright Diary No. 11823/2025-CO/L.

2.Kaur, H. (2025). Methodology to calculate quantum of floating population in cities. Copyright Diary No. 5963/2025-CO/L.

3.Kaur, H. (2025). Theory of cohesive relation between built space and furniture comfort. Copyright Diary No. 7377/2025-CO/L.

4.Dhanwantri, K., & Yadav, K. K. (2025). Environmental governance in Haryana: An institutional framework. Copyright Diary No. LD-17693/2025-CO.

5.Dhanwantri, K. (2024). DARRC matrix: A structural framework for regulatory analysis. Copyright Diary No. 21566/2024-CO/L.

6.Dhanwantri, K. (2024). A green legacy: The trajectories of forest conservation regulations in India. Copyright Diary No. 22527/2024-CO/L.

7.Manjrekar, S. M., Sharma, P., & Keskar, P. (2024). Framework for assessment of built environment for sustainable development of rural areas. Copyright Diary No. 25039/2024-CO/L.

8.Manjrekar, S. M., Sharma, P., & Keskar, P. (2024). Defining rural typologies. Copyright Diary No. 25038/2024-CO/L.

9.Rahigude, R., Khwairakpam, D., Rade, S., Kadam, K., & Karve, S. (2025). Circular economy red orange and green (ROG): Setting times for cement. Copyright Diary No. LD-20250165820.

10.Rahigude, R., Khwairakpam, D., Rade, S., Kadam, K., & Karve, S. (2025). Green D construction plan with Green D technology (GDP-GDT). Copyright Diary No. LD-20250165724.





## OUTREACH PROFESSIONAL ACTIVITIES



**Prof. Dr. Ila Gupta** has been appointed as COA Inspector by the Council of Architecture for institutional inspection of B. Arch. and M. Arch. programs at various architecture schools across India. She also served as an online evaluator for extension of COA approvals. She chaired two sessions at the international conference DESIGN2030, organized by the KR Mangalam University in collaboration with COA, IIA, IIID. She also participated in a high-level group discussion on redefining and elevating the AEC industry at CASA Exotica, Gurugram, alongside eminent architects and academicians. Further, Dr. Gupta contributed to academic excellence as an external examiner for Ph.D. defences at Amity University Rajasthan and Sushant University, as well as for B.Arch students at Jamia Millia Islamia. She was invited as a jury member for the Futuristic Bus Shelter Design Competition at Ganga Institute of Architecture and Town Planning, Jhajjar, Haryana.



**Prof. Dr. Pallavi Sharma** was appointed as an Evaluator by the Council of Architecture for NATA question paper evaluation. She was also appointed as a Ph.D. thesis evaluator by the at Jamia Millia Islamia University and also by the Amity University Rajasthan. She served as an Advisory Board Member and Keynote Speaker at the International Conference on "Innovative Smart Solutions for Sustainable Future" organized by Lingaya's Vidyapeeth, Faridabad. She was appointed as Subject Expert in the Screening-cum-Evaluation Committee for CAS Promotion, Department of Architecture, Aligarh Muslim University. Dr. Sharma delivered a keynote address and served as an advisor at the Conference on "Sustainable Environment and Energy Efficient Technologies for Developed Bharat 2047". Besides, she also examined the M.Arch. dissertation at Aligarh Muslim University and B.Arch. Architectural Graphic Skills at K.R. Mangalam University.



**Dr. Kumud Dhanwantri**, was invited as an External Examiner for the evaluation of the M. Planning 3rd semester Planning Studio at Aligarh Muslim University. She was also invited in a stakeholder discussion organized by the Institute of Town Planners India (ITPI), where she shared her insights on orienting planning curriculum in line with the National Education Policy (NEP). Besides, Dr. Dhanwantri served as a Reviewer for Urban India, a journal published by the National Institute of Urban Affairs, New Delhi. Additionally, she reviewed an international research manuscript, published in Frontiers in Environmental Science.



**Ar. Poorva Priyadarshni** has been actively contributing to academia through her engagement as an External Examiner at the School of Architecture and Design, KR Mangalam University, Gurugram for evaluating the Building Construction & Materials of B.Arch in May 2024. IIInd semester. She also evaluated the Interior Design Studio work of the B. Design students in December 2024.



## OUTREACH PROFESSIONAL ACTIVITIES



**Ar. Meenu Babu** has been actively contributing to academia through her engagement as an External Examiner at reputed institutions. She was invited to Sushant University on May 2024 to evaluate student work in Environment Studio, Architectural Design of the B.Arch IIInd semester. Further, on June 2024, she was invited as an External Examiner for Material & Construction-I, of the IIInd semester students at KR Mangalam University.



**Ar. Swati Sharma** was invited to led an insightful workshop on the Use of Elements and Principles of Design for students of fashion and interior design at the SGT University Gurugram. Ar. Sharma guided the students through practical exercises, demonstrating how to apply key design principles into reality. During the hands-on activity, participants used these elements and principles to create a harmonious composition, reinforcing their understanding through direct application.



**Ar. Vijaya Kumari**, Ph.D. scholar Amity School of Architecture and Planning, Amity University Haryana, was conferred with the Best Paper Award at the International Conference on Environment, Business, and Sustainable Development, jointly organized by Bennett University, India, and Universidad Camilo José Cela, Spain. Her research paper, "Resilience of Implementation in Indian Context: Questioning Development", was recognized under the track of Environment and Sustainable Development.

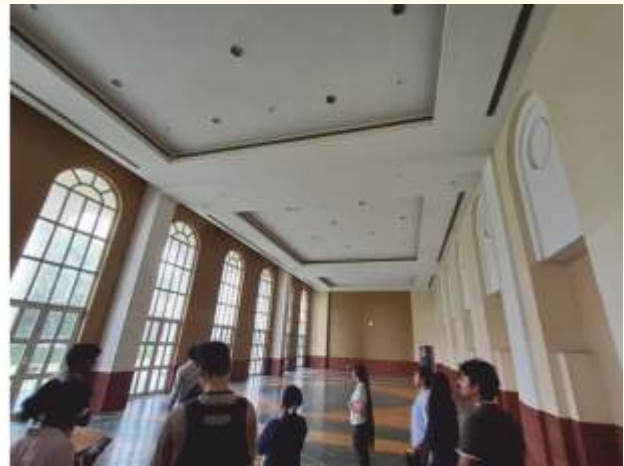


## OUTREACH EVENTS

### **DLF NEW TOWN HEIGHTS SECTOR 90, & SS. GROUP SECTOR 84**

2nd September 2024

The Amity School of Architecture and Planning organized a case study site visit to a residential apartment, focusing closely on building services, including plumbing installations, electrical wiring systems, and the layout of site piping infrastructure. The inspiration for this case study is to gain a comprehensive understanding of the implementation of essential building services, such as plumbing and electricity, on-site in residential apartments.



### **3D MURAL MAKING**

4th September 2024

A papier mâché cum 3D mural making workshop was conducted by the Amity School of Architecture and Planning to introduce students to eco-friendly mural making. Papier mâché is a blend of paper pieces or pulp, often reinforced with textiles and bound with adhesives such as glue, starch, or wallpaper paste, and has long been used in arts, crafts, and ceremonial or traditional lightweight constructions. During the session, faculty demonstrated how papier mâché is made and discussed its diverse applications. Through this activity, students got exposure of visual grammar, understanding how form, texture, and proportion contribute to expressive architectural/design model-making.



Ms. Aahana (B.I.D. 2024-2028)



Ms. Yashvi (B.I.D. 2024-2028)





## VISIT TO KIRAN NADAR MUSEUM NEW DELHI

12th September, 2024

The students of Amity School of Architecture & Planning, Amity University Haryana, visited the Kiran Nadar Museum of Art in Saket, New Delhi. It is a leading contemporary art museum featuring a diverse array of Indian and international artworks, founded by collector Ms. Kiran Nadar to promote modern art and artist education. During a curated walkthrough, museum educators guided the students through dynamic exhibitions, encouraging them to engage in dialogue about the artist's intent, materials, and evolving art practices. The visit aimed to raise awareness about different artists, their chosen mediums, and the historical contexts in which they worked, helping students connect theory to practice. Moreover, it enabled architecture and interior design students to observe a variety of artistic expressions. They learnt how subject portrayal, visual grammar, and spatial narratives influence creative communication.



## POSTER MAKING

16th September 2024

During the Innovation Week 2024, the Amity School of Architecture and Planning hosted a Poster Making event. Enthusiastic students of the B.Arch and B.I.D. programs participated in the event. The event was themed as "The Role of AI in the Profession of Architecture and Interior Design," and participants explored the evolving intersection of artificial intelligence and design disciplines. Students demonstrated impressive creativity and thematic understanding, translating their ideas into visually compelling and thought-provoking posters.





### 3D MODEL MAKING

17th September 2024

The students of Architecture and Interior Design hosted and participated in a 3D model-making workshop. It was inspired by nature, which showcased the importance of physical modelling in the architecture and interior design regimes as a means to conceptualise and communicate ideas. The event's objectives were multifaceted: enhancing visualization, enabling experimentation with form and space, building technical skills, deepening understanding of materials and light, and fostering problem-solving abilities. The students were guided to explore diverse materials to bring their concepts to life. Through hands-on creation, participants translated abstract design ideas into tangible models, refining their spatial awareness and creative expression in a collaborative setting.



Ms. Isha (B.I.D. 2024-2028)



Mr. Shashant (B.I.D. 2024-2028)



### HANDS ON ORIGAMI

18th September, 2024

The Amity School of Architecture and Planning hosted a hands-on origami workshop, welcoming students from all disciplines to explore the art of paper folding. The event fostered creativity, patience, and collaborative design problem-solving, while providing participants with an opportunity to develop their presentation skills. Through this interactive session, attendees discovered how art and design thinking can be applied to real execution, sparking innovation and thoughtful reflection.



Ms. Pooja, Ms. Sonia and Ms. Simran (B.Arch.)



Ms. Ananya (B.Arch.)



## WALLPAPER DESIGN COMPETITION

19th September, 2024

The Amity School of Architecture and Planning conducted a Wallpaper Design Competition to spark creativity and strengthen students' design skills. The event offered an engaging platform for participants to express their artistic talents while collaborating with peers. It also emphasized essential design principles like balance, contrast, and composition, enabling students to translate theoretical knowledge into compelling visual outcomes. The competition ultimately fostered a spirit of innovation, teamwork, and creative problem-solving through the medium of wallpaper design.



## FREE HAND SKETCHING

20th September, 2024

A free-hand sketching event was hosted at the Amity School of Architecture and Planning. This empowered students to enhance their manual drawing, observational, and architectural visualization skills. By focusing on proportion, perspective, shading, and line work, core components of sketching, participants strengthened hand-eye coordination while developing confidence in representing real-world objects. This initiative reaffirmed the essential role of freehand sketching in fostering creativity and conveying design intent—something digital tools alone cannot substitute.



## VISIT TO ESSENTIA ENVIRONMENTS GURGAON

26th September, 2024

The students of BID and B.Arch. programs visited the Essentia Environments office/workshop to experience real-world architectural and interior design practices. They explored sustainable, cutting-edge workspaces and witnessed how theory is transformed into practice. Engaging with industry professionals, the visit sparked creativity and a deeper appreciation for functional, aesthetically pleasing, and eco-conscious design.





## LANTERN MAKING COMPETITION (24X7 Event)

9th October 2024

The Architecture and Design departments hosted a vibrant Lantern Making Competition celebrating creativity, craftsmanship, and cultural traditions. Participants crafted unique lanterns from a variety of materials, symbolizing light, hope, and joy. Through hands-on workshops, live demos, and a friendly contest, the event fostered artistic expression and cultural awareness.



## THROUGH THE LENS: WILDLIFE TO FESTIVE LIGHTS

23rd October 2024

The Amity School of Architecture and Planning organized a unique photography event, "Through the Lens: Wildlife to Festive Lights," where students were encouraged to capture diverse themes across two timelines. The first phase, held on 23rd October, focused on wildlife photography, allowing students to explore and document the natural world around them. During the Diwali break, the second phase encouraged participants to capture the festive lights and celebrations that characterize this vibrant festival. The event saw enthusiastic participation, with students submitting high-quality images that beautifully showcased their creativity and perspective.

### WINNER ENTRIES



**Ms. Yusra Fatima**  
(B.Sc. Clinical  
Phycology, 2023-27)



**Mr. Karan Sharma**  
(BID 2021-25 )



**Ms. Zareen Khan**  
(B.Sc. Clinical Phycology, 2023-27)



## URBAN DESIGN SITE VISIT TO GURUGRAM RAILWAY STATION

24th January 2025

Students from the Amity School of Architecture & Planning visited Gurugram Railway Station to observe its spatial layout, circulation patterns, and integration with the surrounding urban context. They analyzed passenger flow, station facilities, and intermodal linkages while documenting insights through sketches, photographs, and field notes. The objective was to identify operational and accessibility challenges and strategize design interventions aimed at improving efficiency, connectivity, and user experience. These findings will inform innovative urban design proposals for publication in the ASAP magazine.



## VISIT TO SULTANPUR BIRD SANCTUARY FOR WORLD WETLAND DAY

31 January 2025

The educational visit to the Sultanpur Bird Sanctuary for World Wetlands Day 2025 had a lasting impact on both students and faculty, fostering a deeper appreciation for nature and its influence on sustainable design. For the students and attendees, the experience fostered a greater awareness of wetland conservation and its role in maintaining biodiversity. Observing the sanctuary's rich flora and fauna provided valuable inspiration for biophilic design, encouraging them to integrate natural textures, organic patterns, and eco-friendly materials into their interior design concepts.





## VISIT TO GEOL SAHAB KI HAVELI, NEW DELHI

3rd February 2025

The students of B.Arch. program visited to Geol Sahab ki Haveli in Old Delhi. The field visit offered an immersive study into the blend of Mughal, Rajput, and colonial architectural elements, showcasing how havelis historically hosted social, intellectual, and political gatherings. Participants also observed ongoing efforts to preserve this heritage landmark, while gaining insight into the unique arts, crafts, and materials used in its ornate construction and decoration.



## PAINTING WORKSHOP

14 February 2025

The Amity School of Architecture and Planning, in collaboration with ArtVerse, conducted an inspiring painting workshop at Amity School of Architecture & Planning. Under expert guidance, participants immersed themselves in hands on painting techniques, experimenting with various mediums and styles. The session empowered attendees with enhanced artistic skills, newfound confidence, and creative motivation that extended well beyond the event.



**Ms. Jasmin**  
(B.I.D. 2024-2028)



**Ms. Sonal**  
(B.I.D. 2024-2028)



## TATTOO MAKING

20 February 2025

The Amity School of Architecture & Planning hosted a striking Tattoo Making event. Attendees gained a deeper appreciation for tattoo art as a powerful medium of self-expression and storytelling. The showcase highlighted the importance of symbolism and detailed design, making it a visually engaging and thought-provoking experience.



## STUDY TOUR TO JAISALMER

2nd and 7th March 2025

The students of B. Arch. went on an architectural site exploration to Jaisalmer, Rajasthan. They could develop a strong architectural perspective by observing form, scale, visual hierarchy and contextual aesthetics across the area. They analysed spatial arrangements and design elements by sketching circulation flows, open vs. enclosed zones, vernacular motifs and structural patterns. They identified construction needs, documented local materials, typical assembly methods, and how structural logic emerges from the functional and environmental context.





## WORLD EARTH DAY | CLAYKARI

22 April 2025

Commemorating World Earth Day, the Amity School of Architecture and Planning organized a hands-on workshop that celebrated the beauty and versatility of natural materials, with a specific focus on mud and clay. The event aimed to reconnect students with the earth by encouraging them to engage in the tactile, mindful process of crafting with soil-based mediums. Participants were introduced to both traditional methods such as hand-building, coiling, and slab techniques as well as contemporary approaches to shaping, texturing, and finishing clay and mud artifacts.



## HERITAGE EXHIBITION

22 April 2025

The Amity School of Architecture and Planning celebrated World Heritage Day with a vibrant exhibition at the Art Gallery, Amity University, Haryana. The event showcased the creative expressions of students, reflecting India's diverse cultural traditions and architectural heritage. An array of handmade artworks, including Warli art, Kalamkari, Madhubani paintings, and student-made models, captured the essence of Indian craftsmanship. A unique highlight was the collection of photography-based Jharokhas, portraying various forms of Indian heritage through an innovative lens. The celebration not only provided students with a platform to explore their artistic skills but also emphasized the importance of preserving and reinterpreting traditional art forms in contemporary construction and design.





## ENTREPRENEURSHIP AND INNOVATION

(Industry Advisory Board Event)

2nd May 2025

The Industry Advisory Board (IAB) Meeting was organized on 2nd May 2025 at the Amity School of Architecture and Planning (ASAP), AUH, with the purpose of bridging the gap between academia and industry for students of Architecture and Interior Design. The event brought together distinguished alumni, external experts, faculty, and students to discuss current trends, expectations, and future directions in the profession. The program included talks, Q&A sessions, and collaborative discussions, offering a comprehensive dialogue around academic preparedness and real-world applications.



## FACULTY DEVELOPMENT PROGRAM

Green Building Technology and Corporate Social Responsibility

16th June to 20th June 2025

The Faculty Development Program was inspired by the urgent need for academic institutions to align with green building practices, climate action and sustainable urban development. The objectives were to build faculty capacity in sustainable building design, green certification frameworks and CSR integration. It provided first-hand exposure to IGBC and GRIHA certified green buildings. The aim was to encourage the adoption of sustainability-driven pedagogy and curriculum enhancement while fostering industry-academia partnerships for future green initiatives and research.





## GIFT A TALE, SPARK A DREAM

(A Community Engagement Initiative)

On the occasion of World Book Day 2025, the Amity School of Architecture and Planning organized a meaningful initiative, Gift a Tale, Spark a Dream. As part of this drive, students of the Bachelor of Interior Design (BID) program contributed their creativity and compassion by designing and donating three chairs, a small stool, and a handcrafted book rack to the Government Primary School at Pachgaon village, situated near Amity University. Alongside these self-made furniture pieces, the students also gifted a collection of story books and picture books, gathered through a book donation campaign held at the university. The effort not only enriched the learning environment of the schoolchildren but also reflected the spirit of serving society. This initiative beautifully combined creativity, social responsibility, and education, sparking joy and imagination in young minds while strengthening the values of community engagement.





# STUDENT'S WORK

## Shri Shiv Kund & Dwellings of Sohna, Gurugram

**SHRI SHIV KUND & DWELLING OF SOHNA, GURUGRAM, HARYANA**

**INTRODUCTION OF SHRI SHIV KUND**  
SHRI SHIV KUND, LOCATED IN THE GURUGRAM DISTRICT OF HARYANA, INDIA, IS A SITE OF HISTORICAL SIGNIFICANCE AND CULTURAL HERITAGE. ESTABLISHED AS A SMALL TOWN IN THE 15TH CENTURY, THE SITE IS LOCATED IN THE HEART OF THE GREAT GANGES SETTLEMENT WITH THE ANKULI AS AN IMMEDIATE BACKDROP TOWARDS THE SOUTH. THE LOCATION OF THE TEMPLE IS LINKED TO THE HISTORY OF THE AREA DUE TO THE GREAT RISE OF THE HILL, THE PART OF THE TOWN IS SAID TO BE ESTABLISHED BY BRHMIN SONS SHRI SHIV FROM JALANDEH, WHO EXPLORED THE POSSIBILITY OF HIGH-PROFILE SETTLEMENTS IN THE 15TH CENTURY.

**LOCATION**

**ARCHITECTURAL STYLE: A BLEND OF PUNJABI AND LOKI ARCHITECTURE**

**CLIMATE & GEOGRAPHY:** SITUATED AT THE FOOTHILLS OF THE ANKULI HILLS, THE SITE EXPERIENCES A SEMI-ARID CLIMATE WITH HIGH SUMMERS AND WILD WINTERS.

**HISTORY**  
ANCIENT TEXTS AND ARCHITECTURAL EVIDENCE SUGGEST THAT THE SITE WAS SETTLED ABOUT 400 YEARS AGO. EARLY SETTLERS SETTLED NEARBY AND THE PLACE WAS KNOWN DURING THE 15TH CENTURY. THE SITE WAS LINKED TO THE AREA OF A NATURAL POND, WHICH WAS DEVELOPED BY A GROUP ACCORDING TO LEGENDS. THE NAME OF THE TEMPLE WAS DEVELOPED FROM THE AREA OF THE POND.

**DETAILS**

**CULTURAL SIGNIFICANCE:** THE SITE IS CONSIDERED SACRED, WITH THE MOST PROMINENT RELIGIOUS PROPERTY BELONGING TO THE SHRI SHIV KUND, PUNJABI AND LOKI ARCHITECTURE.

**PLANNING:** THE LAYOUT INCLUDES THE SHRI SHIV KUND (SHRI SHIV KUND), CENTRAL POND, AND SURROUNDING HOMES. THE SITE IS DIVIDED INTO SEVERAL BLOCKS, EACH WITH ITS OWN CHARACTER AND CONTRIBUTION TO THE SITE'S HISTORY.

**CONCLUSION:** THE ARCHITECTURAL FEATURES OF THE SUBSTANCES, STAIRS AND STRUCTURES.

**ARCHITECTURAL HERITAGE**

**INTRODUCTION OF TRADITIONAL DWELLINGS**  
SOHNA, A TOWN IN HARYANA, INDIA, IS RENOWNED FOR ITS OLD ARCHITECTURE AND THE HISTORICAL SHRI SHIV KUND. THE ARCHITECTURAL, LAYOUT AND SURROUNDINGS, WHICH POINT TO A TESTAMENT TO THE REGION'S OLD CULTURAL HERITAGE, INCLUDING TRADITIONAL HARIAN ARCHITECTURE WITH INSPIRATIONS FROM ANCIENT PUNJABI.

**FEATURES**  
COURTYARD HOUSES, HOMES ARE TYPICALLY DESIGNED AROUND A CENTRAL COURTYARD, CHARACTERIZED BY WALLS FOR FAMILY ACTIVITIES AND OPENING IN NATURAL VENTILATION, COOLING, ENVIRONMENT. THESE ARCHITECTURAL FEATURES, ALSO KNOWN AS SHRI SHIV KUND, WHICH WERE AN INTEGRAL TO THE BUILDING'S FACADE, ENHANCING BOTH FUNCTIONALITY AND AESTHETIC APPEAL.

**URBAN LAYOUT & STREETSCAPE**  
HARIAN LAYOUTS, DESIGNED TO PROMOTE SHADE AND COOLING NEAR SHRI SHIV KUND, THESE LAYOUTS CONTRIBUTE TO THE TOWN'S ARCHITECTURAL CHARACTER. INFORMAL COMMUNITY SPACES, PUBLIC AREAS SUCH AS TEMPLES, WELLS, AND MARKETS ARE STRATEGICALLY PLACED, FOSTERING SOCIAL, CULTURAL AND COMMUNITY COHESION.

**CONCLUSION**  
THE ARCHITECTURAL DWELLINGS AROUND SHRI SHIV KUND IN SOHNA REFLECT A DEEP CONNECTION BETWEEN CULTURAL, CLIMATE, AND COMMUNITY. WITH A RICH HISTORICAL BACKGROUND, ARCHITECTURE, SUSTAINABLE PRACTICES, AND SHRI SHIV KUND, THE COURTYARD HOMES, NARROW SHADDED LAYOUTS, AND USE OF LOCAL MATERIALS, EMERGE AS A SENSITIVE RESPONSE TO THE HARIAN CLIMATE, AS A PLACE OF PEACE AND EVERYDAY LIFE. SHRI SHIV KUND REPRESENTS THE ENDURING CONNECTIONS OF SPIRITUALITY, HERITAGE, AND URBAN LAYOUTS, WHICH ARE ESSENTIAL TO THE REGION'S PRESERVATION AND FUTURE DEVELOPMENT.

AMITY SCHOOL OF ARCHITECTURE & PLANNING,  
AMITY UNIVERSITY, GURUGRAM, HARYANA

SONIA, SIMRAN SINGHAL, SHUBHAM  
TYAGI, SOORAJ SHARMA

B. Arch. 2021-2026  
A Traditional Haveli, Niwaz Nagar, Narnaul



# STUDENT'S WORK

## A Traditional Haveli, Niwaz Nagar, Narnaul

**TRADITIONAL HAVELI, NIWAZ NAGAR, NARNAUL DISTRICT, HARYANA**

The Haveli complex of Niwaz Nagar, a village in the former subdivision of Bahawalpur District, Haryana, is a remarkable example of traditional Haryana architecture. It reflects the blend and signs of a wealthy landed family in the state of Haryana. The haveli has built over three generations and still flourishes. The architectural style and material choice of the haveli trace its roots to the first floor as the people have done. The haveli reflects the architectural and decorative language.

**ELEVATIONS**

**SECTION**

**INTERIOR ORNAMENTATION**

**GROUND FLOOR: NORTH, NORTH SIDE VIEW II**

GROUND FLOOR ROOMS II DEPTENDED WALL  
\*TYPICAL, THIS ROOM WAS IMPROVED IN A STATIONARY SHOP\*

ROOM II - CEILING, FLOOR AND WALLS  
ROOM II - BOLDERS COFFERED (CEILING AND WALLS)  
ROOM II - BOLDERS COFFERED (CEILING AND WALLS)  
ROOM II - BOLDERS COFFERED (CEILING AND WALLS)

**FIRST FLOOR**

NORTH WALL COFFERED ROOMS  
FLOOR LATER BRICK  
HABITATION HALL AND BLACK BOARD

**SECOND FLOOR**

WEST WALL COFFERED ROOMS  
CORRIDOR  
LIVING ROOM, HALL

ROOMS SPACES ABOVE THE  
LARGE, BUT AN INDIAN DESIGN  
WALLS LIMITED TO CHINESE  
STYLING ON GROUND FLOOR

**FLOOR PLAN**

GROUND FLOOR      FIRST FLOOR      SECOND FLOOR

**SONU KUMAR, POOLJA KUMARI, V. ARSHITHA, ANKIT, SHUBHAM**

B. Arch. 2022-2027



## वाराणसी VARANASI

ॐ नमो भगवते वासुदेवाय । इति श्रीमद्भागवतपुराणे ।

VARANASI, ALSO KNOWN AS KASHI OR BANARAS, IS ONE OF THE OLDEST CONTINUOUSLY INHABITED CITIES IN THE WORLD, SITUATED ON THE BANKS OF THE SACRED GANGES RIVER, IT HAS BEEN A CENTER OF RELIGION, PHILOSOPHY, ART, AND CULTURE FOR OVER 3,000 YEARS. THE CITY'S ARCHITECTURE AND URBAN FABRIC ARE DEEPLY INTERWOVEN WITH ITS SPIRITUAL AND SOCIAL LIFE, MAKING IT A LIVING EXAMPLE OF HOW BUILT ENVIRONMENTS DEFINE COMMUNITIES.

### LOCATION & GEOGRAPHY

- COORDINATES: 25.32°N, 82.97°E
- SITUATED ON THE WESTERN BANK OF THE GANGES RIVER IN UTTAR PRADESH, INDIA
- TOPOGRAPHY: GENTLY SLOPING TOWARDS THE GANGES, INFLUENCING GHAT CONSTRUCTION
- CLIMATE: HOT SUMMERS, MONSOONS, AND COOL WINTERS (AFFECTS THE CHOICE OF MATERIALS LIKE STONE AND BRICK)

### HISTORICAL ORIGINS AND EVOLUTION

**ANCIENT ROOTS:**

- Varanasi is believed to be founded by Lord Shiva himself, making it the spiritual capital of India.
- Mentioned in the Rigveda, the city has been a seat of Hindu learning and rituals for centuries.
- It flourished during the Buddha era, with Gautama Buddha giving his first sermon in nearby Saranath.

**MEDIEVAL AND MUGHAL INFLUENCE:**

- Despite invasions and destruction by Mughal rulers (notably Aurangzeb), the city saw continuous rebuilding.
- Many temples were reconstructed, and Mughal influences can be seen in some architectural styles.

**COLONIAL AND MODERN PERIOD:**

- The British made infrastructural developments but maintained the spiritual essence of the city.
- Today, Varanasi blends ancient traditions with modern developments while preserving its historic core.

### THE ARCHITECTURAL FABRIC OF VARANASI

VARANASI'S ARCHITECTURE IS A REFLECTION OF ITS CULTURAL IDENTITY, AND ITS URBAN PLANNING FOLLOWS A UNIQUE ORGANIC PATTERN. ITS URBAN LAYOUT IS ORGANIC AND UNPLANNED, GROWING OVER CENTURIES BASED ON RELIGIOUS AND SOCIAL NEEDS. THE CITY HAS A CONCENTRIC PATTERN, WITH THE GANGES AS THE CENTRAL AXIS.

#### THE GHATS: WHERE LIFE AND DEATH MEET

THE GHATS OF VARANASI ARE THE MOST DEFINING ARCHITECTURAL FEATURE, SERVING AS PUBLIC SPACES, TEMPLES, CREMATION SITES, AND SOCIAL HUBS.

THESE ARE OVER 80 GHATS, EACH WITH A DISTINCT HISTORY AND FUNCTION.

- **DAIRYGHAT** - THE MOST VIBRANT, KNOWN FOR THE GANGA AARTI.
- **MANKARNIA & HARISHCHANDRA GHAT** - CREMATION GHATS SYMBOLIZING THE CYCLE OF LIFE AND DEATH.
- **ASSI GHAT** - A CULTURAL HUB FOR INTELLECTUALS AND ARTISTS.

THESE GHATS ARE BUILT WITH STONE STEPS LEADING TO THE RIVER, LINED WITH TEMPLES, SHRINES, AND HAVELIS.

#### TEMPLES: THE SPIRITUAL BACKBONE

VARANASI HAS OVER 2,000 TEMPLES, THE MOST FAMOUS BEING:

- **KASHI VISHWANATH TEMPLE** - THE HEART OF HINDU SPIRITUALITY.
- **SANKAT MOCHAN TEMPLE** - DEDICATED TO LORD HANUMAN, BLENDING MYTH AND DEVOTION.
- **DURGA TEMPLE** - AN EXAMPLE OF NAGARA-STYLE TEMPLE ARCHITECTURE.

THE TEMPLES ACT AS CENTERS OF COMMUNITY GATHERING, FESTIVAL, AND RELIGIOUS DISCOURSE.

#### TRADITIONAL HOUSES & NARROW LANES (GALIS)

THE OLD CITY'S FABRIC IS DEFINED BY NARROW, MAZE-LIKE LANES. HOUSES ARE BUILT IN CLOSE PROXIMITY, WITH COURTYARDS, JHARKHANS (OVERHANGING BALCONIES), AND WOODEN DOORS.

THE LAYOUT PROMOTES COMMUNITY INTERACTION, WITH SHARED SPACES FOR WORSHIP, STORYTELLING, AND ART.

#### HAVELIS AND MANSIONS

MANY OLD MANSIONS (HAVELIS) BELONGING TO ROYAL FAMILIES AND MERCHANTS EXHIBIT RAIPUT AND MUGHAL ARCHITECTURAL STYLES.

THESE MULTI-STORYED STRUCTURES FEATURE INTRICATE CARVING, FRESCOES, AND PILLARED BALCONIES OVERLOOKING THE GHATS.

#### PUBLIC SPACES AND MARKETS

**VISHWANATH GALI & THATHERI BAZAAR** - NARROW, HIGH-DENSITY MARKETS SELLING BANARASI SILK SAREES, BRASSWARE, AND WOODEN TOYS.

**CHOWK CENTRAL MARKET SQUARE** - FUNCTIONS AS AN ECONOMIC HUB, SURROUNDED BY HERITAGE BUILDINGS.

#### FEATURES OF TRADITIONAL HOUSES

#### CONSTRUCTION MATERIALS & TECHNIQUES

**TRADITIONAL MATERIALS**

- **STONE** (SANDSTONE, GRANITE) FOR SPHERES, TEMPLES, AND PALACES.
- **BRICK** (RED AND WHITE) FOR HOUSES, PALACES, AND COURTYARDS.
- **WOOD** (TEAK, SHEESHAM) FOR DOORS, BALCONIES, AND CARVINGS.

**CONSTRUCTION TECHNIQUES**

- **LEVER SYSTEM** FOR MOVING HEAVY STONES.
- **TRADITIONAL MASONRY** USING LOCAL CLAY AND SAND.
- **WOODEN JOINTS** IN ROOF STRUCTURES.

#### CULTURAL AND SOCIAL INFLUENCE OF ARCHITECTURE

VARANASI'S ARCHITECTURE IS NOT JUST ABOUT BUILDINGS - IT ACTIVELY SHAPES THE LIVES OF ITS PEOPLE.

**RITUALS AND RELIGION**

- THE GHATS DICTATE DAILY ROUTINES - FROM MORNING PRAYERS TO CREMATIONS.
- TEMPLES INFLUENCE FESTIVALS, STORYTELLING, AND SPIRITUAL GATHERINGS.

**COMMUNITY INTERACTION**

- THE NARROW LANES (GALIS) ENCOURAGE SOCIAL INTERACTIONS, WITH TEA STALLS AND SMALL SHRINES CREATING MEETING POINTS.
- HAVELIS AND SHARED COURTYARDS FOSTER EXTENDED FAMILY SYSTEMS.

**ECONOMIC LIVELIHOODS**

- ARTISANS AND CRAFTSMEN THRIVE DUE TO TOURISM AND RELIGIOUS ACTIVITIES.
- THE BANARASI SAREE INDUSTRY AND BRASSWARE TRADE DEPEND ON TRADITIONAL WORKSHOPS EMBEDDED IN THE URBAN FABRIC.

#### MOSQUES AND ISLAMIC INFLUENCE

VARANASI HAS A RICH ISLAMIC HERITAGE, SEEN IN STRUCTURES LIKE THE SHARAFIYAH MOSQUE. THE MUGHAL INFLUENCE IS EVIDENT IN SOME BUILDINGS SHOWCASING INDO-ISLAMIC ARCHITECTURAL ELEMENTS.

#### CHALLENGES & PRESERVATION EFFORTS

**CHALLENGES**

- **ENCROACHMENTS & OVERCROWDING** - THREATENS THE HERITAGE STRUCTURES.
- **POLLUTION & RIVERFRONT DEGRADATION** - IMPACTS THE GHATS AND SURROUNDING AREAS.
- **LOSS OF TRADITIONAL CRAFTSMANSHIP** - DUE TO MODERNIZATION AND URBANIZATION.

**CONSERVATION INITIATIVES**

- **KASHI VISHWANATH CORRIDOR PROJECT** - REVITALIZING TEMPLE PREMISES WHILE PRESERVING HERITAGE.
- **GANGA ACTION PLAN** - AIMS TO CLEAN THE RIVER AND PROTECT THE GHATS.
- **UNESCO RECOMMENDATIONS** - ADVOCATES FOR HERITAGE CONSERVATION AND SUSTAINABLE TOURISM.

### SIMRAN SINGHAL

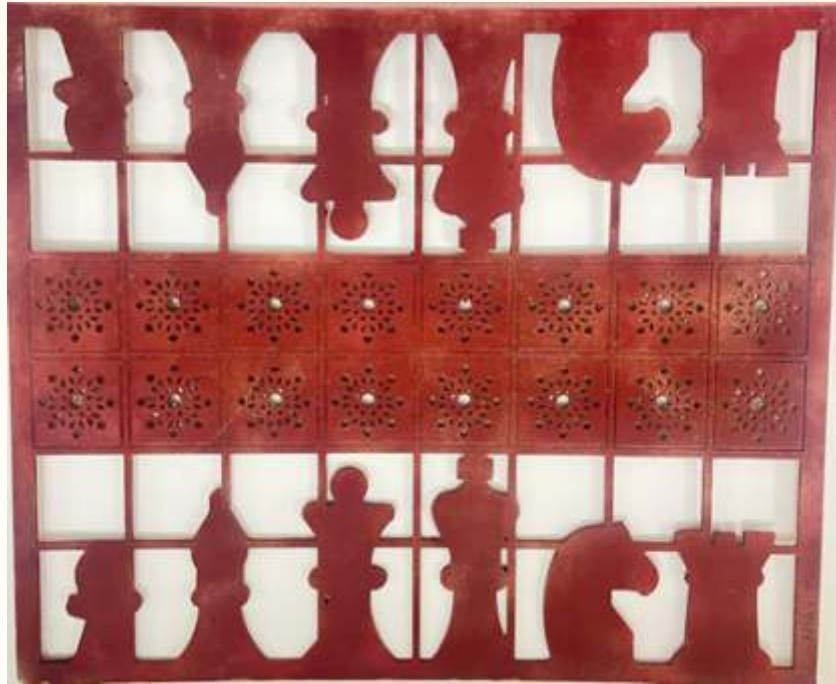
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Ms. Simran Singhal  
(B. Arch. 2021-2026)





## **FURNITURE DESIGN WORKSHOP 2024** **The Elegance of Chess Silhouettes | Partition Jali**



Mr. Arnav Jain (B.I.D. 2023-2027)

## **The Geometric Echoes | Partition Jali**



Ms. Kashish Kathuria (B.I.D. 2023-2027)



## EXPRESSIONS Devine Radiance

Strings of Wisdom



The Meditative Glory



Ms. Chinu  
(B.I.D. 2024-2029)

Radiating Eternal Joy



Mantra for Harmony



Ms. Ashna  
(B.I.D. 2024-2029)

Ms. Drishti  
(B.I.D. 2024-2029)



**A Moment of Absolute Devotion**



**Ms. Bhawya**  
(B.I.D. 2024-2029)

**The Serene Nandi: A Symbol of Stability**



**Mr. Nikhil**  
(B.I.D. 2024-2029)



### Mandalas of Silence



**Ms. Manvi**  
(B.Arch. 2024-2029)



**Mr. Ashish Kumar**  
(B.Arch. 2024-2029)



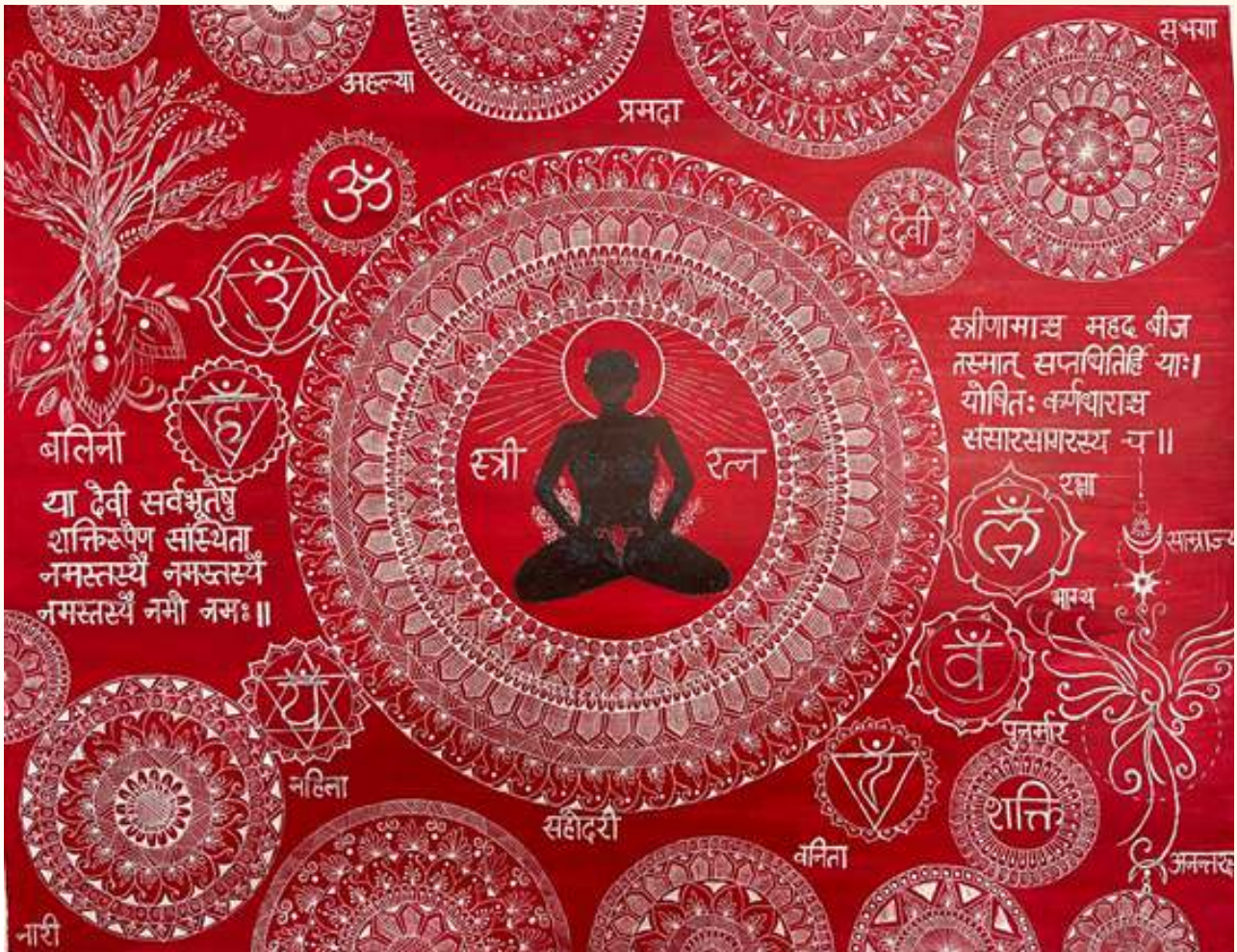
### Shri Yantra: The Cosmic Geometry

The Sri Yantra, depicted here, is one of the most revered symbols in the Vedic tradition, representing the union of the divine masculine and feminine energies. Formed through the precise interlocking of nine triangles, it symbolizes cosmic harmony, prosperity, and spiritual awakening. The concentric arrangement of mantras surrounding the yantra resonates with the vibrations of abundance and inner balance, while the lotus petals signify purity and transcendence. Often referred to as the “geometry of creation,” the Sri Yantra is both a meditative tool and a sacred artwork that aligns the individual’s consciousness with universal energy.

**Ms. Aahana**  
(B.I.D. 2024-2028)



## A Mandala of Shakti, Balance and Inner Strength



The creation of this artwork is a powerful expression of balance, spirituality, and empowerment. It represents the interconnectedness of the seven chakras, which align with a woman's journey of self-discovery, healing, and strength. The mandala art signifies the wholeness and unity within oneself and the universe, while the intricate details reflect the complexity and beauty of feminine energy. The reason behind making this is to inspire women to connect with their inner power, embrace their true essence, and realize their limitless potential. It serves as a reminder that just as the chakras need balance to flow harmoniously, a woman's life thrives when her mind, body, and soul are in alignment. This piece is a celebration of resilience, growth, and the divine feminine energy that drives transformation and creation in the world.

**Ms. Kashish Kathuria** (B.I.D. 2023-2027)



## EXPRESSIONS Timeless Captures

**Intricate Beauty Carved in Stone**



**Ms. K. Akshitha**  
(B.Arch. 2022-2027)

**A Golden Masterpiece of Jaisalmer**



**Ms. Nitin Barman**  
(B.Arch. 2023-2028)

**A Symbol of Power and Divinity**



**Climbing the Stone and Heading to Sky**



**Mr. Divyang** (B.I.D. 2025-2029)



## **EXPRESSIONS** Timeless Captures

### The Ancient Indian Craftsmanship: Ellora Caves



Mr. Sonu Kumar (B.Arch. 2022-2027)

### Serenity Mirrored in the Sacred Waters: Kusum Sarowar, Gowerdhan



Ms. Ananya Gupta (B.Arch. 2023-2028)



**Carved Pillar of Jain Temple, Jaisalmer**



**Ms. K. Akshitha**  
(B.Arch. 2022-2027)

**Jain Temple, Dwarka, Gujarat**



**Prof. Dr. Pallavi Sharma, HoD**

**Carved Temple Ceiling, Jaisalmer**



**Ms. K. Akshitha**  
(B.Arch. 2022-2027)

**Carved Temple Ceiling, Aurangabad**



**Mr. Sonu Kumar**  
(B.Arch. 2022-2027)



**EXPRESSIONS**  
Poetry

**TRACING THE SPIRIT OF DESIGN**

Through the studios,  
Through the scenarios.  
Traversing through the curiosity,  
Stumbling upon the serendipity.  
Across states we wander and unfold,  
in carvings of old.  
Learning the science the ancients knew well,  
in proportions that dwell.  
From Vāstu's balance to Shilpa's art,  
The Indian spirit shapes the architect's heart.  
From site visits under the blazing sun,  
To study trips where cultures become one.

**Ms. K. Akshita**  
B. Arch. (2022-27)





## भारतीय ज्ञान की प्रतिध्वनि

पत्थरों में गूँजी है वाणी,  
मंदिर, स्तंभ, शिल्प-कहानी।  
आकाश छूते शिखर सुनाते,  
ज्ञान-दीप के स्वर जगाते।

जाली, चौखट, फर्श मण्डल,  
सौंदर्य संग विज्ञान अचला।  
धूप-छाँव का संगीत रचाए,  
सहज संतुलन जग को सिखाए।

गृह-आँगन की लय अनोखी,  
वास्तु-शास्त्र की संरचना अद्वितीखी।  
दीवारें ठंडी, छतें गगन सी,  
संग प्रकृति के साधन बसंती।

गुफ़ाओं की मौन गाथाएँ,  
लिपि-अलंकरण की छवियाँ लाए।  
चित्रित भित्ति, नृत्यित तोरण,  
सदियों से हैं संस्कृति के पोषण।

न यह केवल अतीत की थाती,  
आज की भी है जीवन-भाषी।  
धरती संग जब संरचना होगी,  
आत्मनिर्भरता भारत के हर निर्माण में होगी।

तकनीक मिले परंपरा के संग,  
नव-विकास में हो प्राचीन रंगा।  
हर डिज़ाइन में जब छाप हो अपनी,  
तभी सजेगी पहचान स्वदेशी।

डॉ. कुमुद धनवंत्री  
एमिटी स्कूल ऑफ आर्किटेक्चर एंड प्लानिंग



## EXPRESSIONS Article



### भारतीय ज्ञान परम्परा की पर्यावरणीय अंतर्दृष्टि

डॉ. कुशाग्र राजेंद्र

एसोसिएट प्रोफेसर और विभागाध्यक्ष (पर्यावरण)

यूजीसी मास्टर ट्रेनर (भारतीय ज्ञान परंपरा)

भारतीय सभ्यता विश्व की कुछ सबसे पुरातन सभ्यता में से एक है जो 46 'विश्व सभ्यता' का दर्जा प्राप्त सभ्यताओं में से एक मात्र जीवंत सभ्यता है, तभी तो प्रख्यात प्राच्यवादी प्रोफेसर कपिल कपूर इस ज्ञान संपदा को 'सतत् ज्ञान गंगा प्रवाह' मानते हैं। ज्ञान की यह प्रणाली प्रकृति को केंद्र में रखकर ही जीवन के तमाम आयामों को ना सिर्फ पारिभाषित करती है बल्कि अर्थपूर्ण जीवन का मार्ग भी सुझाती है। भारतवर्ष की पुण्य भूमि पर दस हजार सालों की सभ्यतागत यात्रा में प्रकृति के अवलोकन, प्रयोग और अनुभव के आधार पर विकसित जीवन की गहन समझ और विवेक की पूंजी ही भारतीय ज्ञान परम्परा है, जिससे लगभग पिछले दो सौ सालों में हमने खुद ही अलग कर लिया है। इसे प्रकृति को एक जीवंत, परस्पर जुड़ी हुई व्यवस्था के रूप में देखा जाता है, जहां मानव मात्र एक विशाल ब्रह्माण्ड का हिस्सा भर है, ना कि इस धरा का मालिक, जो हम पिछले कुछ सौ वर्षों की आधुनिक समझ के बाद मान बैठे हैं।

'यत् पिण्डे तत् ब्रह्माण्डे' सिद्धांत सूक्ष्म और स्थूल के एकीकरण की बात करती है जिसे हम भारतीय ज्ञान का ब्रह्मवाक्य भी कह सकते हैं जो सम्पूर्ण प्रकृति को एक एकीकृत प्रणाली के रूप में देखती है, जिसे अब आधुनिक वैज्ञानिक समझ भी मानने लगी है। उदाहरणस्वरूप, ब्रह्मांड में आकाश, पृथ्वी, अग्नि, वायु और जल जैसे पंचमहाभूत मौजूद हैं, जो मानव शरीर को भी स्वरूप देते हैं। इससे पर्यावरण संरक्षण की भावना जागृत होती है, क्योंकि इनमें से किसी को हानि पहुंचाना स्वयं को हानि पहुंचाने के समान है और इन तत्वों का असंतुलन पर्यावरणीय संकट पैदा करता है, जो हमारी प्रकृति के दोहन आधारित आधुनिक और वैज्ञानिक सोच का परिणाम है। प्रकृति में व्याप्त संतुलन का आधार आवर्तकता और चक्रीयता जो दैनिक, मासिक, और मौसमी यहाँ तक सोलर (11 साल) और पुरस्सरण (लगभग 26000 साल) चक्रों के साथ जीवन और प्रकृति के बीच तालमेल बनाये रखती है।

मानव का अर्थपूर्ण जीवन कुछ मूलभूत कार्यकलापों पर निर्भर है जो भारतीय ज्ञान का सार तत्व हैं जिसमें धर्म, एकत्व-अनेकत्व, योग-क्षेम, व्यवहार और लोक संग्रह है। यहाँ धर्म केवल नैतिकता नहीं, बल्कि पर्यावरणीय होमियोस्टेसिस है, जहां सभी तत्व स्व-नियमन से चलते हैं। योग प्रकृति से आवश्यक संसाधनों का निर्माण है, लेकिन क्षेम अतिदोहन से बचाव भी। लोक संग्रह का अर्थ है समाज के सभी सदस्यों को संसाधनों तक पहुंच सुनिश्चित करना। इस प्रकार भारतीय ज्ञान परम्परा के ये मूलभूत कर्तव्य ना सिर्फ मौजूदा सतत विकास के लक्ष्यों से हु-ब-हु मेल खाते हैं बल्कि आधुनिक सामाजिक आर्थिक और पर्यावरणीय चुनौतियों का समाधान भी सुझाते हैं।



## NARRATIVES: STORYTELLING THROUGH INDIAN SPACES



**Dr. Pallavi Sharma**  
Professor, Amity School  
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Stories are not just recounted in India; they are constructed. Oral traditions have long played a major role in Indian culture, from the Vedic sacred hymns to the folk melodies of the rural. How these oral traditions are translated into shape in stone, wood, and soil is what really distinguishes India's architectural legacy. Beyond their utilitarian purposes, our structures, e.g., temples, mosques, havelis, and stepwells, narrate epics, preserve tales, and recite the voices of generations.

When you enter any Indian temple, you are entering a narrative. There are carvings from the Ramayana and Mahabharata on the walls of Khajuraho, Hampi, or Puri, poems that were sung long before they were etched. In addition to being an element of architecture, the towering shikhara is a representation of Mount Meru, the cosmic peak mentioned in Vedic hymns. The sanctum's circling ritual (pradakshina) even mimics the cadence of oral recitations, transforming movement into narrative. Oral traditions are also reflected in Islamic architecture. Sound is evident when the Quran is inscribed in beautiful calligraphy on walls and read in melodic tones. The line between architecture and words is blurred at Sufi shrines like Delhi's Nizamuddin Dargah, where qawwalis—oral poetry set to music—flow into courtyards. Here, narrative is conveyed through the resonance of song rather than just being etched in stone.

Monuments are not the only instance of oral traditions. Gujarat's stepwells, also known as baolis, include carved panels that recount local legends that were originally told by storytellers at the water's edge. The ras-lilas sung in village squares are echoed by Krishna's amusing tales painted on Rajasthan's havelis. In tribal households in Madhya Pradesh and Odisha, the walls themselves become storytellers, painted with cosmologies and mythologies that are initially told as bedtime tales. Architecture is a canvas of collective memory, as these commonplace areas serve as a reminder. In India, architecture has always embraced performance. In kathakalakshepam, stories were sung, acted out, and discussed with communities in temple courtyards. Kerala's ancient Sanskrit dramas of Koodiyattam continue to have resonance in the koothambalam, or temple theater. As active players rather than passive backdrops, these structures attract attention, enhance sound, and transform oral tradition into a shared experience.

Today, as cities' skylines are reshaped by glass towers and concrete flyovers, oral traditions' voices run the risk of being muffled. However, numerous architects and cultural projects are attempting to revive them, whether it is through the creation of urban areas that hold storytelling festivals or the reinterpretation of folk motifs in contemporary designs. These initiatives serve as a reminder that, when we listen, architecture talks. In India, architecture and oral traditions are interwoven like fabric. Our buildings are live narratives rather than silent constructions. The wisdom of centuries-old stories, the melody of melodies, and the beat of chants are all contained within every wall, courtyard, and shrine. Entering these areas is like entering a story that is still being told.



## PURA, NAGAR, AND KSHETRA: ANCIENT URBAN FORMS IN CONTEMPORARY DISCOURSE



**Ms. Harneet Kaur**  
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Urbanization in India has deep historical roots, extending far beyond the colonial or modern planning frameworks. Ancient texts such as the Arthashastra and Manasara Shilpa Shastra provide insight into urban forms—Pura, Nagar, and Kshetra—that defined spatial, cultural, and ecological dimensions of settlements. These forms offer lessons for contemporary urban discourse on resilience, sustainability, and identity. Purā represented settlements enclosed within defensive walls. Their primary focus was protection, administrative control, and centralized authority. The fortification created compact forms, often circular or square, integrating gateways and radial roads. Nagars were more expansive urban settlements characterized by trade, cultural exchange, and administrative importance. Unlike Purā, they emphasized planned streets, markets, temples, and civic amenities, forming the heart of economic and social life. Kshetra referred to the larger territorial and ecological zone that encompassed villages, agricultural land, forests, water bodies, and smaller Purās and Nagars. It functioned as a hinterland, ensuring food security, ecological balance, and resource distribution. Together, these three created a holistic system where Pura ensured security, Nagar ensured socio-economic vitality, and Kshetra ensured ecological sustenance.

Let's understand the Case Study of Jaipur which is a Modern city however deeply rooted in tradition. The city was founded in 1727 by Maharaja Sawai Jai Singh II. Jaipur exemplifies how ancient principles were applied in a modern context. Designed by architect Vidyadhar Bhattacharya, the city drew from Shilpa Shastra and Vastu traditions. The three key elements are: Pura Element - City walls and seven gates provided defense and controlled access. Nagar Element - The gridiron plan with broad streets, chowks (squares), and bazaars aligned with economic and cultural functions. The division into nine blocks represented cosmological order. Kshetra Element - The surrounding Aravalli hills, agricultural lands, and water harvesting systems (stepwells, tanks) ensured ecological balance. This integration of fortification, civic planning, and ecological landscape illustrates how ancient principles can guide resilient city design.

Contemporary Relevance of this age-old concept lies in encompassing three elements i.e resilience, sustainability and cultural identity Resilience: Compact, mixed-use Purā-like planning reduces vulnerability to disasters. Sustainability: Kshetra reminds us of peri-urban ecological zones vital for food and water security. Cultural Identity: Nagar demonstrates the integration of commerce, culture, and spirituality—countering today's fragmented urban landscapes. Planners today can reimagine smart cities by integrating these ancient forms: protecting ecological hinterlands (Kshetra), designing inclusive civic centers (Nagar), and ensuring secure, community-driven neighborhoods (Pura).



## **WATER CONSERVATION PRACTICES IN ARID INDIA: A REFERENCE FROM INDIAN KNOWLEDGE SYSTEMS IN BUILDING TRADITIONAL STRUCTURES**



**Dr. Maheshwari Gupta**

Associate Professor  
Amity School of Architecture  
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There is a sense of deep understanding in indigenous communities of India whether in terms of protecting the local ecology, climate or individual needs. Referring to the traditionally rich Indian Knowledge System, the water conservation practices is widely celebrated. The central stones around the traditional practices are participation and adaptation. The indigenous communities in India are self-aware and gives equal importance to the ecology around. They worship nature and are grateful for its offerings. One such story from the arid India about the invention of structures for water conservation practices should be acknowledged by all of us. A few examples of the structures developed by the local community in the state of Rajasthan are Khadins, Johads, tankas and Baoris etc. Khadins are the earthen embankments constructed across slopes to capture rainwater during monsoon run-offs found in Jaisalmer. This water slowly infiltrates the soil, recharging groundwater and enabling cultivation during the dry season without additional irrigation. Interestingly this structure is developed by the Paliwal Brahmins to fulfil their water needs for irrigation and reserve the rest for other seasonal variations in water availability. Similarly, in Alwar, Johads are built to recharge groundwater during rainy season also referred as the traditional check-dams. In areas like Bikaner and Barmer, the Tankas are designed to minimize evaporation and contamination. The Tankas are underground circular or square tanks specially designed to collect rooftop rainwater for household uses. These structures are very much effective in water-scarce zones. Another beautifully developed traditional structures are the Baoris or Baolis which are found across Rajasthan and state of Gujarat. These are built in form of descending steps allowed to keep the water levels fluctuating. The interesting part of these stepwells is that they were also used as the space for social gatherings. Now a days these stepwells are celebrated as tourist sites and research in archaeology. These traditional systems reflect the essence of IKS - holistic, sustainable, and community-oriented. They promoted water literacy, reinforced conservation through rituals and norms, and ensured long-term ecological balance.



## VERNACULAR AESTHETICS IN INTERIORS: EMBRACING LOCAL TRADITIONS AND CULTURES



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Vernacular aesthetics in interiors pertains to design concepts and stylistic selections that are profoundly anchored in the cultural, historical, and geographical contexts of a particular location. This notion underscores the significance of local materials, traditional workmanship, and the distinctive identity of a locale, frequently contrasting with global design trends that favor uniformity and mass manufacturing. An analysis of vernacular aesthetics reveals their role in reflecting community identity and fostering sustainable, meaningful interior environments. This essay examines the importance of vernacular aesthetics in interior design, emphasizing its contribution to cultural expression, sustainability, and the establishment of genuine living spaces.

The incorporation of vernacular aesthetics in interior design functions as a significant vehicle for cultural expression. Every location has its unique legacy, which affects the selection of colors, textures, and materials in interior environments. A Mediterranean residence may exhibit terracotta tiles, whitewashed walls, and wrought-iron accents, whereas a Scandinavian home might have light wood, neutral hues, and minimalist designs. These aspects reflect the workmanship and traditions of local craftspeople while cultivating a sense of connection and pride within the community. By adopting vernacular aesthetics, interior designers may craft rooms that reflect the cultural narratives of their occupants, fostering a profound connection between individuals and their surroundings.

Furthermore, vernacular aesthetics have a crucial role in promoting sustainability within interior design. Employing locally sourced materials and traditional construction methods enables designers to mitigate the environmental effect linked to transportation and industrial production. This method fosters the conservation of area resources and promotes the perpetuation of local workmanship, guaranteeing the transmission of these abilities between generations. Furthermore, vernacular interiors can improve the utility and comfort of environments, as they are frequently customized to the climate and lifestyle of the region. In summary, vernacular aesthetics in interior design not only honor cultural diversity and tradition but also promote sustainable methods that respect the environment and the originating people. By emphasizing these characteristics, interior designers may craft environments that are both visually appealing and imbued with significance and relevance.



## THE ETHICAL INSIGHTS FOR WOMEN MENTIONED IN MAHABHARATA



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The Indian Knowledge System (IKS) is not only a repository of philosophy and ritual but also a guide to ethical living. Among its timeless texts, the Mahabharata shines as a mirror of human struggles, offering reflections on justice, resilience, and the pursuit of dignity. Within its intricate weave, the voices of women stand out as threads of strength, reminding us that empowerment is not a modern invention but a legacy carried across generations. Figures such as Ganga, Satyawati, Amba, Kunti, Draupadi, and Gandhari embody the dilemmas of choice, duty, and justice in a world defined by patriarchal power structures. Ganga's quiet resolve, Satyawati's ambition, Amba's pursuit of justice, and Draupadi's demand for dignity each illustrate unique ethical perspectives. And numerous other examples of women in Mahabharat embody not only the complex ethics of loyalty and sacrifice, but also the intelligence and knowledge that they applied to deal with complex political situations. These women did not merely endure their circumstances; they questioned, resisted, and transformed them into lessons of moral clarity.

For women of today, their stories hold enduring relevance. In workplaces, homes, and public life, the questions of autonomy, respect, and ethical agency persist. Draupadi's voice resonates with women challenging systems that deny dignity, while Kunti's balance of duty and independence echoes with those negotiating between personal aspiration and responsibility. Gandhari's endurance urges reflection on when silence preserves peace and when it erodes justice. The Mahabharata does not hand down fixed answers; instead, it presents dilemmas that invite reflection and dialogue. This makes it profoundly relevant for the present, where empowerment is sought not only as equality but as ethical clarity in action. By looking back at these epic women, today's women can recognize empowerment as part of their inheritance, woven deeply into India's cultural memory.

These are not stories locked in the past. They are threads that continue to flow through threads of dignity, courage, and resilience. When women today weave them into their own lives, they do more than remember; they create a new fabric of womanhood, timeless yet ever unfolding. Beyond individual lives, these ethical insights can shape education, leadership, and community life. In education, they encourage young women to see learning as a cultivation of inner strength. In leadership, they model decision-making grounded in courage and fairness rather than domination. In the community, they reveal the power of solidarity, showing how the struggles of one woman can ripple into collective empowerment.



## RECLAIMING URBAN ECOLOGY: TRADITIONAL KNOWLEDGE FOR RESILIENT CITIES



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As our cities expand into concrete jungles, they often lose touch with the ecological wisdom that once defined Indian settlements. Yet, in the face of rising heat waves, flooding, and resource stress, revisiting traditional knowledge may hold the key to resilience. Indian Knowledge Systems (IKS) have always placed ecology at the heart of design. From the stepwells of Gujarat to temple tanks in South India, water systems were not just infrastructure but social and cultural lifelines. Sacred groves acted as carbon sinks long before we spoke of climate change, while shaded bazaars and courtyard houses naturally moderated microclimates. These practices remind us that sustainability was never an afterthought; it was the starting point.

Modern urban planning, however, often sidelines this wisdom in the race for expansion. Wetlands are reclaimed, commons vanish, and uniform glass towers ignore climate and culture alike. The result is fragile cities, increasingly vulnerable to environmental shocks. Here, IKS offers both inspiration and direction: designing with context, valuing community, and aligning built form with natural cycles. The opportunity before today's architects and planners is not to replicate the past, but to reinterpret it. Imagine bio-climatic facades that borrow from jaali screens, housing layouts inspired by courtyard typologies, or stormwater systems that revive the idea of stepwells and johads. These are not just design gestures; they are strategies for survival in a warming world.

Equally important is reviving the sense of community that traditional systems fostered. Shared water bodies, common gathering spaces, and sacred landscapes nurtured collective responsibility for resources. In contrast, modern cities often encourage individualism, disconnecting people from nature and each other. Reclaiming this spirit of stewardship is as vital as the physical infrastructure itself. Reclaiming urban ecology, then, is less about nostalgia and more about balance—between tradition and innovation, nature and city, community and individual. By weaving these timeless threads of knowledge into contemporary design, we can create urban spaces that are not only efficient, but also meaningful, resilient, and deeply Indian.

“Resilient cities aren’t built on concrete alone; they are rooted in culture, community, and ecology.”



## THE LIVING HERITAGE: URBAN HOUSING OF HERITAGE TOWNS



**Ar. Akansha Singh**

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Heritage towns in India are living museums, where architecture narrates the stories of communities, traditions, and lifestyles across centuries. From the narrow lanes of Varanasi to the intricately carved havelis of Rajasthan and the pol houses of Ahmedabad, these towns embody the essence of Indian Knowledge Systems. Their housing patterns are not merely shelters; they are cultural blueprints that illustrate how people lived in harmony with climate, environment and society. The traditional urban housing of these towns reveals remarkable wisdom. Courtyard houses, for instance, promoted natural ventilation and thermal comfort long before the idea of “sustainable design” was coined. Clustered neighbourhoods encouraged community bonding, mutual support, and a sense of belonging. Use of local materials - lime, mud, timber, and stone - ensured ecological balance and architectural character. Every detail, from carved jharokhas to stepwells, was imbued with meaning, bridging the spiritual, social, and practical dimensions of life.

Yet, as rapid urbanization reshapes cities, heritage towns face an identity crisis. High-rises, gated communities, and standardized housing forms often overshadow traditional patterns, creating a disconnect between place and people. When housing loses its cultural roots, it erodes the collective memory of communities and threatens the unique identity of towns. The risk is not only architectural but also social diminishing bonds, weakening traditions and creating alienation. To address this, urban housing strategies must engage with the idea of living heritage. Instead of treating heritage as a frozen past, it should be reinterpreted for contemporary needs. Adaptive reuse of old houses, integration of courtyards and community spaces in new developments, and the use of context-specific materials can bridge tradition and modernity. Policies encouraging conservation-led housing can ensure that heritage towns grow without losing their soul. The way forward lies in weaving the timeless wisdom of Indian Knowledge Systems into present-day housing design. By learning from the past, we can create urban homes that are not only efficient and sustainable but also culturally meaningful. Living heritage, after all, is about continuity where the essence of identity is preserved even as cities evolve.



## CULTURAL LANDSCAPE AND REGIONAL IDENTITY: LESSONS FROM INDIAN TRADITION



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As architects and interior designers, we are often confronted with the challenge of balancing modern aspirations with the cultural essence of place. In India, where every region has a unique vocabulary of built forms, materials, and spatial traditions, the concept of cultural landscape is more than an aesthetic choice, it is a way of rooting design in identity, memory, and ecology. The cultural landscape of India is shaped by centuries of dialogue between nature and human settlement. The desert cities of Rajasthan evolved courtyard houses and shaded streets to counter aridity, while Kerala's homesteads emerged in harmony with monsoon rains and coconut groves. These were not mere stylistic choices but intelligent responses to climate, resources, and social patterns. Such traditions remind us that sustainable design is not a recent invention, it is embedded in India's architectural DNA.

Regional identity expresses itself through both built and interior spaces. Vernacular materials - mud, bamboo, stone, lime, terracotta tell stories of geology and craft, while colors, patterns, and motifs reflect regional aesthetics. The interiors of traditional homes, whether it is the haveli of Shekhawati adorned with frescoes or the nalukettu of Kerala with its intricate wooden carvings, demonstrate how artistry and function coexist seamlessly. As designers today, we inherit this wealth of ideas that emphasize cultural continuity over stylistic uniformity. Yet, globalization has often flattened these distinctions, replacing regional sensibilities with generic modernism. Glass facades in desert cities or imported marble in rural interiors erase the nuanced relationship between culture and environment. Here lies an urgent lesson: architecture must engage with its cultural landscape to sustain regional identity.

Contemporary practice offers scope for creative reinterpretation. A courtyard can be reimagined as a climate-responsive atrium, jaali screens can be adapted into modern facades for shading, and traditional crafts can find new expressions in interiors through furniture and textiles. By integrating artisans into the design process, architects not only preserve intangible heritage but also create interiors that resonate with local identity. For students and practitioners alike, Indian tradition is not a museum piece but a living repository of design intelligence. Our role is to distill its principles, climate responsiveness, material honesty, and cultural symbolism and translate them into forms relevant for today's lifestyles. When we design with sensitivity to cultural landscapes, we create spaces that are not only functional but also meaningful, allowing communities to see themselves reflected in their environments.

In a rapidly urbanizing India, the responsibility of architects and interior designers is to ensure that regional identity is not sacrificed at the altar of uniform modernity. By learning from tradition and adapting it to contemporary contexts, we can craft spaces that are at once modern and deeply Indian celebrating diversity, sustaining heritage, and inspiring pride in cultural identity.



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"My experience in Amity has been a memorable anecdote that I'll be telling in every gathering I attend. Our batch joined after Covid, the nervousness of facing people was there in the whole batch. To my surprise we were a small batch which got even smaller after some time because architecture is not easy and every one cannot withstand with this. However, the department's culture is inclusive and welcoming, creating a supportive atmosphere where students feel valued and empowered to succeed."

**Ms. Simran Singhal (B. Arch. 2021-26)**



"Studying at Amity School of Architecture and Planning, AUH, has been a truly enriching journey. With supportive faculty, engaging studio culture, and valuable site visits and study trips, the school provides the perfect balance of learning and practical exposure. I am grateful for the guidance and opportunities that have shaped me as an aspiring architect."

**Mr. Sonu Kumar (B. Arch 2022-2027)**



"The faculty at Amity University Haryana has been a constant source of inspiration throughout my B. Arch. journey. Their guidance, expertise, and encouragement have not only strengthened my design knowledge but also nurtured my creativity, critical thinking, and confidence, shaping my path toward becoming a professional architect."

**Mr. Akshay Saini (B. Arch. 2023-2028)**



"Amity School of Architecture and Planning, Gurugram provides a comprehensive curriculum that integrates theory with practical applications in architecture education. The diverse subjects allowed me to explore my interests and discover my passion."

**Ms. Shyama Rajiv (B. Arch. 2024-29)**



"The Amity University Haryana atmosphere is inspiring and the architecture department adds its own energy with studio full of ideas, models and vibrant academic culture. The faculty members are highly knowledgeable, approachable and encouraging. Even as a first-year student, everything is new to me but the teachers make the journey easier."

**Mr. Saksham Mishra, (B.Arch. 2025-30)**



"The diverse and dynamic learning environment at Amity School of Architecture and Planning has been instrumental in shaping my skillset. The emphasis on collaboration and hands-on projects has not only enhanced my design skills but also instilled a strong sense of community and teamwork. The support and guidance from our faculty are invaluable."

**Mr. Prabeesh (B.I.D. 2022-26)**



"The Interior Design program at Amity University Haryana has been a transformative journey. With a perfect blend of creativity, technical training, and practical exposure, it nurtures innovation and design sensitivity. Guided by experienced faculty, I am evolving into a confident professional."

**Ms. Vishakha Senuria (B.I.D. 2023-27)**



"Taking the interior design course was an incredible journey of creativity and growth. I loved how the course provided a perfect blend of theoretical knowledge and practical skills. The faculties are not only knowledgeable but also passionate about the craft and design, which made my learning experience truly inspiring."

**Ms. Gitika (B.I.D. 2024-28)**



"As a student of Amity University, I can confidently say that my experience surpassed all expectations. The campus thrills with energy, from engaging classes to exciting extracurricular activities. With supportive faculty, diverse cultural events, and endless opportunities for personal and professional growth, every day is an adventure for me."

**Mr. Amritpreet Singh, (B.I.D. 2025-29)**



## ESTEEMED ALUMNI



"Pursuing Interior Design at Amity University Haryana has been an enriching voyage of creativity and growth. The program beautifully intertwines design thinking, technical mastery, and artistic exploration, while the inspiring mentorship of faculty cultivates innovation, vision, and confidence. The School shaped me into a designer with purpose and elegance."

**Mr. Apurv Jain, (B.I.D. 2020-24)**

Managing Director  
Aarps Interiors, Rohtak



"I am glad to be the part of Amity University Gurugram Haryana. My overall experience to date has been amazing here. Amity School of Architecture and Planning has provided me with a number of opportunities to grow and explore my skills. It made me stronger and took me a step ahead for being an independent professional. I am thankful to all the teachers who supported and guided me throughout our studentship in BID program."

**Ms. Antra Raj, (B.I.D. 2021-25)**

Interior Designer  
Floor and Furnishing, Gurugram



"My college journey was more than academics, it was a time of discovery, growth, extra circular and building lifelong bonds. The spirit of creativity and resilience I found here still shapes my work today. Through Aestara Designs, I've been able to transform ideas into spaces that tell stories. Every milestone feels connected to the roots I built during my college time. To all students – embrace challenges, enjoy the little moments, and trust that everything you learn here will add to your success later."

**Ar. Nikhaar Mehra, (B.Arch. 2015-2020)**

Founder & Principal Architect  
Aestara Designs, Delhi



"Studying at Amity School of Architecture and Planning has been an enriching journey. The collaborative environment and support from faculty have been key to my academic and personal growth. The focus on contemporary planning issues and interdisciplinary approach have truly set this program apart, making it a unique and invaluable experience."

**Mr. Ajay Sudarshan L., (M. Plan. 2023-25)**

Founder, Slam Arcadia  
Coimbatore, Tamilnadu



## INTERNSHIP DIARIES



During my internship at ARCOP, Gurugram (Haryana), I gained comprehensive hands-on experience in institutional and commercial projects, overseeing them from concept to execution. My responsibilities included developing client-centric design solutions, preparing detailed CAD drawings, and utilizing mood boards and 3D visualizations for effective communication of ideas. I collaborated closely with consultants and contractors, ensuring smooth project delivery and maintaining design integrity through regular site visits. This experience significantly enhanced my proficiency in AutoCAD, SketchUp, and Photoshop, while also deepening my understanding of modular design, space planning, and functional aesthetics.

**Ms. Sonia, (B. Arch. 2021-2026)**

Intern | ARCOP, Gurugram

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At Essentia Environments, I was involved in the design process for luxury residential and commercial spaces. I assisted in developing AutoCAD drawings, 3D models in SketchUp, and rendered visuals using Enscape. I also contributed to mood boards, presentation layouts, and material selection. A key part of my internship was curating furniture, lighting, and rug collections tailored to project requirements. This helped me understand how to align design elements with overall spatial aesthetics and functionality. The experience enhanced my skills in detailing, visual storytelling, and design coordination while giving me a deeper insight into luxury interior design practices.

**Mr. Karan Sharma, (B.I.D. 2020-24)**

Intern | Essentia Environments, Gurugram

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During my internship at Essentia Environments, I actively contributed to premium interior projects, where I played a core role in Client Relationship Management (CRM) as well as served as the Project Management Consultant (PMC). My work involved on-site execution, vendor coordination, client meetings, and direct dealings with international clients. Taking ownership of project timelines, team coordination, and quality control, I gained firsthand experience in managing projects from concept to delivery. This internship provided me with a comprehensive understanding of the interior design industry's execution side, enhancing my ability to lead with clarity, communicate effectively, and deliver results in high-pressure, design-focused environments.

**Ms. Shradhdha, (B.I.D. 2020-24)**

Intern | Essentia Environments, Gurugram

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During my internship at Floor and Furnishings, I actively contributed to the design development of upscale residential and commercial interiors. My responsibilities included creating technical drawings in AutoCAD, 3D models in SketchUp, and photorealistic renderings using Enscape. I supported the design process through mood boards, material selection and presentation layouts. A key aspect of my role involved curating personalized collections of furniture, lighting, and rugs aligned with each project's design vision. This hands-on experience sharpened my ability to blend aesthetics with functionality and strengthened my skills in design detailing, visual storytelling, and project coordination within the luxury interior design domain.

**Ms. Antra Raj, (B.I.D. 2021-25)**

Floor and Furnishings, Gurugram



## ALUMNI PLACED-IN



## AMITY SCHOOL OF ARCHITECTURE AND PLANNING & AMITY INSTITUTE OF DESIGN

Amity School of Architecture and Planning & Amity School of Design at the Amity University Haryana successfully run programmes in Bachelor of Architecture, Bachelor of Interior Design, M. Tech. in Planning (Urban & Rural), and Ph.D. in Planning. The school is recognised by the Council of Architecture and the Institute of Town Planners India. The school is known for its competent, research-driven faculty and excellent infrastructure. Hosted in a Platinum-rated green campus, environmental sustainability is at the centre of all educational endeavours. The school also hosts India's second and North India's first LEED (Leadership in Energy and Environmental Design) lab on campus in collaboration with USGBC (U.S. Green Building Council) and GBCI (Green Business Certification Inc.). The green buildings on campus motivate all university students to be more responsible global citizens. The school aims at the overall development of students through exposure to the latest technical advances, fostering innovation, imbibing cultural values, sensitivity towards built heritage, interdisciplinary studies, behaviour skills, student exchange and many such initiatives. The alumni of the school hold vital positions in organizations across India and abroad.





## COLLABORATIONS MEMORANDUM OF UNDERSTANDING (MOU)



MOU with Signature Global, 2025



MOU with RiKA Institute, 2024

## MEMBERSHIP OF THE INDIAN GREEN BUILDING COUNCIL (IGBC)

Amity University Haryana has been awarded the Annual Membership of the Indian Green Building Council (IGBC), under the Confederation of Indian Industry (CII). This membership (IGBCIST250456), recognizes the university's commitment to sustainable development, green infrastructure, and eco-friendly practices. By joining IGBC, the university strengthens its vision of promoting environmental stewardship and contributing to India's green building movement.





## DISTINGUISHED FACULTY



**Prof. (Dr.) Ila Gupta**  
Director  
Amity School of Architecture and Planning  
Amity Institute of Design



**Prof. (Dr.) Pallavi Sharma**  
Head of the Department  
Ph.D. Coordinator (Planning)  
Amity School of Architecture and Planning



**Dr. Kumud Dhanwantri**  
Program Coordinator B.I.D. and  
M.Tech. in Planning (U&R)  
Amity School of Architecture and Planning



**Dr. Doreshor Khwairakpam**  
Associate Professor  
Amity School of Architecture  
and Planning



**Dr. Maheshwari Gupta**  
Associate Professor  
Amity School of Architecture  
and Planning



**Ms. Harneet Kaur**  
Assistant Professor  
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and Planning



**Ar. Poorva Priyadarshini**  
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**Ar. Nishant Arora**  
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**Ar. Rajat Sharma**  
Assistant Professor  
Amity School of Architecture  
and Planning



**Ar. Ankita Yadav**  
Assistant Professor  
Amity School of Architecture  
and Planning



## ALLIED ESTEEMED FACULTIES



**Dr. Rishabh Arora**

Associate Professor

Amity School of Engineering and Technology (ASET)

Amity University Haryana

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**Mr. Siddharth P. Bettajewargi**

Assistant Professor

Amity School of Fine Arts

Amity University Haryana

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**Dr. Shivam Mani Tripathi**

Assistant Professor

Amity School of Engineering and Technology (ASET)

Amity University Haryana

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**Mr. Rohit Jakhar**

Teaching Associate

Amity School of Engineering and Technology (ASET)

Amity University Haryana



## **ADMINISTRATIVE AND OTHER SUPPORT STAFF**

### **Amity School of Architecture and Planning & Amity Institute of Design**



**Mrs. Pinki Sapra**  
Personal Secretary



**Mr. B. P. Singh**  
Assistant Librarian



**Mr. Manohar**  
Office Executive



**Mr. Abhishek Rai**  
Lab Assistant  
(Computer lab)



**Mr. Chandan**  
Carpenter



**Mr. Satish**  
Department Helper



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