

GATEWAY

COLLEGE OF ARCHITECTURE & DESIGN

Delhi-NCR, Sonipat

ISO 9001:2015 & ISO 14001:2015 Certified



VAASTU DWAAR 2026

THRESHOLD OF THOUGHTS



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Vaastu Dwaar is a creative architecture and design magazine envisioned as a gateway to new ways of thinking. Like a threshold connecting two spaces, it bridges traditional wisdom with contemporary perspectives. The magazine encourages a transition from routine practice to reflective and experimental exploration. It promotes collaboration, innovation, and open dialogue within the design community. Vaastu Dwaar offers a platform for students, young professionals, researchers, and emerging voices. These contributors present bold concepts, critical essays, visual narratives, and speculative ideas that challenge established norms and cultivate intellectual curiosity.

Through curated articles, interviews, artistic interpretations, and interdisciplinary discussions, Vaastu Dwaar explores how architecture engages with society, technology, sustainability, culture, and human experience. The magazine recognizes design not merely as the creation of physical spaces. Instead, it sees design as a medium that shapes identities, behaviors, and cultural narratives. More than a publication, Vaastu Dwaar functions as a forum for thoughtful exchange. It serves as a space where ideas are explored, refined, and amplified into meaningful change.



It is a matter of great pride and excitement to present the relaunched edition of Vaastu Dwaar — a magazine created by students, for students, and dedicated to celebrating creativity, ideas, and expression within our architectural community.

After years of pause, Vaastu Dwaar returns with a renewed spirit and purpose. More than just a magazine, it serves as a platform where students can share their thoughts, showcase their talents, and explore the many dimensions of architecture and design. True to its name, it opens a doorway to imagination, innovation, and learning.

At Gateway College of Architecture and Design, we are constantly exploring, questioning, and creating. From studio work and sketches to research and reflections, our journey in architecture is filled with experiences that deserve to be shared. Vaastu Dwaar aims to capture these moments and present the voices, perspectives, and creative explorations of our students.

The revival of this magazine would not have been possible without the enthusiasm, collaboration, and dedication of the entire student team and the constant support of our faculty. It reflects

the collective energy and passion of everyone involved.

I hope this renewed beginning encourages students to express their ideas, think creatively, and continue pushing the boundaries of design.

Vedika Kamboj
Editor-in-chief



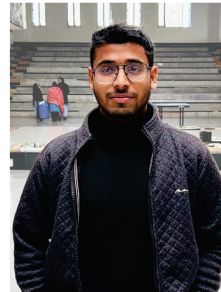
Dushyant Maurya



Vedika Kamboj



Rounak Das



Sahil Aggarwal

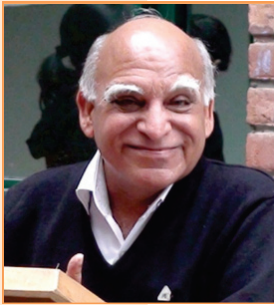


Ankesh Bishnoi

Every well-crafted magazine is guided by a team rooted in ideas, purpose, and integrity. The Editorial Board consists of dedicated students who define the vision, voice, and values of this publication. From developing themes to fine-tuning content, the team ensures each page maintains clarity, creativity, and thoughtful expression.

Bringing together diverse perspectives and a shared focus on quality, the board collaborates to create content that is relevant, engaging, and impactful. Their efforts turn concepts into compelling narratives that leave a lasting impression.

“The Mind Behind the Foundation.”



Late Prof. Anil Kumar

Late Professor Anil Kumar co-founded the Gateway College of Architecture and Design with Ar. Rakesh Aggarwal in 2008 after retiring from D.C.R. University of Science and Technology. A graduate of the Chandigarh College of Architecture (CCA), he returned to his alma mater as a faculty member in 1975 after three years of professional practice. In 1982, he helped establish a new College of Architecture in Owerri, Imo State, Nigeria, before returning to CCA in 1984. He later played a pivotal role in founding Haryana’s first government architecture college at Murthal in 1992, where he eventually served as Dean of Architecture until his retirement in 2008. Professor Kumar was a respected academic leader, a member of a COA advisory body, a Fellow of the Indian Institute of Architects, and Chairman of the INTACH Sonipat Chapter. An avid traveller and believer in the thoughtful use of technology, he left a lasting legacy in architectural education and practice.

“A Gateway to Thoughtful Transformation.”

It is a pleasure to see the present batch of students of the Gateway College of Architecture & Design reviving this beautiful compilation as Vaastu Dwaar , envisioned as the annual magazine for the years ahead.



A Dwaar is more than an entrance—it is a moment of transformation, where students move from observing the world to shaping it through design. Architecture begins with curiosity, courage, and the freedom to imagine differently.

I am confident that Vaastu Dwaar will reflect creative expression, intellectual freedom, and the vibrant spirit of GCAD. This magazine shall definitely inspire students to challenge conventions and design with clarity, sensitivity, and purpose.

My compliments to all the students and faculty of GCAD for this great initiative. May the Vaastu Dwaar open many meaningful doors in the student's journey ahead—both within GCAD and beyond—as proud alumni.

Col. Dr. Amik Garg

“Rooted in Values, Driven by Vision.”



It is with great pride that I extend my warm greetings to the readers of this college booklet. Gateway College of Architecture and Design stands as a center of creativity, knowledge, and purpose-driven education. Inspired by the philosophy of the Gurukul, we believe education goes beyond academics — it nurtures values, vision, and character through personal mentorship and immersive learning.

It is a pleasure to present the relaunched edition of Vaastu Dwaar — a magazine born from the creative spirit of our students and revived with renewed purpose.

After years of pause, it returns not just as a publication, but as a platform for ideas, imagination, and expression in architecture and design. At Gateway College of Architecture and Design, we believe that education extends beyond the classroom, finding expression in creativity, research, and exploration. This magazine celebrates that spirit and the talent of our students.

I appreciate the dedication of the students and faculty who made this revival possible. May this new beginning inspire continued dialogue and excellence.

Prof. Tanushree Das

VISION

To be a globally recognized centre of excellence in sustainable and culturally rooted architectural education, nurturing future design leaders who create resilient and equitable built environments.

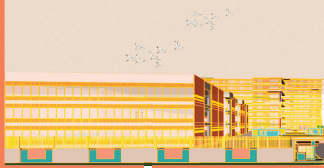
MISSION

To realize this vision, GCAD is committed to:

- Delivering an outcome-based architectural curriculum that integrates design studios, contemporary industry practices, and traditional Indian architectural knowledge.
- Equipping students with advanced digital tools, material technologies, professional skills, and a strong ethical foundation, while promoting research and sustainability in building design.
- Fostering multidisciplinary learning in design, urbanism, and construction management, with a focus on green building practices and entrepreneurship.
- Creating a dynamic academic environment that supports faculty development, research excellence, and innovation, ensuring high standards in architectural education.

10TH SEM

PG. NO.- 12-15



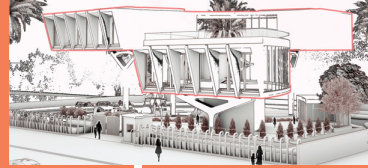
6TH SEM

PG. NO.- 24-31



4TH SEM

PG. NO.- 38-45



2nd SEM

PG. NO.- 50-51



8TH SEM

PG. NO.- 16-23

FACULTY VOICE

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FACULTY VOICE

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**MURALS-
ACTIVITIES**

PG. NO.-52-53



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ANC**

PG. NO.- 55



**PHOTOGRAPHS,
SKETCHES**

PG. NO.-58-60



**EDUCATIONAL
VISITS**

PG. NO.-54



**ARCHVENTURE-
EVENT**

PG. NO.- 56-57



PRATYUSH RAJ
10th semester
AY - 2024-25

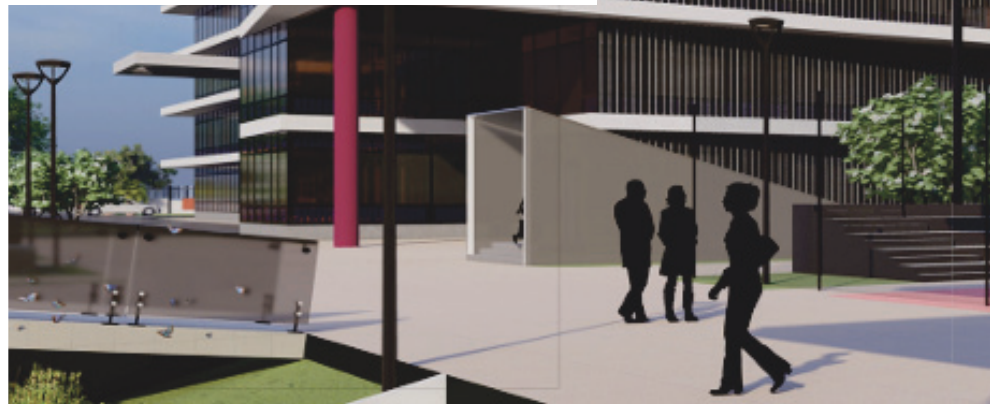
BUSINESS HUB

CIVITAS 24

NEAR DEVRU VILLAGE

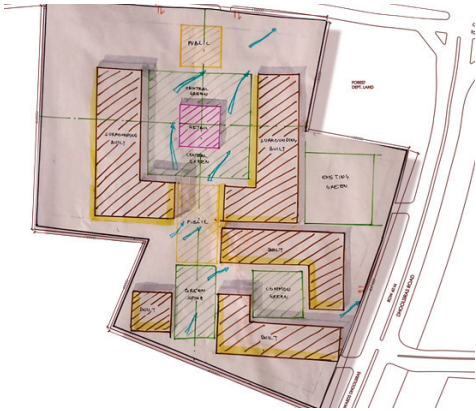
Workspaces are constantly evolving to keep pace with shifting work cultures, particularly with the rise of hybrid work models, sustainability concerns, and the growing need for flexibility. As cities expand and urbanization accelerates, the demand for multi-functional and socially engaging work environments has never been greater.

This project envisions a Business Hub in Dwarka Sector 24, strategically positioned near the India International Convention Centre (IICC) and well-connected through metro lines and arterial roads. The site, characterized by its commercial potential and proximity to residential settings, provides an ideal setting to merge business spaces with public areas.

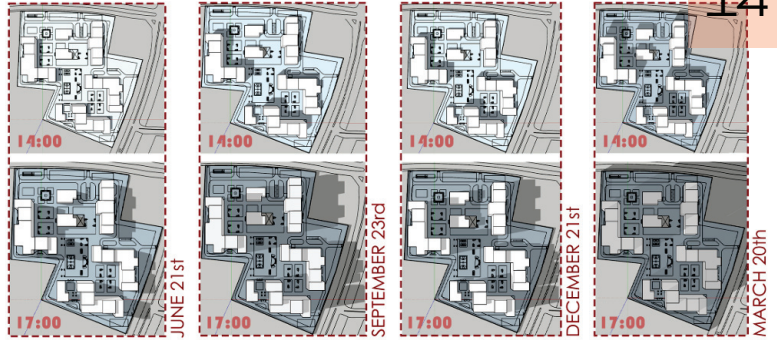




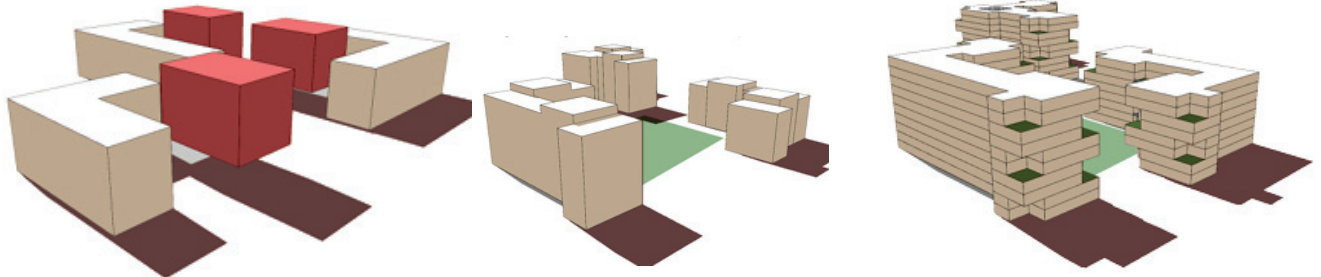
ZONING



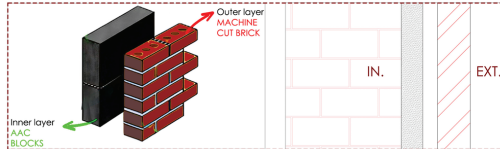
INTEGRATION OF GREEN AND VERTICAL ARTICULATION



FORM DEVELOPMENT



FACADE AND ELEVATION



SCHEMATIC



ELEVATION





MANNAT
(8th semester)

AY - 2024-25

TRANSIT ORIENTED DEVELOPMENT

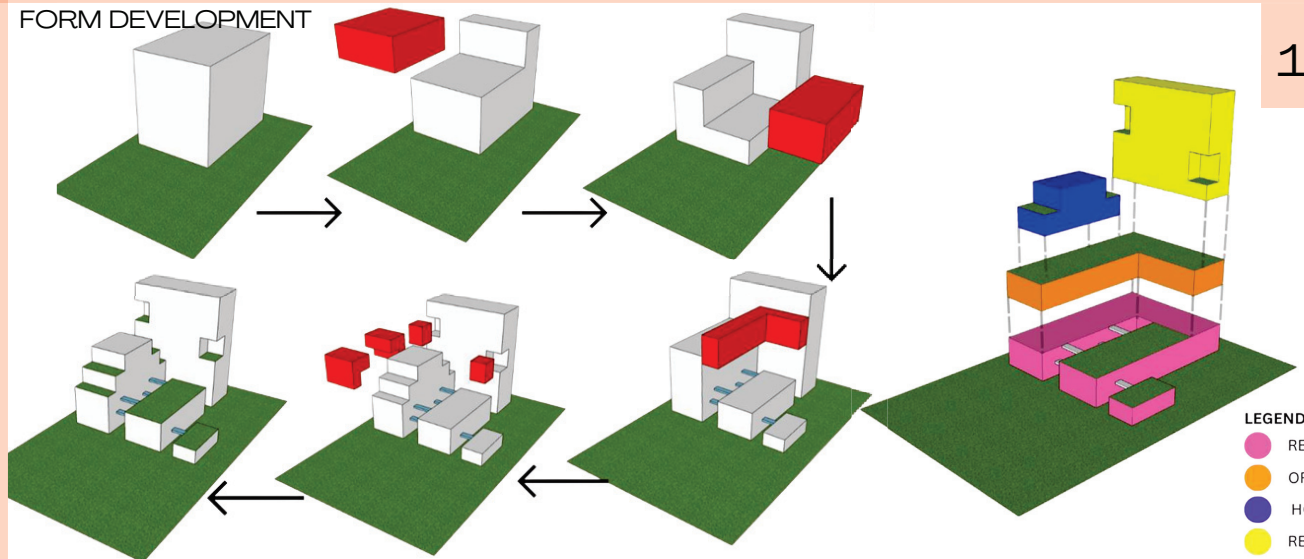
📍 BAHALGARH , SONIPAT , HARYANA

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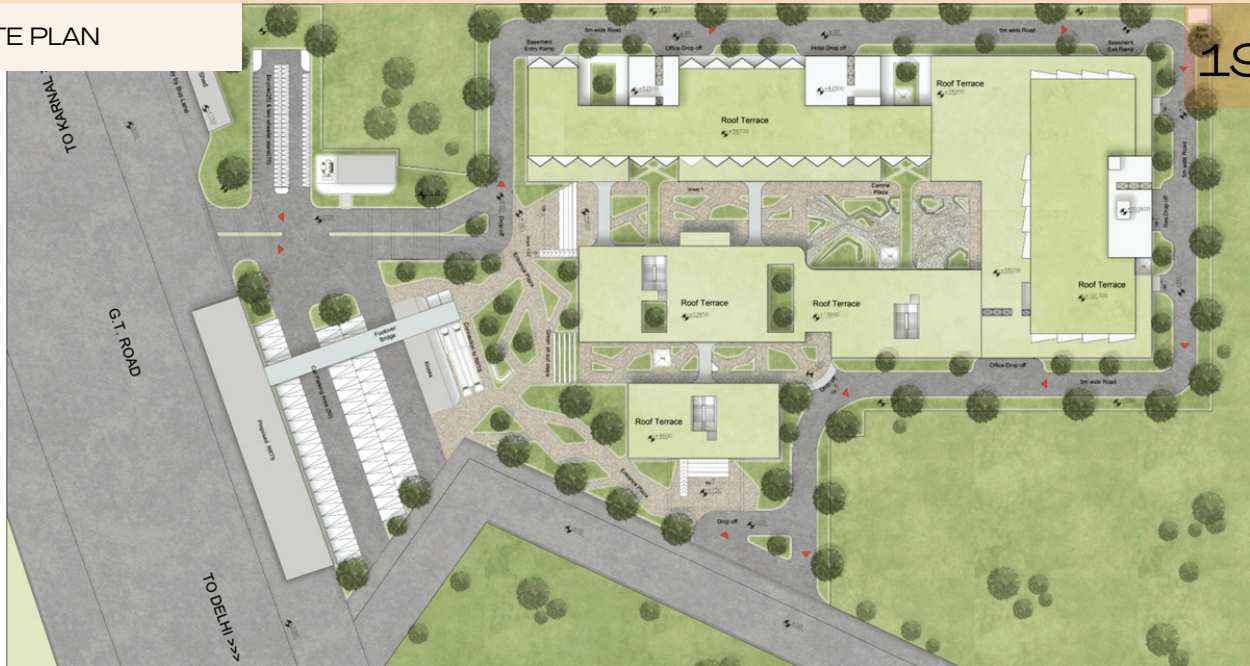




FORM DEVELOPMENT



SITE PLAN



GROUND FLOOR PLAN





AYUSH KUMAR SINGH
(8th semester)

AY - 2024-25

TRANSIT ORIENTED DEVELOPMENT

📍 BAHALGARH , SONIPAT , HARYANA

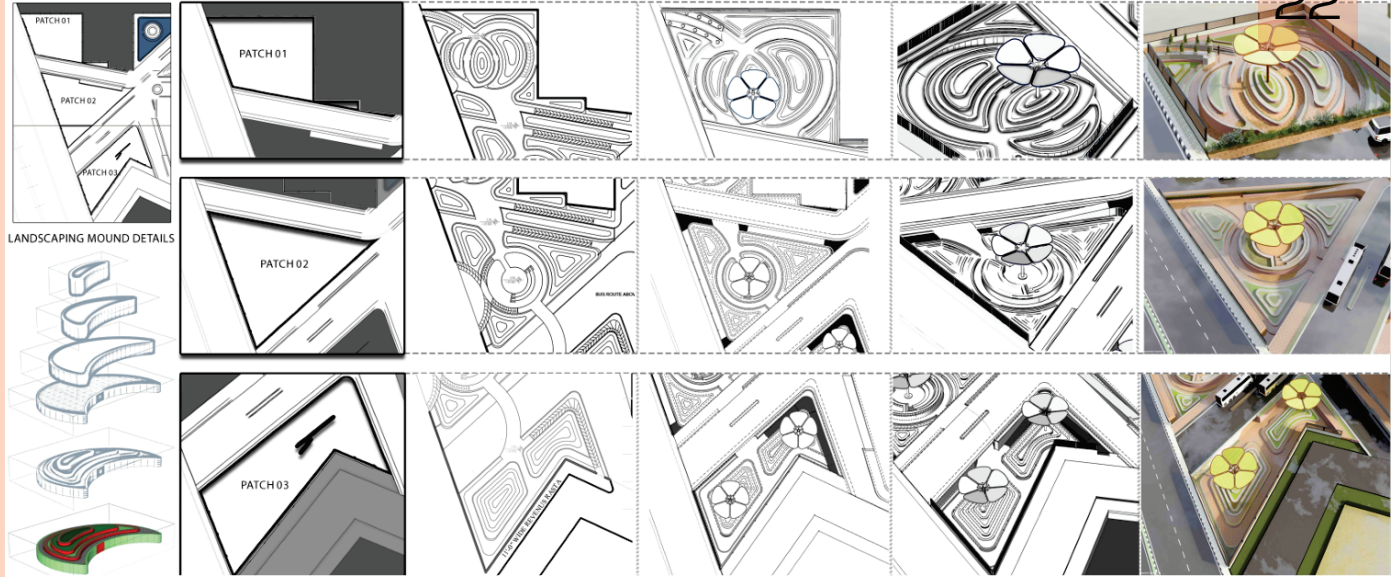
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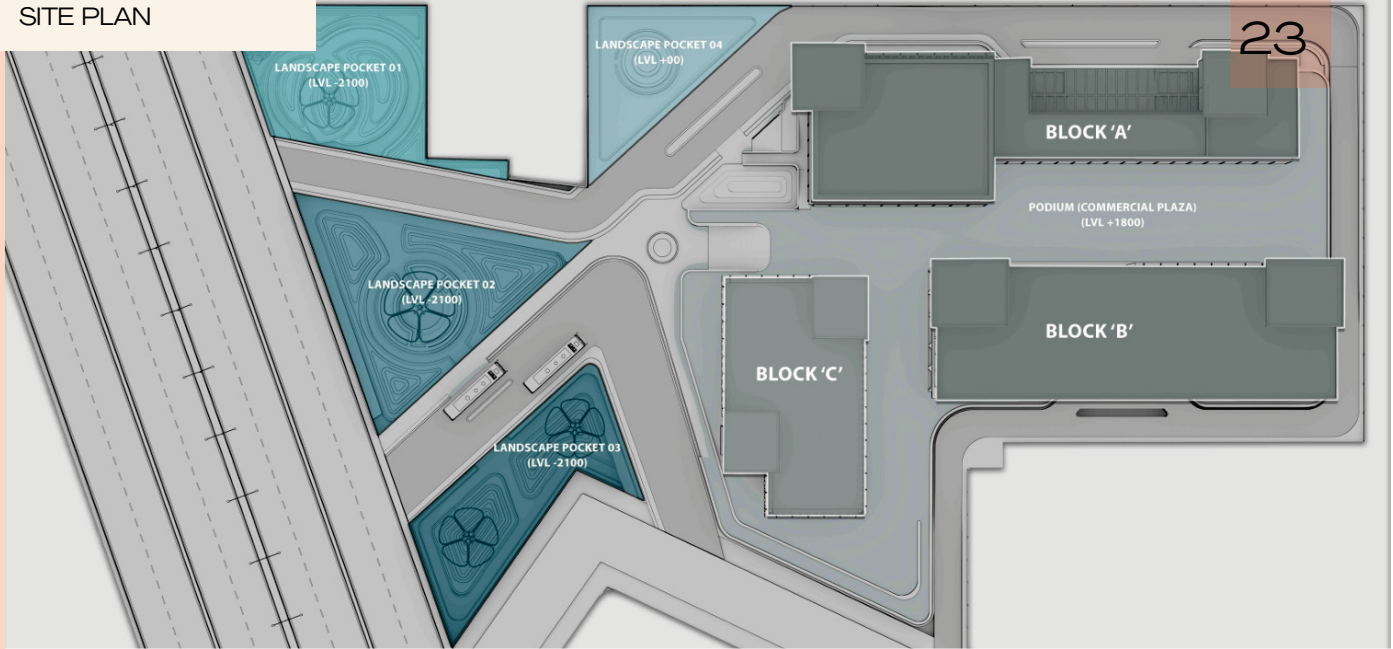


FORM DEVELOPMENT

BUFFER ZONE LANDSCAPING DETAILS



SITE PLAN



GROUND FLOOR PLAN





AMAN NISHAD
(6th semester)

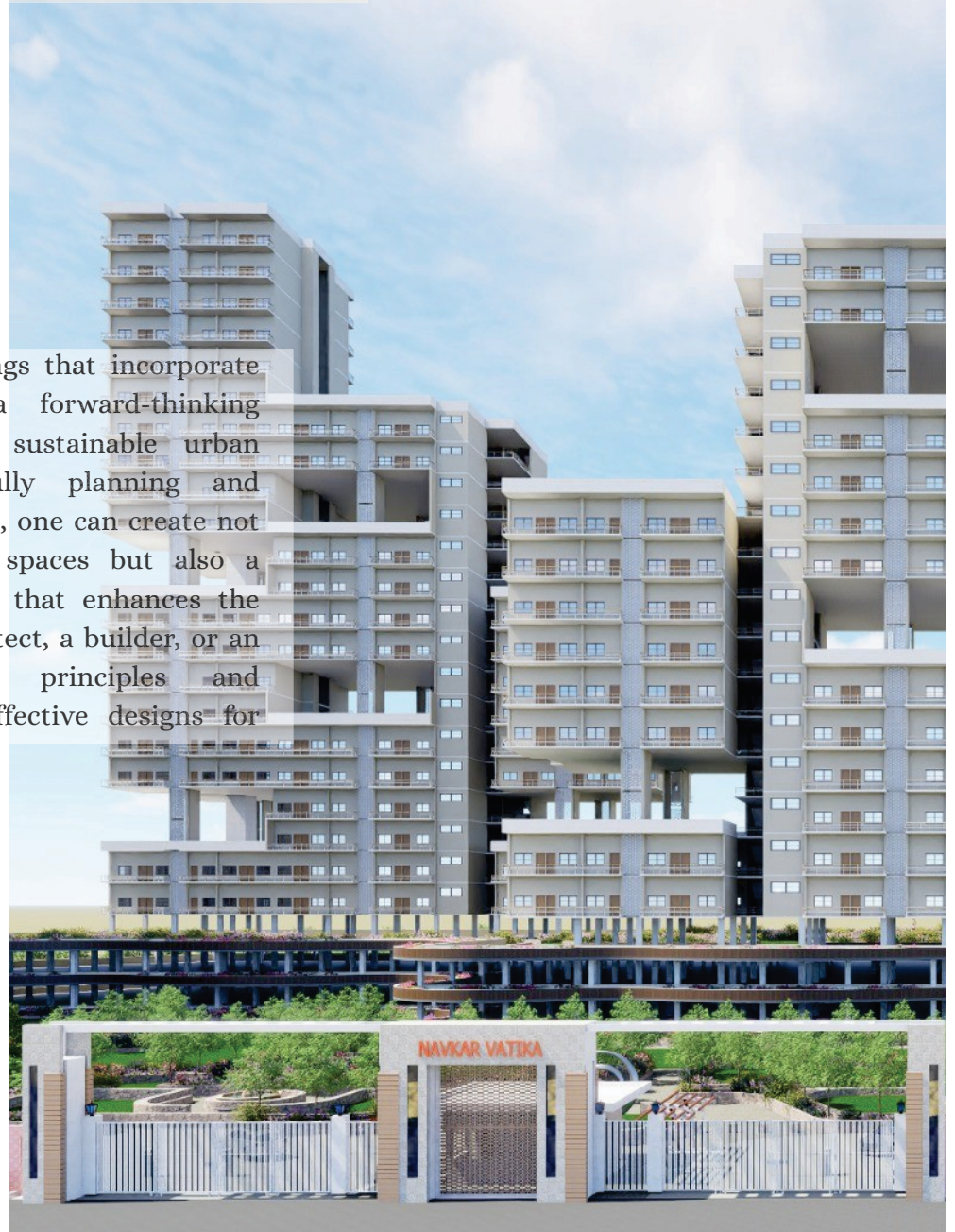
AY - 2024-25

GROUP HOUSING

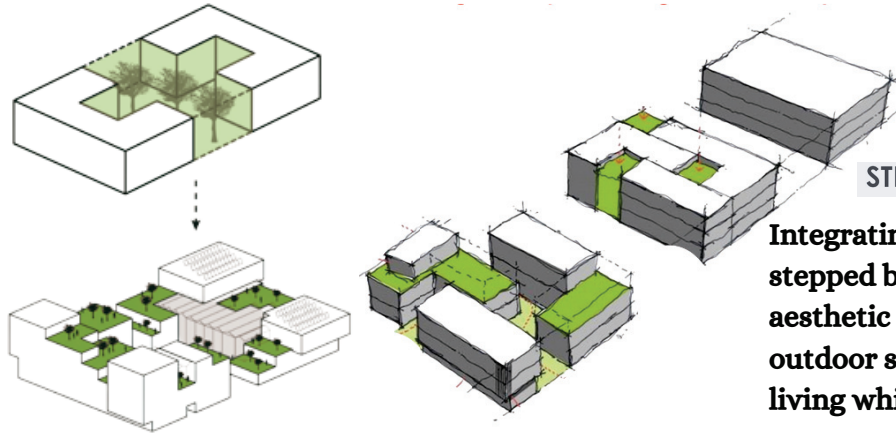
NEAR DEVRU VILLAGE

24

Designing stepped buildings that incorporate terrace gardening is a forward-thinking approach aligning with sustainable urban development. By carefully planning and integrating these elements, one can create not only functional outdoor spaces but also a greener urban ecosystem that enhances the quality of life. As an architect, a builder, or an urban planner, these principles and inspirations can guide effective designs for modern living.







STEP DESIGN BIG IDEA

Integrating terrace gardening into stepped building designs offers both aesthetic appeal and functional outdoor spaces, enhancing urban living while promoting sustainability.



SITE PLAN



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SERVICE ENTRY

GROUND FLOOR PLAN

FIRST FLOOR FLOOR PLAN
PARKING



SERVICE ENTRY

FIRST FLOOR FLOOR PLAN



ANKESH

(6TH SEMESTER)

AY - 2024-25

GROUP HOUSING

NEAR DEVRU VILLAGE

28

THE SKY CREST

The Sky Crest is a modern group housing project designed around openness, light, and nature. Each unit enjoys ample natural ventilation, daylight, and three-sided views. The design integrates vertical green spaces, green terraces, and sky gardens to enhance the living environment.

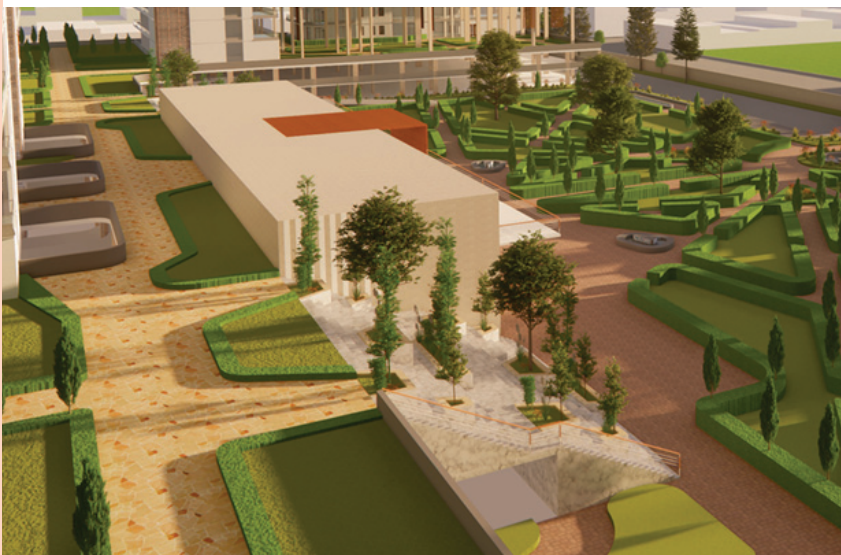
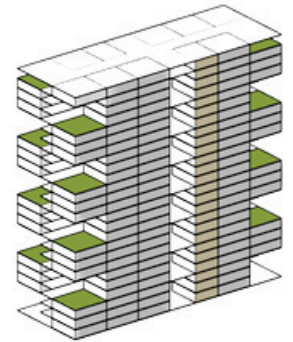
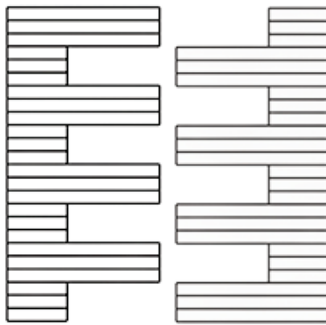
Community life thrives with gardens, children's play areas on the ground and podium, and a swimming pool on the podium level. At the center, a clubhouse seamlessly connects the landscaped podium and ground, serving as a hub for recreation and gatherings.



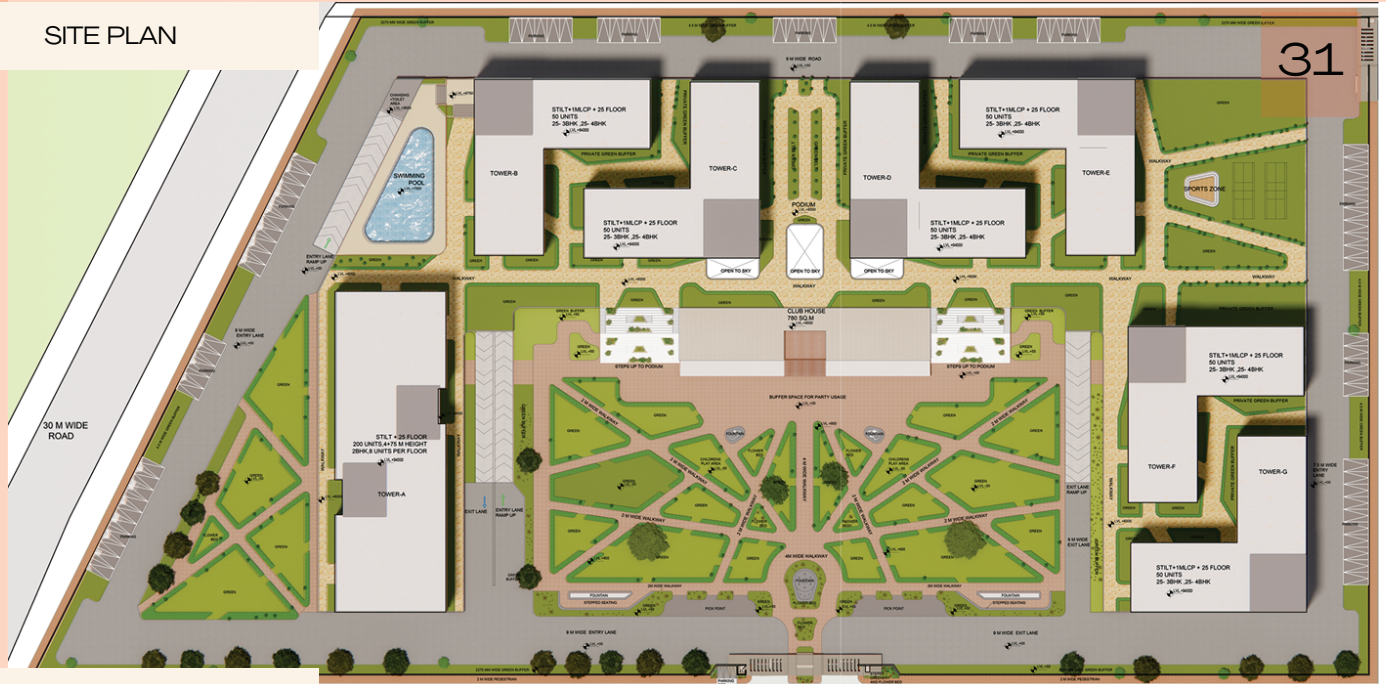


Architecturally, the alternating solid and void pattern along the facade breaks the monotony of the vertical form, making room for vertical green spaces and adding visual richness to the skyline. These green interludes also contribute to thermal comfort, improve air quality, and soften the building's appearance.

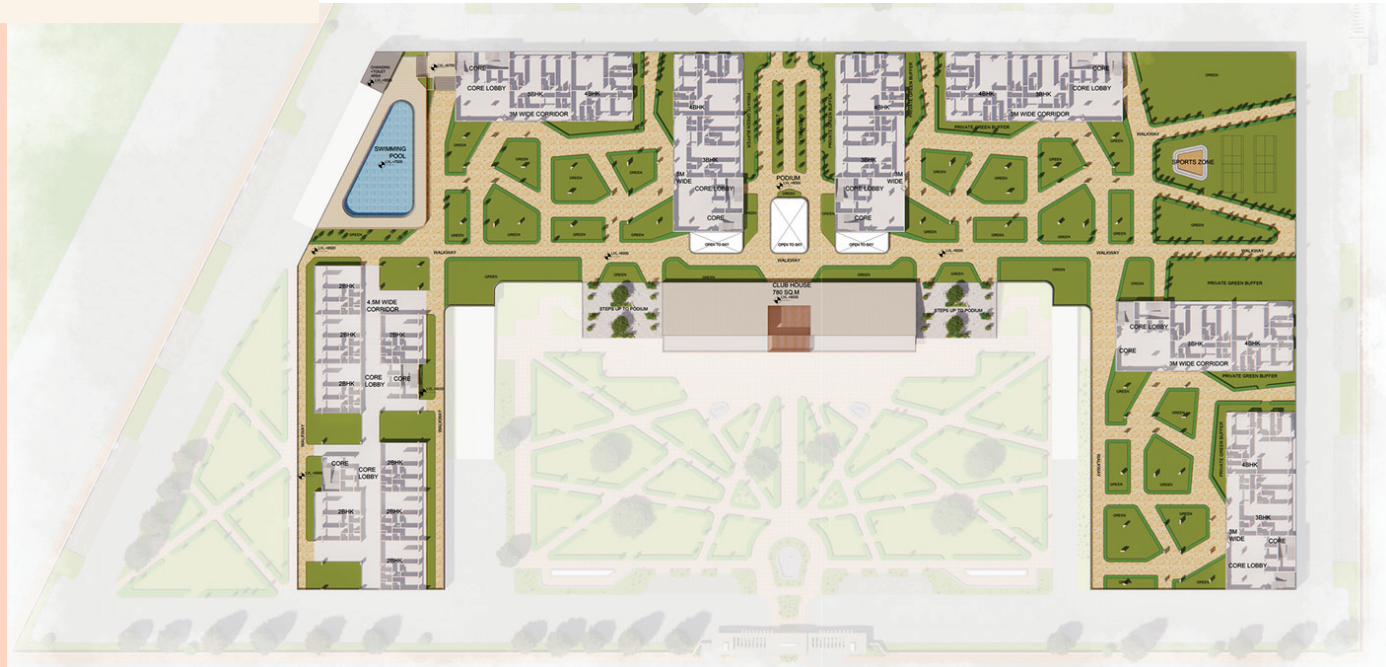
Overall, the project emphasizes sustainable vertical living, with a focus on community, climate adaptability, and green integration-creating a residential experience that is both environmentally conscious and socially vibrant.



SITE PLAN



GROUND FLOOR PLAN



ORCHHA FORT COMPLEX: ARCHITECTURAL DOCUMENTATION AND CONSERVATION PERSPECTIVE



Ar. Disha Biswas

Assistant Professor

Introduction

During my recent architectural visit to the Orchha Fort Complex in Orchha, Madhya Pradesh, I undertook a detailed on-site study and photographic documentation focusing on architectural elements, materiality, spatial planning, and conservation conditions. Situated along the serene banks of the Betwa River, the fort complex—comprising Jahangir Mahal, Raj Mahal, and Rai Praveen Mahal—stands as a remarkable representation of Bundela architecture with a distinct synthesis of Rajput and Mughal stylistic influences. My visit was conducted from a professional architectural and academic perspective, with emphasis on heritage documentation suitable for scholarly publication and pedagogical reference.

Historical Background

The historic town of Orchha was established in the 16th century by the Bundela rulers and evolved into a significant administrative, cultural, and architectural centre. The Orchha Fort Complex was strategically conceived as a fortified palace ensemble integrating defence mechanisms, royal residential functions, and ceremonial spaces. Jahangir Mahal, constructed to honour the Mughal Emperor Jahangir, reflects a political and cultural alliance through its architectural vocabulary, blending Mughal symmetry with Rajput spatial articulation. My observation of the complex revealed how history, power, and architectural expression are deeply interwoven within its built fabric.

Architectural Planning and Spatial Organization

From an architectural standpoint, I observed that the planning of the fort complex is highly hierarchical and climate-responsive. The sequence of grand gateways, elevated plinths, interconnected courtyards, and layered terraces creates a controlled spatial progression from public to semi-private and private zones.



The axial planning and enclosed courtyards facilitate natural ventilation and passive cooling, which demonstrates a sophisticated understanding of environmental responsiveness in historical architecture. My movement through the site highlighted the experiential transition of spaces, where scale, enclosure, and elevation collectively define the royal spatial narrative.

Architectural Elements and Material Study

During my material documentation, I closely examined the construction techniques and architectural detailing prevalent across the complex. The dominant structural system is load-bearing stone masonry with thick walls that provide thermal insulation and structural stability. I observed extensive use of lime mortar, lime plaster finishes, sandstone brackets, carved wooden doors, jharokhas, chhatris, domes, and intricately perforated jali screens. The ornamental arches, projecting balconies, and frescoed interiors reflect the exceptional craftsmanship of the Bundela period. The material palette and construction logic indicate durability, climatic suitability, and a deep knowledge of traditional building technologies.



Photographic Documentation

As part of my architectural documentation process, I conducted systematic photographic recording of façade conditions, surface textures, architectural details, and conservation states. The visual documentation captured the structural features, decorative elements, and material decay patterns, which are crucial for heritage analysis and academic reference. Each photograph represents observed conservation conditions, architectural detailing, and material weathering recorded during my site visit for professional study and publication purposes.

Condition Assessment and Conservation Issues

Based on my on-site observations, several conservation concerns were evident across different sections of the fort complex. I documented surface erosion, moisture ingress, biological growth, plaster deterioration, and localized structural cracks. Weathering of stone brackets, fading of frescoes, and loss of original lime plaster indicate prolonged environmental exposure and inadequate periodic maintenance. Additionally, I observed that unregulated tourist circulation contributes to the physical wear and tear of historic surfaces, especially in high-footfall zones, affecting the integrity of fragile architectural elements.

Conservation Strategies and Recommendations

From a conservation perspective, I strongly believe that the Orchha Fort Complex requires a scientific, sensitive, and context-responsive conservation approach.

Detailed architectural documentation through measured drawings, high-resolution photography, and condition mapping should be prioritized as the first step toward preservation. The use of traditional lime-based materials compatible with the original construction is essential to avoid material incompatibility and further deterioration. Structural stabilization must follow the principles of minimal intervention, reversibility, and authenticity. Furthermore, I recommend structured visitor management strategies, regular maintenance cycles, and heritage awareness programs to ensure long-term sustainable conservation of the site.

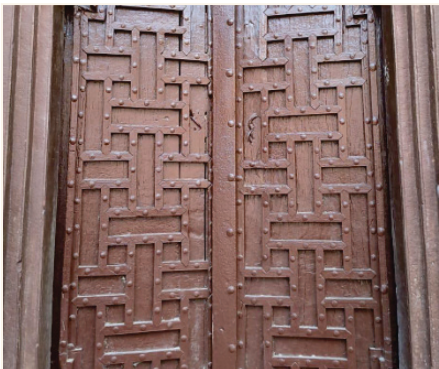
Academic and Architectural Reflection

As an architect and academician, my documentation visit to the Orchha Fort Complex was an enriching learning experience that deepened my understanding of heritage conservation, traditional construction techniques, and climate-responsive historical design. Observing the spatial hierarchy, craftsmanship, and material longevity in situ has significantly contributed to my academic research and teaching methodology in architecture and heritage studies. The fort complex functions as a live case study for students and professionals to critically engage with conservation ethics, documentation methodologies, and the sustainable preservation of historic built environments.

Conclusion

In my professional assessment, the Orchha Fort Complex is not merely a historical monument but a living embodiment of India's architectural and cultural legacy. Its preservation demands a balanced integration of traditional conservation knowledge, modern documentation techniques, and institutional support. Through rigorous architectural documentation and responsible conservation practices, heritage sites like Orchha can be safeguarded for future generations while continuing to inspire architectural scholarship, cultural appreciation, and sustainable heritage management.

Architectural details and conservation condition observed during site visit to Orchha Fort Complex.



“ARCHITECTURE AS AN
EXPRESSION FOR
NATIONAL IDENTITY”



Ar. Masoom Ahmed

Associate Professor

Since Independence in 1947, architecture in India has been a powerful tool for expressing national identity, aspirations, and socio-economic ideals. From the optimism of the early post-colonial era to the complexities of globalization, Indian architecture has continually negotiated tradition and modernity, contextuality and universalism, local craft and international discourse. Throughout this journey, visionary architects and visionary leaders shaped the built environment to reflect an evolving idea of India.

In the immediate post-Independence period, the challenge was to break from colonial legacies and define a modern, sovereign Indian identity. Pandit Jawaharlal Nehru, India's first Prime Minister, saw architecture as a symbol of national progress. His belief that “modern science and technology are the instruments of progress” translated into state-sponsored commissions for buildings that embodied a modern India. Nehru's support for Le Corbusier's design of Chandigarh, the new capital of Punjab and Haryana, was emblematic. Chandigarh's master plan, monumental Capitol Complex, and rationalist aesthetic projected an image of a rational, egalitarian, forward-looking nation. Corbusier's use of raw concrete, bold forms, and humanistic urban design became a global icon of modernism and a definitive architectural identity for the young republic.

Complementing this modernist language, Indian architects sought to root their designs in indigenous traditions. Habib Rahman's architecture, such as Rabindra Bhawan Complex, Dak Bhawan, The University Grants Commission Building, The Auditor General & the Accountant General Building in New Delhi and The Gandhi Ghat Memorial in West Bengal, blended modern structural logic with contextual sensibilities, interpreting Indian climatic, cultural, and material realities. Similarly, Achyut Kanvinde's work like the Indian Institute of Technology Kanpur and the National Science Centre in Delhi demonstrated how modernist architecture could respond to local climate through shading devices, courtyards, and orientation. These architects did not merely imitate Western models; instead, they sought to reinterpret modernism in ways that addressed Indian social and environmental realities.

By the 1970s and 1980s, the search for a uniquely Indian architectural expression deepened. Charles Correa became a central figure in this discourse. Rejecting the universal glass tower, Correa integrated climate-responsive design, local materials, and cultural symbolism. His Jawahar Kala Kendra in Jaipur inspired by Vastu & the city's grid, and the Kanchenjunga Apartments in Mumbai, with its terraced forms and sea views, exemplified an architecture that was modern yet rooted in place. B.V. Doshi, one of India's most celebrated architects, further advanced this dialogue. Influenced by Correa and mentors like Le Corbusier and Louis Kahn, Doshi's work, such as Amdavad Ni Gufa and the Indian Institute of Management (IIM) Bangalore campus, articulated a poetic fusion of vernacular spatial concepts with contemporary tectonics. Doshi's body of work demonstrated that Indian modern architecture could be both globally relevant and deeply indigenous. In the later decades, Raj Rewal contributed significantly to civic and cultural architecture. The Hall of Nations at Pragati Maidan (since demolished) and the National Institute of Immunology reflected a structural boldness and poetic reference to Indian spatial traditions. These projects emphasized an architecture that was expressive of India's scientific ambitions, cultural depth, and democratic ethos.

Parallel to architectural innovation, political leadership continued to influence the architectural landscape. Indira Gandhi's era saw a reinforcement of institutional and cultural infrastructure, while Atal Bihari Vajpayee's government supported technologically ambitious projects like the Akshardham Temple in Delhi, which sparked debates on heritage to portray national identity in architecture. Manmohan Singh's tenure witnessed growth in urban infrastructure and economic liberalization, influencing cityscapes through new commercial districts and transport hubs. The legacy of promoting National identity through Architecture has also been extended by the present Narendra Modi Govt which can be understood from the Kartavya Bhawan Project New Delhi. Although the scheme at large faced a lot of Criticism but that is the beauty of a democratic nation where appreciation and criticism run parallel to each other hand in hand.

Indian architecture since independence has been reflecting the diversity and dynamism of the nation itself. Presently It strictly resists singular narratives, embracing instead a pluralistic and adaptive identity. As India moves forward, its architecture will continue to play a vital role in shaping not only physical environments but also social relationships and cultural meanings, reaffirming its significance as both a functional necessity and a powerful expression of collective identity.



SUDHIR KUMAR
(4th SEMESTER)

AY - 2024-25

PRAVAH

RHYTHM . FLOW .
PULSE

HEALTH & FITNESS CENTRE

📍 SECTOR 15 ,SONIPAT

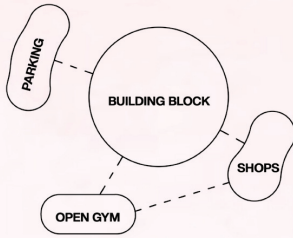
38

The concept of PRAVAH is built around the idea of flow, strength, and well-being. A central Y-shaped column supports the structure both physically and symbolically, reflecting stability and growth. The building's multi-level layout creates interactive and engaging spaces that encourage exploration and activity. Natural light and ventilation enhance the experience of openness within a compact site. A dedicated terrace yoga space connects users to the natural environment, encouraging mindfulness and a healthy lifestyle. PRAVAH is a space where architecture supports holistic healing.

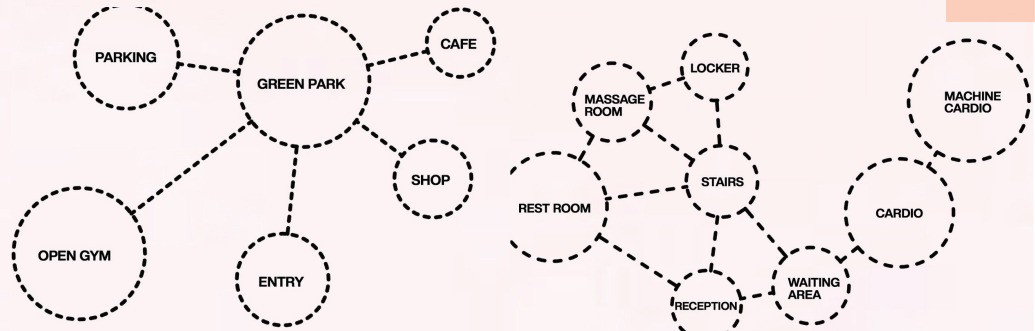




ZONING

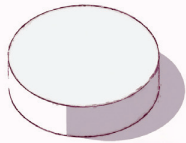


BUBBLE DIAGRAM

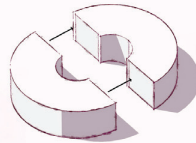


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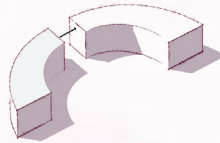
FORM DEVELOPMENT



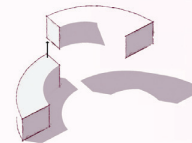
Start with a solid circular mass to represent unity and holistic wellness.



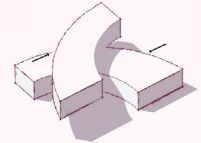
Entry Cave-Out – Introduce a cut to define entry and directional flow.



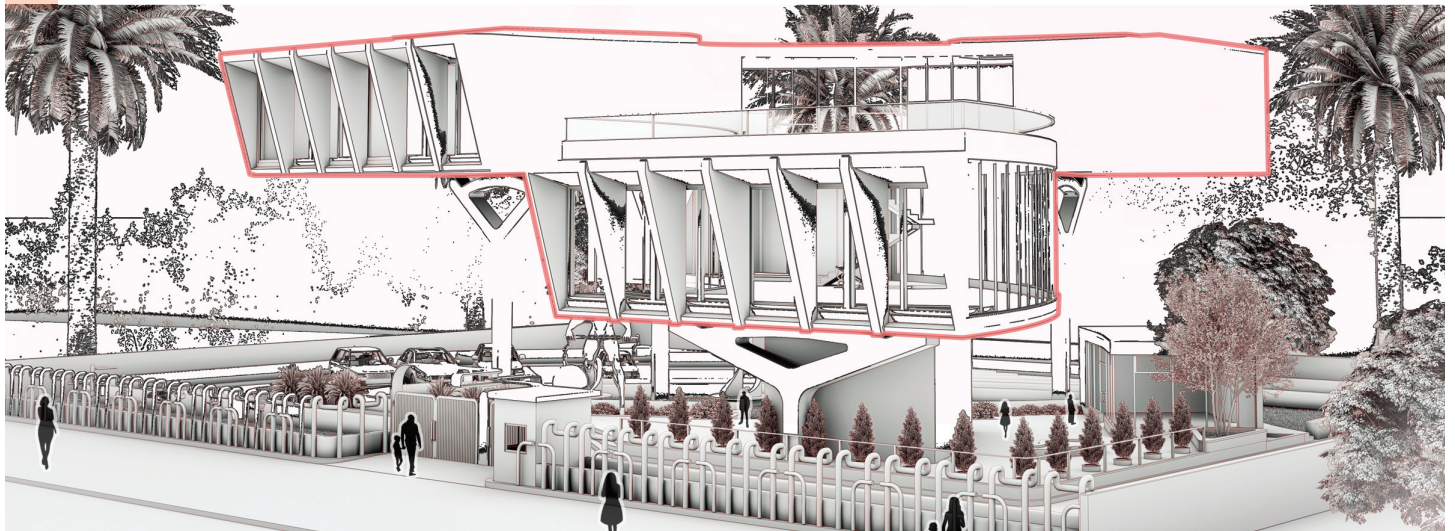
Zoning Separation – Split the form to create distinct functional zones.



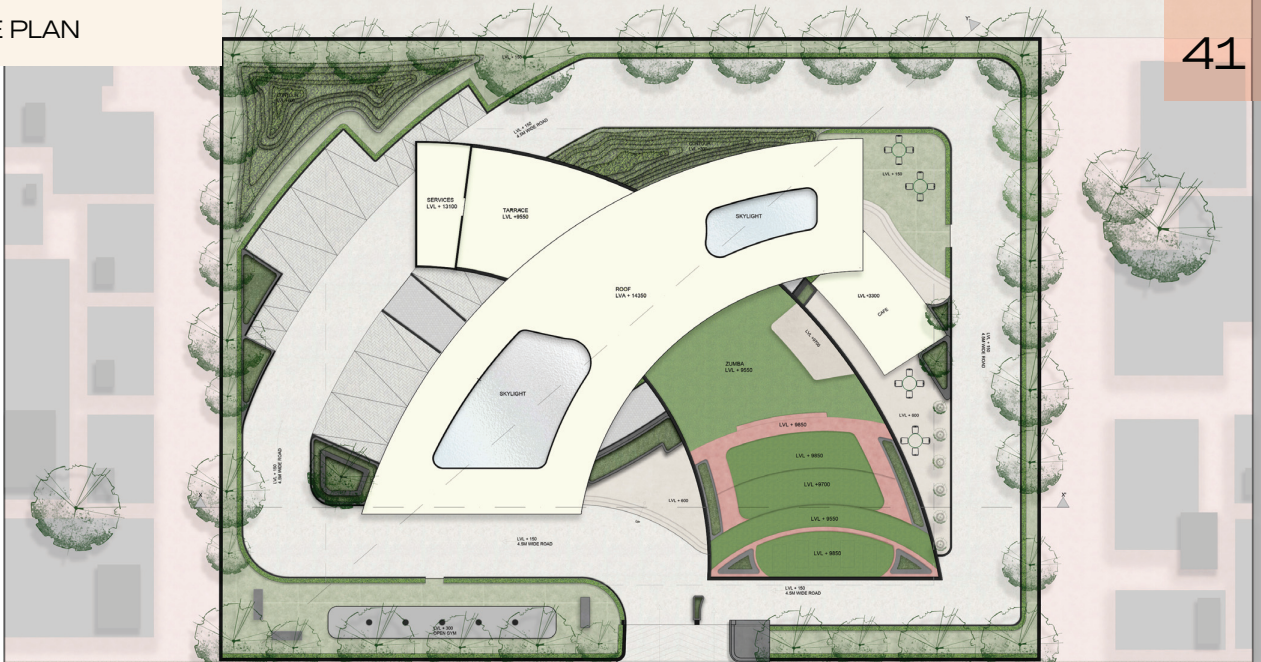
Dynamic Curves – Add staggered curves to enhance spatial movement and visual interest.



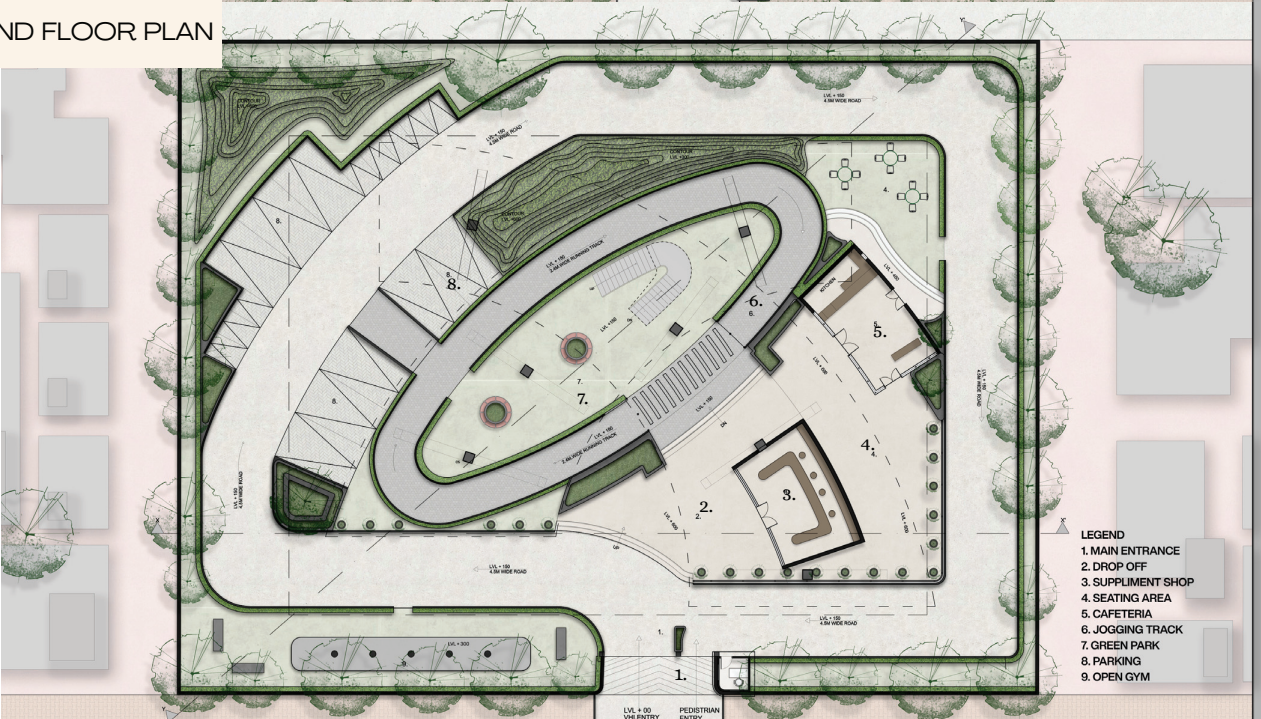
Spatial Articulation – Extrude and rotate elements for natural light, ventilation, and form variation.



SITE PLAN



GROUND FLOOR PLAN



LVL + 00 PEDESTRIAN ENTRY



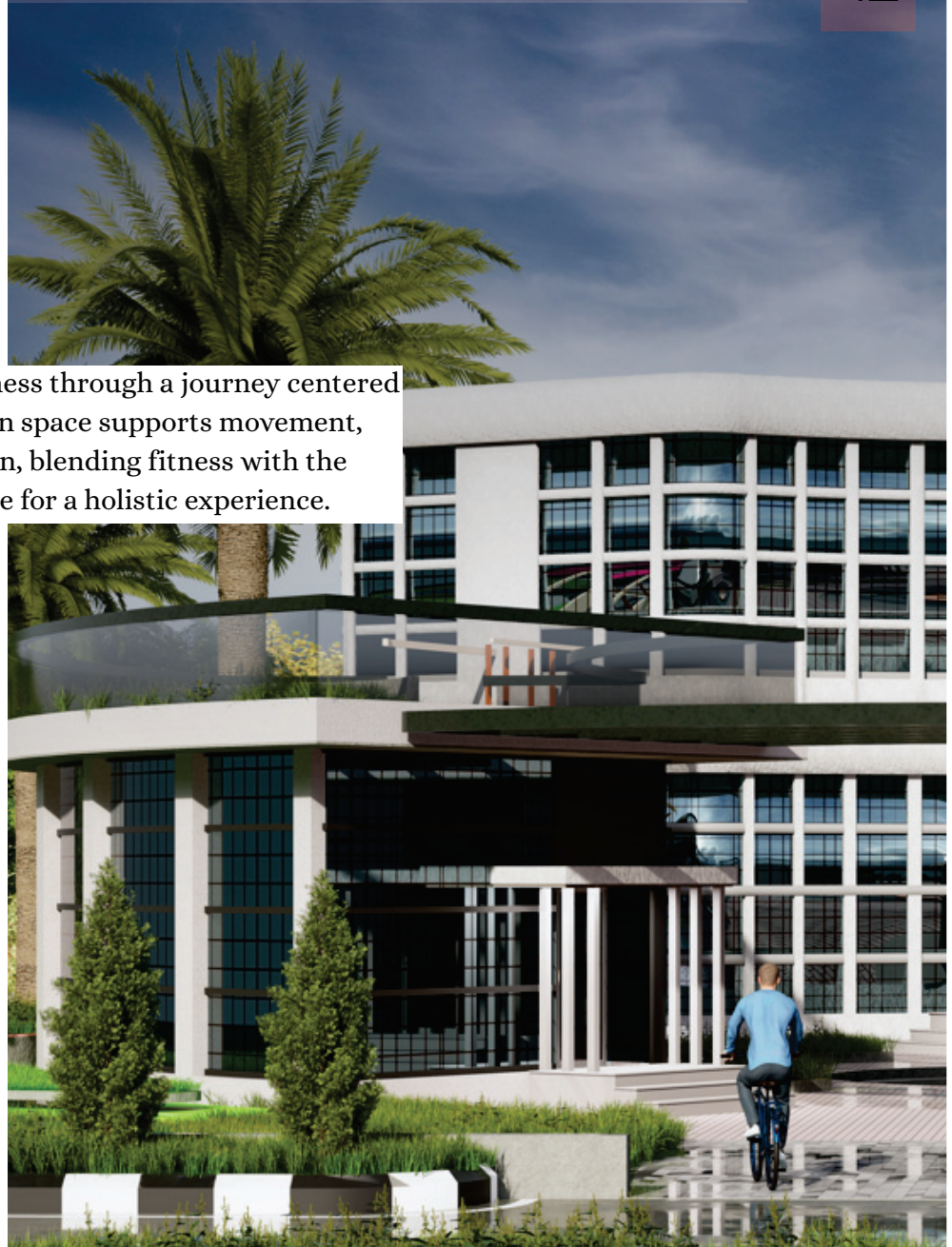
VEDIKA KAMBOJ
(4TH SEMESTER)
AY - 2024-25

HEALTH CLUB & FITNESS CENTRE

📍 SECTOR 15 ,SONIPAT

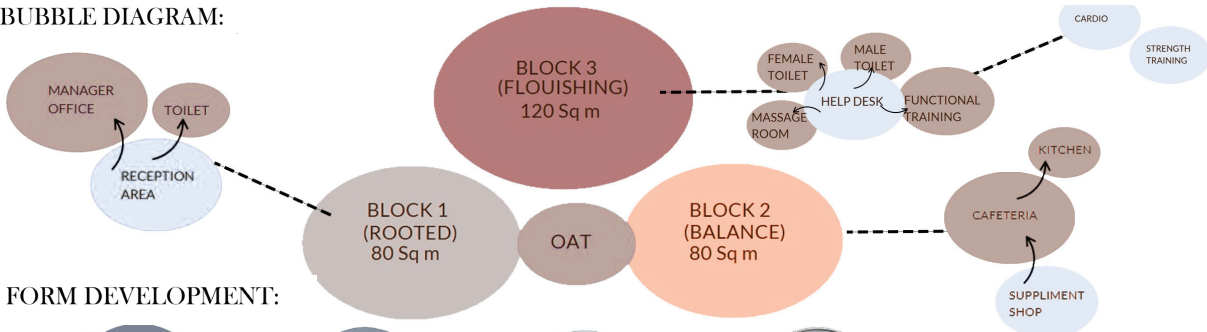
42

The design promotes wellness through a journey centered around gardens. Each green space supports movement, mindfulness, and relaxation, blending fitness with the calming influence of nature for a holistic experience.

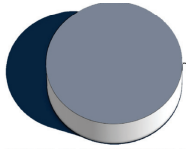




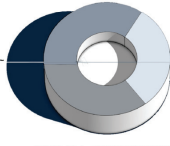
BUBBLE DIAGRAM:



FORM DEVELOPMENT:



MONOLITHIC PROGRAM BLOCK
Solid mass shaped by program needs, forming a unified entity.



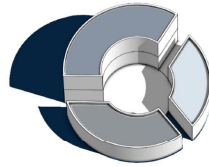
VISUAL CONNECTIVITY
Introduced voids at ends enhance natural light and views.



EFFICIENT CIRCULATION
Strategic openings improve circulation, light, ventilation, and spatial quality.



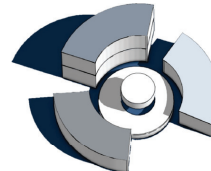
CENTRAL OAT
Central space becomes dynamic OAT for communal, cultural engagement.



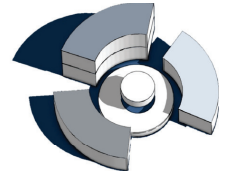
DIVIDED FOR ACCESSIBILITY
Program mass split to enhance accessibility and spatial flow.



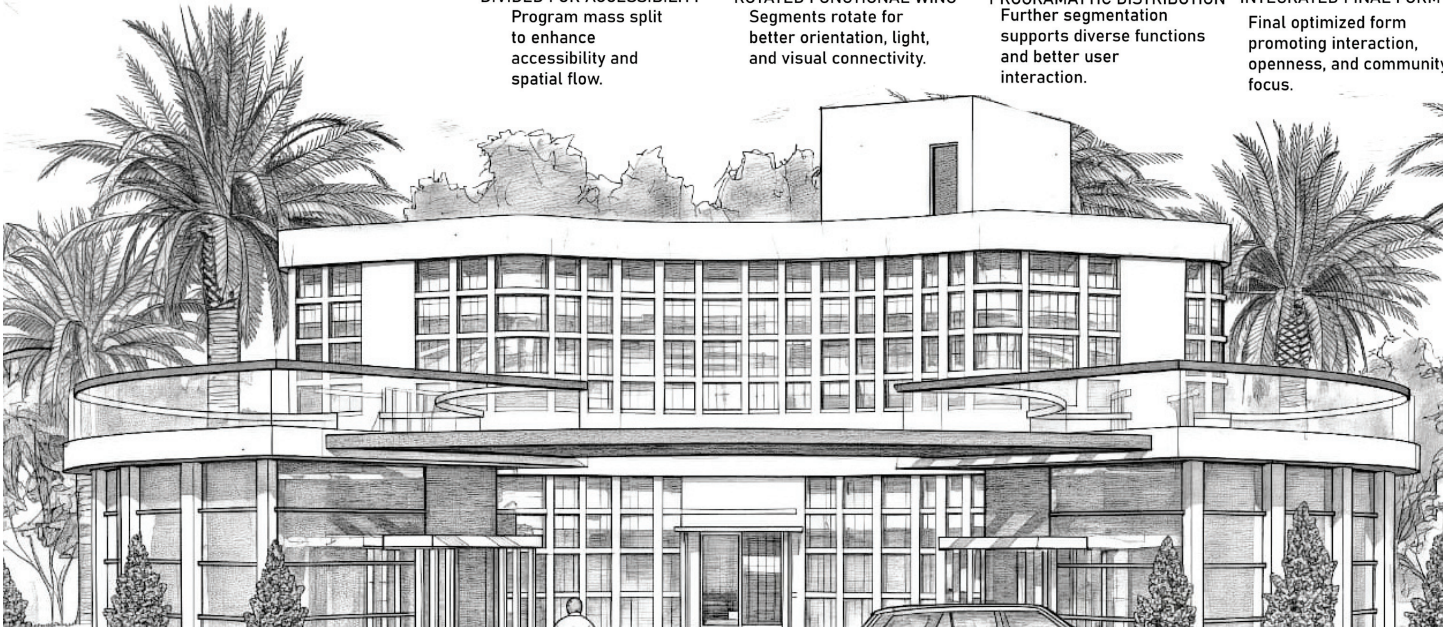
ROTATED FUNCTIONAL WING
Segments rotate for better orientation, light, and visual connectivity.



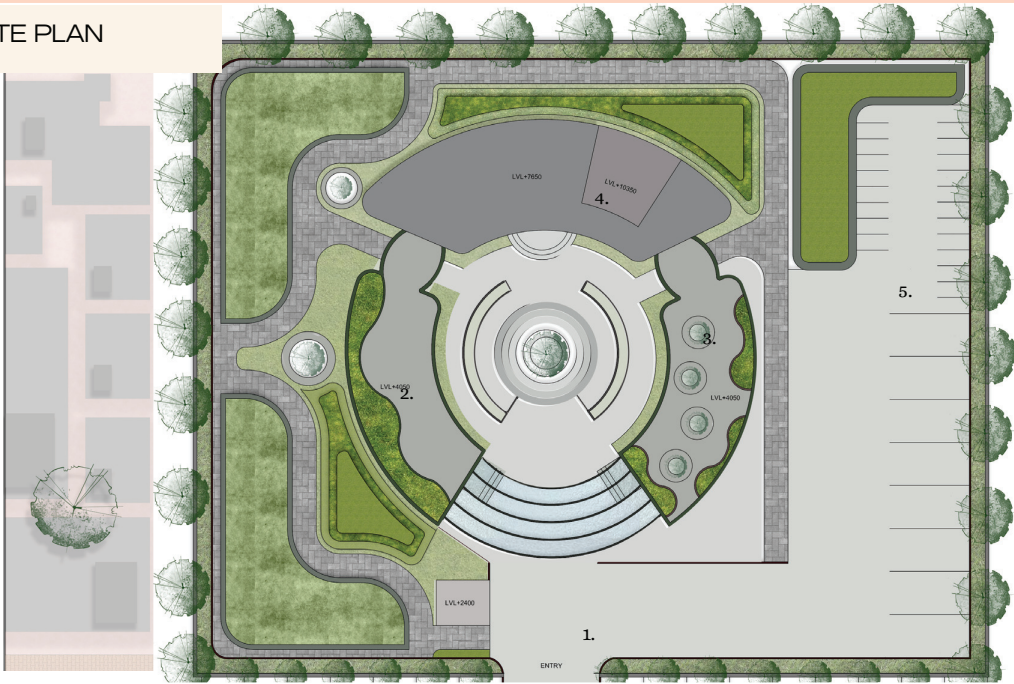
PROGRAMMATIC DISTRIBUTION
Further segmentation supports diverse functions and better user interaction.



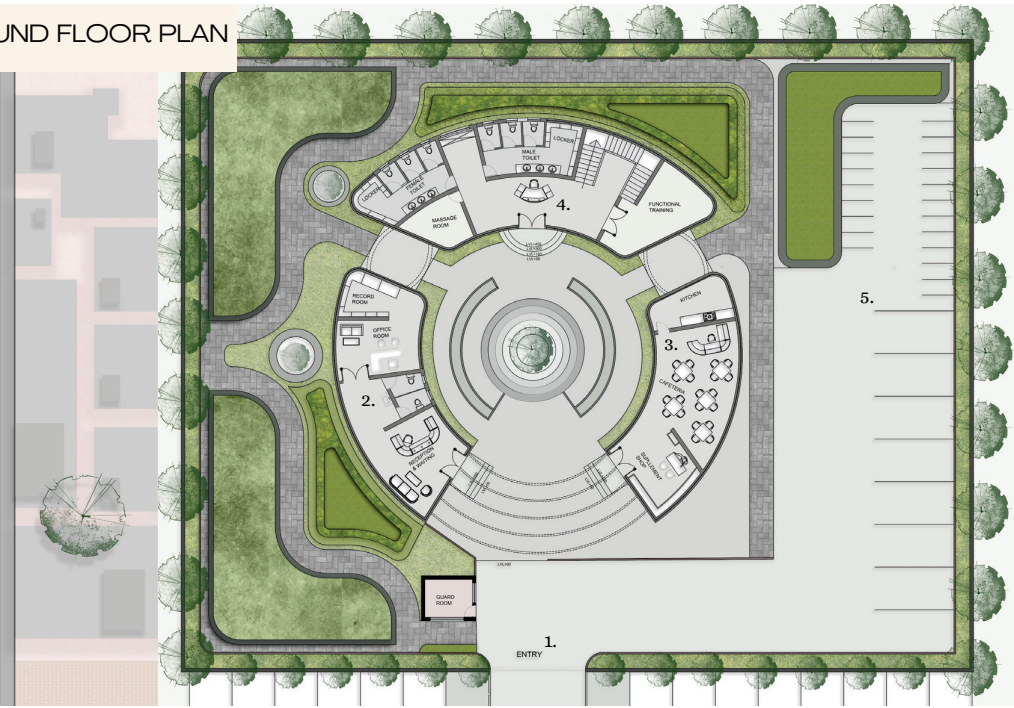
INTEGRATED FINAL FORM
Final optimized form promoting interaction, openness, and community focus.



SITE PLAN



GROUND FLOOR PLAN



- LEGEND**
- 1. ENTRANCE
 - 2. RECEPTION
 - 3. CAFETERIA
 - 4. GYM
 - 5. PARKING

SHEKHAWATI: WHERE WALLS TELL STORIES

Introduction

Shekhawati is a historic region in northeastern Rajasthan, famous for its fresco-adorned havelis. Established in the 15th century by Maharana Shekhaji of the Kachawaha Rajputs, the name “Shekhawati” was coined in 1803 by W. S. Gardener, meaning “Garden of Shekhas.” The region flourished along major trade routes in the 17th and 18th centuries, when many of its grand havelis were built. It includes towns like Mandawa, Nawalgarh, and Fatehpur, and now comprises the districts of Jhunjhunu, Sikar, and Churu. Historically, it is linked to the ancient Matsya Kingdom, with references in the Rigveda and Manusmriti, and was once part of the region known as Marukantar Desha.

Historical Background

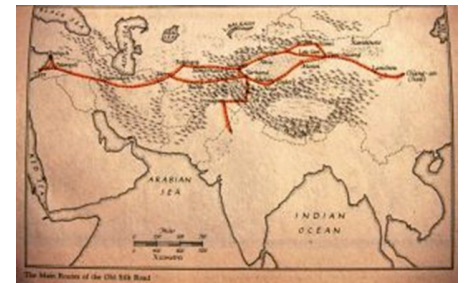
In 1471 AD, the Kachhwaha Rajput ruler Rao Shekha established Shekhawati after the division of the Jaipur-Amber kingdom. Owing to its strategic location on key trade routes, the region flourished between the late 18th and early 19th centuries. Camel caravans traded opium, cotton, and spices, leading to the rise of a wealthy merchant class. With the growing dominance of the East India Company and the shift of trade to Bombay and Calcutta ports, Shekhawati’s commercial importance declined by the 1820s–30s.

Havelis of Shekhawati:

Most structures in Shekhawati were built between the 18th and early 20th centuries. During the British period, wealthy traders adopted and expanded this architectural style for their residences. The region’s havelis are especially renowned for their intricate frescoes depicting mythological and historical themes. These painted mansions are spread across several towns of Shekhawati, forming a remarkable concentration of heritage architecture. The following image presents a glimpse of some of the region’s most famous havelis.



Prof. Tanushree Das
PRINCIPAL



Havelis of shekhawati

Mandawa

Mandawa haveli , Paawan haveli , Radhika haveli



Nawalgarh

Moraka haveli , Poddar haveli , Patodia ki haveli



Ramgarh

Garthala haveli , vedaaranya heveli



Churu

Surana haveli , Malji ka kamra



Dundlod

Goenka haveli



The present condition of the Shekhawati Region and a need to revive this built heritage

Shekhawati gradually declined economically as merchant families migrated to larger cities like Kolkata and Mumbai. As trade shifted in the 19th century, numerous havelis were abandoned and fell into disrepair. Today, many stand either neglected or insensitively renovated with modern materials, disregarding their original architectural character.

The strategic location of Shekhawati near major cities such as Delhi, Agra, and Jaipur provides it with strong rail and road connectivity. However, despite heavy tourist flows to Jaipur and Agra, Shekhawati receives comparatively few visitors due to limited public awareness and inadequate promotion of its architectural heritage. Many abandoned havelis have become financial burdens for their owners, as maintenance costs are high and returns are minimal. Recently, NGOs and heritage enthusiasts have initiated restoration efforts, and some properties are being adaptively reused or converted into heritage hotels. The true value of this architectural legacy lies in its socio-cultural significance. Promoting tourism and establishing sustainable conservation frameworks can support economic viability, encourage restoration, address housing needs through adaptive reuse, and prevent this vast heritage inventory from falling into irreversible decline.

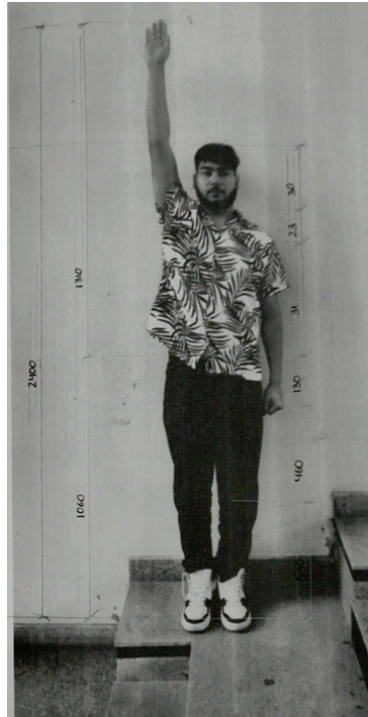




AYUSH KUMAR
(2nd SEMESTER)

AY - 2024-25

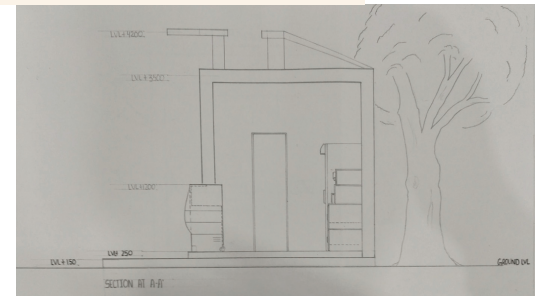
ANTHROPOMETRY STUDY



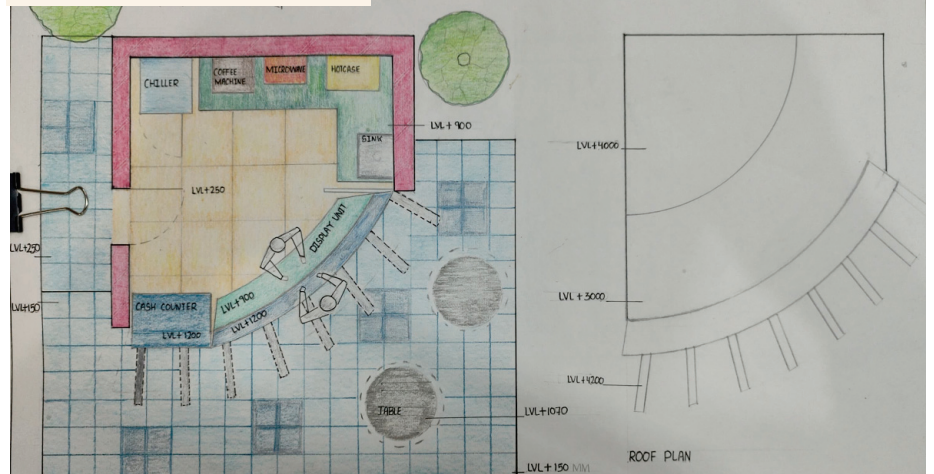
SECOND-SEM-

Second-semester studio explorations focusing on anthropometry and Vitruvian principles, translating human proportions and scale into the design of a compact residence through measured studies, plans, and elevations.

SECTION



COFFE KIOSK GROUND FLOOR PLAN



VACATION HOUSE

CONCEPT SHEET

PROJECT TITLE: VACATION HOME FOR AN ARTIST FAMILY

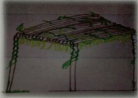
Client Profile: - A family of four: husband, wife, and two school-going children. - Artistic background; values creativity, nature, and peaceful surroundings. - Frequent need for relaxation, inspiration, and family bonding time.

Site Orientation: - North-facing entrance/main gate. - Beautiful lake view on the South side.

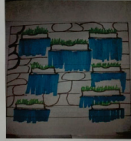
Design Features: - Maximum openings on the south to capture lake views. - Natural lighting and cross ventilation. - Use of earthy materials and colorful accents. - Landscape integration with outdoor seating and play areas.

Design Concept: "Living with Nature and Art" The concept revolves around creating a space that blends art, family life, and nature. Every part of the house is designed to reflect creativity and relaxation. The house faces the lake to the south for scenic views and opens towards the north for access and natural ventilation.

6m height pergola parking experiencing the power when you enter



Double height parking with creepers shade



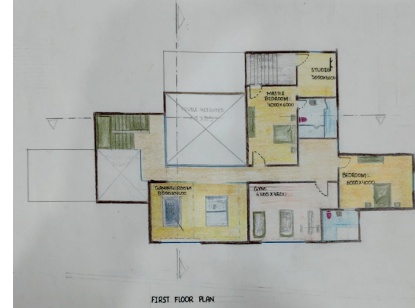
From taking that idea I make a large wall in front of pool so it create a privacy to the pool and look aesthetic(the falling water)



Inspiring this I make a small circular pit for gathering



FIRST FLOOR PLAN



GROUND FLOOR PLAN



MURALS

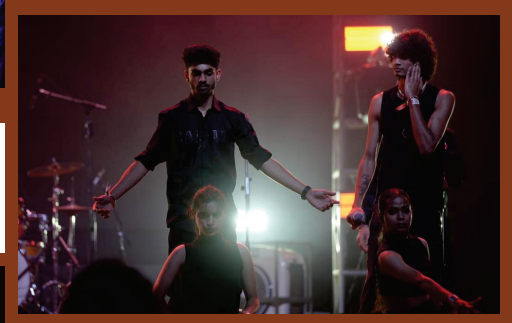
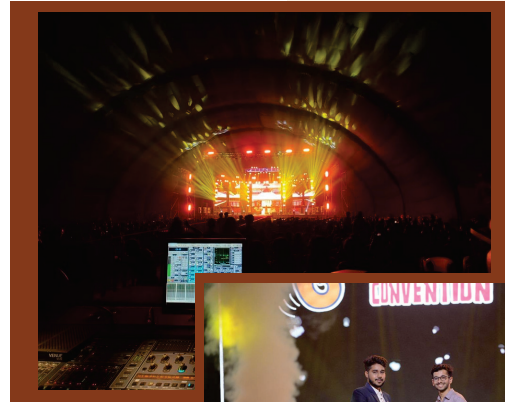
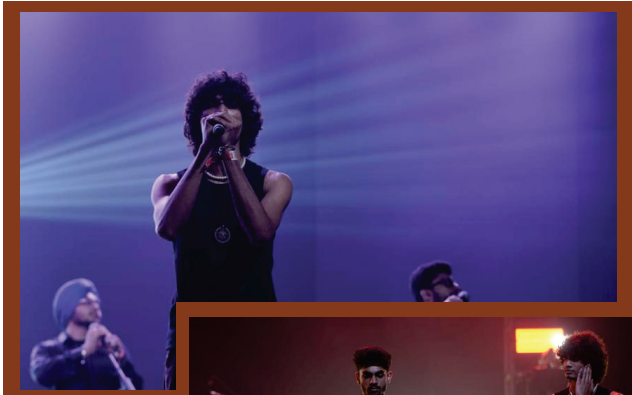
INTRO TO ACTIVITIES



MURALS







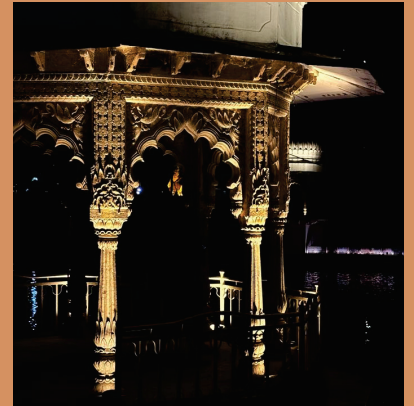
ACHIEVEMENTURE





HISTORICAL





DOCUMENTATION

