



FACULTY OF ARCHITECTURE & PLANNING, AKTU

BACHELOR OF ARCHITECTURE | 2021-2026

PLACEMENT BROCHURE

**FACULTY OF ARCHITECTURE AND PLANNING
A.K.T.U LUCKNOW**

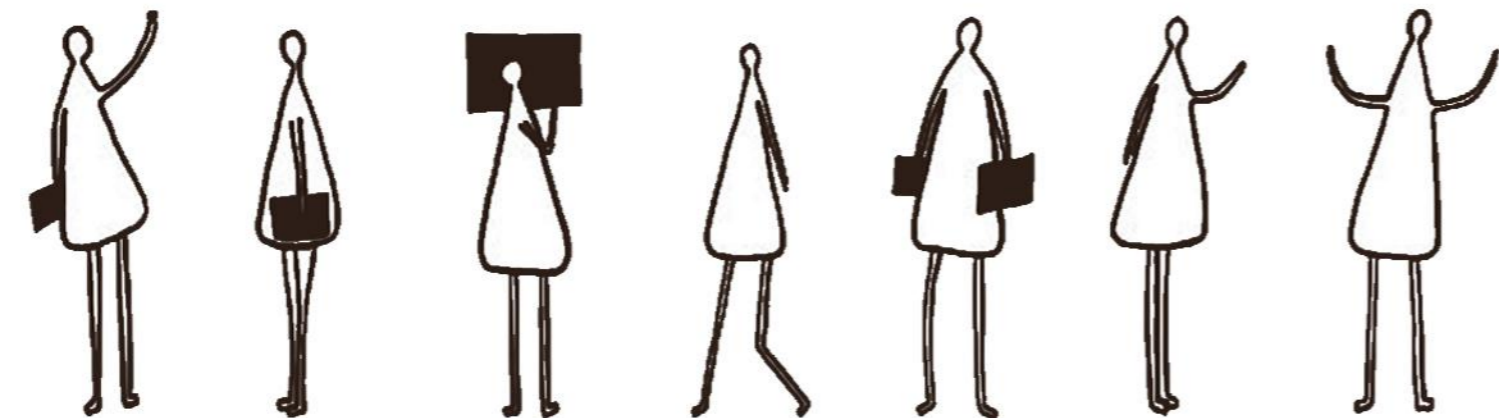


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MESSAGE



The buildings are the reflection of man's aspirations. These designs are brought to life by architects. These architects are created from young creative minds and the rigorous training and technical knowledge imparted by experienced faculty and a conducive environment.

Prof. (Dr.) Vandana Sehgal
Principal & Dean
B. Arch. | M.Arch. | Ph.D.



This institute having a lineage of more than 100 years has produced many successful architects, academicians and able professionals. Faculty of Architecture and Planning (erstwhile GCA) has made a significant impression both in India and abroad due to its teaching pedagogy. With state of the Art infrastructure, well equipped faculty, and bright students, we are growing in leaps and bounds.

Prof. (Dr.) Ritu Gulati
Head of Department
B. Arch. | M.Arch. | Ph.D.

OUR VISION

To develop capable, skilful and sensitive professionals who can take the lead in making this field of creativity and technology a valued profession, while shaping the society for future.

ABOUT US

Faculty of Architecture and Planning is primarily a faculty of Dr. APJ Abdul Kalam Technical University, Lucknow, located on a 6-acre site, is at walking distance from the city center of Hazratganj. It started as a part of Government College of Arts & Crafts in 1911 and is one of the oldest in the country. Presently the college is merged with Dr. APJ Abdul Kalam Technical University and known as the Faculty of Architecture and Planning – AKTU.

1911

Started as a part of "Government College of Arts & Crafts" at Lucknow; one of the oldest in the country.

1976

Separated as an individual institute by the name "Government School of Architecture".

1980

Became a constituent college of Lucknow University & renamed "Government College of Architecture".

2006

Gained an autonomous status and functioned as "Lucknow College of Architecture".

2009

Became a constituent college of the Dr. APJ Abdul Kalam Technical University known as the "Faculty of Architecture and Planning".



01 First year includes the basic understanding of design principles, basics of architecture, and understanding of anthropometry.

02 Second year includes narrative design, space making, vernacular architecture and climate responsive architecture.

03 Third year includes the study of various structural systems, interior designing, housing and importance of by-laws.

04 Fourth year includes a 16 weeks professional training followed by urban design studio and a research based dissertation.

05 Final year includes the study of campus designing and a design based thesis.

BACHELORS OF ARCHITECTURE



**INTAKE- 80 STUDENTS
FULL TIME- 5 YEARS COURSE**

Architecture is the interaction between technology, design, society and the built environment. The bachelor's degree programme in Architecture covers a broad range of topics, introducing you to different professional fields.

The five year course is divided wherein the first stage consists of 6 semesters of full time study followed by practical training in professional offices or at construction sites for 16 weeks. The second stage consists of full time study for 3 semesters, whereby each student is required to write a research based dissertation, prepare for a seminar and next consecutive semester present a design thesis along with the advanced level of compulsory and elective theory courses.

OUR MENTORS



Dr. Vandana Sehgal
Principal and Dean
B.Arch. | M.Arch | Ph.D.



Dr. Ritu Gulati
Head of Department
B.Arch. | M.Arch | Ph.D.



Dr. Subhrajee Banerjee
B.Arch. | Masters in city
planning | Ph.D.



Dr. Indrani Chakraborty
B.Arch. | Masters in city
planning | Ph.D.



Dr. Joydeep Dutta
B.Arch. | MURPI Ph.D.



Dr. Meeta Tandon
B.Arch. | MURPI Ph.D.



Ar. Ishwar Chandra
Vidya Sagar
B.Arch. | MURPI Ph.D.



Ar. Rakesh Paijwar
B.Arch. | M.Arch



Ar. Farheen Bano
B.Arch. | M.Arch | PhD



Girish Pandey
B.F.A. | M.F.A



Ar. Gaurav Singh
B.Arch. | MURP



Ar. Taabish Ahmed
Abdullah
B.Arch. | M.Arch



Ar. Vaibhav Kulshrestha
B.Arch. | MURP



Dr. Anjaneya Sharma
B.Arch. | M.Arch | PhD



Ar. Prabhat Rao
B.Arch. | M.Plan



Ar. Mahima Thussu
B.Arch. | M.Plan



Ar. Tauseef Rahi
B.Arch. | M.Arch



Ar. Alok Omar
B.Arch. | M.Arch



Ar. Anupam
B.Arch. | M.Plan



Ar. Deepti Sagar
B.Arch. | MURP



Dr. Divya Pandey
B.Arch. | M.Arch | PhD



Ar. Priyanka Rastogi
B.Arch. | M.Arch



Pl. Arundhatee Mishra
B.Plan | M.Plan



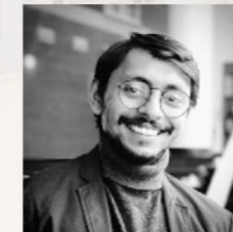
Er. Ekta Sinha
B.Tech | M.Tech



Ar. Aila Azeem
B.Arch. | M.Arch



Ar. Mariya Zama
B.Arch. | M.Arch



Ar. Shriyak Singh
B.Arch. | M.Arch



Ar. Juwaria Qamruddin
B.Arch. | M.Arch



Ar. Divyanshi Srivastava
B.Arch. | Masters in Urban
Management



Ar. Kushagra
B.Arch. | M.Arch



Ar. Praseon Mishra
B.Arch. | M.Arch



Bhupendra K. Asthana
B.V.A | M.V.A



Ar. Sawan Kumar Sharma
B.Arch. | M.Ekistics



Ar. Oorvi Singh
B.Arch. | M.Arch



Er. Vanshaj
B.Tech | M.Tech



Ar. Shishir Kumar
B.Arch. | M.Arch



Ar. Lalit Akash Verma



Ar. Prachi Singh



Ar. Shagufta Irshad



Ar. Aamir



Ar. Ananya Tripathi

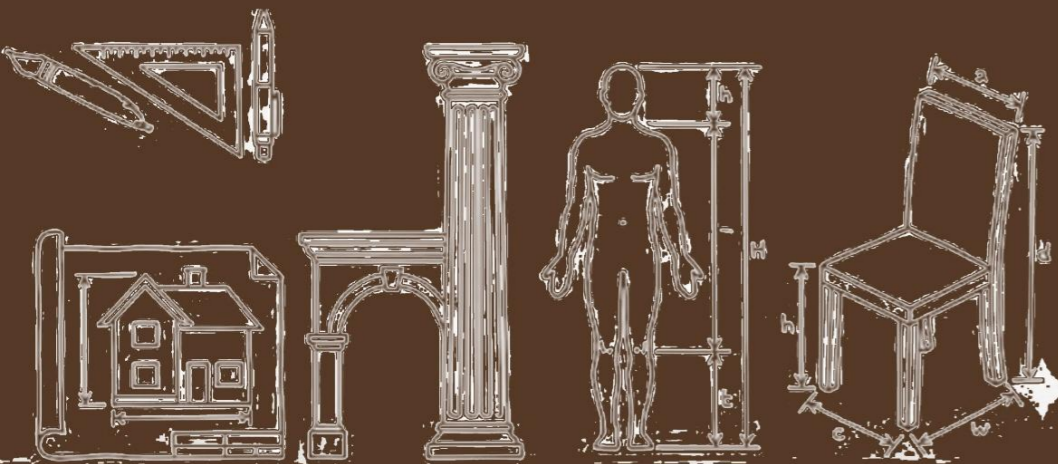


Ar. Poorva

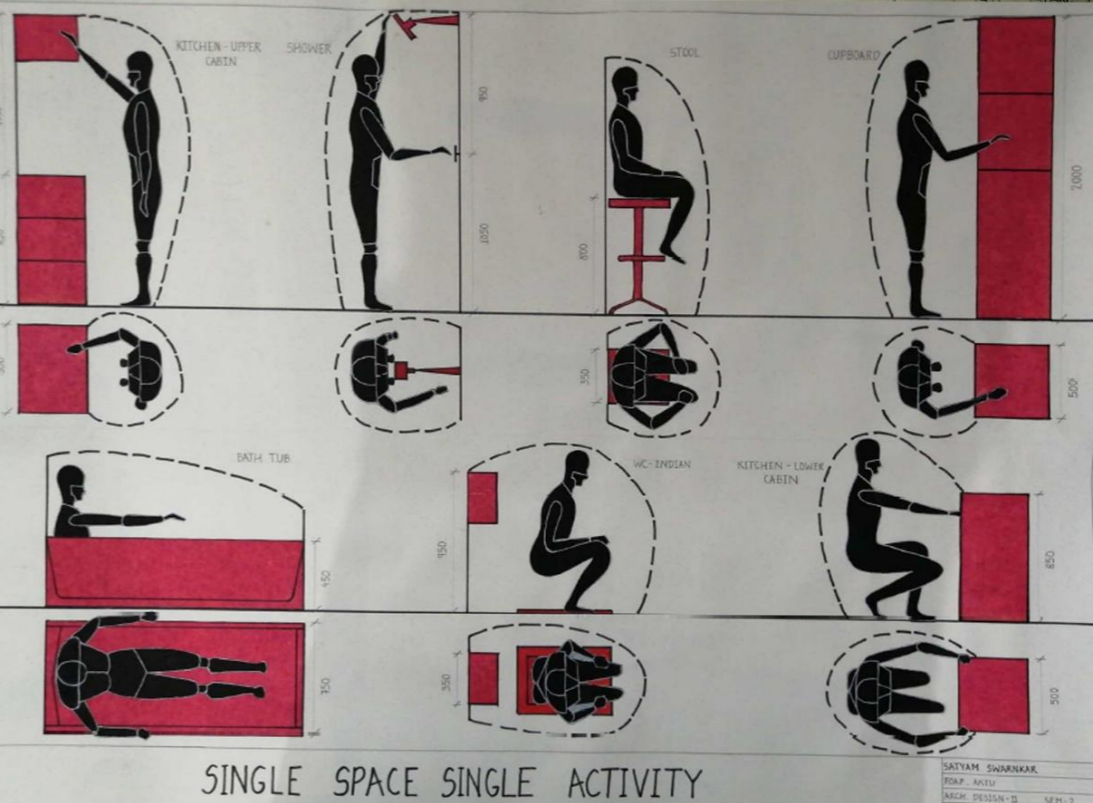
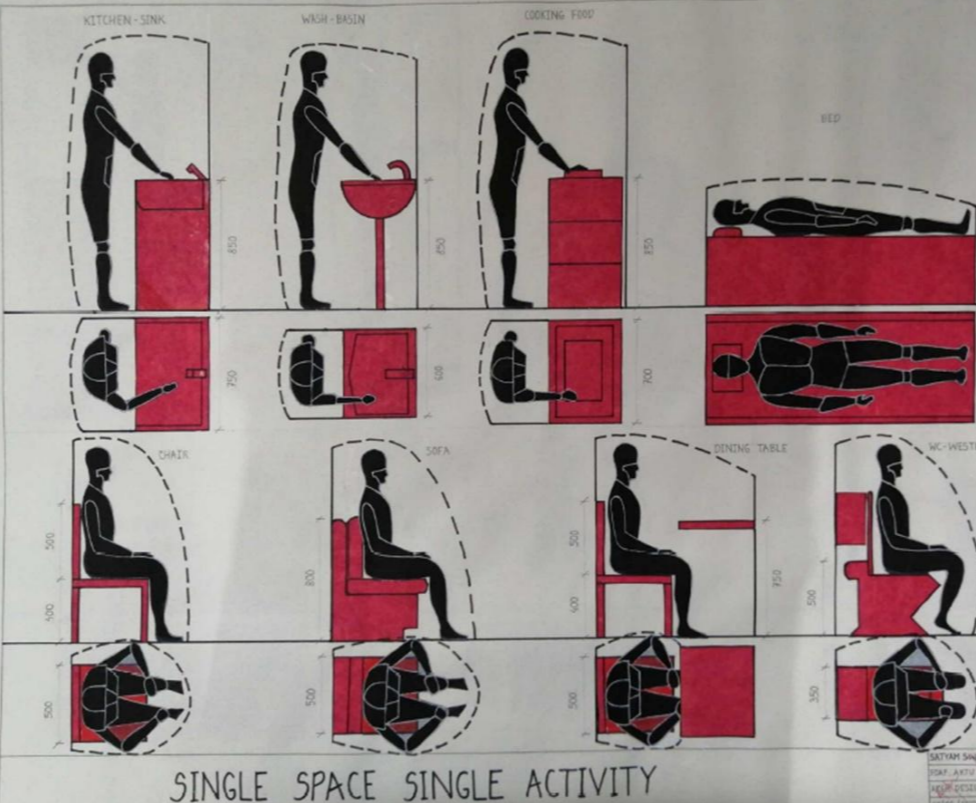
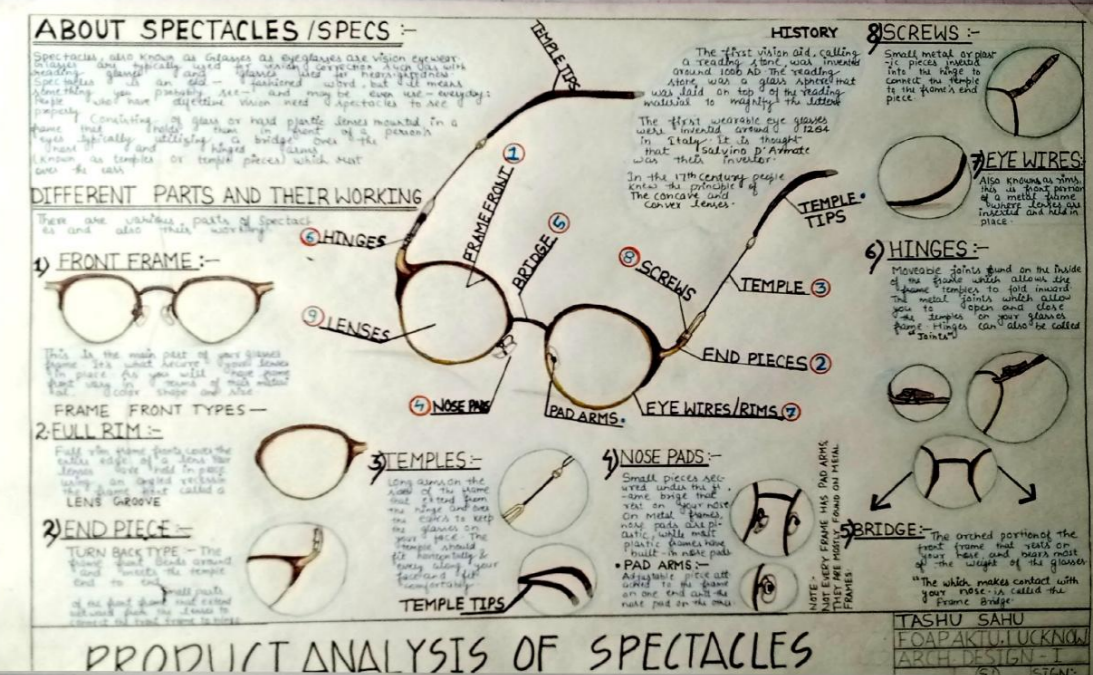
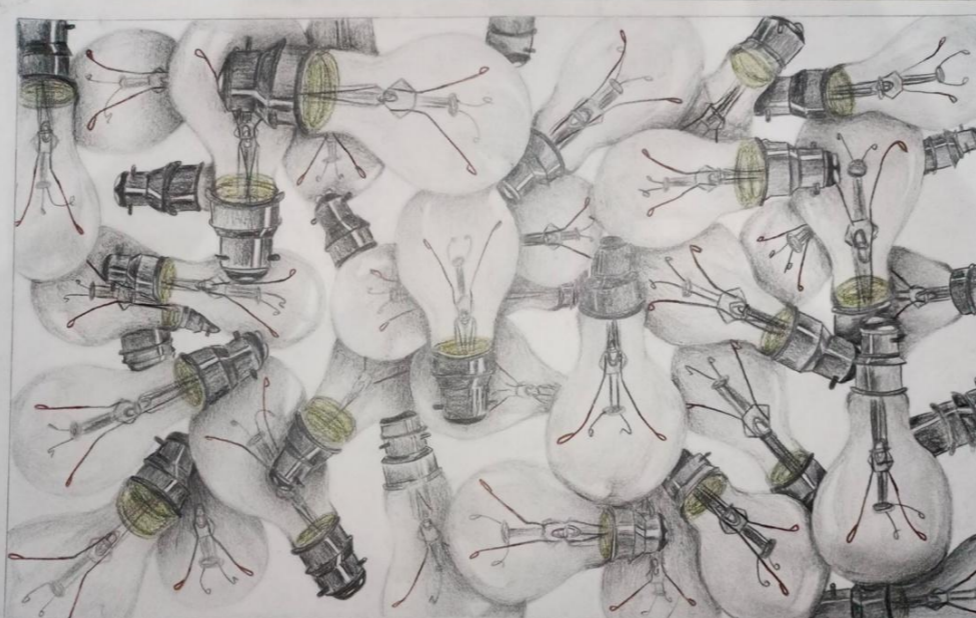
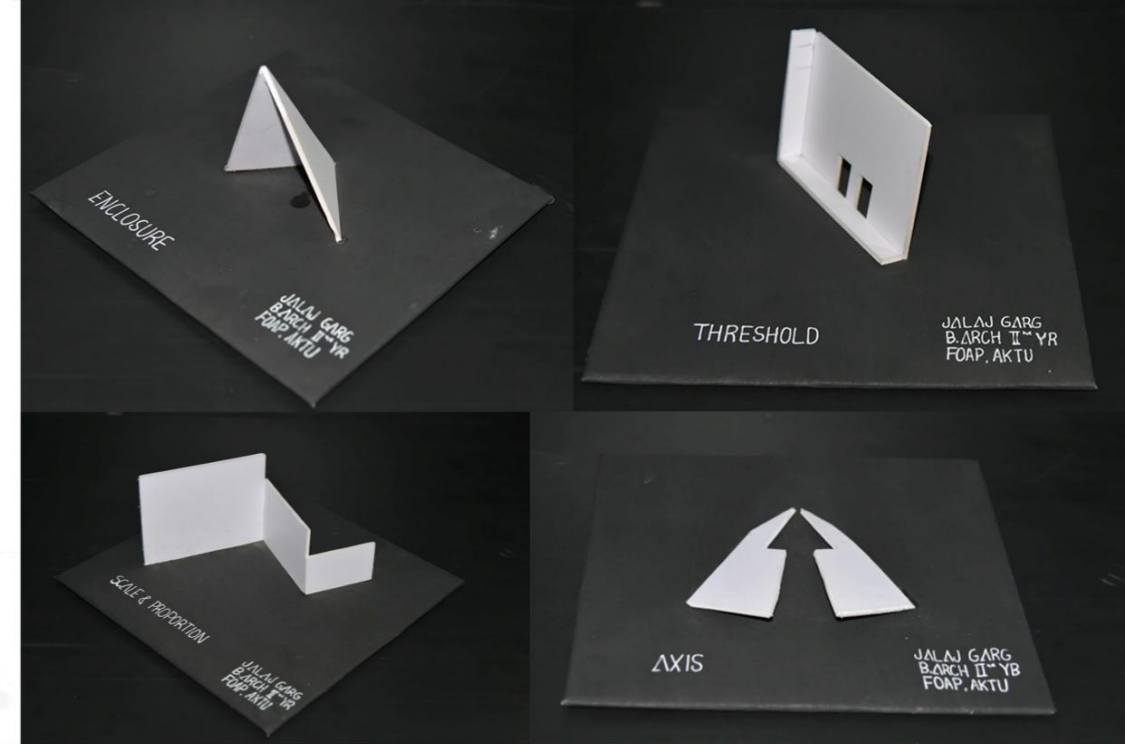
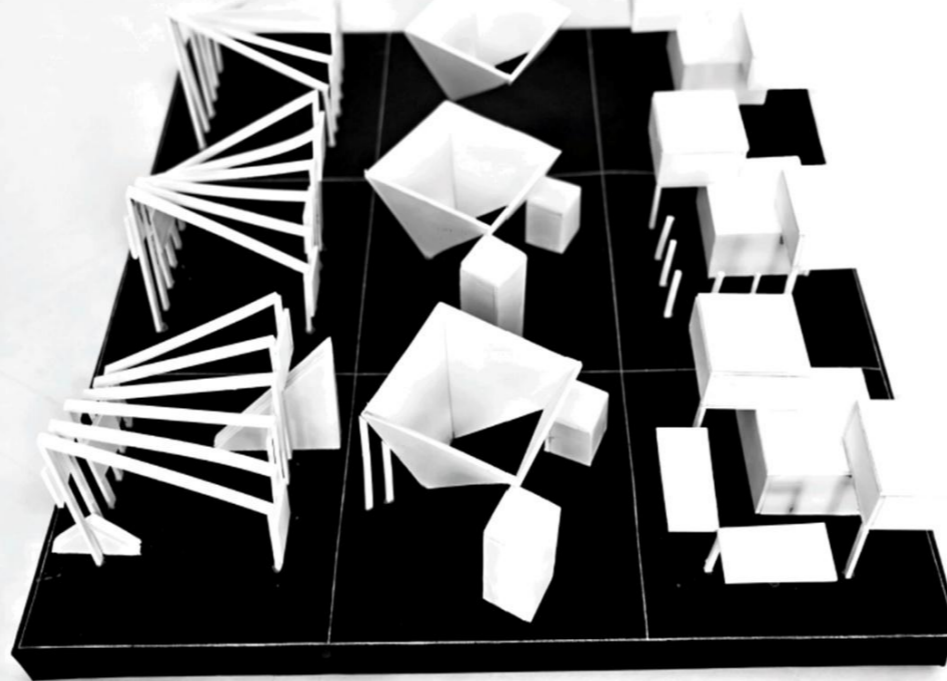
1

Foundation of Architectural Thinking

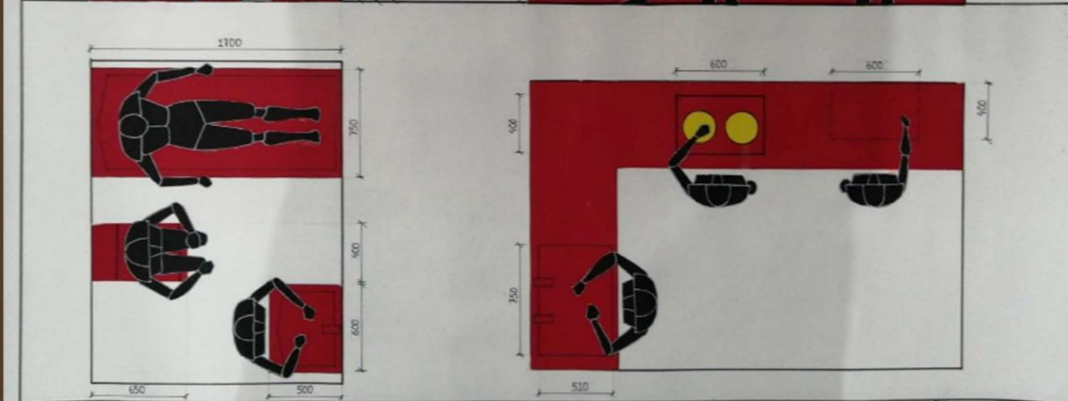
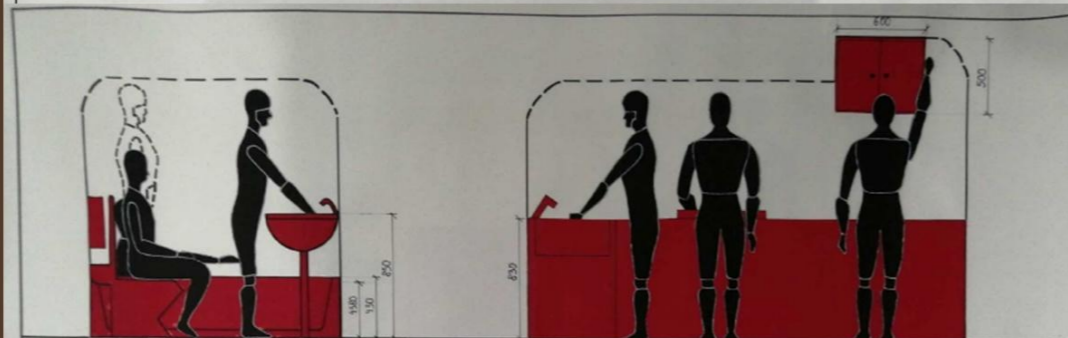
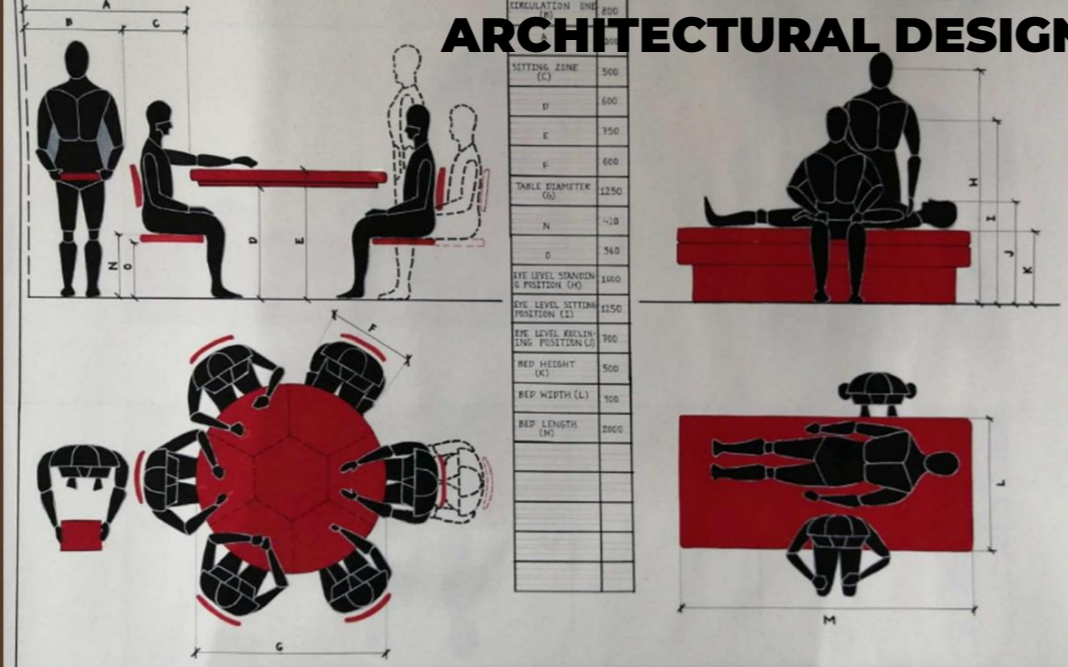
This semester introduces the discipline of architecture through basic design principles, spatial understanding and visual communication. Students learn the vocabulary of design including form, scale, proportion and composition through 2D and 3D exercises. Exposure to architectural drawing, construction basics, environmental awareness and artistic expression helps develop observation skills and creative thinking while building a strong foundation for further design learning.



ARCHITECTURAL DESIGN

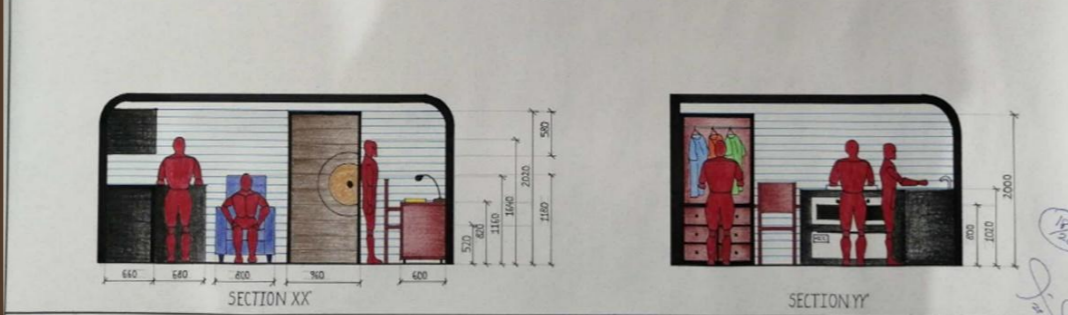
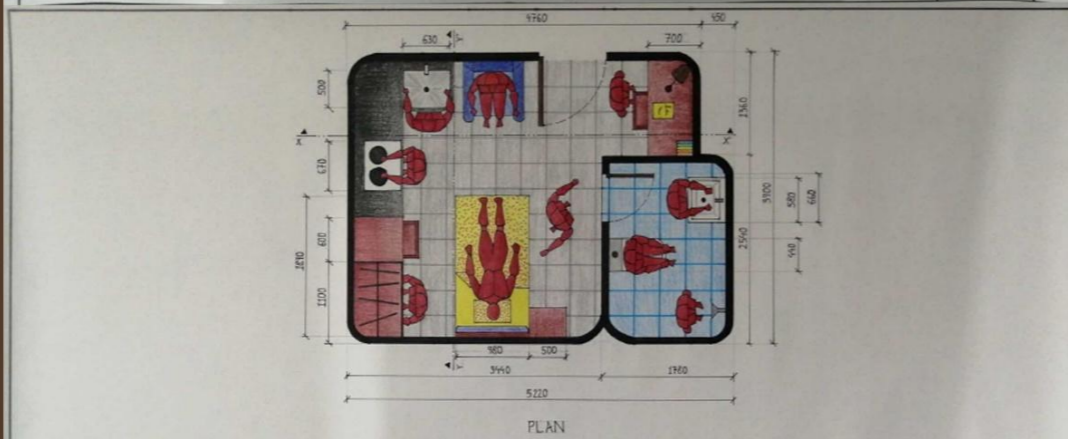


ARCHITECTURAL DESIGN



SINGLE SPACE MULTIPLE ACTIVITY

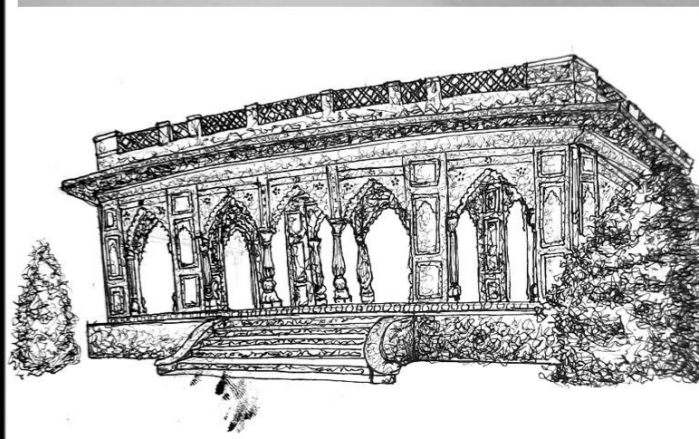
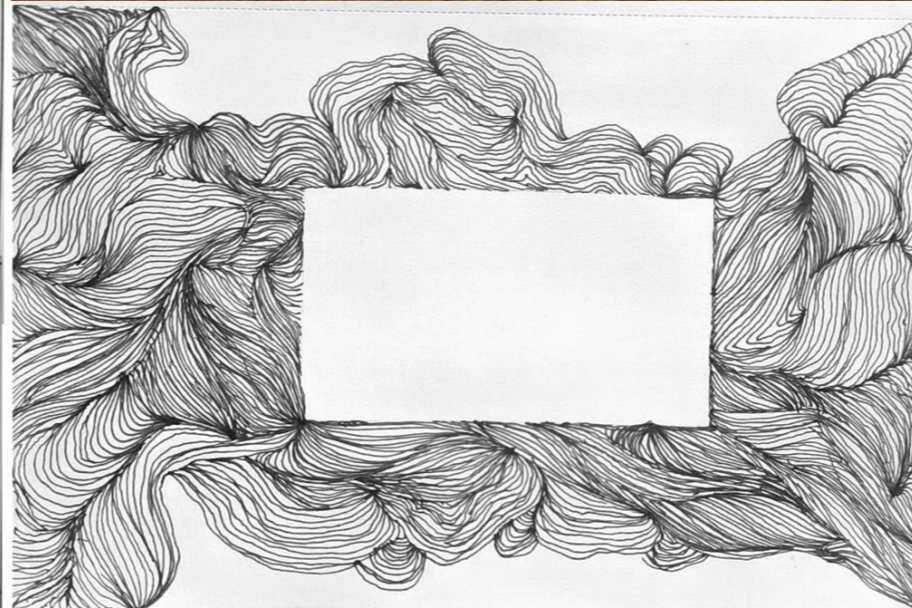
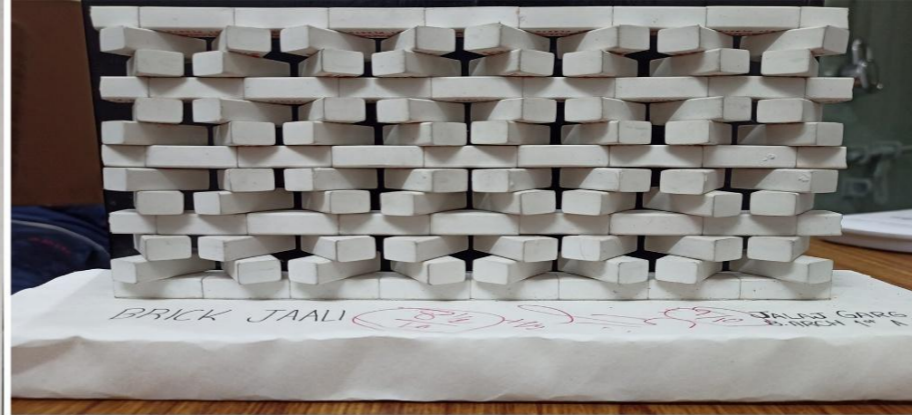
DIPTAH SHENKAE
DISAP_AKTU
MARCH 2023
ESTIMASI 20 5' x 4'10"



MONOCELLULAR UNIT

SCALE: 1:20
DIPTAH SHENKAE
DISAP_AKTU

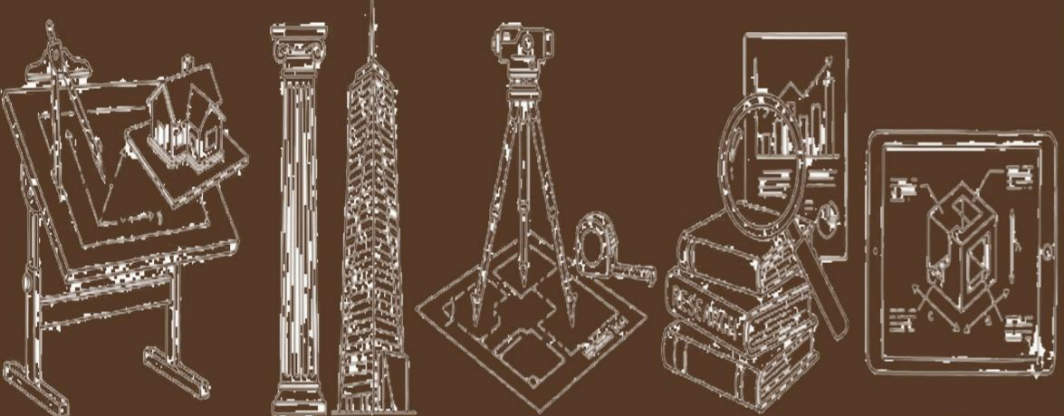
ARTS AND GRAPHICS



2

Development of Spatial and Contextual Understanding

The focus shifts towards applying design fundamentals in small architectural projects while strengthening graphical representation and technical understanding. Students are introduced to the history of architecture, surveying techniques and research-based learning. The semester encourages contextual thinking and enhances analytical abilities required for spatial planning and design communication.



ARCHITECTURAL DESIGN

AREA	AREA PER ROOM
ADMIN AREA	20 sqm
TEACHER'S LOUNGE	15 sqm
THREE CLASSROOM	20 sqm ea
PLAN AREA	As per requirement
TOILET & WATER	As per requirement

kindergarten

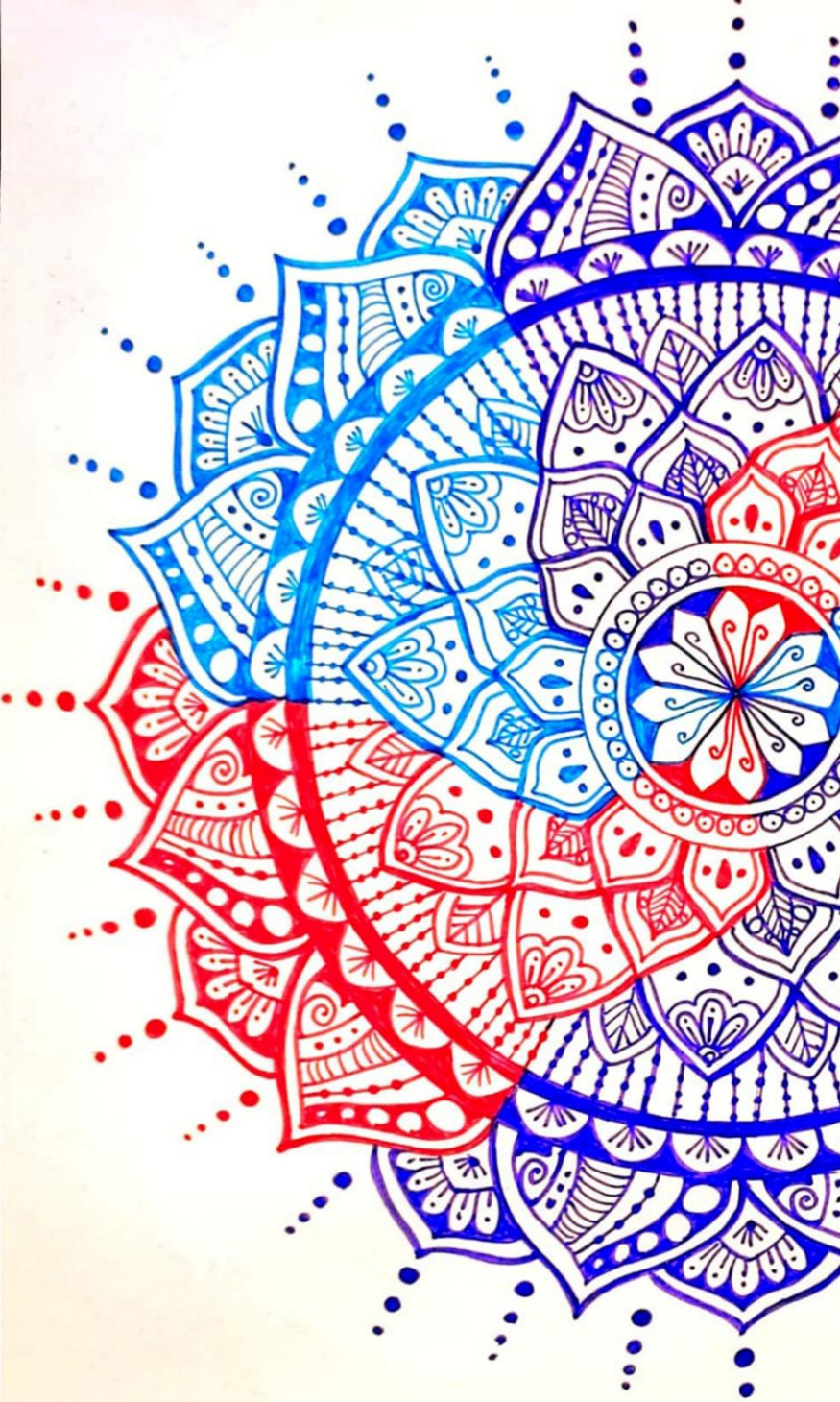
DAY CARE CENTRE FOR KIDS BETWEEN THE AGE OF 02-06 YEARS

Our site is in Lucknow and Lucknow have composite climate. So all the planning is done accordingly. Main entrance of the school is from North to avoid heating effect. Use roof gardening and terrace structure.

SHADOW ANGLES
SUMMER 15°
WINTER 45°
SPRING/AUTUMN 30°

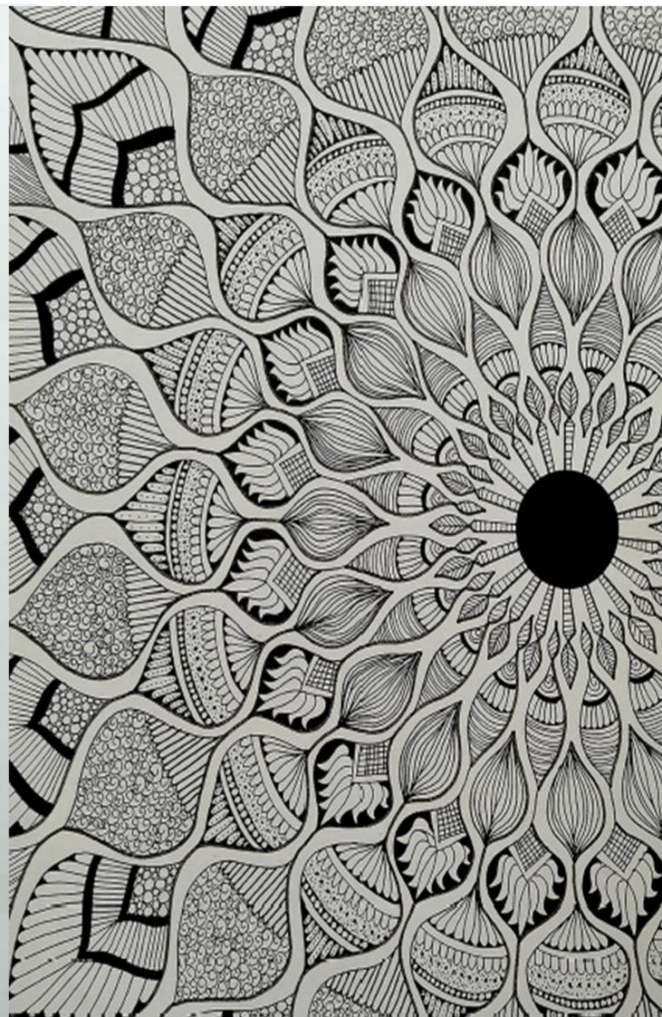
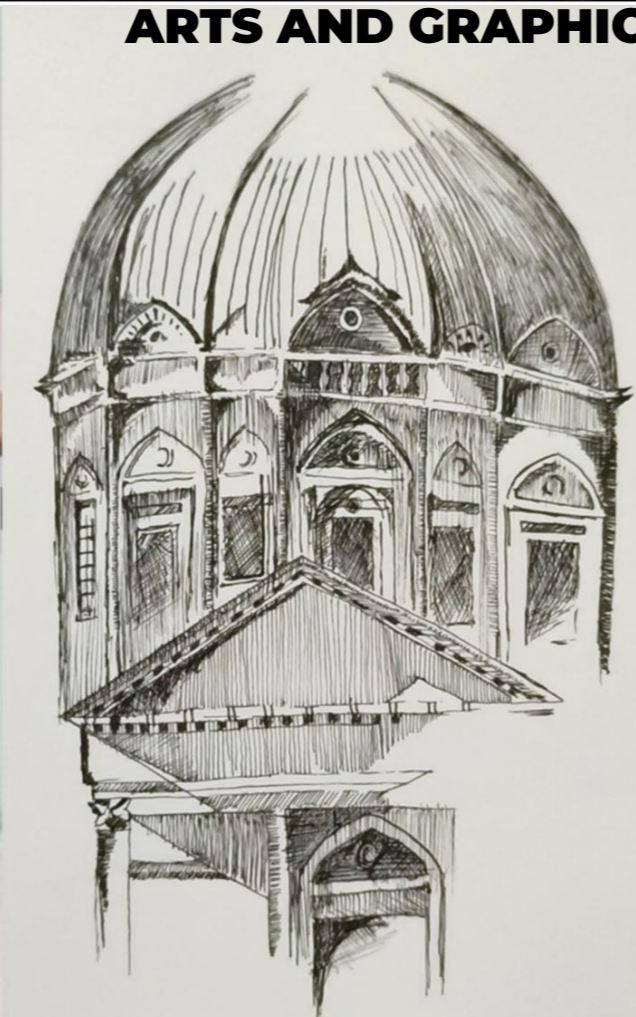
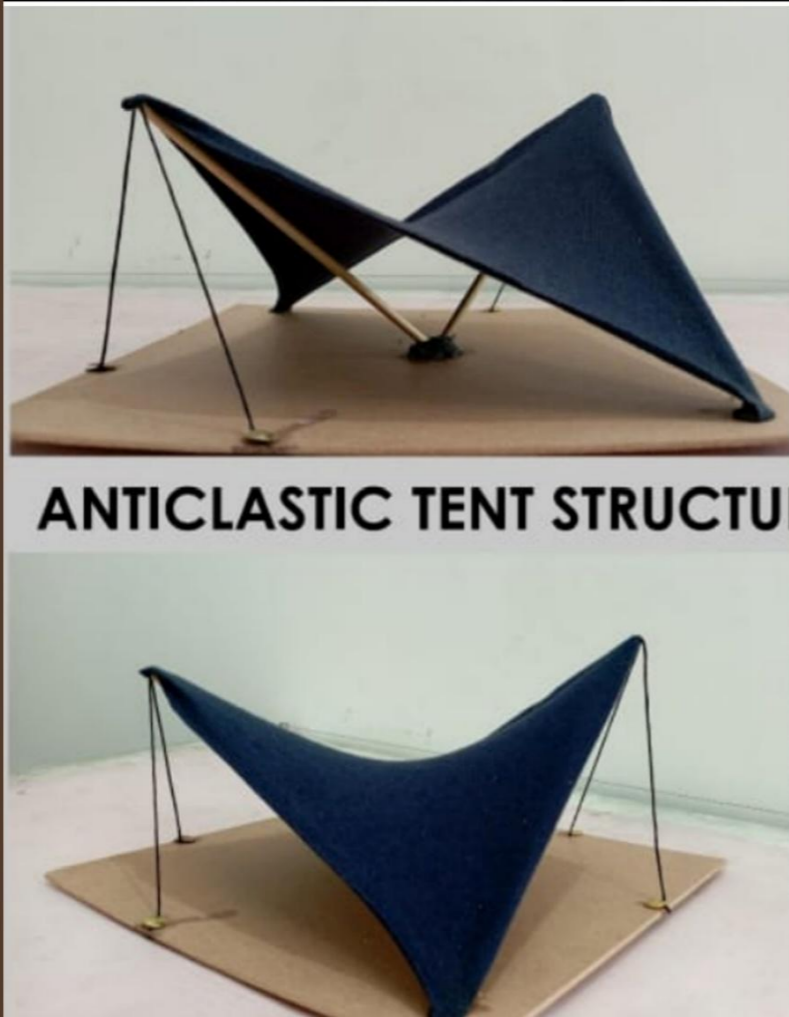
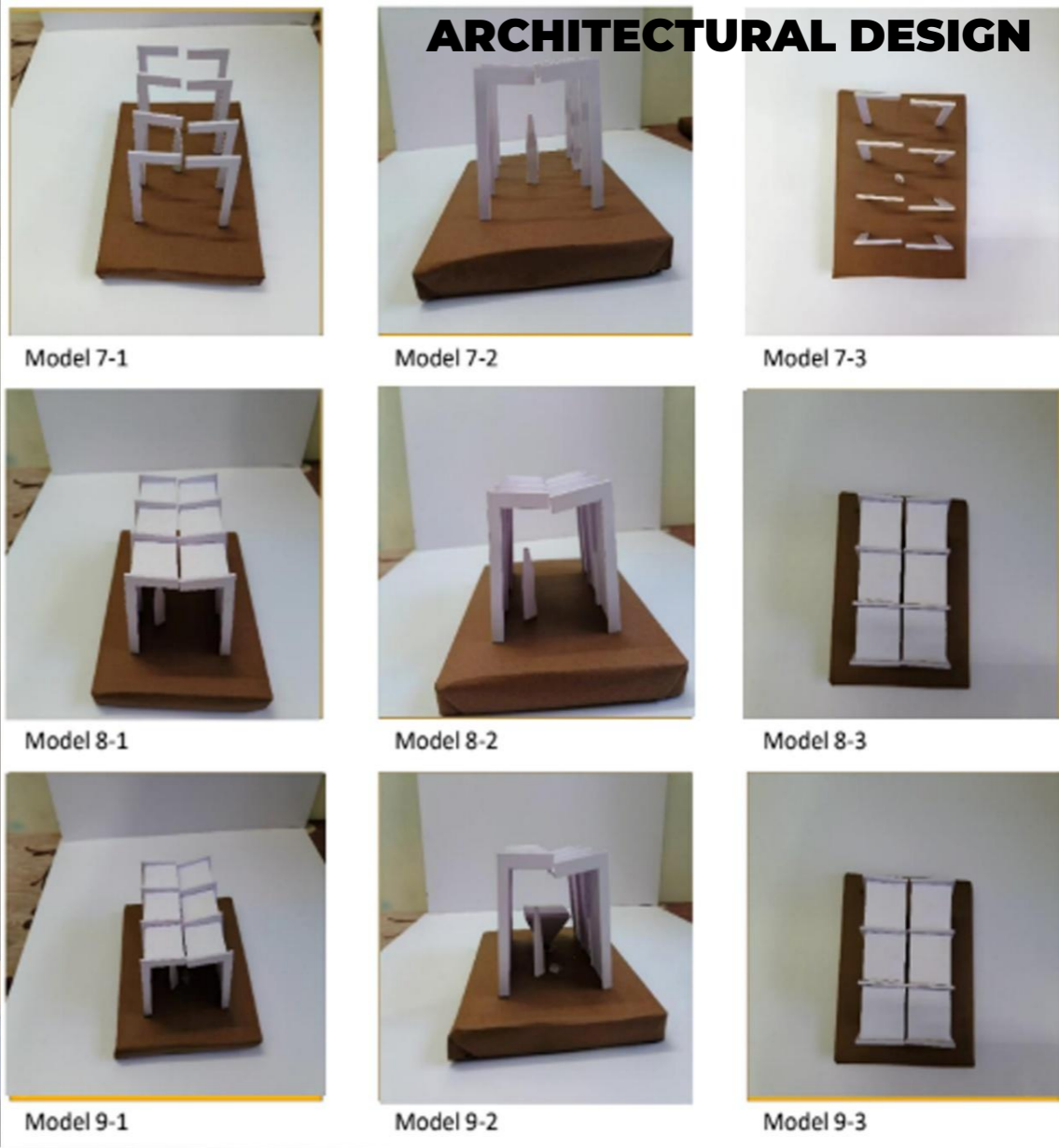
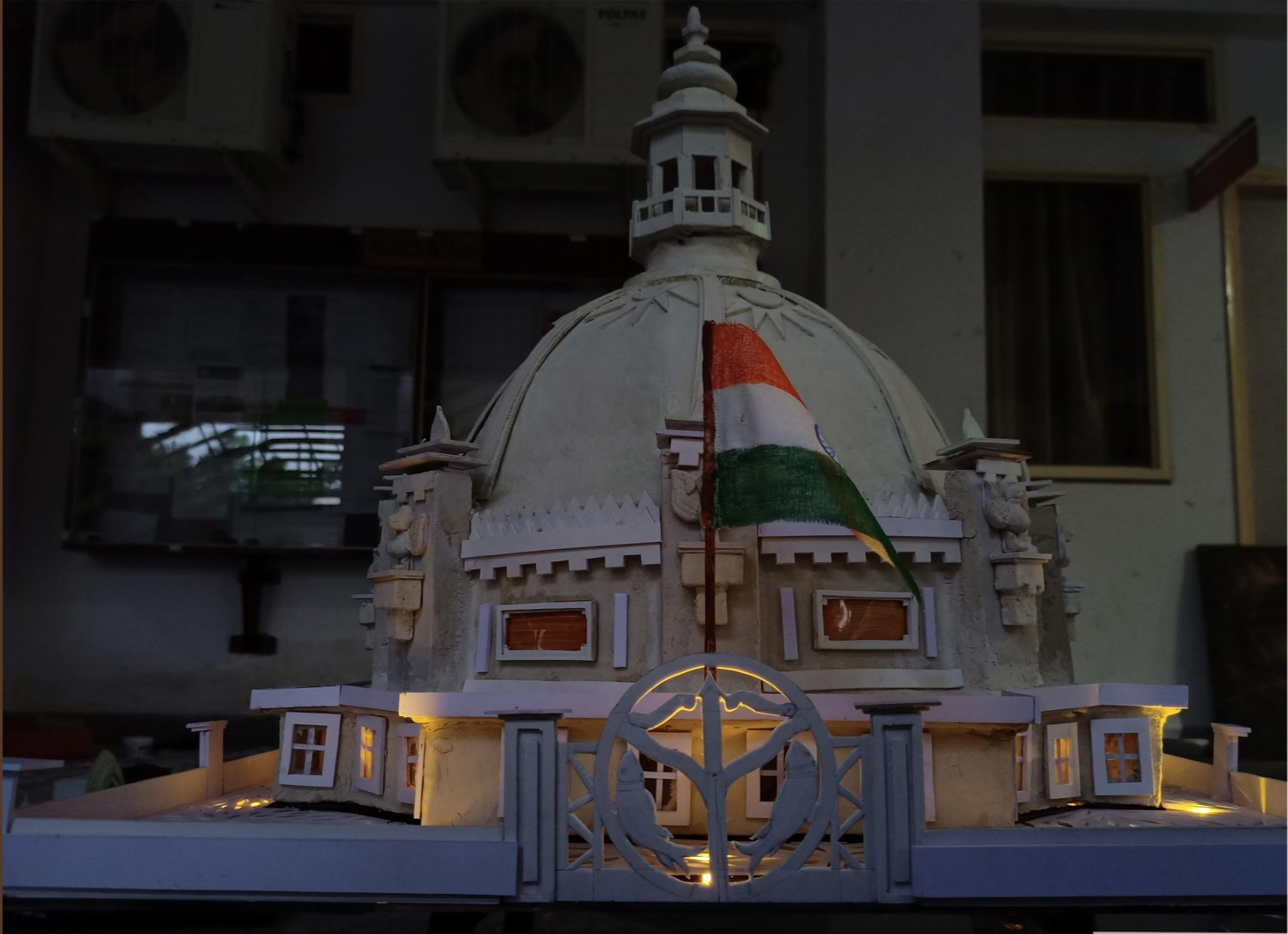
ROOF GARDENING WITH SITTING
Rooftop gardens add beauty to a building, but they do more than that. Green roofs alleviate the urban heat island effect by reducing the surface temperature through natural insulation.

NAVYA
BARCH IYR SEM III - 19
ARCL DESIGN III



ARTS AND GRAPHICS

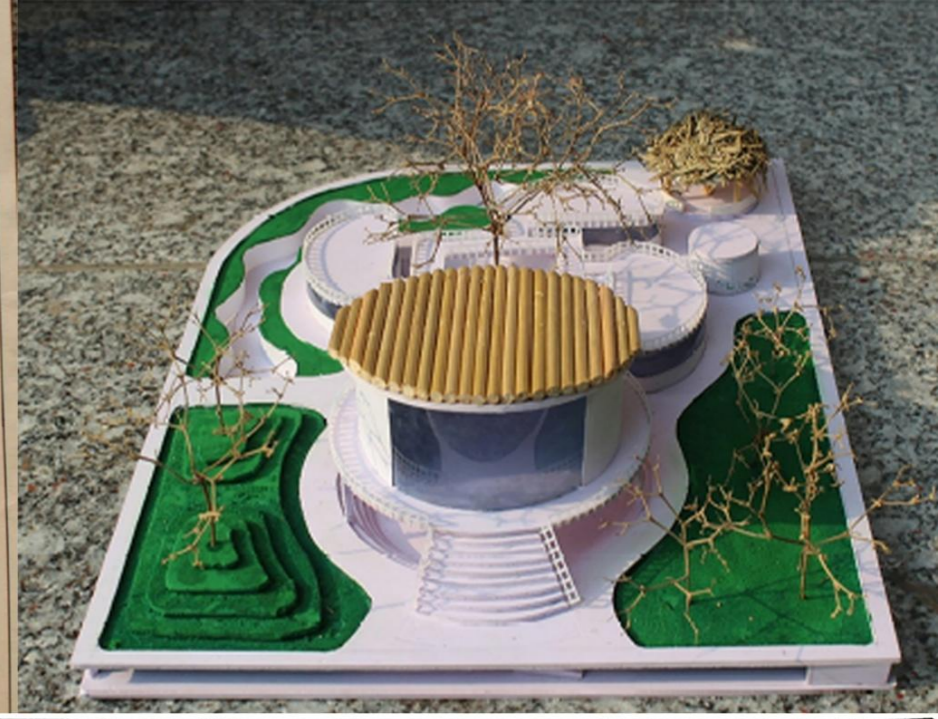
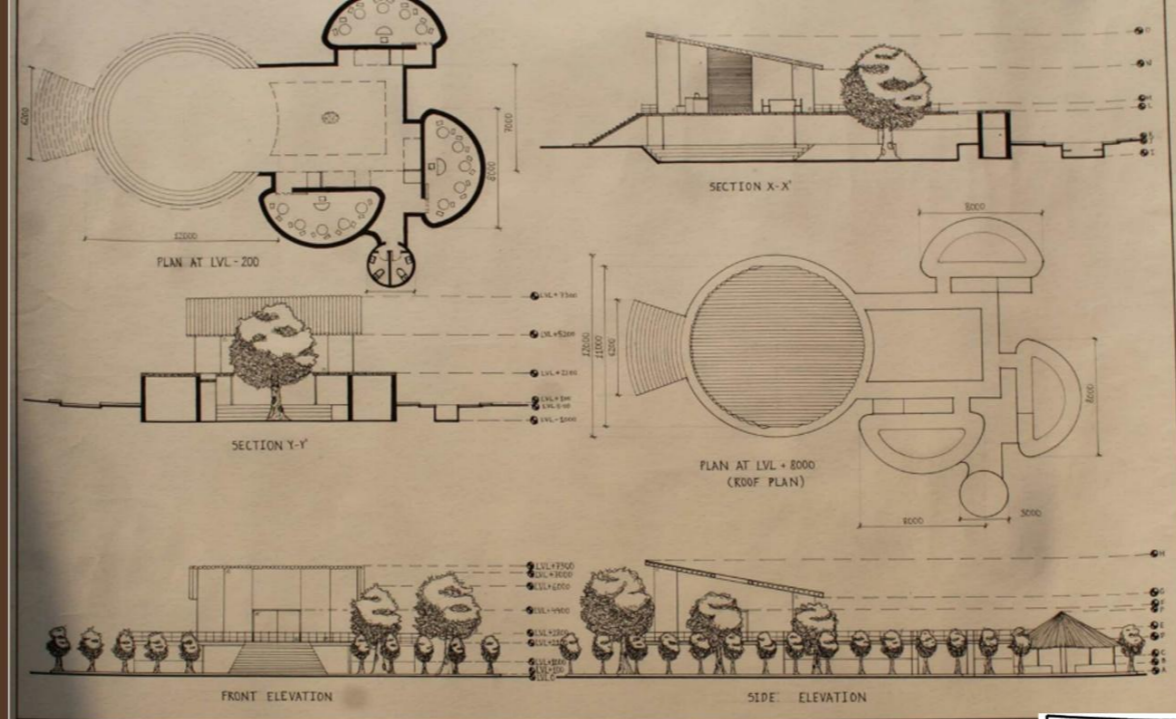




3

Introduction to Building Systems and Climate Responsive Design


This semester marks the transition from basic design to intermediate architectural complexity. Students study building materials, structural systems and introduction to building services. Climatology and environmental responsiveness become integral to design decisions. Projects begin to address functional planning and user needs while integrating technical knowledge with design thinking.



portfolio Disha Teotia

ABOUT THE ARTIST

Name - Juan Gris (José Victoriano González-Pérez)
 Born - March 25, 1887
 Death - May 11, 1927
 Artistic style - Synthetic Cubism, Analytical Cubism, Modernism
 famous Artworks - "Portrait of Pablo Picasso," "Violin and Guitar,"
 Ideology - show the whole structure of objects in their paintings without using techniques such as perspective or graded shading to make them look realistic.



Juan Gris was a Spanish painter and sculptor who played a significant role in the development of Cubism. Gris became fascinated by Cubism, a revolutionary art movement, and developed his own unique approach within its realm. He explored the principles of Analytical Cubism, focusing on the deconstruction and reconstruction of objects through geometric forms and multiple viewpoints. Gris's artistic style featured precise geometric forms, intricate compositions. Over the course of his career, Gris's style evolved, incorporating elements of Synthetic Cubism and collage techniques. His artistic achievements gained recognition and acclaim in the art world.

CONCEPT

The concept is Idiosyncratic which showcases many distinctive spaces. The spaces and shapes in the residence are very peculiar in itself as they are as they are inspired by the cubism art of the artist. Spaces are more and less confined, both representing the extroverted nature and introverted life of the artist. All the rooms are connected to the axis i.e. corridor depicting symmetrical balance.

ARCHITECTURAL DESIGN

Architectural drawings including site plan, sections, and elevations. Labels include: SITE PLAN, SECTION AA, SECTION BB, SECTION XX, SECTION YY, and RESIDENCE.

ARCH. DESIGN - III	JOLAJ GARG
SITE PLAN, SECTIONS	BARCH 11" YR. N° 22-23
	TEMP. AKTU
	SCALE - 1:100

EVOLUTION OF FORM

Diagram showing the evolution of form from simple rectangular blocks to a complex, interconnected structure. Labels include: EVOLUTION OF FORM, SPACES ARE SIMPLY DIVIDED ALONG THE BOTH SIDES OF THE AXIS THAT ACTS AS A COMMON CORRIDOR, THE AXIS, BENT AND STRETCH IN THE MIDDLE OF ITS END POINTS TO CREATE MORE SPACE. THE ORIGINALLY DIVIDED TWO SPACES GETS FURTHER DIVIDED INTO MORE, and THE DIVIDED SPACES ARE POLYGONALLY TRANSFORMED WITH HAVING VARYING ANGLES AND HEIGHTS.

Detailed architectural drawings including floor plans, sections, and elevations. Labels include: TERRACE BAR, TRINGULA, TOILET & BATH, GARDEN, AMBULATING, LVL - 250, LVL - 200, LVL - 100, LVL - 500, LVL - 1500, LVL - 2000, LVL - 2500, LVL - 300, LVL - 350, LVL - 400, LVL - 450, LVL - 500, LVL - 550, LVL - 600, LVL - 650, LVL - 700, LVL - 750, LVL - 800, LVL - 850, LVL - 900, LVL - 950, LVL - 1000, LVL - 1050, LVL - 1100, LVL - 1150, LVL - 1200, LVL - 1250, LVL - 1300, LVL - 1350, LVL - 1400, LVL - 1450, LVL - 1500, LVL - 1550, LVL - 1600, LVL - 1650, LVL - 1700, LVL - 1750, LVL - 1800, LVL - 1850, LVL - 1900, LVL - 1950, LVL - 2000, LVL - 2050, LVL - 2100, LVL - 2150, LVL - 2200, LVL - 2250, LVL - 2300, LVL - 2350, LVL - 2400, LVL - 2450, LVL - 2500, LVL - 2550, LVL - 2600, LVL - 2650, LVL - 2700, LVL - 2750, LVL - 2800, LVL - 2850, LVL - 2900, LVL - 2950, LVL - 3000, LVL - 3050, LVL - 3100, LVL - 3150, LVL - 3200, LVL - 3250, LVL - 3300, LVL - 3350, LVL - 3400, LVL - 3450, LVL - 3500, LVL - 3550, LVL - 3600, LVL - 3650, LVL - 3700, LVL - 3750, LVL - 3800, LVL - 3850, LVL - 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19800, LVL - 19850, LVL - 19900, LVL - 19950, LVL - 20000, LVL - 20050, LVL - 20100, LVL - 20150, LVL - 20200, LVL - 20250, LVL - 20300, LVL - 20350, LVL - 20400, LVL - 20450, LVL - 20500, LVL - 20550, LVL - 20600, LVL - 20650, LVL - 20700, LVL - 20750, LVL - 20800, LVL - 20850, LVL - 20900, LVL - 20950, LVL - 21000, LVL - 21050, LVL - 21100, LVL - 21150, LVL - 21200, LVL - 21250, LVL - 21300, LVL - 21350, LVL - 21400, LVL - 21450, LVL - 21500, LVL - 21550, LVL - 21600, LVL - 21650, LVL - 21700, LVL - 21750, LVL - 21800, LVL - 21850, LVL - 21900, LVL - 21950, LVL - 22000, LVL - 22050, LVL - 22100, LVL - 22150, LVL - 22200, LVL - 22250, LVL - 22300, LVL - 22350, LVL - 22400, LVL - 22450, LVL - 22500, LVL - 22550, LVL - 22600, LVL - 22650, LVL - 22700, LVL - 22750, LVL - 22800, LVL - 22850, LVL - 22900, LVL - 22950, LVL - 23000, LVL - 23050, LVL - 23100, LVL - 23150, LVL - 23200, LVL - 23250, LVL - 23300, LVL - 23350, LVL - 23400, LVL - 23450, LVL - 23500, LVL - 23550, LVL - 23600, LVL - 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50600, LVL - 50650, LVL - 50700, LVL - 50750, LVL - 50800, LVL - 50850, LVL - 50900, LVL - 50950, LVL - 51000, LVL - 51050, LVL - 51100, LVL - 51150, LVL - 51200, LVL - 51250, LVL - 51300, LVL - 51350, LVL - 51400, LVL - 51450, LVL - 51500, LVL - 51550, LVL - 51600, LVL - 51650, LVL - 51700, LVL - 51750, LVL - 51800, LVL - 51850, LVL - 51900, LVL - 51950, LVL - 52000, LVL - 52050, LVL - 52100, LVL - 52150, LVL - 52200, LVL - 52250, LVL - 52300, LVL - 52350, LVL - 52400, LVL - 52450, LVL - 52500, LVL - 52550, LVL - 52600, LVL - 52650, LVL - 52700, LVL - 52750, LVL - 52800, LVL - 52850, LVL - 52900, LVL - 52950, LVL - 53000, LVL - 53050, LVL - 53100, LVL - 53150, LVL - 53200, LVL - 53250, LVL - 53300, LVL - 53350, LVL - 53400, LVL - 53450, LVL - 53500, LVL - 53550, LVL - 53600, LVL - 53650, LVL - 53700, LVL - 53750, LVL - 53800, LVL - 53850, LVL - 53900, LVL - 53950, LVL - 54000, LVL - 54050, LVL - 54100, LVL - 54150, LVL - 54200, LVL - 54250, LVL - 54300, LVL - 54350, LVL - 54400, LVL - 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HAGIA SOPHIA TURKEY

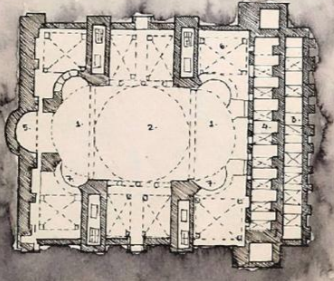
HAGIA SOPHIA IS A FORMER ORTHODOX PATRIARCHAL BASILICA, LATER A MOSQUE, NOW A MUSEUM IN ISTANBUL, TURKEY. THE LARGEST, MOST IMPORTANT AND STILL MOST FAMOUS BYZANTINE CHURCH. IT WAS BUILT IN 532-537 CE DURING THE REIGN OF JUSTINIAN AT THE SITE OF TWO LATER MOVED VERSIONS, DATING BACK TO THE 4TH CENTURY CE.

- FEATURES:**
- IT CONTAINS TWO FLOORS CENTERED ON A CHAMF NAVE THAT HAS A GREAT DOME CEILING IN THE CENTER, ALONG WITH SMALLER DOME.
 - FOUR MASSIVE PILLARS ARRANGED IN A SQUARE, THIS IS A UNIQUE FEATURE TO THE HAGIA SOPHIA.
 - CENTRAL DOME 101 FEET IN DIAMETER, PENDENTIVE MADE DOME APPEAR.
 - THE CONSTRUCTION WAS MADE USING BRICK AND MORTAR AS THE MAIN MATERIALS FOR DOME.
 - THERE ARE 40 SMALL WINDOWS AT LOWER LEVEL OF DOME.



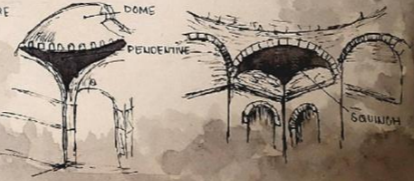
DOME CONSTRUCTION

PENDENTIVES TO SUPPORT DOME. ONE OF THE CONSTRUCTIVE IMPROVEMENTS INTRODUCED WAS USE OF PENDENTIVE. THESE ELEMENTS IN THE FORM OF SPHERICAL TRIANGLES ARE A STRUCTURAL TRANSITION BETWEEN THE SQUARE SQUARE OF THE BASE AND ROUND SHAPE OF THE DOME. THEY HELP TO TRANSFER THE LOADS FROM THE DOME, DOWN TO THE BASE WALLS AND FINALLY INTO THE GROUND. THE HAGIA SOPHIA DOME IS SUPPORTED BY FOUR PENDENTIVES, THAT WERE BUILT AT EACH CORNER OF THE SQUARE PLAGE OF CATHEDRAL.



1. HALF DOMES
2. NAOS
3. OUTER NARTHEX
4. INNER NARTHEX
5. SANCTUARY APSE
6. AISLE
7. PYLONAE

- HAGIA SOPHIA WAS BUILT WITH FIRE PROOF MATERIAL.
- BRICK WERE POROUS AND PLACED BETWEEN VERY THICK LAYERS OF MORTAR WHICH WERE CLAMPED TOGETHER TIGHTLY.
- THE HEMETRY IS BASED ON A GREEN CROSS LAYOUT.
- INSPIRED BY A SQUARE BOX.



SALVIA ANSARI
19 ARCH, 11 YEAR

HISTORY OF ARCHITECTURE

RECEPTION AND RESTAURANT EVOLUTION

LEGENDS:

1. RECEPTION
2. ADMINISTRATION
3. GUEST ROOM
4. OPEN DECK
5. TOWARDS MARKET
6. TOWARDS STREET
7. PLAY AREA
8. TOWARDS SWIMMING
9. TOWARDS MAIN ENTRY
10. SWIMMING POOL

SECTION-AA' SCALE: 1:100

SECTION-BB' SCALE: 1:100

TARANGAN
SCALES OF OR COTTAGE
CANTILEVERED BY AXIAL
SPACE TOWARDS GROUND.
FROM SIDE OF THE COTTAGE
AND SWIMMING POOL.

LEGENDS:

1. ENTRY
2. OFFICE
3. OFFICE
4. OFFICE
5. OFFICE
6. OFFICE
7. OFFICE
8. OFFICE
9. OFFICE
10. OFFICE
11. OFFICE
12. OFFICE
13. OFFICE
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39. OFFICE
40. OFFICE
41. OFFICE
42. OFFICE
43. OFFICE
44. OFFICE
45. OFFICE
46. OFFICE
47. OFFICE
48. OFFICE
49. OFFICE
50. OFFICE

AMBAI PLAN (400 SQ M) SCALE: 1:100

LEGENDS:

1. ENTRY TO AMBAI
1. TOWARDS RECEPTION
2. TOWARDS POOL
3. AMBAI 1
4. AMBAI 2
5. AMBAI 3
6. AMBAI 4
7. AMBAI 5

TARANGAN - EVOLUTION

LEGENDS:

1. LINEAR PLACEMENT OF COTTAGES
2. ROWS SEPARATED TO THE PRINCE
3. GROUPS SEPARATED TO THE PRINCE
4. TEMPORARY SHADE FOR COTTAGE SHADE

AMBAI
ON MULTI-LEVEL, SITES SITUATED
INSIDE A SERRATED COURTYARD WITH
DRAPED AROUND ONE OR MORE COURTYARD.

TARANGAN - SECTION SCALE: 1:100

SECTION-AA' SCALE: 1:100

SECTION-BB' SCALE: 1:100

REPORT CASE STUDY (ARCHITECTURE)

ARCH-11 YR-12 SEM-IV

ARCHITECTURAL DESIGN

SITE PLAN

SECTION X-X'

SECTION Y-Y'

FRONT ELEVATION

SIDE ELEVATION

SCALE: 1:200
ALL DIMENSIONS ARE IN MM.

RESIDENCE OF AN ARTIST

SECTION 1-1'

SECTION 2-2'

FRONT ELEVATION

SIDE ELEVATION

CONCEPT

AIM TO DESIGN A RESIDENCE FOR AN ARTIST FEEL MONDRIAN (ART MOVEMENT - DE STIJL) ARTIST'S CHARACTERISTICS:

- PURITY OF FORM - PART OF ONLY HORIZONTAL & VERTICAL LINES.
- PURITY OF MATERIALS - STEEL, GLASS & CONCRETE.
- PURITY OF COLOR - RED, YELLOW & BLUE.
- CREATED ASYMMETRICAL BALANCE.
- NO USE OF DIAGONAL LINES.

FORM INSPIRATION!

THEN INSCRIBED THE PAINTING STYLE OF MONDRIAN IN ELEVATION (WALLS) & ROOF.

CLIMATIC CONSIDERATIONS:

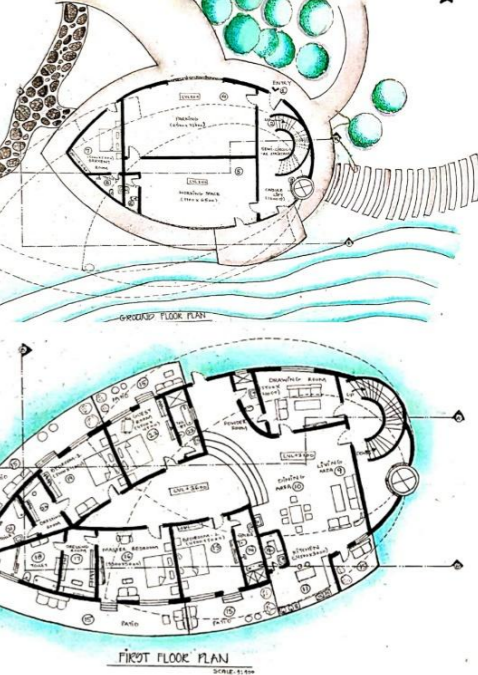
- MASSIVE WINDOWS FOR PROPER VENTILATION IN WARM & HUMID CLIMATE.
- NO MASSIVE WINDOW IS GIVEN IN THE SOUTH DIRECTION.
- DELICIOUS TREES ARE PLANTED SO AS TO PROVIDE SHADE AT THE TIME OF SUMMER AND PROVIDE RADIANT ENERGY AS WELL AS DAYLIGHT AT THE TIME OF WINTER WHICH SAVES ENERGY UP TO 15-40%.

LEVELS:
 LVL+5000
 LVL+2500
 LVL+1500
 LVL+1000
 LVL+500
 LVL-2000
 LVL-5500
 LVL-4500
 LVL-3500
 LVL-2500
 LVL+100
 LVL-100
 LVL-200
 LVL+5000
 LVL+4000
 LVL+3500
 LVL+3000
 LVL+2500
 LVL+2000
 LVL+1500
 LVL+1000
 LVL+500
 LVL-2000



SECTION-AA' SCALE: 1:100

SECTION-BB' SCALE: 1:100



VILLA ROTONDA

VILLA CAPRA 'LA ROTONDA' IS A RENAISSANCE VILLA IN VICENZA, NORTHERN ITALY. DESIGNED ANDRÉA PALLADIO, THE DESIGN IS SYMMETRICAL WITH SQUARE PLAN WITH 4 FACADES. EACH OF WHICH HAS A PROJECTING PORTICO. EACH PORTICO HAS STYLI LEADING UP AND OPEN VIA A SMALL CANTILEVER FOR CORNER TO THE CIRCULAR CORNER CENTRAL HALL. THE ROOMS ARE STRONGLY CONNECTED. EACH EMPHASIZED BY THE HORIZONALLY VALLING. THE ROOMS ARE DISTINCT ENOUGH WITHIN THE BUILDING AND CAN ONLY BE SEEN ONE AT A TIME. COMPOSITION IS BASED ON MUSEUM OFFICE OF PU MATERIAL.

STRUCTURE
 COEFFICIENT OF THE LARGE NUMBER OF INTERIOR WALLS. NEED TO AVOID THE APPEAL OF ALL FROM ONE SIDE. ONLY THE EXTERIOR WALLS OF THE ROTONDA. CARRY THE WEIGHT OF THE BUILDING. RELATIVE SMALL NUMBER IN THE EXTERIOR WALLS MAINTAIN THE INTEGRITY OF MASONRY CONSTRUCTION.

SYMMETRY AND BALANCE
 ALL THE ROOMS IN THE BUILDING ARE PROPORTIONED WITH MATHEMATICALLY PRECISION. FOLLOWING A DIVINE RATIO OF ARCHITECTURE. IT IS A CLASSIC EXAMPLE OF NEOCCLASSICAL ARCHITECTURAL STYLE.

NATURAL LIGHTING
 THE SYMMETRY OF THE ROOMS AND STRUCTURE REFLECTS IN THE ARRANGEMENT OF THE WINDOW AND CENTRALISED SCULPTURE. AND THESE OPENINGS PROVIDE BELEAGUER LIGHTING THROUGH THE DAY. COMPLETELY PROVIDE ILLUMINATION DURING PRELIMINARY HOURS.

GEOMETRY
 THE DESIGN IS A RESULT OF ELEMENTARY GEOMETRIC FORMS SUBDIVIDED INTO SMALLER REGIONS BY ELEMENTARY FORMS. ALLOWING HIERARCHY TO TAKE FORM AND RESULT IN A CENTRALISED COMPOSITION.

CIRCULATION
 VILLAS WERE INTENDED TO TRANSFER INTO CIVIL ARCHITECTURE. A MAJESTIC IMPRESSION UPON A PLAN ALREADY PRESENT IN RELIGIOUS ARCHITECTURE (TEMPLE IN A PICTURE IN HOLY TEMPLE IN ROME). THIS IDEA CAME OUT OF SIR JOHN HALLS ARCHITECTURAL STUDIES AND IS INSPIRED BY MANY ARCHITECTS TO BE DERIVED FROM THE ROMAN TEMPLES.

PLAN
 15M x 15M

SECTIONAL ELEVATION
 15M



US CAPITOL BUILDING

THE US CAPITOL IS A LANDMARK OF NEOCCLASSICAL ARCHITECTURE. IN DESIGN IT DERIVED FROM ANCIENT GREEKS AND ROMANS. LIKE THE TEMPLES THAT GUIDED THE NATION'S FOUNDERS AS THEY FRAMED THEIR NEW REPUBLIC. THESE IDEAS ARE RECOGNIZED BY THE USE OF TALL COLUMNS, SYMMETRICAL MASSING, TRIANGULAR PEDIMENT AND CORNER ROOMS. WILLIAM THURNTON WAS THE FIRST ARCHITECT TO DESIGN THE CAPITOL IN THE YEAR 1793. CONSTRUCTION BEGAN IN THE 18th CENTURY.

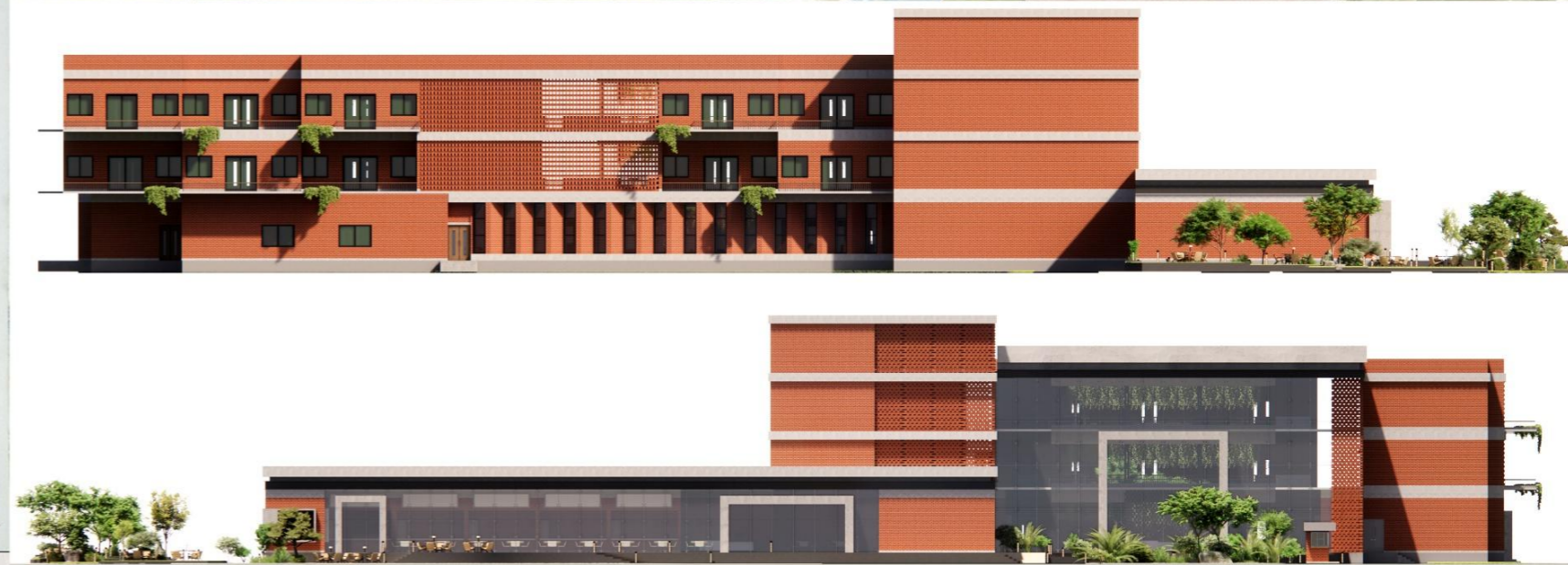
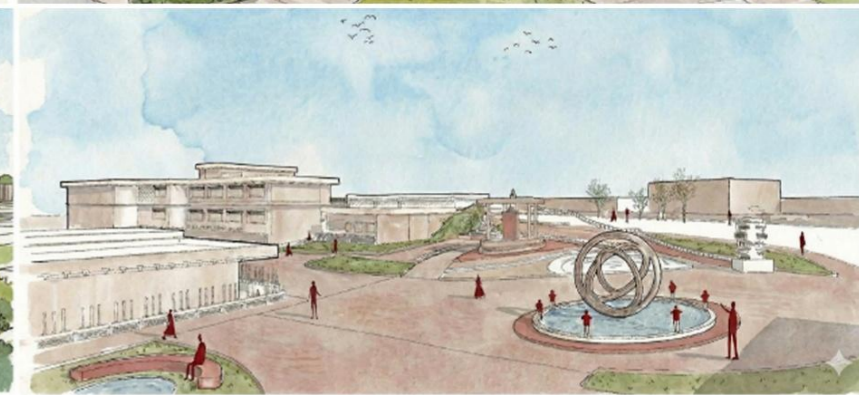
ZONING
 SENATE CHAMBER, HOUSE CHAMBER, ROTUNDA, ANCHORAGE HALL, NATIONAL ARCHIVE, STATUE OF FREEDOM (BRONZE), CAPITOL HILL ONE (48 SQUARE, 105 METER).

CONSTRUCTION
 IT BEGAN IN 1793 WHEN GEORGE WASHINGTON LAID THE CORNERSTONE. THE US CAPITOL, SPENT IN 1850 OVER TIME. AND MORE WORKERS MUST A SIGNIFICANT PERIOD AFTER ALBERT WOOD INTRODUCED IN WASHINGTON, DC IN 1850. THE REMANENCE OF THE US CAPITOL, WAS MUST BY FEW WORKERS UNDER BY CHAIRMAN.

MATERIAL
 RESEARCHING FOR THE MATERIAL. ORIGINALLY USED TO BUILD THE US CAPITOL, BRONZE FROM VIRGINIA & MARBLE FROM OTHER TYPES OF OTHER MARBLE AND MARBLE ALSO BRONZE WERE SHIP IN THE BUILDING AND EMPLOYED THE LARGE ROOM IN THE CENTRE IN MARBLE. OUT OF CAPITOL HILL WHICH WAS FINISHED TO LOOK LIKE MARBLE.

PRINCIPAL FLOOR PLAN
 20M

ELEVATION
 20M



GROUND FLOOR PLAN

FIRST FLOOR PLAN

EXPLODED VIEW

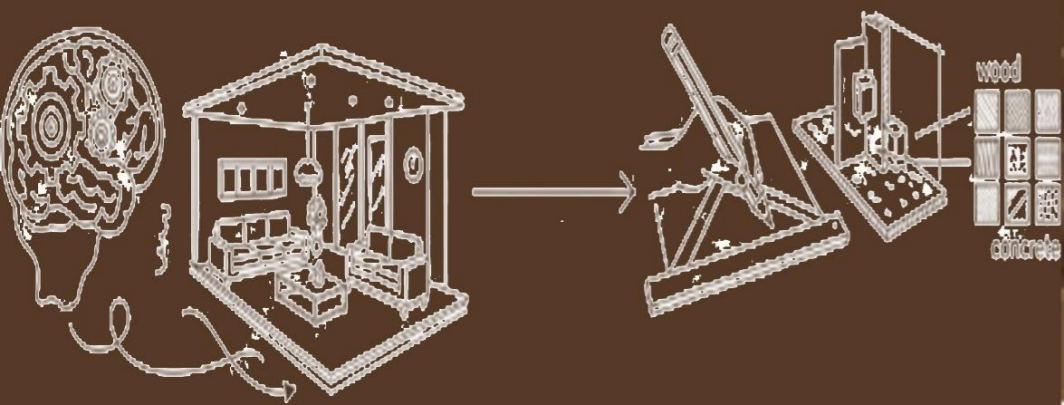
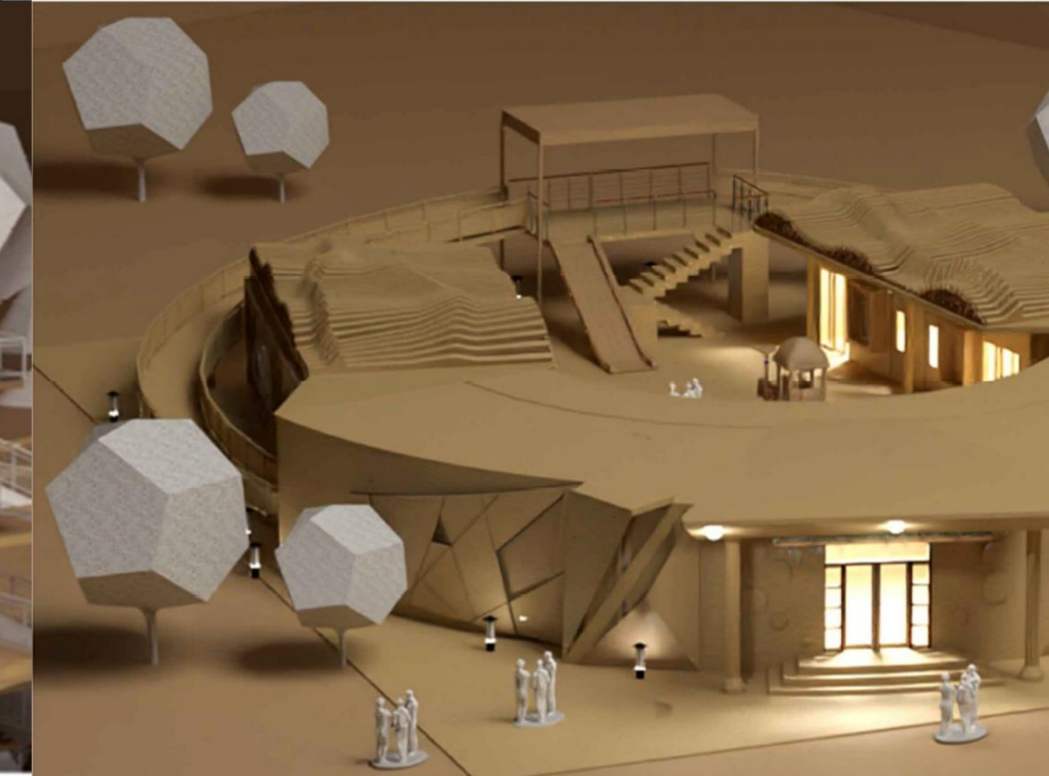
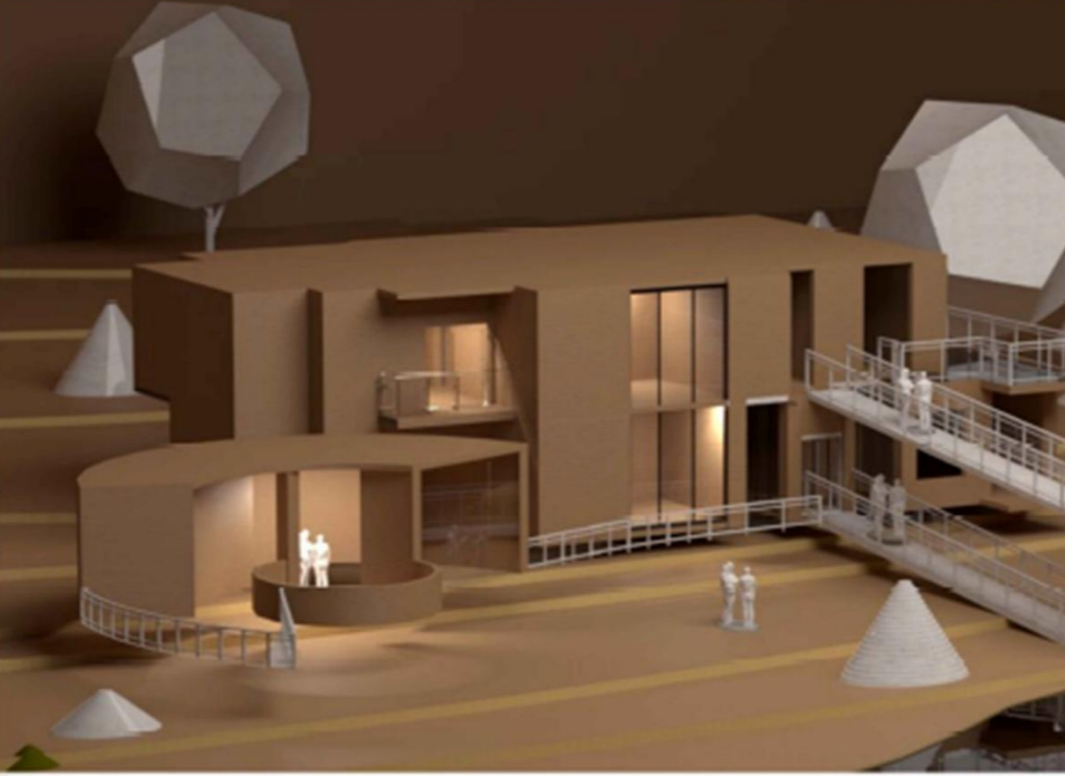
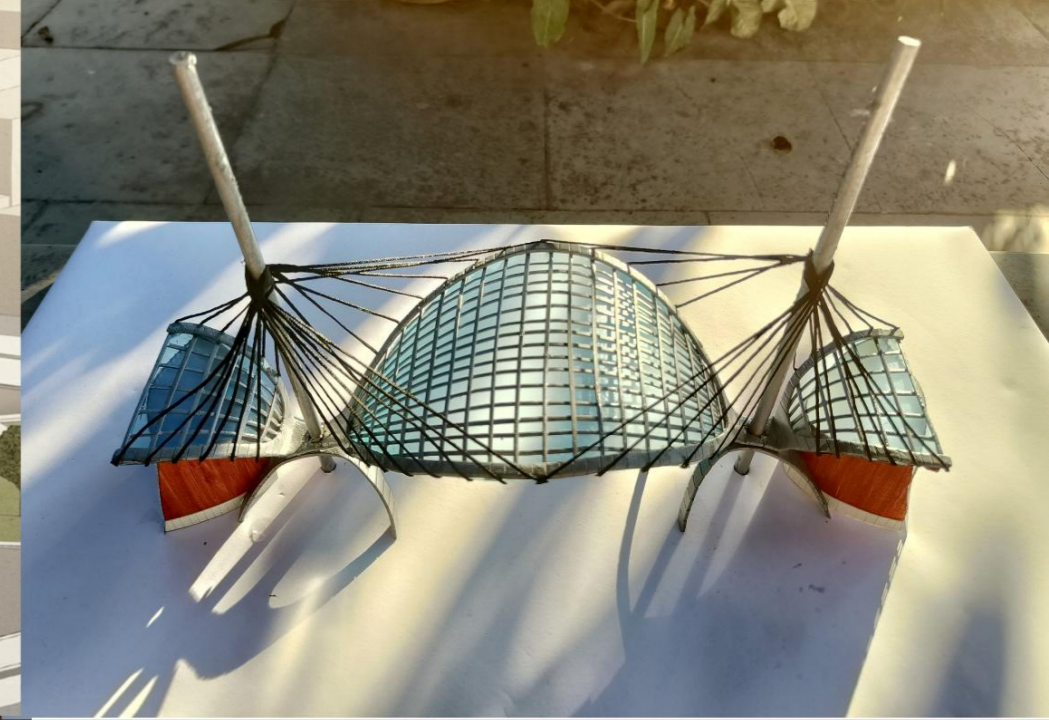
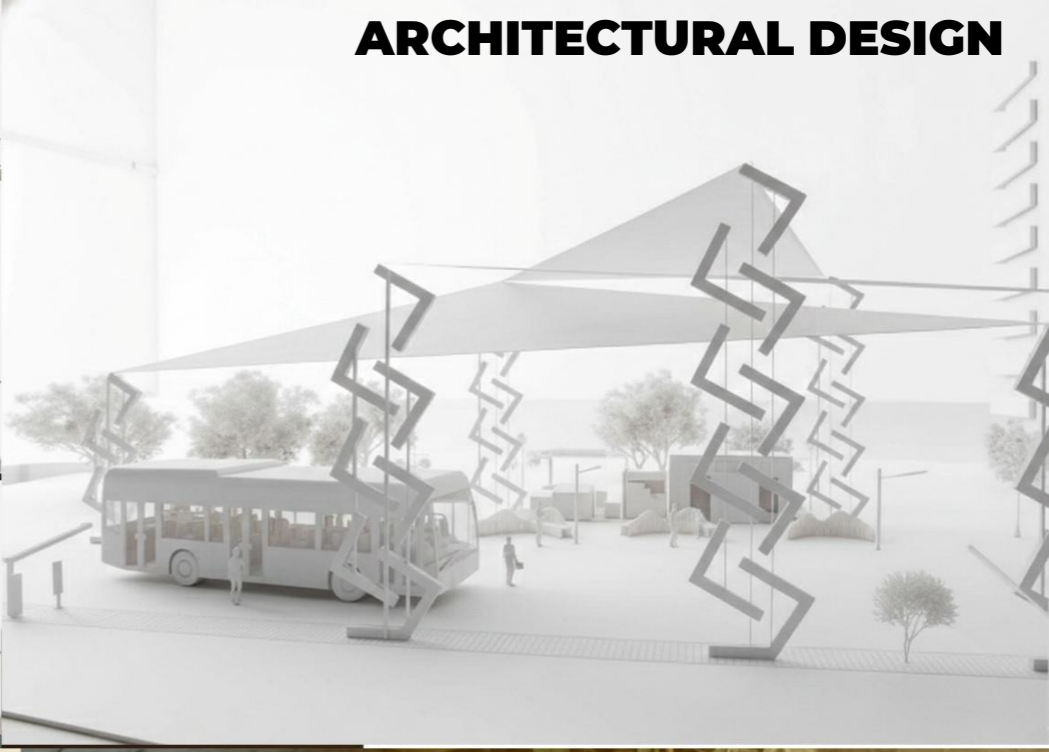
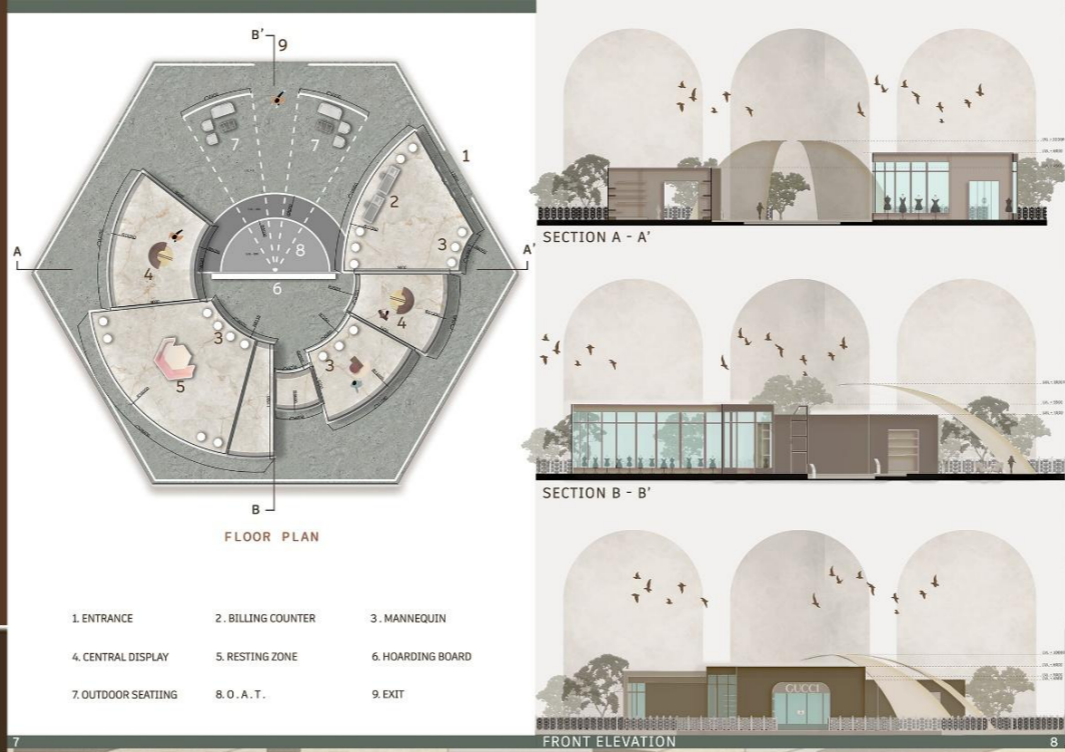
CLOSED PARKING, SERVANT ROOM, ARTIST STUDIO, KITCHEN, DRAWING ROOM.



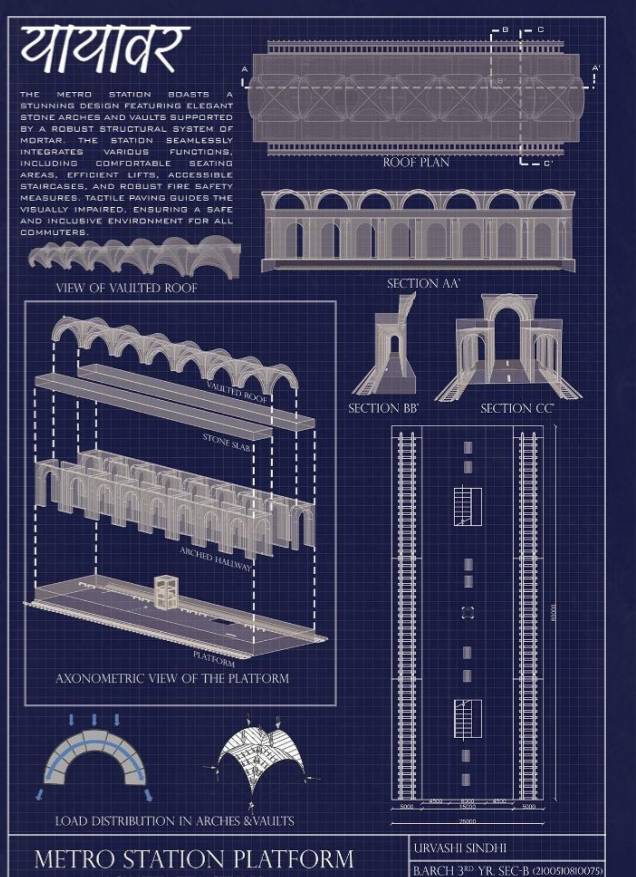
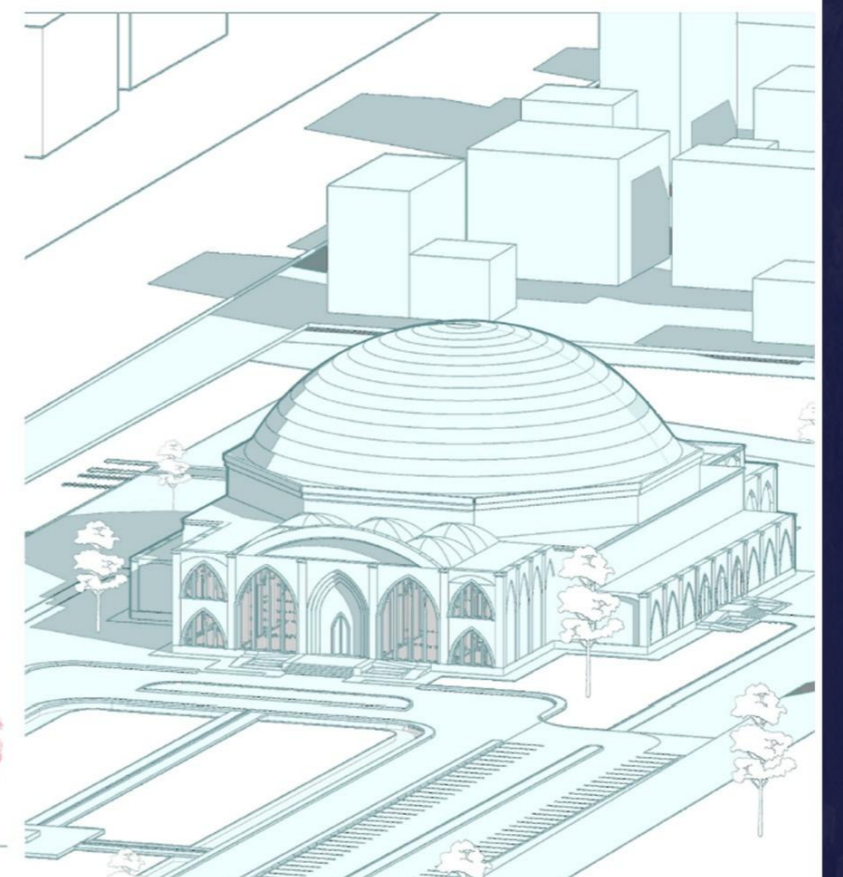
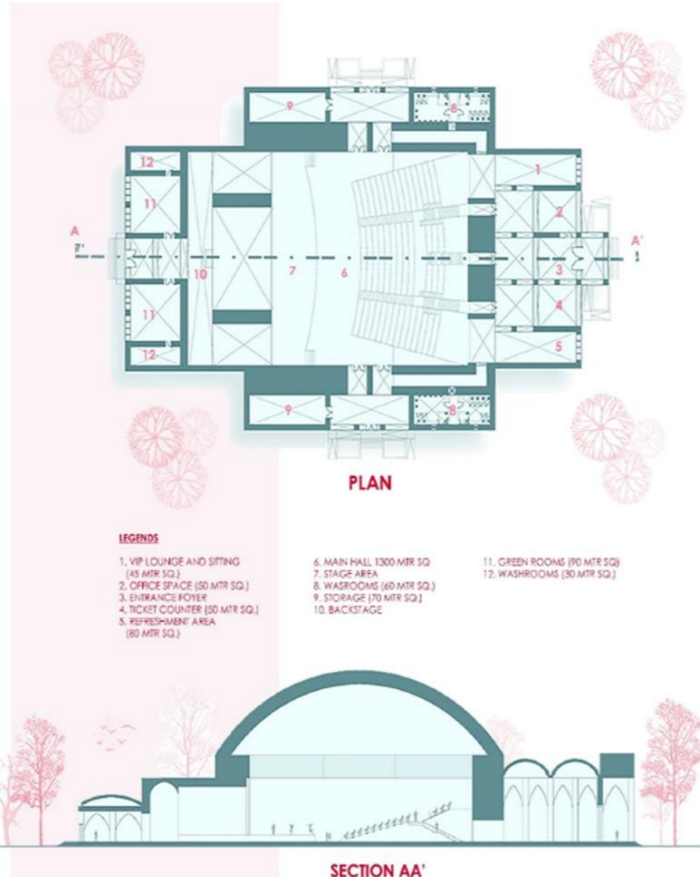
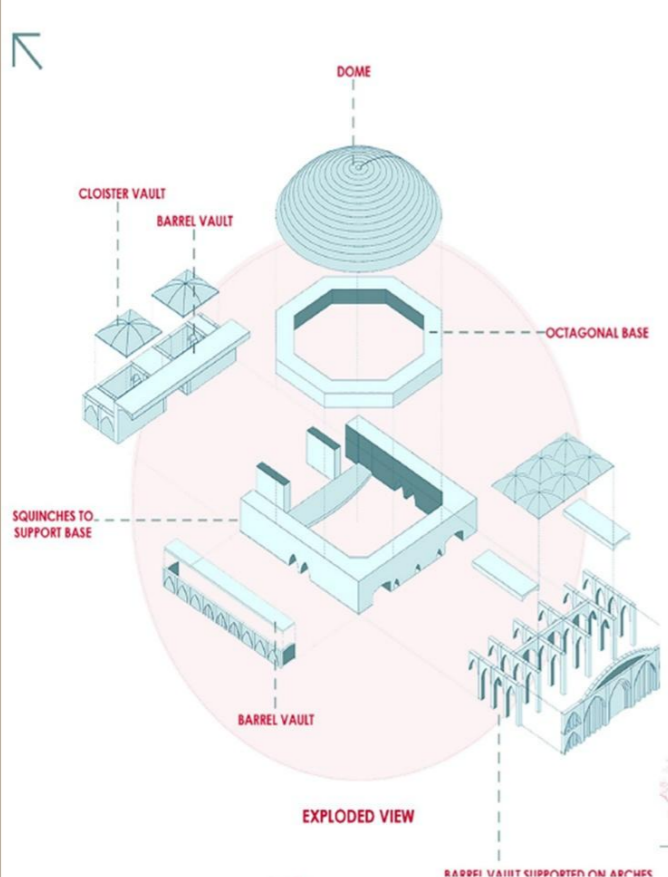
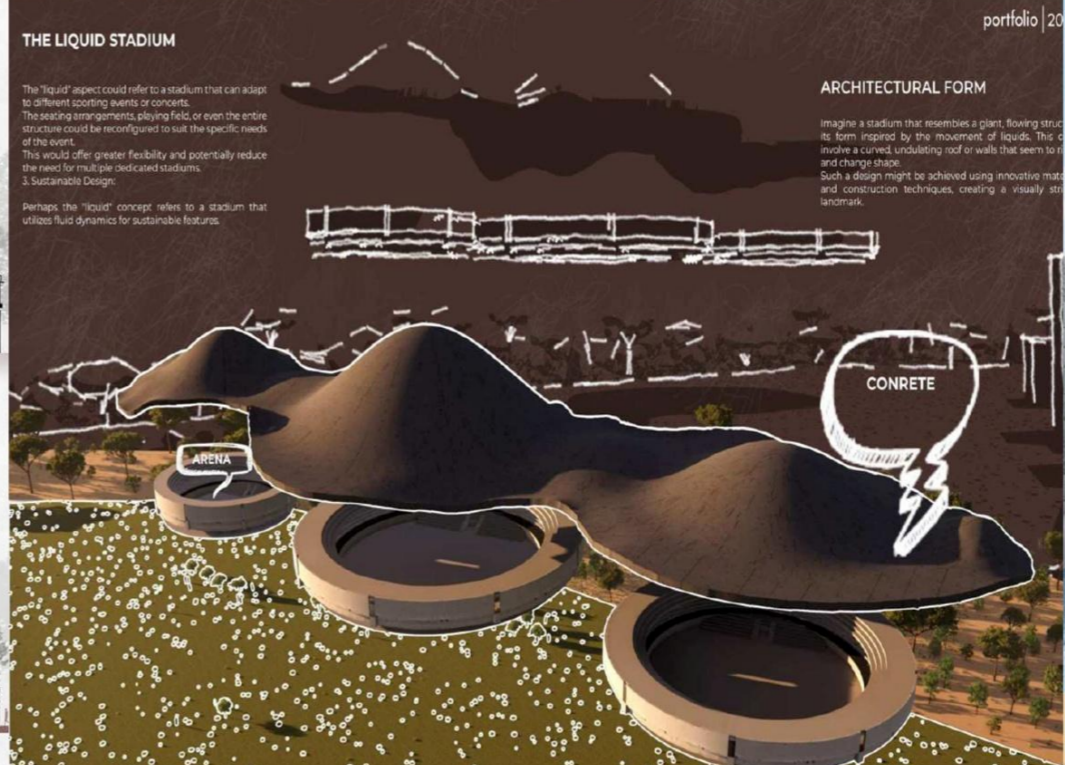
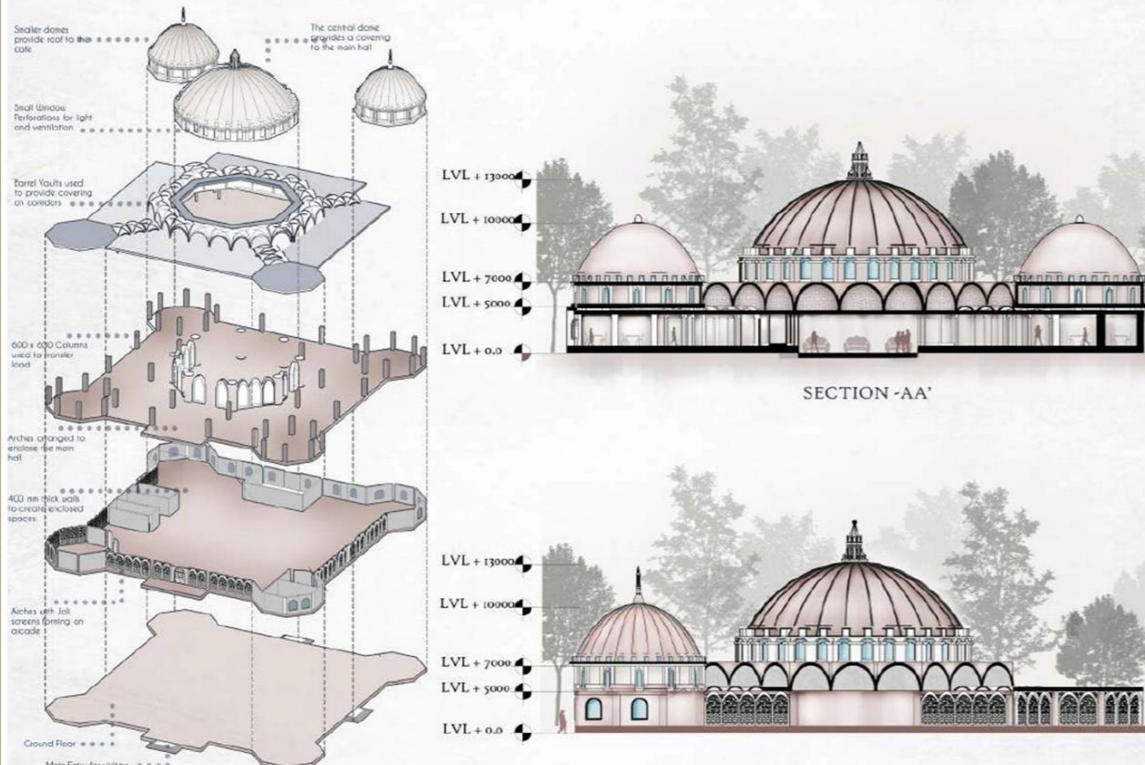
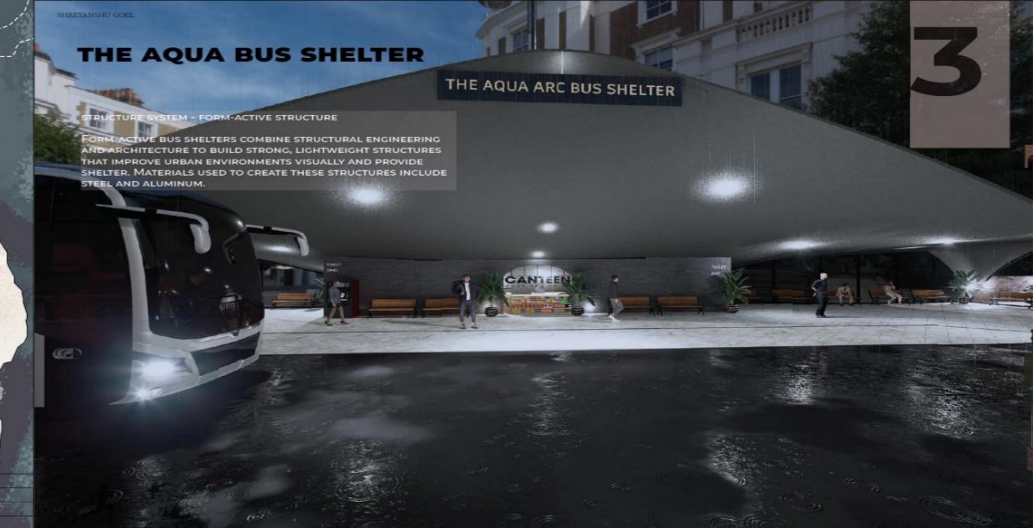
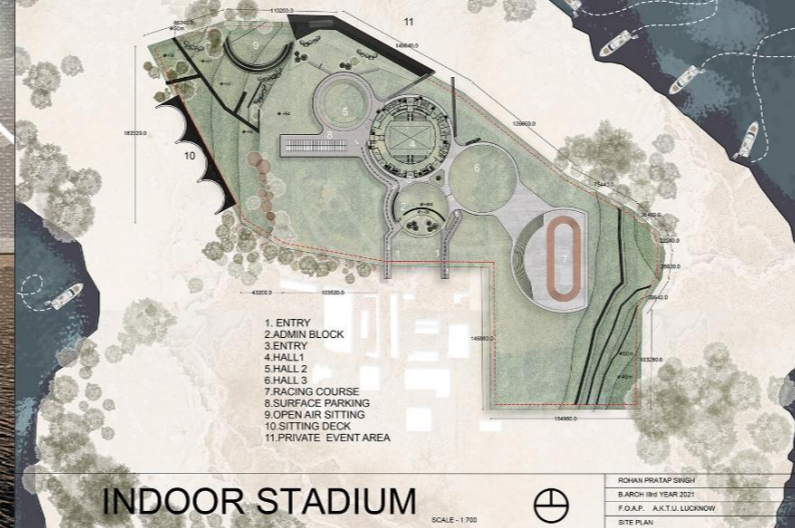
5

Technical Detailing and Interior Environment

This semester bridges conceptual design with practical execution. Students develop interior design solutions while learning working drawings, construction detailing and material applications. Sociological aspects of built environments are explored to understand human behaviour in spaces. The semester enhances technical documentation skills essential for professional practice.



ARCHITECTURAL DESIGN

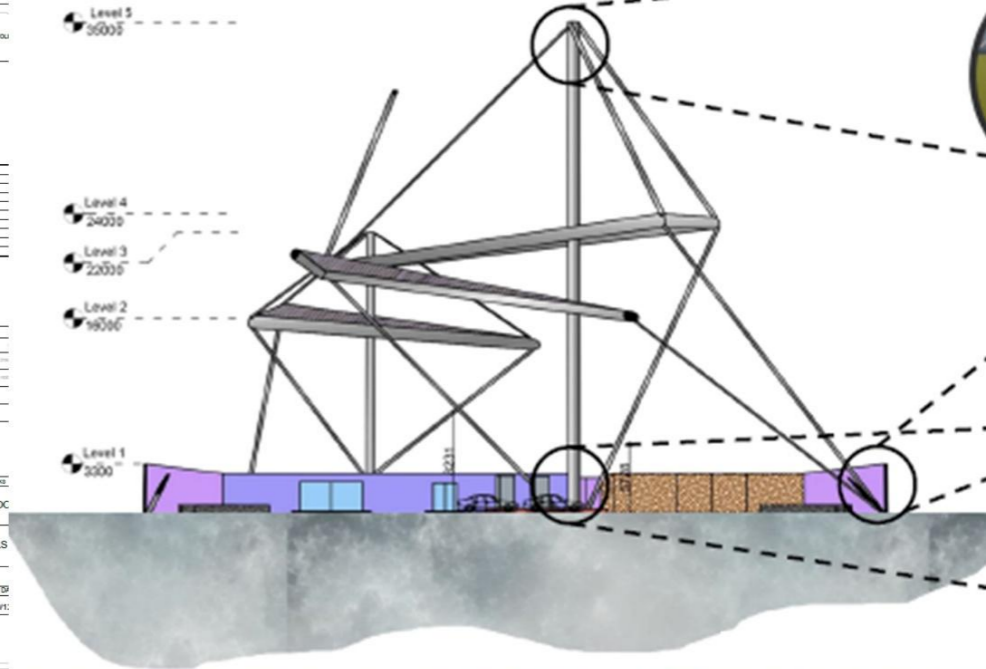


6

WORKING DRAWING

NOTES
1. ALL DIMENSIONS ARE IN MM.
2. UNLESS OTHERWISE SPECIFIED, ALL DIMENSIONS SHALL BE TO FACE.

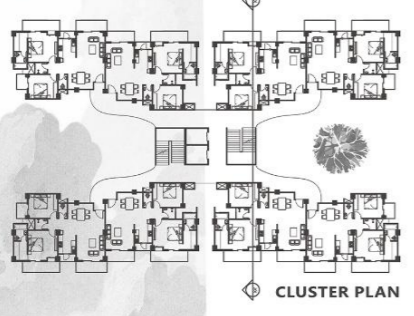
PROJECT: RESIDENTIAL SCHOOL
DRG. TITLE: STAIRCASE DETAILS
DRG. NO.: A13
SCALE: 1:50
DATE: 30/11/2023



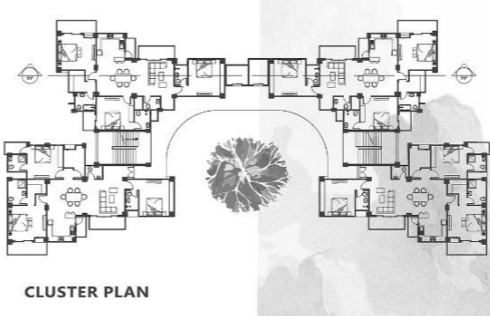
ARCHITECTURAL DESIGN



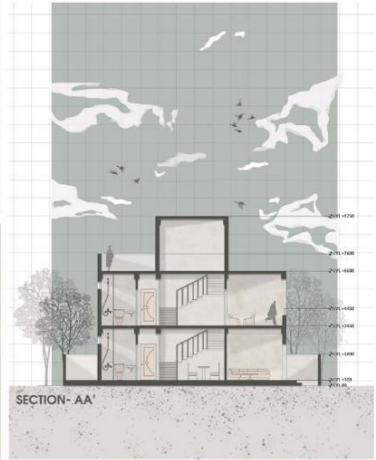
2 BHK



3 & 3.5 BHK



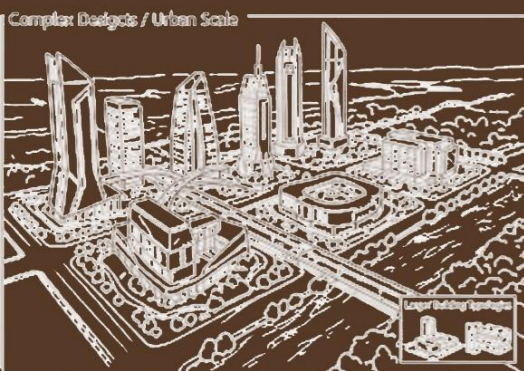
TYPE B : 120 METER SQUARE



7

Urban Design and Research Orientation

Students undertake complex design projects addressing larger building typologies and urban scale challenges. Emphasis is placed on research integration, theoretical understanding and specialization subjects. The semester encourages innovation, technical integration and development of individual design approach.



SETH MUKUNDLAL JUNCTION

3. CONCEPT:
 "Reimagining Junction as a Safe, Green, and Inclusive Community Node"

A. Addition of Green pits along the pedestrian pathway
 B. Provision of Bicycle lane where ever possible
 C. U-Turn facility is provided to reduce conflict points and traffic accumulation

SUSTAINABILITY

- Solar powered Street Lights
- Improved Drivier with tree pits
- No. of Traffic Light reduced from 4 to 1
- Buffer Space

SAFE AND SMART CITY ELEMENTS

- Zebra Crossing and signage
- CCV Camera Surveillance
- Chicane slows traffic and provides leisure space.

3-Way Intersection Traffic Light
Organised Vendor Pockets along the road
3 M Wide Integrated Bicycle and Pedestrian Pathway
Raised Table Top Crossing with embeded In-roadway Warning Light (IRWL)
Designated space for vendors

SECTION AA' UIC-2025-8169

ELEVATIONAL ELEMENTS

HUSSAINGANJ METRO STATION GATE NUMBER 2

URBAN DESIGN

SIGNAGES AT METROSTATION

HUSSAINGANJ METRO STATION, situated on the Red Line of the Lucknow Metro, features a comprehensive signage system designed to facilitate smooth navigation and ensure passenger safety. While specific details about the signage at Hussainganj are not publicly detailed, the station adheres to the standardized signage protocols implemented across the Lucknow Metro network.

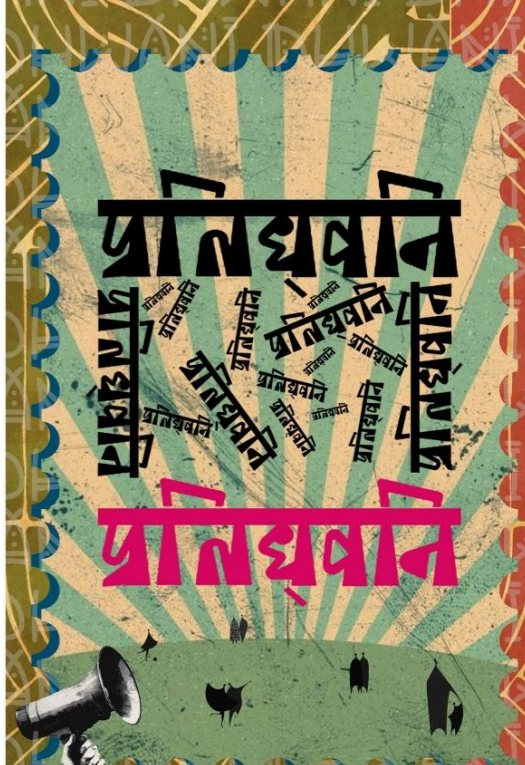
URBAN STREET FACADE DEVELOPMENT - FROM BURLINGTON CHAURAHATO HUSSAINGANJ CHURAHA

STUDIO COORDINATORS: ANUSHA ARYA, AR. GAURAV SINGH
 SUBMITTED BY: ANUSHA ARYA, ANUSHKA GAUR
 AR. OORVI SINGH, AR. ANANYA TRIPATHI
 GYANVEE YADAV, JAHNVII PRAKASH, MANSI TRIPATHI

N SHEET NO: 14

URBAN STREET FACADE DEVELOPMENT

EXISTING SECTION
PROPOSED SECTION AA'
PROPOSED SECTION BB'
PROPOSED SECTION CC'



URBAN DESIGN

1. Visual Clutter
2. Footpath Encroachment
3. Uncontrolled signages
4. Lack of uniformity
5. Desert coolers



- 1. Visual Clutter**
 - Uncontrolled signage
 - Random projections
 - Inconsistent shopfront design
 - Lack of uniformity
- 2. Footpath Encroachment**
 - Extend displays
 - No proper demarcation
 - Hawkers and vendors
- 3. Uncontrolled signages**
 - Uncontrolled signage—different sizes, fonts, colors.
 - Flashy neon signs
 - Non-uniform signage band height
- 4. Lack of uniformity**
 - Uneven facade
 - Variations in height of the back facade
 - No use of uniform design and materials
- 5. Desert coolers**
 - Direct sun exposure
 - Lack of shaded areas
 - Random AC and desert cooler projections

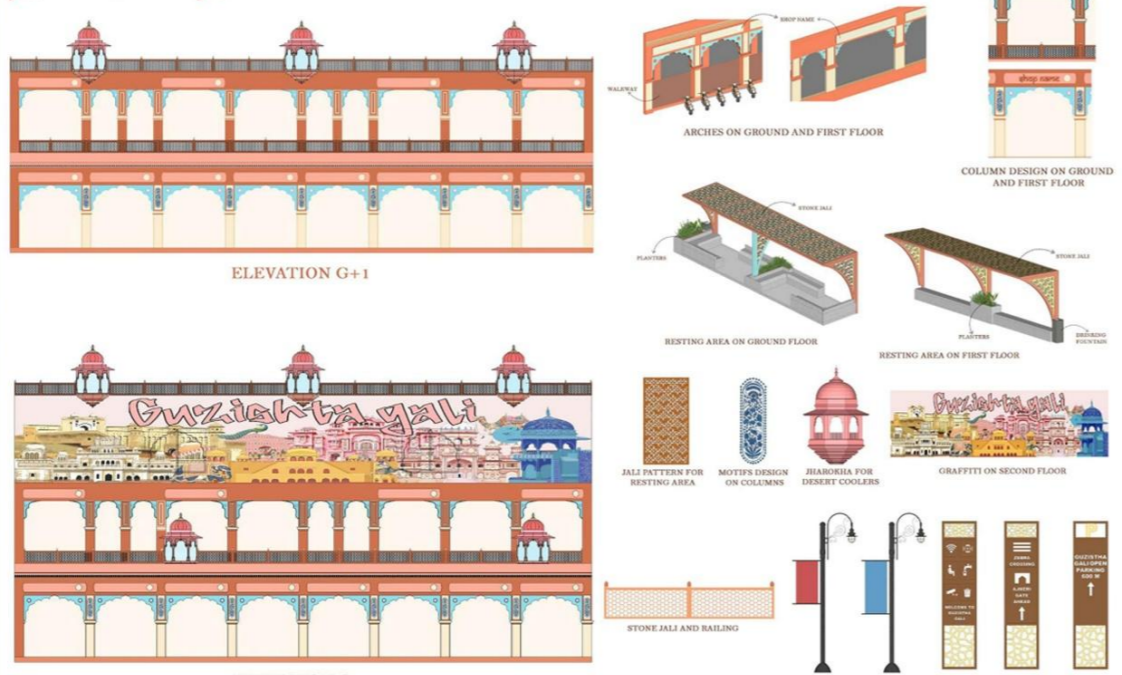
PROBLEMS IDENTIFIED NEAR THE GATES

1. Lack of dedicated space for bird feeders
2. Need for shaded seating areas
3. Street vendors and encroachment issues
4. Insufficient and unorganized parking
5. Mismanaged waterbody



- 1. Lack of dedicated space for bird feeders**
 - Creating hygiene issues
 - Disturbing pedestrian flow
 - Lack of designated feeding zones
- 2. Need for shaded seating areas**
 - Uncomfortable for pedestrians and visitors to spend time
 - Affects its potential as a cultural and social public space
- 3. Street vendors and encroachment issues**
 - Unregulated vending blocks Movement
 - Vendors set up their stalls and carts without proper allocation
- 4. Insufficient and unorganized parking**
 - Two-wheelers in and around the plaza space
 - Parking takes away valuable open space
 - Disrupts the visual harmony of the historic gate
- 5. Mismanaged waterbody**
 - Over time, waste, algae, and debris accumulate
 - Leading to foul smells and creating unhygienic conditions

गुजराहा गली

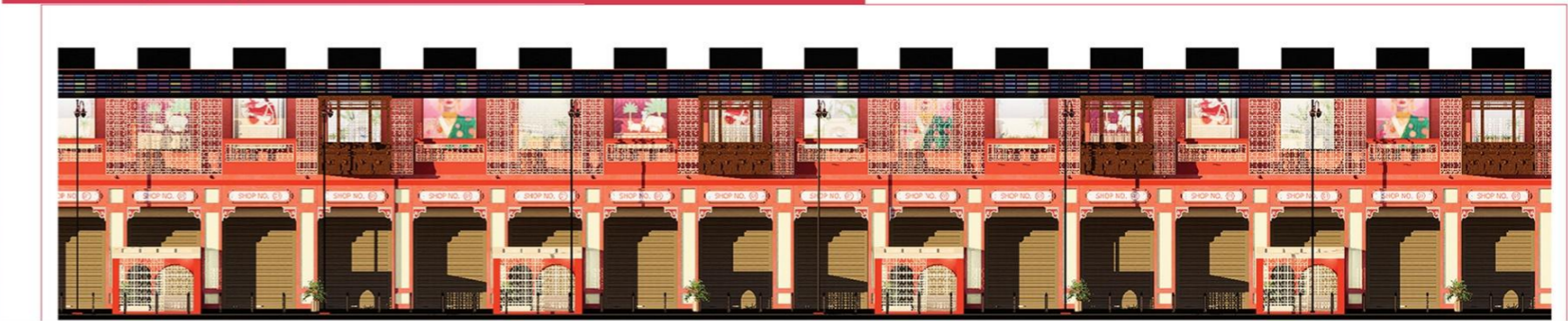


FAÇADE REDEVELOPMENT

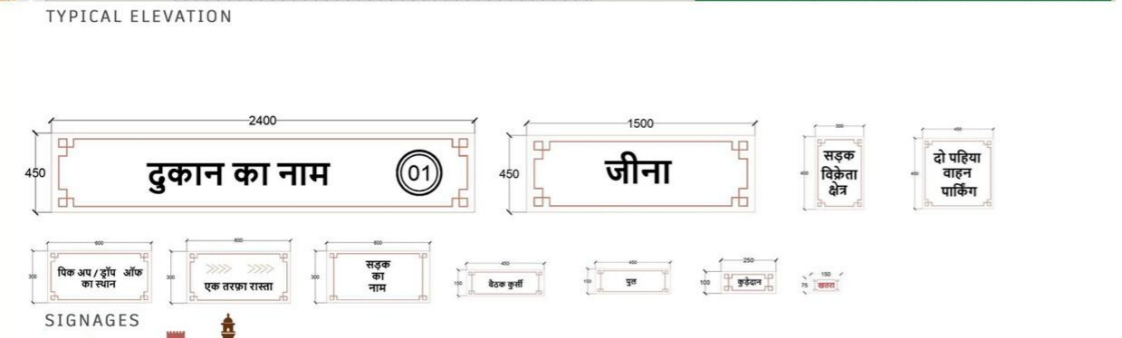
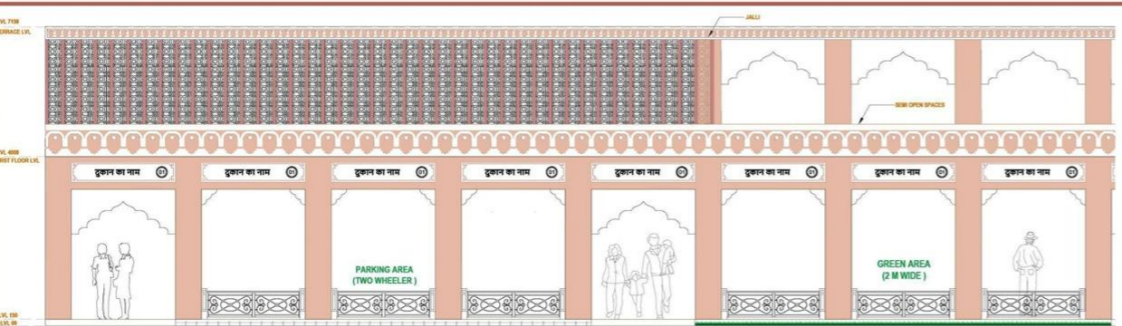
This culturally-inspired façade redevelopment in Lucknow reflects the city's rich heritage through traditional arches, jharokhas, and muted earthy tones. The design enhances urban aesthetics while preserving architectural identity, fostering a vibrant and contextually rooted streetscape experience.



रंग-ए-राह- "A Heritage Walk Through the Colors of Time"



FAÇADE CONTROL GUIDELINES : JAIPUR



8

Thesis Preparation and Professional Practice

Students begin independent design exploration through pre-thesis research and conceptual development. Professional practice studies introduce legal, managerial and ethical aspects of architecture. Landscape design, advanced surveying and electives broaden interdisciplinary understanding and prepare students for final thesis work.



CAMPUS DESIGN

VISUALIZING THE CONCEPT OF THREADS

TECH THREADS (Smart Workspaces, Innovation Hubs)
HUMAN THREADS (Offices, Residences, Community)
CULTURAL THREADS (Art, Heritage, Spirit)
IT CAMPUS/MICRO-CITY (Kolkata)

ZONING
 EWS HOUSING, COMMERCIAL COMPLEX, HIGH END RESIDENTIAL, OFFICES

BLOCKS PLACEMENT
 ACTIVE FRONTAGE, LANDSCAPING FOR OFFICES, LANDSCAPING FOR HOUSING

CONCEPTUAL SECTION OF OFFICE BUILDING
 WORKSPACE INTERCONNECTING PLANNING, DIFFERENCE BLURRY IN SAME BUILDING, HIGH HEATED SPACES

IDEATION PROCESS
 This concept sees the site as a woven fabric of multiple threads of people, movement, culture, ecology, and technology. Each thread is an axis or pathway that not only organizes the campus spatially but also symbolizes the layered identity of Kolkata: its tradition, rhythm, diversity, and forward momentum.

दफ़्तर

CONCEPT THREADS OF TRANSITION: WEAVING WORK, LIFE, AND CULTURE INTO KOLKATA'S URBAN FABRIC

IT/ITES HUB, NEW TOWN, KOLKATA



DHARA TECH CAMPUS

CONCEPT
 Adda as Spatial Social Infrastructure
 Extending the idea of joy, the design incorporates the indigenous concept of "Adda"—informal gatherings, conversations, and shared spaces in daily life. Every building is organized around a green courtyard, functioning as a social heart. These courtyards act as semi-public biodiversity pockets, encouraging interaction while staying rooted in nature. Adda spaces dissolve rigid corporate hierarchies, enabling organic human connections, much like Kolkata's streets, coffee houses, and mandals.

Enclosure and Release: Built-Open Relationships
 The relationship between built mass and open space is deliberately varied and fluid. Narrowed enclosures heighten anticipation. Soften spatial openings create moments of relief and wonder. This spatial choreography of space enhances sensory engagement and avoids predictability, making movement through the campus instinctively engaging rather than purely functional.

Built Form as a Continuation of Landscape
 The architectural form evolves from the intention of blending into the green context rather than dominating it. A stepped building form is adopted to respond sensitively to the surrounding landscape. Terrace gardens cascade across levels, visually and physically extending the ground plane upward. The form can be read as an abstraction of a mountain forest, where each level becomes a habitat—human and ecological.

Nature as the Constant Companion
 Across all scales—from master planning to building envelopes—natural elements act as the guiding thread. Courtyards as biodiversity nodes. Terraces as working gardens. Sculptural pavans as nature-centric landmarks. Nature anchors the everyday scene, subtly influencing mood, behavior, and productivity.

IT CAMPUS ACTIVITY DIAGRAM

(OFFICE ZONE)
 coding, meeting, data center, collaboration

(COMMERCIAL ZONE)
 dining, shopping, banking, social

(HOUSING ZONE)
 living, relaxing, family, community

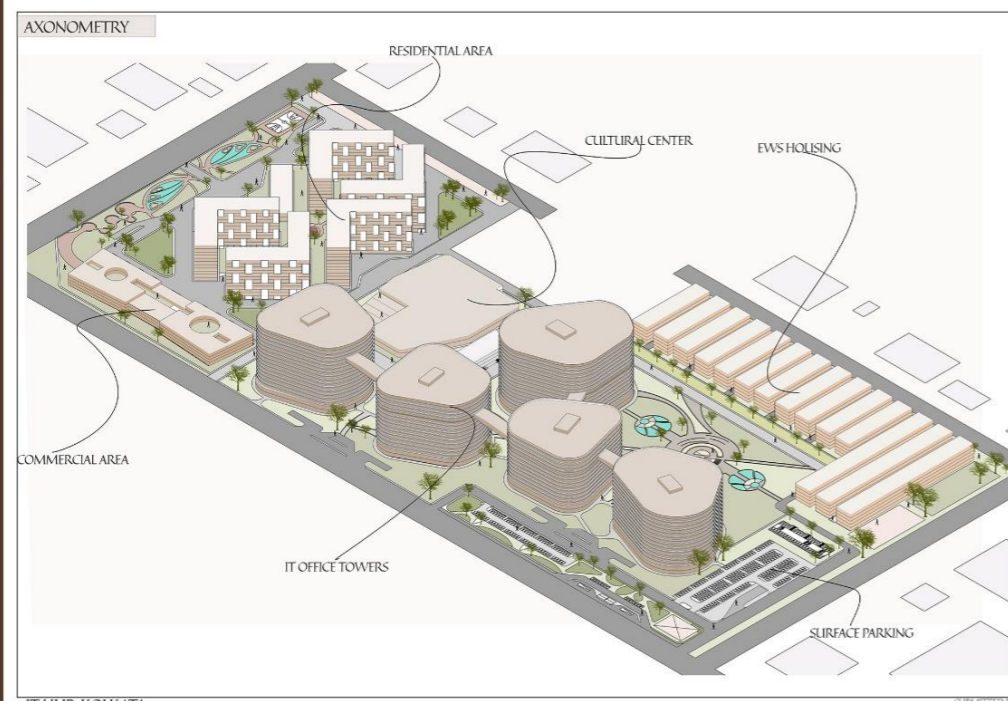
(COMMERCIAL & COMMUNITY FACILITIES)
 gym, sports, recreation, park, auditorium, events, childcare

A Campus of Reflection of Culture and Art
 Plaza zones are activated with sculptural installations that establish a deeper dialogue between art, culture, and human presence. Sculptures are placed as contemplative anchors within landscape pockets. They encourage reflection, slowing down, and reconnection with culture. Their materials act as essential details within the workday, redefining workdays and creativity.

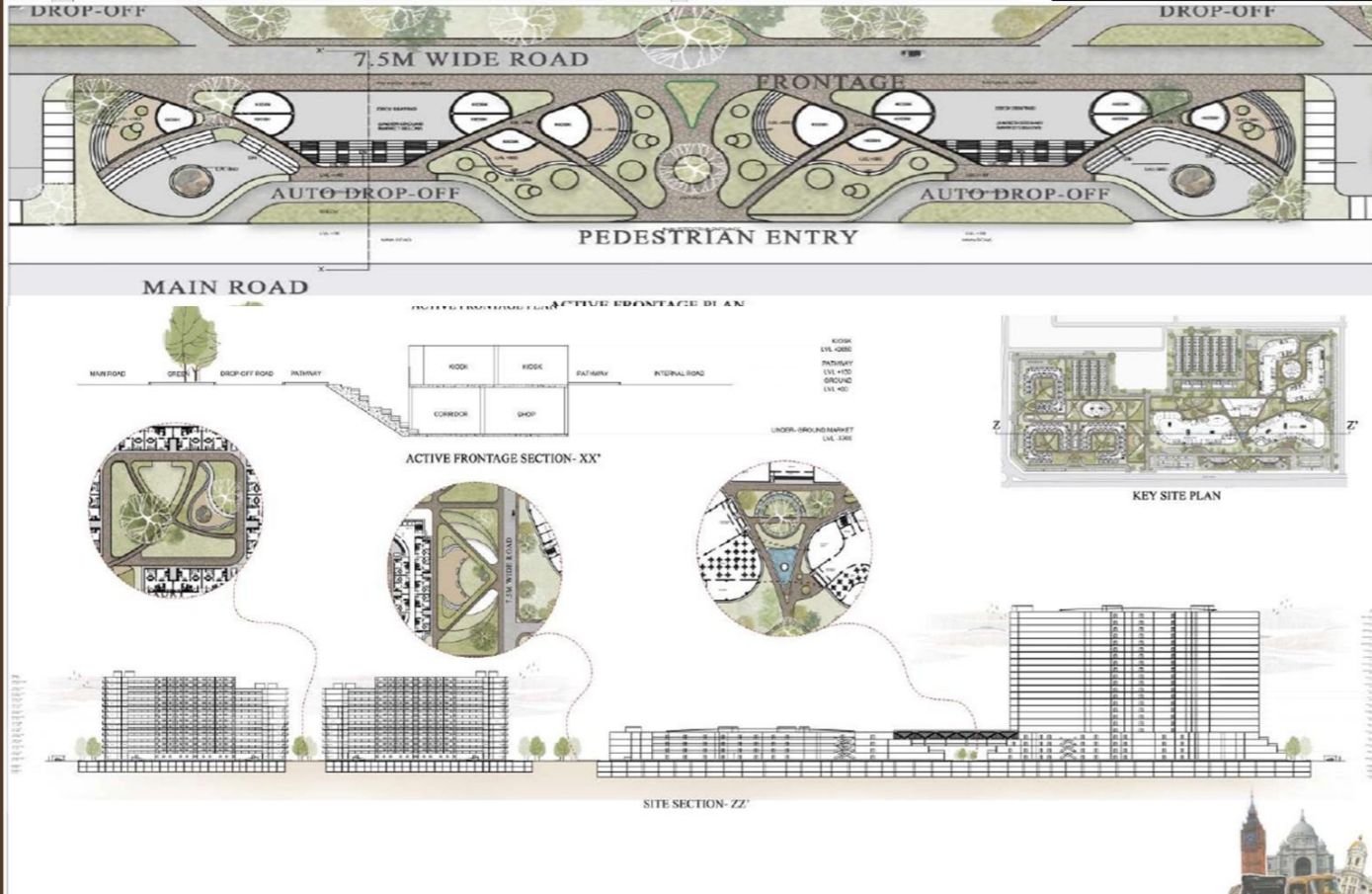
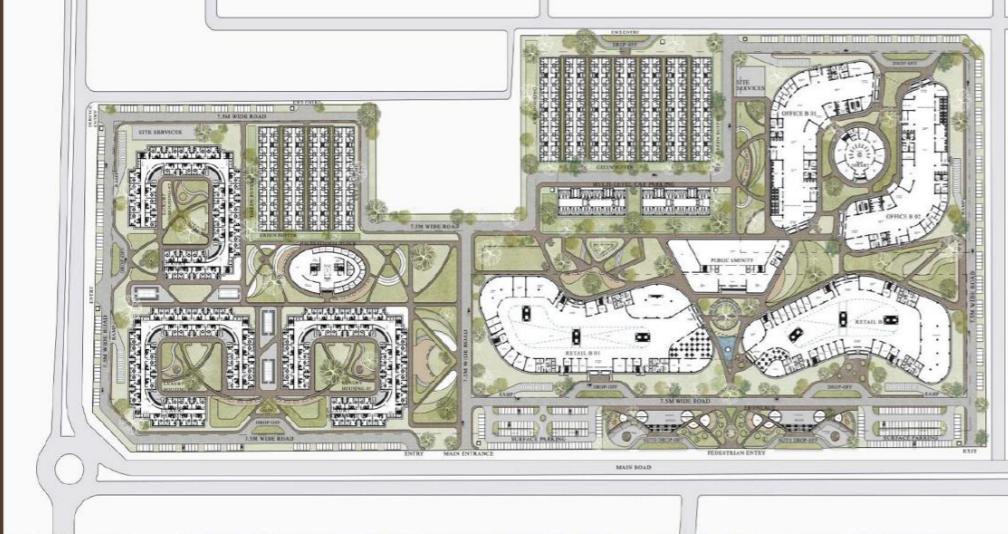
FORM DEVELOPMENT

SITYAM SWARNKIR SHIVANG RASTOGI
 IT CAMPUS DESIGN

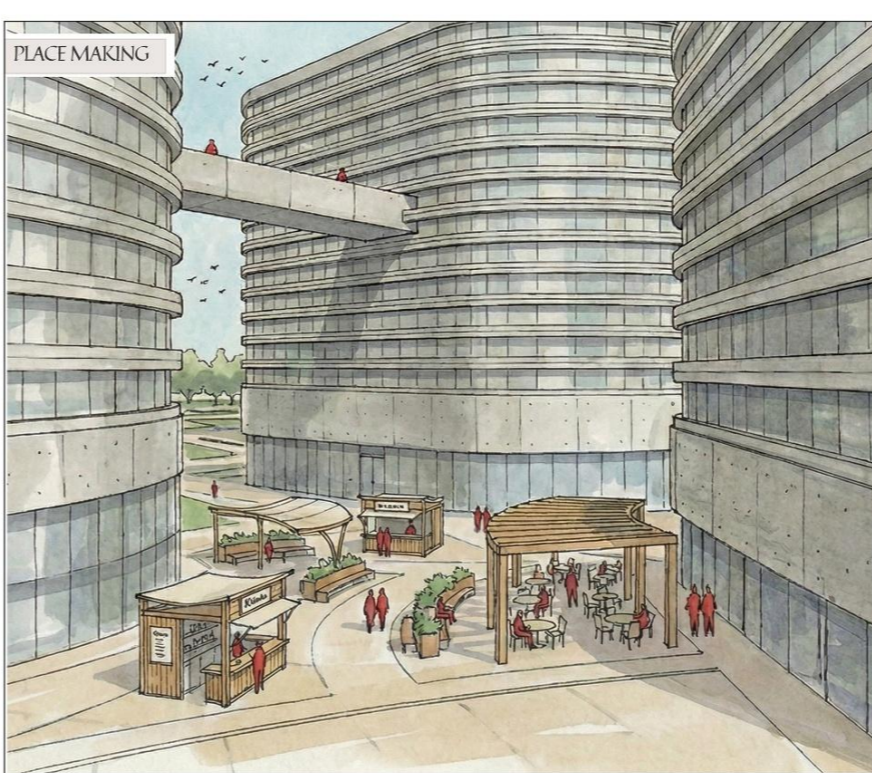




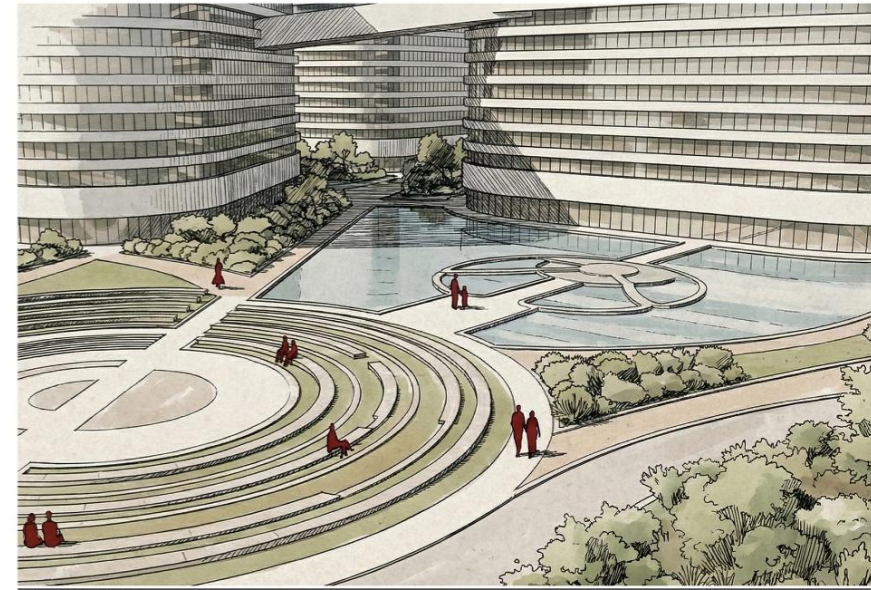
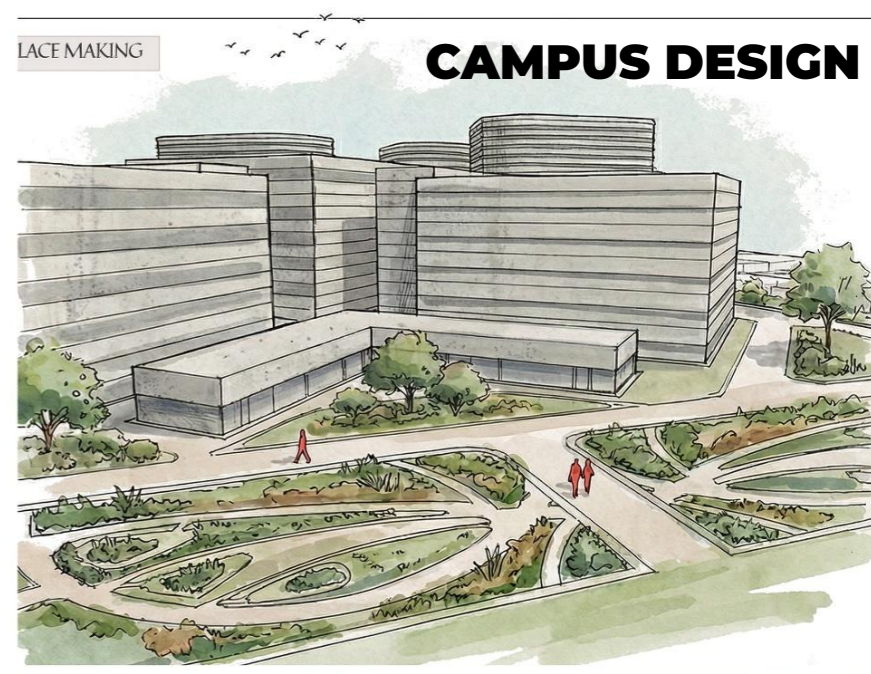
IT HUB KOLKATA
CITY YEAR 2016 - ARCHITECTURAL DESIGN - IX
SUBMITTED BY: MORISH KANSAL



DETAILS
IT CAMPUS DESIGN



SUBMITTED BY: MORISH KANSAL NANDANI



HUB KOLKATA
CITY YEAR 2016 - ARCHITECTURAL DESIGN - IX
SUBMITTED BY: MORISH KANSAL NANDANI



SCALE: 1:500
Group members -
- Pankaj
- Nishita Kapoor

SCALE: 1:1250

NAVIA
BARCH 1 V YEAR 1 ROLL NO. 2100510810048
UNDER THE GUIDANCE OF:
AR. TABISH AHMED ABDULLAH

STUDENT PROFILES



ABHAY SAHU

Internship: Pitambara Architects, Jhansi (2023), Fourth Dimensions Architects, New Delhi(2024), Freelance(residential, commercial)
[Link to CV](#)



ABHINAV BHARDWAJ

Internship: Manoj Patel Design Studio, Vadodara (2024)
Freelance (Residential - 4)
[Link to CV](#)



ADITYA RAJ PRAJAPATI

Internship: Vastu nirman, Ahemdabad (2024)
[Link to CV](#)



AMAN SINGH

Internship: Arch En Design, New Delhi (2024)
[Link to CV](#)



AMIT KUMAR

Internship: Hafele Design Studio, Ghaziabad (2019), Dhama & Assc., Ghaziabad (2020), Ujjwal Fadia, Ahmedabad (2024)
Freelance(Residential projects)
[Link to CV](#)



ANAND KUMAR

Internship: Design associates, Noida (2024)
[Link to CV](#)



ANAND MOHAN MISHRA

Internship: Arch-en Design , New Delhi (2024)
[Link to CV](#)



ANANYA AGARWAL

Internship: Ratan J. Batliboi, Mumbai (2024)
[Link to CV](#)



ANANYA SINGH

Internship: 9 Square Architects, Indore (2024)
[Link to CV](#)



ANKIT SANKHWAR

Internship: Atrium Design Studio, New Delhi (2024)
[Link to CV](#)



ANTARA MISHRA

Internship: Studio 23, Indore (2024)
[Link to CV](#)



ANUSHA ARYA

Internship: Inspace Design Lb, Dehradun, Renu Khanna & Assc., Chandigarh (2024)
[Link to CV](#)



ANUSHKA GAUR

Internship: Funktion Design, Bangalore (2024)
[Link to CV](#)



ARJIT AGRAHARI



ARYMAN SINGH



ASHUTOSH SINGH

Internship: Design Associate INC, Greater Noida (2024)
Freelance Projects
[Link to CV](#)



AVISHA KUMAR

Internship: ACME Design Studio, Bangalore (2024)
[Link to CV](#)



CHINMAY TRIPATHI

Internship: Architect Hafeez Contractor, Mumbai (2024)
[Link to CV](#)



CHIRAGVEER AGRAWAL

Internship: Talati & Partners LLP, Mumbai (2024)
[Link to CV](#)



DEVANSH PATEL

Internship: DEVRA Architects, Chandigarh (2024)
[Link to CV](#)



DEWARSHI GUPTA



DHRUV SAXENA

Internship: Unitecture Design Solutions, Pune (2024)
Freelance (Residential-2, Interior-1)
[Link to CV](#)



DISHA TEOTIA

Internship: Manoj Patel Design Studio, Vadodara (2024)
Freelance (Residential, Interior)
[Link to CV](#)



DIVYANSHU VERMA

Internship: Arya Architect, Ahmedabad (2024)
Freelance (Residential, Interior)
[Link to CV](#)



GYANVEE YADAV

Internship: Jagrut Shah Architects & Associates, Ahmedabad (2024)
[Link to CV](#)



HARISH NANDAN

Internship: Ujjwal Fadia, Ahmedabad (2024)
[Link to CV](#)



HARSHIT KUMAR VASHISHTHA

Internship: Design India Architects, Lucknow (2020)
Design Assc., Noida (2024)
[Link to CV](#)



HIMANSHI SINGH

Internship: Design Accord, New Delhi (2024)
[Link to CV](#)



JAHNVI JAI PRAKASH

Internship: Skyline Architects, Mumbai (2024)
[Link to CV](#)



JAISLIN PRAKASH

Internship: Vastushilpa SangathLLP, Ahmedabad (2024)
[Link to CV](#)



JALAJ GARG

Internship: Stapati, Bengaluru (2024)
Freelance (Residential-9, Interior-5, Commercial Projects-2)
[Link to CV](#)



KAJAL



KALPANA SINGH

Internship: CP Kukreja Architects, Delhi (2024)
Freelance (Residential)
[Link to CV](#)



KHUSHI KULSHRESHTHA

Internship: Hiren Gandhi & Assc., Ahmedabad (2024)
[Link to CV](#)



LAKSHITA MALIK

Internship: Renu khanna and Associates, Panchkula (2024)
[Link to CV](#)



MANSI TRIPATHI

Internship: Parekh Assc., Ahmedabad (2024)
[Link to CV](#)



MAULIK SINGH PAHWA

Internship: SSA Architects, Noida (2024)



MOHD ANAS ANWAR

Internship: HK Design Studio, Ahmedabad (2024)
[Link to CV](#)



GOVIND SINGH

Internship: Modarch India, Noida (2024)



MOHD FAIZ

Internship: AV24, New Delhi (2024)
[Link to CV](#)



MOHD MONIS

Internship: Tashdid Archs.& Cons (2023),
Guru Sabeena & Associates,
Lucknow (2024),
Zero Energy Design Lab (2024)
BD&S(2026)

[Link to CV](#)



MOHIT LAKHMANI

Internship: Asthan Construction,
Kanpur (2020),
SGSS Associates, Lucknow (2023),
Footprints EARTH, Ahemdabad (2024)
Freelance (Interior Residential
Projects - 4, Commerical- 3)

[Link to CV](#)



MORISH KANSAL

Internship: Skyline Architects,
Mumbai (2024)

[Link to CV](#)



NANDINI CHANDEL

Internship: Metaphor Creators,
Noida (2024)

[Link to CV](#)



NAVYA

Internship: Mistry Architects,
Bengaluru (2024)
Freelance (Residential-9, Interior-5,
Commercial Projects-2)

[Link to CV](#)



NIKITA KAPOOR

Internship: Mistry Architects,
Bengaluru (2024)

[Link to CV](#)



OBAID RAHMAN

Internship: Design Forum
International, New Delhi (2024)
TAG, Kanpur (2023),
BD&S Middle East Engineering
Consultants, Dubai (2025)

[Link to CV](#)



PREM CHAUDHARY

Internship: Design Icon, Gurugram
(2024)

Freelancing

[Link to CV](#)



RAHUL SINGH

Internship: INI Studio, Ahmedabad
Freelance Projects (Residential- 4,
Hospitality- 1, Commercial- 1)

[Link to CV](#)



RAVI PRATAP SINGH

Internship: Sanjiv Tandon
Architects, Gurugram (2024)
Freelance (A_kube Design Studio)

[Link to CV](#)



RITIK VERMA

Internship: DPA Design Studio,
Ahmedabad(2024)

[Link to CV](#)



ROHAN PRATAP SINGH

Internship: Rita ModyJoshi
Associates, Goa (2024)
Freelance (Interior- 2, Commerical-3,
Residential Projects-2)

[Link to CV](#)



SAKSHI AGRAWAL

Internship: RA Design Studio,
Ahemdabad (2024)

[Link to CV](#)



SAKSHI GOPAL

[Link to CV](#)



SANIYA ANSARI

Internship: AV24, New Delhi (2024)
RESEARCH PAPER- Inter-relation of
Transition & Functional Space In
Exhibition Building

[Link to CV](#)



SAPNA

Internship: ADeCon, Delhi (2024)

[Link to CV](#)



SATYAM SWARNKAR

Internship: Manasaram Architects,
Bangalore (2024)
Nexarch Studio, Lucknow (2026)

[Link to CV](#)



SHARAD PAL



SHASHVAT VARSHNEY

Internship: Studio Ardete, Mohali
(2024),
Studio Shilp (2026)

[Link to CV](#)



SHIVANG RASTOGI

Internship: Cube Architects &
Interior Design, Bangalore (2024)
Freelancing

[Link to CV](#)



SHIVANGI YADAV

Internship: UP Avas Vikas Parishad Office (2019), Pioneer Architects, Lucknow (2021), ARHTA (2024)
[Link to CV](#)



SHREYA SHARMA

Internship: Confluence Consultancy Services, New Delhi (2024)
RESEARCH PAPER
[Link to CV](#)



SHREYANSHU GOEL

Internship: OIA, Ahemdabad (2024)
Freelance
[Link to CV](#)



SHRISTY RAJPOOT

Internship: The Origin, Goa(2024)
[Link to CV](#)



SONKAR CHIHNITHA

Internship: Andagere Architects, (Goa) Freelance (Residential projects, Graphic Design, Project Management)
[Link to CV](#)



SUHANI JUNEJA

Internship: RIAS, Ahemdaabad (2024)
[Link to CV](#)



TASHU SAHU

Internship: M.K. Singh Associates, Prayagraj (2018), Genisis Gyan Bhawan, Lucknow (2021), ARHTA, New Delhi (2024)
Freelance (Interior Projects)
[Link to CV](#)



TEJASVI BHARDWAJ

Internship: DPA Design Studio, Ahemdabad (2024)
[Link to CV](#)



TIYA BANERJEE

Internship: Builten, Noida (2024)
[Link to CV](#)



UGRASEN GUPTA

Internship: Greenlam Industries, Himachal Pradesh (2020), Architect Dharmendra Jain & Associates, Rajasthan (2021), Neev Architects, Ghaziabad (2024)
[Link to CV](#)



URVASHI SINDHI

Internship: DFI, New Delhi (2024)
[Link to CV](#)



VAIBHAV SRIVASTAVA

Internship: DESIGN FORUM INTERNATIONAL, NEW DELHI (2024)
FREELANCE (Architecture -7, Interior- 4, MEP-5, Landscape- 2)
[Link to CV](#)



VANSH MONGIA

Internship: Studio 4000, Ahemdabad (2024)
UNIT SECRETARY, NASA (2023-24)
UNIT DESIGNER, NASA (2022-23)
[Link to CV](#)



VEDANT BISHT

Internship: CnT Architects, Bengaluru (2024)
Freelance (Interior, Commerical, Residential Projects)
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VIBHUTI

Internship: Sanjiv Tandon Architects, Gurgaon (2024)
[Link to CV](#)



YASHASVI PANDEY

Internship: Architects at Work, Ahemdabad (2024)
Freelance (Commerical, Residential Projects)
[Link to CV](#)



YASHASWI KUSHWAH

Internship: Confluence Consultancy Services, Ishwar Nagar, NewDelhi (2024)
Freelance- 3 Residence
[Link to CV](#)



YASHI AGRAWAL

Internship: Arcop Associates, New Delhi (2024)
[Link to CV](#)



RAJHANS KUMAR

Internship: xx (2024)
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PLACEMENT AND TRAINING CELL | 2025-2026

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