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JK - AYA AWARDS ISSUE



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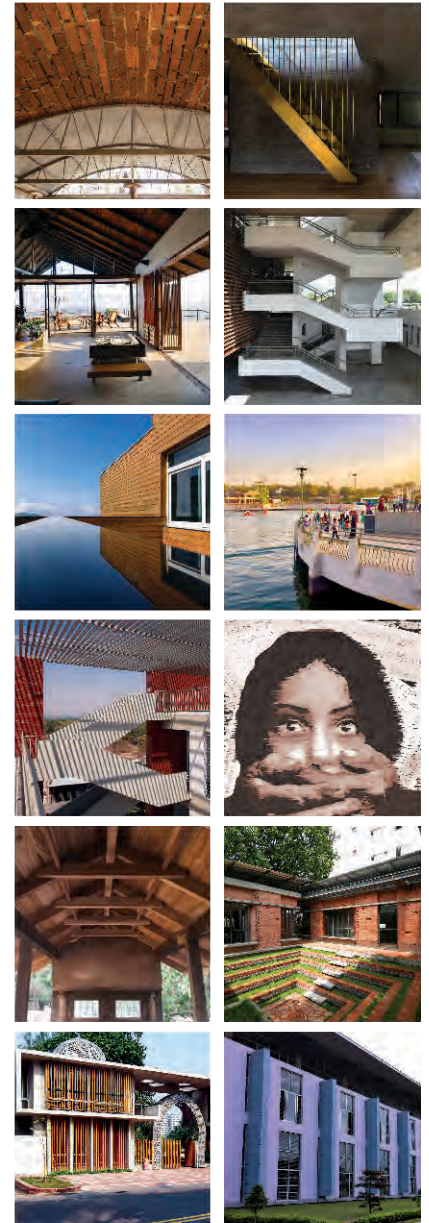
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Cover Design by Animish B Thaker



Ar Anand Palaye

Dear Fellow Architects and readers

The year 2020 began with the usual anticipation of pleasant happenings, but now as we are nearing its end, the chain of many tragic events throughout the year has left everyone deeply hurt. As we are proudly sharing the 29th edition of JK awards, we are deeply saddened by the unfortunate demise of Shri Yadupati Singhanian, Chairman and Managing Director of J K Cements, who was truly a driving force behind the JK Awards movement.

His contribution to the field of Architecture in India through this magnificent phenomenon of appreciating architectural talent will always be cherished and missed.

We pray to the almighty to bless his soul and give strength to his family and the team at J K Cements to bear this huge loss.

This issue marks 29 years of an ongoing process of high-quality encouragement for architectural talent and we are proud of IIA and JK Cement association.

We once again appreciate the support from J K Cements Ltd. and Late Shri Y P Singhanian and congratulate the entire J K team for their tireless efforts in this exercise.

Ar Anand Palaye
Chairman - Publication Board & Executive Editor,
JIA



Ar. Divya Kush

PRESIDENT'S MESSAGE

Dear Fellow Architects,

Warm Greetings

As you all know that, the "JK - Architect of the Year Awards" were conceived and initiated by Late Shri Y P Singhanía three decades ago with a modest but very noble objective of identifying, recognising, appreciating, promoting and finally rewarding the creative excellence in the field of design of built environment in all its manifestations.

Today, after a long journey of over three decades of passionate and continuous patronage and guidance of Late Shri Y P Singhanía in particular, and the entire JK family in general, the JK Awards earned a pre-eminent position internationally. In recognition of his outstanding interest and contribution to the field of Architecture, the Indian Institute of Architects proudly conferred upon him the Honorary Fellowship of the Indian Institute of Architects. His role in promoting the cause of Architecture and built environment will be remembered long after he has gone.

The totally dedicated role of Late Shri M P Rawal in organising the awards with an eye for the minutest detail has been note worthy.

I take this opportunity to congratulate and extend my good wishes to Shri Raghavpat Singhanía ji for taking upon himself the responsibility of patronising the 'JK-AYA' Awards. I am sure his patronage and guidance will take the awards to new and greater heights of excellence.

I would like to congratulate all the distinguished winners, participants, Jury members and the entire organising team of the 29th edition of the 'JK-AYA Awards'.

I am sure, you all will find this special issue of our Journal to be a useful addition to your library for reference.

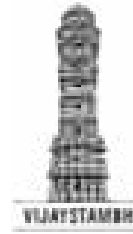
Wishing all the very best for the 30th edition of the 'JK-AYA Awards' and also a very Happy, Healthy and Prosperous New Year 2021.

JAI HIND

A handwritten signature in black ink that reads "Divyakush". The signature is fluid and cursive.

Ar Divya Kush
President

The Indian Institute of Architects



Company Profile

J. K. Cement Ltd. is a leading manufacturer & distributor of various grades of Grey Cements, White Cement, Wall Putty (Skim Coat), White Cement based Primer, Tile Adhesive & many other value added products. Our current capacities are:-

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|------------------|----------------|-----------------------------|-----------|
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| | Mangrol | 2.25 | |
| | Gotan | 0.5 | |
| | Mudhol | 3.0 | |
| | Jharli | 1.5 | |
| | Aligarh | 2.0 | |
| | Balasinore | 0.6 | |
| White Cement | Gotan, India | 0.6 | 1.2 MTPA |
| | Fujairah (UAE) | 0.6 | |
| Wall Putty | Gotan | 0.5 | 1.0 MTPA |
| | Katni | 0.5 | |
| Electrical Power | Nimbahera | 21 MW (Coal based) | 126.7 MW |
| | -do- | 13.20 MW (Waste Heat based) | |
| | Mangrol | 25 MW (Coal based) | |
| | -do- | 10 MW (Waste Heat based) | |
| | Gotan | 07.50 MW (Coal based) | |
| | Mudhol | 50.00 MW (Coal based) | |

J. K. White Cement started manufacturing White Cement using for the first time in India a dry-process technology in 1984 at Gotan (Rajasthan). It produces 6,00,000 metric tons per annum of internationally comparable quality of white cement at present.

J. K. Cement also commenced production at new grey cement plant site at Mangrol, Chittorgarh (Raj.) in the year 2001. Now this unit has got 3 production lines.

J. K. Cement Ltd. entered in the expansion mode from the year 2009. Since then new plants have come up in Mudhol

(Karnataka), 2nd unit at Gotan (Raj.), Fujairah (U.A.E.), Jharli (Haryana), Katni (M.P.) and new production line at Mangrol (Raj.), Balasinore (Gujarat) and Aligarh (Uttar Pradesh).

The plants of J. K. Cement & J.K. White Cement have modern equipment like Fuzzy Logic, QCX & other computer based process controls. J. K. Cement and J. K. White Cement have technical collaboration with world-class company for cement technology – F. L. Smidth & Company, Denmark. High grade and chemically pure limestone is basic raw material for manufacturing of cement at our plants.

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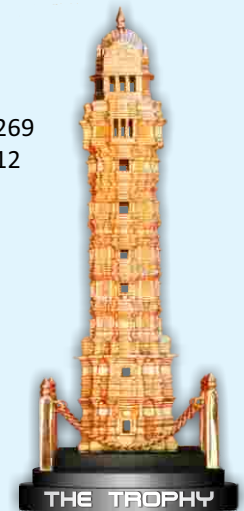
- OPC 53 Grade conforming to IS:12269
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A Report on 29th JK Architect of the Year Awards

Vadodara, the education hub of yester years and having one of the oldest Architecture colleges of the country was the venue for Jury Meeting of 29th JK Architect of the Year Awards. The jury meeting was organized on 7th & 8th January 2020 at Hotel Grand Mercure Baroda Surya Palace. There were total 10 jury members representing North, South, East, West & Central India, the focus States and the participating foreign countries. Out of these 10 jury members, 3 were from abroad, one each from Mauritius, Sri Lanka & Kenya. There were total 209 Entries displayed in the main Ball Room of the Hotel for evaluation by jury members.

Ar. Mihir Parikh, Chairman IIA Gujrat Chapter was a great help as he called final year students of Arvind Patel Institute of Environmental Design and Parul Institute of Architecture & Research. The students extended their helping hand in organizing the display of entries. This was also a good opportunity for the students to see the work of senior architects.

The Entries were displayed in such a fashion that the jury process became easy. The display was category-wise, clearly indicating the participation from focus States, Young architects and Young architects from focus States. On 7th Jan. morning a briefing session was arranged for jury members where first of all, the entire jury process was explained to all jury members by Mr. A.K. Chaturvedi and later all queries raised by jury members were resolved by Mr. Chaturvedi & Ar. Jaimini Mehta, the professional advisor of 29th JK AYA.

Jury process started from the afternoon of 7th Jan. where every jury member evaluated all the Entries individually and made a coarse selection of potential winners. The shortlisted entries were handed over to AYA secretariat who, with the help of a tailor-made computer program, did the coarse selection.

On 8th Jan. morning all jury members gathered in the Ball Room where a printout of the coarse selection results was handed over to all the jury members and then the final selection of winners started. There were discussions, arguments and counter arguments amongst the jury members. Jury members repeatedly went to the display area as well as there were on the table discussions with the details being projected on a projector screen. After a marathon evaluation process the jury members were ready with the results of final winners by late afternoon. Up to this time the identities of any participant were not known, as all the entries were coded. So the final list of winners was in the form of code numbers of winning entries in each category. The names of winners came out only after putting the code numbers in the computer. This practice makes the jury process absolutely transparent. The displayed entries with the winning entries identified were then open for public viewing. All architects from Vadodara & other professionals associated with construction industry including our channel partners were invited for the evening function and all the invitees viewed the exhibition and appreciated the efforts and hard work done by jury members for selecting the most deserving candidates out of such a big display. They also appreciated the efforts & hard work put in by J.K. Cement Ltd. and JK AYA secretariat to bring forward the good work done by architect fraternity.

The winner announcement function was organized at 8 PM in which Ar. Uday Gadkari from Nagpur introduced the jury members

and Mr. A. K. Chatruvedi felicitated jury members. Ar. Uday Gadkari also explained the jury process to the present gathering, Ar. Chandrashekhar Kanetkar, jury from Mumbai announced the winners under various categories.

Winner announcement function was concluded with a dinner for all the invitees which included very senior architects from Vadodara like Ar. Karan Grover, Ar. A. M. Shirgaonkar and Ar. Yashwant Mistry etc.

The jury meeting for Architecture Student of the year was organized separately with the help of COA-TRC on 24th January 2020 in D. Y. Patil College of Architecture, Navi Mumbai. Jury members for selection of Architecture Student of the year were Ar. Rajiv Mishra, Principal of Sir J.J. College of Architecture, Mumbai, Ar. Punita Mehta from Vadodara & Prof. K.R. Jaisim from Bangalore. The winner was selected out of 10 shortlisted thesis submitted by final year students of all the architectural colleges in the country.

AYA FACT FILE

- J.K. Cement Ltd. instituted this award in 1990.
- Hon'ble Dr. Shankar Dayal Sharma, Vice President of India was chief guest at 1st AYA Award Ceremony.
- Ar. Laurie Baker from Thiruvananthapuram was first winner of Great Master's Award.
- Ar. Anant D. Raje from Ahmedabad was first winner of Architect of the Year Award.
- "Trophy" together with name "Architect of the year Awards" was registered as Artistic work with register of copyrights, Govt. of India in 1995 with registration No. A 52959/95/
- "Code of Procedure" relating to AYA has been registered as literacy work register of copyrights, Govt. of India in 2006 with registration No. L-27341/2006.
- Focus countries awards were introduced from 7th AYA.
- Young Architect's Award was introduced from 7th AYA.
- Focus states' awards were introduced from 9th AYA.
- Jury meeting & award function was held outside Delhi for the first time from 8th AYA & since then held each year in different town.
- Green Architecture award for Environment Conscious Design was introduced from 20th AYA.
- Award Function was held outside India for the first time at Colombo, Sri Lanka for 21st AYA.
- Student Architect of the year award introduced from 24th JK AYA.
- Kenya, Uganda & Tanzania included in Focus Countries from 24th JK AYA.
- Ownership of entire activities related with "Architect of the year awards" rests with J. K. Cement Ltd.



Note from the Desk of Mr. Raghavpat Singhania

MD, J. K. Cement Ltd. & Chairman JK AYA

Friends, it is a matter of great pride and satisfaction that we are so close to complete 3 decades of JK Architect of the Year Awards. I thank the architect fraternity of India and all the other participating countries for their support and enthusiasm to bring the awards to the present status.

While I congratulate the winners for their achievement, I am extremely thankful to all the participants to make the competition so challenging and thus helping JK AYA in achieving the present reputation of one of the most coveted awards.

I am also very thankful to all the jury members who spared their valuable time & travelled from far off distances to participate in the jury process and gave us another set of winners of JK AYA.

Friends, the year 2020 has been a challenging year for all of us. While on the one hand we had to bear the loss of our beloved CMD, Shri Yadupati Singhania ji and

on the other hand, the pandemic has put up new challenges to every individual. Let us hope the coming year will be more promising.

JK Architect of the Year Awards was the brain child of Shri Y.P. Singhania ji. While he had sown the seeds, Mr. M.P. Rawal had tried to grow it to the present status and we had to bear the loss of both of them at such a short interval.

From my side, I want to assure all of you that these awards are very close to my heart & the Company will not leave any stone unturned in increasing the stature of these awards to the highest level possible.

I request all the architects to participate in great numbers in the future awards and that will be the best tribute to Mr. Y.P. Singhania.

Thank you once again,"

29th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 29th JK AYA



Jury Members & JK AYA Secretariat Members.

Jury for Completed Projects (Jury Meeting at Vadodara)



Prof. Uday Gadkari, Nagpur

A graduate from VRCE Nagpur, he completed his Masters in City Planning from IIT Kharagpur, Professor Uday Gadkari is well-known for his academic and administrative contributions to the field of architecture in the country.

He was the president of COA from 2012-2015. Professor Gadkari has been in the teaching field for last 33 years, and has been affiliated with institutions such as Manipal Inst. Of Technology in Manipal; College of Architecture, Guwahati; VRCE, Nagpur; Priyadarshini College of Architecture and others.

Additionally, he has served as the secretary for MASA – Maharashtra Association of Schools of Architecture; been a member of the Executive Committee for the COA; and a board member for various Universities across the country. He has been the chairperson for the International Conference on Cyrogenics in Nagpur, and has been a key-note speaker for many National and Regional conferences in India. Presently, Professor Gadkari is the director and a professor at the Institute of Design Education and Architectural Studies (IDEAS) at Nagpur.

29th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 29th JK AYA



Ar. Chandrashekhar Kanetkar, Mumbai

Ar. Kanetkar is a graduate from M.S. University, Baroda with a gold medal in design. With a strong academic background and distinguished professional achievements, his firm has, over the past three decades, built a reputation of integrity, creativity and conviction. His most notable projects include Grand Hyatt, Goa, Luxurious apartment Sangam Solitaire in Pune, Mohite Bungalow, Pune, Hilton Hotel in Mumbai. His multi-storeyed residential complexes in Mumbai, Navi Mumbai and Pune are also well-known. He has won many design competitions held by the Lalit Kala Academy, NASA, MSSIDC and many other private competitions. Recognizing his contribution to the profession, he was felicitated by Society Interiors Magazine with the Durian Society Interiors Design Award in 2003 and Life time achievement award by Economic Times at ACE TECH 2009.



Ar Dipak Panda, Bhubaneswar

Born in the year 1979, Ar. Dipak Panda is one of the co-founders of Modus Creatives and Projects Pvt. Ltd. He completed his Bachelor Degree in Architecture from ABIT, PMCA Cuttack in the year 2002. Soon after passing he was associated with Revathi & Vasant Kamath Associates Delhi, Vaastukar, Bhubaneswar. During this period, he was exposed to low cost housing, Luxury Hotels, Vernacular Architecture, Solar Passive architecture, campus design, Institutional and healthcare architecture etc. In the year 2005 he established an architectural firm named Dimensions. He designed lot of Hotels, Colleges, Hospitals and mass housing projects for different govt. and corporate houses. His firm was consultant to Govt. Bodies like O.T.D.C., CTTC, PWD Jajapur, and corporate bodies like PPL, TCS, Rungta Mines, Aditya Alumina, Vedant Alumina., POSCO etc. After completing his Masters in architecture from CET, BPUT in the year 2011 he along with 2 more architects established Modus Creatives and Projects Pvt. Ltd. Now he is Director in Modus and active in the field of Designing and Project Coordination.



Ar Dr Vandanda Sehgal, Lucknow

Ar. Vandana Sehgal is an Associate Professor in Faculty of Architecture, Uttar Pradesh Technical University, Lucknow. As an architect, she is involved with private projects like hotels, memorials, homes and interiors. She is also an artist and as an artist, she has done solo shows 'Between Spaces' 'Ramayana' and 'Lucknow- ek nazar' all over India. She has participated in many group shows with various artists. As an academic, her area of research is architecture theory. Her thesis was entitled The Idea of Infinite in 20th century Architecture.



Ar Aditya K, Visakhapatnam

An Award winning architect / interior designer with 15 years of experience in planning and designing residential and commercial buildings that includes villas, malls, theatres and schools etc. Served as chairman of IIID Visakhapatnam and Executive committee member of IIA Visakhapatnam. He is also founder and principal architect of Project Inc established in 2010. He is also a visiting faculty and external examiner at Department of Architecture, Andhra University College of Engineering, Gitam College of Architecture and Varaha College of Architecture.



Ar C R Raju, Chennai

Ar. C R Raju Completed Graduation in Architecture and Interior design in the year 1979. He started independent practice from 1984 and established his firm, C R RAJU ASSOCIATES, in the year 1988. as the Principal Architect. M/s. C.R.Raju Associates has been involved in Designing Residential Apartments, Group Housing, Bungalows, Cottages, Nursing Home, Schools, Colleges, Hotels, Commercial Office Buildings, Kalyana Mandapams, Concert Halls, Garment Factories, Textile Showrooms, Commercial & Residential Interiors, etc. in Chennai, other parts of TN, AP, Puducherry and Bangalore. Many of them are well recognized and awarded. He is Joint Honorary Secretary of IIA Mumbai. He is associated with many social service organisations.

29th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 29th JK AYA



Ar Dr Susan Kebui, Kenya

Ar. Susan has done her PhD in Architecture from the University of Sheffield in 2000. She is working as Lecturer in Jomo Kenyatta University of Agriculture and Technology. She has supervised several undergraduate Architecture students in their final thesis, Masters students in Architecture and Construction Management. She has Worked at the Ministry of Public Works as an Assistant Architect and have also been engaged with private practice. She was also Dean, School of Architecture and Building Sciences.



Ar Xavier Maurel, Mauritius

Ar Xaviour Maurel is president of Mauritius Associates of Architects. He is presently working in BYLTing Architecture Ltd. at Mauritius. He has done projects in France and Mauritius. He has also worked with Ar Jean Mark Eyunad. He completed his degree in Architecture in 2004. He also has interest in Classical Music, Pop/Rock Music and is Accomplished Guitar Player.



Shayan Kumaradas, Sri Lanka

Ar. Shayan Kumaradas, a Fellow of the Sri Lanka Institute of Architects, was born in 1971 and hails from the temple town of Nallur, Jaffna, the Northern Peninsula of Sri Lanka. He Completed Degree in Architecture at the University Of Maratuwa, where he continued his architectural education for the next six years. He excelled in studies winning many academic awards. He has worked with award winning architects like Nela De Zoysa, Ar C. Anjalendran and then established his own practice in 2006, He is following his Guru Anjalendran with a 'Veranda' practice. Today he runs his architectural consultancy firm, Shayan Kumaradas Chartered Architects, along with a couple of young architects, working on island wide projects. Ar. Shayan also taught for a short spell at the University of Moratuwa and then at the City School of Architecture Colombo (CSA) for 7 years.



Ar. Aiban S Makwroh, Shillong

Ar. Aiban S Mawkhroh is one of the leading architect of Meghalaya State. He is principal architect in his Firm Atelier A+ at Shillong since 1989. He has Completed his Graduation in Architecture from School of Planning and Architecture New Delhi in 1989. He is doing his professional practices in Meghalaya State.



**Ar Prof Jaimni Mehta, Vadodara
(Professional Advisor)**

Ar Jaimini Mehta is an alumnus of M. S. University, Baroda and university of Pennsylvania. He has worked with Louis Kahn and Mitchell Giurgola Associates in Philadelphia. His published books are "Louis Kahn Architect co-authored with Romaldo Glurgola", "Rethinking modernity – towards post rational Architecture", "Embodied Vision – Interpreting the Architecture of Fatehpur Sikri" and "Critiquing Modern in Architecture". He has recently won the JK AYA award for Literary Architecture for his critically acclaimed book "Critiquing the Modern in Architecture". Presently he is doing professional as well as Academic practices.

29th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 29th JK AYA



Meeting Photos



HUMANSCAPE HABITATS AUROVILLE, INDIA

...beauty and simplicity of one of humankind's most evolved and contemporary building technologies

Project Cost : ₹4.66 Crores

Built-Up Area: 1754 SqM

Ar Suhasini AYER



GREEN ARCHITECTURE AWARD
- *Humanscape Habitats*
- Auroville, Pduchery

suhasini@auroville.org.in



Suhasini Ayer – Guigan, is a graduate of "Delhi School of Planning and Architecture"; co-founder of the "Auroville Centre for Scientific Research (CSR)"; an organisation dedicated to applied research in the field of solar passive architecture, sustainable urban development and building technologies, water and waste management and renewable energy. Winner of many international awards including the prestigious Aga Khan Award and the Terra Jury award for Earth Architecture, France, Suhasini Ayer heads the "Auroville Design Consultants", a planning and architectural design unit under CSR. In the projects undertaken by the team, the designs respond to the natural and human geography, local climate and culture to evolve minimal and elegant built forms. The underlying theme in all the projects is the integration of functions with the building systems, including water, energy, waste, building materials and technology to create passive sustainable network between the users to the built and un-built spaces, to empower them to take responsibility for their environment.

... a stable and warm low-impact structure based on the contemporary tradition and principles of earth architecture, highlighting the use of rammed earth, mud bricks, compressed earth cob and several other interesting techniques to help clear many misconceptions associated with earth architecture.



PROJECT DESCRIPTION

The “HUMANSCAPES HABITAT- a project of Sustainable and Integrated Urban Living Project” benchmarking in habitat as a course correction for a sustainable and harmonious mode of development which is an imperative need in present global crisis of energy and climate change. This mixed-use development of residences, community and work space would be a touch stone for standards for low-embodied energy building.

Using local building materials and skills, the residences become a net energy-positive habitat by generating its own energy, using renewable energy. Zero-discharge of water, recycling of solid waste, drought resistant local endemic species landscaping, and growing organic food as a model for urban agriculture would be a hallmark of this project.

Reducing point to point travel by integrating work and living spaces, using integrated community and IT infrastructure (ICITI), and using clean mobility options



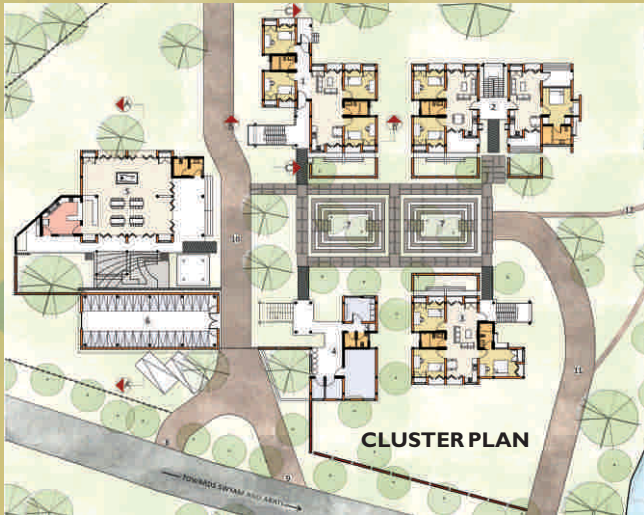
Figure 1: Aerial view of Humanscapes Habitat project



Figure 2: Central plaza roof water harvesting

Figure 3: Aerial view of Humanscapes Habitat project





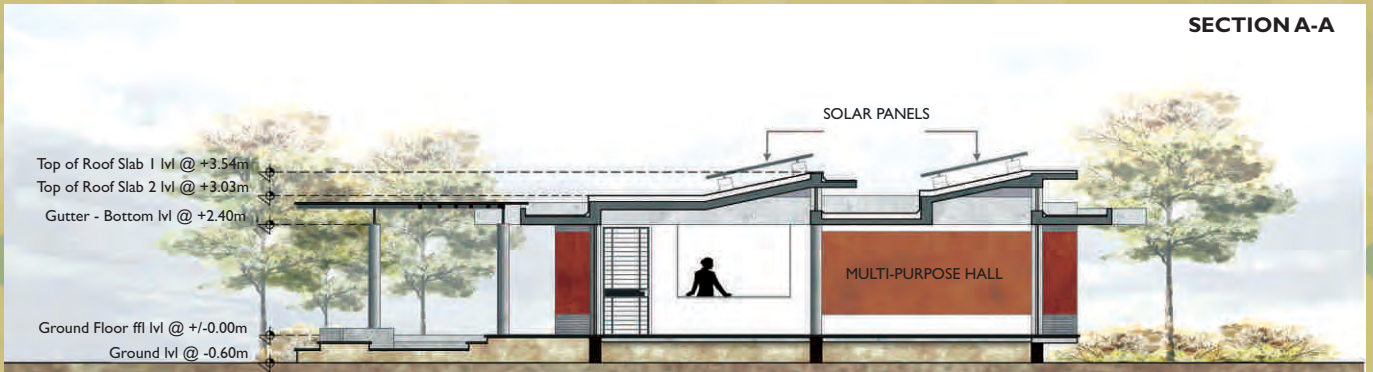
like e-vehicles for external contact will be a natural consequence of the campus set-up.

The habitat project has integrated four goals as part of the sustainable human settlement program of development;

Sustainable built environment to have building envelopes that are solar passive to be climatically suitable built with efficient space usage and low embodied energy building materials with construction techniques that require minimum processing and machinery.

Integrated environmental planning of water, energy and waste so Zero-discharge of water, recycling of solid

SECTION A-A



SECTION B-B



SECTION C-C



BUILDING MATERIALS, TECHNOLOGY AND ECOLOGY



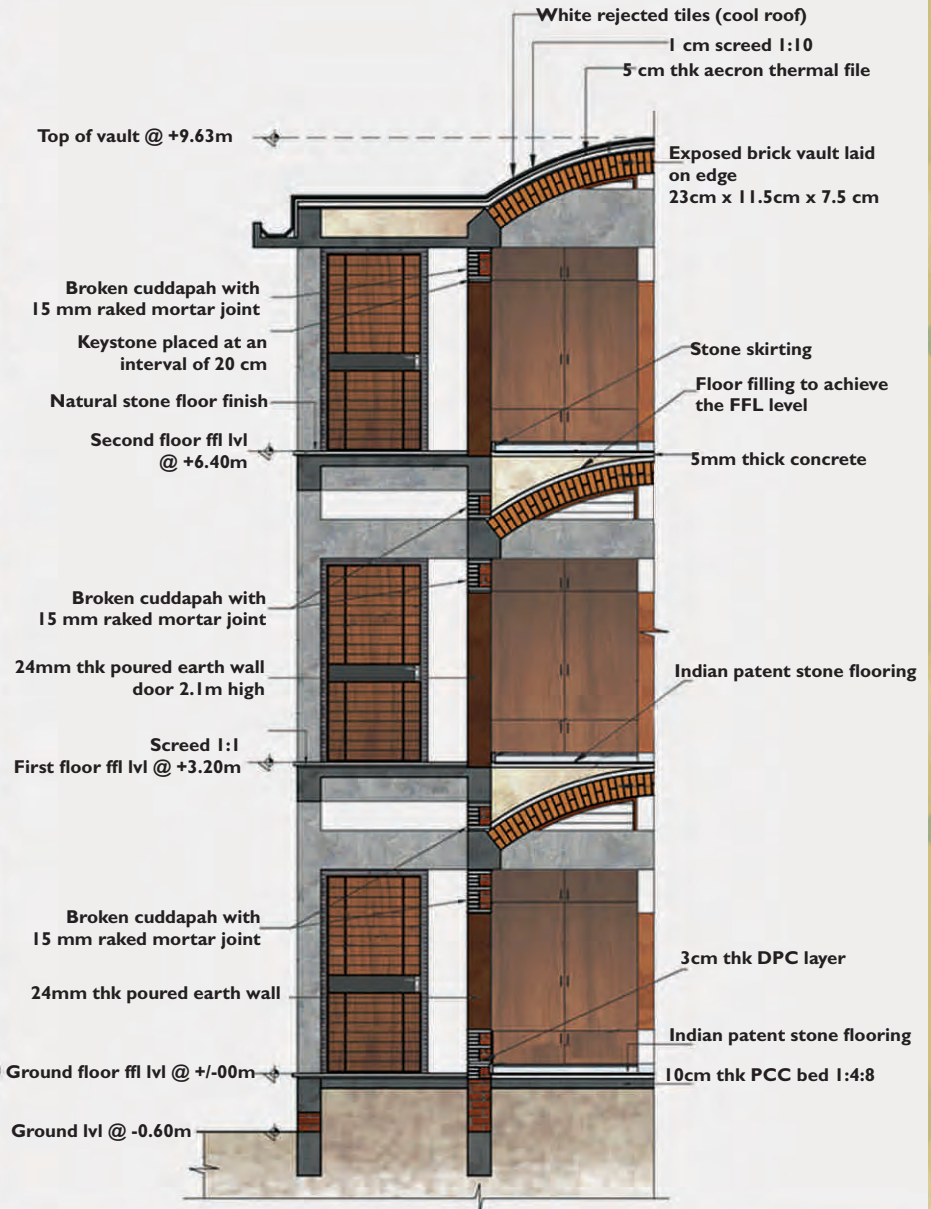
POURED EARTH WALL



WASTE CUDAPPAH WALL



FINISHED WALL



- Use of low steel and low concrete structures by adopting segmental arch vaulted roofs in bricks with walls of Poured Earth Concrete (PEC) and recycled cuddappah stones
- Reduces the embodied energy along with lowering the carbon miles
- All the openings have good overhangs in keeping with the climatic need for shading from sun and rain
- Natural stone flooring and cement flooring using stucco with oxides and marble dust

waste, water-efficient landscaping using local endemic species, and growing organic food as a model for urban agriculture would be a hallmark of these residences.

The human ecology, using the principles of “Cohousing” concept of housing, facilitating interaction among neighbours for social and practical benefits, economic and environmental benefits. A functional fusion the living, working, recreational and primary amenities allowing a multiplicity of space usage to reduce the built up area to enable the inhabitants to interact actively with the farming and productive landscaping, waste recycling and energy generation as part of the open learning campus.

Establish a collaborative network of knowledge resources to facilitate further dissemination called 'SustainNet'. A creation of an inter institution network for knowledge sharing and dissemination, offering academics and practitioners opportunities for a learning experience during and after completion of the project.

DESIGN PRINCIPLES (GREEN FEATURES)

- **Site planning** – Site analysis for surface water



Figure 4: Terraced café at Multipurpose center

Figure 5: Detail: RCC, Poured earth concrete and waste cuddapah stone



management and erosion control, protection of top soil and soil permeability during the process of development, retention of natural features, climatic context sensitivity

- **Efficiency of land use** – to minimize the foot print of the building by building ground + 2, this allows for walk-up residential units while allowing easy access to the landscaped spaces. Environmentally suitable landscaping with mix of urban agriculture and geoclimatically suitable flora.
- **Open space planning** – The buildings are grouped around a landscaped court to improve the climatic comfort of the outdoor environment. The landscaped spaces are a mix of urban agriculture producing food for local consumption and regenerative plantation, addressing the ecosystem services sustainability. The landscape integrates passive services like biological sewage treatment area, water harvesting structures, bio-swales etc. All softscapes (planting of trees, shrubs, ground cover) uses wherever possible indigenous species and no white or potable water is used for irrigation (net zero over the year). By managing the mix



Figure 6: Studio apartment Interior

Figure 7: Landscaped sit-out / Walls in waste cuddapah stones





Figure 8: Segmental vaulted roofing in bricks

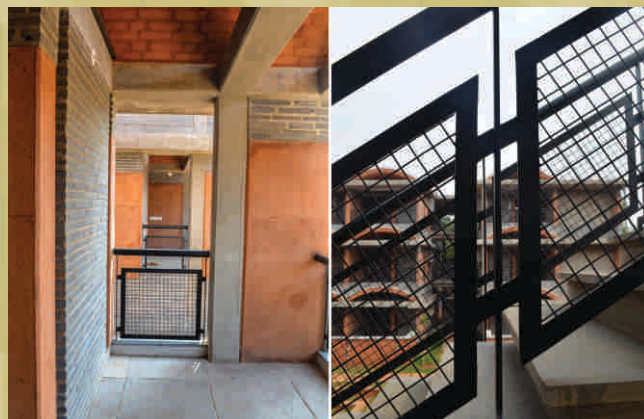


Figure 9: Balconies and balustrades

of species, irrigation demand to be reduced to less than 5 l/sqm of average water demand per day as the project is in a water scarce zone.

- **The buildings** are designed to vent hot air during day time and allow cooling in the evening. The large overhanging roofs have roof level vents to flush out the heat by being combined with openings at floor level to induce cool air entry.

- **Materials of Construction Details** – The building was designed to ensure that the structure use of low steel concrete structures by adopting segmental arch vaults in bricks as roofing with walling in Poured Earth Concrete (PEC) and recycled cuddapha. The excavated land on site are formed into bio-swales as the rain water harvesting structures, reducing the embodied energy along with lowering the carbon miles for the earth used in walling. The waste cuddapah stone strips reused in walls, address the issue of landfills caused by the stone factories. Shredded thermocol is used as under the floor filling for insulation.

- **All the openings** have good overhangs in keeping with the climatic need for shading from sun and rain, recycled timber is used for doors and windows. Floors are a combination of natural stone from the local area and “IPS” cement floors, a local technique of stucco with colored oxides and marble dust.

- **Pedestrian and cyclist network** – provided an inter-connected network for pedestrians and bicycles with lanes along natural drainage and slope areas. Pedestrian routes are shaded with avenue trees of indigenous shade-providing species interspersed with hard landscaping, comprising of benches, street lighting and accessible curbs for the physically challenged and tactile paving for the visually challenged.

- **Energy plan and systems** – To achieve a “net zero energy use” the project is designed and functions with a solar grid connected system. The PV panels also feed a system of energy storage batteries that provide for emergency backup and lighting of public spaces including the street lights. The apartments have all been design to have an efficient wiring system coupled with energy efficient lighting and appliances.

- **Sewage treatment system** using Decentralised Effluent Treatment plants – The sewage water is treated in a Decentralised Effluent Treatment Plant or Plants (DEWATS) which is connected at the lowest elevation area to allow for maximum gravity flow and to reduce the dependency on electrical pumps. Treated effluent is supplied for irrigation and other non-potable use by gravity flow after the treated water is pumped up to a higher elevation in the neighbourhood.

- **Water and waste** – The targeted water consumption 45 litres per resident per day (consumption of non-recycled white water for bathing, cleaning, washing, cooking, etc.) without compromising on service quality. If we manage to achieve this, it will represent a three-fold improvement over the earlier National Building Code benchmark of 135 litres per head per day, and nearly half of the current reduced benchmark level of 86 litres per head per day. Conservation of water shall be by extensive use of low flow fixtures. ■

PROJECT DETAILS

| | |
|------------------------------|------------------------------------------------------|
| Built-Up Area | : 1753.57 SQM |
| Project Duration | : 2016 to 2018 |
| Project Cost | : `4.66 Crores |
| Associated Architects | : Gavury Ramadas, Ramya Prasad, Abraham Ninan, |
| Civil Engineer | : Er Dr S Kothanadaraman |
| Contractor | : Auropriya Constructions |

JENGA HOUSE

MAHARANI BAGH, NEW DELHI

"...a well composed symphony with symmetry, balance and coherence"

Project Cost : ₹9 Crores

Built-Up Area: 1675 SqM

Born in August 1957 in Kashmir, Verendra Wakhloo, recipient of many a coveted award including, IIA Award in 2008 & 2018 and AYA - JK Award in 1995, spent his growing up years in the Gangetic plains of Bhagalpur, Bihar. Bounty of the surrounding, the sounds of sarod and the temple bells, the deep and bright colors of sky are some of the impressions that he remembers from those days. His twenty years long stay in Germany (1967 – 1987) exposed him to the high technology driven society that spilled into his architectural education (1977-1985) at Karlsruhe Institute of Technology (erstwhile University of Karlsruhe) where under the influence of Prof. Fritz Haller his exploration into the modernism started. Inspired by Indian Architects Charles Correa, BV Doshi and UC Jain, Verendra returned in 1987 to India where his initial work involved a search for an Indian identity. Leading to a synthesis through a dialogue he attempts to move from the known to the unknown for his work, in search of "timeless principles".

INSPIRATION

Cities are and will certainly be centres of change, however, they need not be seen as only mercantile arrangements but as place, addressed towards people, their cultures, communities, climate and humanity-at large, to emerge as meaningful paradigms.

The growing densification in residential areas are affecting nearly all Indian cities and subsequent pressure on the infrastructure demand a rethinking of the existing building types. Change in pattern of living and trend towards maximizing covered area tend to erode more quality space.

Play of light and shadow



Ar Verendra Wakhloo
MATRA Architects



IAA - ARCHITECT OF THE YEAR
- Jenga House
- New Delhi

verendra@matra.co.in

29th
Architect of
the Year
Awards

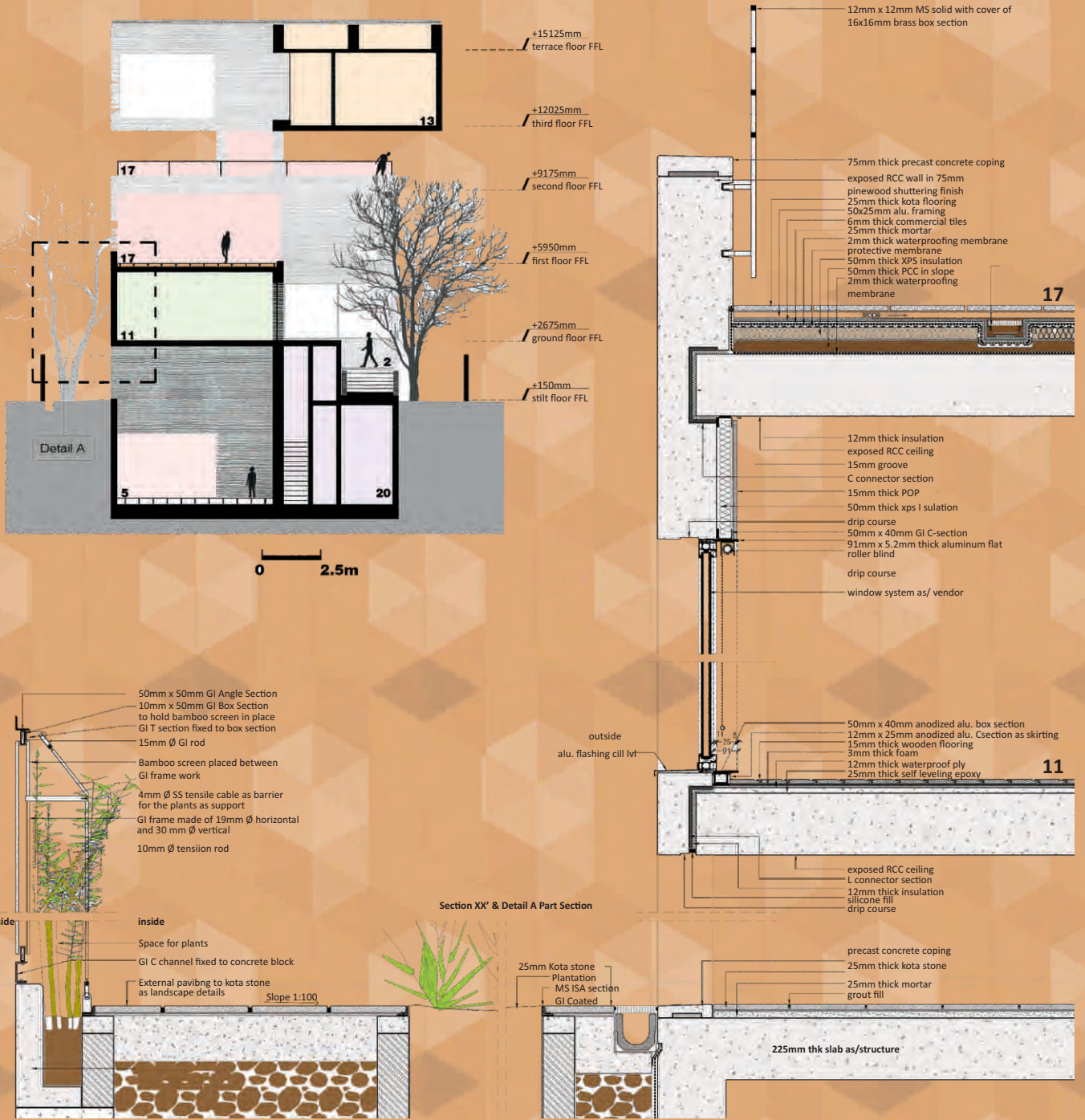


Aerial view

The challenge today hence lies in developing building typologies that reinstate a balance between built and open landscape areas, fundamental to integral living.

PROGRAM & FORM

Two duplex units, dovetailed as two L-shaped juxtaposed building volumes, contain the stilt floor, gf/ff and sf/ff respectively and are designed to accommodate the client's brief consisting of two self-contained residences of similar area program. The entire methodology of generating the comprehensive form is based on chiselling out vertical and horizontal



Family room

Living room





First Floor terrace, second floor gym and third floor master bedroom



First Floor terrace and, second floor balcony



Centre Photo: Samba Staircase

Entrance to Duplex - Ground to First Floor

Below: Steel staircase





LEGEND

- | | | | | |
|----------------|--------------------|-----------------------|----------------------|-----------------------------|
| 01 Entrance | 02 Lobby | 03 Elevator | 04 Parking | 05 Courtyard basement level |
| 06 Samba stair | 07 Staircase stilt | 08 staircase basement | 09 service staircase | 10 Living room |
| 11 Dining room | 12 Family room | 13 Kitchen/Pantry | 14 Bedroom | 15 Study |
| 16 Waterbody | 17 Deck | 18 Gym | 19 Laundry | 20 Services / Storage |

volumes, enabling light penetration, vistas, insertion of structure/services and hanging gardens within.

STRUCTURE & MATERIAL

Two exposed concrete cores of similar size integrate staircases/lift/MEP services and are the only structural support to the building above the stilt area. This nearly indiscernible arrangement reinforces the idea of spatial continuity and porosity of all spaces. The monolithic textured concrete, created by use of pine wood shuttering, constitutes the main building material and

blurs the distinction between structure and surface, inside and outside. In contrast, the bare rock form awaits nature's dynamic. ■

PROJECT DETAILS

- Project Duration** : 2010 - 2017
- Built-Up area** : 1675 SQM
- Design Team** : Priyank Jain, Hitesh Katiyar, Harjas Kaur, Mukesh Kumar, Shweta Garg, Sanjay Devrani
- Structural Engrs** : Optimal Consultants
Er Abhay Ghatge
- Civil Contractors** : GSBA Contractors

HOUSE AT PANSHET

PUNE, MAHARASHTRA

“lush green nature entwined with seamless design, assists wellness permeate through the open spaces”

Project Cost : ₹3.75 Crores

Built-Up Area: 710 SqM

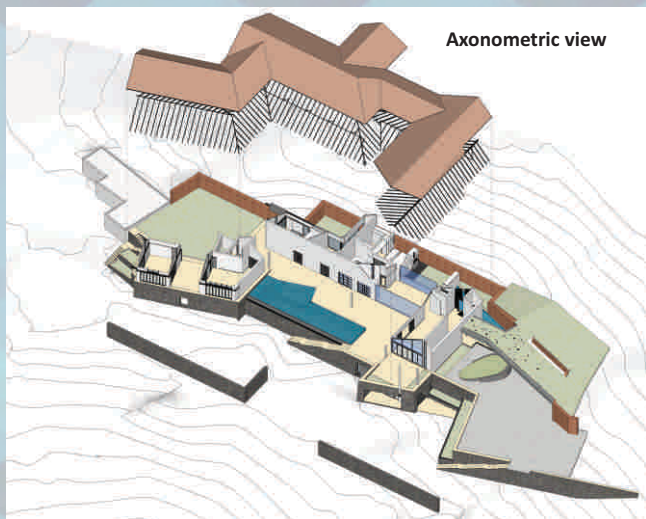
Rahul Gore and Sonal Sancheti started _OPOLIS, a multidisciplinary design practice, in January 2001. Bringing their individual aesthetic strengths, technical expertise, creative inclinations and artistic vision to the table, the duo has made _OPOLIS one of the leading firms in the country. Providing strong and able support to the partners, is a team of qualified, dynamic, committed and sensitive professionals offering innovative design solutions. The young firm prides itself in having stayed away from a signature style but believes that most complex and beautiful solutions are often the simplest. Their commitment to style combined with simplicity has led them to do a wide range of architectural, interior and urban projects.

Both Sonal Sancheti and Rahul Gore have studied architecture at India's prestigious Center for Environmental Planning and Technology (CEPT) in Ahmedabad (1997). While Sonal has a Master's degree from the Southern California Institute of Architecture (SCI-Arc), Los Angeles (2000), Rahul Gore completed his Master's Program in Urban Design at the University of California Los Angeles (UCLA)(2000).

DESCRIPTION OF PROJECT

The project for a couple in their late 50's is located at Panshet (outskirts of Pune) overlooking the Panshet and Varasgaon dams. The site is steeply contoured and access to the site is from the top with the view in the background. The house is located primarily at one level with only one guest room tucked below the living room verandah. The house nestles itself amidst the slopes and helps negotiate the level differences from west to east (5 M) and from south to north (almost 20 M).

The parking garage has a flat green roof that merges with the hill plantation (wild grasses) and becomes the entrance place for the house under a slab with circular light punctures. An existing tree was carefully preserved at the entrance forecourt and adds to the



Ar Sonal SANCHETI
OPOLIS Architects

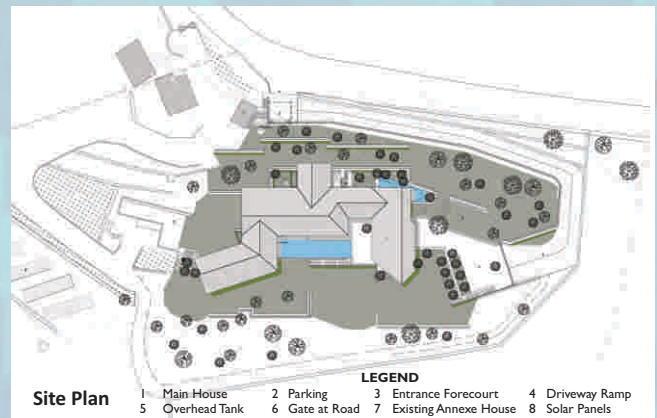


29th
Architect of
the Year
Awards

COMMENDATION AWARD

- Private Residence
- House at Panshet, Pune

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character of the entrance area. The living, dining and kitchen are distinct spaces each having their own character and along with the sleeping rooms are organized around a stone deck court and infinity edge swimming pool. The master suite has a verandah and a studio for the artist wife of the family for her creative works to be pursued in this vacation house. The dining space is akin to a wooden pavilion with diffused light from its very modulated door window configuration. Landscaped terraces and light courts help integrate the built volumes with the land.

MATERIALS

The house uses a natural stone palette alongwith plastered surfaces. A red laterite wall is the constant feature along the light courts as one moves from the parking through the house to all bedrooms and acts as a backdrop. The house sits on a black basalt random

The project for a couple in their late 50's is located in Panshet (outskirts of Pune) overlooking the Panshet and Varasgaon dams. Each room commands views of the lakes and the house has a clear orientation towards the views with the infinity pool and surrounding deck being the center around which all the activities are arranged.



CENTRE RIGHT:The house sits on a black basalt random masonry base over which the roof casts deep shadows onto the plastered surfaces.

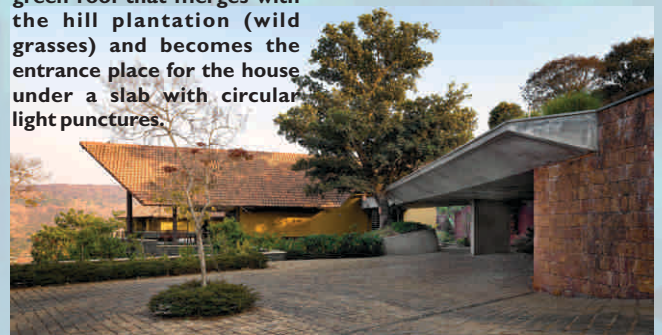
BELOW:The clay tile roof with a teakwood soffit finish from the inside and the wooden doors and windows complement well with the off-white stone flooring to create a seamless experience across the project.

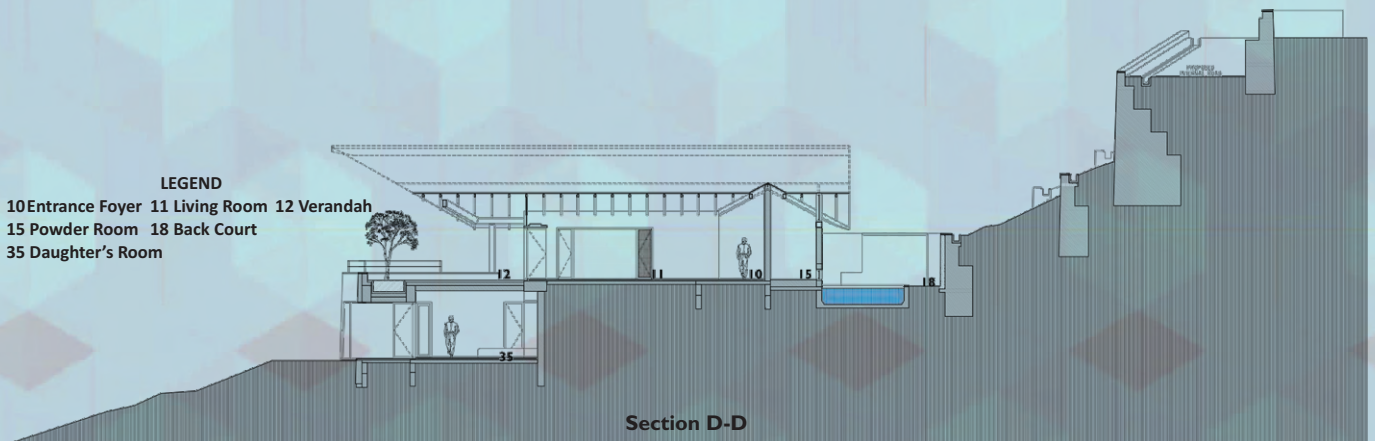
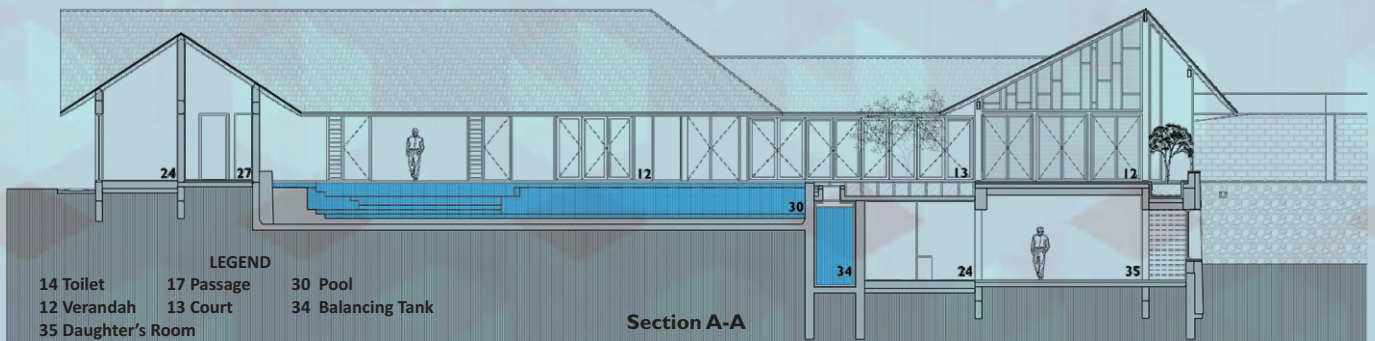
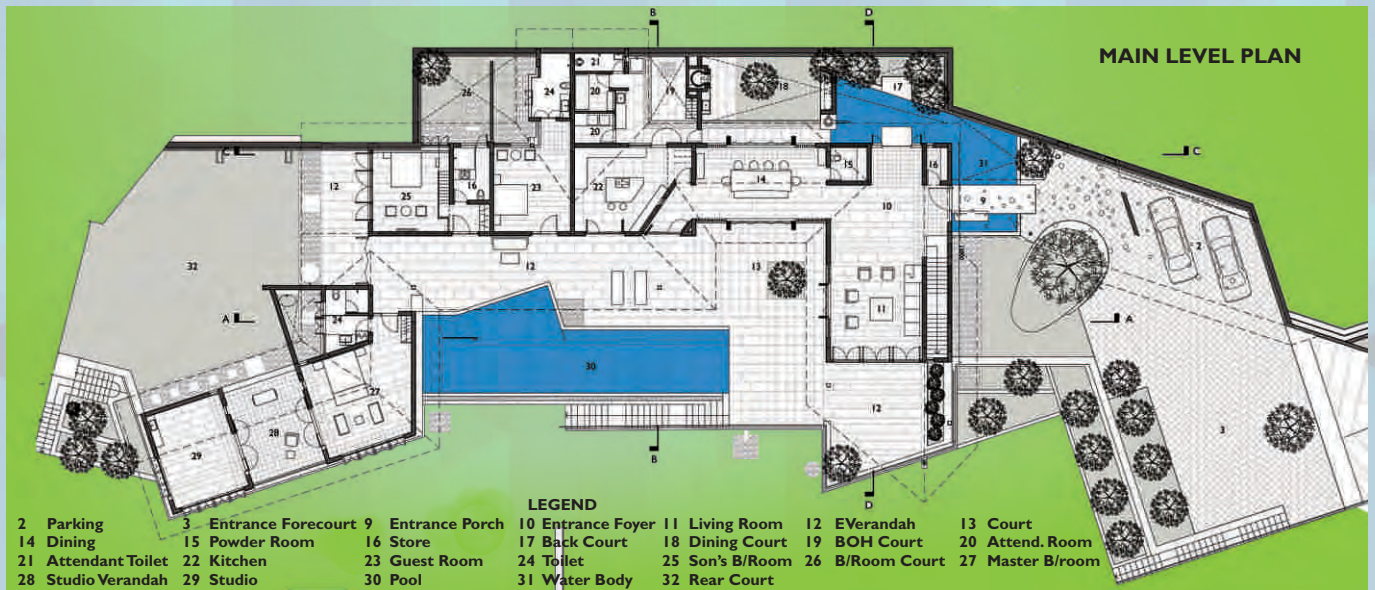


BELOW: The main entrance to the house with an integrated antique door. A red laterite wall is the constant feature along the light courts as one moves from the parking through the house to all bed rooms and acts as a backdrop.



The parking garage has a flat green roof that merges with the hill plantation (wild grasses) and becomes the entrance place for the house under a slab with circular light punctures.





masonry base over which the roof casts deep shadows onto the plastered surfaces. A white sandstone in varying textures is used as a flooring throughout the house and integrates the interior and exterior of the house through the stone finish.

The Mangalore tile roof with a teakwood soffit finish from the inside and the wooden doors and windows compliment well with the off-white stone flooring to create a seamless experience across the project. Copper roof gutters are used only where necessary

along with a copper bucket down-take system that enhances the experience during the rains. The steel structure for the roof is articulated to accommodate the special features of the roof shape and design.

SPECIAL FEATURES

The house creates a microclimate for itself with the use of light courts that also provides adequate ventilation throughout all the spaces. A raised stone deck flooring (open jointed) ensures the interior /exterior spaces are seamless in their grade changes and eliminates a



The living space has a high volume and opens out to a verandah on one side and deck on the other. The louvered windows (both horizontal and vertical) ensure control and modulation of light for interior spaces along with adequate ventilation.

conventional plinth in this heavy rainfall region. Each room commands views of the lakes and dams and the house has a clear orientation towards the views with the infinity pool and surrounding deck being the center around which all the activities are arranged. A solar farm produces all the energy needs of the house and the house is off the main electrical grid.

Water recharge pits harvest all the rainfall within the courts and the clever uses of retaining walls reduces the water run-off and ensures percolation of ground water. The continuous modulated roof with its large overhangs adequately protects against the swirling and angular heavy rainfall characteristic of the region and ensures complete water tightness for the entire house.

A clever use of the RCC slab for the parking helps integrate with the hillside and makes the car park disappear on the approach. The louvered windows (both horizontal and vertical) ensure control and modulation of light for interior spaces along with adequate ventilation. ■



Bedroom with a view

PROJECT DETAILS

- Project Duration** : 2014 - 2018
- Plot area** : 20112 SQM
- Enclosed area** : 448 SQM
- Semi-enclosed area** : 262 SQM
- Total Built-Up area** : 710 SQM
- Design Team** : Ar Rahul Gore, Ar Ami Gokani, Ar Tanvi Bhayani, Ar Akul Modi
- Structural Engr.** : M/s Rajesh Shah Engineers & Consultants
- Civil Contractor** : M/s Aaryan Devcon Pvt Ltd
- Elect. Contractor** : M/s Nashwin Electric Pvt Ltd
- Landscape Architect** : Ms Maneesha Shah, Baroda

THE INSTITUTE AT SCHOOL OF PLANNING & ARCHITECTURE VIJAYWADA, A P

*“...features and accents, devised to
titillate the young nascent mind, which in turn
instills a dynamic relationship between
the student and the activity that goes on there”*

Project Cost : ₹85 Crores

Built-Up Area: 29200 SqM

Shantanu Poredi is an architect, urbanist, academician and the co-founding partner of MO-OF / Mobile Offices Architects in Mumbai. He studied at the School of Architecture at CEPT, Ahmedabad (1995). After a brief professional training period with Anant Raje, he worked with Architects Combine, Mumbai for four years post his graduation from Ahmedabad. He further pursued his Masters in Architecture (Urban Design) on a J.N. Tata Scholarship grant during 1997-1998 at the Architectural Association, London. In 1990-2000 he worked as an assistant architect at Terry Farrell and Partners, London.

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Their award winning design practice MO-OF/ Mobile located in Mumbai, focuses on Architectural, Urban and Interior design. The studio is led by two principal architects Shantanu Poredi(AA, London; C.E.P.T. India) and Manisha Agarwal (Cornell, NY ; C.E.P.T. India). Their project, Shifting Voids: Student Housing at the School of Planning and Architecture, Vijayawada was awarded first place at the XIV International Competition of Architecture and Design “EURASIAN AWARD 2018” in Yekaterinburg, Russia. And the coveted GRIHA award for the SPA-V campus for passive energy design.

DESCRIPTION OF PROJECT

The School of Planning and Architecture, Vijayawada, attempts to make the campus an institutional centre in the city of Vijayawada. The institutional building is a platform for academic debate, exchange and dissemination and becomes a deep gateway and an interface to the entire campus.

The Institute draws on the austere ideologies from Brutalism as a form of expression as a response to the extreme climate, and positions it contextually in Vijayawada. The design demonstrates a scale akin to a public building on the outside and the inside explores the didactic nature of space by creating a humane scale apt for an engaged student community.

Entrance view



Ar Shantanu POREDİ



Ar Manisha AGARWAL



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Architect of
the Year
Awards

COMMENDATION AWARD

- Public Building

- The Institute at S P A, Vijaywada, A.P.

MO-OF ARCHITECTS studiomoof@gmail.com

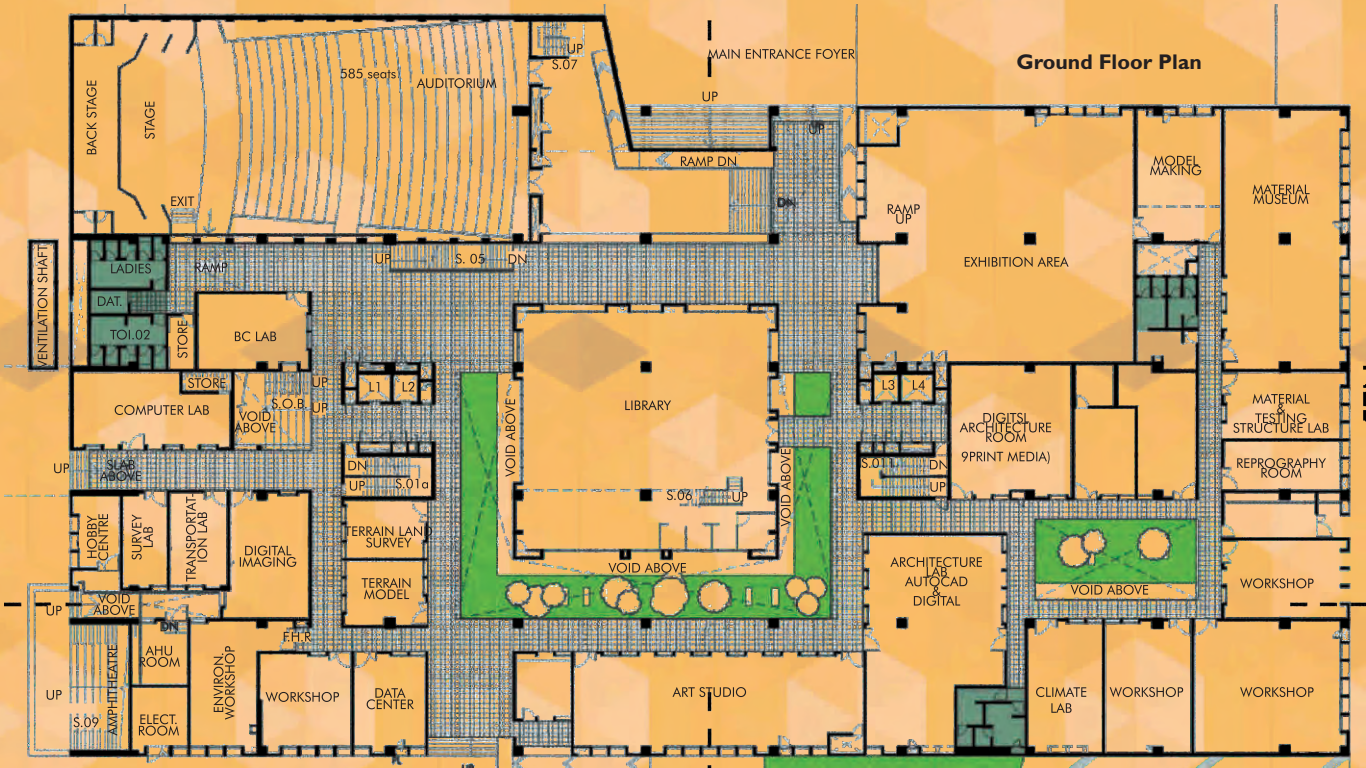
The large volume is punctured by voids, creating a rhythmic play of light and shadows which allows the building to respire; thus, yielding spatial patterns that perform as a scaling device. The design focuses on the diversity of individuals and the vastness of a community and creates Interdependent programs that offer a multitude of interactive spaces that would be beneficial for a community experience.

Building Within Its Context



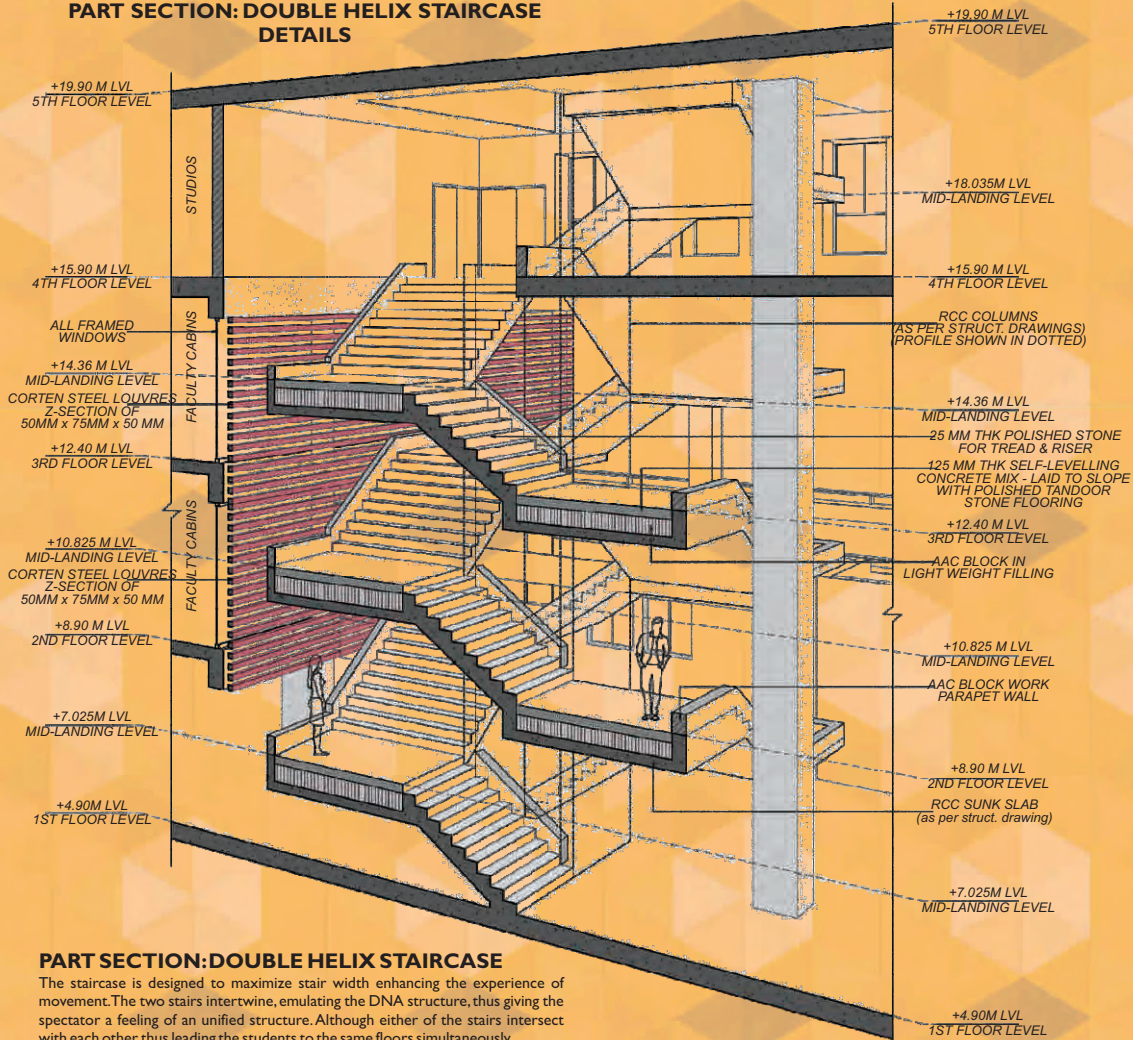
Visual connections get enhanced in the dark





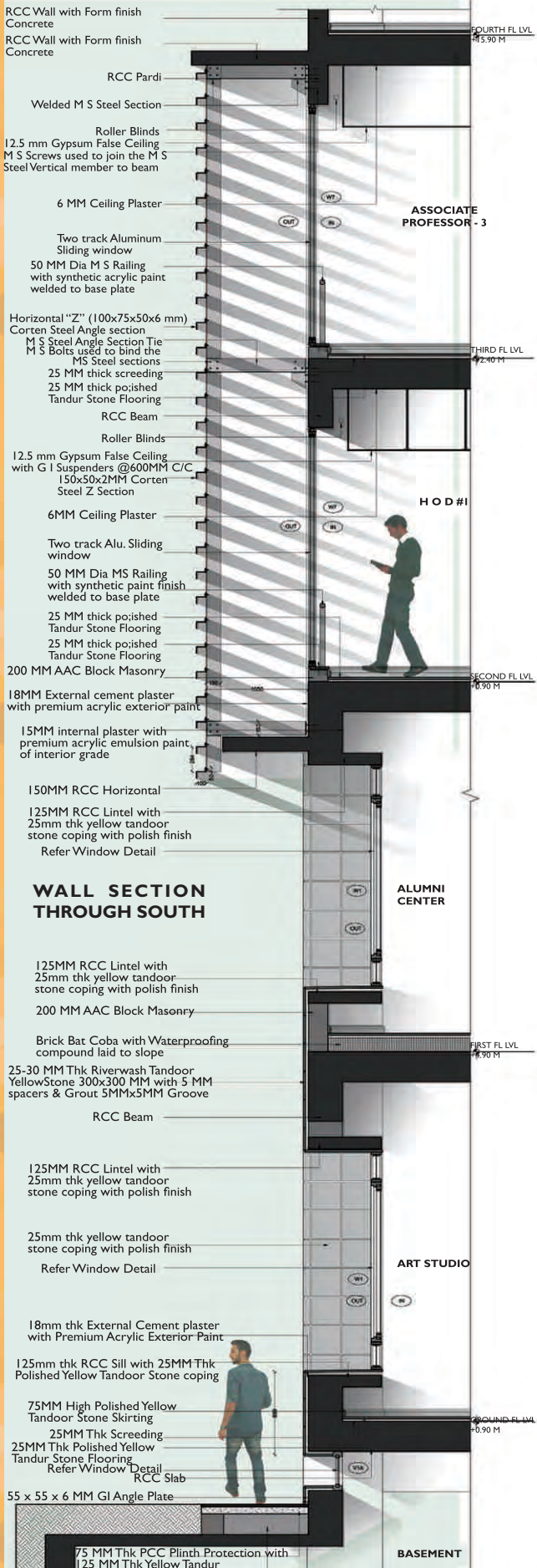
Ground Floor Plan

PART SECTION: DOUBLE HELIX STAIRCASE DETAILS



PART SECTION: DOUBLE HELIX STAIRCASE

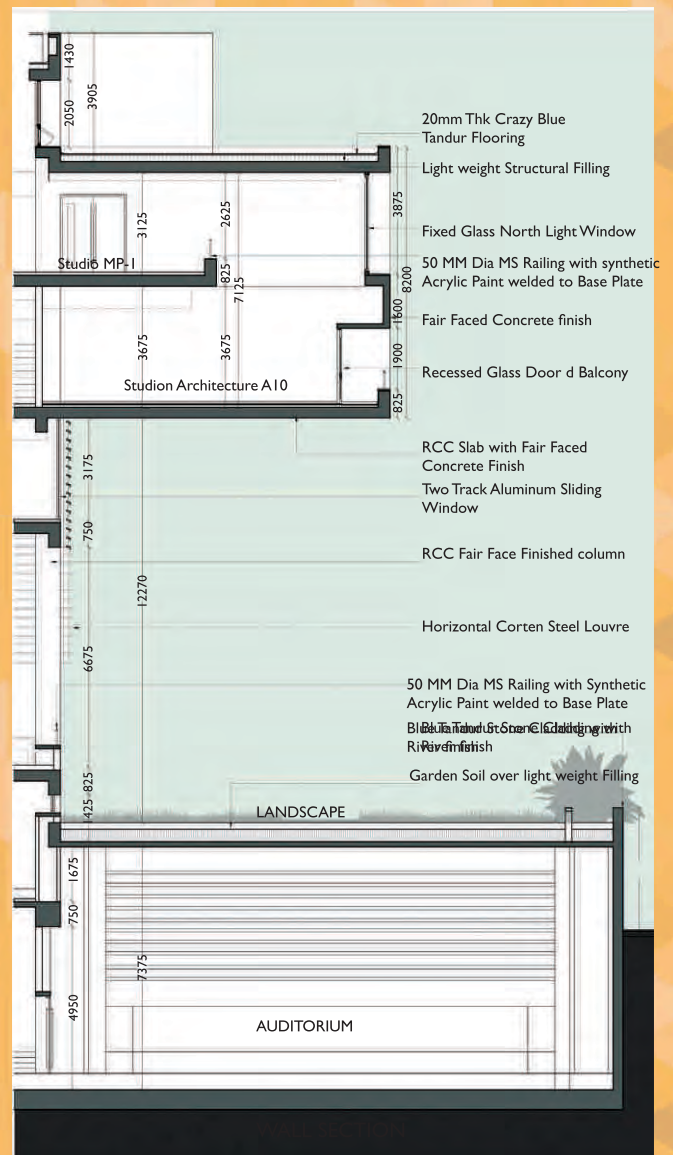
The staircase is designed to maximize stair width enhancing the experience of movement. The two stairs intertwine, emulating the DNA structure, thus giving the spectator a feeling of an unified structure. Although either of the stairs intersect with each other, thus leading the students to the same floors simultaneously.



The relationships between three sections -The Parasol, Concourse and the Platform have been structured into a three-dimensional constellation that is informed by movement and varying levels of privacy of diverse programs.

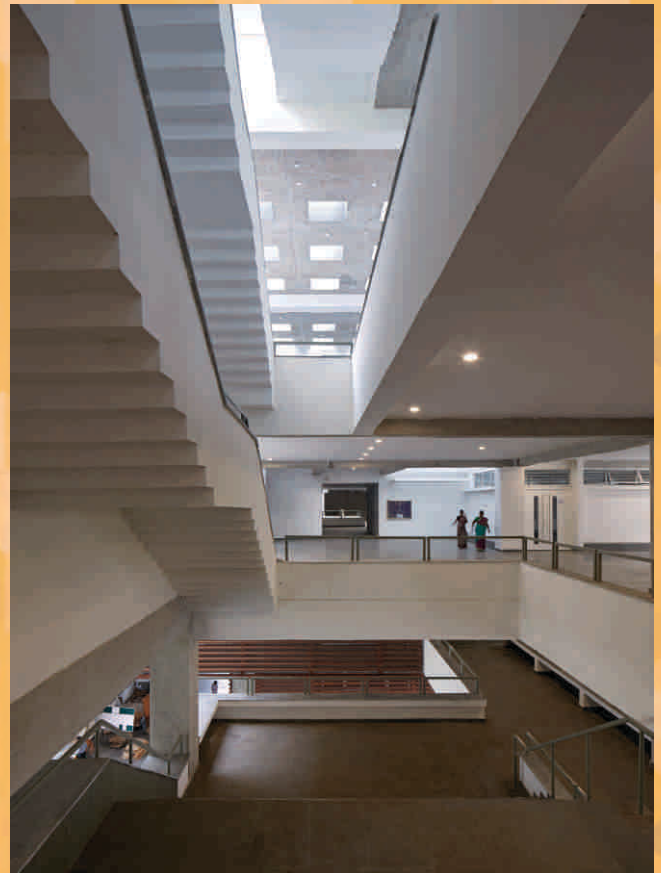
PARASOL: The top most section of the building houses the morning programs of the learning curriculum such as classrooms and studios. It also acts as a volumetric parasol roof for the lower floors creating a shaded environment below.

CONCOURSE: The middle section of the building is a 'Stilted Platform' that allows for student activity. This zone is a reminder of the traditional courtyard that anchors common public and community programs. It behaves as a concourse to the entire building as it filters and mediates the movement of people. Smaller





The punctures casting varied shadows throughout the day



Connecting across the planes

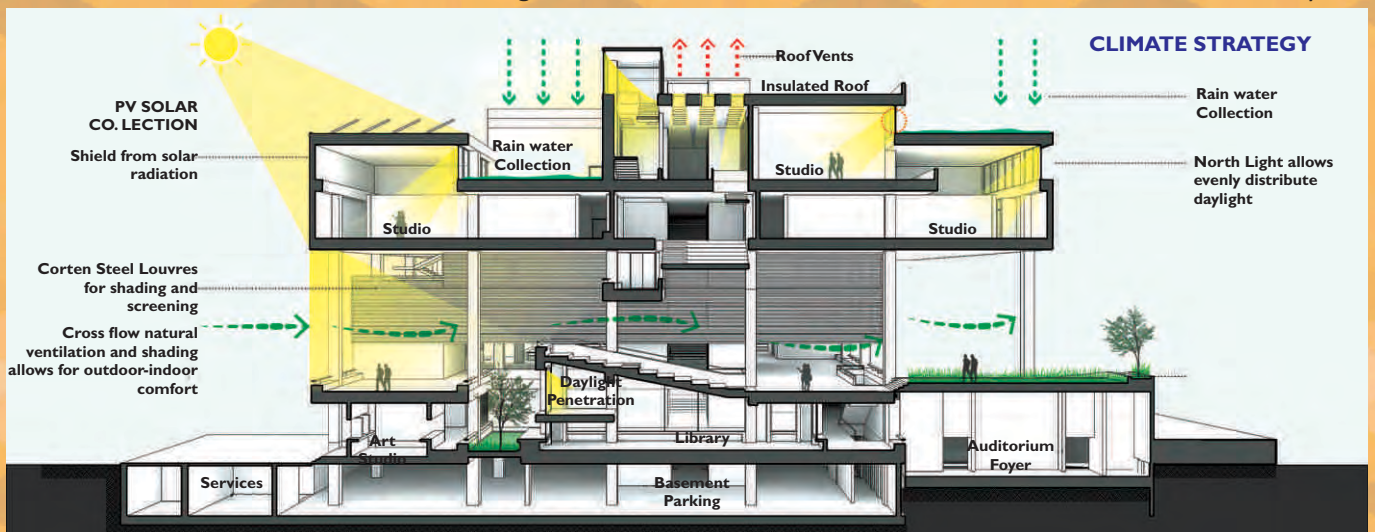
courtyards work as three-dimensional light wells which offer visual connectivity through the layers above and below. This 'Universal zone' is occupied by faculty, students, administrators and visitors enabling non programmed exchange.

The PLATFORM: The bottom most section becomes a heavy base to a floating canopy. The base houses the afternoon programs of the learning curriculum such as workshops and Laboratories and is clad with local Tandoor stone which increases the 'Time Lag' for solar-

heat gain. This solid platform is punctuated with voids that allow for hot air to dissipate.

MATERIALS OF CONSTRUCTION AND DETAILS

The materials are used in their raw form such as the fair-faced concrete walls on the periphery of the higher floors, local tandoor stone in river-wash finish for cladding the base of the building and polished/ river-washed tandoor stone is used for flooring; Corten Steel is used as a louvered screen along with precast jail screens in certain areas. AAC Blocks with 70% fly ash





The double helical staircase connects alternate planes

content have been used. Energy consumption has been reduced through efficient lighting, HVAC, appropriate glass etc., solar panels have been provided.

SPECIAL FEATURES

Environmental Sustainability

The building demonstrates responsive environmental architectural concerns through passive design strategies for an extreme hot and humid climate of Vijayawada.

Climatically the building harnesses the prevalent winds of the Krishna river basin to create cross ventilation and provide human comfort by convection in this hot and humid region. The courtyards funnel winds through the building and enable cross-ventilation, thus regulating the diurnal temperatures. The multiple voids render the building block porous, allowing the hot air to get extracted from the building, the north-light windows bring in natural light in the studio spaces, the parasol shades the informal spaces below reduces energy usage for a building thus enabling it to be a model of passive energy design of building in harsh climates. The use of rainwater harvesting on terraces, solar energy



Bridging and interconnecting across spaces

for lighting, local materials, treating of waste all create a sustainable model of design for an institution of learning.

Social Sustainability

The built environment is choreographed as a campus that is open, accessible and democratic in nature, breaking formal barriers between the street and the building envelop so as to bring education closer to the public realm thereby challenging contemporary hermetic organizational structures of educational campuses across the world.

The concourse is connected by multiple amphitheatres and stairs creating a platform for people, thereby making the architecture both interactive, inclusive and socially sustainable. The boundaries of the inner spaces are blurred to initiate conversations across the corridors, double height spaces and through voids. The voids of the building form visual connective networks across departments of architecture and planning schools dissolving the floor wise stratification of the building by spatially connecting programs with stairs in varied configurations across the section of the building. The building intends to create an interactive community learning environment nestled within its cultural context with a keen focus on environmental sensitivity. ■

PROJECT DETAILS

Project Duration : 2012-2018
Built-Up area : 29200 SQM
Design Team : Ar Manisha Agarwal
Structural Engr : Kelkar Design Pvt Ltd
Civil Contractors : C P W D (Executing Agency)

TRAVERSING TERRAINS

Kasauli, Himachal Pradesh

“...inter-connected boxes, clad in locally sourced material palette, create a versatile getaway on the outskirts of a developing hill station”

Project Cost : ₹85 Crores Built-Up Area: 3500 SqM

Shantanu Poredi is an architect, urbanist, academician and the co-founding partner of MO-OF / Mobile Offices Architects in Mumbai. He studied at the School of Architecture at CEPT, Ahmedabad (1995). After a brief professional training period with Anant Raje, he worked with Architects Combine, Mumbai for four years post his graduation from Ahmedabad. He further pursued his Masters in Architecture (Urban Design) on a J.N. Tata Scholarship grant during 1997-1998 at the Architectural Association, London. In 1990-2000 he worked as an assistant architect at Terry Farrell and Partners, London.

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The client is a property developer working across India. The developer is looking to create luxury weekend homes on the scenic hills of Kasauli in Himachal Pradesh. The brief was to create a retreat for the city dwellers with privacy and also provide common recreational facilities.

We envisioned a community that could come together at common programs housed in the club house and at the same time enjoy the serene mountains with complete privacy of their homes. Hence, the units use solid wall surfaces between each villa to allow for privacy. The walls hold structure and service spaces creating a shield for the living and sleeping spaces from the adjoining villas. The different typologies with varying conditions of outdoor spaces allow for a diverse engagement with the breathtaking landscape.

Buildings trace the landform to capture views

Ar Shantanu POREDİ



Ar Manisha AGARWAL



MO-OF ARCHITECTS

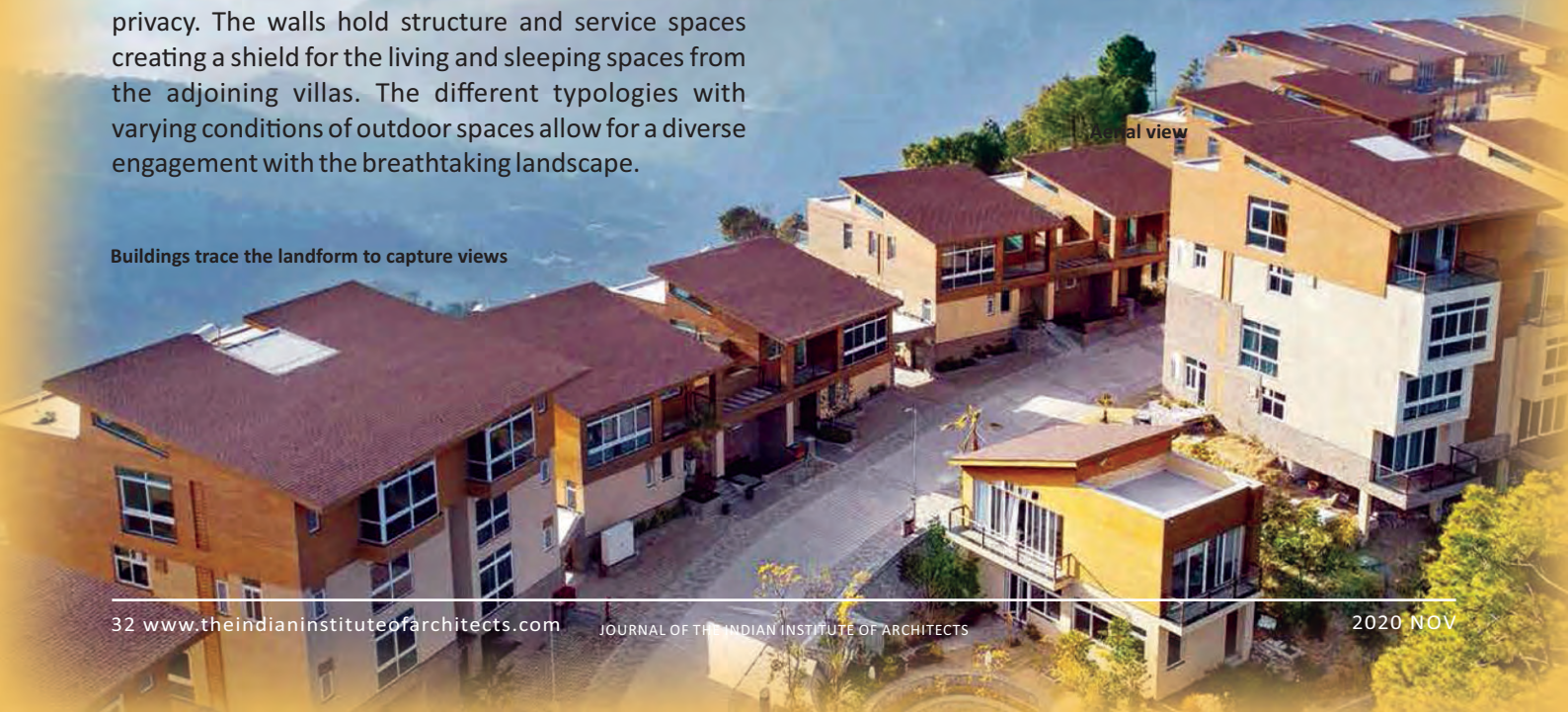


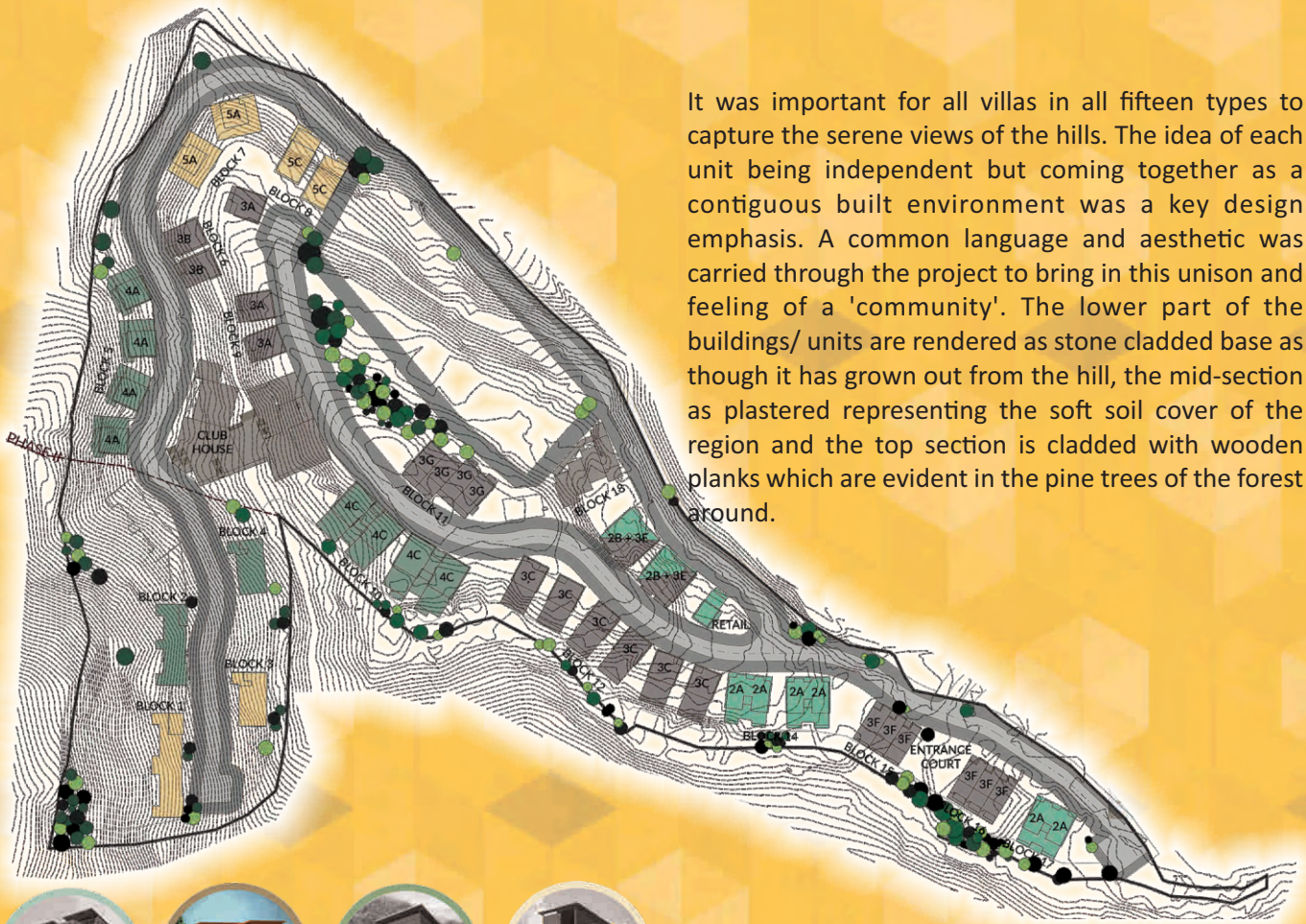
COMMENDATION AWARD

- Group Housing
- Traversing Terrains, Kasauli, H.P.

studiomoof@gmail.com

The villas cascade over the steep hill-scape to capture the picturesque views of the valley below and the sky above. The infrastructure is kept invisible to allow for a great natural hill experience. Fifteen villa typologies are envisaged to create a diverse customer base for different interests, family size and varied experiences. Ecology is the most important aspect in the development of this hill enclave. A Biophilic approach to the built form, fosters the inside and outside connection as a congruous Eco-system between built and natural habitats.





It was important for all villas in all fifteen types to capture the serene views of the hills. The idea of each unit being independent but coming together as a contiguous built environment was a key design emphasis. A common language and aesthetic was carried through the project to bring in this unison and feeling of a 'community'. The lower part of the buildings/ units are rendered as stone cladded base as though it has grown out from the hill, the mid-section as plastered representing the soft soil cover of the region and the top section is cladded with wooden planks which are evident in the pine trees of the forest around.



Capturing the views was made possible by sloping the roofs opening towards the valley together with the sky. Sloping roofs are typical of the house form of the Himachal region, and have been placed lightly by disconnecting them from the solid base and by the introducing of glass to free the roof from the building. 4 typologies have been chosen as they exemplify the prototypical conditions of the site as well as the built form of the project.

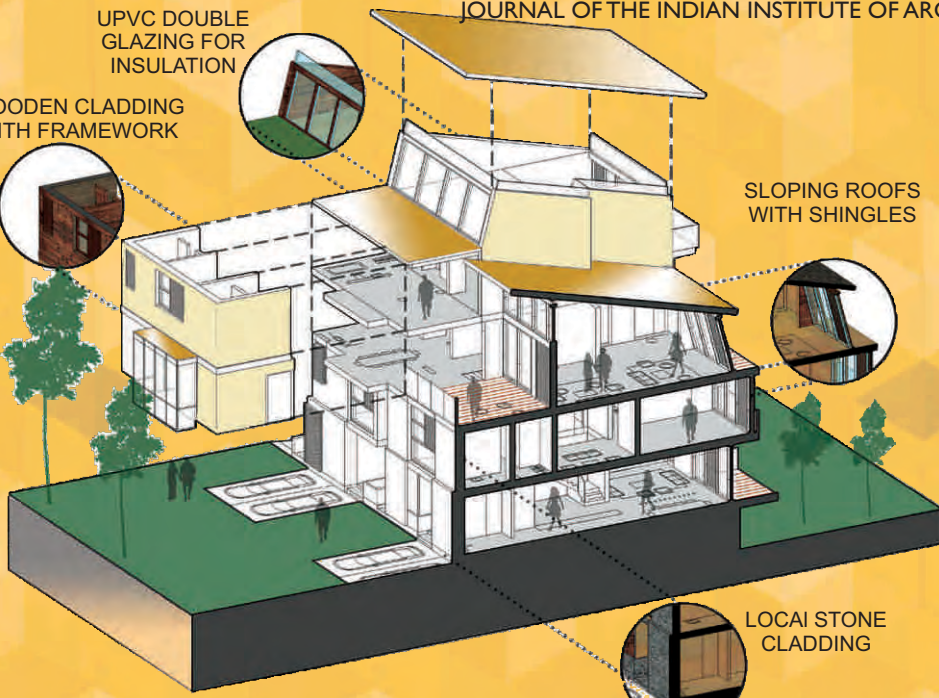
The lower part of the houses are rendered as a stone cladded base; the mid-section as plastered; the top section is cladded with wooden planks.



UPVC DOUBLE GLAZING FOR INSULATION



WOODEN CLADDING WITH FRAMEWORK



SLOPING ROOFS WITH SHINGLES



LOCAL STONE CLADDING



2B3E HYBRID UNIT

LEGEND

- 1 - LOBBY
- 2 - DINING
- 3 - LIVING ROOM
- 4 - KITCHEN
- 5 - MAID'S ROOM
- 6 - TOILET
- 7 - FAMILY ROOM
- 8 - BEDROOM

2B 3E HYBRID UNIT: This typology is accessed from the hill. It is a combination with one 3 bedroom duplex unit on the upper level stacked above both the 2 bedroom units. The 2 bedroom units are placed adjacent to each other with a shared common wall. The balconies in the units, allow for the spaces to flow towards the outside allowing for human engagement with nature.

SLOPING ROOFS WITH SHINGLES



WOODEN CLADDING WITH FRAMEWORK



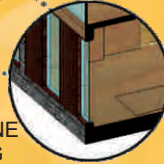
3A INDEPENDENT VILLA

3A INDEPENDENT VILLA: This typology of the large 3 bedroom unit has its access from the hill side and has beautiful views on the valley side. The unit is accessed at the mid-level in section where the living dining and kitchen are located. The guest bedroom and the entertainment space is situated at the lower floor whereas the master bedroom overlooking the valley view along with the children's bed room adjacent to it are on the upper most floor.

Each unit is independent but comes together as a contiguous built environment

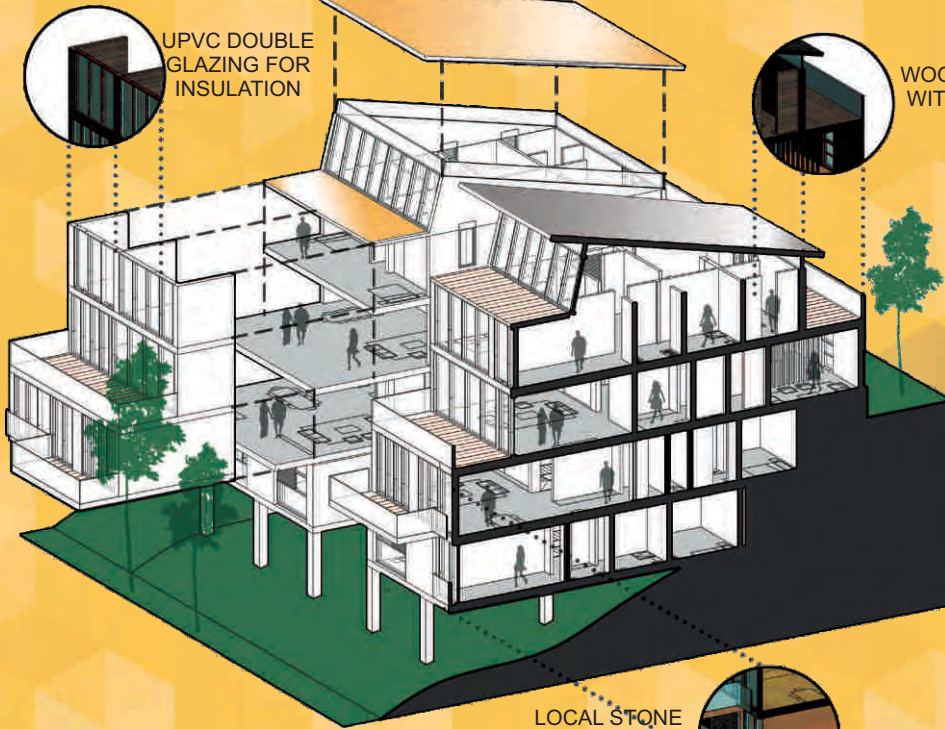


LOCAL STONE CLADDING



LEGEND

- 1 - LOBBY
- 2 - DINING
- 3 - LIVING ROOM
- 4 - KITCHEN
- 5 - MAID'S ROOM
- 6 - TOILET
- 7 - FAMILY ROOM
- 8 - BEDROOM



- LEGEND**
 1 - LOBBY
 2 - DINING
 3 - LIVING ROOM
 4 - KITCHEN
 5 - MAID'S ROOM
 6 - TOILET
 7 - FAMILY ROOM
 8 - BEDROOM

4C STAGGERED STACK UNITS:

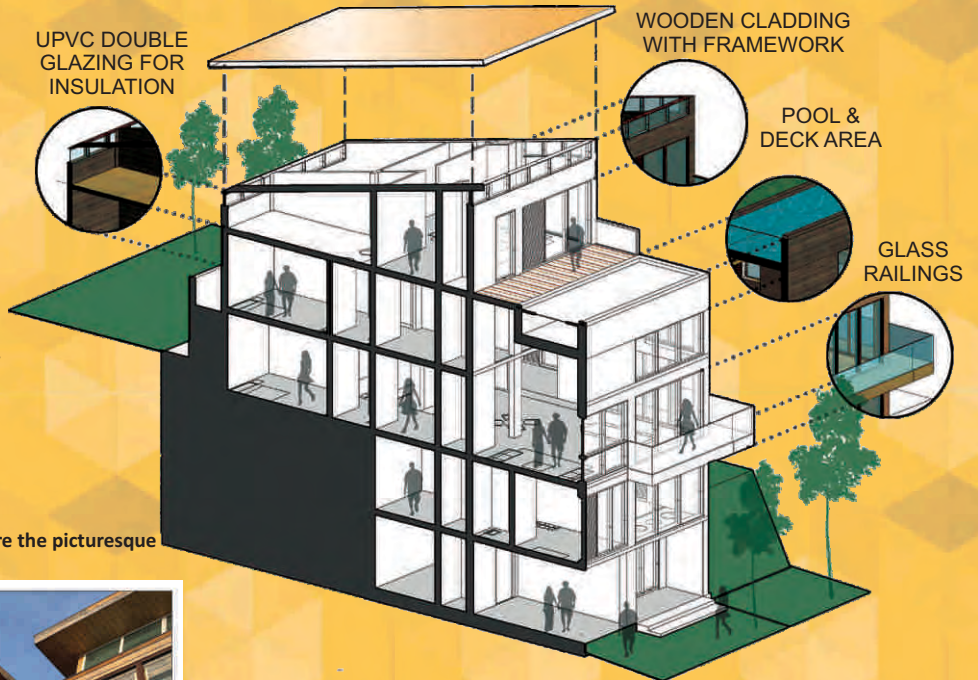
Here the four, 4 bedroom units are staggered in section to adapt to the hill terrain. Two units are mirrored and placed on the lower section of the hill and other two placed above these units to meet with road and achieve minimum cut-fill on site. This develops decks and terraces through the entire built-form. The lower units have the Living, dining, kitchen and guest bedroom above the bedroom spaces. However, the upper units have the main bed space above the Living, dining, kitchen and guest bed space.

4C STAGGERED STACK UNIT

LOCAL STONE CLADDING

5C INDEPENDENT VILLA:

This independent villa is a valley access unit. Its lower level forms an entry foyer with a covered car parking. The elevator takes us to the mid-level which has the common areas. The large double height space creates a hill lodge like atmosphere in the living dining space. The sectional arrangement keeps the living equidistant from the lower and upper floors. And the top most level has the entertainment space with the pool deck perched over the valley.



5C INDEPENDENT VILLA

- LEGEND**
 1 - LOBBY 2 - DINING 3 - LIVING ROOM 4 - KITCHEN
 5 - MAID'S ROOM 6 - TOILET 7 - FAMILY ROOM 8 - BEDROOM

The villas cascade over the steep hill-scape to capture the picturesque views of the valley below and the sky above.





Cascading roofs in winter



Reflections between

SELECTED TYPOLOGIES

2B 3E HYBRID UNIT

This typology is accessed from the hill. It is a combination of two 2 bedroom duplex units and one 3 bedroom duplex unit on the upper level stacked above both the 2 bedroom units. The 2 bedroom units are placed adjacent to each other with a shared common wall. The living, dining, kitchen spaces are placed below the main bedroom spaces to the rear side opposite the road entrance, to capture the views of the valley. The balconies in the units, allow for the spaces to flow towards the outside allowing for human engagement with nature.

3A INDEPENDENT VILLA

This typology of the large 3 bedroom unit has its access from the hill side and has beautiful views on the valley side. The unit is accessed at the mid-level in section where the living dining and kitchen are located. The guest bedroom and the entertainment space is situated at the lower floor whereas the master bedroom overlooking the valley view along with the children's bed room adjacent to it are on the upper most floor.

Materials and textures.



4C STAGGERED STACK UNITS

In this typology the four, 4 bedroom units are staggered in section to adapt to the hill terrain. Two units are mirrored and placed on the lower section of the hill access unit and other two mirrored units placed above these units by pulling them towards the hill side to meet with road and achieve minimum cut-fill on site. This creates a staggered condition in section and develops decks and terraces through the entire built-form. The lower units have the Living, dining, kitchen and guest bedroom above the bedroom spaces. However, the upper units have the main bed space above the Living, dining, kitchen and guest bed space.

5C INDEPENDENT VILLA

This independent villa is a valley access unit. Its lower level forms an entry foyer with a covered car parking. The elevator takes us to the mid-level which has the Living area, dining area, kitchen, a guest bedroom and the caretaker's room. A corner wraparound balcony with large french windows cantilevered allow for the connection with the valley view. The large double height space creates a hill lodge like atmosphere in the living dining space. The levels above and below have two bedrooms each. This sectional arrangement keeps the living dining equidistant from the lower and upper floor. And the top most level has the entertainment space with the pool deck perched over the valley. ■

PROJECT DETAILS

Project Duration : 2012 - 2017
Total covered area : 65,700 SQM
Built-Up area : 3500 SQM
Design Team : Ar Manisha Agarwal
Environ. Designers : Llewyn Pavies & Yang
Structural Engnrs : C P Kukreja & Associates (Services & Liasion)
Civil Contractors : Tata Housing Development Corporation

REVIVAL OF THE LOST LAKE OF GOPI TALAO, SURAT

“rejuvenating mother nature by rescuing a waterbody from the encroaching army of human settlements”

Project Cost : ₹20.91 Crores Total Area: 10 Hectares

Ar Vishal Shah, professor at S C E T Surat, is the founder and partner of AANGAN Architects and URBAN INITIATIVES at Surat. A strong advocate of design for masses, he has been instrumental in creating projects ranging from heritage conservation, urban design and place making projects for the local government. Innovative approach to design coupled with material details renders a clinical look to the design interventions. He has represented Surat, Gujarat’s financial and industrial hub at international level in academics as well as architecture practice and is currently serving as Professor in the Master of architecture program with specialisation in City Design at the Faculty of Architecture, S C E T, Surat.

The project of Redevelopment of Gopi Talao as lake is an academic initiative transformed into a real-life project. The project took a mammoth effort as well as a long time to get realized in the prevalent system, but alas the dream of giving a large urban open space back to the people of Surat was realized with striking environmental and economic benefits to the city of Surat in Gujarat.

The project 'Rejuvenation of Gopi Talao' as lake is a major leap in bringing back the glory of the historically

Ar Vishal SHAH
URBAN INITIATIVES



MAKE IT NEW

- Redevelopment of Gopi Talao as Lake
- Surat, Gujarat

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29th
Architect of
the Year
Awards

and environmentally important public place. The project is going to benefit the old city area immediately and also the greater city of Surat with a population of 5 million people. The environmental impact of this project is far reaching, in the form of bringing down the temperature and improving the microclimate of the place, acting as a flood cushion as well as recharging the ground water table.

The project of rejuvenation of Gopi Talao as lake and creating an inclusive public place for the people of old



city of Surat is helping in improving the living conditions of the people in the immediate surroundings as well as making the old area more and more desirable for the people to reside, this project has given back the people of Surat its historic urban 'place'.

Gopi Talao is strategically located in the walled city area of Surat. It is situated between the inner ring (the older fort wall) and the outer ring (the extended fort wall) of Surat City. The travel accounts of the 17th century A.D describe Gopi Talao as 'an important urban recreational space with religious significance'. Initially the Talao was a part of the traditional water management system and was linked to the moats of the city wall. However, the Talao started decaying due to rapid developments in the surroundings which hampered the natural catchment of the Talao. Over the years, from an important socio-religious symbol of the city, the Talao became a neglected large open space in the middle of the dense walled city area. With a possible threat to 'public health', the city administration decided to fill up the Talao with solid waste going against the natural topography with a plan of developing it as an open ground or a stadium. The city administration spent substantial amount in bringing solid waste from various areas of the city and filling the Talao. However, it is a turnaround, where the Talao have been revived as a public urban open space according to the revised development plan of 1996.

PROJECT DESCRIPTION

The historic lake of Gopi Talao dates back to 17th Century and was a very important urban space for the trading city of Surat. The lake lost its importance due to neglect in the 19th and 20th century and became a health and social menace in the coming times. Gopi Talao is located in the walled city of Surat, The walled city area of Surat city is one of the dense most urban areas with an average density of five hundred to eight hundred persons per hectare. In the middle of the city, between the inner ring road and the outer ring road, a large open land named 'Gopi Talao' is located; a place once famous for being a Talao (pond) became difficult to be accessed

by people and became a place for antisocial activities.

The project 'Rejuvenation of Gopi Talao' as lake is a major leap in bringing back the glory of the historically and environmentally important public place. The project site is located in the heart of the old city (previous walled city) of Surat admeasuring 10.0 hectare (1, 00,000 SqM), the original water body which was lost in the process of city growth and urbanization is rejuvenated as a lake and public park. The key components of the project are Public Park, Water body and preservation of historic step well present in the site. The project is divided into seven zones excluding the water body; each zone depicts the peculiarity of seven important features of the city of Surat viz... Historicity, Environmental Awareness, Diamond trade, Love for Food, Textile trade, Communal Harmony and the aspiration of being a futuristic city. The large urban open space with the water body is envisaged as a must visit tourist destination as well as an important part of recreational life of the people of Surat.

PROJECT HISTORY

The Birth: Until a famine in early 16th century, which gave rise to the need for work and water storage options; with meagre undulation in the topography of the city, a perfect and strategic location outside the inner city wall was identified for creating large-scale reservoir- 'Gopi Talao', coined after a rich trader of Surat, Malek Gopi, for initiating the making and funding of the reservoir; which not only supplied water for domestic usage, but also recharged the ground water levels, becoming a major recreational, religious and cultural space for the city of celebrations.

The Death: By 18th century A.D., the construction of the second city wall of Surat employed the stone lining of Gopi Talao which was one of the causes for the physical decay and silting of the Talao and it took no time to become a 'public nuisance' and a 'threat' to the health and hygiene of city dwellers, which led to the decision of filling up of the Talao.

The Re-Birth: 20th century A.D. ushered awareness in



The Death



The Birth



The Re-Birth

fields of urban environment, city beautification, public hygiene and orderly development strategies for the city; of which the important policy decision was 'Rejuvenating Gopi Talao' as a part of Draft development Plan in 1996 A.D. After more than a decade long exercise, the place was transformed into a public recreational space.

GOPI TALAO MASTER PLAN

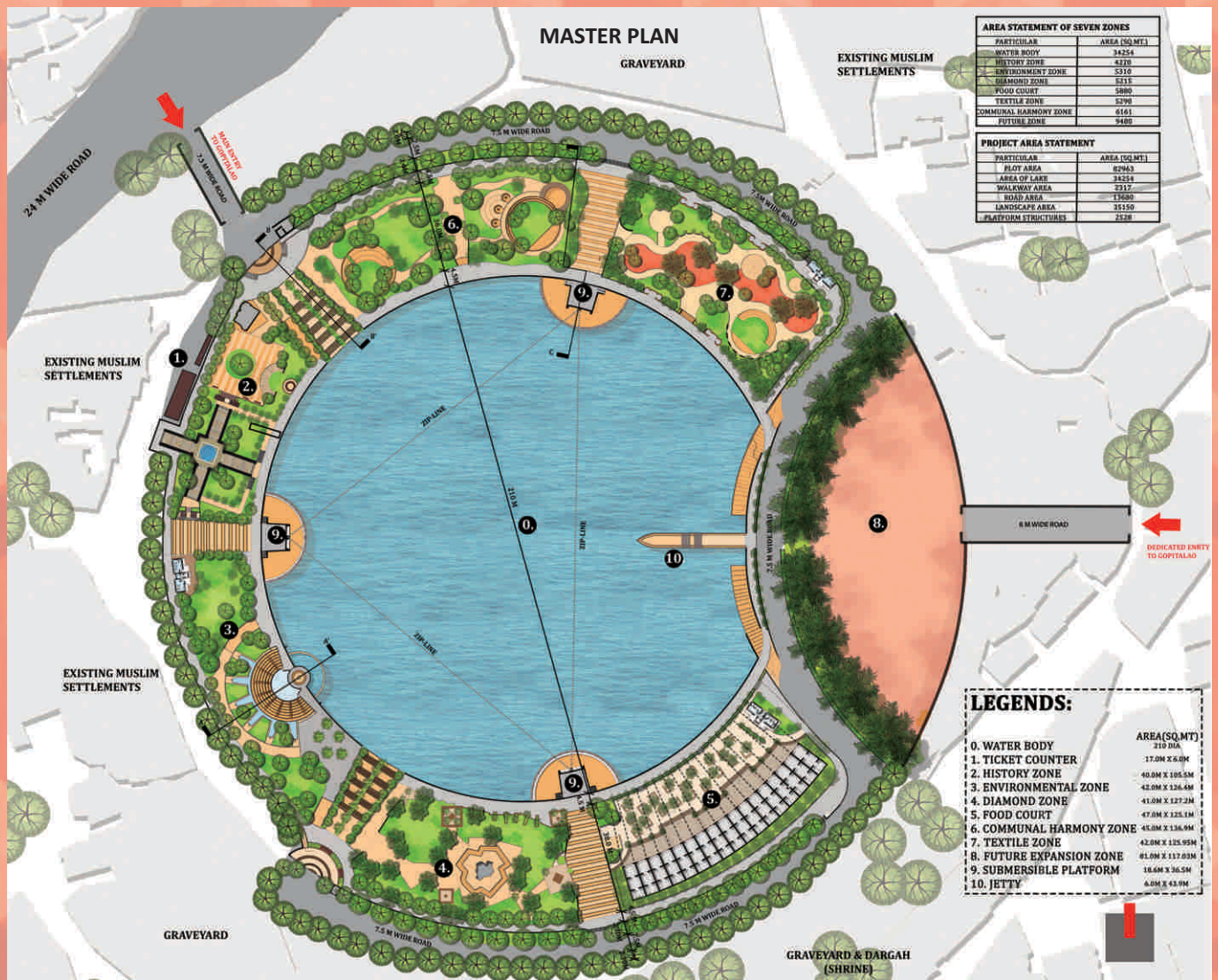
MATERIALS

Two major components, External and internal walls forming the container for the landscape are Exposed R.C.C walls, Ground Textures, Green and Natural Stone: The idea was to provide robust nature of texture which is easy to maintain and easy to clean. A fine balance of Green and Hardscapes leads to a varied experience for the people and allowing flexibility to use the space. Granite Stone Flooring, Kota Stone Flooring and lush green landscape set up a platform for a pleasant rejuvenation. The rubber flooring in Children's play

adds to the safety as well as to the vibrancy of the place, giving a state of the art playing environment to children

PROJECT SERVICES

- ❖ Redevelopment overcomes all these issues of the city in several capacities – as a
- ❖ Storm water sink
- ❖ As a source of aquifer recharge
- ❖ As open space in the public realm for recreation
- ❖ As a microclimatic regulator
- ❖ As an environmental asset in the form of natural area harbouring important aquatic ecosystem and as a heaven for migratory birds.
- ❖ Lighting and Illumination are a major part of the landscape design of the proposal as they not only create an image of the place but are also an important factor in creating a safe and secure environment of the place.
- ❖ As per the modern-day requirements a complete digital surveillance of the entire public space is



achieved by a CCTV system. The system helps in achieving a safe and secure environment to prevent vandalism and anti-social activities.

- ❖ This is further enhanced by a state-of-the-art music system to entertain the public visiting the place. It helps in setting up for an entertaining mood for the visitors during different times of the day.

PROJECT ECONOMICS

The project is a unique example of an 'Affordable Public Space Design'. Being affordable reflects a fundamental shift away from design-led capital investments and towards affordable programming and management solutions. The ambitious and large-scale intervention of Gopi Talao has costed merely **20.91 Crore rupees for an area of 10 hectares**. This project benefits an immediate population of half a million people and has brought a lot of tangible benefits of ground water recharging, micro climate change and access to quality public space leading to a recurrent saving on a lot of day today aspect along with revitalizing the economy of that particular area.

ARCHITECTURAL REPORT

The key components of the project are:

- ❖ Public Park with Seven Zones
- ❖ Water body
- ❖ Approaches (Ghats), Submersible platforms and Jetty
- ❖ Preservation of historic step well present in the site.
- ❖ Landscaping and Horticulture
- ❖ Street Furniture and Signages

As per the development plan Gopi Talao was to be retained as a water body. The proposal addressed this issue by creation of water body in the central part of the open space which acts as the main water storage area. The area of the main water storage is 3.3 Ha. with 3.6 Ha. area as peripheral development of water body which was envisaged as submersible development with landscaped areas.

Submersible areas are important for overflows during heavy rains and can also be used as park during normal conditions with landscaping. Access to the water body is given through steps and ramps leading to the water body with a 4.5 m. wide promenade around the main water body.

The existing step well is located on the western edge of the Open Land of Gopi Talao. Once a major feature of the recreational space of Gopi Talao the step well was lying in the state of neglect and decay. It is one of the

7 Thematic Zones Depicting Peculiarities of Surat

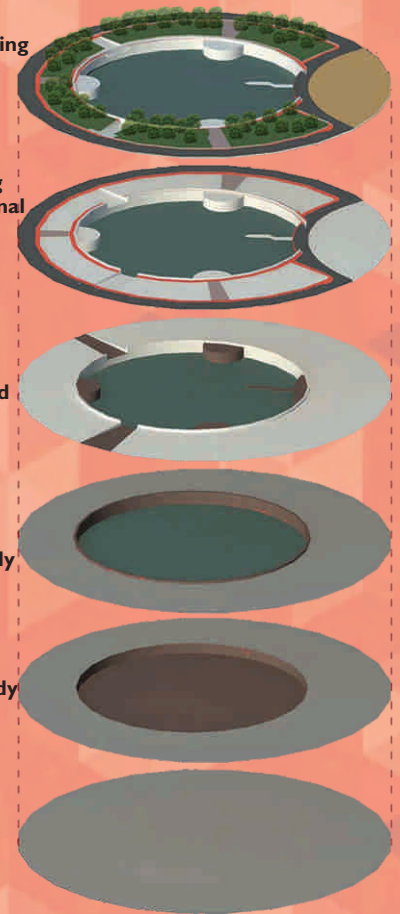
Introduction of inner ring and outer ring with internal road

Construction of various structures Ghats, Submersible platform and Viewing Deck

RCC Retaining wall for containment of waterbody

Excavation for Water Body

Back Filled Lake



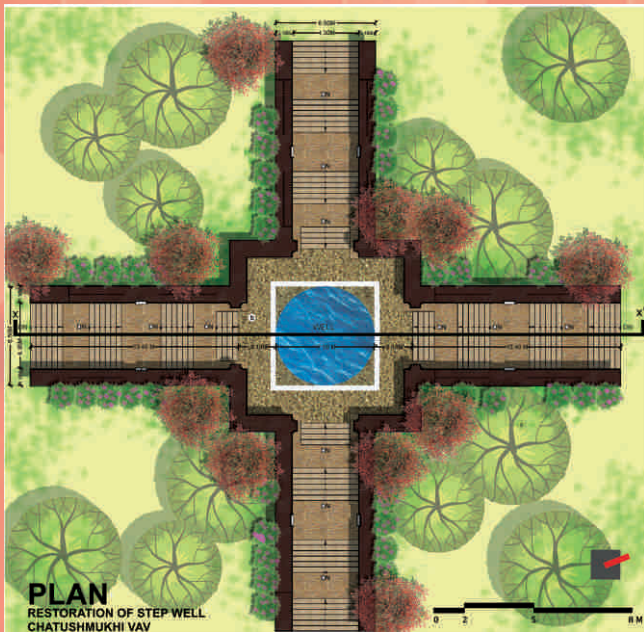
rarest typologies of Step well (Vav) found in Gujarat. From the plan of the step well it is evident that it is a 'Chatushmukhi Vav' (Four-faced step well) and is very rare to be found in India too.

The references regarding the vav can be traced in the travelogues of the 17th and 18th century by various travelers. Vav is special feature in the North Gujarat region and it is very rare to be found in South Gujarat region. Old pictures of the Vav exhibited enriched architectural features and articulation that needed preservation in the best possible manner. By taking this fact into consideration the Conservation of the step well was taken up as one of the components of design. It is rightly incorporated in the History zone and is conserved in the best of its spirit.

STREET FURNITURE AND SIGNAGES

A very important design detail aspect of the project is image of the place. Hence, apart from the design proposal the design and detailing of Street furniture as well as signage's and advertisement boards has been given due importance. The design and detailing of such elements create a unified image of the place.

- ❖ Continuity and rooting is established through the



Plan Of Chatasmukhi Vav

signages done in sandstone which gives a sense of heritage to the place. The design of the logo for Gopi Talao used extensively for branding of the place.

- ❖ Important design considerations such as like vandal resistance, easy maintenance, safety, etc. are an integral part of the design of street furniture. Various types of benches were designed to suit the purpose, ranging from couple benches to group benches as well as for having food. The material for the same was very robust and cheap, i.e. concrete with stone top. Street furniture not only are a utilitarian entity but also have an appealing aesthetic value.
- ❖ Variety of light poles to suit the zone theme are designed

CONSTRAINTS AND SOLUTIONS ACHIEVED

The transition from a medieval city to an industrialized city of Surat resulted in the degeneration of important environmental resources. The degeneration continued till the contemporary notion of environment was



Recessed Entrance To Chatasmukhi Vav

propagated and it became part of the collective consciousness. Series of Gujarat High Court rulings on the status of water bodies in the urban agglomerations resulted in generating a discourse on the conservation of the traditional water systems. The status of Gopi Talao also indicated the peculiarity of the nature of urban development.

Creation of state-of-the-art public spaces was also very crucial as an issue for Indian cities in transition, the creation of public space was seen as the trigger for much needed urban renewal of Indian cities in decay.

PHYSICAL CONSTRAINTS

- ❖ Location of the Gopi Talao in the Inner city of Surat with a density ranging from 500 ppha to 800 ppha amidst busy market place itself was a major constraint.
- ❖ Encroachment on Government Land and formation of Slums in the periphery and inside Gopi Talao was a constraint for the development of Gopi Talao as a public space.
- ❖ The open space of Gopi Talao used for squatting purpose by the slum dwellers with the domestic effluent coming on the site created public health danger.
- ❖ Existing Graveyards and Religious structures on the periphery of the Open Land which are in existence





since a long period were also a major concern for the project proposal as they have religious as well as sentimental values attached to it.

- ❖ Approaches to the site are few and narrow resulting into poor connectivity of the place with rest of the city.
- ❖ Being a landfill site, tons of solid waste is dumped to form the levelled surface of Gopi Talao hence the excavation and removal of the soil became a challenge.

RESOLVING CONSTRAINTS

- ❖ To incorporate physical constraints as an integral part of the master plan is the key for the success of the project. It is an attempt to transfer limitations into opportunities. By opening up the area amidst a busy market place with stronger connectivity and linkage will help in improving the traffic link between the inner and the outer ring-road.
- ❖ To respond to the edges of the graveyards and other surrounding religious institutions by incorporating them as a part of the Master plan as green areas with better approaches to the institutions.
- ❖ To address the issue of land ownership for immediate implementation by clearing the slums inside the City Survey boundary of Gopi Talao and providing them with an alternative rehabilitation package. While the encroachment on the surrounding land with private ownership will

automatically subjected to market pressures after the development of Gopi Talao.

- ❖ The Land fill excavated can be used for cut-n-fill and creation of landscape areas as well as filling for roads to minimize the cut-n-fill ratio.

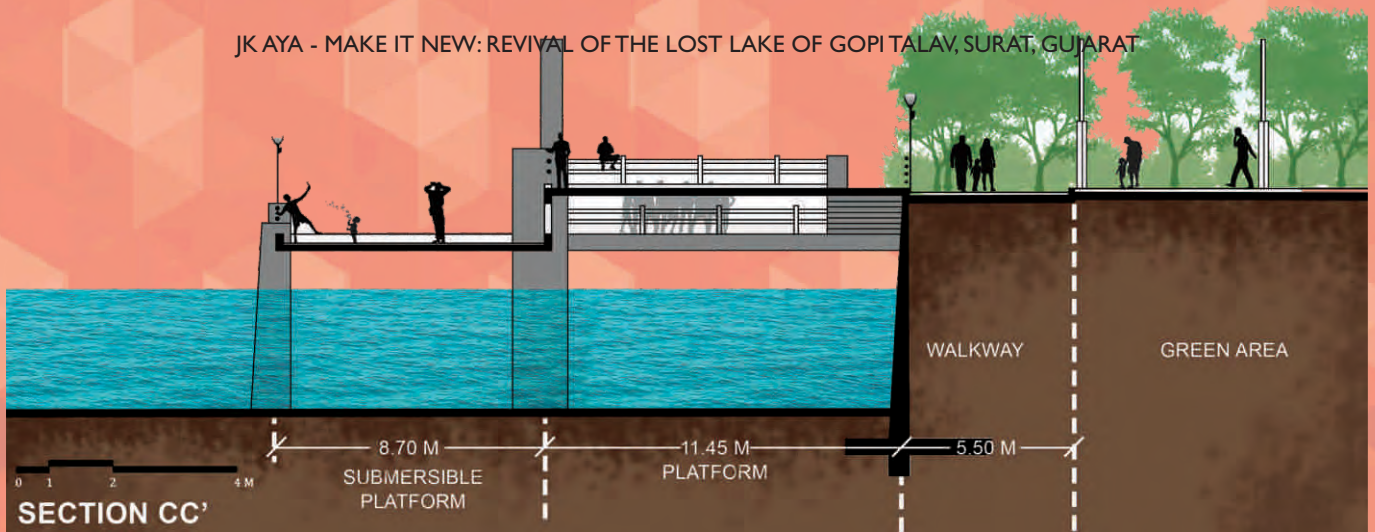
COMMUNITY STRENGTHENING

Gopi Talao was a major urban recreational space with religious significance. Gopi Talao was directly connected to the Makkai (Mecca) creek; the creek named after the place from where the Muslim pilgrims boarded for the holy city of Mecca. The redevelopment of Gopi Talao is one such attempt which turns the story of the diminished lake resisting many political and physical challenges.

The plan depicts that the immediate vicinity of Gopi Talao is predominantly occupied by the Muslim community. Community strengthening turned out to be a path-breaking tool to revitalization. The project of rejuvenation of Gopi Talao as a lake and creating an inclusive public place is largely benefitting the Muslim community, majorly belonging to Low income group, in the immediate vicinity in terms of health, recreation, climatic aspect, quality of life; thus, successfully strengthening the community. It adds value to the graveyards and other surrounding religious institutions by incorporating them as a part of the Master plan as green areas with better approaches to the institutions.



JK AYA - MAKE IT NEW: REVIVAL OF THE LOST LAKE OF GOPI TALAV, SURAT, GUJARAT



Thus, the project enriches both tangible and intangible heritage.

Inhabited by slums and settlers, small timers, encroachers, cottage industries, the project is a boon to all as with the revival, it provides with a lot of occupational opportunities and increased value of properties. The revival has made the area more and more desirable for the people to reside and discouraging outward migration in the newer areas of the city. Redevelopment changes the way the old city of Surat had been addressed, it is redefining recreation to the community and the city at large.

PROJECT AMBIT

The project is a very significant public place (the biggest in the city of Surat) and it is going to benefit the old city area immediately and also the greater city of Surat with a population of 5 million people. The environmental

impact of this project is far reaching, in the form of bringing down the temperature and improving the microclimate of the place, acting as a flood cushion as well as recharging the ground water table. The project of rejuvenation of Gopi Talao as lake and creating an inclusive public place for the people of old city of Surat is helping in improving the living conditions of the people in the immediate surroundings as well as making the old area more and more desirable for the people to reside, this project has given back the people of Surat its historic urban 'place'.

The project is created on the principles of the phrase 'What is the City, But the people', and this principle drives the project and its intentions and after a long labour of almost 14 years the place is presented back to the people of the city. ■



PROJECT DETAILS

- Project Duration** : 2005 - 2015
- Total covered area** : 65,700 SQM
- Built-Up area** : 3500 SQM
- Design Team** : Ar Snehal Shah, Ar Saloni Shah, Ar Niti Shah
- Structural Engrnr** : Mukiund Dalal & Associates
- Civil Contractors** : M/s Tirupati Corporation

MAHER ASHRAM SATARA, MAHARASHTRA

“...here the visible part of architecture inculcates in the inmates a sense of belonging, solace, warmth, hope and affirmation”

Project Cost : ₹1.90 Crores

Total Area: 1121 SQM

Ar Pankaj BHAGWATKAR
URBAN INITIATIVES



YOUNG ARCHITECT'S AWARD

- Maher Ashram
- Satara, Maharashtra

studioppba@gmail.com

29th
Architect of
the Year
Awards

Ar Pankaj Bhagwatkar, an alumnus of College of Architecture, Kolhapur (2009), is the founding partner of studioPPBA with Architect Pallavi Bhagwatkar at Pune, which supports interaction among designers and professionals at grass root level to solve design issues. Before starting up his own studio, Pankaj worked closely with renowned architect Christopher Charles Benninger on several projects.

He believes, design should be evolved from the place on which it stands, it should respond to the climate, functionality, available technology and aspirations of the people. The ultimate aim lies in bringing people together through design & creating opportunities for them to modify their own landscapes.

CONCEPT NOTE:

Maher trust's aim to build the orphanage in Satara, located in the village Karandawadi, Satara -Maharashtra, India was to accommodate street children. They could stay, learn, eat and get the quality of life which otherwise they would have been deprived of.

Situated on a small parcel of land, the site is extremely challenging vis a vis the design brief. A rural neighbourhood neighbours the site on the east side. This project was envisioned with one simple idea, to make space allowing flow of ideas and creating connections between milieu of activities taking place inside and outside.

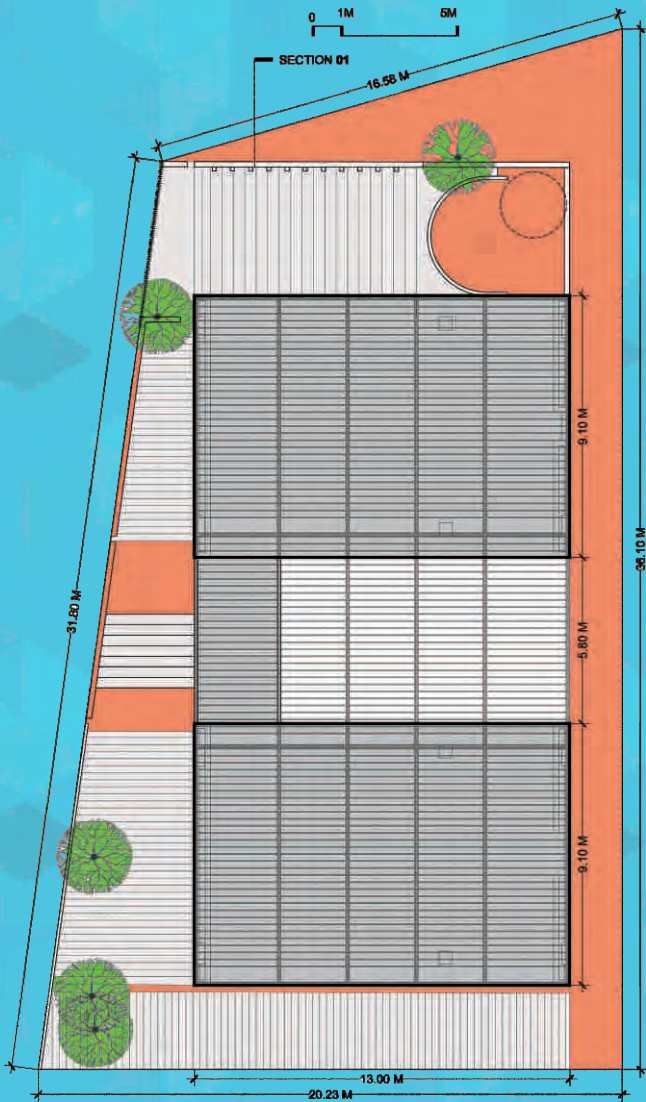
To make this a reality, all the functions were planned around the courtyard to maximise the light & ventilation in every

The entire ground floor is designed as a public space for society intervention with the children so that they can get along & grow with them.

space. The section was arrived with the activities placed on different levels as per its purpose. We enter the building into a central spine i.e the courtyard, where one witnesses the entire site without breaking the vision. The circular coloured walls enhance the space which beautifully blends the black & white contrast.

The dry landscape with bushes & creepers, creates buffer from the adjoining context. There stands a delightfully stone carved 'Tulsi Vrindavan' giving it that much needed homely touch. The ground floor is been designed as a multifunctional

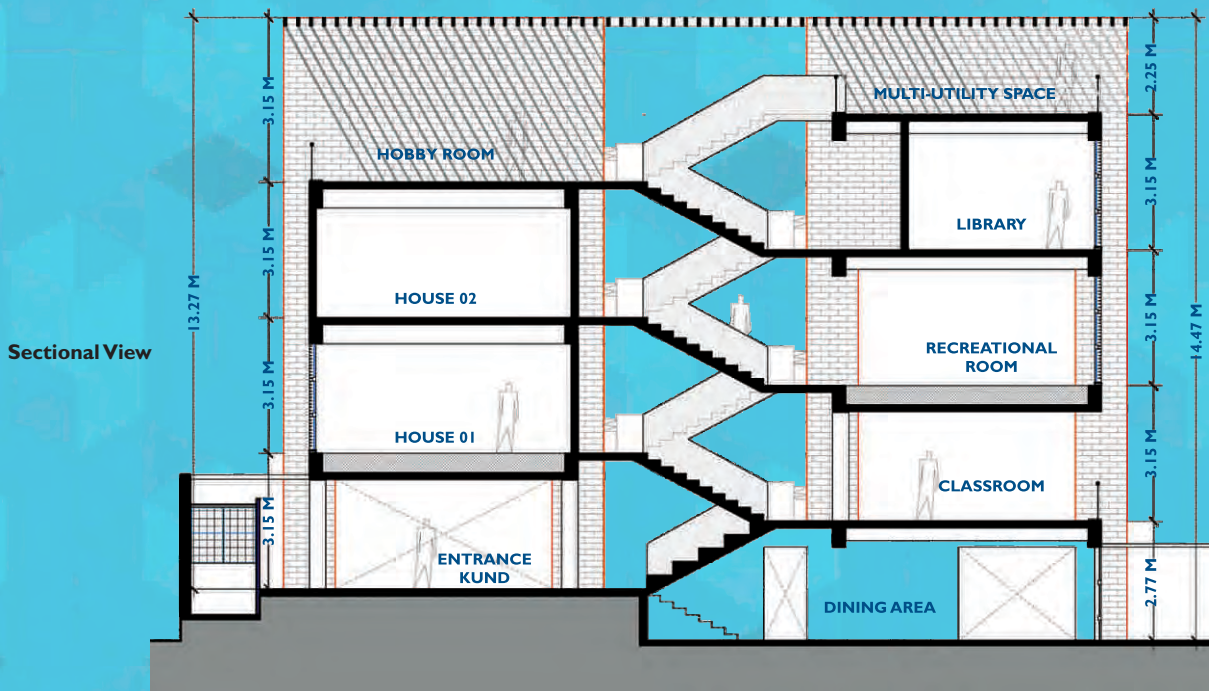




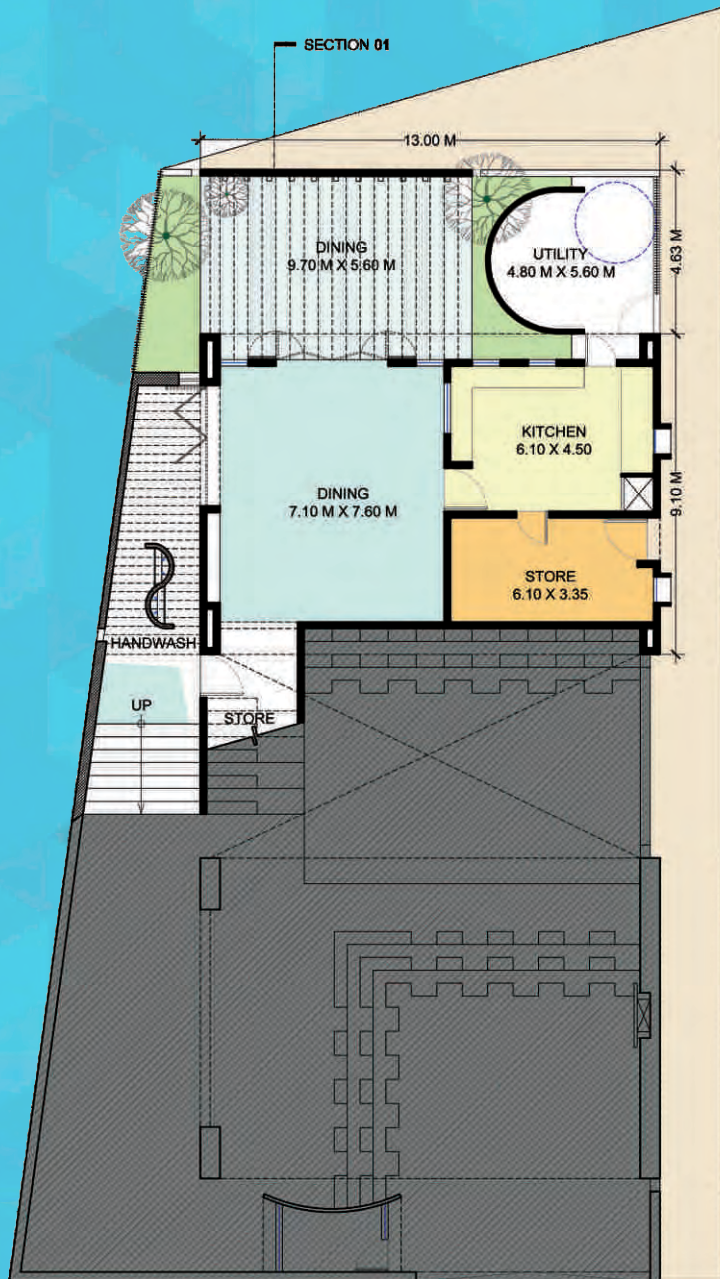
Site Plan



Sectional View



Sectional View



Lower Ground Floor Plan

space, a play area for the children where you skip/hop into interesting levels.

It is visualised to be a lively space that pops out the child within you.

The Dining area on the semi ground floor opens up into the backyard with a shaded outer dining space and a scenic mountain view. We had worked hard to keep the kitchen on the rear side so that it wasn't directly exposed.

The plan is developed on 750mm grid which is derived



Ground Floor Plan

to accommodate the entire building components such as door, windows, flooring, furniture.

This forms the soul of the entire designing process which moulded a disciplined appearance.

The building form is developed according to the prevailing climatic conditions. We have designed cavity walls on East & west side to curtail the heat intake which helps to maintain a cooler atmosphere on the interior of the structure & opens the building along the North & south axis.

Pergolas at different levels connects & shades the entire building casting an interesting play of shadows throughout the day.

Inspired from the traditional Indian spaces, we genuinely wanted this project to be a 'HOME' to these little children, to which they could relate their childhood both physically & emotionally. It wasn't aimed to be just a residing place but have tried to carve each & every corner where they could be flexible in terms of their usage. Every space is multifunctional according to the demanding scenario.

The upper intermediate levels enfold the sleeping areas denoted as 'HOUSE'. The visitor's room, sick room, activity space accommodates the further levels.

The entire design process has been executed with

The entrance of the building is a multipurpose space where children connect themselves to the society. Coloured walls add a playful tone with the changing canvas of shades & shadows.

DESCRIPTION OF PROJECT:

- Situated on a small parcel of land, located in the village Karandawadi, Satara -Maharashtra, the site is extremely challenging vis a vis the design brief.
- To design a house for the orphans was a delight & envisioned with one simple idea, to make space allowing flow of ideas and creating connections between milieu of activities taking place inside and outside.
- The site is surrounded by a rural settlement on the east, scenic mountain ranges occupying the south & west. Whereas the north side bears the neighbourhood.
- To make this a reality, all the functions were planned around the courtyard to maximise the light & ventilation in every space.
- The section was arrived with the activities placed on different levels as per its purpose.

MATERIALS OF CONSTRUCTION DETAILS:

- Filler slab is used with concrete blocks which aided to cut the cost down.
- RCC Padadi has been used for the retaining wall at the rear side.
- Recycled rolling shutter Galvanised iron patti has been used for pergola & mild steel as main frame sections.
- "Kadapa" a natural stone is used for flooring. Its antiskid texture develops its own grip over the time.
- Exposed bricks have been used for the cavity wall on East-west side to reduce heat gain & to maintain a cooler atmosphere inside.
- Flush doors & aluminium framed windows are used.

Climatical analysis helped us develop a building mass which was split into two, separated with a central court.

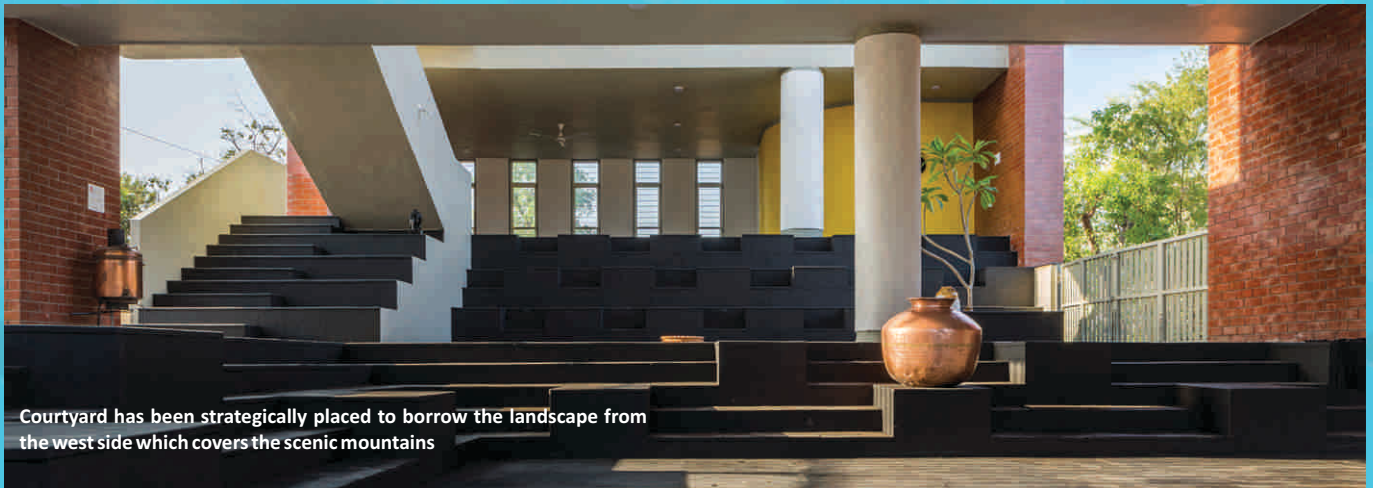


SPECIAL FEATURES:

- We enter the building into a ceremonial courtyard, where one witnesses the entire site without breaking the vision. The courtyard faces the scenic mountain view borrowing the landscape.
- The curvilinear coloured walls enhance the space which beautifully blends the black & white contrast.
- The dry landscape with bushes & creepers, creates buffer from the adjoining context.
- The ground floor is been designed as a multifunctional space, a play area for the children where you skip/hop into interesting levels.
- The Dining area on the semi ground floor opens up into the backyard with a shaded outer dining space and a scenic mountain view.

The entrance pergola creates a playful canvas over the free standing coloured walls of shades & shadows throughout the day.





Courtyard has been strategically placed to borrow the landscape from the west side which covers the scenic mountains

- The plan is developed on 750mm grid which is derived to accommodate the entire building components such as door, windows, flooring, furniture. This forms the soul of the entire designing process which moulded a disciplined appearance.
- We have designed cavity walls on East & west side to curtail the heat intake which helps to maintain a cooler atmosphere on the interior of the structure & opens the building along the North & south axis.
- Pergolas at different levels connects & shades the entire building casting an interesting play of shadows throughout the day.
- Every space is multifunctional according to the demanding scenario. ■

The intermediate level on the ground floor is a semi open multipurpose space for the children where they conduct their activities, play, study, etc. with a view of the beautiful scenic mountains in the neighbourhood.



PROJECT DETAILS

| | |
|-------------------------|-------------------------|
| Project Duration | : 2018 (12 months) |
| Built-Up area | : 1121 SQM |
| Design Team | : Ar Pallavi Bhagwatkar |
| Structural Engr | : Er Shreeram Kulkarni |
| Civil Contractor | : Mr Sanjay Padwal |



The terrace area is shaded throughout the day which is also an activity space for the children. The surrounding scenic mountains are visible and are part of the building with every level passing you go through.

AN URBAN ROOM EMPOWERING STREET CHILDREN

"...excerpts from the architectural thesis submitted by author under faculty of Architecture and Planning in School of Architecture and Planning, Anna University, Chennai"

Ms Mona V JAIN



ARCHITECTURE STUDENT OF YEAR

- An Urban Room
- Case Study of Chennai and Mumbai

monajain.arch@gmail.com



As a designer, I have always envisioned a society that collectively values diversity, ethnicity, and culture. My approach to architecture and urban design dives into the larger spectrum of social egalitarianism and empowerment. My earnest quest for exploration and multi-faceted learning urged me to work as an architect intern at firms both in India (Architecture Brio, Mumbai and Atto Atelier, Bengaluru) and Japan (Junya Ishigami and Associates, Tokyo).

Currently, I am eager to pursue my Master of Science in Architecture Studies and Urbanism at the Massachusetts Institute of Technology to explore, experiment and evolve my vision for a better world.

"Around every corner, the newspaper and the streets, there was news that disturbed by every nerve, as it narrated child abuse.

*Yet, sitting in my chair unaware, did no one care?
A little boy I did meet, as I passed through my busy street, inhaling vapor and not air, yet did no one care?*

The family, the school, the people around, all play an equal role in nurturing child's ability, lack of which influences the factor of child's vulnerability.

Is it their age or our negligence that rolls them down the spiral every passing day, Can there be a better way?

How can a child feel protected?

Can architecture collaboratively act as a tool to augment the life of these children?"

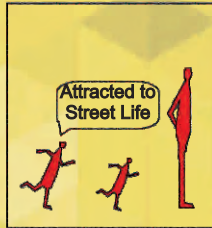
1.1 ABSTRACT

This hypothesis of rhetorical questions persuaded me to develop an effective architectural solution that could abet street children in India. According to UNICEF, 'of the many categories of children in difficult circumstances, street children are estimated to be one of the most rapidly growing groups of vulnerable children in urban India which accounts for more than 11 Million street children living on and off the street.' These are majorly due to poverty, attraction to street



WHY ON STREET ?

CHILDHOOD



I QUIT.

life or mental stress. Consequently over time they fall trap to the vicious spiral of vulnerability that becomes worst with every passing day.

1.2 RESEARCH METHODOLOGY

Major part of the research involved observation and interviews with the street children at various areas in two major cities- Mumbai and Chennai. High density of street children was observed near railway stations, under flyovers and slum settlements, living in adverse and vulnerable conditions.

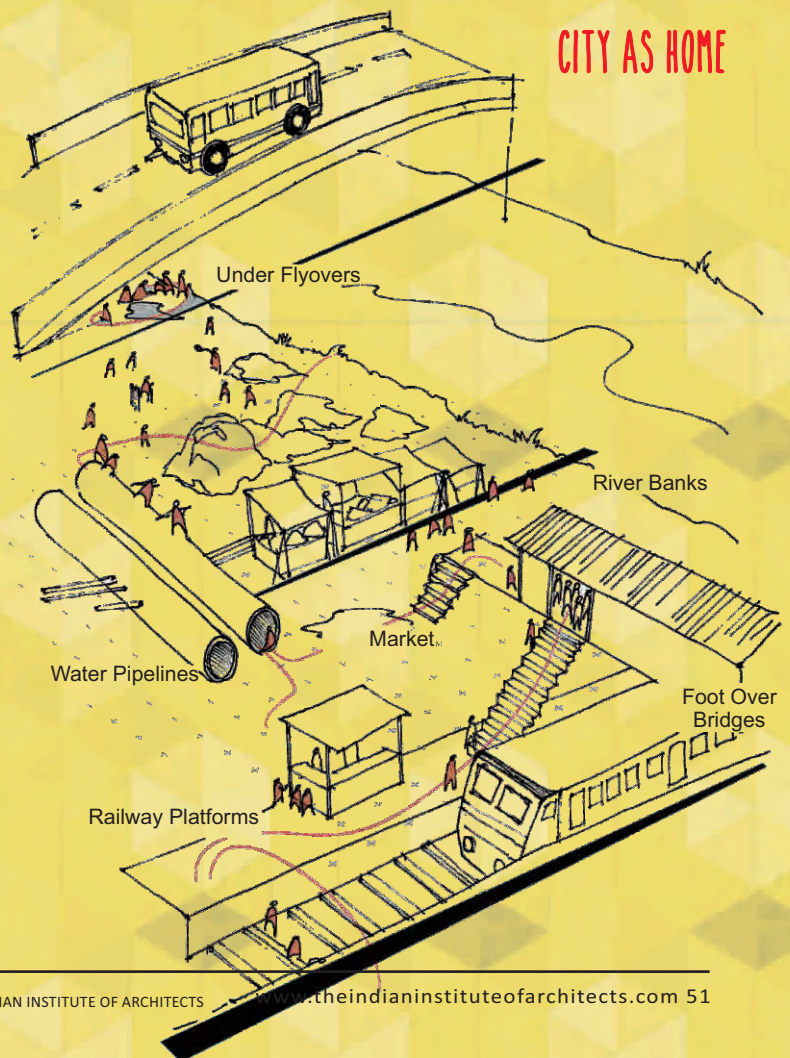
Further, an in-depth conversation with leading NGOs, and social work organizations gave an insight to the overall scenario. Based on all the resources collected and analyzed, three prominent barriers that hindered the development and growth of street children surfaced, namely the physical, social, and

psychological. Physical barriers such as access to toilets, adequate food, shelter, education and health care, lack of which led to various health and mental problems.



The lack of identity and continues disregard from the society adds to the social barriers, whereas the consequences of both cause psychological barriers such as lack of self-esteem, isolation and aggression. Therefore, the project intent is driven towards developing programs that would thrive to break the three barriers, within their neighbourhood, to ensure holistic development of both the children and the society.

CITY AS HOME



2.1 ANALOGY BETWEEN CITY AND STREET CHILDREN

CITY AS HOME

"Running along the narrow gullies, labyrinth of pathways and crossing, yet they recall every turning street. Playing under the flyover or hopping along the water lines, there isn't a place they don't entertain. Scorching tirelessly in the markets and the dumping nest, under a tree is where they rest. Following a treasure map, led by many, guided by the railways and structured by the corrugated roofing, they play a game of their choosing. Waking up with the shining star and streets lead their way again, for they learn, live and rejoice, forever and again..."

2.2 ARCHITECTURAL INTENT- ROOM IN CITY

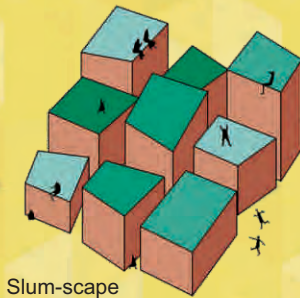
The void spaces of the city, which are otherwise grey areas of the city, are instead utilized and activated for

3.2 SITE: BANDRA RAILWAY YARD

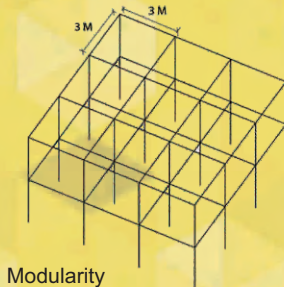
The western railway line was studied in depth through individual observations, density mapping of slums and confidential data acquired from various child help organizations in Mumbai. The demonstration site is a residual land along eastern Bandra railway lines. Surrounded by two large slums and pavement settlements, the site has multiple entry points one majorly being from the station.

A nullah bounds the site in the east and south is backed by Mithi river. The site is partially used as illegal dumping ground as it lacks maintenance and government vigilance. Throughout the day it is actively used by street children for recreational activities and sports, and others include local slum dwellers and

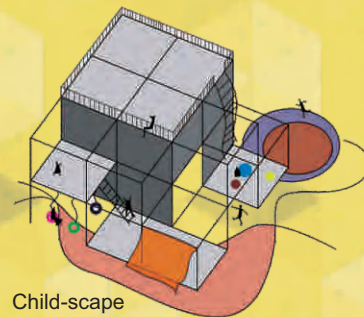
CHILD'S PERSPECTIVE OF A ROOM IN THE CITY



Slum-scape



Modularity



Child-scape

PURPOSE OF THE ROOM

ABANDONED

VULNERABLE

ENGAGE

NURTURE

EMPOWER

AND LET HIM BE!!!



Roaming through the city aimlessly to make a living



Sleeping along the railway with no place to eat and excretion



With Kitchen as an encounter within neighbourhood built to provide food and rest



Indulges with the built and feels invited



Develops skills and enhances self-confidence



Develops skills and enhances self-confidence

CONTEXT OBSERVATION MODEL



Linearity - Railway lines

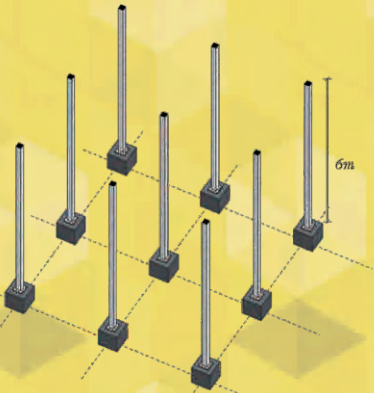


Levels - Foot over bridges

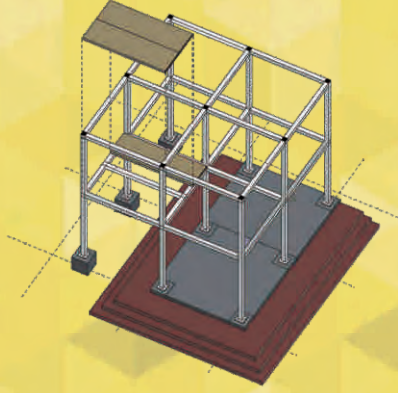


Playful volumes - Slums

CONSTRUCTION AND MATERIALITY



Steel Box Section of 150 x 150 mm
railway users.



PCC Plinth of 600 mm, Timber planks



Bamboo Handrails, Pivoted Panels

4.1 CONSTRUCTION

The implementation of the project is envisioned to be a collaborative process between the community and government/NGO, who would fund the project and insure its effective functioning. To allow for multiple such rooms to be executed, the design is based on a modular system and implemented using local site materials such as steel scrap bars from railways, bamboo, corrugated sheets and recycled wood.

4.2 FENESTRATION

The built design is articulated using various fenestrations and panels based on the type of building and location of the placement. The colourful and intriguing panels add to the excitement and playfulness of the space for the children. The subtle act of possible interaction with the material and the architectural space, all together give a sense of participation and identity to the street children. The fenestration also acts as climate responders, to allow light and air to pass through, allowing for a comfortable ambiance.

5.1 PROGRAMS

With in-depth analysis and discussion with the context users and existing infrastructural conditions, the programs were derived with an intent to provide for the children and as well as the community. The diverse

programs include a community kitchen, community toilet, learning studio, Ngo/health care, recreational space, field activities, vocational training and farming. The built structures blend seamlessly with the natural context of slums, giving the children a feel of safety and home. These spaces/rooms, act as a platform where the children can choose to participate in any provided facility and allow their potential to be harnessed. A place they feel safe and dare to dream.

5.2 PLANNING STRATEGIES- PLAYScape

The planning of the site is inspired from playground, where children maneuver around with joy, and participate in play of their choice- they feel empowered. To process the feeling of empowerment and joy, the rooms are placed as if in a playscape. The arbitrary looking placement of blocks are strategically designed based on proximity and ease of functioning.

5.3 Architectural Manifestation Of Key Programs

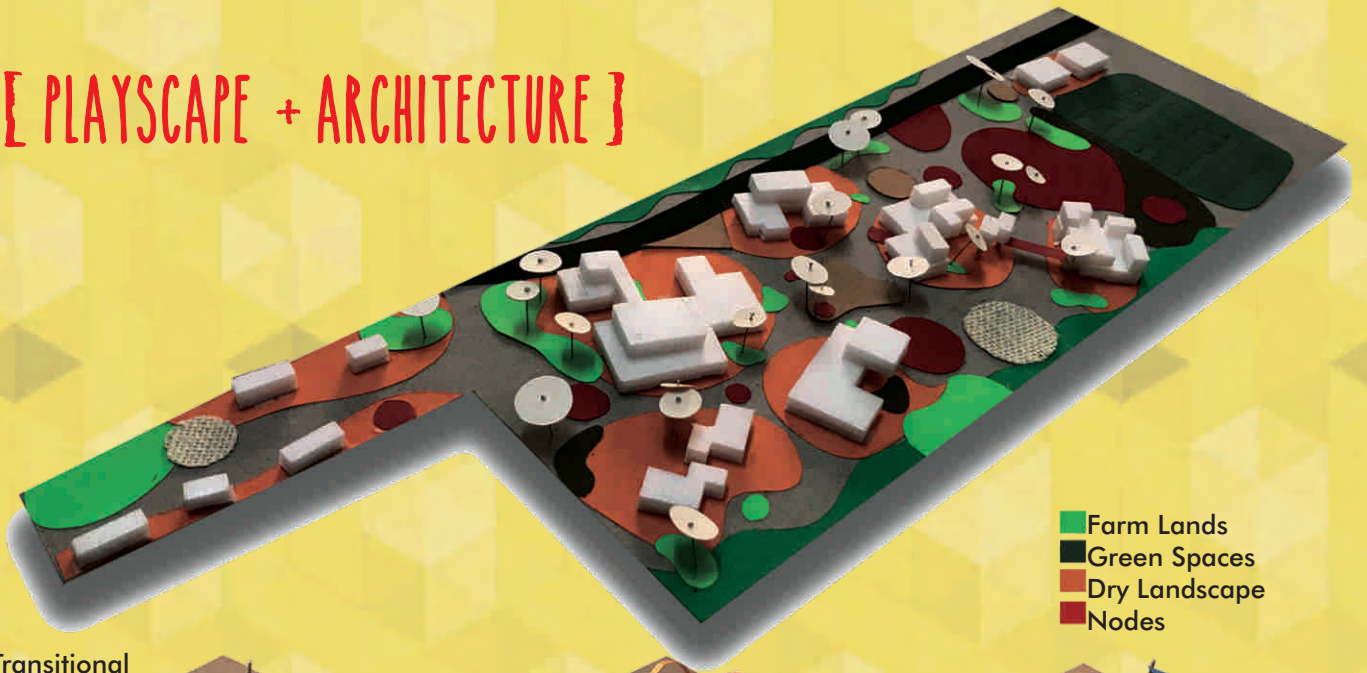
5.3.1 COMMUNITY KITCHEN

Food is a prime necessity for any being, it directly influences one's mood and behavior. Street children toil tirelessly in scorching heat and face extreme conditions to fetch a meal for the day. This adversely affects their mental and physical conditions leading to extreme behavioral patterns.

FENESTRATION

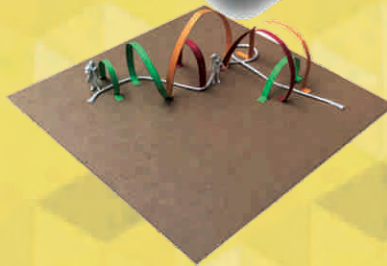


[PLAYScape + ARCHITECTURE]

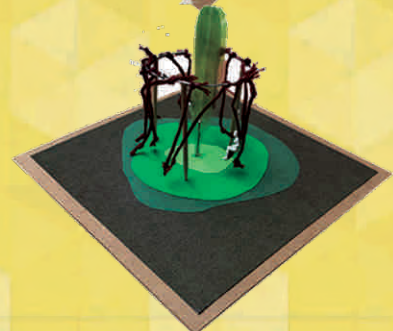
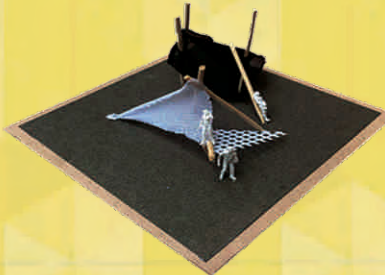


- Farm Lands
- Green Spaces
- Dry Landscape
- Nodes

Transitional Nodes



Interactive Nodes



Congregation Nodes



The project attempts to design a community kitchen that allows local community members to contribute and indulge in healthy meals at subsidized costs. The working of kitchen is to be managed by 'Mahila Samaj', who are trained and appointed by the government. The project envisions to foster self-sufficient food cycle where the raw materials are grown in the farm lands, utilized in the kitchen and excess produce sold in the

farm markets. The community kitchen is placed at the primary entry point connecting the main road. The built comprises of a kitchen area, two dining halls and waiting area.

A spatial hierarchy is created using multiple areas of indoors and outdoors spaces allowing the child to gradually break the social anxiety, reduce stress and indulge in healthy eating etiquettes. Further the design

has elements of play for the kid that acts as anchor to entice them.

5.3.2 COMMUNITY TOILET

Importance of hygiene amidst street children is most often neglected or they are unaware about it. The design of community toilet is so articulated in the entry points of the site such that it is convenient to use and is guided intrinsically through the landscape. The congregation space so designed acts as a platform to foster social discussions and awareness.

5.3.3 LEARNING STUDIO

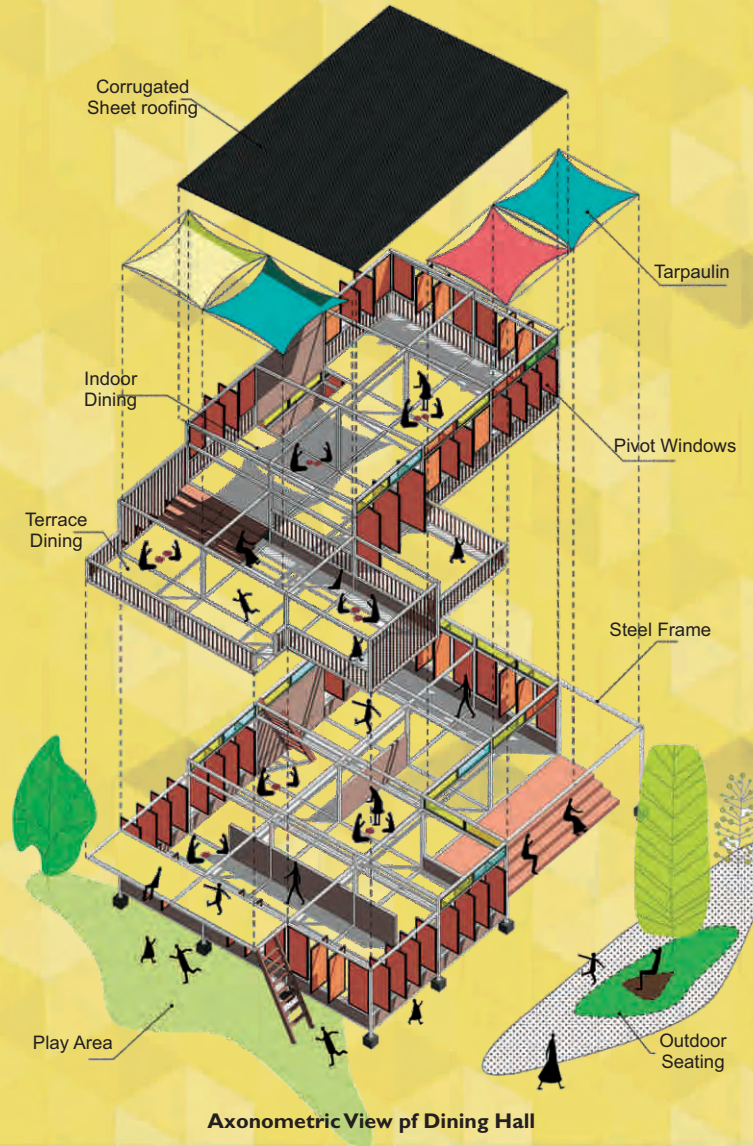
Articulated in the center of the planning, the learning room is designed as multi-access space where rudimentary education is provided for street children to continue regular school and gradually build their confidence. The varying sizes of classroom space allows the social anxiety to be broken gradually and induce participation. The blend of nature and play-scape gives the child a feel of learning in a park, which improves concentration and reduces stress.

6.1 CONCLUSION

The project is an attempt to provide street children with an opportunity in the urban fabric to engage, nurture and empower by breaking the barriers and reducing vulnerability. Street children being a global phenomenon, the architectural project is just a demonstration of rooms designed along Bandra railways, but the methodology can be applied globally based on context and spatial availability.

The city is for everyone to live in, they are natural creators and providers for these children. Therefore, architecture here is envisioned to be a catalyst in enhancing the existing relationship between city and

COMMUNITY KITCHEN



6.1 CONCLUSION

The project is an attempt to provide street children with an opportunity in the urban fabric to engage, nurture and empower by breaking the barriers and reducing vulnerability. Street children being a global phenomenon, the architectural project is just a demonstration of rooms designed along Bandra railways, but the methodology can be applied globally based on context and spatial availability.

The city is for everyone to live in, they are natural creators and providers for these children. Therefore, architecture here is envisioned to be a catalyst in enhancing the existing relationship between city and the street children. Change the circumstances, not them.



Entrance view to Community Kitchen

RESTORATION & REUSE OF BHATE WADA TO SWAMI VIVEKANANDA MUSEUM

*“...restoration of a low key vernacular spatio-
formal quality evokes a sense of reverence”*

Project Cost : ₹2.68 Crores

Total Area: 1735 SQM

Ar Ravindra Gundu RAO
Ar Sarath CHANDRA
RAVINDRA G RAO ASSOCIATES
GN HERITAGE MATTERS



29th
Architect of
the Year
Awards

FCAA-YOUNG ARCHITECT'S AWARD
- Restoration & Reuse of Bhatе Wada
- Belgavi, KARNATAKA

gnheritagematters@gmail.com

Mysore based Ravi Gundu Rao and Associates specializes in the area of Architecture, Architectural Design, Architectural Heritage Conservation, Environmental and Landscape Conservation. They have won various awards over different projects and roles for the conservation and architectural work involved. Set up in 2000, it is headed by Principal Consultant Ravindra Gundu Rao, MA Conservation (York), a pioneer in the field of Architectural Conservation in India with a sterling career over four decades.

GN Heritage Matters was established by Architect Sarath Chandra (M Arch Architectural Conservation, SPA Delhi) in 2012 as an associate division of Gayathri and Namith Architects. With over two decades of rich experience, the firm offers consultancy services in the field of Architectural Conservation, Conservation Management and Planning, Research and Documentation, Management of heritage sites, Museums and Interpretation with projects primarily in the Deccan region in peninsular India. GN Heritage Matters is headquartered in Bangalore, Karnataka and has offices in Hyderabad, Telangana; Guntur, Andhra Pradesh and a site office in Anegundi, Hampi.

Description of Project:

Consultancy services for Restoration, Refurbishment and Adaptive Reuse of Bhatе Wada as Swami Vivekananda Memorial, an initiative of Ramakrishna Mission, Belgaum. The project involved the below

listed works:

- ☀ Background study and research
- ☀ Site inspection and analysis [building, site and site context]
- ☀ Structural restoration/conservation



Building at the front of the premises in the same plot (under possession of private party)

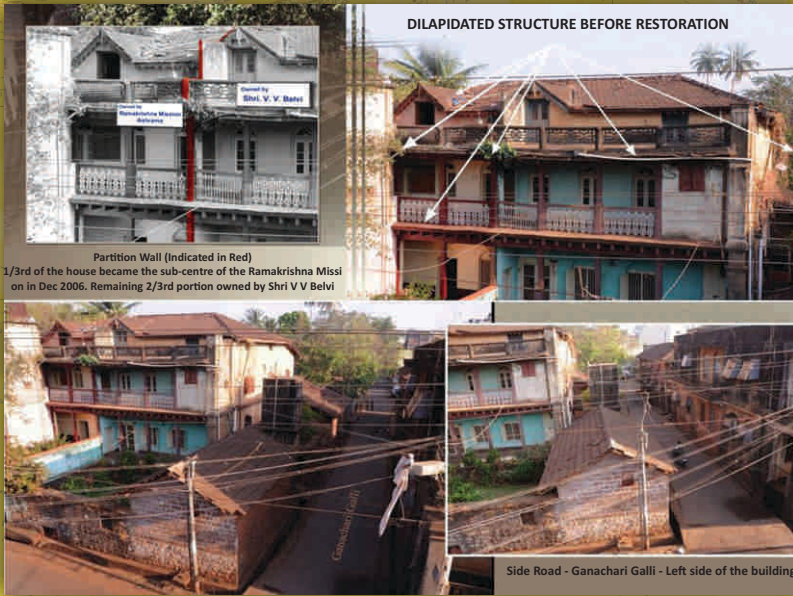
Common Entrance to the Ashrama outhouse

Main entrance through which Swami Vivekananda entered the house



View of the entire house (Shri G. S. Bhatе's house)
Swami Vivekananda Marg (Risaldar Galli)

BHATE WADA (SUB-CENTRE) AND THE SITE

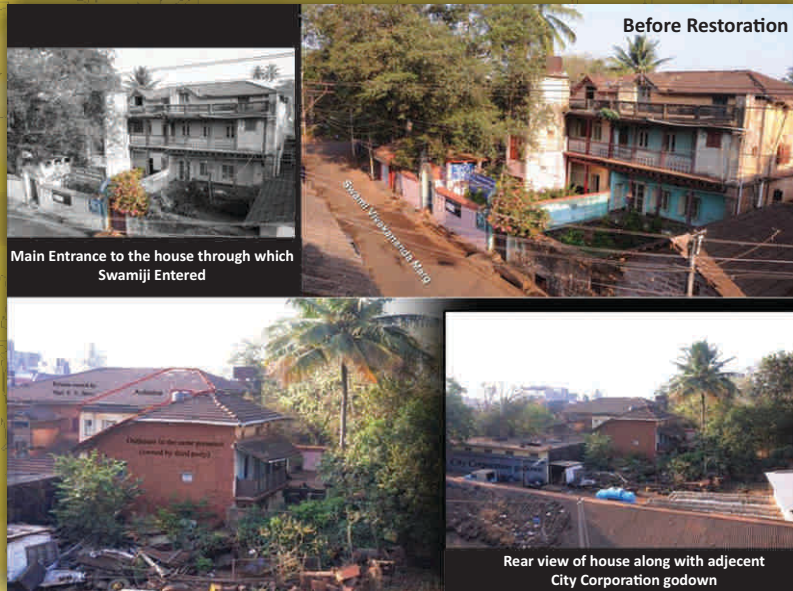


DILAPIDATED STRUCTURE BEFORE RESTORATION

Partition Wall (Indicated in Red)
1/3rd of the house became the sub-centre of the Ramakrishna Mission on Dec 2006. Remaining 2/3rd portion owned by Shri V V Belvi

Side Road - Ganachari Galli - Left side of the building

- ⚙ The top floor faced an unfortunate incidence of fire that had completely burnt down the roof structure. On preliminary inspection, the area was found to be protected by a plastic sheet, which was tied to the charred wooden rafters by nylon ropes.
- ⚙ Unsympathetic later additions in the form of an RCC staircase in the front also marred the elevation seriously, while a two storeyed construction did the same on the rear side.
- ⚙ The front portion of the verandah was supported on leaning timber sections that needed immediate attention.
- ⚙ Some cracks in the masonry needed to be worked on, as did the lime mortar plaster



Main Entrance to the house through which Swamiji Entered

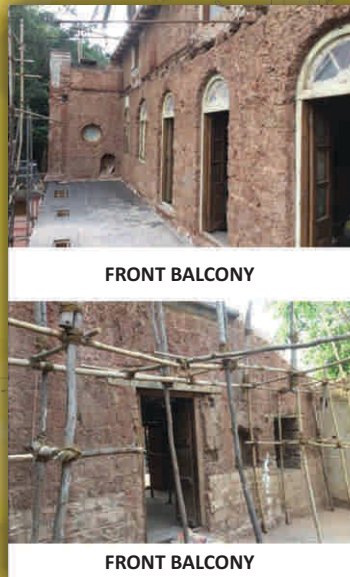
Before Restoration

Rear view of house along with adjacent City Corporation godown

works. Later done hard cement pointing too had to be reversed to the breathing original lime mortar.

- ⚙ Timber doors and windows required spot repairs to make them smoothly functional.
- ⚙ Building services of electrical, plumbing and sanitation were other areas of concern that were to be upgraded and modernised to prevent accidents such as fire, etc.
- ⚙ Other details such as indigenous trees, traditional seating areas, wells, compound walls, decorative features, etc were also in a poor condition and needed to be protected.

Thus, four years of rigorous work by different



FRONT BALCONY

FRONT BALCONY



During Restoration

FRONT ELEVATION: RESTORATION OF BALCONY IN PROCESS

teams of experts and volunteers successfully restored the Bhaté Wada to its past glory and made it reusable for the future generations. All the above listed issues (and more) were addressed to and conserved using traditional materials and techniques. Some of the materials and techniques are highlighted below:

- ⚙ Conservation and restoration, wherever necessary, of original timber stairways, interior ceiling planks and wooden trusses in the ground, second and first floors.
- ⚙ Strengthening, repair and part reconstruction of front façade with lime mortar and lime plaster.
- ⚙ Restoration of original mud flooring in the second floor using indigenous materials such as clay and cow dung.
- ⚙ Reconstruction of mud-mortar walls in the ground and first floors.
- ⚙ Repair and reconstruction of Mangalore-tiled roof along with its gutters and fascia boards.
- ⚙ Relaying traditional clay tiles and red-oxide for balconies and interior floors.
- ⚙ Conservation of antique statues and paintings.
- ⚙ Walls mainly repaired and conserved using original aggregate, lime mortar, lime plaster and lime wash.

Special Features:

Apart from standing as a fine example of a traditionally styled, western-coastal Maharashtrian or Goan home, the Bhaté Wada (residence) showcases a rich collection of paintings, photos and statues that help narrate the story of its inhabitants and guests. Special care was taken to protect the structure's authenticity and integrity such that all its attributes, that play a vital role in making it special, are conserved for the next generations to see.

Each material and technique (as discussed in the previous section) were analysed and tested in depth such that they are replicated with precision. This not only preserved the structure, but also conserved the indigenous skills and methods of construction.



Wood work for Roofing



Rear Court Verandah



Front Balcony - During Restoration



Front Balcony



Mud Plaster in process



Mud Plaster in process



After Restoration



Terracota Tiling in process over main roof



Laying of TRIMDEX over wooden boardings



Skylight taken from Top Second Floor



Valley - Terracota tiling over main roof



Stone pointing in progress



Flooring being done in Balcony



Stone pointing in progress



Flooring inside after restoration

Along with the entire conservation and restoration process, what sets this project apart from the rest is its museum that was tastefully designed by the team to give a flavour of Karnataka, Belgaum and Bhatwade to its audiences. The idea was to make it an interactive experience, such that they learn about the history and Swami Vivekananda through an engaging and entertaining process.

Care was taken to respond to the context by ensuring that no aspect of the building is hidden behind any exhibit, allowing for the audiences to imbibe the space as it would have been during Swamiji's visit.



During Restoration

Front Elevation



After Restoration

Front Elevation



During Restoration

South Elevation

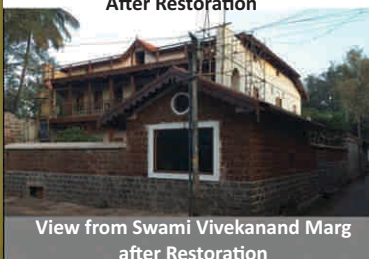


After Restoration

South Elevation



Front view from Swami Vivekanand Marg After Restoration



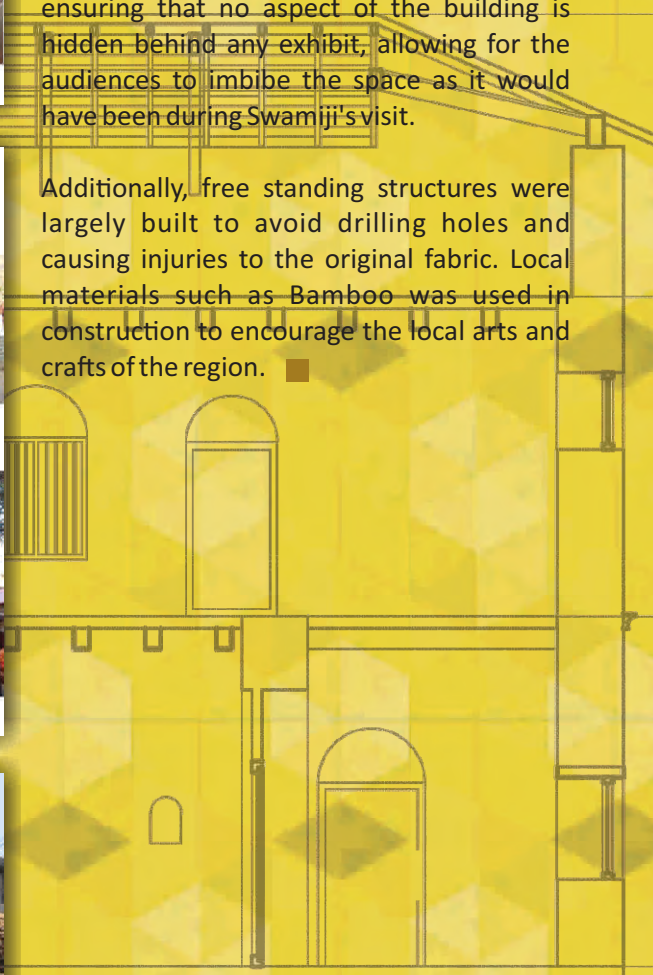
View from Swami Vivekanand Marg after Restoration



After Restoration

View of Souvenir Shop and Front Yard After Restoration

Additionally, free standing structures were largely built to avoid drilling holes and causing injuries to the original fabric. Local materials such as Bamboo was used in construction to encourage the local arts and crafts of the region.



PROJECT DETAILS

- Project Duration** : 2016-2018
- Built-Up area** : 1735 SQM
- Design Team** : Ar Pallavi B Sarth Chandra
Ar Apoorva Goyal
- Structural Engr** : Er Ravi Gundu Rao
RGR Associates
Er Anil Kumar Halehatti V
- Civil Contractor** : Jeernodhar Contractors Pvt Ltd

OFFICE BUILDING OF TEACH FOR BANGLADESH

*"...spaces and frames create necessary ambiance
in this user-friendly and delightful facility"*

Project Cost : US\$ 9492/- Total Area: 1009 SQM

Architect Moniruzzaman (Mithun), an alumnus of Bangladesh University of Engineering and Technology (2003), is the Principal Architect at Studio Dhaka Ltd. By adopting a comprehensive project methodology from conceptualization to completion, he optimizes design solutions to develop a better living environment for his clients. His focus is to ensure performative architecture for the benefit of people, planet and profit. In his early life he worked as an Associate Professor at the Department of Architecture at Stamford University. Afterwards, he laid the foundation of Studio Dhaka Ltd. in 2004. His design span across different parts of Bangladesh.

DESCRIPTION OF PROJECT:

When the founders contemplated "Teach for Bangladesh", which is part of a Global movement of young leaders working to end educational inequity in Bangladesh, their challenge was: Children are not in control over their destinies; their opportunity to succeed personally, academically and professionally is limited by the socio-economic condition of their families. In fact, tens of millions of children in Bangladesh are denied high-quality education as a result of an inequitable system.

Bringing about meaningful, sustainable changes to develop the status quo for disadvantaged children require leaders, who are rooted in their local culture, challenges and opportunities, and who believe in the potential of children and their communities.

TFB takes a two-step approach to address the educational inequity prevalent in the society through reducing educational disparity in targeted schools and communities while simultaneously building a movement of leaders, who will spearhead the macro-level reform needed to reshape our education system and society in the long run.

Studio Dhaka Ltd. was handed the challenge to create a more minimalist yet brighter headquarter for TFB, featuring collaborative open-plan workspace. Also, since TFB is a donor-based welfare organization, there were fund limitations due to the charitable nature of their business. As a consequence, the concept of the project goes completely "against the wind": A low-lying building constructed by materials of lowest possible cost. Studio Dhaka Ltd. followed a design philosophy

Ar Muhammad Moniruzzaman
STUDIO DHAKA LTD



29th
**Architect of
the Year
Awards**

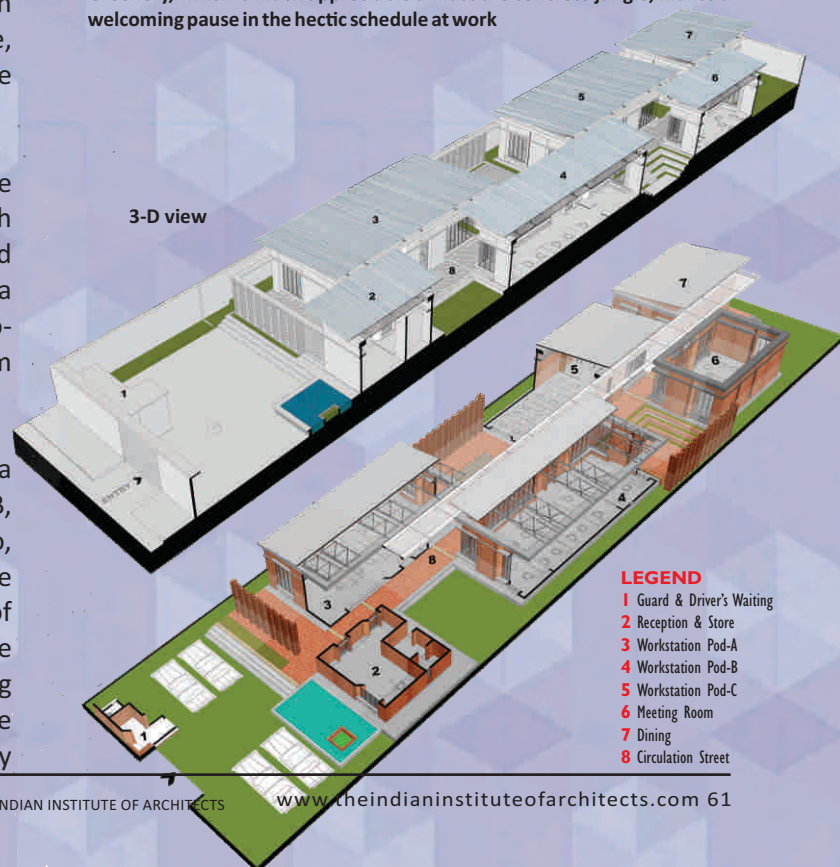
FCAA-ARCHITECT OF YEAR AWARD

- Office Building of
- Teach for Bangladesh, Dhaka, BD

studiodhakaltd@gmail.com

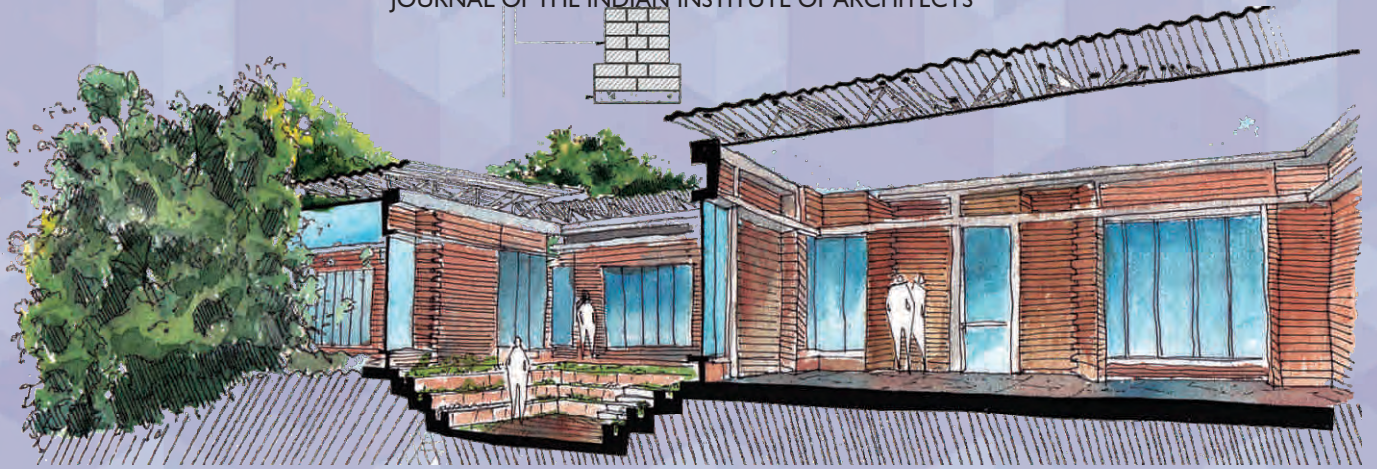


Greenery, which is much appreciable amidst the concrete jungle, makes a welcoming pause in the hectic schedule at work



3-D view

- LEGEND**
- 1 Guard & Driver's Waiting
 - 2 Reception & Store
 - 3 Workstation Pod-A
 - 4 Workstation Pod-B
 - 5 Workstation Pod-C
 - 6 Meeting Room
 - 7 Dining
 - 8 Circulation Street



Corrugated Sheet

- MS Box
- Rain Gutter
- MS Purlin
- MS Rod
- MS Angle frame

Transparent Corrugated Sheet

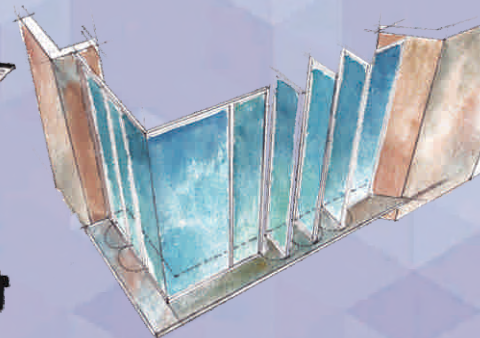
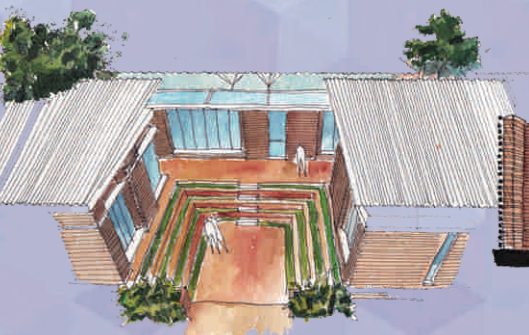
- RCC Beam
- Polycarbonate Sheet
- MS Angle
- Cable Tray
- C Channel
- Red Brick
- RCC Lintel

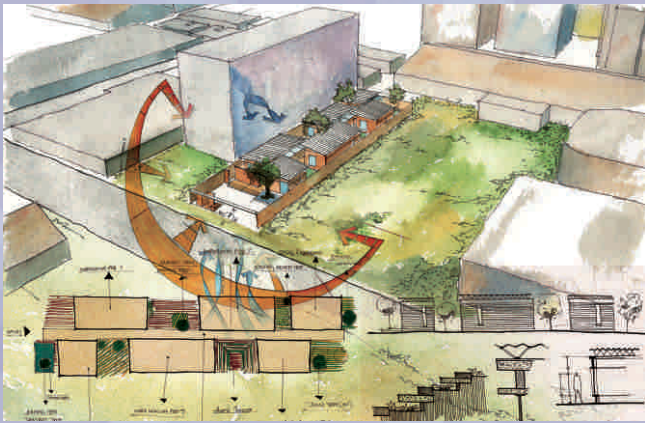
Glass

- MS Angle
- Brick Soling
- Window Seal
- Red Brick
- Brick Foundation
- CC Casting
- Soil
- NCF
- RCC
- Brick Soling
- Sand



Interactive Construction Detail





“Weaving the Nature” is achieved by utilizing the shadows of existing trees and the pods arranged in an alternative manner on the opposite sides of the circulation which has helped achieve Low energy consumption.

that quite resonates with the Bangladeshi design aesthetics, with rooms that are typically light, airy and bright, with modern furnishings and natural materials, especially wood to complete the style of cool, calm and uncluttered working spaces.

The project is located at the densest commercial area of Dhaka city. It stands out from the surrounding corporate shiny high-rise buildings in its very humble and down-to-earth structure. As it goes, the edifice and the character of its spaces stand out in the utilization and interplay of natural resources like trees, plants, waterbody, the sun, wind, rain and shadows.

The architectural volume goes *green* rather than being a glass and concrete corporate building. This way bricks, corrugated steel sheet, custom-made mild steel frames for all the openings and cement finish floors take over expensive materials to adorn the structure with environment-friendly materials.

Low energy consumption was another goal of the project, making utilization of the shadows of the existing trees mandatory. As a result, the pods have been arranged in an alternative manner on the opposite sides of the circulation. Through this thoughtful journey, the concept of the whole project



A jackfruit tree, set against the backdrop of brick screen facade and casting cool shadows, marks the entry to the site.

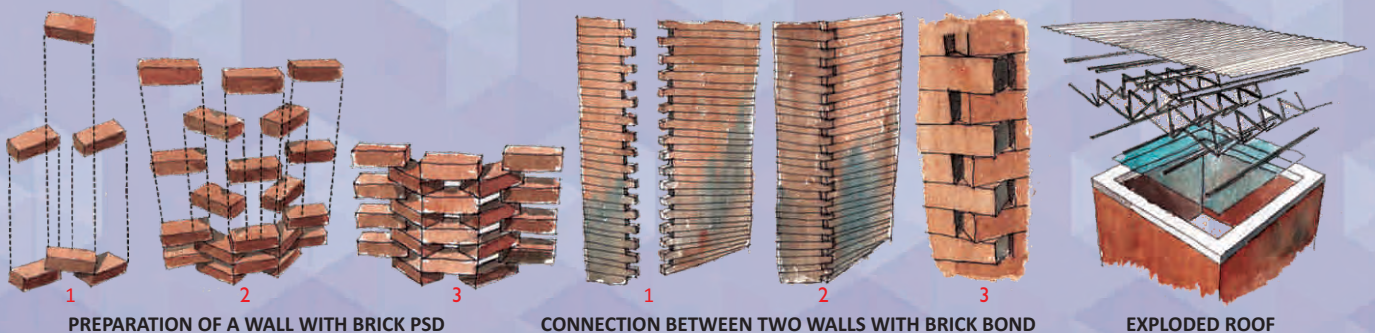
evolved as “Weaving the Nature”.

To make a very minimum circulation, which is a semi-open space bound by only one-sided wall shared with the pods, the circulation configuration has been designed straight across the site and located in the middle just between the series of pods. It also plays a role to make the structure economic, which was the foremost goal to be hit.

The straight but open-to-air circulation, which is full of surprises at every node of the pods, starts with a humble reception area and ends with all the services like kitchen, dining area, shower and rest rooms.

The linear sky can be framed through the straight circulation spine over which polycarbonate sheet has been used as translucent canopy to let in daylight and make the spaces brighter. The trusses to hold the roofing system have been designed with customized MS rods such that it makes the structure light-weight.

Through the straight but eventful journey, one will find secured spaces like workstations, meeting rooms, training areas in various pods, which have been arranged in between the natural setting of a huge mango tree, wide grass covers, a few figs and neem





The Amphi-theatre invites group discussions, lectures and even gossips, creating a lively atmosphere.

trees and also some man-made landscape like an amphi-theatre and a lily pond. Above all, the building spaces are arranged as if the spaces are '**weaving the nature**'.

Each of the pocket of open space between two consecutive pods has also been utilized as a common large function to be used during the leisure by a large number of users like food court, discussion area, play arena or exercise zone and even an amphi-theatre, which can be covered by tensile structure during the adverse weather for accommodating hundreds of trainees to attend a workshop or lecture session.

Beside every pod, there is an adjacent open-to-air court. Each of these amicable, introverted courts acts as an oasis not only for the users but also for the neighbours rather than being a distraction to the adjacent site.

These courts along with their beautiful trees make a cool working environment for the office users. And the

The circulation spine gives a strong sense of direction to the visitors. A mango tree, almost like a natural sculpture, is the centerpiece on site.



An adjacent open-to-air court that acts as an oasis.

almost see-through walls on three sides not only create a relationship between the indoor and outdoor spaces but also conserve energy, providing proper cross-ventilation.

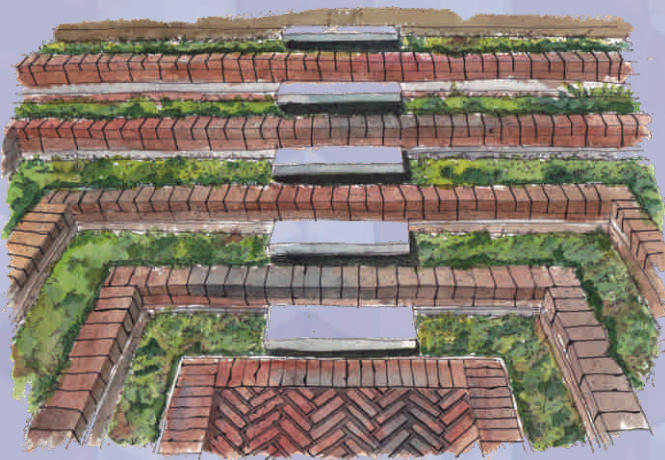
Ancillary facilities like guard room, drivers' waiting area with toilet and five car parking facilities have been provided at the entrance of the compound. As part of the natural green landscape, pockets have been designed on brick facades to allow birds make nests so that chirping of the birds makes for a welcome sound, keeping the chaos of the city noise at bay. And if one wants to enjoy the nature while taking a stroll across the circulation spine, he/she may decide to take a pause and take advantage of the sittings arranged on window sills at intervals.

MATERIALS OR CONSTRUCTION DETAILS

The materials used in the project are environment-friendly. The provision for perforated brick screen walls was kept to let in free-flowing air all over the usable spaces. Local gas burnt bricks have mostly been used

An intimate enclosure with pods guarding three sides and a facade on one side keeps the midday sun glare at bay.





An Amphitheatre, designed to host a large gathering of around 100 people.

for construction. Silicon coating has been provided on top of the brick walls to make it more maintenance free. Brick dust mixture with pointing cement was a deliberate decision to render it an earthy elegance. These especially-designed brick screen walls also resemble the weaving pattern to represent the concept of the whole compound.

We have experimented with different types of brick bonding to enhance the earthy character of the building. For instance, bricks were placed at forty-five angle at the vertices of intersecting walls as if the bricks have come together to create a seamless facade. Moreover, herring bond, which reminds us of familiar pathways of rural landscape, was laid across the circulation spine to create a familiar environment.

Large multi-swing windows were designed with adjustable handles attached with each of the swings for the ease of operation. The framings for the openings were done with mild steel angle and flat section.

In order to make the project energy-efficient, multi-

Workspace has a natural relation with the outer environment



layer roofing system of translucent, corrugated plastic sheet roofing beneath CI sheeting has been installed. On top of the roof, trees abound, making a vivid natural canopy so that the heat from the sun dissipates very easily. Moreover, during daytime, the whole pod gets natural daylight. As a result, there is no requirement of artificial light at daytime and simultaneously the workspace remains cool and comfortable, making void the use of air conditioning. So, the project was completed within budget and was economic in fact.

SPECIAL FEATURES

Initially, the trees previously existing on site appeared as an obstacle to design, but we overcame the challenge by using them as design elements. Finally, the trees have been preserved and seating arrangements designed under the tree canopies as a backdrop of natural setting in sharp contrast to the concrete jungle in the site surrounding.

An amphitheater, which has been so designed to host a gathering of around 100 people, is the most striking feature in the compound. The demand for a large lecture gallery, which emerges as a logical consequence of designing an amphi-theatre, has also been incorporated into the design so that the outdoor space, shaded with trees, is often bustling with lively activities like discussions or gossips during the leisure, and even lectures or informal meetings, creating an exciting atmosphere. ■

PROJECT DETAILS

| | |
|------------------|-----------------------------|
| Project Duration | : 2017-2017 |
| Built-Up area | : 1009 SQM |
| Design Team | : Ar Tauhidil Islam Rifat |
| Structural Engrn | : MAK Consultants |
| Civil Contractor | : ESSDEE Infrastructure Ltd |

BANANI GRAVEYARD & MOSQUE DESIGN, DHAKA, BANGLADESH

“...clever juxta-positioning of levels introduced to separate profane and noisy zones from the sacred, emoting reverence at the site ”

Project Cost : US\$ 564,000/- Total Area: 2130 SQM

Iqbal Habib is a practicing Architect and an environmental activist. He is the co-founder of the architectural design atelier, VITTI Sthapati Brindo Ltd., practice for over two decades with the vision to promote Responsible Architecture for the Society and Environment in Dhaka, Bangladesh. He completed his graduation in Bachelor of Architecture from Bangladesh University of Engineering & Technology (BUET) in the year 1991 and is also the Ex Joint Secretary & present Fellow of Institute of Architects Bangladesh (IAB). He also became an Eisenhower Fellow in 2007 on “Challenges of Urbanization” –Common Interest Program. His projects range from small housing to large urban development projects, all are examples of responsive and sustainable development.

Ar. Ishtiaque Zahir is the co-founder of architectural design atelier, VITTI Sthapati Brindo Ltd., founded in 1993. He is an Honorary Fellow at American Institute of Architects (AIA) and also a Fellow of Institute of Architects Bangladesh (IAB). He completed his graduation in Bachelor of Architecture from Bangladesh University of Engineering & Technology (BUET) in the year 1991 and pursued his post-graduation (M.Sc.) in Computing & Design at the University of East London, UK in 1998. He has worked as council member of IAB, Arcasia and UIA committees. He is currently representing UIA in UN-Habitat and working closely as Steering committee member of World Urban Campaign (WUC). Ar. Ishtiaque works for the betterment of his profession locally and globally.

Description of Project :

Located at Banani, the Banani Graveyard and Mosque have a significant background as it is the final resting place of the three leaders of Bangladesh. Family members of the father of the nation Bangabandhu Sheikh Mujibur Rahman and many other significant intellectuals of the country.

The design philosophy for the project was to remove the stigma associated with graveyards and to re-establish it as a place where people can feel connected to both the tangible and intangible aspects of life and death. The mosque, office, and other supporting facilities were designed in a way to merge and blend with the landscape of the graveyard. To enhance the design, carefully crafted details were integrated throughout the project.

To further complement the design, purity of material expression was preserved by means of material honesty and clarity. Fair face concrete were used for the mosque and boundary walls were complemented by the warm feeling of wooden texture used for the louvers and screens.

Ar Ishtiaque ZAHIR,
Ar Iqbal HABIB
VITTI Sthapati Brindo Ltd.



29th
Architect of
the Year
Awards

FOREIGN COUNTRIES' COMMENDATION AWARD

- Banani Graveyard and Mosque Design
- Banani, Dhaka, Bangladesh

vittibd@gmail.com

Programme for the redesign includes two components.

Master plan

1. Landscape

- ✦ Walkway
- ✦ Shade
- ✦ Lighting
- ✦ Sitting
- ✦ Boundary Wall
- ✦ Drainage (partial)
- ✦ Vertical Garden

2. Gatehouse

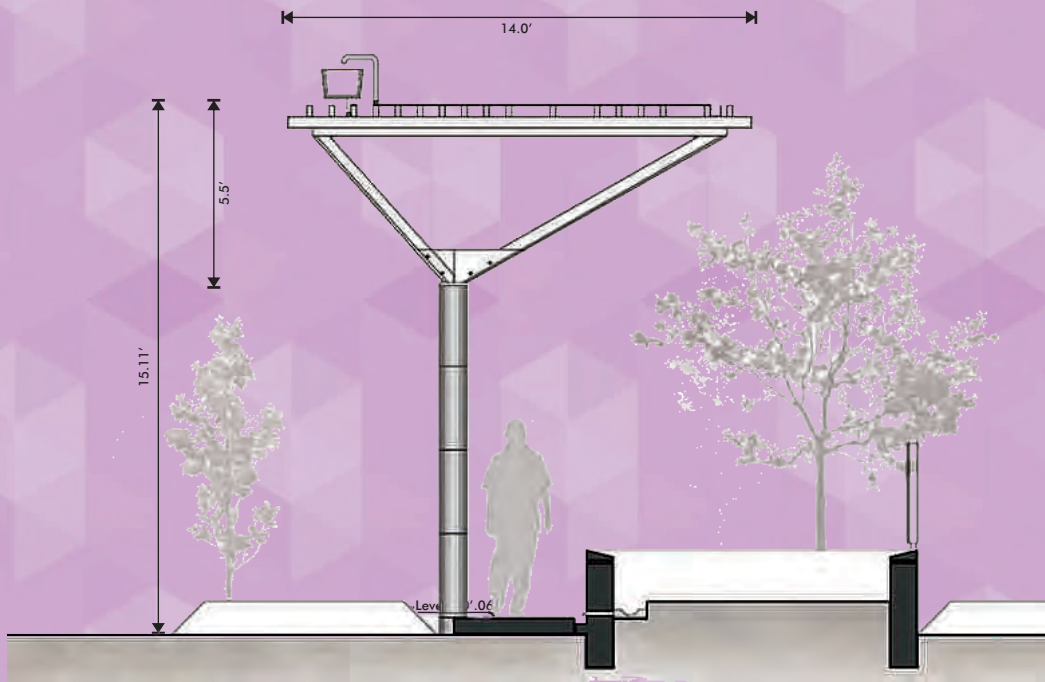
- ✦ Entry Gate
- ✦ Mosque (70 pers.)
- ✦ Information Room
- ✦ Waiting Room
- ✦ Office
- ✦ Mortuary (Janazah Washing Area)
- ✦ Ablution Area
- ✦ Toilet Facilities



South Elevation



Ground Floor Plan



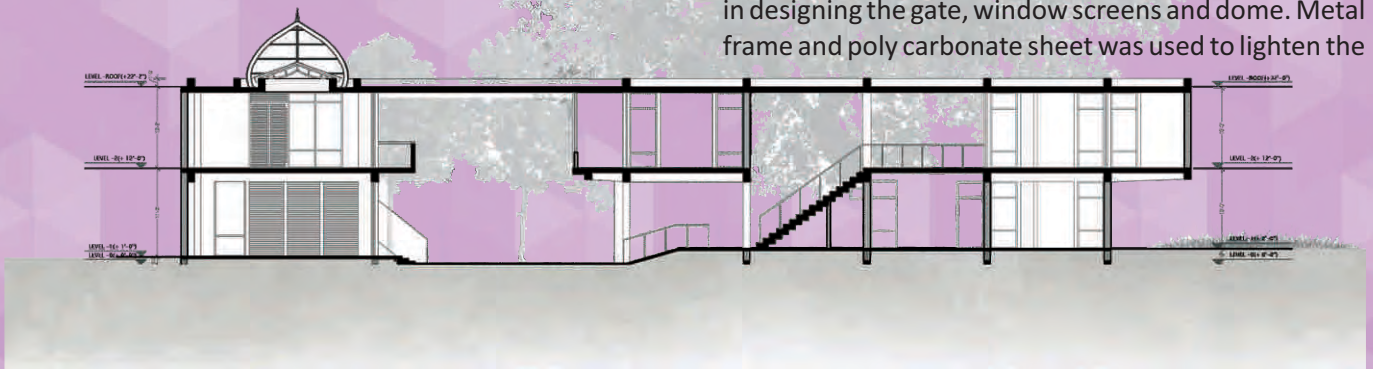
Graveyard Garden Post

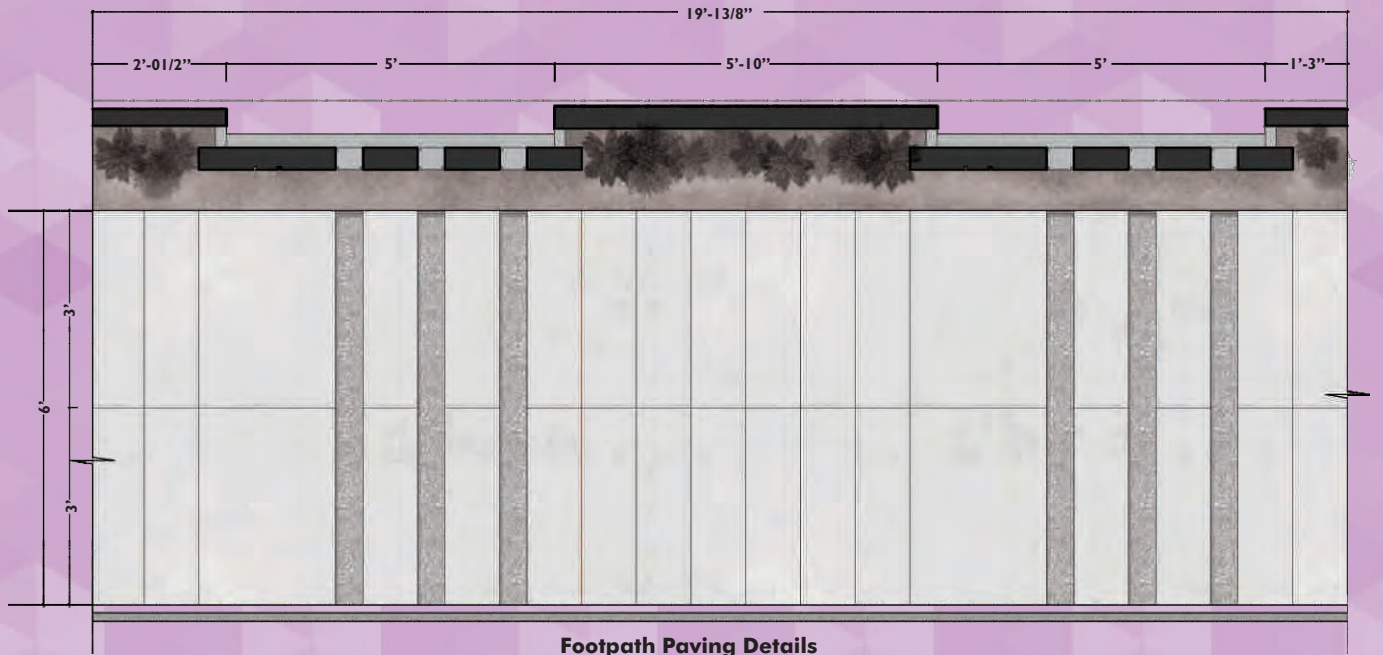
SALIENT FEATURES OF THE PROJECT

Materials of Construction Details:

Minimalistic approach with detailed design was the basis for the redesign of the Banani Graveyard and Mosque. Materials such as concrete, wood, natural stone, and metal were used throughout the project. Islamic patterns made of concrete and metal were used in designing the gate, window screens and dome. Metal frame and poly carbonate sheet was used to lighten the

Long Section





Footpath Paving Details

traditionally, heavy symbolic dome of a mosque.

Landscaping was based to keep the graveyard a place of spirituality and harmony. Sitting areas plays an important key roll and are carefully placed on the nodes of the aisles. These contemplation spaces have an immense effect on the intangible spaces and the overall services of graveyards.

Green creepers were designed along with sitting areas throughout the graveyard integrated into the landscape.

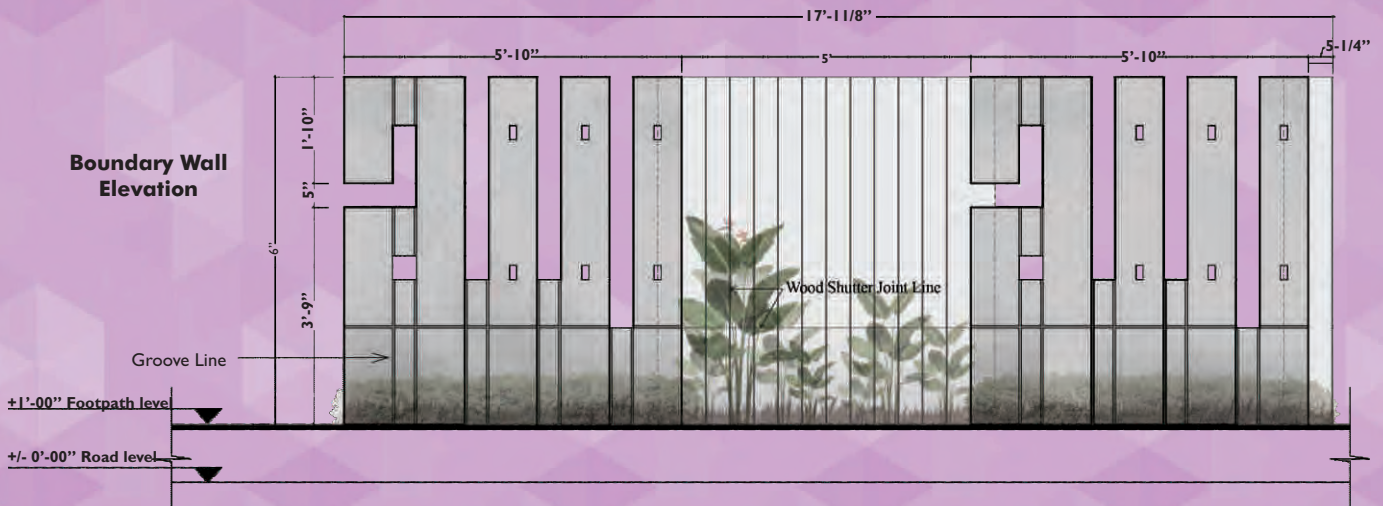
Diffused artificial lighting was provided throughout the landscape, highlighting focal points, and to ensure adequate lighting for evening visitors. The walkway

within the graveyard was made of local clay brick and green kota stone while Black kota stone is used for walkway of the significant zones for the family members of Bangabandhu' family and the three leader's grave.

Shading was designed with fair face column, wood and metal pergola with polycarbonate sheet on the significant zone pathway of the graveyard. The outside walkway is made with fair face block and white stone.

Special Features:

The major special feature of the project is the main gate house, which houses the mosque, office, mortuary, and other supporting facility for the graveyard under one datum. The gate house structure was designed in a



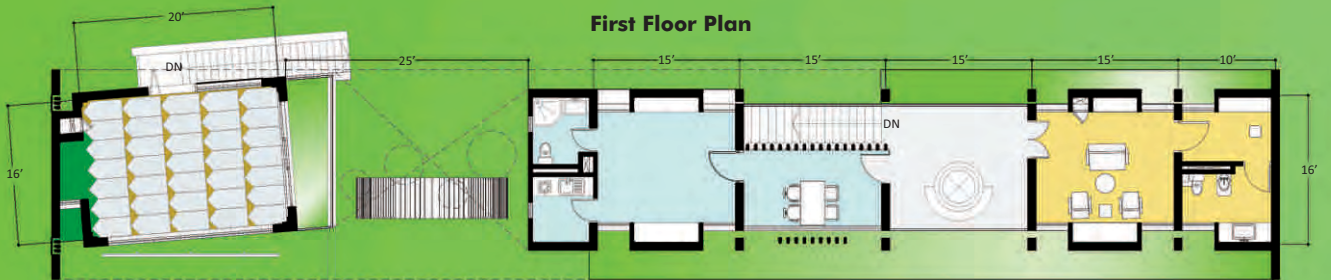


Vertical lines forming the screen and the horizontal placement of the spaces in the gatehouse give the contemporary design a geometric character

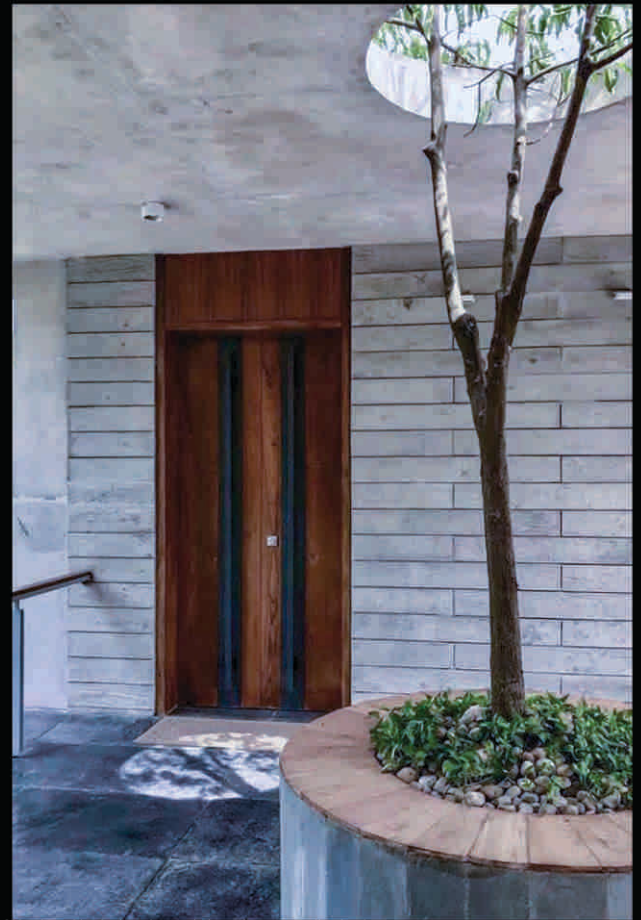


Vertical lines forming the screen and the horizontal placement of the spaces in the gatehouse give the

Wooden Louvers and metal screens defined gatehouse as a representation of the traditional patterns



Metal screen used on the dome to keep the transparency and clarity in design



Wood used in the interior to tie it to the surrounding landscape



Trees representing spirituality and harmony incorporated in interior blend into the landscape



Shading created with light materials on the walkways in front of the graves for public access while keeping the transparency for light and air flow



Bird's eye view of the graveyard - a piece of spirituality and harmony

Shading created with light materials on the walkways in front of the graves for public access while keeping the transparency for light and air flow

linear so that the structure blend and merges with the surrounding nature. Additionally, the structure was made to feel light and open by the use of full height glass windows, giving a sense of transparency and openness. Another feature is the boundary wall. The boundary wall was designed to contrast the traditional way graveyard boundary walls are designed. The boundary was transformed in to a work of calligraphy inspired from the Arabic word for "Allah".

Detail attention was given to the material, texture and lighting of the boundary wall. The boundary wall is lined with plants like kolaboti (canna indica) and katamehedi (duranta repens) which gives colour to the monochrome wall and is a highlight of the design that merges the wall with the landscape. ■

PROJECT DETAILS

- Project Duration** : 2010-2018
- Built-Up area** : 2130 SQM
- Design Team** : Ar Nuruzzaman Srabon
- Structural Engrn** : Er Toffazel Hossein
- Civil Contractor** : S M Corporation

DEKKO GARMENTS LTD.

MAONA, SRIPUR, GAZIPUR, BANGLADESH

“...can an industrial shed serve its purpose and look good at the same time? Most of us would say no, until this practical sustainable garment factory project came by...”

Project Cost : US\$ 24.8 Million Total Area: 2130 SQM

Ar Saida Akter, an alumnus of Khulna University (KU), Bangladesh, is a conscientious and thoughtful Architect in the realm of the creative arena inspired by the environment friendly architecture in a passive way in our context and guided by contemporary innovation and collaborative rationales, working tenaciously towards a career in architecture, landscape urbanism and industrial architecture.

Before setting up her own Studio, MATREEK, a design workshop for complete architecture, she had worked as an Associate architect with Systems Architect, Dhaka.

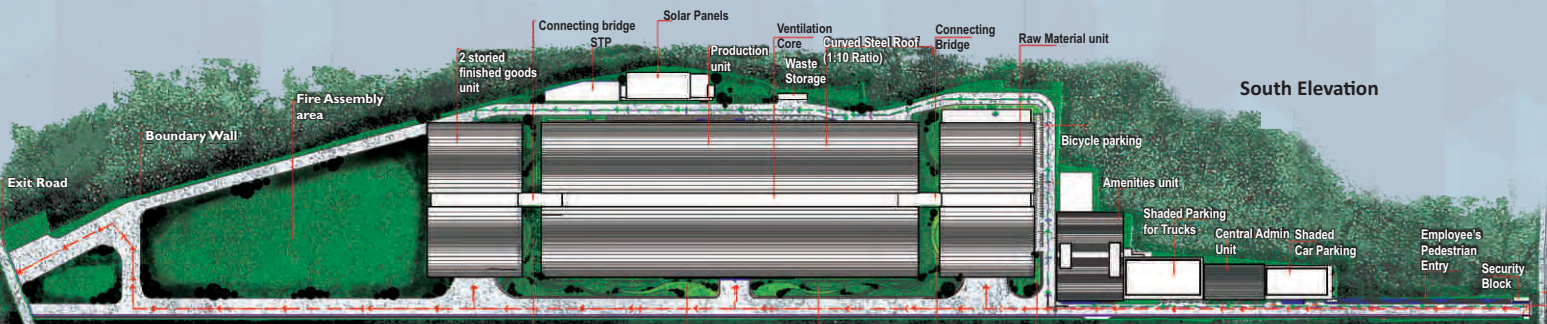
Dekko Garments Ltd is an industrial campus for readymade garments (RMG). This is a project where 6000 people are working at a time. It is situated in Gazipur, particularly at a green site surrounded by scenic landscape.

Ar Saida AKTER
MATREEK



29th Architect of the Year Awards
FCCA - YOUNG ARCHITECTS' AWARD
- Dekko Garments Limited
- Gazipur, Bangladesh
saida.aktar@yahoo.com

One of our principle objectives was to give comfort to the users i.e. garment workers and we focused on the environmental quality of the working sections. Passive techniques driven solutions and user-friendly features were therefore applied to achieve the best working





- | | | | | | | |
|--------------------|--------------------|--------------------|-----------------------|-----------------------|-------------------|------------------|
| 1- Inspection Room | 2- Loading Dock | 3- Office Area | 4- Thread Sucker Room | 5- Spot Cleaning Room | 6- Green Atrium | 7- Check in Room |
| 8- Gent's Toilet | 9- Technical Store | 10- Machine Room | 11- Spot Room | 12- Reject Room | 13- Ladies Toilet | 14- Fusing Room |
| 15- Supply Room | 16- Heat Seal | 17- Executive Room | 18- Office Room | 19- Unloading Dock | | |

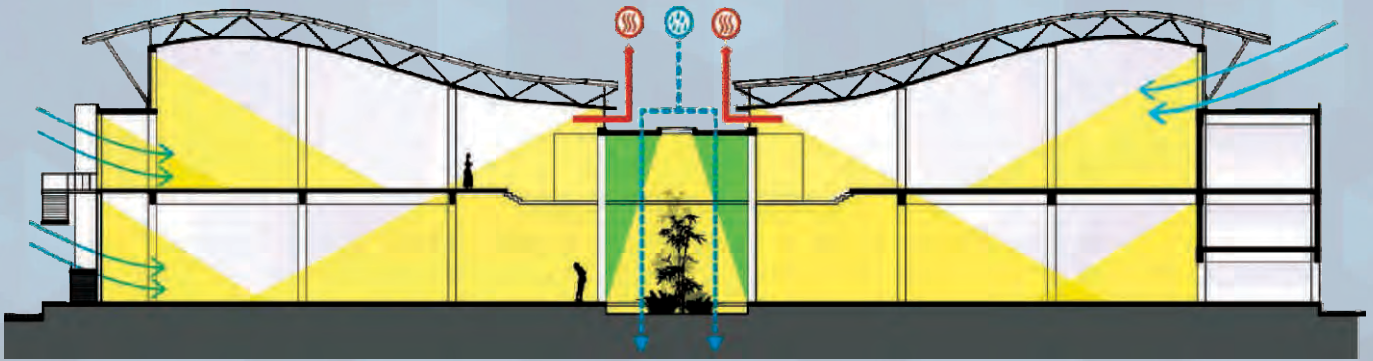
environment per standard. We especially focused on the production unit of this project for our maximum innovative input.

The garments unit includes designated store for *raw material storage*, *Production Unit* for cutting-sewing and finishing work, and *Finish Goods Store* for packaging and storing finished products. Besides these, there are *Central Administration* building, *Central*

Amenities Unit for workers dining, day-care, health care, locker and prayer facilities. The *Utility Unit* is the central power house of the project having generators, power supply equipment and PV panels on its roof-system. *Sewage Treatment Plant (STP)* and *Rain Water Harvesting Units* are also there to save water.

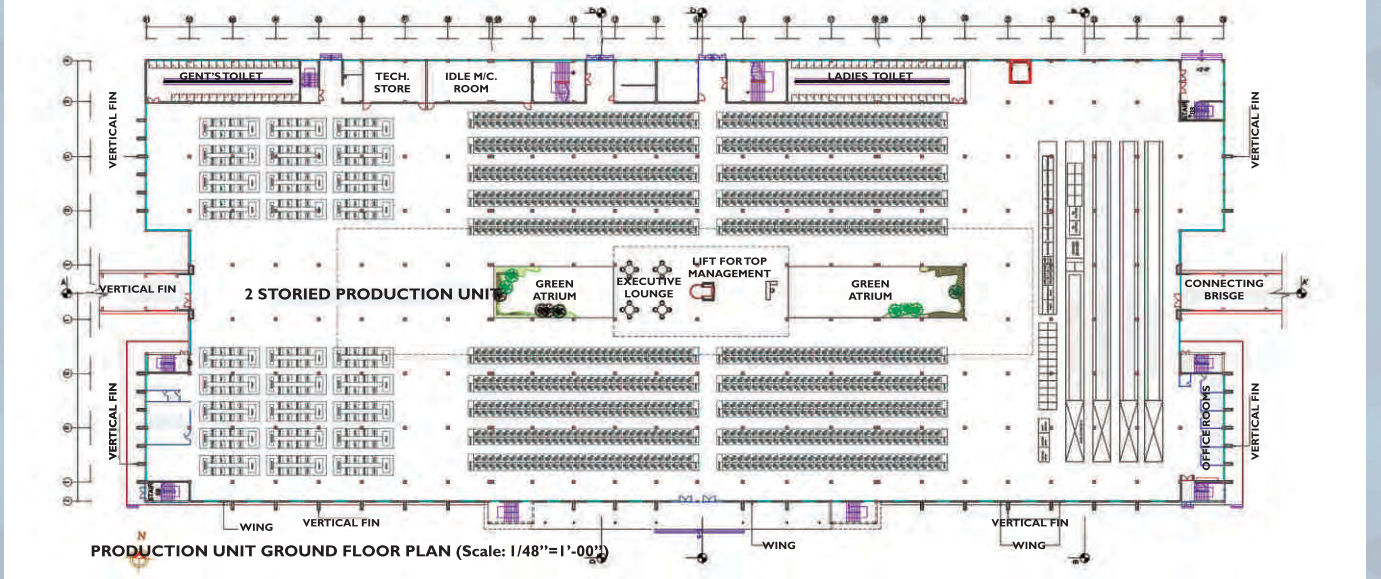
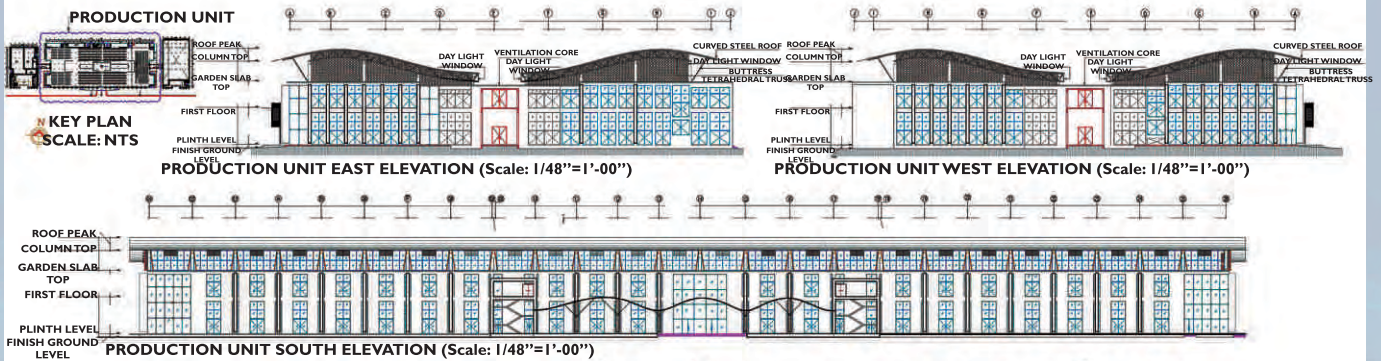
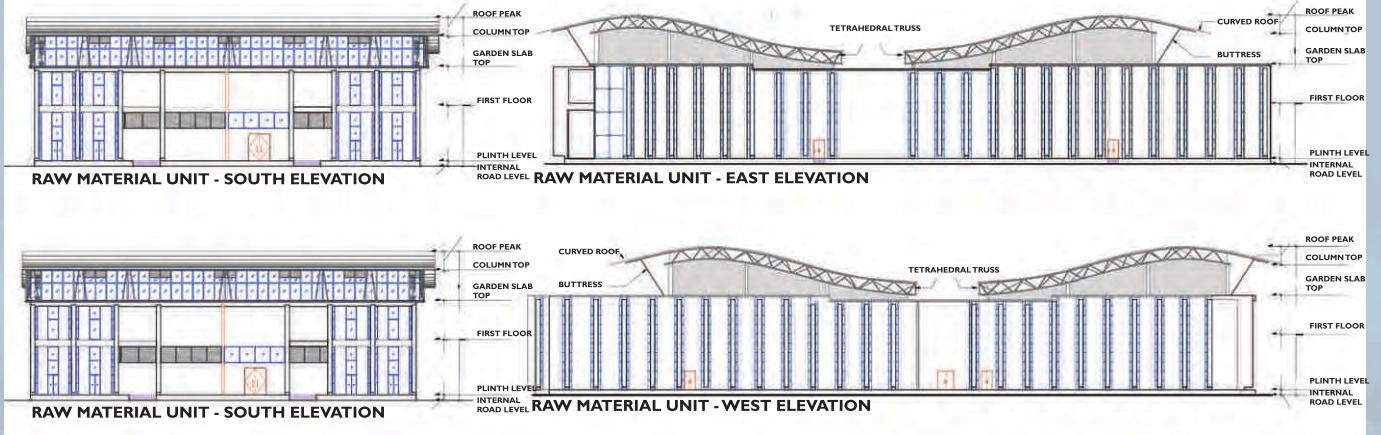
This is a two storied building with composite structure. The foundation, floor-system and columns are made of





Schematic Design with Green Features

Elevations





RCC. The roof-system and beams are designed by steel structure to achieve the desired expression that allows ample of light as well as reduce structural weight. Facades are made of local bricks and 6mm non tempered glass is used for glazing.

Low emitting paint has been used for both walls and roof to reduce the heat. Window grills and railings are of Metal bars. *Monolithic Floor Crete* material is used in factory area and tiles is used for toilet and office zone.

The **WAVE** is a constructed representation of the surrounding landscape and the emerging manpower or the dedicated '**APPAREL ARTISTS**'. This is a building which is principally designed in passive manner.

The natural daylight, air circulation and ventilation is achieved by architectural solution up to 40%. The building is saving 20% of its water consumption through Rain Water Harvesting and STP. 33% of energy is being saved by PV panels and natural ventilation. Roof has its own innovative support system by tetrahedron truss as beam.

Central Ventilation Core has been designed for hot air dispatch, rain water and roof drained water storage and sequentially passing to the underground tanks for curing and recharge. And sky lights give the calculated day lighting in the **Green Atrium**.

The south facing façade is mostly open to natural ventilation and designed with vertical **Fins and Wings** to defuse direct air-flow and light necessary for production/ machine lines. ■

PROJECT DETAILS

- Project Duration** : 2016-2018
- Built-Up area** : SQM
- Design Team** : Mstr. Fayzun Nahar
- Structural Engrn** : Er Mohammad Mynul Hossain
- Civil Contractor** : National Development Engineers Ltd. (NDE)



International Day for Disaster Reduction: Past & Current Themes

This year 2020 the focus will be on Target (d) of the Sendai Framework: “Substantially reduce disaster damage to critical infrastructure and disruption of basic services, among them health and education facilities, including through developing their resilience by 2030.”



Cities, the generators of economic growth, provider of gainful employment, healthcare and sustainable living across the world, have undergone severe lockdowns with social distancing and wearing of mask made mandatory, to save precious lives.

2020: PANDEMIC- COVID:19. The theme for 2020 is on COVID-19 which has its origin from Wuhan, China . 'Disaster risk governance' is the theme of this year's International Day for Disaster Risk Reduction on 13 October in a year when a great number of people have died and fallen ill because of the COVID-19 pandemic.

2019: The theme for 2019 was on Reduce disaster damage to critical infrastructure and disruption of basic services. The 2019 edition continues as part of the "Sendai Seven" campaign, centred on the seven targets of the Sendai Framework.

2018: The theme for 2018 was on The overall theme of the International Day for Disaster Reduction (IDDR) in 2018 is reducing the economic loss of disasters which is Target (c) of the Sendai Framework.

2017: The theme for 2017 was on “Home Safe Home: Reducing Exposure, Reducing Displacement” seeks to raise global awareness about effective actions, policies and practices taken to reduce exposure to disaster risk at the community level, thereby contributing to saving homes and livelihoods.

2016: The theme for 2016 was on a day to promote a global culture of risk-awareness and disaster reduction. The 2016 theme is “Live to Tell: Raising Awareness, Reducing Mortality”, Hurricane Laura was a deadly and damaging Category 4 Atlantic hurricane that tied the 1856 Last Island hurricane as the strongest hurricane on record to make landfall in the U.S. state of Louisiana, as measured by maximum sustained winds.



In August 2018, severe floods affected the south Indian state Kerala, due to unusually high rainfall during the monsoon season. It was the worst flood in Kerala in nearly a century. Over 483 people died, and 140 are still missing.

which targets to reduce mortality globally.

2015: The theme for 2014 was on “Knowledge for Life”.

2014: SENIOR CITIZENS: The theme for 2014 was on Senior Citizens.

2013: LIVING WITH DISABILITY AND DISASTERS: Persons living with disabilities are among the most excluded in society, and their plight is magnified when a disaster strikes.

2012: WOMEN AND GIRLS: THE [IN]VISIBLE FORCE OF RESILIENCE. Women and girls are powerful agents of change. They have unique knowledge and skills - crucial when addressing or managing disaster risks.

2011: MAKING CHILDREN AND YOUNG PEOPLE PARTNERS FOR DISASTER RISK REDUCTION: Repeatedly portrayed as victims of disaster and climate change, children and young people can and should be encouraged to participate in disaster risk reduction and decision making.

2010: MY CITY IS GETTING READY: Play a more active role to protect cities against disasters. Earthquakes in Haiti, Chile and New Zealand; floods and heavy rainfall in Pakistan; forest fires in Russia; and volcanic eruptions in Indonesia and Iceland - Cities

The 2020 California wildfire season is a series of ongoing wildfires that are burning across the state of California. As of September now, a total of 7,800 fires have burned 3.7 million acres (1.5 million hectares), more than 3.7% of the state's roughly 100 million acres of land, making 2020 the largest wildfire season recorded in California history.



International Day for Disaster Reduction: Past & Current Themes



In June 2013, a multi-day cloudburst centered on the North Indian state of Uttarakhand caused devastating floods and landslides becoming the country's worst natural disaster since the 2004 tsunami.

have never been so at risk.

2009: HOSPITALS SAFE FROM DISASTERS: Beyond their practical importance, hospitals and health facilities have a unique value as symbols of public well-being. Making them safe from disasters is essential.

2008: DISASTER RISK REDUCTION IS EVERYBODY'S BUSINESS: Governments, civil society, international financial institutions and the private sector are urged to step up implementation of the Hyogo Framework. Disaster risk reduction is everybody's business.

2007: CHALLENGING THE WORLD'S EDUCATION AUTHORITIES: Disaster risk reduction is about stronger building codes, sound land use planning, better early warning systems, environmental management and evacuation plans and, above all, education

2006: DISASTER RISK REDUCTION BEGINS AT SCHOOL: It is about making communities and individuals aware of their risk to natural hazards and how they can reduce their vulnerability.

2005: MICRO-FINANCE AND DISASTER RISK REDUCTION. The 2004 Indian Ocean tsunami and more recently Hurricane Katrina in the United States and the earthquake in Pakistan and India demonstrated that the poor usually suffer most from disasters.

2004: TODAY'S DISASTERS FOR TOMORROW'S HAZARDS: All should work together to improve the chain of information and decision-making, so that their communities are better prepared

April 2020 was the second-most active month for tornadoes on record in the United States, with the National Weather Service logging 351 preliminary reports of tornadoes for the month. More than 150 tornadoes were part of a violent outbreak that began Easter Sunday and ravaged parts of the South and Southeast as twisters touched down by the dozen.



The 2001 Gujarat earthquake, also known as the Bhuj earthquake, occurred on 26 January, India's 52nd Republic Day leaving over 20,000 dead and more than 1,65,000 people injured. The epicentre was about 9 km south-southwest of the village of Chobari in Bhachau Taluka of Kutch District of Gujarat, India.

should hazards strike again.

2003: TURNING THE TIDE: This theme reminds us, during the International Year of Freshwater that the task is not just to preserve water resources to sustain life, but also to reduce the capacity of water to take life away.

2002: SUSTAINABLE MOUNTAIN DEVELOPMENT: Mountain communities are particularly vulnerable due to Poor land-use planning, environmental mismanagement, the lack of regulatory mechanisms and other human activities.

2001: COUNTERING DISASTERS, TARGETING VULNERABILITY: While no country is entirely safe, poorer countries in particular lack the capacity to and prevent and prepare for disasters. People are forced to inhabit disaster-prone areas such as flood plains and deforested lands.

2000: DISASTER PREVENTION, EDUCATION AND YOUTH: It is important for future generations, as the leaders of tomorrow, to learn about the long-term aspects of environmental protection and to provide them with the necessary early education.

COMPILED BY: Dr. Ravindra Desmukh & Animish B Thaker

Source: <http://www.unisdr.org/we/campaign/iddr>

All Images - Courtesy: Animish B Thaker

The Kashmir earthquake of 2005, that occurred in the Pakistan-administered portion of the Kashmir region and the North-West Frontier Province (NWFP) of Pakistan, also affected adjacent parts of India and Afghanistan. At least 79,000 people were killed and more than 32,000 buildings collapsed in Kashmir, with additional fatalities and destruction reported in India and Afghanistan, making it one of the most destructive earthquakes of contemporary times.



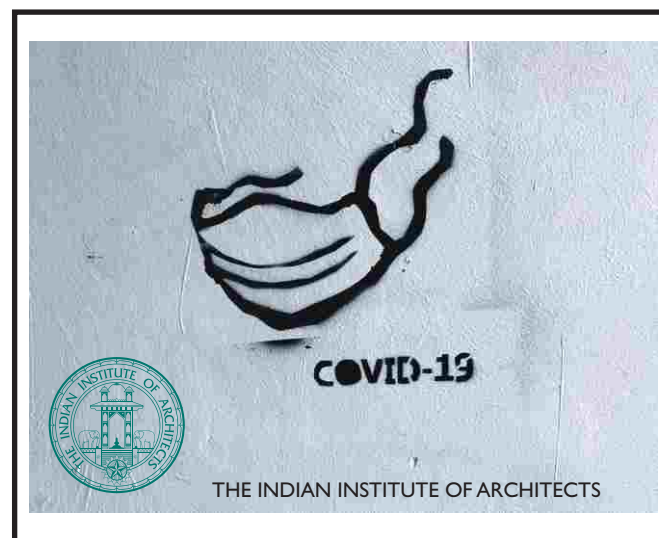
WELCOME NEW IIA MEMBERS

19th Com 13th June, 2020 Meeting Online Elected Members

| Sr. No. | Name | Memb. No. | Place |
|---------------------------------------------------------------------|-----------------------------------|-----------|------------------|
| ASSOCIATE MEMBERS ELECTED AS FELLOW MEMBERS OF THE INSTITUTE | | | |
| 1 | Ar. Sanjeev Kumar Gupta | F24057 | Delhi |
| 2 | Ar. R. K. Sudha | F24058 | Coimbatore |
| 3 | Ar. Parveen Kumar | F24059 | Sonepat |
| 4 | Ar. Abhika Bohra | F24060 | Sonepat |
| ARCHITECTS ELECTED AS ASSOCIATE MEMBERS OF THE INSTITUTE | | | |
| 1 | Ar. Deepali Dogra | A24061 | Jammu & Kashmir |
| 2 | Ar. Anuja Awasthi | A24062 | Himachal Pradesh |
| 3 | Ar. Amit Kumar Visheshi | A24063 | Amritsar |
| 4 | Ar. Sanjay Kumar | A24064 | Jalandhar |
| 5 | Ar. Baljinder Singh | A24065 | Punjab |
| 6 | Ar. Gayanender Chauhan | A24066 | Faridabad |
| 7 | Ar. Shiv Kumar Bhardwaj | A24067 | Faridabad |
| 8 | Ar. Neeraj Kumar Sharma | A24068 | Uttar Pradesh |
| 9 | Ar. Naga Lakshmi Kodukulla | A24069 | Andhra Pradesh |
| 10 | Ar. Anuroop Rebba | A24070 | Andhra Pradesh |
| 11 | Ar. Kondayapalepu Pradeep | A24071 | Andhra Pradesh |
| 12 | Ar. Mallavarapu Hanumantha Rao | A24072 | Telangana |
| 13 | Ar. Surender Kumar S | A24073 | Telangana |
| 14 | Ar. Siddharth A. Kalburgi | A24074 | Hubli |
| 15 | Ar. Chetana Rao B | A24075 | Hubli |
| 16 | Ar. Abhishek G. Koujalagi | A24076 | Hubli |
| 17 | Ar. Chandini U. P. | A24077 | Hubli |
| 18 | Ar. Pratima Anirudh Bengeri | A24078 | Hubli |
| 19 | Ar. Rashmi R. Sali | A24079 | Hubli |
| 20 | Ar. Ashika Bhandari | A24080 | Hubli |
| 21 | Ar. Priyanka Chandragiri | A24081 | Hubli |
| 22 | Ar. Vivek Rohidas Naik | A24082 | Karnataka |
| 23 | Ar. Sandeep Hulkoti | A24083 | Karnataka |
| 24 | Ar. Komal B | A24084 | Thrissur |
| 25 | Ar. Ritu Sara Thomas | A24085 | Trivandrum |
| 26 | Ar. Leebanon S | A24086 | Tamil Nadu |
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TALL BUILDINGS AND VERTICAL URBANISM

A.K. Jain



Tall Buildings and Vertical Urbanism

By A.K. Jain

2020

Discovery Publishing House, New Delhi

Pages 203

₹. 2200/-

BOOK REVIEW

BOOK REVIEW

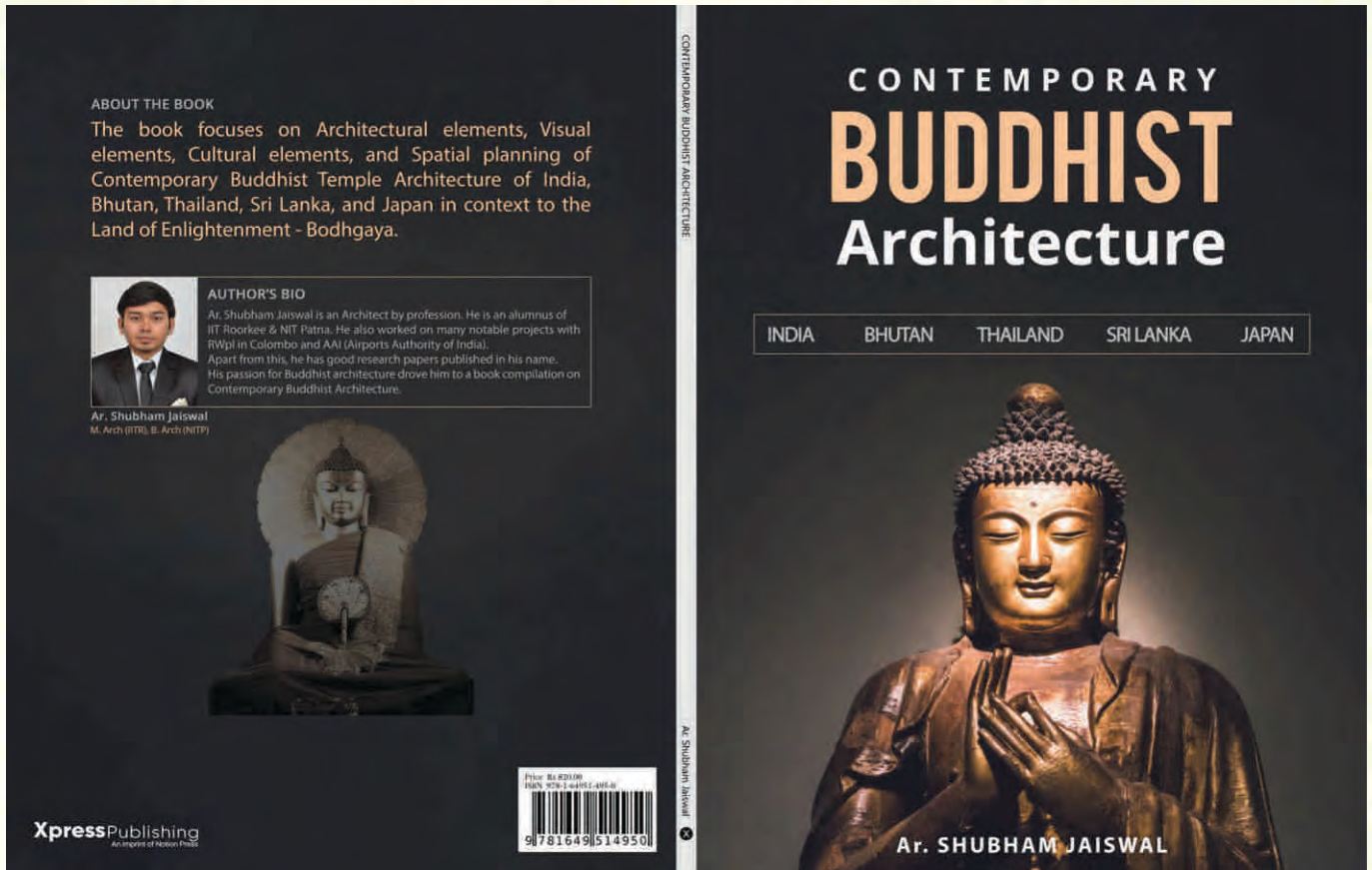
About 200 years ago, the Industrial revolution and the invention of new building materials and new forms of energy radically changed the urban pattern. The discovery of engines, motor car, trains and petrol, diesel, etc in 1859, revolutionized the transport system and triggered the development of cities. The lifts, concrete, steel and electricity gave birth to high-rise buildings. This set-in motion a wave of upsizing the urban economy as manifested by global cities- New York, Chicago, Hong Kong, Shanghai, Singapore, London, etc. However, Indian cities missed the bus and perpetuated with 19th century planning approaches and construction. As a result, there is a stagnation in job market, shortages of infrastructure services, connectivity and housing.

The sustainable urbanism starts with reducing the consumption of land and natural resources and expanding access to urban services and shelter. This requires urban densification and vertical urbanism which lead to travel reduction, economy of services and conservation of agricultural areas.

The book 'Tall Buildings and Vertical Urbanism' by A.K. Jain discusses the raison-de-etre for tall buildings and vertical ecosystem. The book looks at the evolution of tall buildings and their relationship with the urban growth, land, economy, climate and ecology. Various iconic and landmark examples explain the context and processes, including design, structure, construction, façades, services, climatic systems and safety from fire and other risks. More than 165 visuals and flowing language make the reading interesting. It aims to trigger a debate for radical changes in the field of architecture, urbanism, engineering and real estate development.

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BOOK REVIEW: CONTEMPORARY BUDDHIST ARCHITECTURE



ABOUT THE BOOK

The book focuses on Architectural elements, Visual elements, Cultural elements, and Spatial planning of Contemporary Buddhist Temple Architecture of India, Bhutan, Thailand, Sri Lanka, and Japan in context to the Land of Enlightenment - Bodhgaya.



AUTHOR'S BIO

Ar. Shubham Jaiswal is an Architect by profession. He is an alumnus of IIT Roorkee & NIT Patna. He also worked on many notable projects with RWPI in Colombo and AAI (Airports Authority of India). Apart from this, he has good research papers published in his name. His passion for Buddhist architecture drove him to a book compilation on Contemporary Buddhist Architecture.

Ar. Shubham Jaiswal
M. Arch (IITR), B. Arch (NITP)



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BOOK REVIEW

Contemporary Buddhist Architecture
By Ar Shubham Jaiswal
2020
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Xpress Publishing New Delhi
Pages 306
₹. 820/-

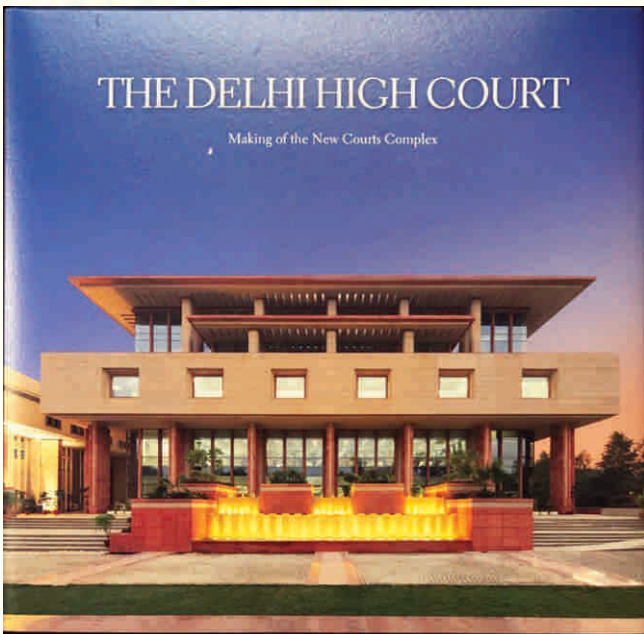


When it comes to Buddhist Architecture, most of the literature on the topic revolves around the study of ancient Buddhist structures, such as rock-cut caves, chaityas, and viharas. While this is a necessary discourse in itself, it is in no way exhaustive. Over the ages, Buddhist architecture has adapted extensively to the evolving cultural and architectural landscape surrounding it, and this transformation has manifested itself differently in different social and physical contexts. However, in the present scenario, each of these examples of Buddhist architecture retains a characteristic style, reminiscent of its roots.

This book is an effort to delve into such contexts and study the form and style of Buddhist structures worldwide. It takes into account regions that served as the seat of Buddhism, such as the Himalayan region (Bhutan), South Asia (Sri Lanka), Southeast Asia (Thailand), and East-Asia (Japan), and compares it to the birthplace of the religion, Bodhgaya - to present a holistic overview of the evolution. The book focuses on Contemporary Buddhist spaces via Architectural elements, Visual elements, Cultural elements, and Spatial planning. The book aims to act as a repository of information regarding these structures and act as a starting point for all those seeking to design and create modern Buddhist spaces.

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BOOK REVIEW: THE DELHI HIGH COURT



The Delhi High Court
By Ar Goonmeet Singh Chauhan
2020
Discovery Publishing House, New Delhi
Pages 306
₹. 3000/-

BOOK REVIEW

BOOK REVIEW

To celebrate the opening of the New Courts Block, Ar. Goonmeet Singh Chauhan recently authored a book titled; The Delhi High Court- Making of the New Courts block, which solemnizes the completion of the project. Commemorating the making of the new annexe, the book traces the history and backdrop of the Delhi High Court through magnificent photography, captivating drawings and scholarly text. Bringing forth inputs from the experts, and showcasing the evolution of design brief and it's manifestation in the built form, this book brings forth the combination of the old and new, the traditional and the avant garde.

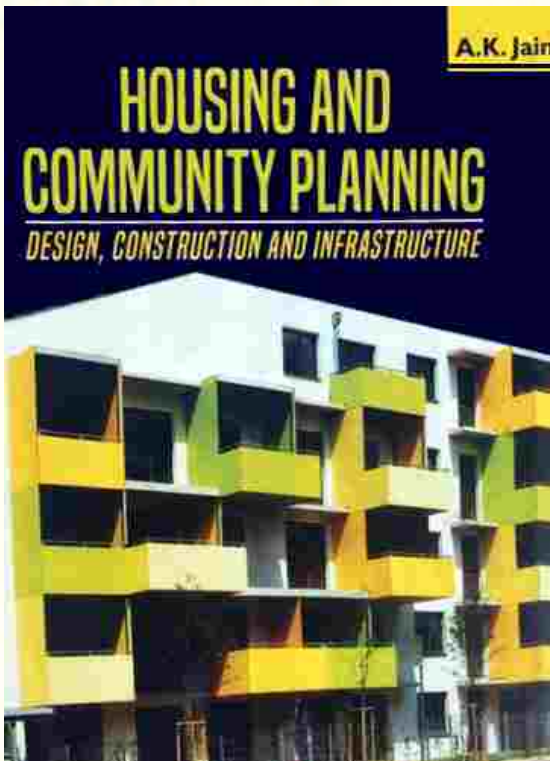


The book was formally launched by India's Law Minister Shri Ravi Shankar Prasad in the August presence of Shri Chief Justice of India. Dignitaries present on stage included (L to R)

Goonmeet Singh Chauhan, Founder and Partner at Design Forum International, is an Architect, Urbanist, aspiring author and a futurist with boundless enthusiasm to push the frontiers of possibility and bring forth 'Newness' that is both 'Delightful' and 'Useful'. He believes that architects must go beyond the stated brief and use their imagination to discern the dynamic flow of life that shall happen within the containers called buildings to create habitats that are birthed in their context and irradiate experiential joy and visual delight. Having had the opportunity to work on large-scale projects, he at DFI has created landmarks such as Select Citywalk, New Delhi, New Courts Block at the Delhi High Court, CyberWalk Gurgaon. Along with His Passion to Use Creativity, Design and Innovation, he is actively involved In the Reform of City Architecture with his numerous projects in the Public Sector.

- Editor

BOOK REVIEW: HOUSING AND COMMUNITY PLANNING



Housing and Community Planning
By A.K. Jain
2020

Discovery Publishing House, New Delhi
Pages 306
₹. 3000/-

BOOK REVIEW

The book 'Housing and Community Planning' by A.K. Jain in its 13 chapters provides a comprehensive narrative, which begins with a global overview of the housing. It discusses various housing programmes and draws a distinction between affordable housing and adequate housing. The author gives particular attention to housing issues of special groups such as the elderly, disabled, homeless, migrants and transit workers, students and single women. There is a discussion on the issues of social and physical infrastructure, construction technologies and building systems, rental housing, land and regulatory reforms.

The author discusses various housing programmes, including the Pradhan Mantri Awas Yojana. According to A.K. Jain, the housing should be **inclusive, adequate, affordable and sustainable**. Housing should have a close linkage with livelihoods and employment, health-care services, schools, childcare centres and other social facilities. It should relate to local culture, climate and sustainability. In-situ upgradation of slums is always preferred due to its linkages with the local communities and jobs.

The book provides an incisive conversation on housing and community planning. More than 174 visuals and flowing simple language make the book reader friendly. The book deserves the attention of the organisations, architects, planners, engineers, researchers and all those involved with the field of housing.

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BOOK REVIEW



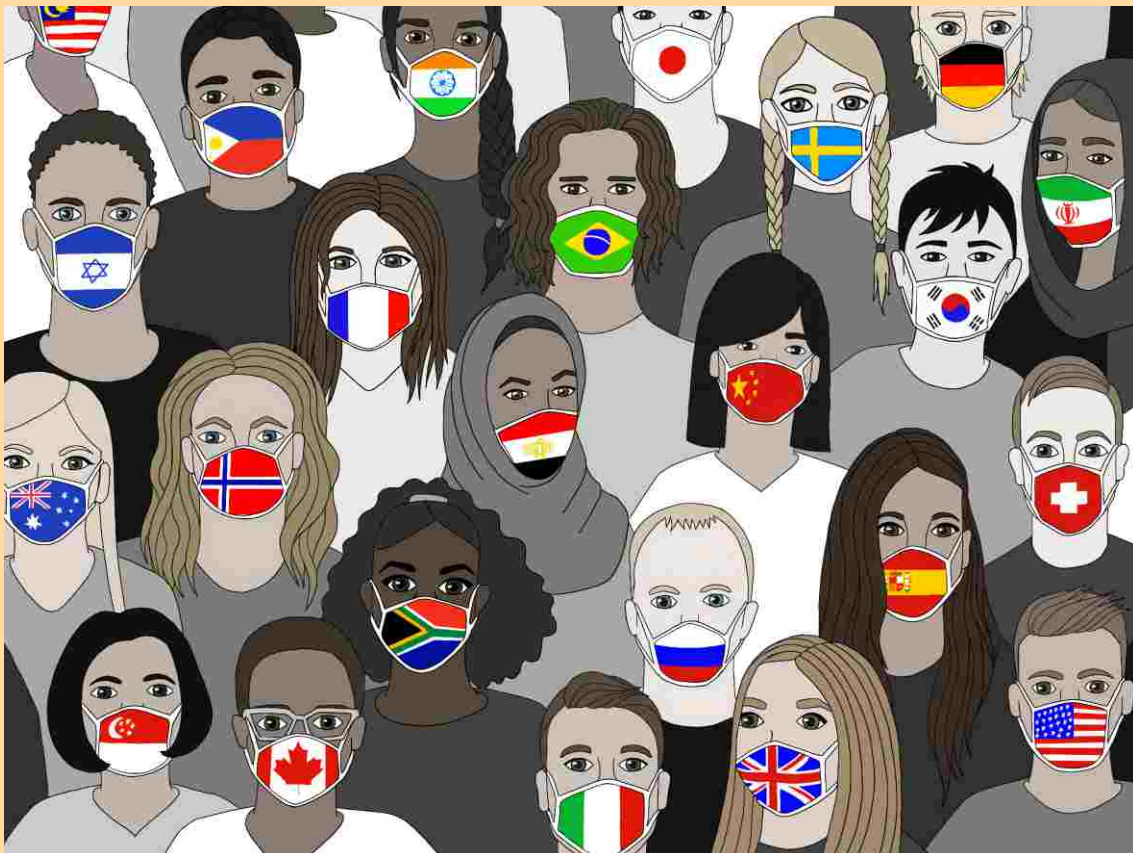
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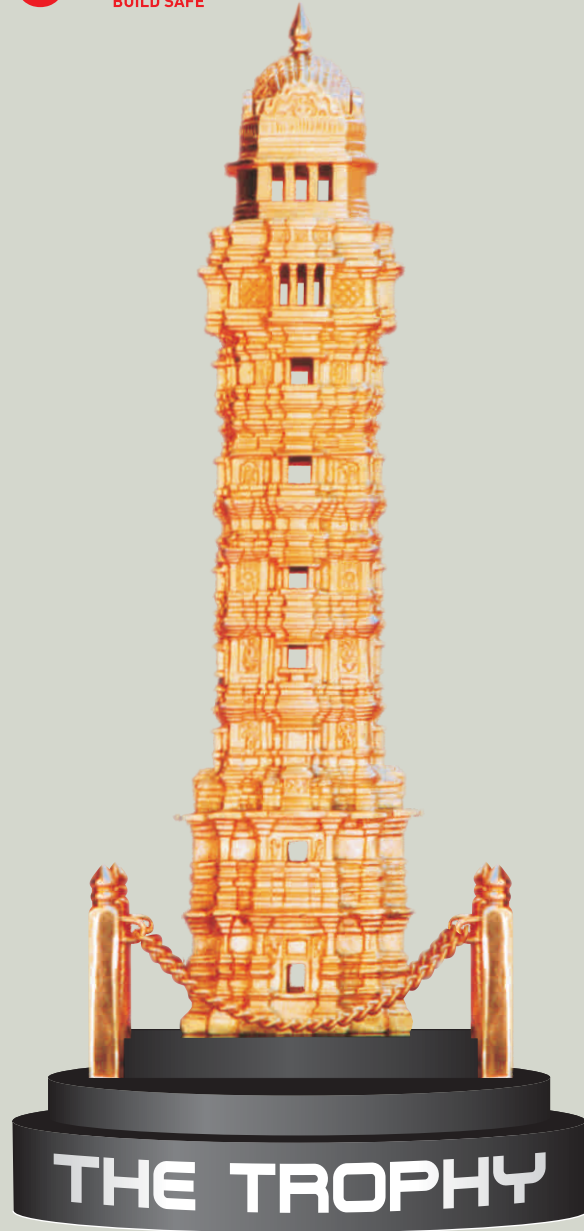
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