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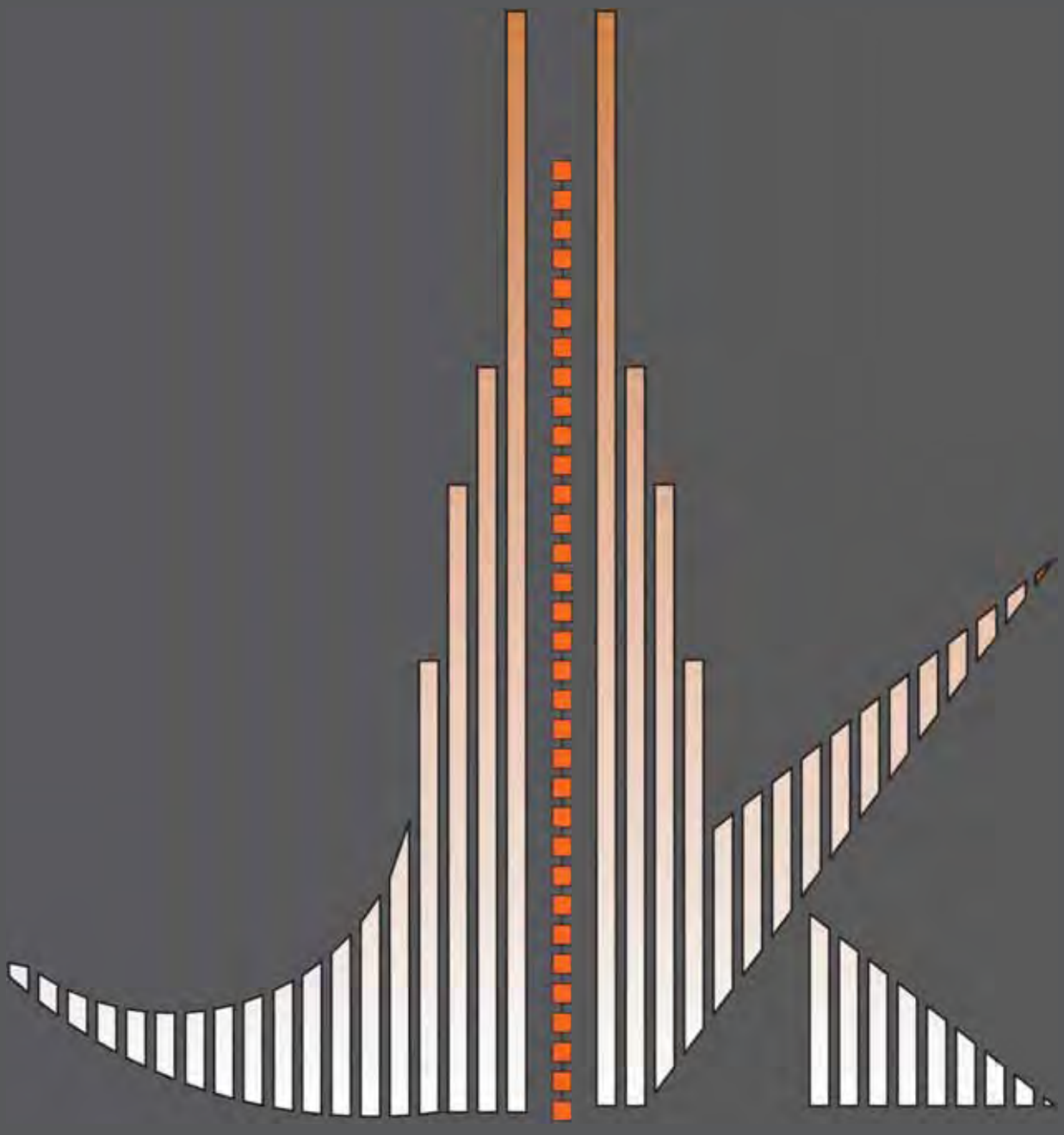

The Indian Institute of Architects

Presents

ANVESHAN

IIA INTERNATIONAL RESEARCH CONFERENCE 2024

29 – 31 August 2024

at

Marian College of Architecture & Planning

Thiruvananthapuram

MCAP

Date Extended for Abstract Submission

Till Mon. 24 June 2024

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UIA2024KL INTERNATIONAL FORUM

KUALA LUMPUR | 15-19 November 2024

CALL FOR PAPERS

DIVERSECITY for Humanity and Sustainable Growth

The objectives of the UIA 2024 International Forum Kuala Lumpur (UIA2024KL) is to provide opportunities for the public, architects, urban planners and policy makers to participate in a series of enriching programmes invigorating discussion on culture, heritage, sustainability, equity and ecology to achieve humanity and sustainable growth.

All accepted papers will be published in MAJ (free) and selected papers will be published in indexed journal (additional charges may apply)

SUB-THEMES

Sub-theme 1
Culture and Heritage

Sub-theme 2
Density and Sustainable Growth

Sub-theme 3
Equity and Ecology

EXTENDED DEADLINES

NEW EXTENDED KEY DATES

- 01 July 2023: Open call for papers submission;
- **31 December 2023: Deadline for abstracts submission;**
- 31 January 2024: Notification of abstracts acceptance;
- **30 April 2024: Deadline for Full Paper submission with abstract;**
- 31 May 2024: Notification of Acceptance / Authors receive feedbacks;
- 30 June 2024: Deadline for authors to submit revised papers if asked to do so by peer reviewers;
- **31 August 2024: Final paper submission by authors;**
- 15 – 19 November 2024: Presentation of Paper at the UIA 2024 International Forum Kuala Lumpur

Submission procedures available https://uia2024kl.majournal.my
UIA2024KL website > https://www.uia2024kl.org

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EDITOR'S NOTE

Dear Fellow Members of the Indian Institute of Architects,

Historically, May has been a vivacious month packed with events. Internationally, May holds importance as it heralds the arrival of spring in the northern hemisphere and summer in the southern hemisphere. It is a month of transition, where nature blooms and thrives in the warmer weather, and people begin to enjoy outdoor activities and festivals.

One of the most significant international events that take place in May is *International Workers' Day*, also known as *Labour Day,* on the first day of May, dedicated to honouring the contributions of workers around the world and advocating for workers' rights and fair labour practices. In the Indian context, the hot weather in May brings various cultural and religious festivals like *Akshaya Tritiya, Buddha Purnima*, and the famous *Rath Yatra* in Puri. India also celebrates Maharashtra Day and Gujarat Day on the same date marking their statehood.

Other notable international days include *World Asthma Day* on 7 May which spreads awareness about asthma. 8 May is observed as *World Red Cross Day* and *World Thalassaemia Day*. 11 May is celebrated as *National Technology Day* in India. *Mother's Day* falls on the second Sunday of May and is celebrated annually throughout the world and concludes with important days like *World No Tobacco Day* on 31 May.

Looking forward to this issue dedicated to the 33rd *JK Architect of the Year Awards* as token of long association of JK Cement and The Indian Institute of Architects. We can see this giant entity supporting the architectural fraternity by encouraging it to experiment and explore the possibilities in architectural expression in India and internationally as well. We, at JIIA, take this pride every year in publishing the winners of the JK AYA. With the continual patronage of Dr. Raghavpat Singhania to support JIIA in publishing relevant content for the architectural fraternity and the construction industry, JIIA has always progressed unceasingly.

This issue immediately after IIA National Awards issue will be a treat for the fraternity to see the flag-bearers of the profession being featured in continuum. It also reinforces the parity in the jury process where some of the architects have received accolades in both, the IIA and JK Awards. The tradition of a dignitary from India presiding over the function for the Awards Distribution has continued since 1990.

I am assured that this collaboration of JK Cement and IIA through the medium of publication of the Awards will continue for very long years to come. I take this opportunity to thank Mr. Rana Pratap Singh, Administrator JK AYA for his consistent support in publishing this issue. We also seek your patronage towards JIIA so that we can produce better content for our readers from the industry.

I urge all the architects and researchers to register for the upcoming IIA ANVESHAN International Research Conference, scheduled to be held on 29-31 August 2024 at Thiruvananthapuram, Kerala. Do submit your abstracts in large numbers and be part of the enriching journey started by IIA.

The date of Abstract Submission has been extended by the Organising Committee on the request of many research scholars across India and ARCASIA members.

An appeal to all IIA members to contribute to JIIA with articles, projects, research papers and most importantly, in terms of sponsorship and funding.

Thank you for your continued support and readership.

Prof. Vinit Mirkar
Editor

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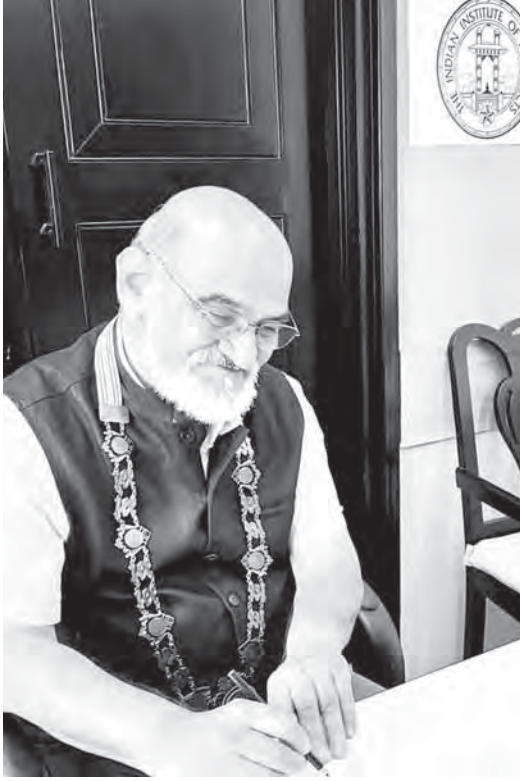

Dear Fellow Members,

If you cannot do great things, do small things in a great way.

We are almost nearing the completion of one year of our tenure. I am happy to see that we have achieved many milestones through many events. All the Chapters and Centres are continually working hard towards achieving their goals.

On 5 June, many Chapters and Centres celebrated *World Environment Day.* We, the members of IIA, and architects in general, should resolve to preserve, protect and optimize the resources of our land, while evolving design solutions for various projects.

ANVESHAN is under preparation to take place on 29 – 31 August at Thiruvananthapuram in Kerala. It is going to be the first of its kind 'IIA International Research Conference'.

Goa Chapter is preparing for the *Young Architects Festival* (YAF) on 27 – 29 September this year.

In September we also have ARCASIA at Sri Lanka.

November sees the *Southern Regional Conference* (SRC) at Kerala and the *International Women Conference* at Bhubaneshwar, as well as the *UIA Forum* at Kuala Lumpur. In December will be the *Eastern Regional Conference* (ERC) in Jharkhand.

This issue of JIIA is dedicated to JK Architects of the Year Awards. This marks the long association of IIA and JK Cement. We celebrate together the best from our profession.

I hope to see more and more participation from all our fraternity at each of these events.

Warm Regards,
Ar. Vilas Avachat

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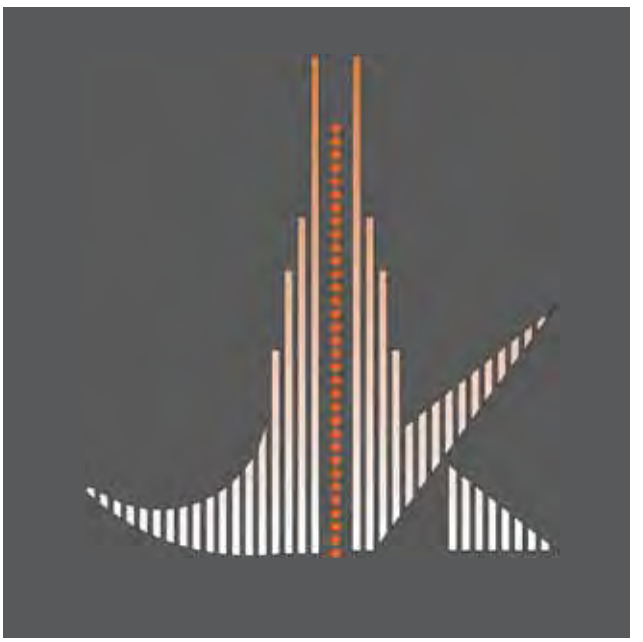
33rd JK Architect of the Year Awards



This issue of JIIA is dedicated to the *33rd JK Architect of the Year Awards* (JK AYA). JK Cement Ltd. is one of India's leading manufacturers of grey cement and has played a vital role in shaping the building industry. Cement being an integral part of any built expression, the background of the theme is treated in grey as the canvas, indicating the possibilities of built expressions and also imparts its colour to concrete which is the main component of any built form. The black outlines express the various built forms possible due to cement as an ingredient, which is possible in the range from the most minimal scale of houses up to the highest scale of skyscrapers. *JK Cement* are also the second largest white cement manufacturer of the world, a material which is used as an exterior base in form of putty or colour of exterior faces. This is represented by the white infill in various-sized polygons as the base finish on which any final finish can be rendered.

There are 33 squares in the form of vertebral column in the graphics representing the journey of *JK Architect of the Year Awards* since 1990 and has completed 33 such *Awards* till today. This in itself is a remarkable achievement in our building industry. Coincidentally there are 33 vertebrae in our spinal column, which make us stand straight and allow our energy flow in the upward direction. The colour orange also indicates the colour of prosperity of these 33 squares. The 43 polygons around this vertebral column indicate the 43 countries where *JK Cement* has its presence.

We hereby celebrate this journey of *JK AYA* through this cover design and acknowledge the patronage given by *JK Cement* to IIA for so many years. We hope to continue this journey and look forward to the next *Awards* issue as well.

JIIA Editorial Team

JIIA Call
for Papers, Articles, Projects

The Journal of the Indian Institute of Architects invites original and unpublished contributions from members **ONLY** (academicians, practitioners and students) under the following FOUR categories. Submission in each category is strictly only through the respective google forms.

In order to be accepted for publication, all material sent in these categories should have the following components:

1. MS Word document file with text only. Please do not format it in anyway. The numbered captions for all the images will also be in this document.
2. Folder with all images (minimum 300 dpi), numbered according to the captions given in your text file
3. Photograph of the author/s (minimum 300 dpi).
4. Author biodata – Maximum 50 words.
5. PDF (optional)– showing the intended layout. This pdf should include text and all images, with numbered captions.

Category 1 : Articles

google form link: https://forms.gle/7pDFva1HDH4hfUyj8

Essays, interviews, articles (1500- 2500 words), book reviews (600 and 750 words), travelogues, sketches and photo-essays in the areas of architecture, planning, urbanism, pedagogy, heritage, technology, ecology, theory and criticism, visual design, practice or any other relevant subject pertaining to the built environment. (Details of the format will be available on the JIIA website).

- For a design project, please include the 'Fact File' with the following details : Project Name, Location, Plot area, Total built up, Structural consultants, Project completion. Also please give the photo captions and credits. Please ensure that the image is referred to within the text. For eg, "As seen in Figure 1...". This is essential for the layout.
- For design projects, plans and sections of the project are desirable along with the photographs.
- Book reviews should be only of books by Indian authors. please include the "Fact File" with the following details: book title, author name, publisher, year of publication, ISBN, language the book is written in, genre (technical/ fiction/ etc.), no of pages, dimensions (in cm), type (Kindle/ paperback/ hardback), available at (amazon.in/ flipkart.com/ others).
- Please send a write-up of about 200-300 words along with sketches and photo-essays.

Category 2 : Student Work

google form link: https://forms.gle/hyhsCoK6QPe6qDJu8

Summaries of dissertations (2000-3000 words) at the level of B.Arch. & M.Arch., and theses at the Ph.D. level. The Guide for that work will be mentioned as the Co-author. (Format will be available on the JIIA website).

Category 3 : Contributions from Chapter Correspondents

google form link: https://forms.gle/Ru4JBLSHwaYEBTcg7

(a) *Chapter News:* This includes various interesting activities from the Centres of your Chapters (maxm. 500 words for the news from the *entire* Chapter).

(b) News of conferences by the academic institutes in your respective Chapters.

(c) *Obituaries :* Obituaries of IIA members should consist of the photograph of the departed soul, the dates of birth and death and a short 50-word note.

Category 4 : Research Papers

google form link: https://forms.gle/Z9YWQQMaw843N1eT6

Research papers (2000-5000 words) in the prescribed format. The research may be based on their ongoing or completed research. (Format is available on the JIIA website). All contributions in this category will be double blind peer-reviewed before being accepted for publication by academic experts of repute.

Category 5 : Cover Design

google form link: https://forms.gle/BSkuE5cApXdy7dX1A

Students from affiliated colleges are invited to design the cover page theme. This should be a graphic based on some aspect of Indian Knowledge Systems. The submission will include the graphic file (jpeg or corel draw); a theme note (with a title) of about 500 words explaining the concept of the graphic.

Please note that the image you send will be adjusted as per the layout requirements of the JIIA Cover.

Please note:

1. All submissions will be accepted only through google forms.
2. Submissions will **NOT** be accepted through email.
3. Any queries to be addressed to : jiiaeditorial@gmail.com.
4. When you correspond with us, please give your email id (that you regularly use) and your cell no. (preferably with WhatsApp).
5. It is compulsory to mention your IIA regn. No. Submissions will **NOT** be accepted from non-members.
6. The review process takes anywhere between 4-6 weeks. Since it may not be possible to respond to all authors who send in their work, we will definitely revert if and when your work is accepted.
7. JIIA does not charge any fees for publication of any professional or academic work.
8. It is understood that submission from an author is an original work, unpublished anywhere else, and that IIA and JIIA are in no way responsible for any matter or dispute arising out of the publication of the same.
9. All authors are requested to refer to further detailed information available on the JIIA website.

Winners of 33rd JK AYA

GREAT MASTER'S AWARD

Ar. Shankar N. Kanade, Sangli

GREEN ARCHITECTURE AWARD

Ar. Pankaj Bhagwatkar, Pune
Project: Woman Empowerment Shelter, Loni, Bijapur

INDIAN ARCHITECTURE AWARDS (IAA)

Architect of the Year Award
Ar. Ranjit Wagh, Pune
Project: Lantern in the Park, Thane

COMMENDATION AWARDS

Private Residence
Ar. Pooja Khairnar, Nashik
Project: House 20x22, Nashik

Public Building
Ar. Jayesh Hariyani, Ahmedabad
Project: Regional Science Centre, Rajkot

Educational Campus
Ar. Rajesh Renganathan, Bengaluru
Project: Divya Shanthi School and Campus, Bengaluru

Young Architect's Award
Ar. Ninad Bothara, Nashik
Project: Kavidhan, Vansda, Gujarat

Architecture Student of the Year
Mr. Darshan Sukhadiya
College: Sarvajanik College of Engineering and Technology (SCET), Surat
Project: Innovation In Tradition - Rural Livelihood Creation in Handicraft Sector of Thar

INDIAN STATES ARCHITECTURE AWARDS

Focus States: Karnataka and Goa

Architect of the Year
Ar. Sandeep Khosla and Ar. Amaresh Anand, Bengaluru
Project: Abhikram, Ahmedabad

Commendation Award
Ar. Ruturaj Parikh, Goa
Project: ASO, Goa

Young Architect's Award
Ar. Avinash Ankalge, Bengaluru
Project: Subterranean Ruins, Bengaluru

FOREIGN COUNTRIES' ARCHITECTURE AWARDS (FCAA)

Eligible countries: Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda

Architect of the Year
Ar. Mahmudul Anwar Riyaad, Dhaka
Project: Reaz Loft, Khanpur, Bangladesh

Commendation Award
Ar. Bayejid Mahbub Khondker, Dhaka
Project: Hotel Nandini, Dhaka

Award Secretariat: JK Cement Ltd,
Padam Tower, 19, DDA Community Center, Okhla Phase-1 New Delhi 110020 INDIA
Tel: +91-9582219292, Email: ranapratap.singh@jkcement.com, AYA Website: www.aya-jkcement.com
Awards Instituted by **J.K. Cement Ltd., Kanpur, INDIA** since 1990

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NOTE FROM THE DESK OF MD DR. RAGHAVPAT SINGHANIA

Dear Architects,

I am delighted to congratulate all the winners and participants of the 33rd JK Architects of the Year Awards. It was an amazing sight to see such talent and creativity in the contest entries. It's always been a goal of these awards to highlight the excellence in architecture, and this is an excellent opportunity to celebrate the hard work of architects who have truly changed things.

I am thankful for the invaluable input of our jury members, who have made a great contribution to evaluating these entries.

To the winners, a heartfelt congratulations! Your achievement shows your dedication and vision. It's great to see your work featured in the Journal of the Indian Institute of Architects, and I'm sure you'll keep shaping the future of architecture for the better.

To all participants, thank you for your contributions. Your efforts haven't gone unnoticed, and I encourage you to keep pushing the boundaries of architecture and design.

Once again, congratulations to everyone involved in the 33rd JK Architect of the Year Awards. I'm excited to see more of your work, and I urge you all to keep innovating for a brighter future.

I invite you to participate in the 34th JK AYA. The deadline for participation is June 30, 2024. "Thanking you all.

Dr. Raghavpat Singhania
Managing Director - JK Cement Ltd.
& Chairman - JK AYA

About JK AYA

Architecture is the art and science of creating spaces, encompassing the design and construction of buildings, landscapes, and urban environments. It involves a balance of technical expertise, artistic creativity, and an understanding of human needs and behaviors. Well-designed structures contribute to the functionality and beauty of cities, impacting the quality of life for their inhabitants.

Evolution is the rule of life and like any other thing, the Architecture field we used to know is changing the evolving nature of architectural practices, styles, and approaches over time. Various factors, including technological advancements, cultural shifts, environmental considerations, and emerging design philosophies influence this dynamism.

Our Visionary Leader Late Mr. Yadupati Singhania has always admired these changing times and the knights who protect the surroundings with their creative ideologies. Thus, comes the JK Architect of the Year Award (JK AYA) in 1990, a brainchild of our visionary leader, to recognize the brilliant Architecture minds of our time and today, the legacy of these awards is being carried forward by Mr. Raghavpat Singhania, Managing Director & Chairman of JK AYA and Madhav Krishna Singhania, Deputy Managing Director & CEO who are dedicated to honoring outstanding architectural achievements.

The award which was initially started as an Indian Awards is now 34 years old and matured and has rightly become a benchmark for the architect community not only in India but also in 10 neighboring countries i.e. Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda.

These Awards consider many aspects to give a fair chance to all generations of architects and the jury is selected from various states and different connected Countries to keep healthy and unbiased results for the 13 award categories strictly following the “Code of Participation”.

An Apex award is given for lifetime contribution under the honor “Great Master’s Award”, once in three years, and the “Young Architect’s Award” is given to the young mind who going to be the next generation pioneer. Also “Architecture Student of the Year Award” was introduced for students of architecture many years ago.

A dignitary from India presides over the function for award distribution. This has been the tradition since 1990. The list of Chief guests since AYA-1990 is as: -

1st JK AYA	HON’BLE Dr. Shankar Dayal Sharma, Vice President of India
2nd JK AYA	HON’BLE Smt. Krishna Sahi, Minister of State for Industries.
3rd JK AYA	HON’BLE Smt. Sheila Kaul, Minister of Urban Development
4th JK AYA	HON’BLE Shri Madhav Rao Scindhia (Alternate Dr. Gaur Hari Singhania)
5th JK AYA	HON’BLE Dr. Smt. Najma Heptulla, Deputy Chairperson, Rajya Sabha
6th JK AYA	HON’BLE Shri HD Deve Gowda., Prime Minister of India
7th JK AYA	HON’BLE Shri I.K. Gujral, Prime Minister of India
8th JK AYA	HON’BLE Shri Ashok Gehlot, Chief Minister of Rajasthan
9th JK AYA	HON’BLE Lt. Gen. (Retd) J.F.R. Jacob, Governor of Punjab
10th JK AYA	HON’BLE Shri N Chandrababu Naidu, Chief Minister of Andhra Pradesh
11th JK AYA	HON’BLE Shri Digvijay Singh, Chief Minister of Madhya Pradesh
12th & 13th JK AYA	HON’BLE Vice President of India Shri Bhairon Singh Shekhawat
14th JK AYA	HON’BLE Shri T.N. Chaturvedi, Governor of Karnataka
15th JK AYA	HON’BLE Shri Chhagan Bhujbal, PWD Minister, Govt. of Maharashtra
16th & 17th JK AYA	HON’BLE Shri S.C. Gupta, Chairman United Bank of India
18th JK AYA	HON’BLE Shri R.S. Gavai, Governor of Kerala
19th JK AYA	HON’BLE Shri Shivraj Patil, Governor of Punjab & Administrator UT of Chandigarh
20th JK AYA	Hon’ble Shri Digambar Kamath, Chief Minister of Goa
21st JK AYA	Hon’ble Shri Basil Rajapaksa, Cabinet Minister for Economic Development, Govt. of Sri Lanka
22nd JK AYA	Hon’ble Dr. K. Rosaiah, Governor of Tamil Nadu
23rd JK AYA	HON’BLE Shri Ram Naik, Governor of Uttar Pradesh
24th JK AYA	HON’BLE Gurudev Shri Sri Ravishankar, the founder of “Art of Living”
25th JK AYA	HON’BLE Shri Nitin Gadkari, Minister for Surface Transport, Govt. of India
26th JK AYA	HON’BLE Dr. K. Radhakrishnan, Padma Bhushan and Advisor and ex-Chairman ISRO
27th JK AYA	HON’BLE Ar. B.V. Doshi, Padma Shree and Pritzker laureate
28th JK AYA	HON’BLE Gen. V.P. Malik, former chief of army staff, Indian Army
29th & 30th JK AYA	HON’BLE Smt. Anandi Ben Patel, Governor of Uttar Pradesh
31st JK AYA	HON’BLE Lt. Gen. Gurmit Singh (Retd.), Governor of Uttarakhand
32nd JK AYA	Hon’ble Lieutenant Governor of Jammu & Kashmir, Shri Manoj Sinha

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 Participation" 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.

Company Profile

JK Cement Ltd is one of **India's leading manufacturers of Grey Cement** and the **Second largest White Cement manufacturer in the World**. Over four decades, the Company has partnered with India's multi-sectoral infrastructure needs on the strength of its product excellence, customer orientation and technology leadership. JK Cement's operations commenced with commercial production at its flagship grey cement unit at Nimbahera, Rajasthan in 1975.

The Company has an installed **Grey Cement capacity** of **22.2 MnTPA** as of date, making it one of the top cement manufacturers in the Country. JK Cement Ltd. is the **No. 1 manufacturer of Wall Putty in the World** and the **third largest manufacturer of White Cement, globally**, with a total **White Cement capacity** of **1.20 MnTPA** and **wall putty capacity** of **1.2MnTPA**. JK White Cement is sold across 43 countries around the globe and the Company has a strong international presence with two subsidiaries, JK Cement Works Fujairah FZC and JK White Cement (Africa) Ltd.

JK Cement also manufactures White cement & Grey Cement based Value Added Products like Wall Putty **(JKC WallMaxX, JKC WallMaxX Advance & JK ShieldMaxX)**, Tile Adhesive & Grouts **(JKC Tylo**)**,** advanced waterproofing solution (**JKProfix)**, Wood Finishes **(Wood Amore)** and has also recently stepped into the paint business with **JKMaxX Paints.**

The Company's manufacturing plants have modern equipment like Fuzzy Logic, QCX & other computer-based process controls. The use of high-purity raw materials and quality testing at each stage of the cement manufacturing process, uphold its quality standards and help to maintain the critical parameters of its content to ensure product quality.

JK Cement's integrated management systems - ISO 9001, ISO 14001, ISO 45001 and ISO 50001 are certified by Lloyd's Register Quality Assurance (LRQA), UK and the SA 8000 Management System is certified by RINA, Italy. All these facilities put together, ensure consistency in quality & performance with our corporate song "**Hum Banayein Kal**".

The Company's laboratory is also accredited by the National Accreditation Board for Testing and Calibration Laboratories (NABL) - the first for any Indian Cement Plant. JK Cement Ltd. is also a Member of the Indian Green Building Council (IGBC).

JK Cement is a pioneer in felicitating the outstanding contributions of Architects in the form of the **JK Architect of the Year Awards (JK AYA)**, a brainchild of the **Late Mr. Yadupati Singhania, Former Managing Director, of JK Cement Ltd.** JK AYA was instituted in 1990 to encourage the professionals to strive towards further raising the bar in architecture standards of the Country. JK AYA since then has lived up to its legacy of awarding excellence every year & has helped pave the way for a better tomorrow in design which is continuing under the leadership of **Dr. Raghavpat Singhania, Managing Director & Chairman JK AYA and Mr. Madhav Krishna Singhania, Deputy MD and CEO, JK Cement Ltd**.

REPORT ON 33rd JK AYA JURY MEETING & WINNERS ANNOUNCEMENT CEREMONY

LOCATION: MADURAI

DATES: 14TH AND 15TH MARCH, 2024

The 33rd JK Architect of the Year Awards convened a two-day "Jury Meeting followed by Winners Announcement Ceremony" in Madurai on March 14th and 15th, 2024. Esteemed architects and jury members graced the event, gathering to assess submissions from both India and abroad. Seasoned professionals in architecture, the jury meticulously scrutinized each project, engaging in in-depth discussions. This competition aimed to honor outstanding architectural designs, prioritizing sustainability and eco-conscious construction practices.

On the first day, after the welcome & introductory session, the jury members gathered at the Hall and began evaluating the entries. Each jury member carefully examined every entry and provided their feedback. The jury members were impressed with the quality and diversity of the designs submitted, and they spent the entire day reviewing and discussing the entries.

After a day of rigorous evaluation, the esteemed jury members gathered in the evening to engage in vibrant discussions on the cutting-edge trends in architecture and design. Amidst an atmosphere charged with intellectual energy, they exchanged insights on the submitted entries and generously imparted their vast experiences in the ever-evolving realm of architecture.

On the second day, the jury members reconvened early in the morning to finalize their evaluations and decide on the winning design. Before commencing their deliberations, a heritage walk was arranged for the Jury and guests, enriching their understanding of the cultural fabric of the locale. After immersing themselves in the heritage of the surroundings, they delved into the task at hand with renewed vigor. After much discussion and deliberation, they finally arrived at a consensus and selected the winning design in various categories.

In the evening, the "Winners Announcement Ceremony" was organized to unveil the recipients of the 33rd JK AYA Awards across various categories. Senior Jury members revealed the winners' names, along with comprehensive project details spanning entries from both India and foreign countries. The awardees of the winning entries will be honored during the grand ceremony of the 33rd JK AYA Awards. Attended by architects, builders, and esteemed professionals from the building industry, the Ceremony was a testament to the collective celebration of architectural excellence.

Presentations were delivered by selected jury members hailing from both India and foreign countries during the Winners Announcement Ceremony. They highlighted the key features of their respective project designs and provided detailed descriptions to all the attending architects.

The Jury meeting included a display of all participant entries, open for two days for the final-year Architecture Students from various architectural colleges in Madurai and nearby districts, which proved to be a resounding success. This exhibition served as a valuable platform for students to delve into Creativity and Innovation, Conceptualization and Design, Technical Detailing, and Presentation techniques, enhancing their professional development.

Overall, the jury meeting was a resounding success, bringing together some of the brightest minds in architecture and design. It served as an excellent platform for architects to showcase their creativity and innovation, while also fostering knowledge-sharing and expertise exchange among industry professionals.

We extend our heartfelt gratitude to all jury members and professional advisors for their invaluable support and contributions. My heartiest congratulations to all the winners of the 33rd JK AYA!!

RANA PRATAP SINGH
(Administrator JK – AYA)

Glimpses of 33rd Jury Meet, Madurai

33rd Architect of the Year Awards
JK AYA













Glimpses of 33rd Jury Meet, Madurai
















Jury Members

33rd JK Architect of the year Awards
(14-15 March 2024, Madurai, India)

Dr. Manjari Chakraborty, Ranchi
Dr. Manjari Chakraborty is currently serving as the Dean, of Infrastructure and Planning at the Birla Institute of Technology, Ranchi with a professional and teaching experience of 30+ years. She is the Founding member of the Dept of Architecture, BIT Patna and Dept of Architecture & Planning, BIT Mesra, Ranchi. Her major areas of research interest are Architecture Education, Sustainable and Green Architecture, Ecology and Environment and Building Technology. She has worked on a large number of multifarious buildings for BIT as an Institute Architect and as a Principal Coordinator for the external Design Consultancy. She is the recipient of the "Career Award for Young Teachers" and the author of the Book *Designing Better Architecture Education* and many national and international level articles.

Ar. Pratyush Shankar, Vadodara
Prof. Pratyush Shankar is an academic and Dean of SEDA, Navrachana University. Prof. Pratyush was the Acting Dean of Architecture and head of the Undergraduate Program at CEPT University and has been teaching Urban History and Design for many years now. He has authored the book titled *Himalayan Cities: Settlement Pattern, Public Places and Architecture* published by Niyogi Publishers, New Delhi, 2014. He is presently also a Guest Professor at the *Mundus Urbano Program* at Architecture Faculty, TU Darmstadt, Germany. He was awarded the Alexander Von Humboldt Fellowship in 2015 and was hosted at University of Bonn, Germany. His forthcoming publication is with Oxford University Press is titled *History of Urban Form: India*. Pratyush runs a design practice along with his academic interest. He was awarded the 22nd JK Cement Architect of the Year award 2013 in *Residence Design* Category.

Ar. Harinder Arora, Jammu
Ar. Harinder Arora is Ex Chief Architect J&K UT graduated from Chandigarh College of Architecture (CCA) during 1985. He joined J&K Architect's Organization, Housing & Urban Development Department and rendered 37 years of service. He is practicing since 1990 and is Principal Architect, *Planners Group, Architects and Interior Designers* at Jammu. His firm has designed projects of wide variety including group housing, villas, nursing homes, instructional, industrial and commercial, etc. He is passionate about sustainable design, his work emphasizes energy efficiency, solar passive architecture and integrated solar technology. Energy efficiency in buildings, solar passive architecture and integrated solar technology have been focus area in our Design. He is a nominated member of the Council of Architecture (COA) from U.T. of J&K and representing J&K in India Art, Architecture & Design Biennale 2023 organized by Ministry of Culture, Government of India at Red Fort New Delhi.

Ar. Srinivas Murthy G., Hyderabad
Ar. Srinivas Murthy G., a leading architecture and design consultant with a worldwide arena of professional engagement, is the founder and principal architect of his studio practice named SMG Design Inc. Since its inception in 1992, it has achieved many remarkable milestones both in professional practice and academic initiatives worldwide in the field of architecture, design, research and documentation and filmmaking. Srinivas Murthy G., graduated with distinction, form the School of Planning and Architecture, New Delhi in 1991. SMG Design Inc., has undertaken many prestigious projects in the field of medical and health care, museum design, tourism, corporate and it infrastructure, master planning of large townships and academic campuses. Popularly known as SMG, he is a founding board members of the world Association of Architectural Organizations [AAO] Chicago, a network of likeminded design organizations dedicated to enhancing public dialogue about architecture and design. He is Founding President of *Architecture and Design Foundation [India],* an organization dedicated to spreading awareness about values of good design and architecture in India. He was awarded the *Award for Excellence 2017* by the Government of Telangana for a year-long program of *Architecture for Social Equity- Heritage walks for school children*. He was conferred the *Fellow of IGBC* award in 2019.

Ar. R.K. Patel, Bhilai
Ar. R.K. Patel completed his B.Arch. (gold medallist) in 1985 from Visveswaraiya Regional College of Engineering, Nagpur. He has worked as a trainee in M/s. Hasmukh C. Patel, firm, Ahmedabad. He Designed a corporate office building for F.S.N.L. (A Govt. of India Undertaking.) in Bhilai. He has participated in an international design competition of a five star hotel in Nagpur and secured 6th position, out of 204 participants, It was a 14-storeyed building with a revolving restaurant, on top. He has designed a church at Raipur, with a hyperbolic parabolic shell roof, giving a free shape and dynamic built form. He has been awarded token of appreciation for designing of the prestigious Manikchand Plaza, Chairman, Manikchand Group, at Hotel Le Meridian, Pune. He has also won a national design competition, for the design of 150 m tall religious tower *Jait Khamb,* taller than the Qutub Minar, a corporate multi-storeyed head office building at Dagania, Raipur, a high-tech intelligent building, housing colony for MLAs at Raipur and *Korba Institute of Technology*, a state engineering college. He received an Appreciation Award, from the Hon. Chief Minister of Chhattisgarh for designing a 1500-seater auditorium complex, with two convention halls, board rooms and a huge dome, accommodating the dining hall.

Ar. Jacqueline Namayanja, Uganda
Jacqueline Catherine Namayanja, a luminary in Ugandan architecture, combines a fervent commitment to sustainable design with a profound dedication to community upliftment. Graduating with distinction from Makerere University in 2011, her career has been marked by exceptional achievements. From leading projects at *J.E Nsubuga & Associates* to teaching architectural theory at the *International University of East Africa*, Jacqueline's expertise spans cultural, hospitality, educational, residential, and commercial sectors. In 2017, she founded her architectural practice, emphasizing detail and environmental consciousness. Holding prominent roles, including the presidency of the *Uganda Society of Architects* and the *East Africa Institute of Architects*, she champions initiatives such as community service projects and national awards ceremonies. Jacqueline's influence extends internationally, evident in her participation in prestigious architectural awards juries. Her legacy epitomizes architectural excellence intertwined with compassionate leadership, inspiring a future where design catalyzes positive societal change.

Ar. Vineet Luckoo, Mauritius

Ar. Vineet Luckoo is currently the President of the *Mauritius Association of Architects* (MAA). He is a registered professional architect and leads his professional practice *Archikraft* since 2021. He graduated in 2011 at the University of KwaZulu Natal, Durban, South Africa where he holds a Bachelor in Architectural Studies (BAS) and a Master in Architecture (M.Arch). He also holds a Masters in Business Administration (MBA) from the University of Northampton. He has worked for reputed architectural firms during the past decade, namely *Ruben Reddy Architects* in South Africa and *Macbeth Architects & Designers* in Mauritius. Vineet has been an active member in the MAA Council for the past 6 years. The MAA is a Member Section of the *Union of International Architects* (UIA) and Vineet is the representative member of UIA Education Commission. Additionally, he is involved in the *Habitat and Environment Commission* at the *African Union of Architects* (AUA). Vineet has experience in a range of projects: hospitality, high luxury residential, office, intermodals, airport, hospital and place of worship. He is actively present in workshops to bring architectural solutions to regional and global issues in the construction sector. In 2023, he has joined the Polytechnics in Mauritius (PML) as lecturer and teaches students registered for Diploma in Architectural Studies and Diploma in Interior Design. He has also been involved in various local and foreign moderation and jury exercises. Currently, Vineet is active in Sustainability and Heritage Commission of the MAA and has also been involved in governmental technical committees to deal with issues thereof. Additionally, he has participated in the UNESCO World Heritage Site workshops for the Apravasi Ghat Buffer zone.

Ar. Rohana Bandara Herath, Sri Lanka

Ar. Rohana Bandara Herath is a Chartered Architect who graduated in BSc (Built Environment) and completed his Master of Science in Architecture from the University of Moratuwa, Sri Lanka. At present, he is doing his doctoral studies. He has worked for leading Multidisciplinary Consultancy Establishments in Sri Lanka and overseas and contributed to many award-winning projects. Later, he established his own practice in Colombo called RBH Design Group and has done several landmark projects namely: St Mary's Home for the Aged, Colombo 10, a Meat Processing Factory for Gills Lanka, Amaya City Hotel in Colombo 03, Headquarters for the Visually Handicapped Graduates and Pearl Bay Water park in the Colombo district. For the last 12 years, Ar. Herath is serving as a Juror of the National Construction Excellent Award Committee and for many years, as Juror for Architecture Awards, Student's Award and the Young Architect Award circles organized by the Sri Lanka Institute of Architects. He serves as a Council Member of the Chamber of Construction Industry and a Member of the main Planning Committee of the Urban Development Authority and National Advisory Council of the Construction Industry. He is an examiner and a Visiting Lecturer for the University of Moratuwa, the University of Kelaniya, the University of Colombo, and the City School of Architecture. Ar. Rohana Bandara Herath is a Fellow Member of the Sri Lanka Institute of Architects, Institute of International Management, Institute of Chartered Professional Managers, and a Life member of the International Council of Monuments and Sites and Wildlife and Nature Protection Society. He is also a Green Building Professional and International Associate of the American Institute of Architects. He is the currently the President of the Sri Lanka Institute of Architects the Chairman of the City School of Architecture, Colombo, and the Country President of the Architects Council of Asia.

Ar. Praveen Bavadekar, Belgaum

Ar. Praveen Bavadekar, a product of Bangalore University and the Architectural Association's Design Research Lab in London, returned to his roots in Belagavi, Karnataka, after his studies. As the great grandson of the renowned freedom fighter Gangadharrao Deshpande, his architectural journey reflects the 'in-between-ness' of his hometown. Founding Thirdspace Architecture Studio (TAS) in 2003, Praveen explores the interstices between binaries in architecture, blending rural and urban, old and new. TAS, now a partnership with Namrata Betigiri, operates from Belagavi and Pune, housing talented professionals nationwide. Alongside studio work, Praveen mentors a design-based real estate company and engages in teaching, writing, and diverse interests including agriculture and culinary arts. TAS's accolades since 2003 underscore Praveen's innovative approach to architectural practice.

Ar. Poonam V. Mascarenhas, Goa

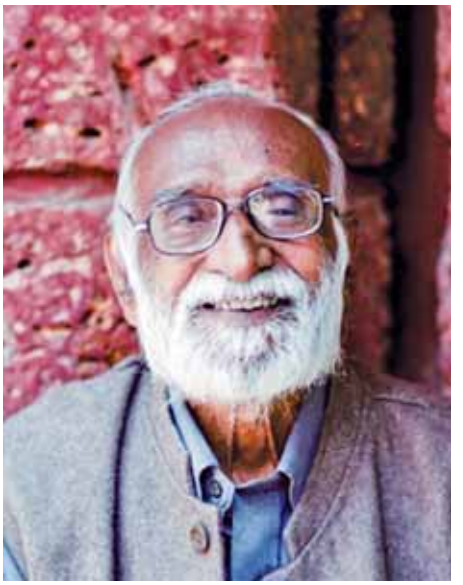
Ar. Poonam Verma Mascarenhas, an architect, historic building and urban conservation specialist, researcher, and writer, boasts three decades of domestic and international experience, spanning over a hundred projects. As the founding director of Archinova Environs, a Goa-based design studio, she has garnered recognition on the global stage. A former Charles Wallace Fellow, she was among twenty-seven international nominees for the prestigious 2023 DIVIA Award by the Berlin-based foundation, Diversity in Architecture. Collaborating with esteemed organizations such as AKTC, JVF, INTACH, HECAR, UNESCO, and ICOMOS, Poonam has left an indelible mark on the architectural landscape. She has served as a consultant to governmental departments in Indian states including Kerala, Rajasthan, Karnataka, and Himachal Pradesh. Notably, she co-founded the Goa Heritage Action Group and holds a position on the Scientific Council Steering Committee of ICOMOS India, while previously serving on the Senate of SPA Vijayawada (2020-22). Poonam is a prolific author, with her works including "The Mapped Heritage of Panaji-Goa," "Silent Sentinels-Traditional Architecture of Coorg," and contributions to "Vernacular Building Tradition of India" in Schittich C.'s "Vernacular Architecture – Atlas for Living throughout the World." Her latest venture is the conceptualization and co-editing of "Conservation and the Indian City: Bridging the Gap," showcasing her ongoing dedication to advancing architectural discourse and heritage conservation.

Professional Advisor : Ar. N.M.S. Shiyam, Madurai

Ar. N.M.S. Shivam is a practicing Architect with more than 30 years of experience in the field of architecture and has a diverse portfolio with buildings like Individual residences, Cinema halls, Hospital buildings etc. He also extensively expertise in estimation and evaluating of all type of buildings. He served as the Chairman for IIA Madurai Center from 2021 to 2023 and is the currently serving his second term as the Chairman for IIA Madurai centre. He has been involved in more than 500 design projects in his professional career till now.

Jury Members of Great Master's Award

GREAT MASTER'S AWARD



Ar. Shankar N. Kanade

CITATION

Shankar Kanade, winner of *the J.K. Architect of the Year Award* in 1999, set up his studio, *Shilpa Sindoor*, in Bengaluru with his brother, Navnath, in 1977, becoming an important thought leader, teacher and practitioner.

Shankar Kanade found his roots in rural India, where balancing the environment, local resources and practicing minimalism are essential to life. His strong understanding of contextual ecology and designing with nature guided him as “truths” throughout his life. Modernism played a strong role in molding his evolution of ideas while working with Bernard Kohn and Balkrishna Doshi in Ahmedabad, where he could visit the iconic works of Le Corbusier and Louis Kahn. But as he matured through practice, he began to differentiate between the architecture of iconography and optimising space and cost through appropriate materials and new technologies. Working in Bengaluru put Sanjay Kanade’s faith in indigenous materials, local craftspeople and simplicity to the test, as the city was quickly reinventing itself into a global culture, creating architecture out of mass-produced manufactured materials, imported technologies and ideas borrowed mindlessly from the West. Seeking refuge in teaching and intellectual discussion groups meeting to explore ideas, Sanjay evolved his ideas more precisely. He did not see modernism in the way most architects envision it but rather as being in a state of constant self-enquiry, not conforming to social stigma or materialistic success. He saw modernity as a thinking process of self-discovery and architecture as a vehicle expressing one’s commitment to truth. One can see the roots of the modern movement in Bengaluru through the work of Sanjay and his brother Navnath, who carried out large residential projects where openings, materiality, texture, light, and finally, perception itself characterise their work. Sanjay’s designs, as seen in Jalvayu Vihar, a large housing complex for Air Force and Navy personnel, demonstrated new concepts both in construction and spatial experiences. Many other innovative housing, educational, and service-oriented buildings express Sanjay Kanade’s philosophy and spirit. For the above reasons, the selection committee for the Great Master’s Award unanimously chose Sanjay Kanade from a panel of fifteen eminent architects as the next awardee for the Great Master’s Award.

Ar. Shirish Beri
Jury Members

Ar. Sanjay Mohe
Jury Members

Ar. Christopher Benninger
Jury Members

Jal Vayu Vihar

Project**: Mass housing**

Place: **Bangalore**

Client: **Airforce and Navy**

Built-up area : **Approx. 6 lakhs sft (548 units)**

Year of completion: **1992**

Jal Vayu Vihar is a mass housing programme for Air Force and Navy officials spread over 21 acres. Gateways and a water tank, among others, are the two important landmarks in the scheme. The public amenity buildings consist of shops, multi-functional hall with foyer, water tower and school building which is centrally located in the housing layout.

1. Jal Vayu Vihar

2. Aerial view of Jal Vayu Vihar

3. Aerial view of Jal Vayu Vihar

4. Multi-functional hall

5. Outdoor corridor

6. Water tank

7. Water tank and multi-functional hall

Namoshi
Project**: Residence**
Place: **Kalaburgi, Karnataka**
Client**: Mr. Namoshi**
Built-up area **: 6800 sft**
Year of completion**: 1998**

1. Namoshi Residence

2. Courtyard

3. Courtyard

4. Family space

5. Interior staircase

6. Living and dining

7. Living space

Spoorthidhama

Project**: Primary School**

Year of completion**: 2001**

1. Spoorthidhama Primary School

3. Classroom

4. Corridor

2. Spoorthidhama

5. Corridor

Keremane

Project**: Row houses**

Built-up Area: **8 units ranging from 1050 sft to 1600 sft**

Year of completion: **2002**

The architecture of this project is determined by the pre-fabrication of its elements, the independence of the structural scheme and the need of each unit to have a view of the landscape, the lake in the foreground and the horizon beyond.

1. Keremane Row houses

2. Keremane Row houses

3. Keremane Row houses

4. Courtyard

5. Interior

6. Living room

Ashaniketan

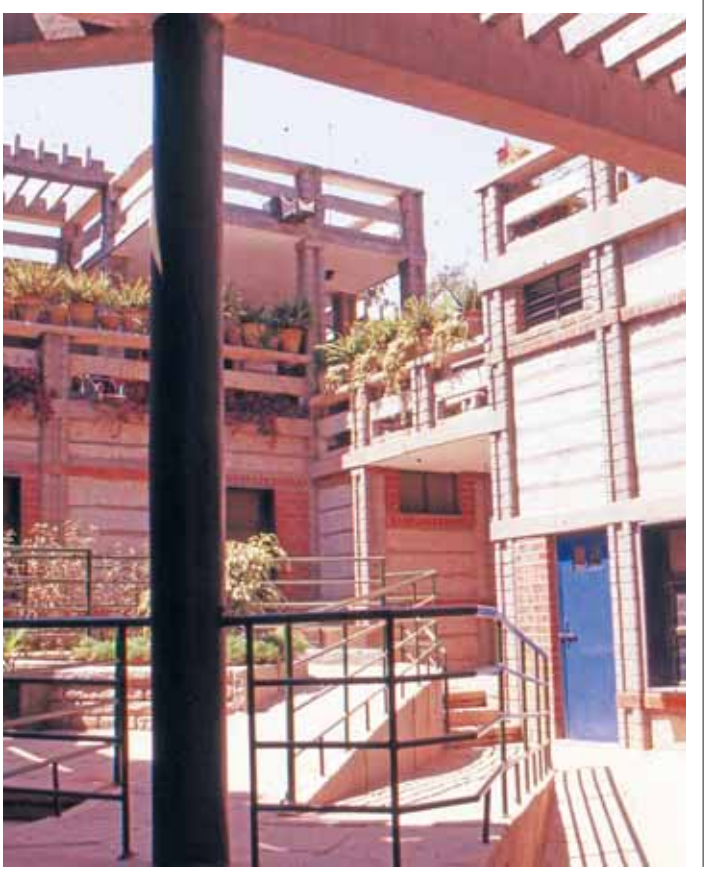
Project**: Rehabilitation centre for physically and mentally handicapped**

Client: **Ashaniketan**

Year of completion: **2002**

Programme Requirements

Two house units for caretakers, shared accommodation for handicapped persons, dining and kitchen, workshop, prayer hall, a variety of covered, semi covered, open courtyards and terraces. All external spaces visually linked through narrow bridges and pergolas.



Anand Reddy Residence

Project**: Residence**
Client: **Anand Reddy**
Built-up area : **5900 sft**
Year of completion: **2023**

Vijay Residence

Project**: Residence**
Place: **Hubballi, Karnataka**
Client: **Dr Prema & Dr. Vijay Gadagi**
Built-up area : 74**00 sft**
Year of completion: **2023**

1. Vijay Residence

7. Living space

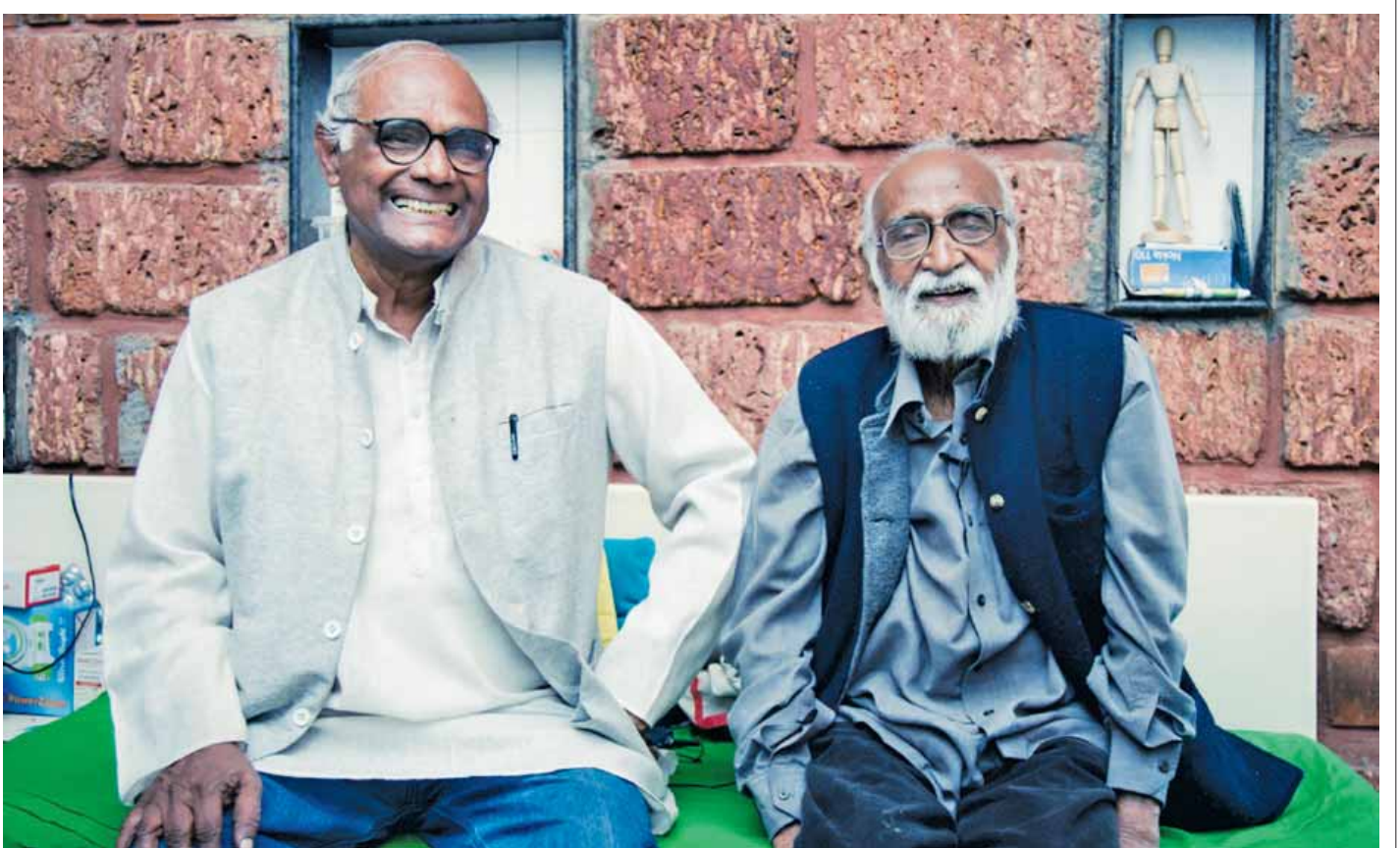
4. Courtyard

5. Courtyard

6. Family space

2. Vijay Residence

3. Courtyard



Ar. Navnath Kanade and Ar. Shankar Kanade

33rd Architect of the Year Awards JK AYA

Woman Empowerment Shelter

Loni, Bijapur

By Ar. Pankaj Bhagwatkar, Pune

Project Name: **Women Empowerment Shelter**

Project Location: **Loni BK, Dist : Bijapur, Karnataka, India**

Completion Year: **2022**

Gross Built Area: **1900 sqm**

Office Name: **Studio PPBA**

Design Team : **Shubhankar J., Sakshi C., Priyank B., Dhara N., Pankaj B., Pallavi A.**

Photo Credits: **Hemant Patil**

Project Description

A report published by NITI Aayog, (Government of India) mentioned that India was undergoing the worst water crisis in its history; that nearly 600 million people were facing high to extreme water stress. It projected the country's water demand to be twice the available supply by 2030, implying severe scarcity for hundreds of millions of people.

The site for the women empowerment shelter is situated in such water scarcity zone that struggles for every drop of water. Consciously, the entire design approach was all about saving, stocking up and increasing the water table level. Situated in the small village of Loni in the Bijapur district of Karnataka, the site is bordered by vacant land on three sides and a main road to the east. The topography slopes inward by approximately 2.0 meters from the roadside. The site is quite constrained relative to the design program, with the building oriented along a north-south axis.

Design Programme

India has long been plagued with issues related to

















gender inequality. Women, especially in rural areas, are often deprived of basic rights and opportunities to thrive. Empowering women in these areas can provide essential benefits to both their families and communities.

An idea shaped to build a place to accommodate destitute and women in need under a shelter which will help them to grow and nurture with pride and respect. Accomplishing this thought in a remote village called Loni, located towards north of Bijapur, which is geographically a dry and arid zone.

The Empowerment shelter is planned environment friendly, multi-use facility that will become a support mechanism for the education of women and the support and advancement of the community in the region.

It is envisioned as a part community gathering space, part education centre as well as a shelter for the deprived where women can train and learn new skills, and use services to find employment or start their own businesses.

The design brief demanded to hold 150 destitute women and girls with the allied staff which comprised of 35 more occupants.

Process

The grid of 200 X 1500 X 200 mm was developed as a space module which can be multiplied and expanded according the space necessity. The internal road is strategically placed on the north side so that it is shaded throughout the day with the structure acting as a screen. The space diagram was framed with public activities on the north, accommodation; the welfare activity included the production unit, learning centres, etc. is placed centrally. The service core sits on the south. Wind shafts are strategically located to bring in light and help exhaust hot air, keeping the interiors cooler.

The natural sloping topography allowed us to construct an underground water tank instead of filling the entire plinth. The stored rain water will take care of the drinking purpose. Being acknowledged with the water scarcity, the building harvests rainwater from the roof's spine through water channels designed on the facade that leads water into underground water tank through the de-silting chambers.

The black water goes into the biogas plant which then connects to the underground tanks of 20,000 litres. This water is used for plantation and community farming purpose. Water from kitchen and utility areas make its way into the Grease and Oil trap tank and further filters through the root zone beds and rests in the recharge pits ; borewells to reuse.

To encourage the notion of recycle and reuse the available resources, various self-sustainable techniques such as Bio gas plant for generating the gas for cooking is constructed. Compost pits for organic manure are implemented on site which is used for the community farm land created. These chores are remarkably taken care by the women staying there.

Respecting the natural topography and context, the overall site development is carefully addressed in terms of levels. An open stepped seating is developed in the existing contour as a cultural and social gathering space. The landscape is kept subtle and true to its native. Mostly the site is planted with local trees such as Neem, Mango, Tamarind and other flowering trees which are self-sustaining in the dry climate.

We have adopted participation method of construction that would promote sustainable development and produce social, economic, and cultural infrastructures. The walls are composite masonry made with the local basalt stone which helps in heat reduction and maintain a comfortable environment inside. The construction techniques and materials are local and based on traditional techniques to minimize the need for external construction expertise and excessive transportation costs. The program defined was based on the activity and to create a pleasing environment so that the women from different origins can cope up with the trauma in the past and start a new journey.

The entire building and the campus is designed to celebrate water and its conscious usage through recycling to the fullest. It is a foundational step to ensure a self-sustaining approach that cares the need of the day.

Ar. Pankaj Bhagwatkar and **Ar. Pallavi Arwade** are the founding partners of Studio PPBA in Pune, which supports interaction among designers and professionals at the grassroots level to address design challenges and explore the social and cultural dimensions of architecture. We believe that design should evolve from the place on which it stands; it should respond to the climate, functionality, available technology and aspirations of the people. Our work aims to find appropriate metaphors for each project's unique challenges, reflecting our broader cultural identity.
Email : studioppba@gmail.com

INDIAN ARCHITECTURE AWARDS
Architect of the Year

Lantern in the Park

Thane

By Ar. Ranjit Wagh, Pune

Salient Features of the Project

Name & Location: Lantern in the Park: a Community Club, Thane

Cost of Project: 16 Crores

Built Up Area: 38000 sq. ft.

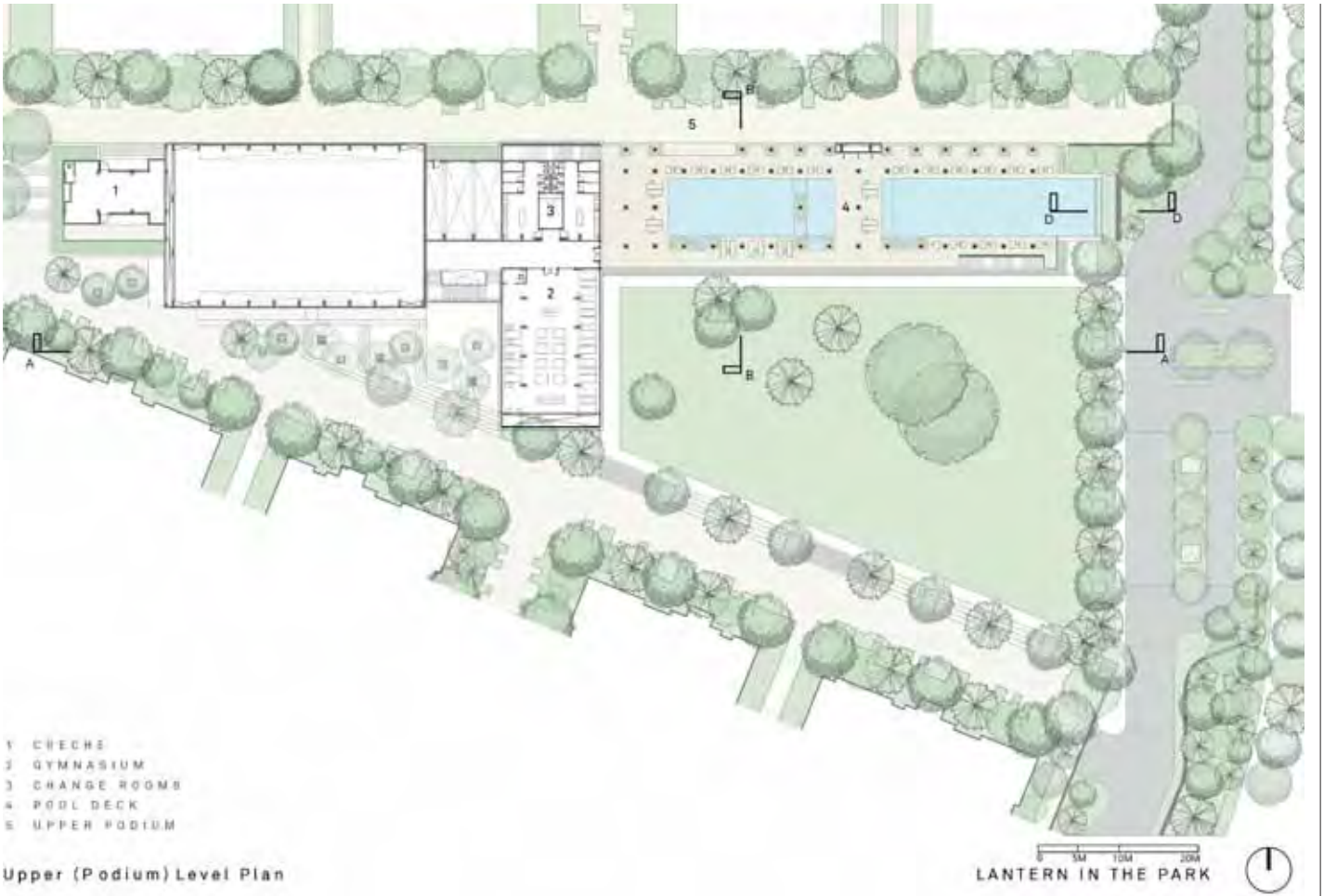
Description of Project

This Community Club with its expansive Green is the primary institution within a suburban housing development, offering residents a place to enjoy a multitude of recreational, social, sports and leisure activities.

It is located in Thane, near Mumbai, India, within a landscape of new construction, characteristic of city fringes in the developing world. The place has a hot tropical climate with severe seasonal monsoons.

The site, an old factory building with a large Banyan Tree at its entrance, was converted by the owners into residences. We designed the Club around this

Lower (Plaza) Level Plan



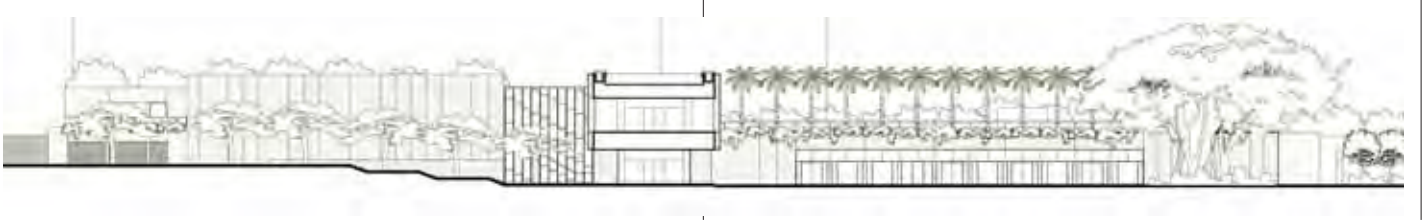
tree, keeping the built form towards the fringe, retaining an acre of green open space – one of the largest in Thane.

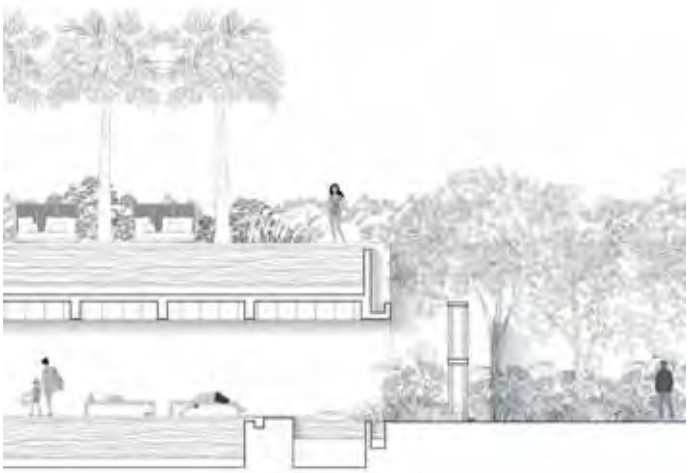
The Club houses a concierge, a café, multi-purpose halls, a cinema, a gymnasium, a crèche, neighborhood shops, a games room, an indoor basketball court and three swimming pools totaling close to 40,000 sq. ft. of public amenities.

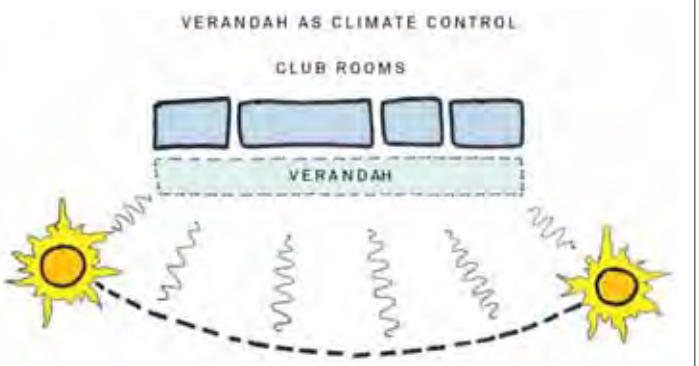
The building connects to the surrounding precinct through multiple entries and pedestrian walkways – weaving itself into the housing fabric. It is tightly hemmed in by the surrounding taller masses, such that the overall elevation of the building can never be experienced as a whole. The design therefore consciously allows each face of the building to respond locally to its immediate frontage, creating smaller community spaces in, around and over the Club.

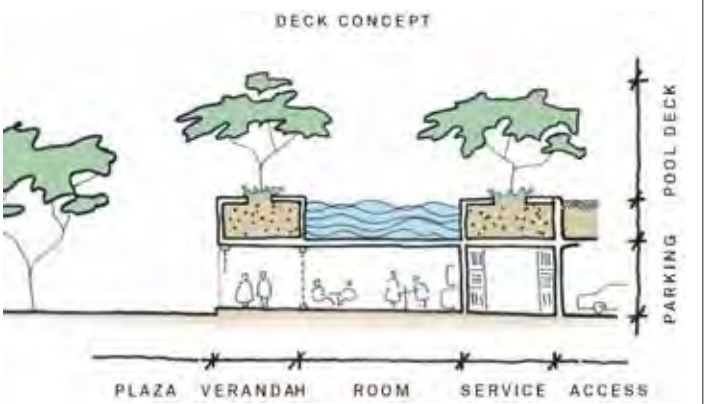
Functions are organized in a linear manner fronting a wide verandah, carved out of thick stucco walls. Roofs become landscaped decks and play areas. Laterally juxtaposed against the thick walls and verdant roofs is a crisp metal screened box, the Lantern. The screen made of silver anodized expanded mesh, acts like a sieve of mini-louvers, and keeps the elements off while allowing views through. It reinforces the central position of this Club within surrounding residences.

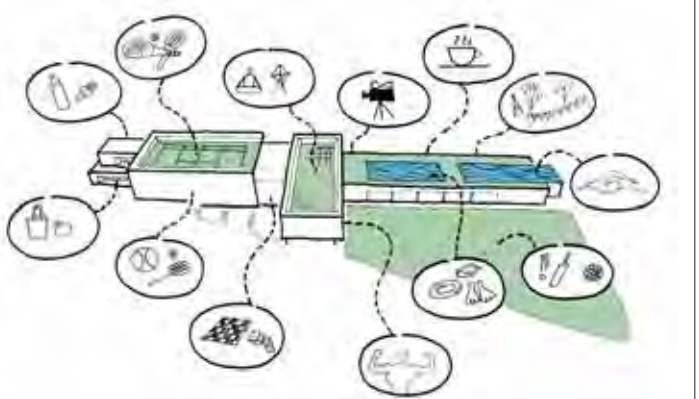
Our intent is to create a variety of spaces within and around the building for people with diverse interests to find their own place. Through memories and associations over time, we hope that the Club









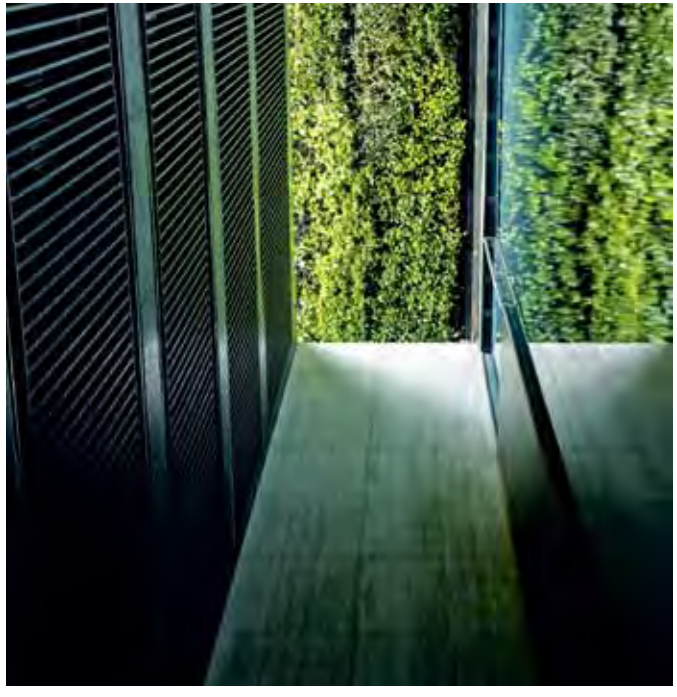


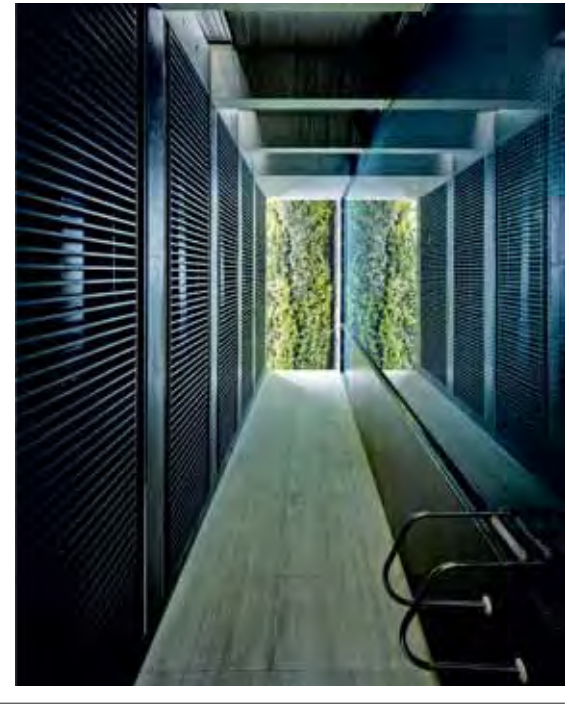
becomes an indelible part of the Residents' image of their precinct and their lives.

Materials and Construction Details

The building has a reinforced Concrete frame structure with enclosure and partition wall masonry in cement blocks.

Large portions of the building's decks have planters, trees and swimming pools. These are prime amenities





and are given special attention for waterproofing, drainage and landscape integration.

The central 'Lantern' made of natural silver Annodised Aluminium Mesh with Galvanised Steel framing behind. These materials are resistant to moisture and require little maintenance.

Most of the building is finished in Textured Cement Plaster.

Special Features

This project is tightly squeezed between surrounding residential blocks and sits on a site that is 52000 sq. ft. in size.

Our design retains 25000 sq. ft. of the land as a green open space and provides another 12000 sq. ft. of landscape amenity terraces – which totals to 37000 sq. ft. of greenery – close to 70% of the plot size.

These recreational landscape spaces are truly special for residents.

Ar. Ranjit Wagh (A19866) studied at CEPT University, Ahmedabad, and at the T.U Delft, The Netherlands. He graduated with a Gold Medal and the IIA Piloo Mody Award in 2002. Upon graduation, he was a Lead Designer with Christopher Benninger in Pune and Bhutan. Subsequently he worked as a Project Architect with WOHA Architects and Kerry Hill Architects, Singapore for 10 years. In 2016, in partnership with Amber Dar, Ranjit founded Dar & Wagh, an Architecture and Interior Design firm in Pune and Singapore. Ranjit's work experience spans India, Bhutan, Bali, China, Maldives, Malaysia and Singapore. He has worked with clients that include Panchshil Realty, Lodha Group, Aman Resorts, Alila Hotels, Intercontinental Hotels and Resorts, the Prime Minister and the Royal Government of Bhutan and the Housing and Development Board of Singapore. He has been on Academic Juries and Curriculum Review panels at CEPT University Ahmedabad, KRVIA Mumbai and Allana Colloge of Architecture in Pune. Ranjit's work, in individual capacity as well as with firms in Singapore, has been widely published, awarded and recognised at the best architecture, hospitality and travel forums worldwide including the Indian Institute of Architects, Architectural Review, London, Forbes, Royal Institute of British Architects, Singapore Institute of Architects, Australian Institute of Architects, World Architecture Festival and Condé Nast.
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INDIAN ARCHITECTURE AWARDS
Commendation Award – Private Residence

House 20 x 22
Nashik

By **Ar. Pooja Khairnar**

Project Typology: **Private Residence**
Location: **Khutwad Nagar, Nashik, Maharashtra**
Site Area: **40.88 sqm**
Built-Up Area: **79 sqm**
Year of Completion: **2022**

Project Description

Architecture cannot be seen in isolation. Habitable spaces need to be unique to their context, user and unsaid brief, simply as two humans are not similar. We believe every house should be crafted in response to this, to create originality and retain the unique character shaped by the place, people, and time.

House 20 X 22 is located in Nashik in a low rise and densely populated locality majorly consisting of row houses, due to the close proximity of houses, these constantly overlook into each other. The site sits along the North East corner of a cross junction formed along narrow streets, this corner has a tree and has always been a meeting place, a pause point for the colony.

In response to context and user, the brief derived was to achieve a house with inward looking private spaces with a possibility for them to expand into outside as and when required.

The project started with us looking for all the freedom inside a restrained margin that the house could offer as a habitable space to the users while still being a secured envelope. Due to the restricted size of the plot, the building took form of two storeyed house which appeared as a vertical built with disassociation to the scale that of the neighbouring houses.

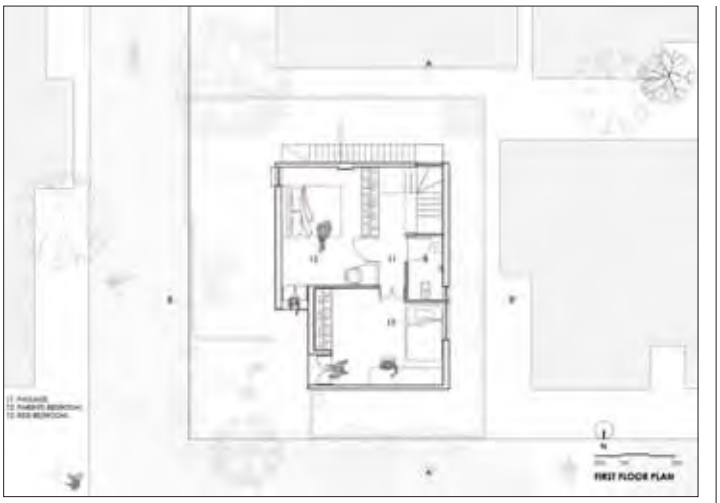
Thus, came the use of marginal spaces with compound wall as an enveloping element. This organization of folding compound wall gave shape to multiple usable courts and the scale of built was able to break the verticality of building. The permissible built expanded towards these envelopes forming larger spaces inside both visually and physically which could be used for different activities as well.

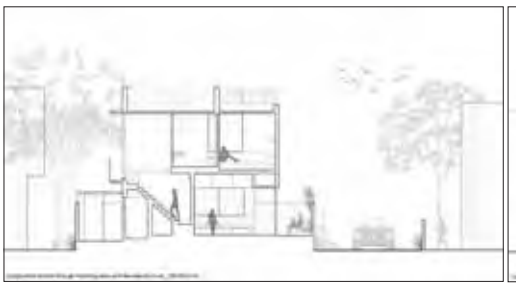
Five envelopes are formed, the first envelope is placed on NE corner junction and is kept low in scale and it became the pause and a first place of interaction with the house. This space is shaded & surrounded by an existing tree and acts as a public courtyard for the house, a gathering space and also can be used for parking.

It leads you to the second envelope which is planned as the semi-public courtyard. The organization of this cuboid behaves as an extended entrance where the family and the guests can reside. The high walls of this court provide a sense of enclosures and forms an informal living area. The entrance of the house is scooped out from this courtyard which orients the user towards the interiors.

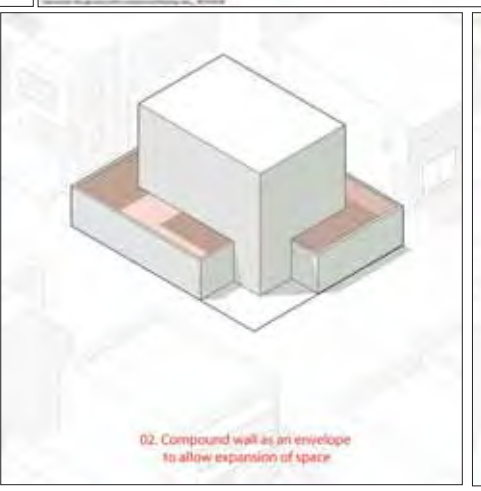
The ground floor consists of living room, kitchen, dining and utility. The living Room is oriented towards the NW corner where it flows into the third envelope formed at the outermost edge. The scale of this envelope creates a visual barrier from the neighbouring house and allows wind and light to flow in smoothly.

All the services are kept in south-west as this become visual barrier due to the placement of neighbouring houses. Staircase is also planned in this corner which leads one to the bedrooms.

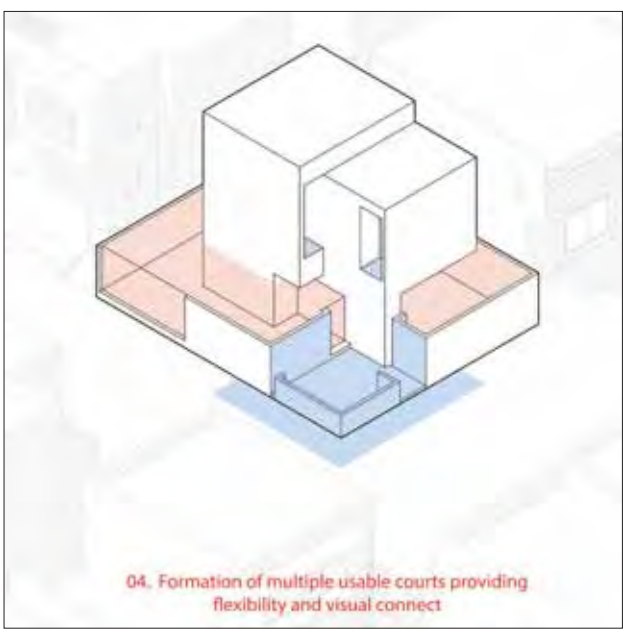


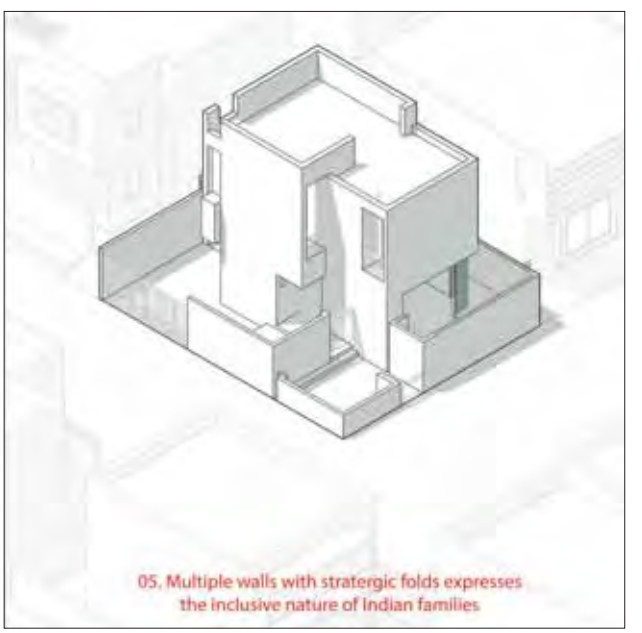



01. Output of permissible regulations and clients requirements


02. Compound wall as an envelope to allow expansion of space


03. Crafting masses to form internal and external volumns as per function


04. Formation of multiple usable courts providing flexibility and visual connect


05. Multiple walls with strategic folds expresses the inclusive nature of Indian families














On the first floor, the bedrooms connect to outside by recessed standing balconies. Strategic placement of these vertical niches allow the upper floor to connect with the courts, family spaces and neighbourhood. This gesture of having a vertical opening has come from the wadas of Nashik, where the vertical windows allows for adequate intake of light and ventilation while maximising privacy indoors.

The formation of building appears as cubes interlocked while the finishing and ornamentation is kept minimal. The expression of the house is kept as multiple white walls with strategic folds which also expresses the inclusive nature of the Indian families.

The hierarchy of the Public, Semi-public and Private spaces; the idea of Open, Semi-open and Closed spaces, for different occasions, time periods and varying climate, all of these aspects of a house have been conceptualised in a tiny plot of 20 x 22 ft through interlocking cubes.

Ar. Pooja Khairnar is an architect, designer and educator, works on the ideology of responding to projects contextually and believes that architecture has a responsibility and the essential impact on every aspect of the society.
A founder and a principal architect at a multidisciplinary design practice firm named PK_iNCEPTiON since 2014. The firm has always focused on understanding user identity, context, and culture for sensitive architectural solutions.
The studio is involved in all aspects of architecture from research, critical analysis, design, costing, and the execution to supervision.
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INDIAN ARCHITECTURE AWARDS
Commendation Award – Public Building

Regional Science Centre at Rajkot

By Ar. Jayesh Hariyani

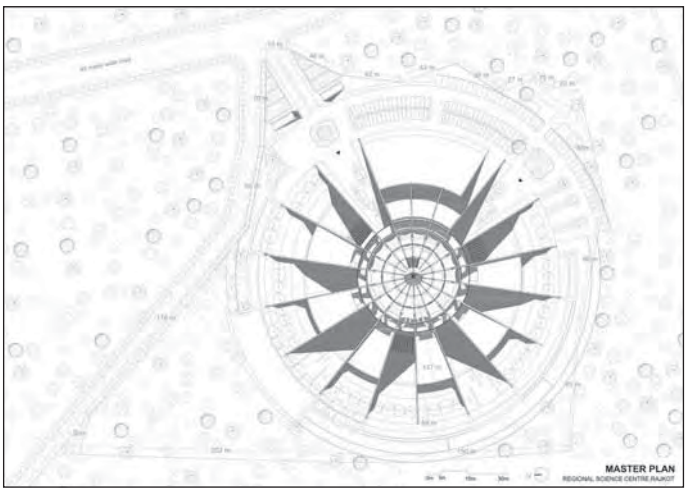
Introduction
Today, the intersection of scientific innovation and socio-economic progress is a global pursuit, as nations strive for holistic development, using Science and Technology as catalysts. The Gujarat Council on Science and Technology (GUJCOST) is establishing community science centres across the state, to usher in a future where science empowers communities and propels the country towards unprecedented socio-economic growth.

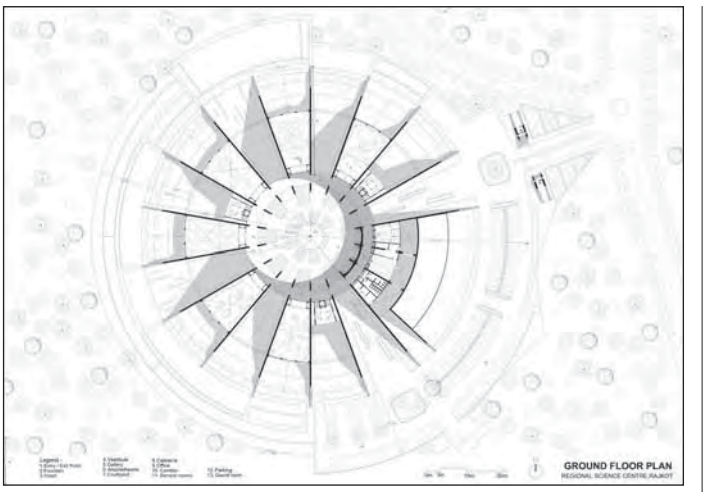
An ingenious integration of the built-form and landscape with the local context, along with well-defined programmatic objectives, is the USP of the design of Rajkot Regional Science Centre. The stark and imposing aesthetic of its brutalist architecture, rooted in the fundamental principles of Hindu philosophy, embodies a striking paradox that simultaneously intrigues and captivates.

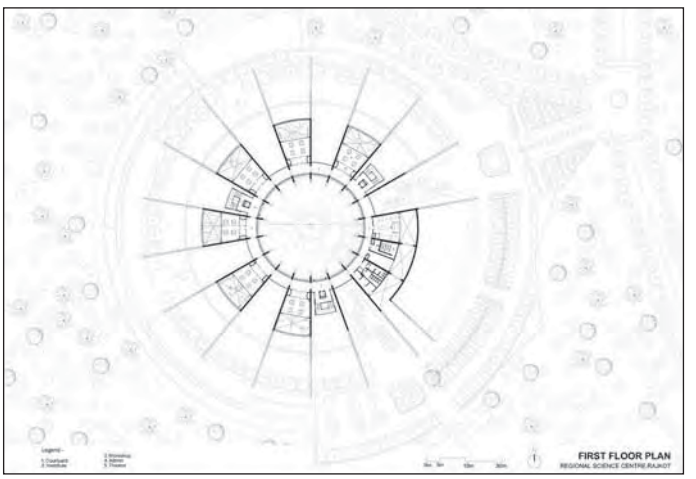
Regional context incorporated in the Design Concept
Leveraging the opportunity presented by Ishwariya Lake's natural catchment area, and the site's character as a popular picnic spot, the Science Centre's inclusive, accessible design promotes a sense of place. The built form emerges from the ground, and the site contours visually merge with building, taking away any element of intrusiveness.

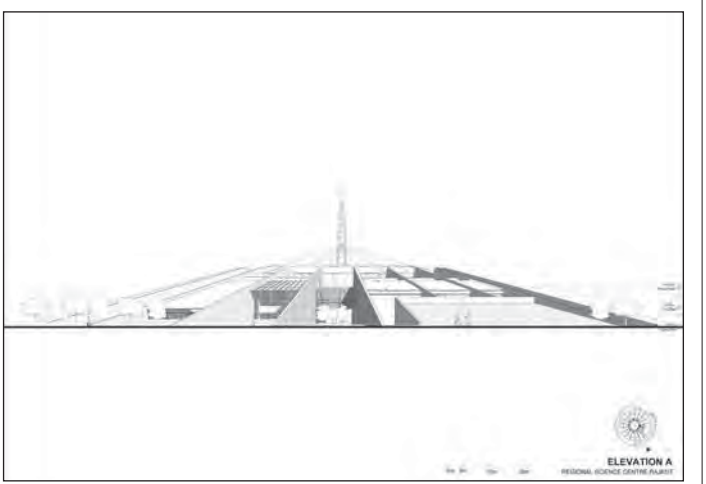
Grounded in strong regional context, the design is inspired by the annual religious fair. Placed on a high mound within an undulating terrain, a popular local picnic spot, it evolved through six steps of concept development. The initial square block metamorphosed into a circle, symbolizing the continuum of life. At the heart of this lay a sacred central space, crafted to embody SHUNYA – the void of pure potential from which all creation emanates. This central void became the anchor, the nucleus that unified all segments of the project, each representing a unique facet of the infinite possibilities that life holds. Segmentation of the form created wedges, gracefully sloping up towards the heavens in a metaphorical embrace of infinity, an apt symbolism of ANANT, or the boundless.

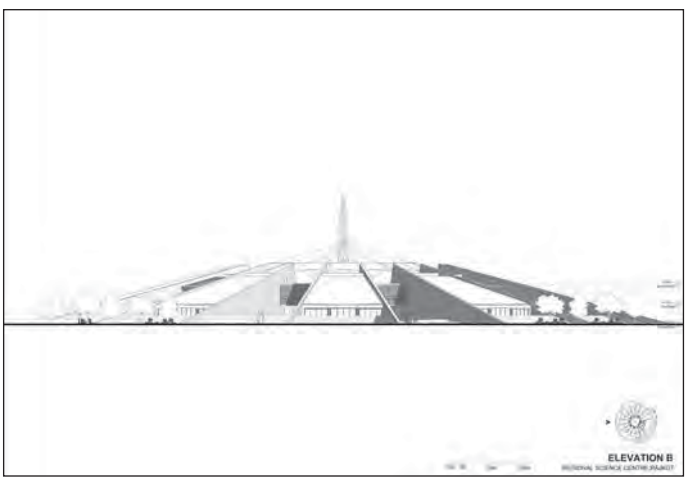
The Design - Integrating Form, Function and the Landscape
The radial architectural form of the Centre aims to balance the relationship between the ground and sky, with a form where the built and the unbuilt merge seamlessly, becoming one with the surrounding. A marquee-like central plaza is crowned by a tensile fabric, creating an ethereal canopy that transforms the void into a celestial tapestry through which sunlight casts intricate patterns of light and shadow upon the ground below, like cosmic constellations mapping the journey of the universe. This vibrant public space is bound by radially projected stone masonry walls in a dial formation, creating a multifaceted pyramid-like structure, forming courts with theme-based open-air exhibits, & spaces for contemplation & dialogue. Galleries on the ground floor house interactive exhibits, while mezzanine spaces serve as workshops and science outreach areas. Exploration of various aspects of science, such as machine engineering, robotics, life sciences, and the local ceramic industry, is facilitated. Amenities like VR Zone, Sound Park, Flight Simulator, and workshops, provide a versatile space for engaging events, within a design that fosters easy navigation. The design aims to pique visitors' curiosity, while

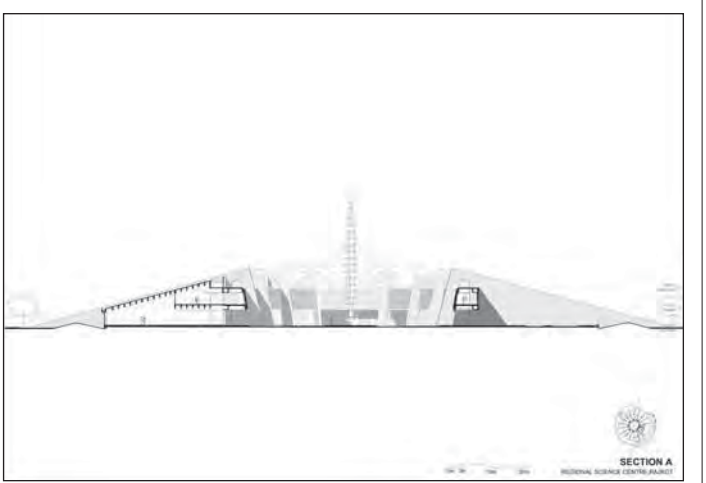


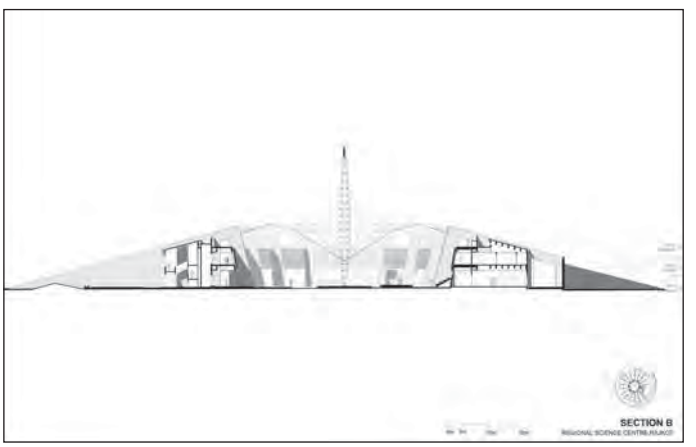












introducing them to the wonders of science and technology in a familiar setting, respecting the natural context of the site.

Strategies and Materials focused on Resource Efficiency and Longevity

As a public building with high anticipated footfall and a long lifespan, durable materials such as exposed concrete, stone and steel are used for the radial walls and structural elements, while the sculpturesque high-grade fabric crown over the central plaza

provides a visually soft touch that counters the harder materials. Low-impact construction materials like stone, fly ash green concrete and recycled steel lower the carbon footprint. By following the existing undulations on the site, a minimum of cutting and filling has substantially reduced the environmental impact.

By incorporating open and semi open spaces within the built form, the overall building footprint on site is reduced. The region has always been water deficit, and a conscious effort has been made to preserve this precious resource. Also, the design has ensured a minimum of constructed volume, resulting in reduced generation of construction waste. Segregation of waste at site was encouraged to reuse or recycle materials, thereby avoiding waste being sent to landfills.

A deliberate emphasis on sustainability and green practices

Orienting built wall elements to allow natural light and ventilation, along with incorporating self-shaded courtyards to block excessive heat gain, reduces dependence on mechanical systems and promotes sustainability. Solar shading is employed on the East and West facades to eliminate direct solar radiation,


LOCAL ARTS
& CRAFTS

minimizing heat gain and reducing the need for excessive cooling. Rainwater is collected and reused for toilet flushing and irrigation of green roofs and landscape, reducing dependence on city water. Water-efficient plumbing fixtures reduce water consumption by over 5%. Courtyards, ventilated stone cladding rain-screen facade and openable windows provide insulation and fresh air for natural ventilation, reducing the need for mechanical ventilation and space cooling. Metal screens with low-emissivity glass allow visible sunlight while reflecting heat, reducing lighting and space cooling energy use. An efficient central cooling plant provides chilled water for space cooling. Daylight sensors automatically switch off lights when sufficient natural light is available. These strategies combine to create an environmentally-friendly building with reduced energy and water consumption thus contributing to the state's net zero emission goals.

Ar. Jayesh Hariyani has served the building and design industry for over 30 years, specializing in architecture & planning combining city planning, urban design, architecture, interior architecture and mix used real estate development that are based on sustainability. Mr. Hariyani has worked in Europe, USA, UAE and Asia. He served as CMD for South Asia Region at Stantec. As a Founder and Chairman of INI (formerly Burt Hill - Stantec Consulting) he is instrumental in forming and delivering research-driven, large multi-use developments. His work has won many recognized international and national awards Including FAIA Honour from American Institute of Architects. He has also held teaching positions at Carnegie Mellon University and University of Texas and has served as Director and Principal of Architecture and Planning School at Ganpat University and is Board of Advisory for Nirma University School of Architecture and Planning. He has presented in several national & international conferences.

Mr. Hariyani has a degree in Architecture from CEPT University, a second Master of Architecture - II specializing in Urban Design & Planning from Syracuse University, New York, and an Executive MBA from Katz School of Business, USA. He has led regional planning & urban design projects totalling 75000+ acres in India. He has also led design of over 200+ Million sqft of built environment projects across India and Internationally that includes many gold and platinum rated IGBC/LEED certified green projects. Mr. Hariyani is deeply engaged in transforming the design and construction practice and education of architecture, urban design and planning to make them more relevant, effective and environmentally conscious.

His sustainable design and planning philosophy seek to create communities that are energy efficient and responsible. He strongly believes that through a high quality of design we must provide better working and living environments that enrich our communities and contribute to healthy eco systems. Mr. Hariyani is also Founding member & Executive Board Member of IGBC & Founding member & CEO's Advisory Committee Member of USGBC. He is currently chair of Indian Green Building Council (IGBC) Green Campus Rating and IGBC Green Hill Habitat and Co-Chiar of IGBC Green City Rating and Net Zero Building Rating. Mr. Hariyani is also a founder of development company; AH Design & Infrastructure Ltd and Rural Education and Development Foundation which is known as READ Foundation.

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INDIAN ARCHITECTURE AWARDS
Commendation Award – Educational Campuses

Divya Shanti School and Campus
Bangalore

By Ar. Rajesh Renganathan, Bangalore

Name : Divya Shanti School and Campus
Location : Bangalore
Year of Completion : 2018
Built-up Area : 48,000 sft
Cost of Project : 10.98 Cr

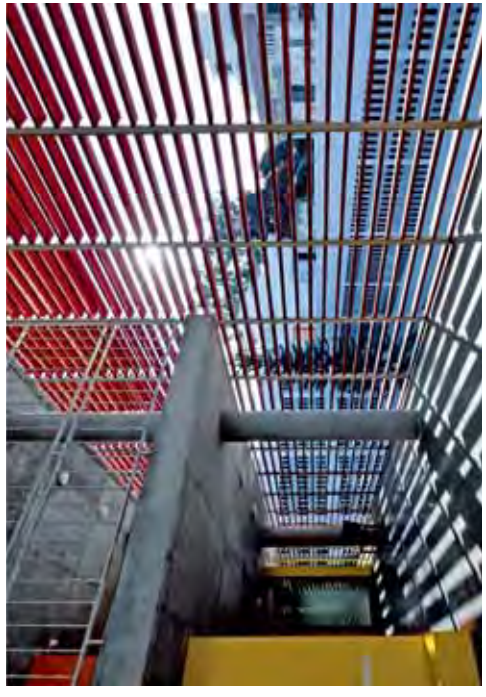
Project Description
Divya Shanthi Christian Association & Trust added this multi-program building facility as an extension to its school and children's home campus, located in a low-income neighbourhood of Bangalore city. The architectural intent was to synthesize a complex design brief into a pleasant, comfortable living environment - but also to form a coherent neighbourhood landmark that exudes positivity and optimism, emerging as a beacon of hope.

The building houses multiple programs that complement the needs of both the existing school campus, as well as a larger neighbourhood community. It includes children's dormitories and a senior girl's transition home, teacher training centre, primary healthcare clinic, a community library, science labs, dining hall and additional facilities for the school.

Given the limited footprint available in a tight urban situation, the program is stacked at multiple levels. The plan allows for both necessary controls, including stringent security-privacy for the girl's residences, and connectivity: with the neighbourhood backstreet and within the existing school building and campus.

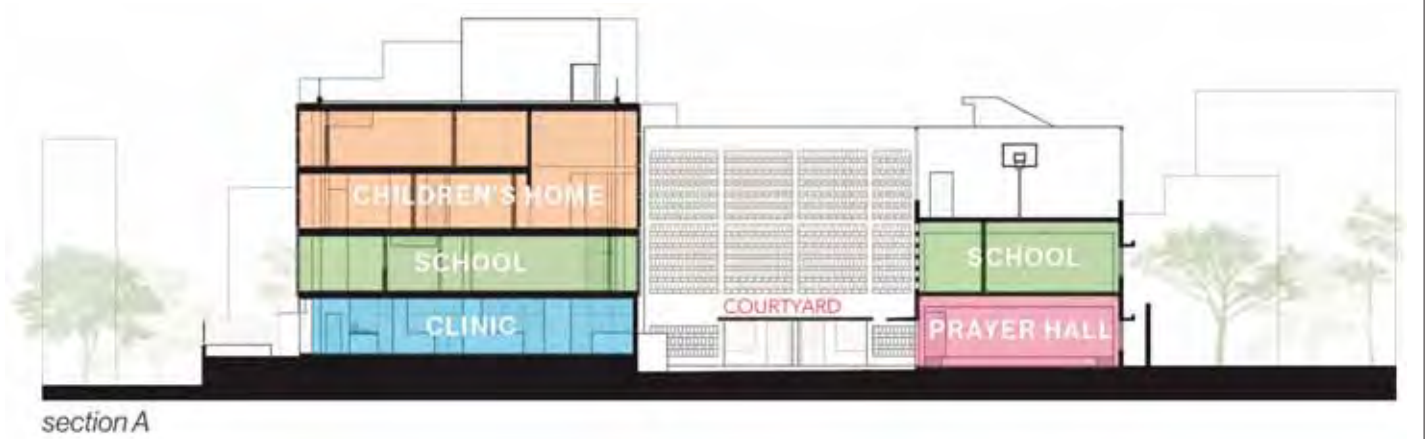
The new building design re-interprets the architecture of a traditional 'verandah', a transitional area that functions variously as a climatic buffer, movement corridor, and a social space - adapting the concept to a contemporary multi-level urban structure. A flat concrete structural slab soffit and 'free plan' permit maximum flexibility in the internal subdivision of space to accommodate changing needs - both of specific programs currently on different floors, as well as catering to future iterations.

It incorporates a double skin façade enclosure: the outer skin comprises a layer of bent steel louvers, while the inner combines an operable glazing system with opaque walls. The louvers shade the glazing, shelter movement corridors and informal social







section A

spaces; while providing security and privacy. The inner glazing effectively protects assigned program spaces from inclement weather and provides acoustic separation when needed; while allowing deep penetration of diffused daylight and cross-ventilation.

The indoor massing, simulates a micro-urban environment, with 'interior streets' between different color coded program 'blocks' that are articulated to suggest street edge furniture and invite human occupation. The interior ambience is characterized by colour, cross transparency, and reflectiveness that is set against raw concrete surfaces of the building structure.

Viewed from outside the building presents an enigmatic image with interior colour splashes echoing bold synthetic colours of neighbourhood houses - combining shadows, reflections, and transparency filtered through a veil of steel louvres.

The building engages with the local community at multiple levels. The children's home offers a caring and secure environment for those without family support. They receive an education at Divya Shanthi school which also caters to kids from the locality. There is extensive accommodation for girls which also includes a transition home that prepares young women to become independent and eventually

move out into the world. A well-equipped dining facility offers mid-day meals to all students while also serving the children's home.

Additional facilities that benefit the community include a special needs school program and a teacher training facility. The library primarily serves the school but is also intended for use by people from the locality. A street level primary healthcare center provides quality medical services, including doctor consultancy, day care bed facility, testing lab and a pharmacy - to the poor, free of cost.

Ar. Rajesh Renganathan, of the *Flying Elephant Studio* is a graduate of CEPT Ahmedabad and has over 30 years of experience in the field. As a student Rajesh researched spatial patterns in nature, observing parallels underlying built form. Experience from such explorations, into areas that dissolve boundaries of art and science, continue to inform his practice today. Some of the projects handled by Rajesh are the *National Centre for Sustainable Coastal Management*, *International Institute of Information Technology*, Bangalore, Phase I & II, *Azim Premji Foundation*- seven schools and a district institute, *Divya Shanti School* and its campus and *Dr A.P.J. Abdul Kalam Science City Museum*, to name a few. His current interests include the shifting interplay between 'nature' and 'culture', mediated through design. The independent Bangalore-based architectural practice founded by him in 1994, was registered as a partnership firm under the name *Flying Elephant Studio* in 2009.
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INDIAN ARCHITECTURE AWARDS
Young Architect's Award

33rd Architect of the Year Awards JK AYA

Kavidhan

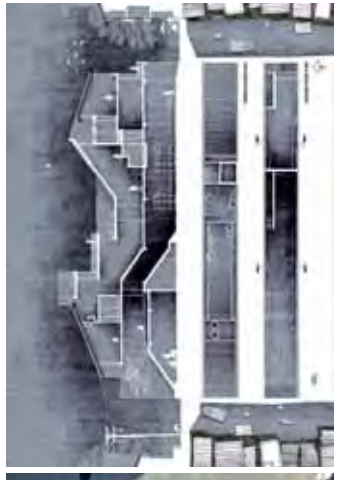
Where the poetry of life breathes . . .

By Ar. Ninad Bothara

Every living creature is reflection of 'the elements of nature', responsive and sensitive towards every littleness of the planet. Its belongingness to the place defines its core values and generates the 'intangible ideas of living'.

As seventy percent of the crowded Indian context is bonded by common walls in old city fabric of traditional housings. It retains unique sense of belonging in response to climate, context and past. The need for expansion over generations has woven with a sense of freedom informally evolving and varying as per the individuals over the ages, but in an order to 'respond the time & place'.

Today's need and time has opened third dimension to reobserve dwellings beyond the only need to expand rather deeply think to respond the 'values living within'.
















'KAVIDHAN' a 120'X 11'X 47' East-west niche carved between the two common walls in the densely populated rural place 'vansda', reveals on the edge of Maharashtra and Gujarat. A home for varied biodiversity. A place for community to live in coexistence with nature. The atmosphere of the place is serene and charged in the symphony of supernatural elements of nature.(Earth,Sky,Water,Wind and Fire). The dimension fulfills this in- between-ness of man and nature creating a harmonic balance through five elements courts in the house. The memory of mountain creeks in the journey left behind beholds deep values of place, people and culture. urning this memory of experience into the feeling of space. The chaotic chanting of the surrounding disables at the dawn as the early east rays enters, cleansing over the series of spaces tuning the water resonating within.

The indirect east light illuminates the double height space above the *kund* at the heart of the house. Purifying the spaces by satisfying the principles of Jainism. The porosity of breathing spaces make feel the west prevailing breezes from the court filled with aromatic fragrance making it an inviting space to the house. It activates in the morning to collect flower for rituals and children's pondering with grandparents awakening them with words of experience and guidance under shade making a meaningful space of learning for generations. In evening the family together enjoys in the comfort of cool breeze, acting like an *otla*- a semi open threshold of inside and outside. These spaces begin to expand in multiple ways as the user imagine to live with it over time, responding each season to dwell with.

The internal section of the house creates the external ideas of living in the old context. The five staircases in the house elevates parallel up to the court, forming a pause to interact at every level in an ease, creating memories in togetherness. The playful plinths (earth court) interwoven becomes a part of children overlooking the kitchen maximizing its use for multiple activities. The kitchen, dining space, water court and earth court are highly interactive core and social throughout the day camouflaging each other's values in performing the activities of the day. Simply grounding themselves at the dining as a ritual of gratitude in the presence of natural energies around. The bedrooms overlook the central space while the core offers an open-ended vision up the sky keeping eye control over spaces.

Each space responds & dedicates each one character's stage of life and their true nature making it more valuable and very own. The multidimensional courts and spaces sculpted in-between grey washed walls creates inquisitiveness, yet offers a 'freedom of choice' to each individual let 'deeply ponder within and without', making it a constant space of solace.

The external response to the immediate context and climate with *chapru*-sloping roofs and balconies to create a dialogue with the neighbourhood. The *aagashi*-(terrace) is the place of special importance to the state for celebrating seasons throughout the year, summer- cool breezes and yearly household activities, rainsbeing art of nature, winter- kite flying festival. The terrace garden is accompanied with the mezzanine of the west master bedroom acting like an extended space to meditate and work in solitude.

More of seen its dynamically unseen story of the house to witness is an open-ended reel of experiences and also of its completeness in the subtle contrast of light and dark. The contraction and expansion of spaces in series avails the explorer to disappear and reappear throughout the house in infinite opportunities of creating memories and experiences. The monolith appearance is a silent poetry awakening and resembling to the spiritual values reverberating in the spaces. House without a form- just atmosphere.

Ar. Ninad Bothara (32 yrs.) at present professionally practicing as an architect from past 8 years. I have pursued my B.Arch. degree in year 2014 from N.D.M.V.P'S college of architecture, Nashik. During the internship course. I also have gained professional experience working with renowned Ar.Neelkanth chhaya associates in Ahmedabad. Simultaneously, I like and keep participating in architectural competitions at national and international level. From which I have won about 27 competitions so far, which also includes live scale projects which are been built recently. Being as an independent person and architect I have established my own firm named as 'STUDIO BLACK' in year 2016. I work on projects ranging from private to public sector. Which include residential built projects like tube houses and bungalows. Some on-going projects include public religious structure like Jain upashray at abhona, a large scale meditation centre, dharamshala at badnapur. About to be completed, Commercial cum residential building . I aim in dedication and passionately working in architecture and pursue my desired goals and socially contribute towards society through architecture.
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INDIAN ARCHITECTURE AWARDS
Architecture Student of the Year

33rd Architect of the Year Awards JK AYA

Innovation in Tradition

Rural Livelihood Creation in Handicraft Sector of Thar

By Darshan Sukhadiya

Background

Handicrafts constitute an essential segment of the decentralized sector of the Indian economy. It is mainly a rural-based sector that has its reach in backward and inaccessible areas. Originally, handicrafts started as a part-time activity in rural areas, however, it has now transformed into a flourishing economic activity due to significant market demand over the years. Handicrafts have big potential as of hold the key for sustaining not only the existing set of millions of craftsmen but also for an increasingly large number of new entrants in the crafts activity. Presently, the handicraft sector is contributing substantially towards employment generation and exports. Still, this sector has suffered due to its unorganized nature along with additional constraints like lack of education, capital, and poor exposure to new technologies, absence of market intelligence, and inadequate institutional framework.

In a region that faces natural extremities, craft, in Thar, is a means of self-reliance. Where every community is distinctly different from the others. Rajasthan is home to some of the finest traditional craftsmanship in the country. With massive machinery production for high demand on the global stage, handicraft has lost their original identity. With all gone – a lost sense of dwelling, loss of a familiar environment, and the affected crafts community, there loomed the fear of erosion of layers of traditional knowledge. At this time there is a need to establish a platform for the

Image 01 Site location

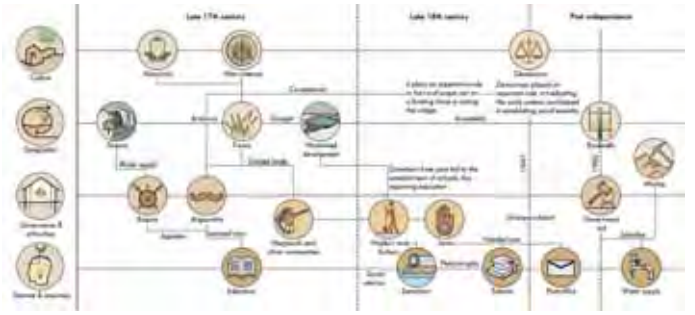

Image 02 Chronological development of the region

Image 03 Local settlement study

Image 04 Proposed design program

Image 05 Form development process

Image 06 Various arrangements - designed according to micro level climate consideration

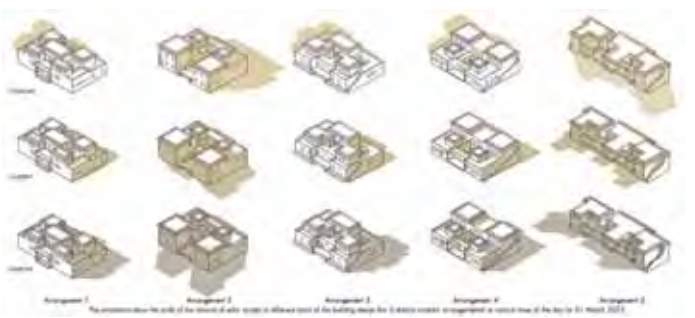

Image 07 Sun exposure analysis of form

promotion and sustainable development of crafts, heritage, and cultural ecology of Thar. There is a need to build a fragile ecology while respecting the familiar spatial environment for engagement with skill and workmanship.

The market requirements of handicrafts are expanding day by day but there is not enough production of the craft. The reasons for such things happening are:

1. Unorganized production
2. Low education
3. Outdated production methods
4. Improper living environment
5. Lack of direct linkage to market
6. Lack of quality raw materials
7. Lack of funding
8. Improper workspaces and storage areas

Today crafts persons are at a crossroads, beset with poverty and illness.

Need of the intervention

The craft is the manifestation of the physical realm of design using both theory and skills. A relationship between a building to its place or context and its constitutional elements that lies like connections to a building or space thrives internally and externally. These connections can be integrated physically, temporarily, or even spiritually.

Crafts, a pantheon of inheritance value and mastery, are the stories passed through generations that offer colourfully caparisoned narrations. Rajasthan is seen by the discerning not just as a state but as one that produced a rich civilization. Despite the ruptures of history, invasions, and foreign occupation, the Crafts of Rajasthan keep holding the legacy in many respects.

The sustainability and viability of the crafts sector have become a necessity, particularly in an age of rapid communication and global change. As a highly decentralized activity, it provides local manufacturing capabilities with a very low capital outlay while adding much value and wealth creation resting on the use of human skill and local knowledge harvested over many generations of craftsmen.

It is essential to bring people from various types of craftsmen together to gain, give knowledge to each other, and become more stable, stronger, and well-balanced together. It would help in sustaining their community, increasing their knowledge, and mastering their skill set values.

But, acknowledging the fact that different craftsmen have different understandings, cultures, and beliefs; it is difficult to bring people together under a common umbrella of a dwelling system. Thus, only a unifying institution system, such as a school, training centre, or a cultural space where they can exhibit their legacy can gather people together and save the dying communities from their introverted hamlets.

They are not the most backward community in society. They should be enlightened about the payoffs of their strengths and capabilities to such a degree that can make them proud of their traditions and values.

Design thesis statement

The project aims to build community resilience and regeneration architectural interface bridging the gap between the craftsmen and the urban society through a participatory design approach. A resurgence of Native arts, languages, construction technologies, and ceremonies, created a new united identity and cohesion among various craftsmen. The centre has the potential to become a valuable tool in establishing a unique handicraft identity.

- Sustainable development of the craftsmen by aiding them with adequate facilities, training, and source of income generation.
- Sustenance of knowledge by bringing up a platform to share their ideas and implement them.

Objectives

Amalgamation

- To create an architectural method where craft and building construction can go hand in hand. Which may lead to the development of the craft.
- To enhance their needs and quality of life by bringing a balance between internal localized traditional culture + economy + external links.

Knowledge exchange

- To examine, encourage, and celebrate the traditional knowledge systems with their intricate links to the people and their crafts.
- Training centres will be provided for the elderly promoting their handicraft skill sets and knowledge systems.
- To develop a self-sustaining knowledge hub and provide them with basic amenities like education, healthcare, clean drinking water, sanitation, and environmental sustainability.

Image 08 Site plan

Image 09 Sections through central sunken court

Image 10 Axonometric through court of tradition

Image 11 View from court of tradition

Participatory architecture

- Implementing a participatory design approach adapting to the vernacular construction techniques and locally sourced materials

Image 12 Sections through central raised plinth

Image 13 Axonometric through court of celebration

conveying a strong sense of ownership and belonging, as well as setting an ideal example of a green efficient-carbon neutral construction system.

- Developing a healthy community by giving the residents of rural areas jobs in the construction of their craft centres. This helps in generating revenue and their craft-making ability can lead to the development of a unique blend of craft and architecture which will be sustainable and indigenous to that place or community.

Community development

- Expansion of the craft cluster in order to accommodate the fast-growing population. Explore innovative architectural solutions for community upliftment and increase social interaction.

Skill development

- An approach where architecture would serve as a basis of aid to their occupational practices by doing a space-making exercise.

Sustainable design

- To create solutions that are cost-effective and sustainable using locally available materials and measures. The proposal took into account the real needs of inhabitants, the environment, and building limitations.

Architectural achievement

- The proposal of the craft and resource centre in the Thar Desert embodies a harmonious blend of modern and traditional architectural planning methods, with a primary focus on climate responsiveness and sustainability. This innovative structure serves as a beacon of sustainable design in an arid and challenging environment, addressing the unique climatic conditions of the Thar Desert while celebrating the region's rich cultural heritage.

Sustainable materials and techniques

- Local sourcing: Traditional building materials, such as sandstone, have been locally sourced to reduce environmental impact and promote the use of indigenous resources.
- Solar passive design: The centre's layout optimizes natural daylight and ventilation, reducing the need for artificial lighting and cooling systems. Small windows are strategically placed to capture prevailing winds and facilitate cross-ventilation.
- Thermal mass: Thick walls and floors constructed with locally available materials act as thermal mass, absorbing heat during the day and releasing it at night, stabilizing interior temperatures.

Image 14 View from court of celebration

Image 15 Sections through Kund

Vernacular design

- Courtyard layout: The centre embraces the traditional courtyard design common in desert architecture. The central courtyard provides shade and serves as an outdoor gathering space, while also facilitating natural ventilation.
- Jaali screens: Intricate jaali screens made from sustainable materials like reclaimed wood. These screens filter sunlight, creating dappled patterns of light and shade while allowing for privacy and ventilation.

Sustainable energy

- Solar Panels: Photovoltaic panels are integrated into the building's design to harness solar energy for electricity needs, making the centre partially self-sufficient in terms of power.

Water conservation

- Rainwater harvesting: A system of rainwater harvesting channels water into underground cisterns, providing a sustainable source of water for the centre's needs, including irrigation for an adjacent desert garden.
- Grey water recycling: Grey water from sinks and showers is treated and reused for irrigation and flushing toilets, minimizing water wastage.

Climate-responsive features

- Shading devices: Extensive overhangs and retractable awnings shield the building from the harsh desert sun, reducing heat gain and enhancing comfort.
- Cool roof: The roof is painted with reflective materials to minimize heat absorption, keeping indoor temperatures cooler.
- Desert garden: An indigenous desert garden surrounds the centre, featuring drought-resistant plants that not only enhance the aesthetic but also contribute to cooling the microclimate.

Cultural integration

- Local craftsmanship: Skilled local artisans have been engaged to incorporate traditional elements into the design, such as intricate tile work, hand-carved wooden details, and decorative motifs inspired by local culture.
- Community engagement: The centre also functions as a hub for cultural preservation and education, offering workshops and exhibitions to promote and celebrate the heritage of the Thar Desert's indigenous communities.

Image 16 Axonometric through court of innovation

Image 17 View from court of innovation

Image 18 Material specification

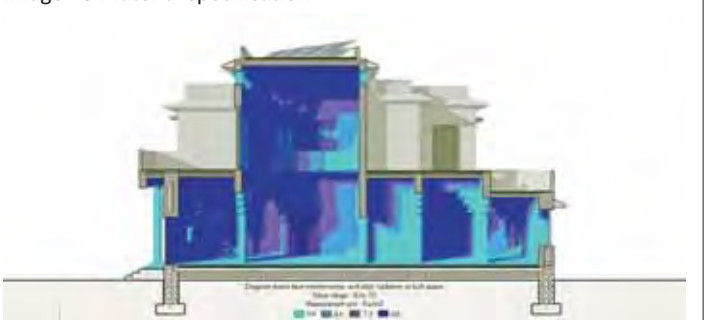

Image 19 Thermal comfort analysis

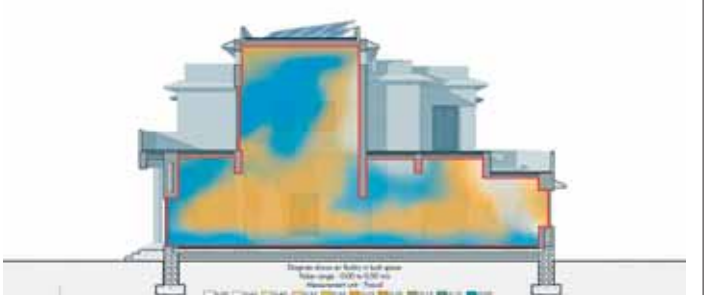

Image 20 Computational fluid dynamic analysis

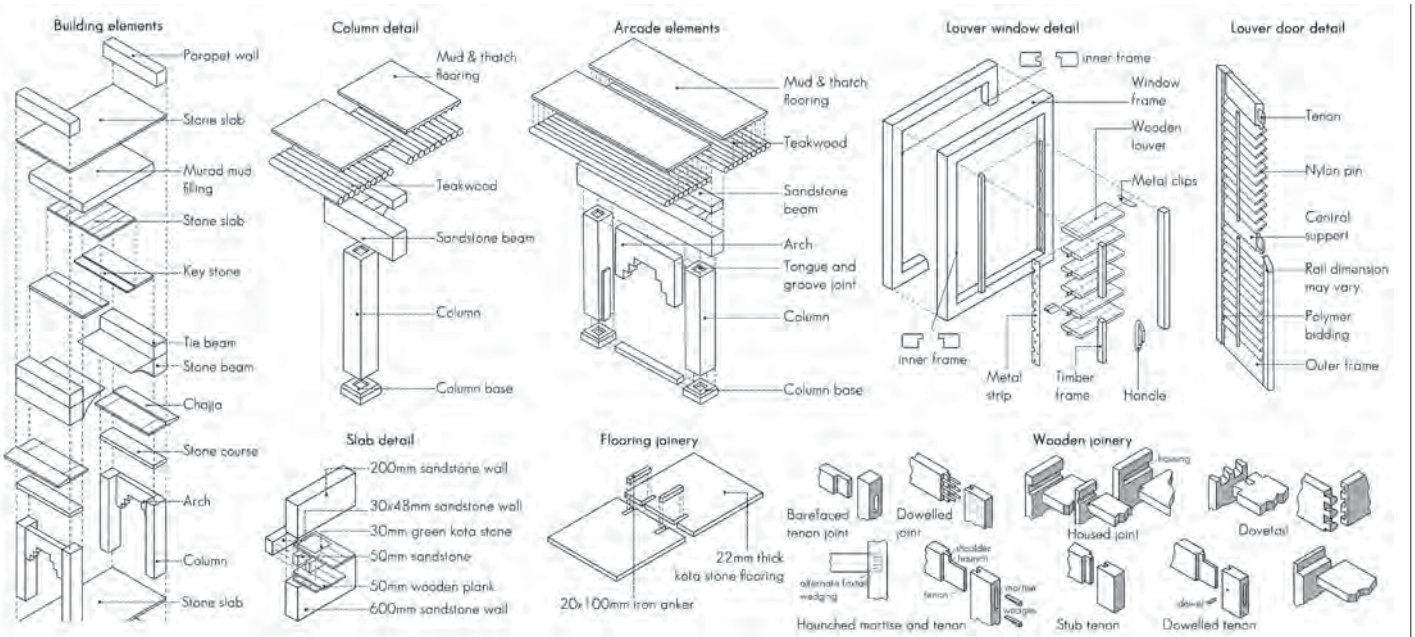

Image 21 Building component details

Thus, this proposal seamlessly merges modern sustainability practices with traditional architectural wisdom to create a climate-responsive, culturally rich, and environmentally friendly structure. It not only serves as a functional resource centre but also stands as a testament to the potential of sustainable architecture in challenging climatic conditions, offering a model for future developments in arid regions.

Darshan Sukhadiya, an alumnus of Sarvajanik College of Engineering and Technology (SCET), is an architect dedicated to sustainable and user-friendly design. His journey is marked by a focus on green building techniques, renewable energy integration, and eco-friendly materials, all aimed at minimizing environmental impact and promoting ecological health. His design philosophy emphasizes creating adaptable, inclusive spaces that enhance occupant well-being and cater to diverse needs. He believes design should evolve from the place on which it stands, responding to the climate, functionality, available technology, and the aspirations of the people. Ultimately, his goal is to bring people together through design and create opportunities for them to modify their landscapes.
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INDIAN STATES ARCHITECTURE AWARDS
Architect of the Year

Abhikram
Ahmedabad

By Ar. Sandeep Khosla and Ar. Amaresh Anand

Built-up area : **13,596.795 sft**

Cost of project : **Rs. 6000 per sft**

Architects: **Khosla Associates**

Principal Architects: **Sandeep Khosla and Amaresh Anand**

Project Team: **Sandeep Khosla, Amaresh Anand, Nikhil Shetty, Anusha Y.S, Nisarg Shah and Jesuvi Packiam**

Structural Engineer: **S & S Associates**

Civil Contractors: **Gaurav Shah and JDE Consultancy**

Custom Furniture: **Mangrove Collective**

Landscape Design: **Ashish Teli**

Description of Project

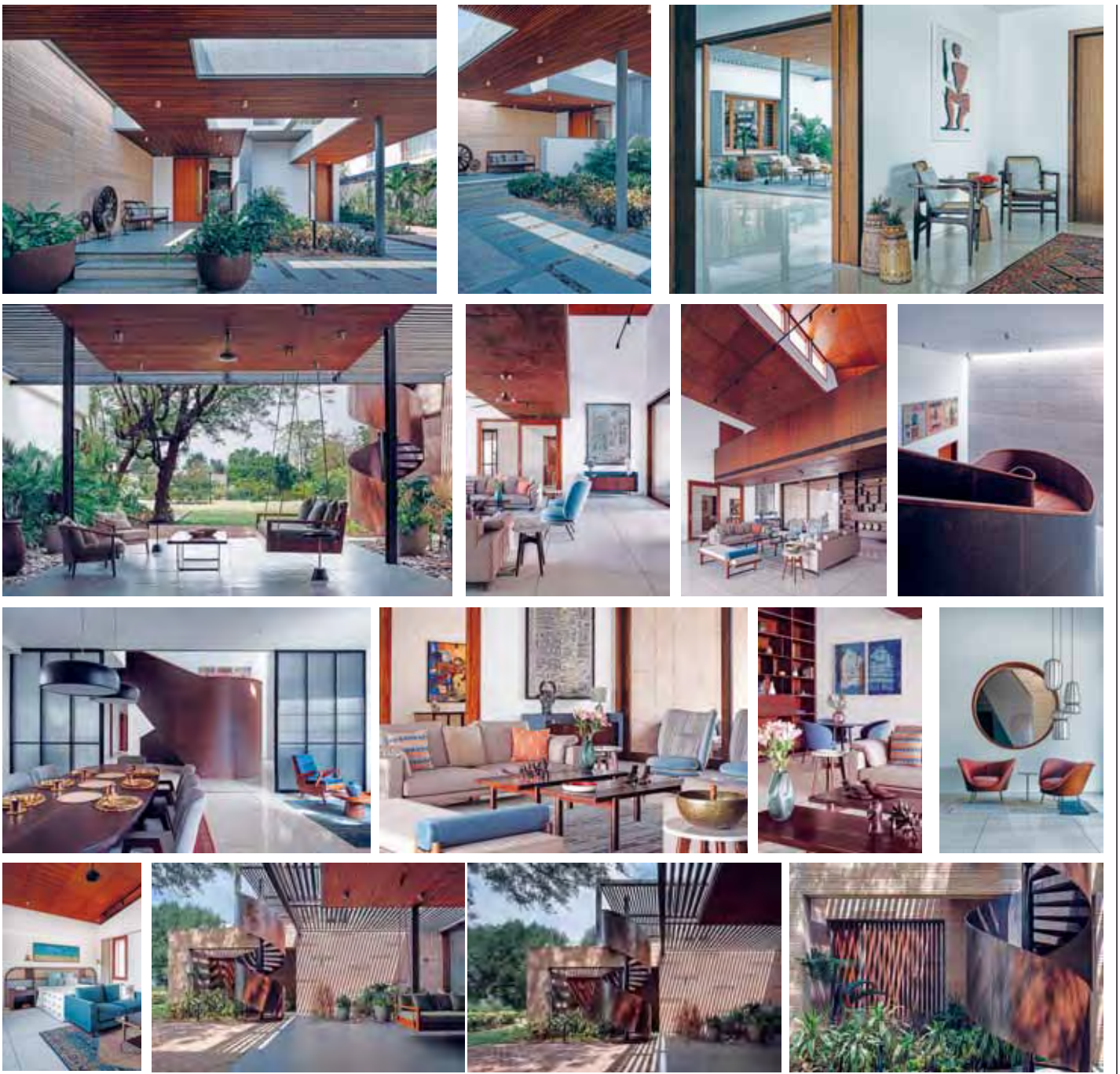
While conceiving the architecture for this home in Ahmedabad, one of our primary drivers was a response to the hot and dry summers in the city, with average daytime temperatures reaching 42 degrees Celsius.

The form of the house is derived from its climatic orientation as well as shading devices that keep the internal spaces cool. Deep verandahs and overhangs, horizontal pergolas and vertical louvers gently filter the fierce sun. Strategically placed apertures promote cross ventilation, while reducing heat gain.

We oriented the double height living space to have permeable and shaded verandahs on its east and west to take advantage of the outdoors, the morning and evening light as well as east to west breezes. The east verandah faces an intimate pool-court while its counterpart on the west overlooks an abundance of landscaped green. Two existing old neem trees were accommodated in the building design to enhance shade in the west. The north wall of these verandahs are clad in a grooved and patterned pink sandstone and witness an ever changing play of sciography on their surface throughout the day.

Materials and Construction Details

In such climates, the goal is to use materials and



surfaces that would reflect rather than absorb heat. In the landscape there is a liberal use of brick paving interspersed with greenery and 80% of the roofs are clad with clay tiles. Expanses of glass are minimized and always protected by generous overhangs. All bedrooms on the southern face have double walls to reduce heat gain.

All materials are natural and locally sourced. Clay Bricks are used in construction, accent walls in a pink sandstone, cast-in-situ Terrazzo flooring, Kota stone and reclaimed timber for roof cladding. Doors and windows are made from a sustainable plantation 'Accoya' wood.

Cross ventilation is important in all the rooms and the result is evident as the East-West summer breezes pass over the swimming pool in the east, through the living room and onto the west verandah.

The design moves ensure reduced heat gain and less reliance on mechanical cooling. Since there is an abundance of sun in India, we have filtered natural light thro ugh the space to eliminate the use of light bulbs during the day.

Special Features

One of the most exciting elements of the house experientially is the circulation to the first floor. A

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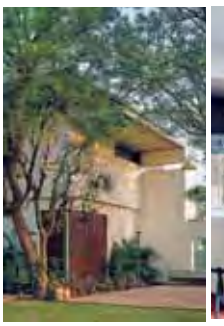
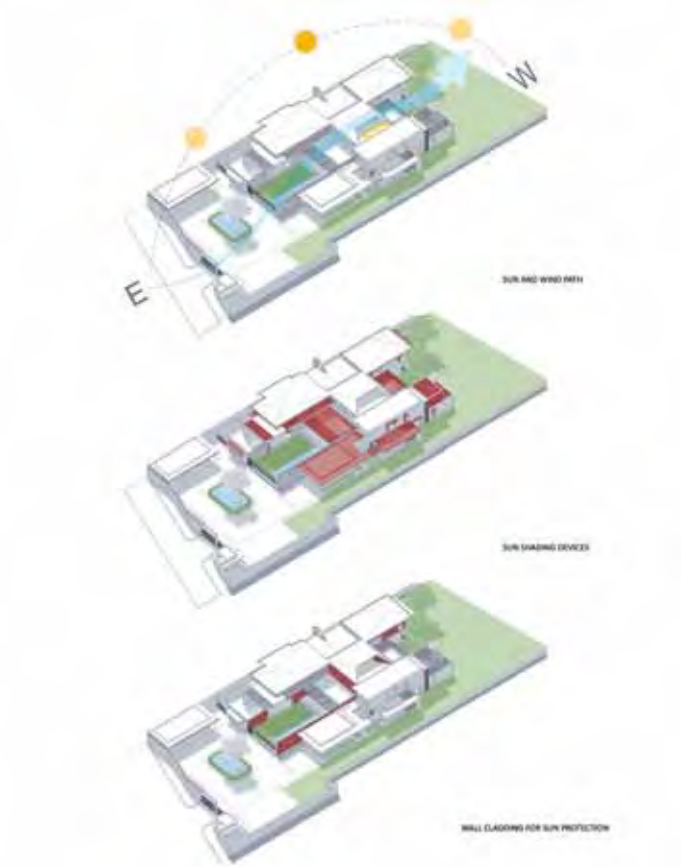



sculptural corten steel staircase connects both levels and leads to a bridge that spans 30ft across a double height living space connecting two sections of the house and leading into an entertainment lounge. The circulation plays protagonist in defining the spatial experience.



There are three trapezoidal roofs that envelope the double height living room as well as the upper level bedrooms. The one above the living space admits a soft quality of north light into its volume. The roofs are clad on their underside with the warmth of wood veneer and contrast with the cool beige terrazzo floors that extend through the home.

Khosla Associates, a leading architecture and interior design firm based in Bangalore was established by Ar. Sandeep Khosla in 1995. The firm headed by Principal Ar. Sandeep Khosla and partner and Principal Ar. Amaresh Anand create a versatile body of work ranging from architecture and interiors of residences, offices and institutions to retail and hospitality spaces. They have in the past 25 years of practice won over 30 national and international awards including the *Inside Outside Designer of the Year Award 2010*. They were the winner in the Education Category at the WAF/INSIDE Festival 2013 in Singapore, winner of the WAN *House of the Year 2017* in London. *Architectural Digest* has named *Khosla Associates* as one of the most influential names in the Indian subcontinent for 12 years in a row (2014 to 2024). *Khosla Associate's* distinct style of tropical architecture uses local materials and concepts, but reinterprets them with a unique and contemporary design sensibility. The firm's interest in global/local trends in fashion, lifestyle, context and culture is reflected in their varied palette of restaurant, office, hotel and institutional projects across India. The work of Khosla Associates is featured regularly in important architectural and Interior publications from around the world.

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INDIAN STATES ARCHITECTURE AWARDS
Commendation Award

33rd Architect of the Year Awards JK AYA

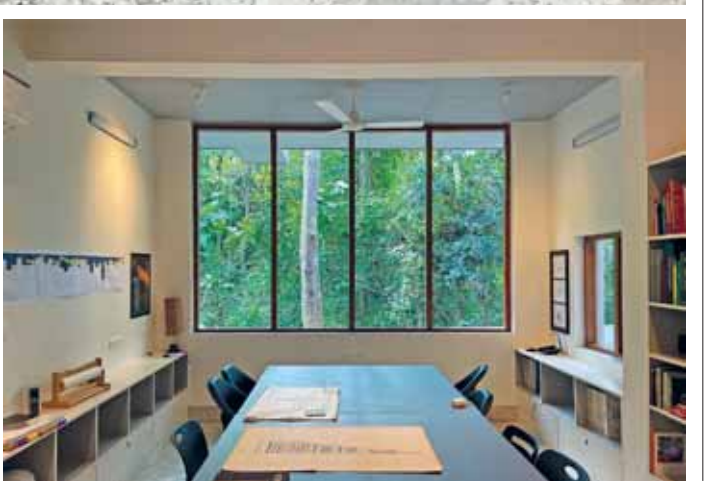
Aso

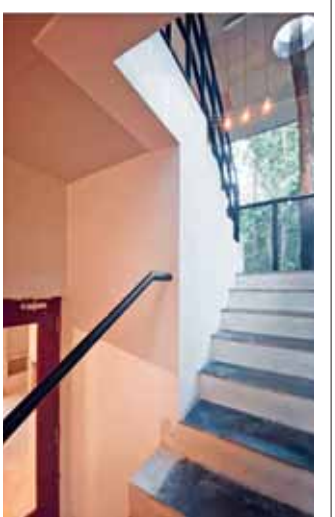
Design for a Home-Studio

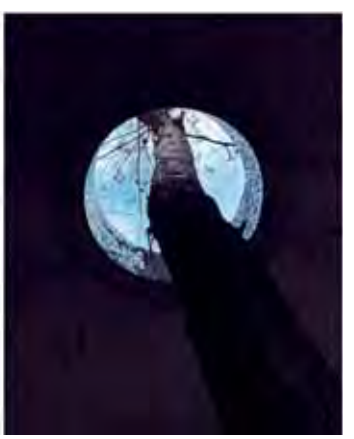
By Ar. Ruturaj Parikh

PROJECT INFORMATION
Project Type: Residential
Location: Salvador Do Mundo, Goa
Year of Initiation: 2021
Site Area: 525 sqm
Built-Up Area: 240 sqm approx.
Status: Completed
Drawings: Studio Matter
Images: Rishul Bangar, Studio Matter
Client: Maanasi Hattangadi, Ruturaj Parikh


1
2
3
4
A
A
B
B
1. KITCHEN 3.0 x 4.1 M
2. STUDIO 16 x 4.1 M
3. POWDER ROOM 2.5 x 1.9 M
4. SECURITY CABIN 1.8 x 2.4 M
GROUND FLOOR PLAN
0 1 2 4m







Design Team: Viraj Bhatt, Hetanshu Pandya, Dhrumin Patel, Rishiraj Sarkar, Ruturaj Parikh

Engineer: Rajesh Mahambrey and Associates

Contractor: Amirchand Pandit

Electrical Contractor: Aravind Gunaji

Plumbing Contractor: Santosh Shirsekar

Carpentry: Bharat Wood Craft, Jitendra Sharma

Flooring Contractor: Arvind Pandit

Landscape Contractor: Agrohort, Gajanand

Project Description

Sharing a boundary with a historic chapel in the village of Salvador-do-Mundo Goa, this residence-cum-studio space is designed on a linear plan with a conscious attempt to leave more than half the site empty for a rich, tropical landscape. On the ground floor, a studio space flanks a kitchen and an external staircase that connects with the residence on the first floor. The staircase is designed to connect the two spaces on two different levels internally as well as externally.

Simple materials – IPS Floor, Cudappah Steps, Timber Windows, Metal Frames, Exposed Brick and Laterite, and a Load-Bearing Vault composed of Wire-cut Bricks frame the building. Perforated metal sheets enable the breeze to flow uninterrupted through the house. The building roof vault is finished in a stunning coat of Black China Mozaic – a waterproofing surface that adds a beautiful sheen to the vaulted ceiling.

MATTER works on architecture, design and curatorial projects across India. Since establishment, Matter has designed and executed projects of multiple scales and typologies in diverse contexts. Matter's work involves understanding the parameters of each project in search for a unique response therein. The work resists image-making in favour of what is 'appropriate' for the immediate and distant context of the project. We work with the clients and stakeholders to understand the economics, user groups, functional demands, landscape and site potentials, material possibilities, cultural preferences and emotional qualities in all our work so that the resultant built environment articulates and addresses the ambition of the project. Matter's work emerges and responds to the incredible potential of India's diverse and plural landscape.
Email: studio@matter.co.in

INDIAN STATES ARCHITECTURE AWARDS
Young Architect's Award

33rd Architect of the Year Awards JK AYA

Subterranean Ruins

Bengaluru

By Ar. Avinash Ankalge

Just outside the Indian village of Kaggalipura, some 40 km south of Bangalore in the state of Karnataka, a series of brick walls peeps through the dense tropical vegetation of mango, banana, coconut and sugar cane. Although resembling ancient ruins, the structures – aptly named "Subterranean Ruins" – are part of an unusual architectural project by the architecture practice, A Threshold.

Not far from Bannerghatta National Park, an ideal destination for birdwatchers, the village of Kaggalipura named after the Kaggali tree (*Acacia catechu*), a constant feature of the rural landscape of this important agricultural area, is home to a few thousand inhabitants, many of whom – laborers, artists, and craftsmen – were directly involved in the building process.

The clients were a couple of philanthropists, who, alongside the private section, wanted a multifunctional public centre freely accessible to the villagers. The brief demanded that the complex should not be limited to a specific functional program but rather should be able to host school classes, children's workshops, seminars, exhibitions, concerts, and other events, but also double up as guest quarters for the owners' visiting friends.

Volumetrically, the project design took its cue from the natural elements on the site, in order to seamlessly integrate the new, single-level building into the landscape. None of the existing trees were sacrificed and the steeply sloping site was exploited to create underground spaces. As a result, the complex is not immediately apparent to the visitor, whose gaze is first drawn to the planted roofs, and only subsequently to the main entrance along the basement front. Perfectly camouflaged in the natural landscape, the complex seems almost uninhabited.

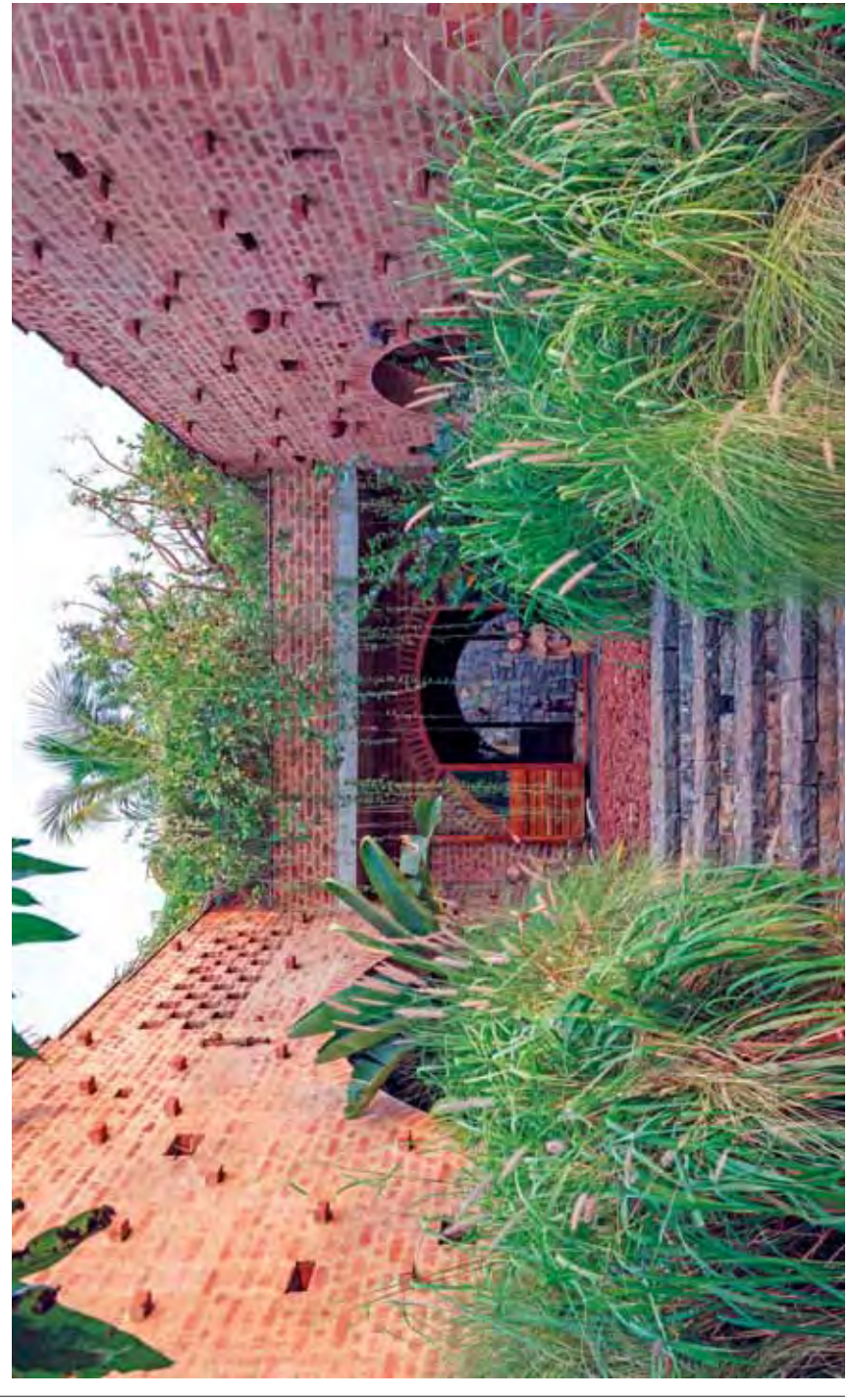
The structure resembles the remains of some ancient abandoned site. The large arches of different shapes and sizes have been given a rough look making them seem the walls of buildings going back to some ancient past.

The Subterranean Ruins are made up of four areas, which although independent, are connected by outdoor areas in an

interplay of solids and voids that lend balance and harmony to the whole. The courtyard is a key functional element. An outdoor play area for local children, it can also be used by local artists as an open-air exhibition spaces. The rooms are placed side by side lengthwise, like a gently curving sequence of row houses.

Their north-south orientation means they benefit from the evening sun but also have a continuous flow of air from a second, lower-level court, which also brings light and air to the rear of the building. The layout and furnishings of the rooms have been designed to allow the environments to serve as bedrooms or living areas, exhibition rooms or classrooms. The custom-designed interiors are mostly the work of A Threshold; any other fixtures and fittings were chosen by the firm. In addition, all spatial reconfiguration requirements are curated by the architects.

Unsophisticated local materials sourced within a 50-km radius of the site were used for both exteriors and interiors. These include exposed red brick walls and natural stone flooring –rough-finished for the exteriors and smoothed for the interiors.







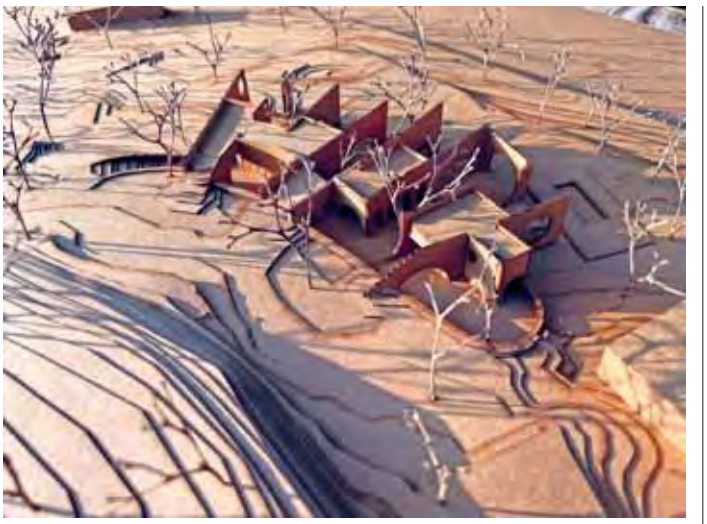




The cobblestones of the courtyard come from a nearby black-granite quarry. Both the materials and the construction techniques reflect the project's underlying environment commitment. Boulders excavated on site were used for the retaining walls; concrete was used only for the floor slabs, and the mortar for joints contains only 5% cement. Energy consumption is also environmentally compliant, the underground sections and ample shading afforded by the trees doing away with the need for air conditioning, while the sloping site is exploited to create a stormwater collection system supplying irrigation to the local fruit orchards.

Kaggalipura is a small town situated 40km south of Bengaluru city. The 3-acre farmland is a fruit orchard where trees such as mango, sapota, banana, coconut, butter fruit, and jackfruit are grown. The site offered various opportunities for design. A sloping landscape allowed a rainwater collection system to be created to sustain the existing farming practices. A steep four metre drop preceded by flat land allowed the building to be tucked into the landscape with minimal cutting. The southern side is sunken along this drop, mitigating heat gain, while the northern side opens to the landscape and takes advantage of the light. The rooftops are filled, lending a sense of continuity to the landscape, increase thermal mass and keep the spaces underneath cool, and offer opportunities for small-scale farming above.

The idea started with multifunctional caves, tucked within the earth with its existing terrain, like unfinished ruins, planned in and around existing trees, eventually over the years becoming part of nature. The materials used are all locally sourced, with a minimal footprint. The larger boulders excavated from site were used for the retaining wall,



while the smaller rocks and pebbles were used as flooring material in the courtyards. The construction of the building employed local masons, artists and crafts people, found in and around Kaggalipura village, as a form of community building activity.

Local kiln brick sourced from a nearby village in its unfinished form, the mortar joints were filled with a mixture of lime, site soil and minimum use of concrete in it, intentions were made to keep the brick walls as main load bearing wall in its raw, robust and exposed form without any plaster over it, entire structure is a load bearing form of structure.

The entire programme of a built and unbuilt was imagined to be multifunctional which can be used for many activities over the time. The client's initial requirements of a farmhouse which would be used on occasion did not warrant a building of such a scale, so suggestions were made to amend the brief. Spaces are instead designed to be flexible and host various functions which fulfils one of the primary design objectives to support the local community and its activities. The alternate built and unbuilt configuration allows functions to take place within the caves and spill out onto the open courts. For instance, classes for local school children may be conducted within the caves, while the open courts may be used as spill out spaces for children to eat and play. In addition, the open court can act as a transition between the classroom and the open ground to the north, with the stairs becoming seating spaces to watch. In another instance, it may take on programs to support the thriving local artisans and craftspeople. The sunken passageway to the north with its niches could become displays of the artisans' work, while the caves and open courts could become workshops for artisans to practice, teach and sell their work.

The built-unbuilt compliments each other, the unbuilt spaces in the form of void imagined around existing trees to be used for various spill over activities, so these caves and courtyards can be used a home stay, can be a kindergarten or a primary school, these spaces can be used by village people for community activities or gatherings, also as artists residency where the nearby artists can come and stay to spread their skills and craft-knowledge amongst the around village people.

Ar. Avinash Ankalge Born in Pune, Maharashtra. Graduated from Dr. D. Y. Patil College of Architecture, Pune. After graduation Avinash worked under renowned Architect Sanjay Mohe in Mindspace Bangalore based firm from 2010-2020. 'A Threshold' formed in 2020, in Bangalore, India, is a multidisciplinary design firm, having experience in handling residences, institutions, housing and hospitality projects, founded by Avinash Ankalge and Harshith Nayak. The studios approach is grounded in the discovery and research for contextually appropriate architecture, based on site, climate, culture of the place and aspirations of the people. We believe, the element of nature and surrounding context plays a very important role forming the idea of "Place", appropriate use of local materials, crafts and technology binds the overall "form" suited in the character of its immediate "Context" Attempting at fostering spaces that gives each one a sense of familiarity while still trying to be ingenious we aim at incorporating people's aspirations, while keeping intact the contextual identity to create a "place of memory". Studying and documenting various rich vernacular art and architecture, inspires us, and our practice seeks to bridge the gap between local and global, traditional and modern to attain timelessness in the built environment.
Email : avinash@athreshold.com

FOREIGN COUNTRIES' ARCHITECTURE AWARDS
Architect of the Year

Reaz Loft
Khanpur, Bangladesh

Ar. Mahmudul Anwar Riyaad

Project : **Reaz Loft**

Location: **Khanpur, Narayanganj, Bangladesh**

Year of Completion: **2022**

Site Area: **2670 sft**

Built Area: **5500 sft**

Principal Architects: Mahmudul Anwar Riyaad, Mamnoon Murshed Chowdhury, Shaoki Shamim

Associate Architect: Md. Obidur Rahman Rajib

Description

Reaz Loft, a G+3-storeyed with basement is a single-family holiday house at Khanpur, Narayanganj. It overlooks a community playground that has a deep emotional connection with its owner. A major part of his childhood in the 1970s was spent playing here. He still actively maintains relationship with it. The building is generated form that emotion by making the interior spaces extend, focus and draw towards the field.

The design tries to respect the adjacent old ancestral house on the north. The new building is deliberately set back not to overshadow the old one. This setback also allows an elevated garden in the 1st level and makes the busy front road visually disappear from the living areas at different levels. Height of the building is also restricted to match the scale of the old building.

The lofty internal space at the front of the house generated between two parallel structural walls contain public spaces at various levels. All these levels, connected by various flights of the open metal stair, offer interesting visual connections with the field. The metal stair itself offers unique kinetic spatial experience with in the loft. An enclosed service staircase at the back simultaneously connects the Kitchen with the more public areas up to the second floor. Functional spaces at the semi basement level, created to restrict the overall height, also have natural light and ventilation.

Gardens are created at different floors and the largest one at the top level with exclusivity, has a pavilion at the front has a gallery like sitting area with cascading steps that offers a unique framed view of

the field through the open pavilion a semi outdoor folly perfect for enjoying our light rain or cool breeze in a moderate monsoon climate. This uppermost level with the master suite is deliberately kept visually disconnected with the loft inside to provide desired level tranquillity. For a narrow, linear and a relatively small urban site, where functional spaces can be arranged as railway compartments, a single structural bay was an obvious choice. The house was thus naturally conceived as series of functional spaces arranged both vertically and horizontally between two structural walls in concrete. These as cast concrete walls on south and north contain various openings to allow light and air, while the west is more or less solid and the east side facing the field in glass is like a giant frame to visually connect with the field with the interior space. All windows with clear double-glazed panels are operable to facilitate natural ventilation in this otherwise centrally air-conditioned building.

The even smaller garden on the south at the same level comes inside the loft bringing green inside and facilitating a large opening on the south that offers view and allows light and air inside.

The architectural language here is minimalist with orthogonal lines wrapping spaces. Concrete, timber, steel and glass form the timeless material palette. When viewed from the playground, the oblong forms a humble counterpoint to the two mammoth water reservoir towers on the south east, all in exposed concrete.

VRF air conditioning system, motorized curtains, solar panels, garden watering system, security features, MRL lift, plumbing and sewerage lines and pits all are designed with meticulous detail to accommodate with in the restricted volume and support the minimalist notion. The open steel staircase with clear glass and metal handrail is custom made at site. Gardens at various levels are created with proper drainage and water supply facilities. The small garden extending from the living through the tall eastern window is placed strategically to almost competently cut the busy road visually from all the levels of the interior and act like an infinity garden to merge itself with the lush green playfield in front.

Ar. Mahmudul Anwar Riyaad is from Bangladesh. He is currently associate professor at BUET, Bangladesh. He has completed his masters in year 1998. He is member of The board of Architectural Education of IAB & served as Education secretary of IAB consecutively. He is also editor of the book “50 years of Architecture in Bangladesh”. He is also winner of many awards like JK Cement Award, Berger Award, IAB Award etc.
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FOREIGN COUNTRIES' ARCHITECTURE AWARDS
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Hotel Nandini

Dhaka

By Ar. Bayejid M. Khondker

Name of the Project: **Hotel Nandini**
Architectural Design: **Nakshabid Architects**
Lead Architect: **Ar. Bayejid Mahbub Khondker**
Name of the Client: **Karupannya Rangpur Ltd.**
Year of Commencement: **2022**
Location: **Dhaka, Bangladesh**

Cost of Project: **6,08,68,940 INR**
Built-up Area: **534 sqm**
Co-designers: **Ar. Subrata S. Hazra, Artist Rainy Wadud, Ar. Ajoy Das**
Photographs: **Maruf Raihan**
Documentation: **Abdullah-Al-Habib Nabil**

Project Brief

Hotel Nandini, formerly known as Hotel Nidmahal, was the first of its sort on the city's southern part of the city. In the past, due to its poor management, the establishment failed to initiate its admiration. As a result, it gradually got converted into a Bank, an Office as well as a branch of a university. The current owner with a long-term lease agreement of the plot has rebranded the establishment by transforming the first two storeys as their flagship store, one floor dedicated to their office space and rest of the floors as a three-star boutique hotel of 40 rooms with its necessary facilities. The roof space has been transformed into a beautifully designed dining facility with a view of the urban skyline.

One of the challenging features about this plot is that it has a single access bay for the 14 residential plots at the back, which has been legally approved and settled by court. But with the help of Cornice and screening, they manage to keep the out way of the hotel clean and significant.

Description of Construction Details

This intimate scaled boutique hotel underwent a massive renovation to achieve a significant facelift which added dynamic to the surrounding urban texture. By ditching mechanical procedures, the entire establishment has been manually handing painted to present it with a real texture of manual handwork. The hand work distinctively beautified









the appearance of the Nandini Hotel in such a way that it has become a treat to the eyes of people. Once someone get the gleams of such aura of the structure of the Hotel it remains still framed to the mind. The building was built in a 10x10 grid frame structure. The old floor finishes have all been removed and replaced with a minimalistic concrete finish, for getting rid of the added thickness of the floor. Locally seasoned wood Koroi, Gaab, Sea grass and Bamboo have been used for interior work. A small volume of steel has been imported which was locally weathered.

The building was at its optimum; hence further loading was not structurally feasible. Hence the materials selected are all light weight. The building was built in a 10x10 grid frame structure. The old floor finishes have all been removed and replaced with a minimalistic concrete finish, for getting rid of the added thickness of the floor. Locally seasoned wood Koroi, Gaab, Sea grass and Bamboo have been used for interior work. A small volume of steel has been imported which was locally weathered. The exterior wall has been kept untouched; few interior walls are added as it was the demand of the program. Due to time constrain the wet work has been kept minimal.

Special Features

What makes the building unique is its positioning; the remarkable setback from the adjacent road. Hence focus has been placed on the entryway. It is a narrow space but has been made grand with a bigger scale ceiling height. One of the major challenges was that the building was exposed to the west. Commonly, in tropical areas solidification is appreciated with screening. The target here was to create a solid plane with tons of points, which is breathable at the same time. The light passing through will create shadow in multiple layers. This guarantees unhindered visibility and cuts off the direct western rays simultaneously.

The entire building's nighttime illumination is so spectacular that it appears to be shimmering like thousands of enormous stars in the night sky. Moreover, such aesthetic executed idea of indulging the glass and the use of wooden crafting has not been presented to people before and it also became eye catching to every passerby. On the left side of the hotel the branding work has been done using raw wooden crafts. 2.5 feet of wooden sticks has been placed at a distance of 8 inches from each other in the form of cross which is attached with screws creating a kind of wooden rowing illusion. The rooftop restaurant on the top floor is known to be the reason of getting more clients attention as it is decorated with greenery by holding the traditional wood crafted accessories so enhances the Bengali tradition. It is consisting of two parts. One side is covered with glass and air-conditioned, and the rest of the space is open to sky dining. The only setback is its orientation. Because the mass is facing west and located beside one of the busiest primary roads, the heat and the noise pollution often get overwhelming.

Hotel Nandini gives a comfortable, homely atmosphere to the guests. Everything in this hotel that is visible was handcrafted, allowing us to see a reflection of our culture everywhere we look. To maintain an authentic feel of traditions, both the interior and exterior show the application of native materials.

Ar. Bayejid M. Khondker, established *Nakshabid Architects* in 1996, which has earned a reputation for its multifaceted architectural works throughout the whole nation. The firm is renowned for its extensive array of exceptional projects, encompassing residential, commercial, institutional, industrial, and other architectural areas, each showcasing the firm's commitment to outstanding architectural design. In all their endeavours, *Nakshabid Architects* consistently try to craft holistic design concepts that seamlessly blend sustainable practices with a deep understanding of the contextual environment and incorporate enormous greeneries to mirror the earth's natural beauty vertically.
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3	FULL SPREAD INSIDE (2 PAGES)	2,00,000	6,00,000	10,00,000	18,00,000
4	FULL PAGE	1,00,000	3,00,000	5,00,000	9,00,000
5	HALF PAGE	50,000	1,00,000	1,50,000	2,50,000

The Indian Institute of Architects

Declaration on The World Environment Day

We the members of the Indian Institute of Architects , recognising that there exists only one planet earth having finite resources for sustaining all living organism and;

land remains one of many valuable gifts, given by the nature to the mankind, for performing all its activities and;

land has been recognized as most vital element for rational human growth and development and creation of built environment and;

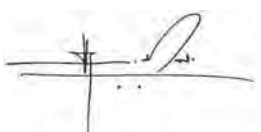
availability of land, in adequate quantity and quality, for human habitation remains a major issue, globally and locally and;

India remains globally one of the most land stressed nation; with only 2.42% of global land houses 17.7% of the global population and;

Valuing criticality of land, United Nations has accepted; Land Restoration, Desertification", as the theme for The World Environment Day for the year 2024;

In order to preserve, protect and optimize the land resource, we the Architects of India undertake, commit and resolve that;

- *We shall use all our professional skill, knowledge and understanding to optimize the existing land resource available, by minimizing the use of land, while evolving design solutions for various projects.*
- *We commit to plan and design buildings, having minimum footprints for using minimum land for creating of the built environment*
- *We undertake to use the principle of limited land unlimited space while evolving the design solution for all architectural projects to optimize the land resource.*
- *We shall continue to review, redefine and rationalize all architectural norms and principles to optimize the use of land resource*
- *We shall use all our skill and make efforts to eliminate the misuse and abuse of the land resource using our architectural solutions*
- *We shall redefine architectural education and professional practice to optimize and make value addition to the land resource and minimize its misuse and abuse.*
- *We shall continue to consult, co-operate and collaborate with, all professional agencies operating in the country in the domain of planning and designing human settlements, to evolve strategies and options for promoting optimum use of available land resource*
- *We undertake and resolve to aid , advise, assist and support all state and parastatal agencies in evolving policies and implementing projects with focus on conserving and preserving the available land resource*
- *We shall continue to work and use our knowledge and skill for ensuring that land is appropriately preserved , conserved and used for achieving the good of humanity, communities, environment , ecology and achieving the 17 Sustainable Development Goals, defined by United Nations to achieve sustainability and make planet earth better place to live and work*



Ar. Vilas Avachat,
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For and on behalf of The Indian Institute of Architects,
June 5th, 2024.

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