



JOURNAL OF THE INDIAN INSTITUTE OF ARCHITECTS
PEER REVIEWED JOURNAL OF IIA ● ISSN-0019-4913
APRIL 2024 ● VOLUME 89 ISSUE 04 ● RS. 100

IIA

THE INDIAN INSTITUTE OF ARCHITECTS
NATIONAL AWARDS
for Excellence in Architecture

2022



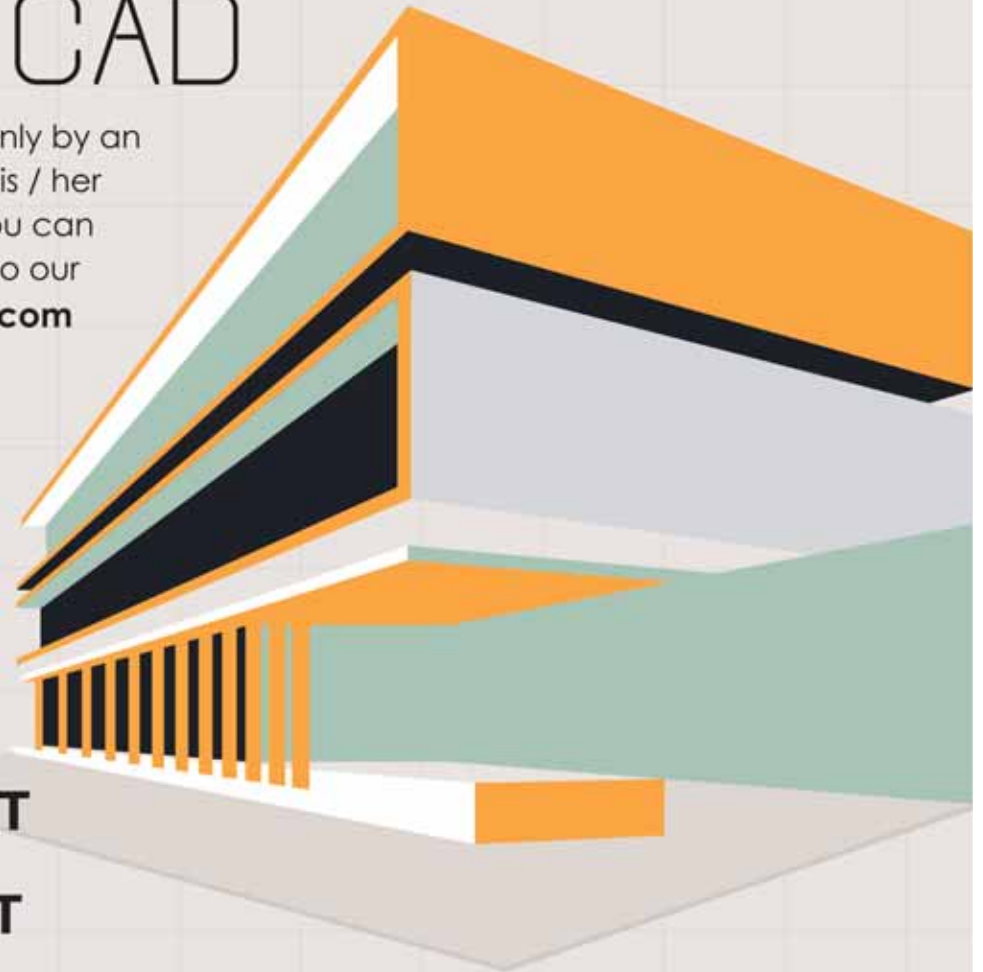


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The objectives of the UIA 2024 International Forum Kuala Lumpur (UIA2024KL) is to provide opportunities for the public, architects, urban planners and policy makers to participate in a series of enriching programmes invigorating discussion on culture, 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>

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Printed & Published by Ar Lalichan Zacharias on behalf of The Indian Institute of Architects.

Designed by **India Printing Works**

Printed by **Arihant Digiprint**

Shed No.1, Ground Floor, CTS No.15, 16, 20, 21 & 37, Italian Compound, Dindoshi Village, Ittbhatti, Goregaon East, Mumbai-400063

Published at The Indian Institute of Architects, Prospect Chambers Annexe, 5th Floor, Dr. D.N. Road, Fort, Mumbai-400001.

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JIIA IS A REFEREED JOURNAL
ISSN 0019-4913

REGISTERED UNDER SOCIETIES
REGISTRATION ACT XXI OF 1860.

JOURNAL OF THE INDIAN INSTITUTE
OF ARCHITECTS
VOL. 89 - ISSUE 04 - APRIL 2024

www.indianinstituteofarchitects.com

Dear Fellow Members of the Indian Institute of Architects,

April, an important month in terms of *Vikram Samvat*, a Hindu Calendar where it starts the new year in various parts of India called diversely as *Gudhi Padva*, *Baisakhi* and many more. World Health Day on 7 April which endorses global health consciousness and 14 April which witnesses the remembrance of Dr. B.R. Ambedkar, known as the Chief Architect of the Indian Constitution. Earth Day on 22 April encourages environmental protection efforts worldwide and on 15 April, people around the globe celebrate World Art Day, a tribute to the enduring impact of art across various cultures and societies, chosen this day to honour the birthday of Leonardo da Vinci. World Art Day not only celebrates the significant contributions of artists but also highlights the crucial part of art in human communication, cultural identity and personal freedom.

We at IIA also celebrated the extravaganza of architectural expressions and aspirations of India in terms of *IIA National Awards for Excellence in Architecture 2022*, conducted on 22 - 23 March 2024, hosted by the Brihan Mumbai Centre at the JW Marriott, Sahar, Mumbai. This Awards event was a festival of diverse ideas in various building types and allied fields like interior design, landscape, urban design, conservation and in the field of architectural research as well. This was participated in by more than 500 architects pan-India representing the regional and global aspirations in their works. The national jury of eminent architects has been responsible for selecting the final winners after the first stage shortlisted entries conducted and witnessed by the architectural fraternity during the event. Every year at IIA has taken consecutive initiatives to be inclusive in offering the opportunity to the most varied practices to showcase their works.

JIIA has dedicated this issue to symbolise the efforts of all stakeholders like our IIA Office Bearers and Council Members under the leadership of our President Ar. Vilas Avachat, members of IIA Awards Committee under convenorship of these Awards of Ar. Kurian George and the hosting team of IIA Brihan Mumbai centre under the leadership of Ar. Nilesh Dholakia. This also gives the chance to our fraternity to see the excellence of architectural practice and creates benchmarks to all for their individual practices to encourage future

participation This outreach definitely gives confidence to budding architects to streamline their focus in achieving their best and aspire for the better. Hope the winners become idols to these aspirants and create the followership of the good work done by these winners.

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

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



Ar. Vinit Mirkar

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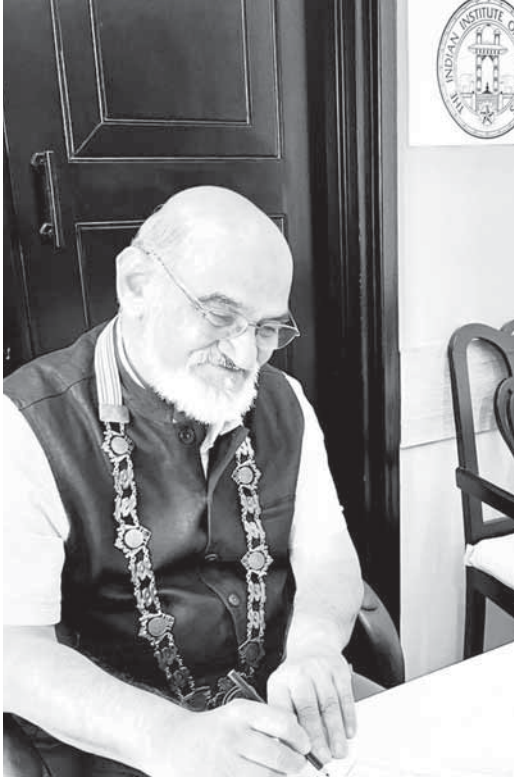


Ar. Narender Singh Rathore



Dr. Nabanita Saha

PRESIDENT'S MESSAGE



Dear Fellow Members,

While chasing success, do not forget the key to happiness.

This issue is dedicated to the *IIA Awards for Excellence in Architecture*. We are happy to see that the talent of many young architects has come to the fore during these Awards, and that we have the strength to stay abreast and go ahead of world standards in contemporary architecture.

I feel that day by day, there is a growing confidence and happiness in our architectural expression: it is creative, it is imaginative and it is indeed a thoughtful process. The vision in creating a better world through the design of the built environment is indeed bring reality to dreams and visions and not mere keyboard outputs. We see beauty in various materials and use them in different styles. We work with nature, climate control, sustainability which are the keys to success.

Every architect is cherished for individual creativity.

The talented entries from these Awards will be sent forward to the *ARCASIA Awards* and for recognition in Asia.

Soon, the *ARCASIA Forum 22* will take place at Kandalama in Sri Lanka from 23 – 29 September 2024. *SILA* has also arranged site visits of Ar. Geoffrey Bawa's works. I hope may IIA members will attend and witness these events.

Ar. Vilas Avachat
IIA President



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Vice-President, IIA



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Imm. Past President, IIA

COVER THEME: The IIA Awards for Excellence in Architecture 2022



The IIA Awards for Excellence in Architecture 2022

The IIA National Awards Committee's curative direction for the IIA National Awards for Excellence in Architecture 2022 was based on the premise that :

The epitome of excellence in architecture distinguishes itself and qualifies the importance of architecture' to the world.

This recognition emphasises the critical role architects play in addressing time-tested objectives and the serious existential concerns facing us today.

The strategic use of colour in the poster carries symbolic meaning. The green used is associated with the natural environment. In contrast, the vibrant red lettering against the green backdrop draws attention to the text, emphasising the urgency of attending to the existential crisis we face today. This visual contrast creates a sense of balance, with the green providing a stable, grounded foundation, while the red adds a focal point and a sense of urgency.

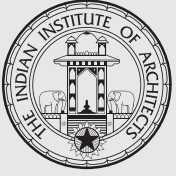
The illustrations of the Modular Man and the Vitruvian Man seek to highlight the various facets of the inherent and inalienable engagement that Architecture has with the human person and the community.

The illustration of the Gateway of India, Mumbai a recognized architectural landmark seeks to establish the location of the 32nd Edition of IIA awards

The combined use of colour in the poster effectively conveys the intertwined themes of the architect's connection to the human being and the Earth and the pressing need for innovative solutions to address the global challenges we confront. The graphic by Ar. Kurian George Vattakunnel assisted by Ar. Lavanya Lakshmi N.A.V. seeks to embody the event's intention to bring to the fore discussions on sensibility and sensitivity within the realm of architecture with emphasis on the human being and environmental consciousness.



Ar. Kurian George Vattakunnel (F-19411)
Chairperson, IIA National Awards Committee (2023 - '25)
IIA National Council Member (2023-'25)



JIA 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 JIA 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 JIA 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 JIA 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 JIA 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 : jiaeditorial@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. JIA 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 JIA 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 JIA website.

Report by
IIA National Awards Committee (2023 - '25)

The IIA AWARDS

For Excellence in Architecture 2022

The Indian Institute of Architects (IIA) National Awards at its inception in the year 1989 was titled the JIAA awards. The IIA National Awards was continued as an annual event to celebrate the contribution of IIA members to the profession. It has since then established itself as a premier event of the Indian Institute of Architects.

The recently concluded 32nd Edition of the Awards owed its success to the invested and involved participation of all the Office Bearers of the IIA including IIA President, Ar. Vilas Avachat, Immediate Past President Ar. C.R. Raju, Vice-President, Ar. Jitendra Mehta, Junior Vice-President Ar. Tushar Sogani, Hon Treasurer Ar. B Sudhir, Hon Secretaries Ar. Akshaya Beuria, Ar. Sandeep Bawdekar and Prof. Raneer Vadamuthu. From the very outset of planning for the 32nd Edition of the Awards, it was the expressed desire that the IIA National Awards for Excellence in Architecture 2022 should remain true to its name, set a high bar and be memorable.

Keeping these in mind the National Awards Committee 2023-'25 was populated with very capable and committed members consisting of Ar. Durganand Balsavar, Ar. Sanjeev Joshi, Ar. Ainsley Lewis, Ar. Ashok Patil, Ar. Rimpesh Sharma, Ar. Natasha Kochar, Ar. Chetan Kumar under the Chairpersonship of Ar. Kurian George Vattakunnel, IIA National Council Member.

The IIA Awards customarily has celebrated the professional achievements of its members and inspired all its members to achieve excellence in their professional pursuits. As such this could well be conceived as one of the most important events of the IIA. This notion was well-impressed in the minds of the members of the IIA National Awards

Committee. The IIA National Awards Committee sat in deliberation on the task of curating the 32nd Edition of the IIA National Awards with the single-minded intention of making the Awards event surpass every expectation, making it a memorable event for all the right reasons.

The Premise

The epitome of excellence in architecture distinguishes itself and qualifies the 'importance of architecture' to the world.

The IIA Awards Committee 2023- '25 embarked on curating the 32nd. Edition of the Awards on the premise that, it would be those works that distinguish themselves and qualify to be the epitome of excellence in architecture that can authoritatively inform the world of the importance of architecture in our lives and in that of our communities, neighbourhoods, cities and the world. This edition of the Awards as mandated under the guidelines of the IIA was titled: **The Indian Institute of Architects Awards for Excellence in Architecture 2022.**

It was called '2022' since it covered works completed anytime between 1 January 2019 and 31 December 2022.

Deliberations

The entire Committee recognised that India is evidently a cosmopolitan, progressive, vast and diverse country straddling several climatic and cultural zones. The members of the IIA are spread across the length and breadth of India. Their works reflect responses to all these diverse aspects and more. It was also acknowledged that the IIA National Awards for Excellence in Architecture can therefore become an event to appreciate and discuss the very

essence of such diverse architecture that qualify to be 'Indian.'

It was also recognised that the world and the human community have been facing serious existential concerns currently. It was decided that this edition of the National Awards would make it imperative to place several of these concerns in the forefront of sensitive thinking and action within the realm of architecture. Architects are constantly discovering more possibilities and achieving increased depth in their attempt to address time tested objectives and also those of serious existential concern today.

Every act of architecture attempts to address time tested objectives and also those of serious existential concern that are inescapable today.

Interpretations and approaches when discussed in appropriate forums can lead to the opening up of further possibilities and further discoveries. This can also be an inspiration to every member of the community. It was therefore found as important to provoke discussions on how these concerns could be addressed within the realm of architecture. The IIA National Awards Committee concluded that the National Awards becomes a podium to discuss these serious, urgent and important objectives and concerns.

As stated in its the Constitution, the IIA constantly and actively promotes the aesthetic, scientific and practical efficiency of the profession. The **IIA National Awards** is one of the main vehicles through which we can achieve these objectives. It became clear that this edition of the awards had to find multiple ways to make all these objectives possible.

The IIA National Awards for Excellence in Architecture 2022 was sought to be curated in such a way as to be seen as the most important event for Architects to attend and monitor the course of their work and to become more effective as architects, true to the wants and needs of the profession and true to the objectives of IIA. It was consciously decided to bring all attendees of the jury process into the conversation, keeping the jury truly open.

With the National Awards for Excellence in Architecture, 2022, the IIA along with the IIA National Awards Committee 2023- '25, in particular successfully sought to encourage, acknowledge, appreciate and honour the creative contribution of the IIA members in the field of Architecture and encourage the entire community of architects to recommit itself to strive for excellence in every one of its professional pursuits.

It is essential that in the times to come the IIA Awards event should become more celebrated and more

sought after than it already is. It should be the most important Award for Excellence in Architecture that is witnessed in the country.

The Process - Salient Features:

Curation

The IIA National Awards Committee very carefully and painstakingly curated the various aspects and events of the IIA National Awards for Excellence in Architecture 2022. The extensive deliberations that the members of the Committee engaged in over the months after being given charge of the IIA National Awards saw to the near-perfect curation and meaningful organisation of various aspects of the event.

All Office Bearers of IIA including IIA President, Ar. Vilas Avachat, Immediate Past President Ar. C.R. Raju, Vice-President, Ar. Jitendra Mehta, Junior Vice-President Ar. Tushar Sogani, Hon Treasurer Ar. B. Sudhir, Hon. Secretaries Ar. Akshaya Beuria, Ar. Sandeep Bawdekar and Prof. Raneer Vedamuthu were constantly available to the IIA National Awards Committee to clarify, support and enthuse the committee members in their deliberate and concerted effort to curate a very memorable and near perfect IIA National Awards for Excellence in Architecture 2022.

Extensive deliberations were conducted on the subject of the categories of Awards. It was the intention to make the categories as elaborate as possible to separately adjudicate projects that had varying parameters. The discussions were time-consuming and difficult to complete given the constraints of time. It was finally decided to adopt some of the available categorisations. It was also considered important to introduce some new categories to ensure better representation. As a result of these deliberations, a set of categories were evolved under four major classifications of: Building Architecture, Interior Architecture, Landscape Architecture, and combined classification of Conservation, Restoration, Preservation and Adaptive Reuse. Urban design was also considered as a category. There were certain categories that did not fall under the classification and hence they were given a separate status. Women Architects in the Forefront was envisaged to recognise women architects who have braved the existing paradigms and made a niche for themselves in an effort to encourage women architects into establishing practices following these practices as role models.

In a move to eradicate the bias of age and to recognise practices that were consistently producing

distinguished architecture, Emerging Practices was another new category put in place. Seminal architecture emerges from thought that requires verbal articulation. Reflective writing is an important skill to achieve this. In an attempt to encourage writing it was sought to continue the established custom of recognising efforts in research and writing. In response to several requests to include books, we introduced this category too this time. This time a unique opportunity was given to all IIA members to choose their favourite project from the projects that had been shortlisted.

Hosting

In line with established guidelines, bids were received from various Chapters and Centres that evinced interest in hosting the IIA National Awards for Excellence in Architecture 2022. The IIA Brihan Mumbai Centre of the IIA Maharashtra Chapter was appointed as the host for the event.

The Executive Committee of the IIA Brihan Mumbai Centre enthusiastically took on the responsibility of hosting the IIA National Awards for Excellence in Architecture 2022. The Executive Committee of the IIA Brihan Mumbai Centre including its Office Bearers, Ar. Nilesh H. Dholakia - Chairman, Ar. Darshana Dubashi - Vice Chairperson, Ar. Milind G. Sambhare - Imm. Past-Chairman, Ar. Hemal Biscuitwala - Jt. Hon. Secretary, Ar. Nilesh Gandhi - Treasurer, Executive Committee Members, Ar. Kiran Rao, Ar. Ainsley Lewis, Ar. Srujan Gadgil, Ar. Jay Kapadia, Ar. Leena Nimbalkar and Co-Opted Members, Ar. Hamir Smart and Ar. Gaurav Dambe, worked in tandem with the IIA National Awards Committee and the Office Bearers of the IIA to ensure that every aspect of the event that was in their charge was handled to the best of their ability. The IIA Brihan Mumbai Centre was in good measure responsible for the success of the event.

Ar. Vilas Avachat- President IIA, Ar. Jitendra Mehta- Vice President, Ar. Tushar Sogani-Junior Vice President, along with the members of the IIA National Awards Committee extended their involved and active support throughout the preparations from the very beginning and ensured that no stone was left unturned in the making of the recently concluded very successful IIA National Awards event.

Nominations

In keeping with the method established in IIA, it was decided to have the architects self-nominate their works for the Awards. In line with the established guidelines, it was decided that to participate in the IIA National Awards was a privilege that could be accorded only to a member of the IIA. It was however

decided to make available the opportunity for non-members to nominate their projects but qualify to participate only if their application for membership had been accepted and were granted membership.

Application Processes

The entire application process and submission of entries was conducted electronically. M/s. Aditya Creations were contractually engaged to devise a website and the electronic processes of the Awards under direction of the IIA National Awards Committee. They carried out the processes smoothly and efficiently justifying the trust reposed in them. The IIA National Awards Committee expresses its gratitude to Mr. Vijay of Aditya Creations for being patient and very readily accommodating the various requirements and demands posed on him. The gratitude of the IIA National Awards Committee also flows to the IIA Head Office, Mumbai who extended their support to ensure that the processes for applications were completed in the most efficient manner possible. The processes were almost problem-free. In the very few cases where members faced some difficulty, solutions were provided in the shortest possible time. This was made possible by the personal and keen involvement of the IIA National Awards Committee and the very efficient and reliable service rendered by IIA Head office in Mumbai and M/s. Aditya Creations.

Shortlisting

The IIA Brihan Mumbai Centre, IIA Maharashtra Chapter identified and the Vivekanand Education Society's College of Architecture (VESCOA) hosted the shortlisting process of the IIA National Awards for Excellence in Architecture 2022.

The IIA Brihan Mumbai Centre, IIA Maharashtra Chapter identified and finalised several jury members for the first stage of adjudication. The IIA National Awards Committee also identified and finalised some more jury members for this stage of adjudication. The finalised Jury was a potent combination of sensitive and erudite architects.

The first stage jury (for shortlisting) consisted of Ar. Nandan Mungekar, Ar. Prashant Sutaria, Ar. Jay Kshatriya, Ar. Sharmistha Mukherjee, Ar. Vijaypratap Pandey, Ar. Vivek Nandan, Ar. Laxmi Arya, Ar. Vikas Dilawari, Ar. Jehanara Poonawala, Ar. Urmila Rajadhyaksha, Ar. Suvarna Sathe, Ar. Rahul Manohar, Ar. Chitra Tibrewal, Ar. Anahita Shivdasani, Ar. Akhtar Chauhan, Ar. Nitin Nerurkar, Ar. Rahul Chemburkar, Dr. Anand Achari, Ar. Vinit Mirkar, Dr. Shilpa Sharma, Dr. Sampada Peshwe, Dr. Nabanita Saha, Ar. Harshad Bhatia, Ar. Rajratna Jadhav and Dr. Roopal Deshpande.

Every entry was painstakingly and meticulously examined individually by the jury members assigned

to each panel. Extensive discussions and debates ensued and out of the processes followed around sixty entries were shortlisted for the final process of adjudication. The IIA National Awards Committee members were available on site to oversee and assist in the processes of arranging entries and ensuring resolution of all queries without favour or bias.

Gratitude of the IIA National Awards Committee flows to Mr. Anthony Rozario, Mr. Pramod Jogale, Mr. Agnelo, Mr. Kakade and Mr. Manohar of the IIA Head Office who were there throughout to ensure that everything was perfectly taken care of during this stage of adjudication.

The Final Jury

The Final Juries were conducted on 22 - 23 March 2024 at the JW Marriott Hotel, Sahar, Mumbai. With the timely and involved assistance of Ar. Tushar Sogani, Junior Vice President, IIA, the event management company FOAID was brought on to identify and organise the venue and arrangements at the JW Marriott. The venue was immaculate and perfect for conducting the final juries. Gratitude of the IIA National Awards Committee flows to Ar. Tushar Sogani, Junior Vice President, IIA who identified and made available FOAID for the final events. The IIA National Awards Committee also places on record its gratitude to Mr. Viraj and Mr. Ankit of FOAID who along with their dedicated team ensured that every direction of the Awards Committee was followed and that the arrangements were made in a flawless and timely manner.

The IIA National Awards Committee with assistance from Dr. Shilpa Sharma and Ar. Vinit Mirkar, IIA National Council Members, curated the Jury panels for the final stage of adjudication. A special note of gratitude is mentioned here to Ar. Durganand Balsavar, Member of the National Awards Committee whose assistance in curating the Final Jury Panel was crucial.

The Final Jury Panels consisted of Ar. Peter Rich, Ar. Shirish Beri, Ar. Aniket Bhagwat, Ar. Vikas Dilawari, Ar. Verendra Wakhloo, Ar. Premnath, Dr. Binumol Tom, Ar. K.T. Ravindran, Ar. Rajeev Sathe, Ar. Kirtida Unwalla, Ar. Jehanara Poonawala, Ar. Anahita Shivdasani, Dr. Roopal Deshpande, Ar. Durganand Balsavar, Ar. Rimpesh Sharma and Ar. Vinita Sapre.

The standard of adjudication was in the superlative. The conversations that each panel engaged in and the remarkable and important insights aired were very engaging and inspiring. The adjudications were conducted in three separate studios and were open. The delegates were spoiled for choice and were

encouraged to join in the discussions that were part of the adjudication process.

Here too the gratitude of the IIA National Awards Committee flows to Mr. Anthony Rozario, Mr. Pramod, Mr. Agnelo, Mr. Kakkade and Mr. Manohar of the IIA Head Office who ensured that everything was ship shape.

The IIA National Awards Committee was present throughout ensuring the smooth and efficient execution of the final stage of adjudication. My personal gratitude goes to each member of the Awards Committee who stood shoulder to shoulder and saw to it that the event was a great success.

Takeaways

Results of the adjudication of awards for architects' works are mostly expected and sometimes surprising. This results from the fact that no matter how much objectivity is sought to be brought into the process of adjudication, Architecture can never be reduced to absolute objective parameters.

We put in place methods by which this subjectivity may be overcome and a certain calibre may be achieved in the process of adjudication. We were told by several that the awards were conducted immaculately and that the bar was raised. The encomiums received are plentiful and this does reassure us about the work that was done.

We ideated, planned and executed our work to the best of our ability and after completing it we are looking back at it and taking from it learnings that can better our work next time. These learnings we will take with us into the curation of the next edition of the IIA National Awards.

There are works that I am sure, that the authors felt, deserved to be acknowledged but slipped through the gaps of the process. The process of adjudication is a work in progress and we must find more ways to identify all good work and showcase them to the world as epitomising significant architecture of our times. We will strive to identify the imperfections and find ways to ensure that even if the projects do not receive the ultimate recognition and adulation that IIA can give, they receive their moment in the sun to inform the lay society of the importance of Architecture in their lives.

By participating in the Awards and by witnessing presentations and discussions we can understand how to make our work better. We strongly recommend that each one of us start the earnest effort of preparing documentation of our work for the next awards. We are hoping to introduce more categories and more awards for the next edition.

The Awards Ceremony

Lastly, we deliberated on how the awards ceremony was to be conducted.

For us it was paramount to showcase the stature and dignity of the event and we curated the Awards Ceremony around this principle. We also kept as non-negotiable the stature and position of the Indian Institute of Architects. Small and big impediments were dealt with uncompromisingly and an auditorium packed to full capacity was enthralled with a very deliberately and crisply curated flow of events.

Stage Design

A full-size LED wall of the highest accessible quality was made to ensure that no glory was lost in the images presented. The stage size was made large enough to suit the grandness of the event and small enough to ensure the needed intimacy and focus.

Very deliberately and in line with the inclusive ideals that we hold as non-negotiable, a ramp was provided to access the stage in addition to the steps to ensure inclusivity. The inclusion of this provision brought several words of appreciation. During the ceremony and in several forums after this this provision of the ramp has been specially mentioned and we are sure that all further events of the IIA will ensure such a provision.

We strove to achieve excellence and we are told we did very well and we have resolved that we will do even better next time.

I must thank all the office bearers of IIA for the term 2023 – '25 for reposing in me the faith to chair the IIA National Awards Committee for this term. I must also thank Providence for populating the National Awards Committee 2023- '25 with very capable and committed members who made the arduous task of curating the Awards 2022 a satisfying one. The Committee oversaw each and every aspect of the entire event from inception to completion. They continue to work tirelessly on various tasks related to the concluded event and on curating an even better experience at the next edition.

We look forward to each and every IIA member, as candidate or delegate, being at the 33rd Edition of the Awards - IIA National Awards for Excellence in Architecture 2023.



Ar. Kurian George Vattakunnel (F-19411)
Chairperson, IIA National Awards Committee (2023 - '25)
IIA National Council Member (2023-'25)

The IIA NATIONAL AWARDS 2022

IIA- Brihanmumbai Centre, under the chairmanship of Ar. Nilesh Dholakia, was given the opportunity to host the National Awards for Excellence in Architecture- 2022.

As the centre was keen to host the event and their request was accepted and so Brihanmumbai centre was awarded the opportunity to host the National Awards 2022.

We are grateful to Ar. Vilas Avachat, President- IIA and the entire National Committee for keeping faith in us and allowing us to host the event at Mumbai.

The National Awards Committee curated the event and was headed by Ar. Kurian George and assisted by Ar. Chetan Kumar, Ar. Ashok Paatil, Ar. Durganand Balsavar, Ar. Rimpesh Sharma, Ar. Natasha Kochar and Ar. Kiran Kale. The Awards Committee called for participation of the entries from member Architects across the country from mid-January 2024 onwards upto 31st January 2024 and received a record 450+ entries in 28 categories. The categories under which the participation was called for are seen in Table 1.

Table 1: Categories of Participation

No.	Category	Project Type
1	Architecture	A1.1-Residential
2		A1.2-Residential
3		A2-Commercial
4		A3-Mercantile Retail
5		A4-Hospitality
6		A5-Institutional
7		A6-Industrial
8		A7-Public And Semi Public
9		A8-Mixed Use
10		A9-Recreational
11		A10-Transportation
12	Interior Architecture	IA1-Residential
13		IA2-Commercial
14		IA3-Mercantile Retail
15		IA4-Hospitality
16		IA5-Recreational
17		IA6-Institutional
18		IA7-Industrial
19		IA8-Public And Semi Public
20	Landscape Architecture	LA1-Small (Site Upto 1 Acre)
21		LA2-Large (Site More Than 1 Acre)
22	Conservation	C1- Conservation & Restoration & Preservation & Adaptive Reuse
23	Urban Interventions	U1-Urban Interventions
24	Special Category	S2 - Women Architects In The Forefront
25		S3 - Emerging Practice
26		S4 - Unbuilt (Special Mention)
27		S1 - Research Papers
28		S6 - Books

The entries were accepted online through six A3 sized sheets.

As there were more than 450 entries, shortlisting of the entries was required to be carried out intensively. To ensure this, for the Stage 1 jury, the hard copies of all the eligible entries received were pinned up for adjudication. The Stage 1 Jury was held at the Vivekanand College of Architecture (VESCOA) on 2 March 2024. This step of the event was possible with the help of the students from VESCOA and their faculty's support. Stage 1 Jury was adjudicated the following:

Ar. Prashant Sutaria	Ar. Vivek Nandan
Ar. Jehanara Poonawala	Ar. Anahita Shivdasani
Ar. Jay Kshatriya	Ar. Nandan Mungekar
Ar. Vinita Sapre	Ar. Nitin Nerurkar
Ar. Rahul Manohar	Ar. Vijay Pande
Ar. Chitra Tibrewal	Ar. Sharmistha Mukherjee
Ar. Rahul Chemburkar	Ar. Urmila Rajadhyashaka
Ar. Laxmi Arya	Ar. Mohammed Akhtar Chouhan
Ar. Harshad Bhatia	Ar. Rajratna Jadhav
Dr. Shilpa Sharma	Dr. Sampada Peshwe
Dr. Nabanita Saha	Ar. Vinit Mirkar

64 entries were shortlisted from the total of 450+ entries, across 28 categories. It is to be noted that this stage was carried out anonymously, as per the norms of IIA.

However, in the Stage 2 Final Jury, the shortlisted participants had to prepare a 10-minute presentation of their works to explain their work, followed by a question-answer session with the Jurors and audience.

The Final Stage 2 Jury was held on 22 & 23 March 2024 at J. Marriott- Sahar, Mumbai. The esteemed Jurors for the Stage 2 Jury were:

Ar. Peter Rich from South Africa - Keynote Speaker
Ar. Shirish Beri - Keynote speaker
Ar. Aniket Bhagwat - Keynote Speaker

Ar. Verendra Wakhloo	Ar. Premnath	Ar. K.T. Ravindran
Ar. Rajeev Sathe	Ar. Jehanara Pooawala	Ar. Anahita Shivdasani
Dr. Binumol Tom	Dr. Roopal Deshpande	Ar. Vinita Sapre
Ar. Vikas Dilawari	Ar. Kirtida Unwalla	Ar. Rimpesh Sharma

The Juries were held simultaneously in various categories in three different studios at the venue. The audience watched the presentations of the participants and participated in the question-and-answer sessions thereafter. The venue also displayed the works of the shortlisted participants for viewing by the general public. After the Stage 2 Juries, the shortlisted winners were awarded the prestigious IIA Award plaque along with a certificate on the eve of 23 March 2024 at JW Marriott- Sahar.

Preceding the Awards Ceremony, IIA Brihan Mumbai Centre Chairperson, Ar. Nilesh H. Dholakia welcomed the National Council Members, National Awards Committee, Jurors, participants and delegates for attending and making the event a grand success. Thereafter, IIA Maharashtra Chapter Chairperson, Ar. Sandeep Prabhu also welcomed and thanked them for attending the event and making it a success. This was followed by the Chairperson, National Awards Committee Chairperson, Ar. Kurian George who thanked one and all for attending and making the event a big success. He informed that the premise that the epitome of excellence in Architecture would qualify the importance of Architecture and this edition and has been the basis for the award for the excellence in Architecture. He further said that in the jury, it was heartening to witness the exchanging of the dialogues and conversation in an endeavour to recognise the rapidly changing role and relevance in Architecture in its present times.

IIA Junior Vice President, Ar. Tushar Sogani, gave a list of past activities and future events being organised by IIA and said that these events bring the fraternity closer to each other and create a sense of bonding amongst architects. He also informed of the successful IIA events that had taken place: IIAPL at Sambhaji Nagar (Aurangabad) and Nat Con at Lucknow. He further said that Council of Architecture (CoA) and Indian Institute of Architects (IIA) are working shoulder to shoulder and resolving all issues for the betterment of our fraternity. He also informed that the architect associations should consider tying up with other associations such as IIID, ISOLA, IGBC, etc. He also stated that with the work being carried out by past presidents and the present president, they have set a benchmark at international events and IIA is being recognised at these events.

The IIA President, Ar. Vilas Avachat addressed the gathering and spoke about the importance and

prestige of the IIA award bestowed upon the deserving architects. He also informed that the participation for the Awards has been increasing every year and it is good for the Institute and fraternity, as the best entries are then forwarded by IIA to ARCASIA and UIA for the International Awards, where architects across the globe participate and the deserving architects are awarded and felicitated. The President also informed that on the recent International Women's Day, which was on 8 March 2024. Many Centres, Chapters and Sub-Centres celebrated the event and spread awareness amongst the general public about architecture and importance of architects in the growth of the neighbourhood and city. He also acknowledged and informed that Ar. Madhav Deobhakta has been recently awarded the Madhav Achwal Gold Medal for his contribution to Education in Architecture and Ar. Christopher Benninger had been awarded the Baburao Mhatre Gold Medal for his contribution to architectural practice.

This was followed by the keynote addresses by the eminent architects, Ar. Peter Rich, Ar. Shirish Beri and Ar. Aniket Bhagwat who spoke of their experiences and works.

Thereafter, at the National Awards, the Past Presidents of IIA who were present, were felicitated: Ar. Rusi Khambata, Ar. Madhav Deobhakta, Ar. Gurunath Dalvi, Ar. Divya Kush and Ar. C.R. Raju.

After the eventful program, finally the winners as adjudicated by the Jurors for the National Awards were announced.

The Award Ceremony ended with a musical programme and gala dinner.

Finally, we cannot end without thanking our sponsors for helping us in this endeavour to organize this mega event in Mumbai: M/s. Ultratech Cement Ltd. (Title Sponsors), M/s. NCL Industries Ltd., M/s. Birla White Cement Ltd., M/s. Reytek Industries Pvt. Ltd., M/s. Everest Industries Ltd., M/s. Kolors India Pvt. Ltd., M/s. GRC Ltd., M/s. Design Tech, M/s. Partizone Systems India and M/s. Uttam Interior.



Ar. Nilesh Dholakia (A-09234)
Chairman
IIA Brihan Mumbai Centre
(Host for IIA National Awards 2022)

IIA NATIONAL AWARDS 2022 WINNERS

Category: Projects: Architecture

No	Project Type	Award	Name	Project Name
1	A1.1-Residential	Winner	Ar. Arjun Kamal Malik	J-House
2	A1.1-Residential	Commendation	Ar. Sebastian Jose	Heritage Apartment
3	A1.1-Residential	Commendation	Ar. Suhasini Laxman Iyer	Humanscapes Habitat
4	A2-Commercial	Commendation	Ar. V Narasimhan	Wipro Kodathi SEZ Campus
5	A3-Mercantile Retail	Winner	Ar. Mona Doctor Pingel	Cottage showroom
6	A4-Hospitality	Commendation	Ar. Sathees A V	Chembarathi Boutique Resort
7	A5-Institutional	Winner	Ar. Murali Murugan	GB school- melmaruvathur
8	A5-Institutional	Commendation	Ar. Santhosh Shanmugam	Northstar School
9	A7-Public and Semi Public	Winner	Ar. Anand Vishnu B U	Enniloode- Kunjunni Mash Memorial
10	A8-Mixed Use	Commendation	Ar. Vivek Singh Rathore	City Centre Patna
11	A9-Recreational	Winner	Ar. Ranjit Avinash Wagh	Lantern in the Park - a community club

Category: Projects: Interior Architecture

No	Project Type	Award	Name	Project Name
12	IA1-Residential	Winner	Ar. Shilpa Pinkish Shah	Enso House
13	IA2-Commercial	Winner	Ar. Vishal Shrikrishna Shah	Kaaryashala
14	IA4-Hospitality	Winner - Small Scale	Ar. Madhushitha C A	Just Loaf Bangalore
15	IA4-Hospitality	Winner - Large Scale	Ar. Vivek Singh Rathore	The Wellness Retreat
16	IA6-Institutional	Winner	Ar. Brinda Somaya	Money And Jewellery Gallery

Category: Projects: Landscape Architecture

No	Project Type	Award	Name	Project Name
17	LA1-Small (Site upto 1 Acre)	Commendation	Ar. Chandroth Shyamraj	Kashish
18	LA1-Small (Site upto 1 Acre)	Commendation	Ar. Varna S Dhar	Urban Refuge
19	LA2-Large (Site more than 1 Acre)	Commendation	Ar. Kapil Krishnan Aggarwal	Heritage Park

Category: Projects: Conservation

No	Project Type	Award	Name	Project Name
20	C1-Conservation & Restoration & Preservation & Adaptive Reuse	Winner	Ar. Ganesh Bala Iyer	Auromodele House

Category: Projects: Special Category

No	Project Type	Award	Name	Project Name
21	S1 - Research Paper	Winner	Ar. Abhijit Sadashiv Natu	Peoples's Perception and Awareness of Architecture
22	S2 - Women Architects in the Forefront	Winner	Ar. Meghna Leo	Alphadale, Chavara Nikethan, Bonding Shimmer
23	S2 - Women Architects in the Forefront	Winner	Ar. Mona Doctor Pingel	Studio Naqshbandi
24	S3 - Emerging Practice	Winner	Ar. Avinash Kalyeneer Ankalge	A Threshhold
25	S4 - Unbuilt (Special Mention)	Winner	Ar. Lijo John Mathew	Theyyam Heritage Conservation Center

Category: Projects: Urban Interventions

No	Project Type	Award	Name	Project Name
26	U1-Urban Interventions	Commendation	Ar. Latha R.	Alappuzha Canal Rejuvenation

PHOTO REPORT

The IIA NATIONAL AWARDS 2022



Opening of IIA Awards 2022 on 22 March 2024



Opening of Sponsors' exhibition



Lighting of diya as auspicious ritual for the Opening Ceremony



President's address at the Valedictory



Opening of the exhibition of Shortlisted Entries of IIA Awards 2022



Ar. Kurian George Vattakunnel, Convener of IIA National Awards addressing the gathering at the Valedictory



Ar. Nilesh Dholakia, Chairman of IIA Brihan Mumbai Centre addressing the gathering as the Host of this event at the Valedictory



Grand Jury briefing session by the Convener on the first day of the IIA National Awards 2022

The IIA NATIONAL AWARDS 2022



Exhibition of shortlisted entries at the lobby of JW Marriot, Sahar, Mumbai



Keynote speaker at the Valedictory: Ar. Peter Rich



Keynote speaker at the Valedictory: Ar. Aniket Bhagwat



Keynote speaker at the Valedictory: Ar. Shirish Beri



The Final Stage 2 Juries in progress



The Final Stage 2 Juries in progress



IIA National Awards Team and the Brihan Mumbai Host Team



All the winners of the IIA National Awards 2022 with IIA Office Bearers

J- House

Khar, Mumbai

Ar. Arjun Malik

Project Name: J-House

Location: Khar, Mumbai

Site Area: 642.82 sqm (6919.39 sft)

Built-up Area: 40,000 sft

The streets of Khar used to be lined with low-rise homes set back from the street and hidden behind trees and shallow front gardens. Densification and the demand for floor space has transformed these neighbourhoods into rows of tall structures battling for light and air and eliminating any manner of dialogue with the street, owing to the concentration

of 'decorative' multi-storey parking structures at the ground level.

By accommodating the parking within the basement, the street level, up to a height of 11 metres is devoid of residential spaces. Instead, structure and volume are set back from the street and organised within a garden shaded by the cantilevered residential volumes above. At the street level the language of water, trees and low-rise, set-back spaces create the first point of mediation with the urban condition.



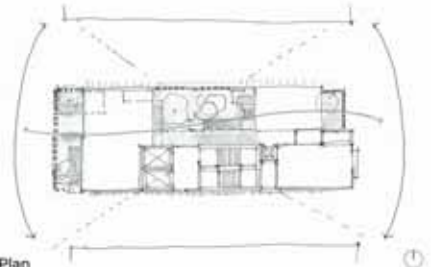
J-House, Mumbai

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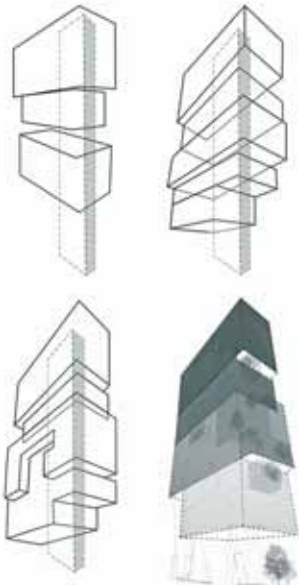


Khar, Bandra

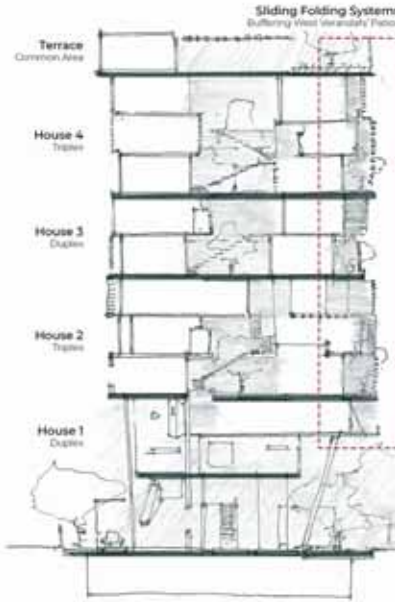


Concept Plan

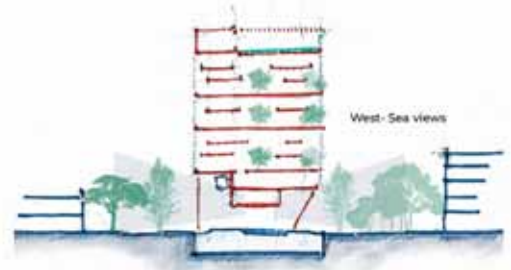
The plan and section have evolved through iterations of three indigenous devices; the courtyard, verandah and jalli/screens. The western edge, with its views of the sea, and its propensity to be subjected to the maximum force of the elements is organized as a series of deep shaded verandahs with fixed and operable screens.



Massing Evolution

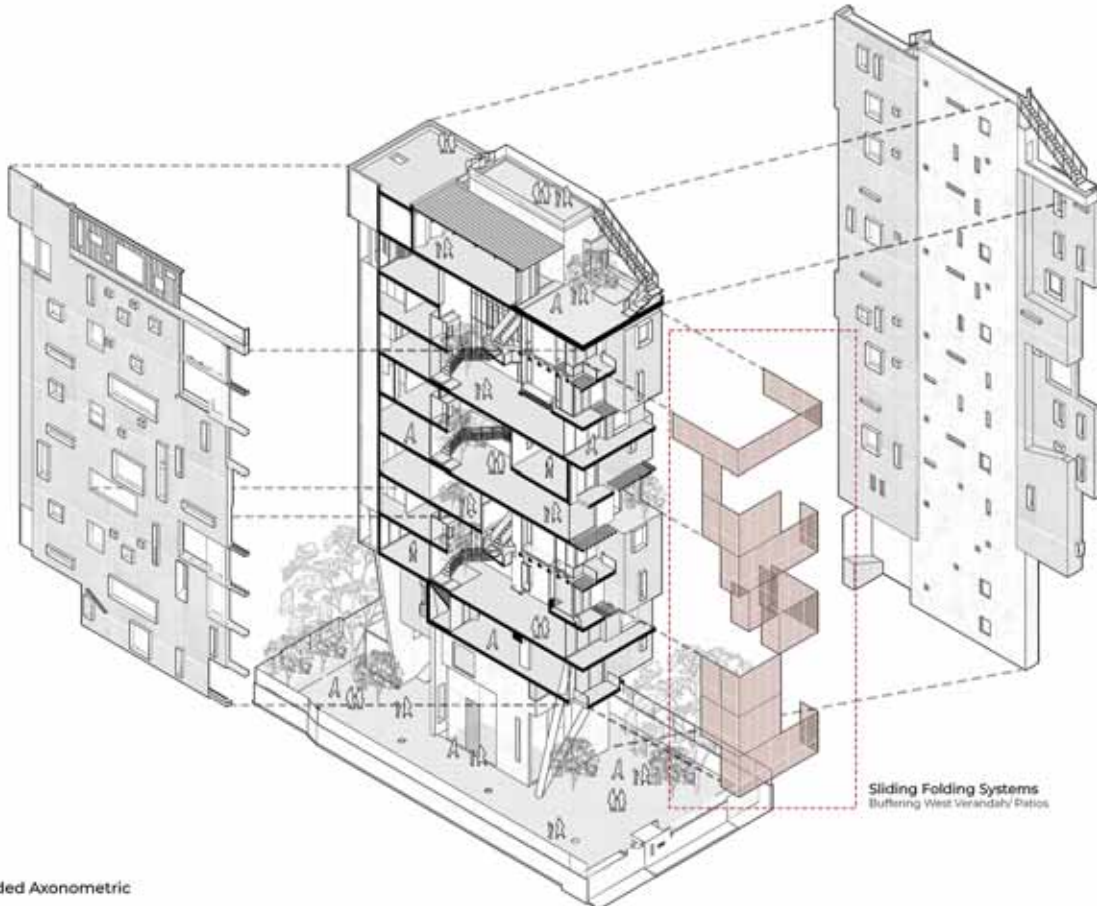


Section - Demarking Units



Concept Section

The Verandah spaces shift profiles within this tall void, based on the relationship with the interior, and each bungalow develops its own proportion of verandahs'. The operable screens create privacy and shading making those spaces perennially habitable.



Exploded Axonometric

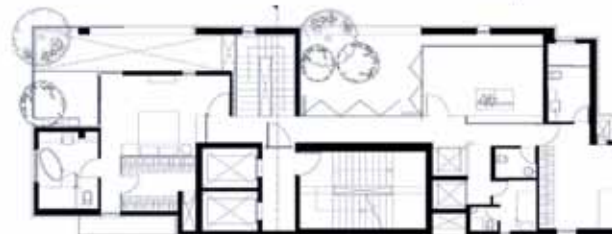
Sliding Folding Systems
Buffering West Verandah/ Passes



Triplex- Floor 1

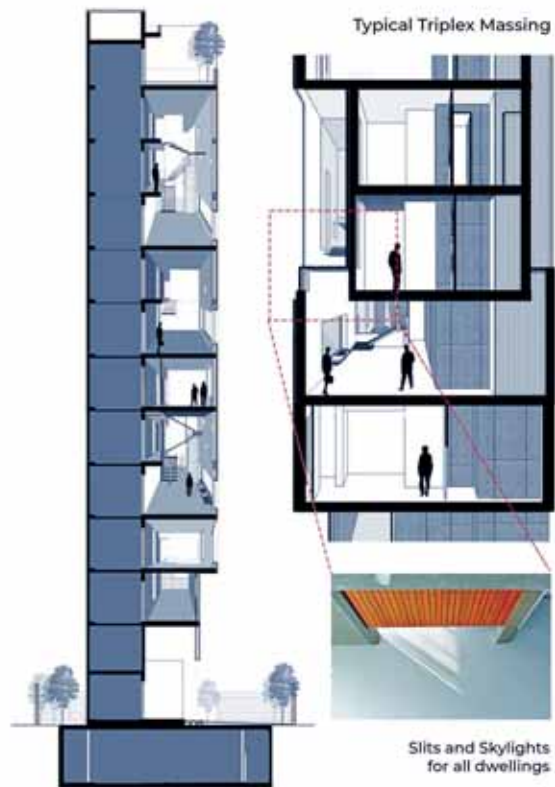


Triplex- Floor 2



Triplex- Floor 3

Typical Floor Plans - Triplex



Typical Triplex Massing

Vertical Cross-Section

Slits and Skylights for all dwellings



The individual 'bungalows' are planned around central north-facing courtyards with the public or private spaces located at the east and west zones to establish views into the funnels between the surrounding buildings. The individual courtyards bind the internal spaces and allow for natural light and breezes to flow through the house, behaving, in the hot months, like a thermal stack. Internal shifts in space and structure make the courtyard extend into the private spaces creating a network of deep voids and punctuated skylights. The sensation of living under the sky permeates through the house.

The western edge, with its views of the sea, and its propensity to be subjected to the maximum force of the elements is organised as a series of deep, shaded verandahs with fixed and operable screens.

The verandah spaces shift profiles within this tall void, based on the relationship with the interior, and each bungalow develops its own proportion of verandahs. The operable screens create privacy and shading making those spaces perennially habitable.

Through the analysis and adaptation of vernacular devices, a plausible solution to the urban impact of these rapidly proliferating building types seems possible.

All Images Courtesy: Architect



Ar. Arjun Malik (A26737) graduated from Rachana Sansad's Academy of Architecture has a Master of Science in Advanced Architectural Design from Columbia University, New York. He returned to join his father's 30-year-old firm in 2005. The firm has tried to develop an idiom that reconciling the intellectual and intuitive aspects of architecture and link to the past without getting nostalgic. The practice focusses more on generic metaphors rather than specific analogues, relying on the intuitive reading of context, allegory and functional parameters to generate topological shifts. Empirical mathematical processes are tempered with the exploration of phenomenological precepts to generate architecture that transcends the merely intellectual and visual and addresses the experiential aspects of architecture.

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Heritage Apartment

Tripunithura, Kochi, Kerala

Ar. Sebastian Jose

Project Name: Heritage Apartment
Location: Tripunithura, Kochi, Kerala
Built-up Area: 4750.67 sqm (51135.81 sft)

Tripunithura is a prominent residential region in the city of Kochi, Kerala with heavy historical significance. It was the capital of the erstwhile Kingdom of Cochin and many descendants of the Cochin royal family still live in the palace of Maharaja of Cochin. Tripunithura Hill Palace, established in the year 1865, is regarded as one of the largest archaeological museums in Kerala. A large number of people including tourists come together to witness the festival of Vishchikolsawam, which takes place annually at

the Sree Poornathrayeesa Temple. Several famous palaces like Varma Kottaram, Kalikkota Palace and Raja Kottaram are the other tourist destinations in the area.

Building a tall high-rise structure seemed ignorant and disrespectful towards the architecture of the past in this area. Hence paying homage to the cultural and historical value of Tripunithura, a low-rise residential tower was proposed. Instead of building a single tower, four narrow blocks were built along the site's edges with a shared space at the centre. With this design organisation, a strong sense of



HERITAGE APARTMENT LOW-RISE MULTI DWELLING

Location of Project:	Tripunithura, Kochi, Kerala
Project type:	Residential (Multi-Dwelling)
Area in square meters:	4750.67 sqm
Duration/Completion:	June 2023

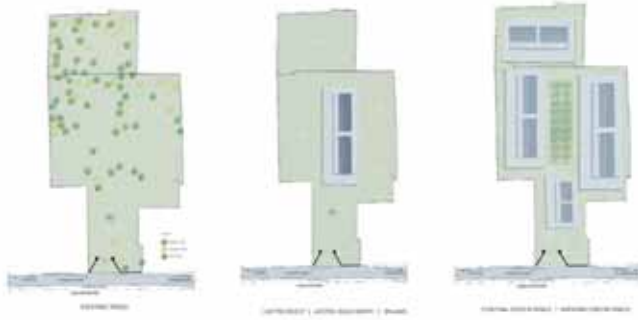
Heritage Apartments, where the realm of ethnicity is embedded within the contemporary fabric of Tripunithura.

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Tripunithura Hill Palace, established in the year 1865 is regarded as one of the largest archaeological museums in Kerala. A large number of people including tourists come together to witness the festival of Vishchikolsawam, which takes place annually at the Sree Poornathrayeesa Temple.

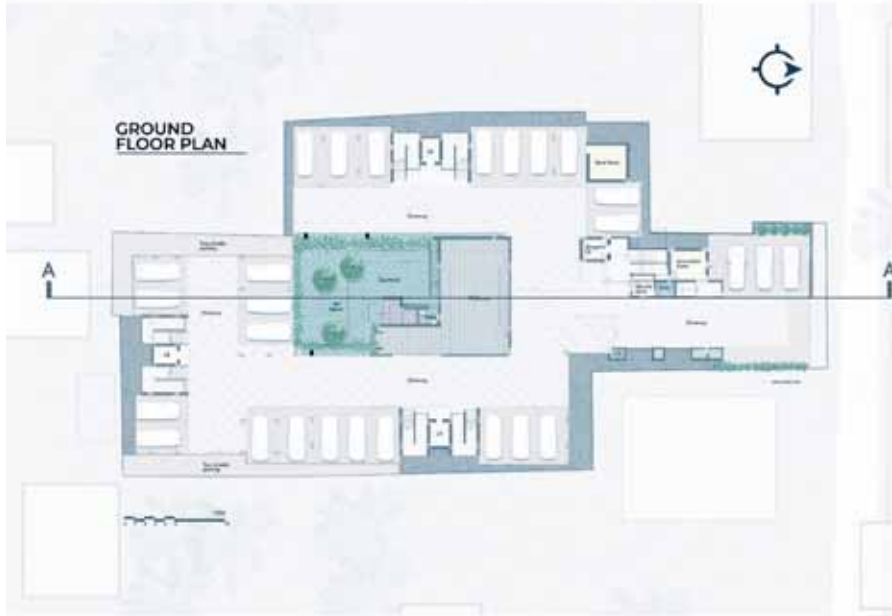
Several famous palaces like Varma Kottaram, Kalikkota Palace and Raja Kottaram are the other tourist destinations in the area.

SITE DEVELOPMENT



ISOMETRIC SECTION







neighbourhood is developed. The central courtyard is at two levels, with a clubhouse with green spill-out spaces at the lower level. The space above this clubhouse is a terrace garden connected by stairs that also performs as an amphitheatre space. To reduce the hefty costs of construction, the parking spaces are all accommodated on the ground floor. The overall building height of 13 metres became another cost-cutting measure, as it avoids the use of pile foundations. As a response to the context, the building culminates at the top with sloped roofs, with attic spaces below that are common utility areas. Heritage Apartments is an endeavour to embed the realm of ethnicity within the contemporary fabric of Tripunithura.

All Images Courtesy: Architect



AR. Sebastian Jose (A15321) is the Founder and Chief Architect at Silpi Architects Cochin, one of the leading Architectural firms in the country with an accomplished track record. Since its inception in 2000, Silpi has created a unique niche for itself in the industry on the back of Sebastian's ability to seamlessly weld criticality and pragmatism. This has resulted in the firm being able to bag important recognitions on various state and national level platforms. Sebastian has been an active member and has held key positions in the past at the IIA, IIID and ISOLA over the past 2 decades.

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Humanscapes Habitat Project

Auroville, Tamil Nadu

Ar. Suhasini Ayer

Project Name: Humanscapes Habitat Project

Location: Auroville, Tamil Nadu

Built-up Area: 3,500 sqm (37674 sft)

Humanscapes Habitat project is an applied research and demonstration project integrating sustainable settlement planning, solar passive design and low carbon technologies. The project is designed to enable an active collaboration between promoters, planners, architects, builder and the occupants, lowering the operational energy needs in a hot and humid climate by achieving adaptive comfort throughout the year.

The project is planned in 5 phases, allowing the lessons learnt in each phase to be integrated in the

next phase. Phases 1 & 2 have been built between 2016 and 2020, with a total of 3,500 sqm comprising of 32 dwelling units of 6 types for 60-85 inhabitants. Design for the phase 3 is ready and will be implemented when the GOI grant-in-aid is released.

The planning and design address the challenge of producing the steel and cement needed to meet the growing demand in middle-income group housing, given the energy deficit and India's commitment to the IPCC. By using earth, C & D industrial waste materials and salvaged wood as the primary building materials combined with up-skilling of construction labour, the project demonstrates that it is possible

Integrated Design for Sustainable Living



The project addresses many of the sustainable development goals set out by the UN



The project attempts to set a benchmark for climatic zone based building code



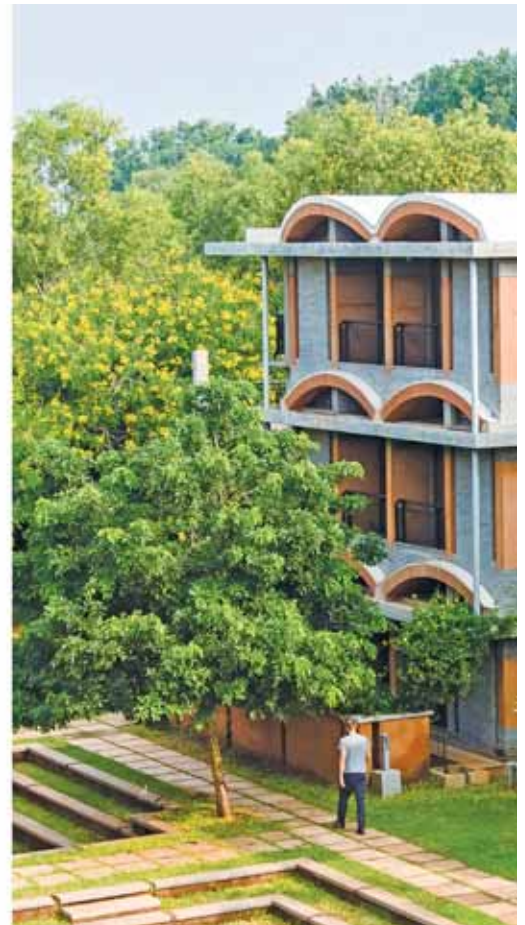
The project is located in the international community of Auroville



The project is planned in five phases. Phase 1 & 2 are completed and occupied

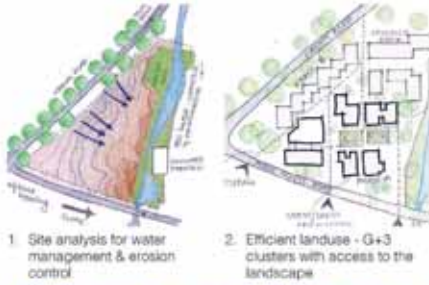
PROJECT INTENT:

1. Set bench marks for a sustainable and harmonious mode of development.
2. Address the present global crisis of energy and climate change.
3. Environmental - social balance with mixed-use development of residences, community and workspaces
4. Address the issues of skill development of construction labour, who are mostly distressed migrants in India.
5. Reduce construction waste in the habitat sector to meet India's commitment to IPCC.

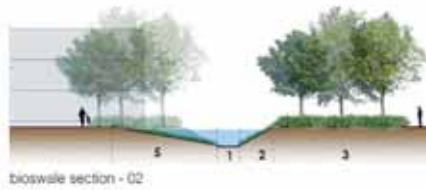


LAND & WATER

1. Minimum disturbance of natural topography
2. Retain indigenous trees
3. Secure top soil from the areas to be built and re-spread when the construction is done
4. Integrate flow channels
5. Retain high percolation areas as no-build zones
6. Create bio swales and collection ponds for surface and roof run off to supply potable water

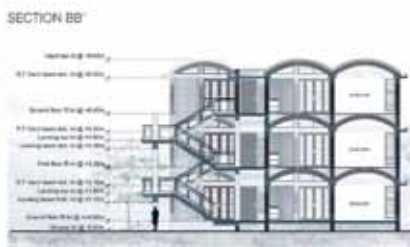
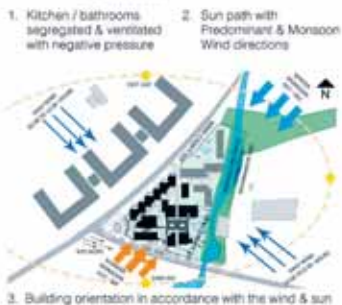
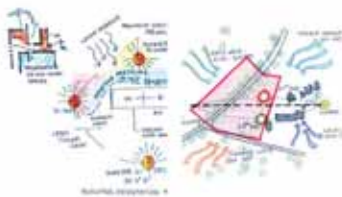


The central courtyard - rainwater harvesting and percolation



CLIMATE & BUILDING

1. Located in hot and humid zone with frequent cyclonic storms
2. Site planning had to manage rainwater and prevent heat island effect
3. Layout design had to be in sync with day time land breeze and night time breeze, for cooling without air conditioning
4. Appropriate windows and overhangs to minimize heat gain while providing protection from the driving rain



BUILDING: MATERIAL AND TECHNOLOGY

The project aims to reduce embodied energy by following four main principles:

1. use of locally available materials
2. reuse of construction & demolition and factory waste
3. low embodied energy with low U value, and finally
4. low tech and low skills needed for assembly to have a higher labour to material ratio.



01. POURED EARTH CONCRETE - Earth walls with construction and demolition waste - low embodied energy



02. WASTE CUDDAPPAH WALL - Factory waste, cuddappah trimmings used as walling in rain exposed zone



03. SEGMENTAL ARCH VAULTS - Compression roofing in low fired brick - reduced steel and cement.



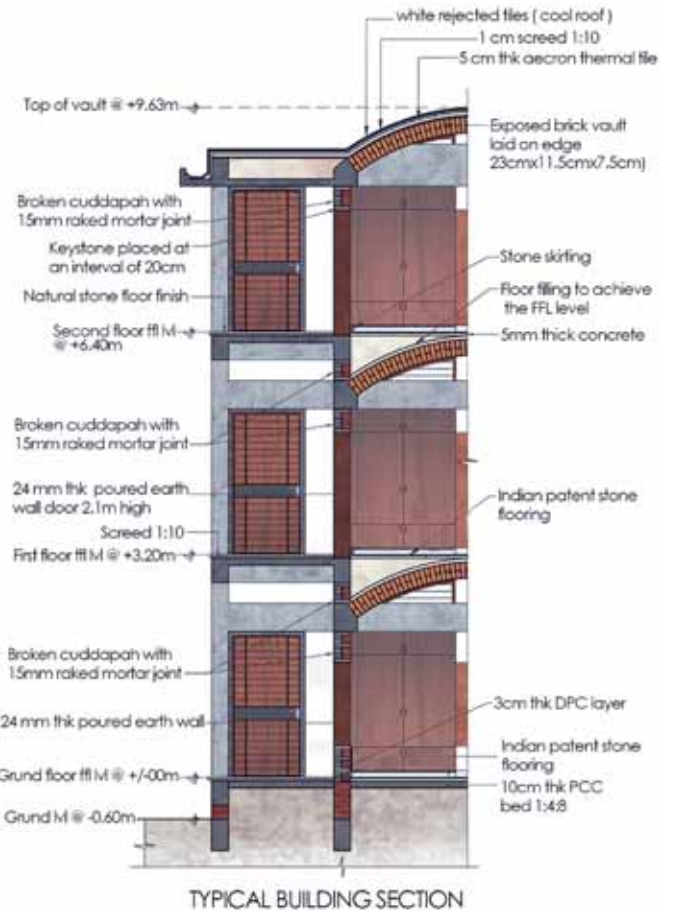
04. INSULATION WITH RECYCLED THERMOCELL



05. RECLAIMED WOOD



06. INDIAN PATENT STONE FLOORING



TYPICAL BUILDING SECTION

ENERGY, WATER & WASTE

Integrated environmental planning of energy, water and waste cycle by:

1. minimizing operational energy
2. net positive with PV use
3. using bioswales to recharge aquifer for potable water
4. zero-discharge of waste water
5. reduction and recycling of solid waste
6. water-efficient landscaping using local endemic species

01. ENERGY SYSTEM



02. WATER SYSTEMS



03. WASTE MANAGEMENT

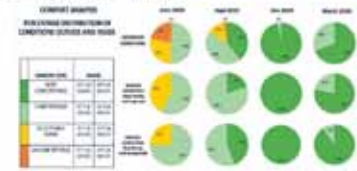




POST- OCCUPANCY

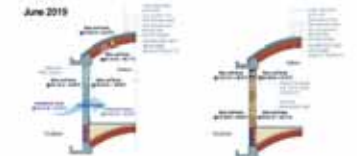
Post occupancy, the data for air & surface temperature and operational energy consumption was collected for 13 months.

01. THERMAL COMFORT



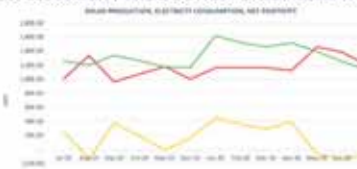
Even in the hottest month the indoor remains comfortable for 60% and acceptably warm in the rest of the hours.

02. MATERIAL TIME LAG



Even in exposed apartment the materials maintain a good time lag(7-4hrs) sustaining a low indoor surface temperature

03. ELECTRICITY PRODUCTION & CONSUMPTION



With reduced operational energy and an on-grid photovoltaic system the building achieves net positivity

to produce high-quality and resilient housing while meeting the standards of the “national building codes”.

By integrating solar passive design principles along with sensitivity to cultural context, there is a reduction in the operational energy for lighting and ventilation while lowering the potable water needs. Efficient space design combined with strategies for building envelope efficiencies like thermal mass and insulation, material albedo and emissivity and wall-to-window ratio ensures climatic comfort.

With the convergence of design, technology and human ecology, using the principles of “Cohousing” concept of living, the cluster layout facilitates interaction among neighbours for inclusive social development with economic and environmental benefits. A fusion of living, working, recreational and primary amenities allows for a multiplicity of space usage reducing the built-up area.

The site planning conserves the natural topography for harvesting the roof run-off to recharge the aquifer and the surface run-off into bioswales, an experiment in passive water harvesting for potable water. The open space plan addresses the heat island effect and has personalised space for urban agriculture. All the water requirement for irrigation is met with recycled sewage from the DEWATS system.

All Images Courtesy: Architect



Suhasini Ayer (F27796) Architect and Urban Planner, is the Principal Architect of Auroville Design Consultants - a studio dedicated to applied research in the field of solar passive architecture, sustainable urban development and building technologies, water and waste management and renewable energy. The studio specialises in planning and architecture that responds to the context with optimum designs that respond to the natural and human geography, local climate and culture to evolve minimal and elegant built forms. Many of their projects have been recognised for their contribution to sustainable development practices with awards and citations at national and international levels.

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Wipro Kodathi SEZ Campus Karnataka

Ar. Naresh V Narasimhan

**WIPRO KODATHI SEZ
ARCHITECTURE
CATEGORY: A2 - COMMERCIAL**

Concept

The campus is envisaged as a business park that functions as a living facility 24/7, with an emphasis on responsible development of assets due to the scarcity of land in urban areas. With reference to the working environment, we recognised the need to blend creativity and productivity with ample space for the creative team and a conducive environment for production. With a possible development FSI of 3.25, the resultant density translates into tall buildings with narrow open spaces between them. The concept for the WIPRO campus is to create an urban neighbourhood by concentrating the buildings, thus freeing up the area for one or two large parks and also definitively addressing the issue of a large parking area required as per statutory requirements.

Planning

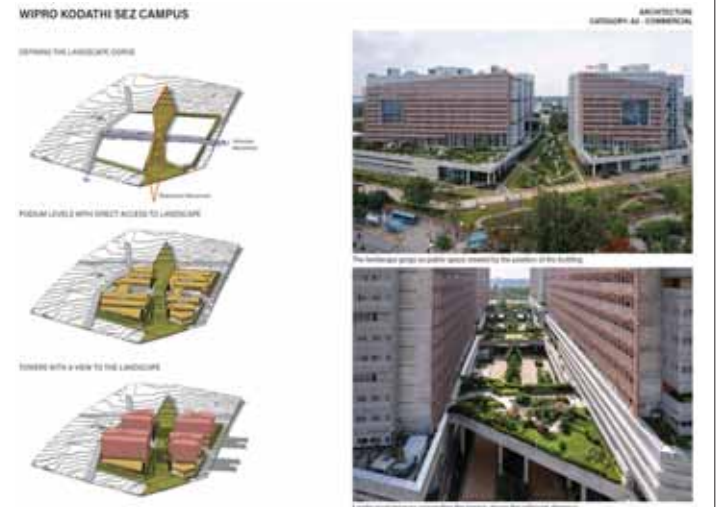
The prime visual axes of the campus are from the north corner, where the ground levels are lower

towards the 13M slope to the south. To capitalize on both the above aspects, it is proposed to enhance the slope of the land from 13m along the N-S axes to 22m. The resultant difference will be used as parking, thus optimizing the requirements, helping distribute the parking across all planned buildings, and reducing the pedestrian travel time from MLCPs at any edge of the site to the office blocks. While earmarking areas for 3 phases of development, the land area allocated is in proportion to the FSI permissible for the proposed built-up area (i.e., 2.5 m² sq. ft. phase 1, 2.0 m² sq. ft. phase 2, and 1.5 m² sq. ft. phase 3).

Building typology

The office floor plates are oriented with the longer facades facing north and south. To maximize daylight in the workspace, the building width is restricted to 21 m. Two such units, which are 21 m wide, are combined by a single core, generating an H-shaped building profile that is 55 m wide.

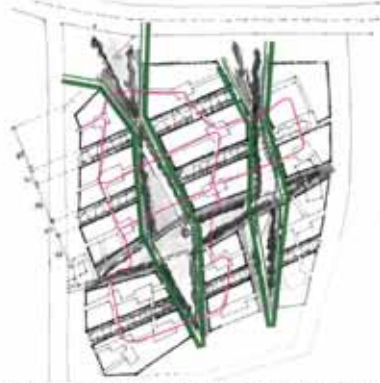
This aids in grouping buildings and ensuring daylight in each workspace area. This tower is then placed on



WIPRO KODATHI SEZ CAMPUS

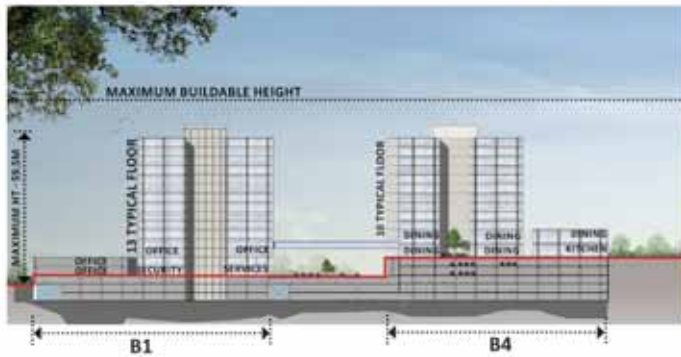
ARCHITECTURE
CATEGORY: A2 - COMMERCIAL

DESIGNING FOR PEOPLE



Urban Neighbourhoods - With pedestrian connectivity at multiple levels

Podium levels housing large volume spaces and connections between towers



The podiums open out onto the landscape gorge as extensions of the community space

WIPRO KODATHI SEZ CAMPUS

ARCHITECTURE
CATEGORY: A2 - COMMERCIAL

PODIUM LEVELS



The naturally ventilated podiums contain common amenities such as restaurants, gyms and working areas

PODIUM LEVEL 1



PODIUM LEVEL 2



PODIUM LEVEL 3



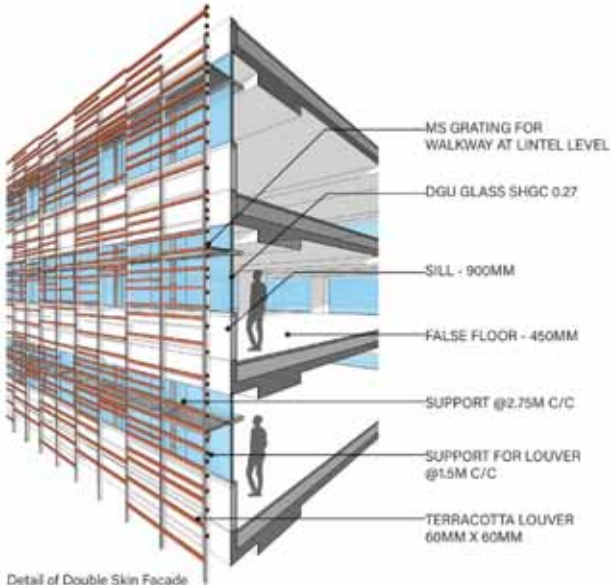
LEGEND

- 1 WORKING SPACES
- 2 GYM
- 3 WORKSHOPS
- 5 LOBBY
- 8 LANDSCAPE

WIPRO KODATHI SEZ CAMPUS

ARCHITECTURE
CATEGORY: A2 - COMMERCIAL

FAÇADE AND DAYLIGHTING



Detail of Double Skin Façade

FLOOR TO FLOOR HEIGHT	3750mm	
WALL WINDOW RATIO	35-50%	40-60% ECBC for moderate climate
SILL HEIGHT	750-1050mm	750-1200mm range to ensure light at work plane
VISION PANE	1300mm	Optimum light shelf height 2100 - 2400 from FFL
DAYLIGHT PANE	600-750mm	Max. Daylight window height
LIGHTSHELF DEPTH	550mm (South) 150mm (North)	Optimum light shelf depth based on Bangalore sunpath and VSA considerations of 54 and 83 DEG
SHADING DEVICE @LIGHT-SHELF LEVEL	950mm (South) 160mm (North)	Optimum shading requirement based on solstice conditions (extremes) based on Bangalore sunpath

Heights considered for optimum daylight and glare protection



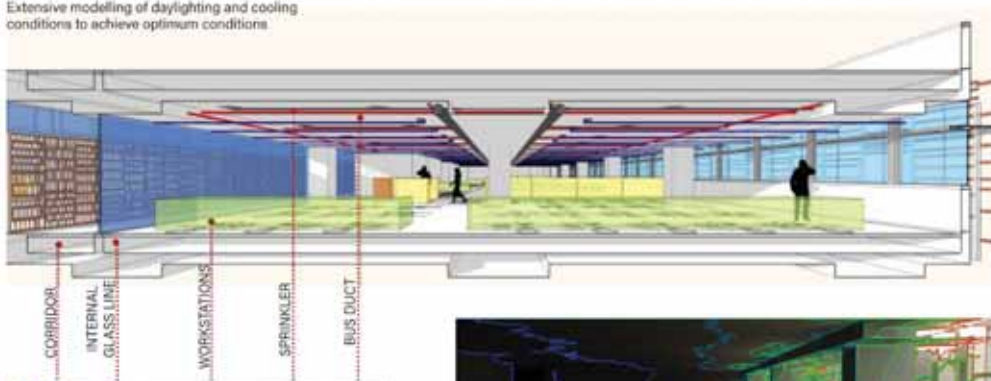
Some portions of the façade do not have a second skin and are inset by 2m into the building for glare and heat protection

WIPRO KODATHI SEZ CAMPUS

ARCHITECTURE
CATEGORY: A2 - COMMERCIAL

ENERGY EFFICIENCY

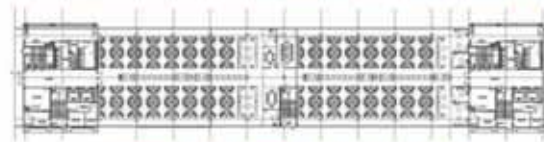
Extensive modelling of daylighting and cooling conditions to achieve optimum conditions



With the use of these devices, the consumption of energy for cooling has reduced by 4.88% from prescribed standards.



Circulation areas of the tower blocks are cooled using natural ventilation only



Daylight Analysis with 35% Window Wall Ratio

a 2.5–3.5-story-high podium that accommodates all the common facilities and parking.

The podium level is articulated into 3 wings, each 21m wide. Two of these wings continue to become towers as described above. The 3rd wing is restricted to 2-4 floors with landscaped area on top. Landscaping is also proposed in the open space between the wings. The buildings are additionally connected by a landscaped pedestrian bridge, allowing movement between the towers.

Innovations

Based on the principles of optimum daylight for workspace areas, zero glare and minimum heat gain, the design of the facade is articulated to allow optimum daylight. The primary cladding material for the podium is ventilated ceramic tile with an exposed concrete finish, or slate and terracotta tiles for the tower blocks. The podiums and the circulation areas of the tower are ventilated naturally. The ventilated ceramic tile for the tower is clustered to create optimum viewing angles and natural light penetration. With the use of these devices, the consumption of energy for cooling has reduced by 4.88% from prescribed standards.

All Images Courtesy: Architect



Ar. Naresh V Narasimhan (F07014)
Email : naresh@vagroup.com

Project - Architecture
A3-Mercantile Retail

Winner

Cottage Showroom

Auroville, Tamil Nadu

Ar. Mona Doctor-Pingel

Project Name: Cottage Showroom

Location: Auroville, Tamil Nadu

Site area: 110 sqm (1184 sft)

Built-up Area: 205 sqm (2207 sft)

The cottage showroom, an outlet for the sales of incense sticks, candles, body care and other handcrafted products from the Udyog Trust of Sri Aurobindo Ashram Trust, was introduced to us as a renovation project on the well-known Rangpillai Street in Pondicherry. Upon our first visit to the existing showroom, we learnt that due to its positioning and fencing, it had little visibility and was lower than the road level. Moving further along the

main Canal Street, we discovered that the corner plot of the street belonging to the same Trust was being utilized as a toilet block. We took it as a challenge to convince the clients to relocate the showroom to the corner plot. This strategic move would leverage more footfall, thereby boosting sales and adding more life to the plot area.

The clients envisioned a place characterised by simplicity and a natural ambience, which mirrored the Trusts' work ethos since 1949, with minimal industrial influence. We decided to preserve its timeless warmth, giving them a minimalist building,

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JOURNAL OF THE INDIAN INSTITUTE OF ARCHITECTS

Year of completion: 2019.

Total Built Up: 205 sq mt.

Site Area: 110 sq mt.

Client : Udyog Trust, Sri Aurobindo Ashram Trust

Location : Rangapillai St, Canal Street Junction
Pondicherry

Type : Mercantile Showroom



SITE PLAN



THE DYNAMIC FACADE SHOP

Our original showroom, situated on a prominent junction of two streets in Pondicherry, was presented to us as a renovation project by Sri Aurabindo Ashram Trust. Due to its low visibility and positioning, we **convinced the clients to relocate the showroom** to the corner plot (which was being used as a Toilet Block), leveraging more footfall, increasing sales and also revitalizing the dead corner of the street.

In pursuit of achieving **transparency** for the shop even when closed whilst retaining **security** and **privacy**, we introduced **innovative movable MS grill shutters**. Unlike the traditional aluminium rolling shutters, which create dead streets in the evening, these **adjustable** grill shutters enliven this junction. Operated with ease by a single person, they employ a **pulley and counterweight mechanism** for an aesthetic functionality.

Making use of 2 perpendicular **glass walls**, the whole store is turned into a captivating display. **Easy access** from both streets and retaining the existing trees whilst adding a few indigenous ones (to mitigate the harsh sun), helped foster a more welcoming environment for the public.

With the material palette of **exposed concrete, mud-plastered walls** and the **innovative metal façade** reflecting the urban context, this **minimalist building** lends itself to a timeless charm.

The warm and simple interiors offer a **pleasant sensory experience**. The **play of filtered light** through the shutters is what captures the eye of the customers. The **minimalistic playful ferrocement shelves** add a unique character to the store. The **discreet acoustic panels** on the ceiling and various fragrances from the products add to the auditory and olfactory ambience of the showroom.

LOCATION CHANGE PLAN



BEFORE (2014)



AFTER (2019)

02

using exposed concrete and mud-plastered walls while integrating elements of urban contextual architecture through the innovative metal façade.

Our challenge was to achieve transparency for the shop even when the shop is closed yet retain privacy and security for the spaces whilst giving them the advantage of having their eyes on the street. At the same time, we were averse to using the usual aluminium/metal rolling shutters. Seizing the opportunity, we came up with the innovative idea of using state-of-the-art movable vertical MS steel shutters (fabricated locally) that functioned on the principle of counterweight and pulleys and bathed the structure in natural light. The pulley mechanism works so efficiently, that it can be operated manually (without any automation) by a single user in a rhythmic fashion wherein four shutters are held in place by a simple handmade lever lock detail. During the day the glass facades invite one to explore the shop through the corner entrance and during the night one can still gaze at the products through the grills.

Taking advantage of the corner plot, we opted for two perpendicular glass walls facing the street, turning the entire showroom into a captivating display and also focused on opening the corner, allowing access from both streets whilst making room for the existing street lights and bus stop signboard. Prominently reflecting the studio ethos none of the existing trees were compromised; rather, two indigenous Pongamia trees were planted to cut off the eastern sun. The building footpath was made welcoming by planters with Pedilanthus adding to the roadside greenery.

The interiors were thoughtfully managed to give a pleasant sensory experience. The play of filtered light through the shutters is what captures the eye of the customers. The minimalistic playful ferrocement shelves detailed with inscriptions and grooves were used for the display of products, which reduced the use of industrially produced shelves or furniture. The smell factor is taken care of by the various fragrances used in the products. The almost invisible acoustic panels in the ceiling reflecting the structural design were well managed.

PHYSICAL MODEL 1:20



GROUND FLOOR PLAN



EAST ELEVATION



SECTION AA



Showroom shutters during daytime



Showroom shutters during lunch hours and evening

MS GRILL SHUTTERS



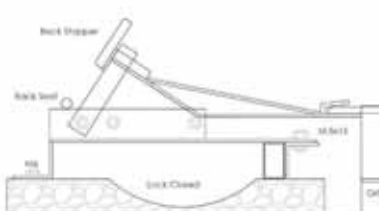
SS CABLE DETAILS



GUIDE DETAILS



LOCK DETAIL (CLOSED POSITION)



LOCK (OPEN POSITION)





All Images Courtesy: Architect



Ar. Mona Doctor Pingel (F19530) has been based in Auroville since 1995. She has studied architecture at CEPT, Ahmedabad, and has a master's degree in *Appropriate Technology* from Flensburg University, Germany where she is currently adjunct faculty for a course on rational use of energy. Her *Studio Naqshbandi* experiments with various building technologies using local materials and craftsmen. Her projects include building biology, landscaping and interiors. Rooted in Auroville and rural Tamil Nadu has given her the understanding that 'slowing down is the first step to sustainability.' She has been actively involved in different planning bodies of Auroville. and has been part of a 5-year Indo-US joint research on *Building Energy Efficiency*. She is the author of two monographs on *Pioneering Architects of Auroville: Poppo Pingel and Piero & Gloria Ciconesi*.
 Email : mona@auroville.org.in

Chembarathi Boutique Resort Kerala

Ar. Sathees A V

CHEMBARATHI BOUTIQUE RESORT, WAYANAD

Project Programme: A boutique resort for those who seek to hear nature's music from the wilderness, for those who love the terrain of the hills, for those who seek solace in the rattles of the dark nights, nestled in the parallels of trees upright, to disconnect oneself from the chaos of urban life and listen to one's heart beating in tune with the silver owl hooting amidst rustling leaves.

With an average slope of 30 degrees, the project required a design that nestles within cozily, one that does not hold its head too high but mingles with the natural flora and fauna, and creates a niche space for nature lovers who seek solace in the lap of the thriving forest.

Site: A humble 1.74 acres with preserved forest land on two sides, it was a great challenge to even traverse the land, let alone build on it. There were no significant large trees, but all very tall, narrow ones waving in the gentle breeze. It did not give many clearances around as buildable land. The site had views of waterfalls across the valley, along with natural rock formations

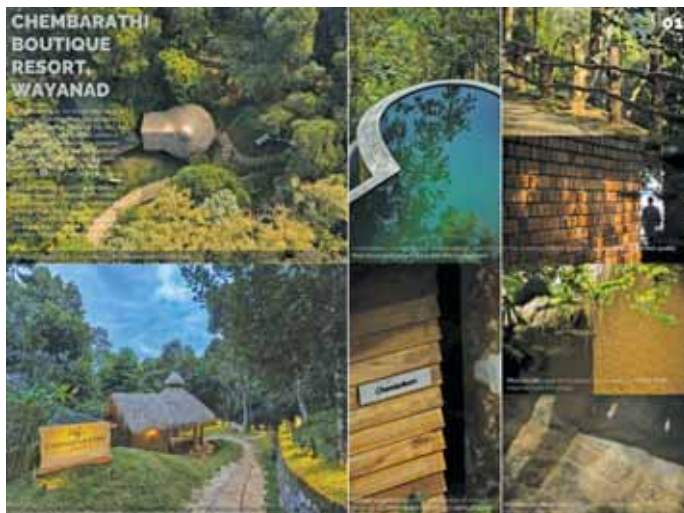
and streams that activated themselves during the monsoons. The loitering monkeys in the trees and the occasional visits by a lone elephant in the adjoining forest land were sights to look out for. Though very close to a bustling, growing town centre in Meppadi, once on the site, our chaotic life was but a blur.

Context: In Wayanad, a hilly district with rapidly growing tourist spots catering to family entertainment and activity-packed facilities, the number of properties that allow you to experience the place is dwindling. Our client, one of them being a native of Wayanad, had much clarity that the 'sense of place' had to be retained for their guests.

Planning & Zoning: The lack of sprawling, buildable land pushed us to ponder ways to keep the terrain profile as it is. Vehicles were restricted outside the property. Winding paths were laid out for the ease of traverse concerning the contour survey. However, we had to find a way through the vegetation, among the tall flora, and let the land itself lay its meandering paths towards a master plan. A mere 240-cm-wide buggy path was intended, and while developing the land itself, paths were twisted and turned based on terrain experienced, rock formations, slope gradients, and vegetation on site. The location of the building was also revisited in this manner on-site to accommodate small clearings, and the orientation of the building was also tweaked as per the site situation.

The busiest spots were planned on higher terrain and closer to the entry road. As you go further down and inward, more exclusive spaces are laid out. The location with views to the waterfalls on hills opposite the valley was used for common amenities like a pool and spa, so everyone could enjoy these views at some point during their stay here.

Concepts: Stay camouflaged: The built character was a compact abode with unreflective, earthy materials





to blend in with the surroundings. Thatch roof was attempted for the reception block, which stood on a clearing area that had a former house. However, the roofs of the remaining structures were covered in green roofing sheets (wood-based composite material) to stay camouflaged among the green flora. It was also a no-noise material. Though a pitched roof, its pitch was fixed to give just enough slope for rainwater run-off and not amplify the built volume to keep its presence subtle.

Framed vistas: The land being a small parcel and since buildings could not be much spaced out to avoid view to another, a staggered arrangement was planned so one did not block another's view and the sides were closed off, as visibility to the next door was avoided and large vista towards the valley was kept in focus. This brought a feeling of isolation when inside the units, giving a sense of privacy and exclusivity.

Value addition to natural features of the site: A stream that activates during the monsoon was kept intact, though its location was crucial for the building. The built structure was elevated, and the route of the stream was provided underneath to retain its flow. A low-lying rocky clearing was developed as the campfire gathering space. Natural rocks were retained, and the kitchen-restaurant block was split to accommodate this.

Challenges: The destructive land development construction process was avoided. Fortunately, with the help of our client, the smallest digger was hired to develop the pathways, and we

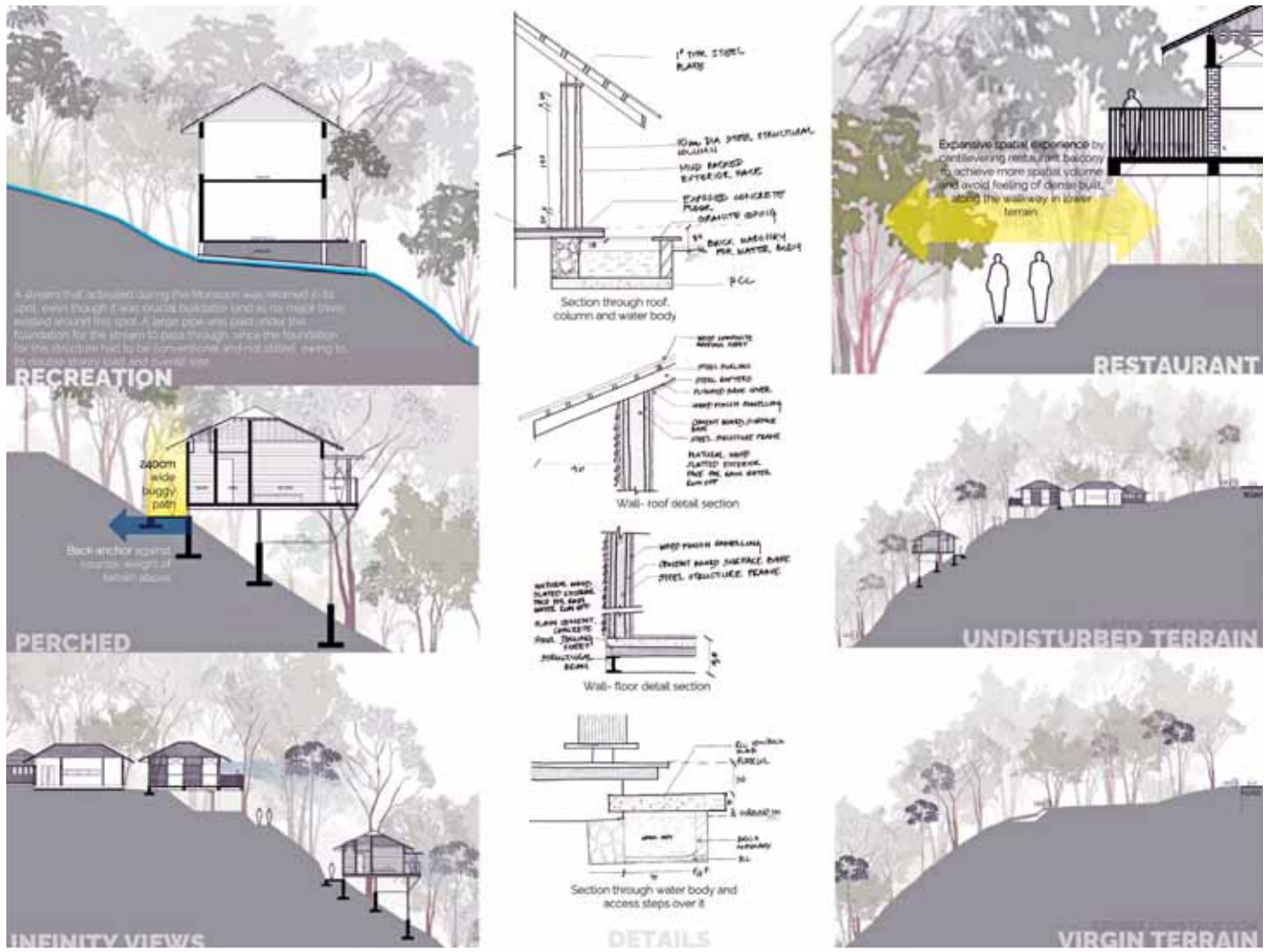
could keep it as minimal as possible. The dire activity of construction and how it would affect the land being modified and its surroundings were also major concerns.

Opportunities: Local labor could be hired, educated in our design needs, and entrusted with the delicate task of working the land with the least disruption. The laborers hired were natives of the land and could traverse the ardent slope quite easily; hence, major construction support systems like ladders, steps to bring down construction materials, etc. were not required. Ropeways tied among the trees were guides for people to move up and down. Ropeways were again used as a medium to transport material one basket at a time for construction to each built location. Local labor, not being highly skilled, also brought the finishing of built quality to an imperfectly perfect quality that stood rustically in tune with the background.

Details like avoiding steel fencing and using natural wood sticks to traverse the pathways and downward lighting to avoid glare in your eyes and only light up the pathways were little details designed in collaboration with the laborers.

Slatted wood planks paneled on exterior walls for effective surface run-off and protecting wood-finished walls kept the visual aesthetics in tune with the surroundings. Also, bringing in a lot of heavy construction material in the form of stones, cement, etc. was considerably reduced because of the choice of such materials. Brick walls were only used around washrooms to create watertight spaces.





Interiors were also paneled with wood and designed to feel cozier and safer.

Materials: Earth materials like mud bricks, wood, and thatch were used to keep the visual language in tune with the site. And, to reduce the permanency of the building. The structural system of all the buildings was

made of steel, which again was a recyclable material that could be dismantled and removed, along with the short concrete footing. All the buildings on this property could be removed from the land, and the land could be reverted to its prior form very easily. Granite stones were used as intermittent pavers in pathways and for steps.

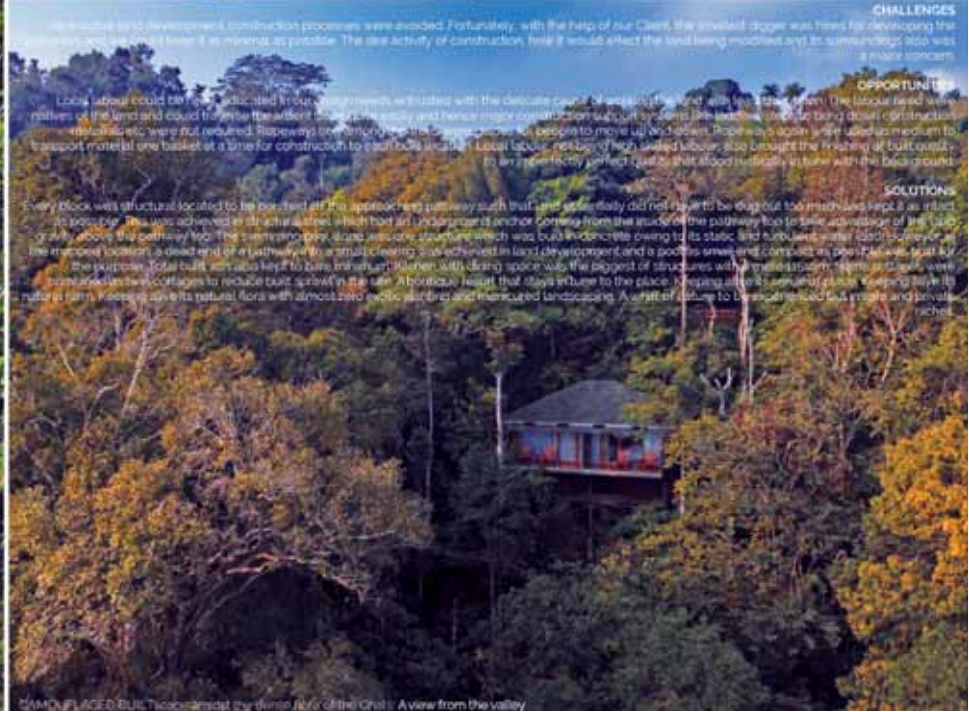
Solution: Every block was structurally located to be perched off the approaching pathway, such that land essentially did not have to be dug out too much and kept as intact as possible. This was achieved in structural steel, which had an underground anchor coming from the inside of the pathway to take advantage of the land gravity above the pathway too. The swimming pool alone was one structure that was built in concrete owing to its static and turbulent water load. However, in the mapped location, a dead end of a pathway into a small clearing was achieved in land development, and a pool as small and compact as possible was built for the purpose. The total built was also kept to the bare minimum. The kitchen with dining space was the biggest of the structures, with a mere 115 sq m. Some





CAMOUFLAGED BUILDING blurring the boundaries between man-made comfort and natural elements.

CAMOUFLAGED BUILDING with the swimming pool nestled among the wild with only the edge defined deliberately to warn swimmers of dark accidents.



Interactive land development & construction processes were avoided. Fortunately, with the help of our Client, the smallest dogger was hired for developing the site and the level of its material as possible. The site activity of construction here it would affect the best being modified and its surroundings also was a major concern.

Local labour could be hired, indicated from their needs, with trust with the delicate point of access to the land with the thick forest. The labour used with natives of the land and could traverse the terrain easily and hence many construction activities on the site were done down. Construction materials were not required, happening from nearby, the 5000 people to move up and down. People's labour were used as medium to transport material one basket at a time for construction to each built location. Local labour's energy and skills brought the finishing of built quality to an interlocking perfect quality that stood naturally in tune with the local climate.

OPPORTUNITIES

Every block was structural located to be reached at the approaching pathway such that the possibility did not have to be dug out too much was kept as an intact as possible. This was achieved by structural steel beam and anchor coming from the inside of the pathway too to take advantage of the land given above the pathway. The construction of steel and concrete structure which was built in concrete owing to its static and load bearing capacity. The trapped location, a dead end of a path, was an artificial clearing was achieved as land development and it pools were and compact as possible. For the purpose, total built was also key to bare, transparent, with clear space was the biggest of structures with the material used in construction were transparent and cottages to reduce built sprawl in the site. A boutique resort that stays in tune to the place. Keeping alive its natural form. Keeping alive its natural flora with almost zero exotic plantings and manicured landscaping. A whiff of nature to be experienced but private and private rich.

SOLUTIONS

Cottages hidden away in the thick, silvery green layout of shifting blocks waiting along the hillside.

CAMOUFLAGED BUILDING, the smallest evidence, part of the trail. A view from the valley.

cottages were combined as twin cottages to reduce built-up sprawl on the site. A boutique resort that stays in tune with the place. Keeping alive its sense of place. Keeping alive its natural form. Keeping alive its natural flora with almost zero exotic plantings and manicured landscaping. A whiff of nature is to be experienced, but in safe and private niches.

All Images Courtesy: Architect



Ar. Sathees A V (A18706) is an accomplished architect with a Bachelor's degree in Architecture from the National Institute of Technology, Calicut. With extensive experience spanning over a decade, Sathees has held various roles in prestigious architectural firms across India before founding Satkriya in Calicut in 2015, where he serves as the principal architect. He is affiliated with the Indian Institute of Architects (IIA) as an Associate Member and the Institute of Indian Interior Designers (IIID). Sathees has been recognised for his outstanding contributions, receiving the Kerala State Award 2021 in the institutional category and the Kerala State Award Gold Leaf in the Hospitality category for 2023 as well. He has an impressive portfolio of work, specialising in residential projects, including individual villas and mass housing, as well as institutional, hospitality, and commercial interiors.
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Project - Architecture
A5-Institutional

Winner

G B School

Melmaruvathur, Tamil Nadu

Ar. Murali Murugan

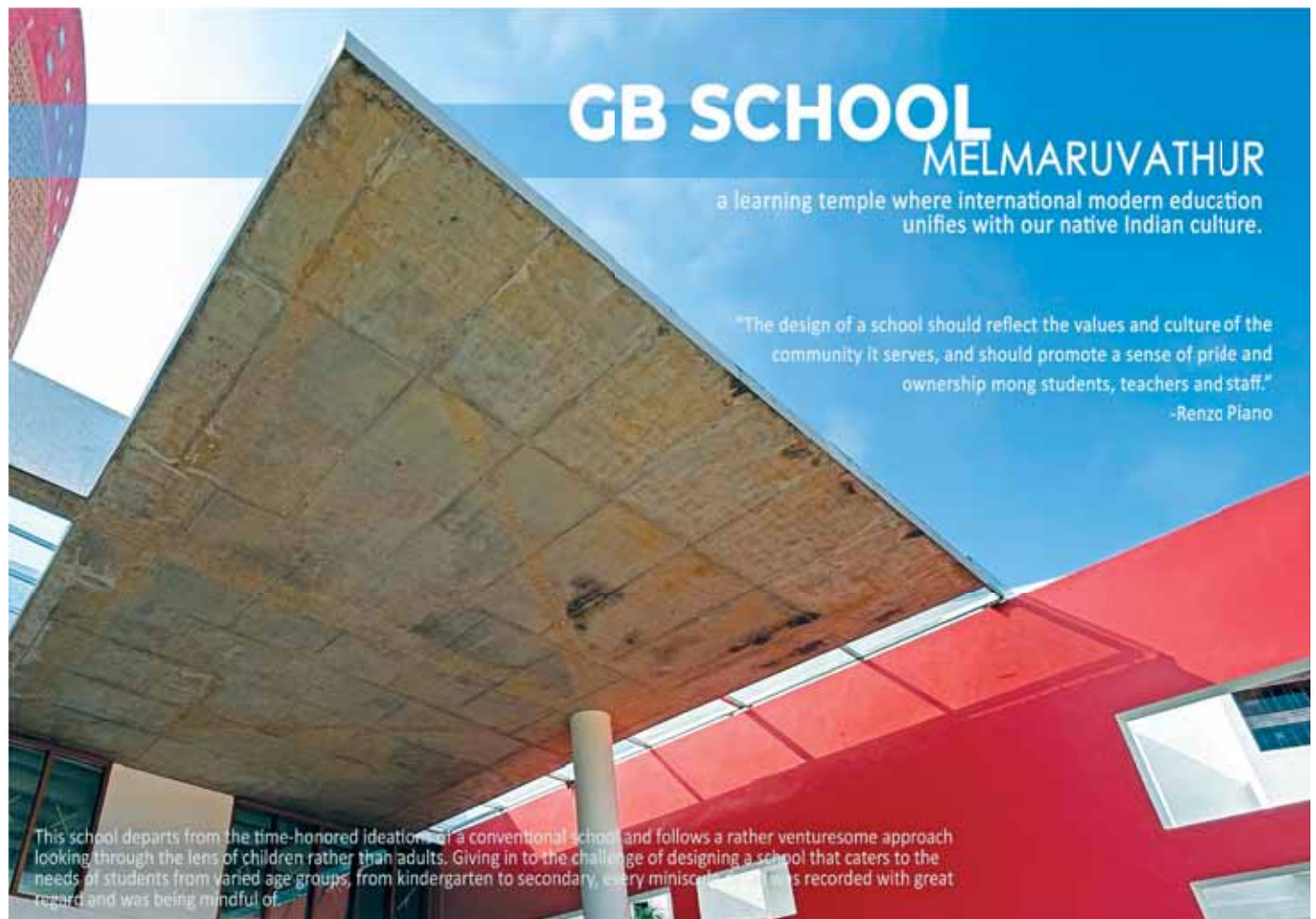
Project Name: G B School

Location: Melmaruvathur, Tamil Nadu

The school in Melmaruvathur breaks away from traditional educational norms with its innovative and child-centric design. Positioned away from urban hustle, the school caters to students from kindergarten to secondary levels, emphasising a departure from conventional ideas. Every detail in the design process, focusing on children's perspectives, is meticulously recorded to create a holistic learning

environment. The architectural plan discards the typical rectangular structure, incorporating curves and open spaces such as courtyards to encourage boundless exploration.

The school design aims to remove the stigma associated with educational institutions by fostering immediate teacher-student interaction and creating a positive atmosphere. Safety is prioritised, ensuring well-lit spaces under staff scrutiny. The high school entrance features a double-height portico and





The openings in the wall has proved the use of primary colors and shapes which helps school architecture in creating an environment that is both visually stimulating and conducive to learning, fostering creativity, focus, and a sense of belonging among students and educators.

Primary requirements

Introduction of service requirements

Articulation of volumes and spatial experience

Connection to green and outdoor from each space



Ground floor plan

- 1. KIMBA BLOCK
- 2. PRIMARY BLOCK
- 3. HIGHER SECONDARY BLOCK
- 4. LABORATORIES
- 5. LIBRARY
- 6. TOILET
- 7. GYM AND FIT
- 8. EDUCOM CLASS
- 9. RESIDENT ROOM
- 10. CONFERENCE ROOM
- 11. CORRESPONDENT ROOM
- 12. OFFICE
- 13. MUNICIPAL CABIN
- 14. JACK ROOM
- 15. MACHIN'S LOUNGE
- 16. STORAGE
- 17. STAFF ROOM
- 18. ART AND CRAFT ROOM
- 19. CANTINE
- 20. MUST ROOM



First floor plan

- 1. LEAFY ROOM
- 2. PRIMARY BLOCK
- 3. HIGHER SECONDARY BLOCK
- 4. LABORATORIES
- 5. LIBRARY
- 6. TOILET
- 7. AUDITORIUM
- 8. TRACE GARDEN
- 9. EDUCOM CLASS
- 10. JACK
- 11. HALL
- 12. NAM CELL



This 60ft span of gathering space is used as prayer hall at the morning assembly





LIBRARY

The library adjoins the KG block, exposing an elliptical massing. The interiors display a series of interesting levels supported by massive rounded columns that aim at utilizing the spaces to a full extent, also displaying an intricate sense of massing.



This central courtyard space serves as a gathering place for students during breaks, fostering social interaction.



This corridor does not exhibit a tunnel atmosphere that we shall imagine and rather opens out to the courtyard with wide aisle space that creates a buffer between classes and in addition acting as a vibrant interaction space on the move.



The 40' slab entry leads to 60' large span space with waffle roof for large gatherings and meetings. This gathering space immediately opens out into a court resulting in the expansion of the space.



Incorporating primary shapes at children's eye level in school architecture enhances engagement and cognitive development in young learners.



Curved corridors break away from the conventional straight lines, adding visual interest and diversity to the school's architecture.



waffle slabs, encouraging unrestricted circulation. In contrast, the kindergarten entrance promotes a sense of freedom with a 40 ft slab supported by a singular towering column.

Kindergarten spaces are designed for engagement, featuring shape-cut fenestration and playful elements like slides. The spiral ramp around the courtyard serves as both a play area and circulation core, sheltered by a translucent tensile roof. The library, adjoining the kindergarten block, adopts an elliptical massing with multi-level reading spaces and an open-to-sky court. Vibrant interiors and a wind tower enhance the reading experience.

In the high school section, open corridor spaces encourage ventilation and interaction. Metal railings, exposed concrete structures and colour-coded filler slab roofs blend traditional and contemporary architecture. The design addresses student needs with Kund seating spaces, aesthetically pleasing Gents and Ladies rooms and labs tailored to specific subjects. Interactive walls and an informal amphitheatre promote peer interaction, while terrace gardens near classrooms connect students with nature.

Overall, the school's design creates a dynamic and harmonious educational environment, encouraging exploration, interaction and a positive learning experience for students across different age groups.

All Images Courtesy: Architect



Ar. Murali Murugan (F14901) is the Principal Architect of Murali Architects, a leading award-winning architecture firm in Chennai which was set up in the year 1990. He has dedicated 34 years of his career to deliberations through his design philosophy that focuses on uniting people through architecture. The firm specialises in creating versatile architectural and interior designs for Residences, Corporate offices, Institutional, Retail and Hospitality buildings. He has served as a Visiting Faculty at leading institutions in Tamil Nadu. He has authored more than 60 articles in "The Hindu" newspaper covering diverse topics related to architecture and interiors.

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Project - Architecture
A5-Institutional

Commendation

A Celebration of Landscape Entwining the Built Form - The Northstar School Rajkot Rajkot

Ar. Santhosh Shanmugam

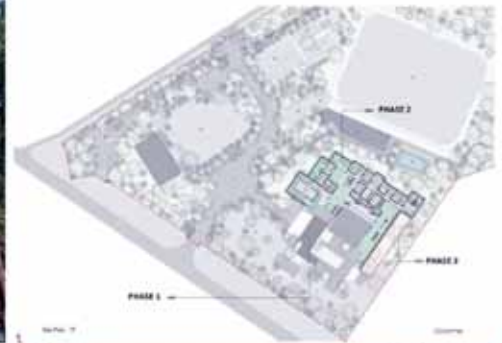
Project Name: The Northstar School

Location: Rajkot

“School is an enjoyable and enriching part of life where students can safely explore their True North” - reads the vision of The Northstar School, a progressive institution established to transform the educational ecosystem. The client’s initial brief was that, a very important part of every child’s experience

in Northstar be shaped by its architecture. The project sits on the south eastern corner of a 17.8-acre barren site adjoining the RK University campus on the Rajkot- Bhavnagar highway.

The semi-arid climate of north-west India, dusty yet windy site conditions, 20- 30 days of monsoons in Rajkot and supply of STP water from RK University were influential contextual pointers. Overall, the



Architecture at The Northstar School has been planned such that as the building ages, landscape adds in more life into the space therefore taking ownership. The design foundations at Northstar lie on ideologies of exploring contemporary design with local material, using regional references to define built form and finding simplistic solutions for complex design problems.

- 1. School entry
- 2. Cantilevered classrooms
- 3. Beils - Limestone walls
- 4. Phase 2 Waterbody





The plan and strategy of north-west India. Built on windy site conditions, 20-30% of all openings in high mass influence combined systems. Overall master planning was conceived integrating three phases of development of which Phase 1 and 2 pre-built open ended walkways, building orientation and future development form the overall planning.



A central courtyard ties all the spaces within each module and is replicated in all phases. The central stepped and vegetated courtyard serves as a multi-purpose space for small gatherings and for circulation. The perforated ceiling for courtyard provides the greenery, screens and provides a way to control the climate of the courtyard.

master planning was conceived through integrating three phases of development that are all now built. Open-ended corridors, building orientation and future development were factored into the overall planning. Key functions are accommodated in ground and first floors to keep the built spaces child friendly.

The primary intent was to find ways to learn with nature. Since classrooms are the fundamental unit of schools, the design process started with programming a single classroom module with cross ventilation, its own private garden and an open-to-sky *jalli* courtyard. This module was iterated to arrive from a part to a whole. Between two classrooms is a larger garden that is easily monitored, has a performance space and provisions for conducting classes.

Drawing inspiration from the stepped wells of Gujarat, a small central courtyard ties all the spaces within each module and is replicated in all phases. This central stepped and vegetated courtyard serves as a multi-purpose space for small gatherings and for circulation. A larger covered courtyard with perforated ceiling holds about 2000 odd people gathered at a time.

With due credits to the structural engineer, the massing on the second floor sits lightly on the floor below and houses a 250-person capacity multipurpose hall. The structure visually creates a presence as one walks along the heavily canopied main entry walkway.

A secondary skin – *Jalli*, on ground floor and an ambitious creeper screen on first floor, has been planned for all floors to allow natural light, shield dust and provide security. When exploring material for the façade, the criteria was for it to be locally available, have an earthy tone, reflect an institutional character and be economical. Bella, a natural hard lime stone in terracotta color, has been used to blend the built form with existing surroundings.

Architecture at The Northstar School has been planned such that as the building ages, landscape

adds in more life into the spaces therefore taking ownership. Presently, an Indian owl resides in an unused truncated duct, the gulmohar trees lay a red carpet for the main pedestrian entry and Northstar's horticulture program engages the learners on importance of flora & fauna. The design foundations at Northstar lie on ideologies of exploring contemporary design with local material, using regional references to define built form and finding simplistic solutions for complex design problems.



Well on ground floor and an ambitious creeper screen on first floor, has been planned in all floors to allow natural light, shield dust and provide security. When exploring material for the façade, the criteria was for it to be locally available, have an earthy tone, reflect an institutional character and be economical.



The foundation of all phases is oriented, by the design process started in programming a single classroom module with cross ventilation, its own private garden and an open-to-sky *jalli* courtyard. Between two classrooms is a larger garden that is easily monitored, has a performance space and provisions for conducting classes.



The central gathering space features perforated concrete ceiling that exposes fascinating light and shade patterns throughout the day. The decision to leave the concrete exposed was deliberate, serving both functional and aesthetic purposes. Not only does it contribute to the space's visual appeal, but it was also a cost-effective choice, demonstrating a thoughtful balance between practicality and design aesthetics.

- 1. First floor atrium
- 2. First floor atrium
- 3. Ground floor sit outs
- 4. Assembly area



All Images Courtesy: Architect



Ar. Santhosh Shanmugam (A19087) completed his Bachelor of Architecture degree from Anna University in Tamil Nadu and Master of Science in Advanced Architectural Design, Columbia University, USA. He is a LEED accredited Green Associate and has worked with Oppenheim on an array of projects ranging from residential to corporate, institutional to hospitality. He founded his architectural firm Shanmugan Associates in 2011 and has also been involved in academics as a visiting faculty member at Care Institution at Trichy and School of Architecture & Planning, Anna University, Chennai.

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Project - Architecture
A7-Public and Semi Public

Winner

ENNILOODE: Kunjunni Maash Memorial Kerala

Ar. Anand Vishnu B U

Project Name: ENNILOODE: Kunjunni Maash Memorial

Location: Kerala

"As simple as his life, as simple as his poems, as deep as his life, as deep as his words"

"Enniloode," stand as mesmerizing as his thoughts.

'Enniloode' - Kunjunni Maash Memorial is a tribute to the famous Indian poet of Malayali literature, which comes under the Kerala Sahitya Academy. He was considered a children's poet who was born in

the village of Valapad in Thrissur, India. This project connects the various societal fabrics for gatherings, especially children and artists, for various cultural activities, like workshops, book launches, and many more. It's more than just a memorial for the people; it's also a place to spend evenings and where kids can nurture their burgeoning aptitude. This place also holds a huge correlation with cultural contexts as well as the soul of the poet Kunjunni Maash, who has been admired for his works for kids and adults as well. Built on the premises of his abode, this building



KUNJUNNI MASH MEMORIAL

Valappad, Thrissur

Kunjunni Mash was a noted **Indian Malayalam poet (10 May 1927 - 26 March 2006)**. He was considered as a children's poet and his poems were short like him. He always led a **humble life**. Kunjunni Mash was born in the village of **Valappad** in Thrissur to Njayapilly Illathu Neelakantan **Moosath and Athiyarathu Narayani Amma on 10 May 1927**. He started his career as a **teacher** at the Chelari School. He joined Ramakrishna Mission Sevashrama High School in Kozhikode in 1953. He was an inmate of the Ashrama and taught, looked after and interacted with the hostel boys there. He retired from teaching in 1982 but continued to live in the Ashrama, which he had found to be most suitable for his unostentatious life and writings known for their simplicity. Kunjunni Mash died in his ancestral house at Valappad on 26 March 2006.

The **Kunjunni Mash Memorial** emerges not merely as a structure, but as a **living tribute, breathing life into the timeless tale of Kunjunni Mash**. It whispers of his **unassuming grace, echoing his profound influence on hearts, his tender affection for children, and his steadfast devotion to humanity**.

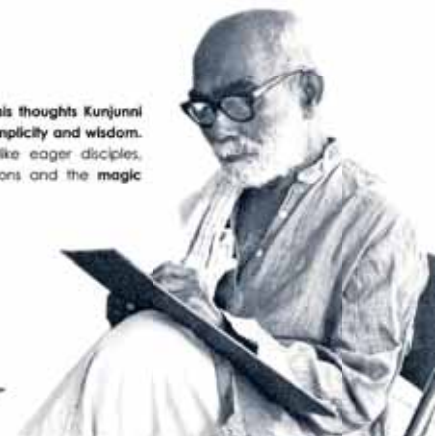
In its essence, this memorial stands as a **humble yet majestic monument, mirroring Kunjunni Mash's simplicity, devoid of opulence yet overflowing with significance**. Its architectural whispers weave a narrative of a life lived in quiet splendor, a legacy etched in the annals of time.

As simple as his life,
As simple as his poems,
As deep as his life,
As deep as his words

"Enniloode," stand as mesmerizing as his thoughts **Kunjunni Mash's voice carried the essence of simplicity and wisdom**. The children, gathered around him like eager disciples, absorbed not just stories but life lessons and the **magic hidden in everyday moments**.

എറീക് മോഹം
വലിയൊരു
മോഹം
എറീക്
ഞാതൊരു
കവിതയാകണം

- പുത്തൂർ രാജ്



LOCATION & LOCAL SETTING



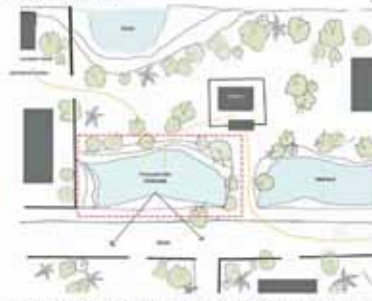
Site photos - Wetland on summer days (February to May)

Nestled amidst the serene landscapes of Valappad, a quaint village in Thrissur, lies the sacred site of the Kunjunni Mash Memorial. Here, amidst the tranquil embrace of nature, the memorial finds its home, harmonizing with the gentle rhythms of village life.



Valappad, renowned for its natural beauty and cultural richness, provides an idyllic backdrop for honoring the legacy of Kunjunni Mash. Surrounded by verdant greenery and embraced by the whispers of the wind, the site offers a serene sanctuary for contemplation and reflection.

THE SITE & CONTEXT



The site is nestled within the residential area of Valappad village and surrounded by lush green trees. The site embodies a pristine wetland, which is conserved meticulously through a thoughtful design process thus its value resonates environmentally.



Situated amidst nature's bounty, the west-facing building benefits from the surrounding lush greenery, providing a serene and refreshing atmosphere. The presence of trees, plants, and landscaping not only contributes to the visual appeal but also plays a crucial role in mitigating the impact of direct sunlight and heat gain.



CONCEPT

1 SITE ADAPTABILITY & ECOLOGICAL INTEGRATION



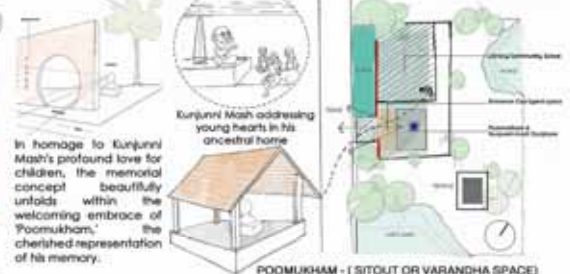
The site's elements gracefully embrace the environments we craft, ensuring optimal wind flow and requisite sunlight absorption. A sculpted wall serves as both a boundary and a conduit, while the circular entrances warmly beckon.

WEST FACING SCULPTURAL WALL PROTECT FROM WEST-

Nestled in a residential embrace, the deliberate orientation of these openings is a silent guardian, safeguarding the sanctity of privacy for the neighboring dwellers. An angular bay window, a poetic punctuation in the architectural narrative, graces the scene, unveiling a panorama of both form and function.

The circular arch entrance of the memorial building opens to a serene veranda, where tranquility meets conservation. Beyond the arch, a poignant tribute surrounded by a conserved wetland, creating a sacred space for contemplation and remembrance.

2 CULTURAL INTEGRATION



Kunjunni Mash addressing young hearts in his ancestral home

In homage to Kunjunni Mash's profound love for children, the memorial concept beautifully unfolds within the welcoming embrace of "Poomukham," the cherished representation of his memory.

POOMUKHAM - (SITOUT OR VARANDHA SPACE)

3 INCLUSIVITY & COMMUNITY INTEGRATION + PRIVACY



A luminous dance adorns the staircase, casting an enchanting spell that beckons one towards the sanctuary of knowledge the library. This ethereal accent is orchestrated by the infusion of kaleidoscopic hues within the triangular lattice opening, creating a visual symphony that captivates the senses.



community space with a fresh breath of life

Embracing the verdant embrace of nature, the transformation of a serene wetland enveloped by luxuriant trees into a purposeful sanctuary beckoned the elegance of still construction. A response to the environmental challenge, it emerged as a testament to preserving the delicate balance of ecological symphony. Delicately crafting the structural tapestry, a dance of columns and beams wove together, entwining floor slabs and exterior pathways in a choreography of purpose. Circulation, a pulsating rhythm, found expression in the sinuous poetry of stairs and ramps, breathing vitality into the skeletal poetry. The facade, a sentinel to the relentless southern sun, became a canvas for poetic jali patterns, encapsulating the essence of a poet's life within the kaleidoscopic panorama. Openings, a revelation, manifested as windows, bay windows, and shutters, emerged amidst additional walls, concluding in an intimate embrace of Mangalore roof tiles. Thus, this transformation culminated in an aesthetically vibrant tapestry, a space now fully lived and

CONCEPT

This public building design prioritizes privacy by strategically placing openings and incorporating architectural elements that maintain individual space. Simultaneously, communal areas are curated to foster community engagement, addressing the absence of such spaces. Balancing privacy and community, the design promotes a harmonious and inclusive environment for all occupants.

SITE STORY



Nestled in a residential embrace, the deliberate orientation of these openings is a silent guardian, safeguarding the sanctity of privacy for the neighboring dwellers. An angular bay window, a poetic punctuation in the architectural narrative, grasps the scene, unveiling a panorama of both form and function.

DESIGN DEVELOPMENT



The wetland stands as a testament to preservation, meticulously restoring water flow, managing invasive species, and reintroducing indigenous flora. Serving as a lifeline for three to four wells in the neighboring expanse, this sacred expanse is nurtured to sustain life. Even in the arid grasp of summer, the wetland, though seemingly bereft of water, clings to its vital essence, maintaining a delicate equilibrium where both flora and fauna persist.



1 POOMUKHAM
The veranda here known as 'Poomukham,' is where the poet cultivated the seeds of youth. His essence resonating through the sculpture nestled within, inviting the timeless embrace of his spirit.



2 LIBRARY SPACE
The library envelops its visitors with a welcoming atmosphere, where strategically placed openings invite the sunlight to dance within. A meticulously designed space, minimal yet rich in its embrace.



3 FOND
Fond is nestled within the embrace of nature's nurturing touch and its meticulously preserved in its timeless essence. Adorned with the graceful dance of water lilies and the fluid elegance of gliding fish, this aqueous haven not only serves as a bastion of ecological balance but also as a visual symphony, casting a cool and enchanting spell upon its surroundings.

4 STAIR
Stairs have patterns cascaded through the jalis which also illuminates the area with colourful kaleidoscopic reflections.



5 SCULPTURE WALL
Within the sculpted walls, the very essence of the poet's life is intricately woven. Symbolic of parchment, the jali intricacies mirror the kaleidoscopic letters that dance to compose his verses. The circular gateway extends a warm, inviting embrace to those who enter. Moreover, this boundary serves as a protective shield, casting a gentle shade over the inner spaces shielding them from the harsh glare of the relentless sun.





lies within a close range of 200 m. from the poet's home.

Environmental considerations, and not extravagancies or fancies, were key in the conceptual development in order to show respect for his modest life. All the vegetation is planted by the poet himself, and thus the shade of love is maintained as it is. The other intrinsic elements are ones that are tethered to the contextual milieu that has the essence of project-specific dynamics. The orientation of the longest phase of the building is dutifully aligned in the north-south direction, which has the minimum intake of sun exposure to the inner spaces, simultaneously maximizes the ingress of atmospheric currents, and provides thermal comfort for the users. The project-centric concept refers to the fact that space and form are an unostentatious abstraction of Kunjunni Maash's existence and are designed in such a way that they reflect his love for children while also nurturing curiosity in young minds, as his poems. Hence, the circular entrance and kaleidoscope were used that draws the focus to the sculpture of the poet at first, then to the 'poomukham', which acts as a nexus spot and holds the essence of his life. Kaleidoscope in the jalis becomes the vessel to reflect his affections and life, which unfolds his mesmerizing thoughts. The sculpture wall is a representation of paper where the poet fostered his thoughts and the jalis represented the letters. Jalis enhances the building with the passage of natural filtered light through the patterns in the kaleidoscope, and openings on the roof top allow the passage of natural light with an easy flow of natural ventilation. This enhances the character of the library space with the ambient sounds of birds chirping and the scattered light.

In economical contexts, laterite is a versatile material that is used to create a library area and community space. The structure was constructed on

a wetland, transforming it into a tranquil pond with a column-framed structure for aesthetic appeal and preservation.



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City Center, Patna Patna

Ar. Vivek Singh Rathore

Project Name: City Center

Location: Patna

Mixed-use development,

Land area – approx. 7.5 acres,

Total constructed area – approx. 10,80,000 sq.ft.

Completion - July 2022

A Mixed-use development consisting of shopping mall (City Centre brand), office workspaces, a 5-star

convention hotel and a boutique luxury residency of 300,000 sq. ft. The project comprises of a Mall / retail platform of 4,50,000 sq. ft. including a 4-screen cinema multiplex, over 60 retail brands, family entertainment centres, food court, amphitheatre plaza, festival atrium, FNB outlets and more. The design concept builds up a multilevel level, interconnecting experience. A reviving explorative

CITY CENTRE PATNA

MIXED USE DEVELOPMENT IS THE BEST SUSTAINABLE MODEL FOR REVITALISING THE URBAN STANDARDS OF DENSE INDIAN CITIES

A Mixed-use development consisting of shopping Mall, Office/ Commercial workspaces, a Museum, a 5-star convention hotel and a boutique luxury residency of 300,000 sq.ft. The Project provides a retail platform of 3,30,000 Sq.ft including a 4 screen cinema multiplex, 4 major anchor brands, over 110 retail outlets, F&B, amphitheatre, plaza, festival atrium, food courts and FNB outlets and more. The design weaves a contemporary milieu for the city of Patna with deep focus on enriching the experience in a biophilic environment.

Plot Area: 7.5 ACRES
12.3 acres Residential + 5.3 acres Commercial with 66,000 Sq.Ft. (21%) Green across Site

Commercial Development: 7.8 Lac SFT
Mall: 2 Anchors of 30K Sq.Ft (each) in 2 levels; family entertainment center; food court; mix anchors of 3000 Sq.Ft (3Nos) , with 500 Car parks approx.
Offices: 60000 Sq.Ft
Hotel/Resquest: 180000 Sq.Ft
Retail/FNB: 25000 Sq.Ft
Multiplex/Museum: 40000 Sq.Ft

Residential development: 3 Lac Sq.Ft
177 Apartments: Types (1BR - 4BR; Duplex & Club) with 254 Car Parks

Location map



City Centre nestled in the heart of Patna, Bihar, is poised to become the first lifestyle destination of the city with a combination of retail, commercial, hospitality and residential facilities.

Attributes

- Modular planning**
8.4m x 8.4m grid reduces fabrication time and material consumption by 6%
- Retention of existing trees**
Preserved 11 existing trees, 110+ new plantations, 100% existing trees saved
- Green Roofs**
50% roofs greened, less heat, improved commercial ambience
- Passive Design Strategies**
To reduce HVAC load
- Unconventional Design**
60% day-lit spaces, bridging internal and external environments with courtyards and functional blocks
- Solar panel deployment**
800 Sqm. Roof area with solar panel installation
- Indigenous Building material**
18 % Building material sourced locally
- Local Labor**
50 % Manpower sourced from neighboring district
- Retractable sky light**
Reduces AC cost by 35%
- Rainwater Harvesting**
100 % Rainwater harvesting and zero water discharge
- Social Destination**
areas for social interaction, recreation, and community engagement
- Recyclable materials**
AAC blocks for stair parapets, pre-cut and pre-polished vitrified tile for flooring

sequence of streets and plazas that allow for daylight views give an inspiring the geometric grid to this project. The lower 4 levels are interconnected to form the larger mall around big and small courtyards. The upper levels separate to identify as 4 towers of commercial office spaces and the hotel. The high-rise residential towers overlooking the majestic Ganga has a partitioned sub campus. The massing and proportions response to climatology and is the largest hospitality Mixed Use Development in Eastern India. Planned as a sustainable green building (LEED gold), it shall provide direct employment to over 6500 people.

Unique landmark development integrating 2 towers with 50+ offices, a 100-key 5-star hotel, a banquet hall for 5000 people, and a 1200-seating multiplex.

The highlights of the project are as follows:

A-Sustainable measures

- Master plan considers wind, climate, and solar factors for optimal block dimensions, maximizing daylight and views.
- Preservation of 100% existing trees.

- 800 sqm. roof area allocated for solar panels.
- 100% rainwater harvesting with zero discharge, achieving perfect water balance.
- Extensive landscape design and GRC jali shading to reduce heat gain and cool air.
- Unconventional mall design: 60% day-lit spaces with polycarbonate sheets, bridging internal and external environments with courtyards and functional blocks; LED fixtures cut operating costs by 70%.
- Retractable skylight over atrium naturally cools mall, and reduces winter air conditioning costs by 35%.
- 88% locally sourced building materials; over 50% local manpower from neighbouring districts.

B-Attention to occupant's wellbeing

- Biophyllic design - the design includes principles of biophilia, incorporating elements of nature, plants in the interior spaces, provisions of clear sky views from interior spaces, indoor waterfalls, regionally inspired floor patterns etc., creating a positive and a destressing environment.

The 4s Approach

SOURCE- Daylight harvesting has been exercised extensively. Choice of building materials has been on the merit of their properties and performance in the humid sub-tropical climate of Bihar.

SAVE- Use of recyclable materials has been practiced. Stair parapets has been done with AAC blocks to reduce the use of metal railings. A lot of water wastage has been minimized by eliminating polishing after laying.

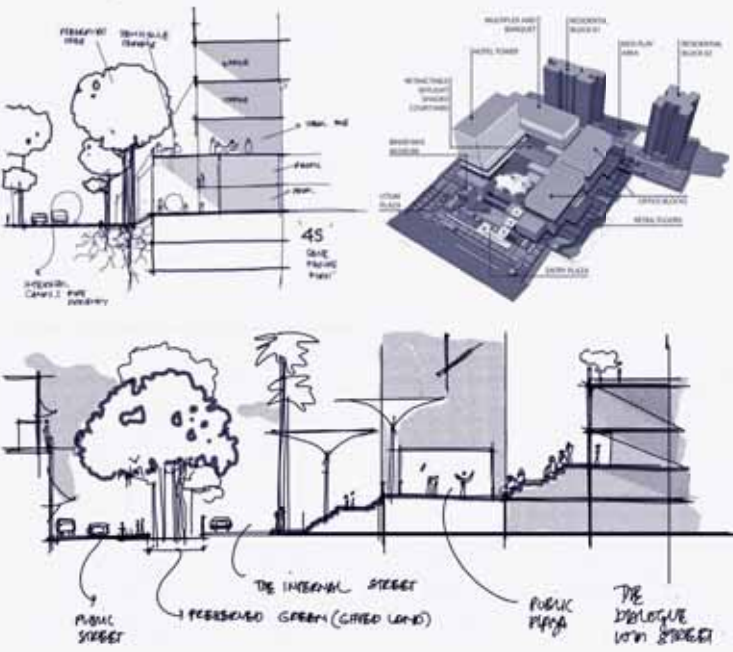
SUPPORT- Planned as a sustainable green building (LEED gold), it provides direct employment to over 6500 people.

STRENGTHEN- Employment of structural Speed Floor construction (relatively expensive) took lesser construction time and helped gain more revenue months.

Program assemblage

The mixture of uses overlap and accumulate, giving rise to gathering and the presence of more people and life in the public realm.

This perpetual cycle of occupation and use of public space adds a sense of safety, well being and security through eyes and ears on the street, as well as selling the amenities economically.

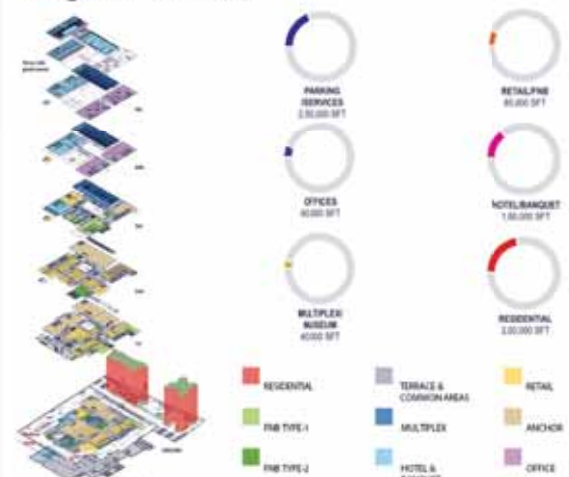


Site Plan



01-MALL/RETAIL 02-MALL/RETAIL + OFFICE 03-MALL/RETAIL + OFFICE 04-MALL/RETAIL + HOTEL & BANQUET
 05-MULTIPLEX + BANQUET 06-CLOCK TOWER 07-PLAZA 08-TOWER A (RESIDENTIAL) 09-TOWER B (RESIDENTIAL)
 10-LANDSCAPED AREA 11-SERVICE BLOCK 12-PARKING

Programmatic mix



Sustainability & Biophilia



Spatial Components



- 60% day-lit spaces maintain occupant's 'Circadian rhythm' and improve health parameters.
- Enhanced fresh air repository in 6 numbers of multiple height volumes cater to better IAQ
- Golden ratio proportions, open circulation volumes, local art, materiality, Street furniture and universal colour codes create a collaborative public realm.

C - Ability to adapt to changing external scenario (pandemic)

- The design has 40 percent naturally ventilated common and others areas with an enhanced provision of operating the AC at 20% extra fresh air dilution. Retractable AC atrium cover enables fair weather ventilation and cooling during pandemics.
- 4 different multi nodal exit and entry points to the building for patrons, facilitates crowd management.
- The design offers a hotel with large convention facility which may be converted to provisional pandemic care centre in case of emergency. The standardised structural grid of the project can facilitate conversion of all parking bays to emergency bays.
- Corridor widths ranging from 3.6 m to 6 m allow for sufficiency in circulation keeping safe distancing standards.
- 26,000 sqft indoor/outdoor plazas for open exhibitions and markets, with 30,000 sqft terraces attached to F&B/food courts for expanded outdoor dining during pandemics.

D- New age technologies

- A 40M X 16M retractable skylight system makes the atrium breathable.

- Lightweight speed floor system used for faster basement parking construction.
- Banquet maximizes free span above multiplex with lightweight insulation.
- Matrix fountain in plaza offers passive cooling and entertainment.
- Giant HD LED screens (16 m x 4.2 m) used for brand visibility.
- GRC Jali used as sun screening on the surfaces that receive the maximum sun exposure.

Spatial Components



Urban Morphology

SHAPING CITY NARRATIVES THROUGH URBAN REALMS

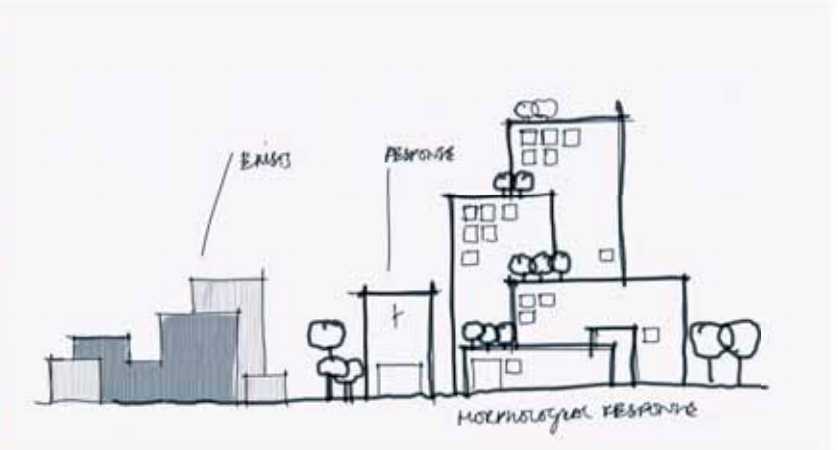
The design endeavours to redress the urban fabric of Bihar by employing various placemaking strategies that foster a meaningful dialogue with the city's streets, its inhabitants, culture, and natural surroundings. At the forefront of this dialogue is our approach to the mall's facade, which we've rendered semi-transparent, inviting engagement from passersby and blurring the boundary between interior and exterior realms. This transparency extends a warm invitation to the people of Bihar, encouraging them to interact genuinely with the mall's plazas, courtyards, and iconic features like the ghanta ghar (clock tower).

In honouring the vernacular architecture and contextual built forms of Bihar, we've adopted a subsocial geometry that seamlessly integrates with the existing urban fabric, thereby initiating a harmonious dialogue with the cityscape.

Our deliberate choice to limit the use of full-height glass on the facade aims to avoid cultural dissonance, ensuring that the design is embraced by the local community.

Moreover, our design ethos extends beyond mere aesthetics to consider the interconnectedness of human activities, cultural influences, and environmental sustainability. By embracing these principles, our design offers invaluable insights for fostering sustainable urban development while maintaining a meaningful dialogue with the environment.

In essence, our architectural intervention celebrates the authentic essence and ingenuity of the people of Bihar. Through our design, we seek to create spaces that not only reflect the rich cultural heritage of the region but also serve as catalysts for community interaction and cultivate sustainable urban growth for the foreseeable future.



All Images Courtesy: Architect



Ar. Vivek Singh Rathore (A18574) Design Principal of **Salient** - A graduate from IIT Roorkee with a gold medal, he established the studio in the year 2005. His team is supported by partner and Landscape Principal Anuradha Rathore, 4 senior-associates, 8 associates and over 60 members including artists, sculptors and philosophers. The design philosophy has its roots in Indian values, scientific research, humility, sustainability, spirituality and the art of discovery. The studio has a portfolio of projects ranging from master planning, urban design, mixed used development, museums, leisure and hospitality, healthcare, commercial and residential projects. The firm has over 200 articles published and is conferred with over 90 design awards till today including 15 international mentions. Vivek is a visiting faculty to many institutes and a mentor to many awareness and design education programmes within the country.

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Project - Architecture
A9-Recreational

Winner

Lantern in the Park: A Community Club Thane

Ar. Ranjit Avinash Wagh

Project Name: Lantern in a Park
Location: Thane
Built-up Area: 38000 sq. ft
Completion – 30th November 2019
Photography: Niveditaa Gupta

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. The Club is designed around this tree, keeping the built form towards the fringe, retaining an acre of green open space – one of the largest in Thane. It houses a concierge, a café, multi-purpose halls, a cinema, a gymnasium, a crèche, neighborhood shops, a games room, an indoor

60



The Lantern with its expansive Green is a Club within a suburban housing development, offering residents a place to enjoy a multitude of 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.

We designed the Club around the existing Banyan tree, keeping the built form towards the fringe, retaining an acre of green open space.

The building connects to the surrounding precinct through multiple entries and pedestrian walkways – weaving itself consciously to allow each face of the building to respond locally to its immediate frontage, creating a variety of spaces within and around the building for people with diverse interests.

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.

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.

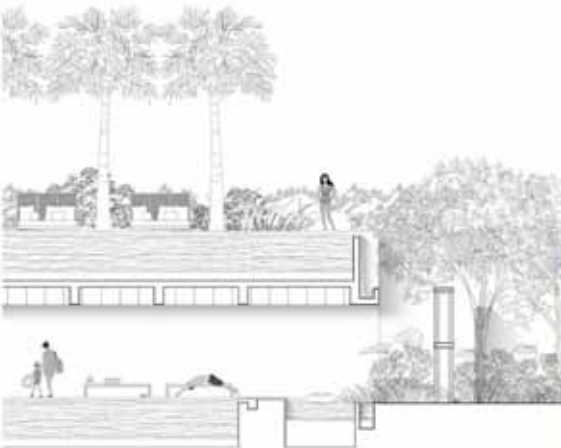




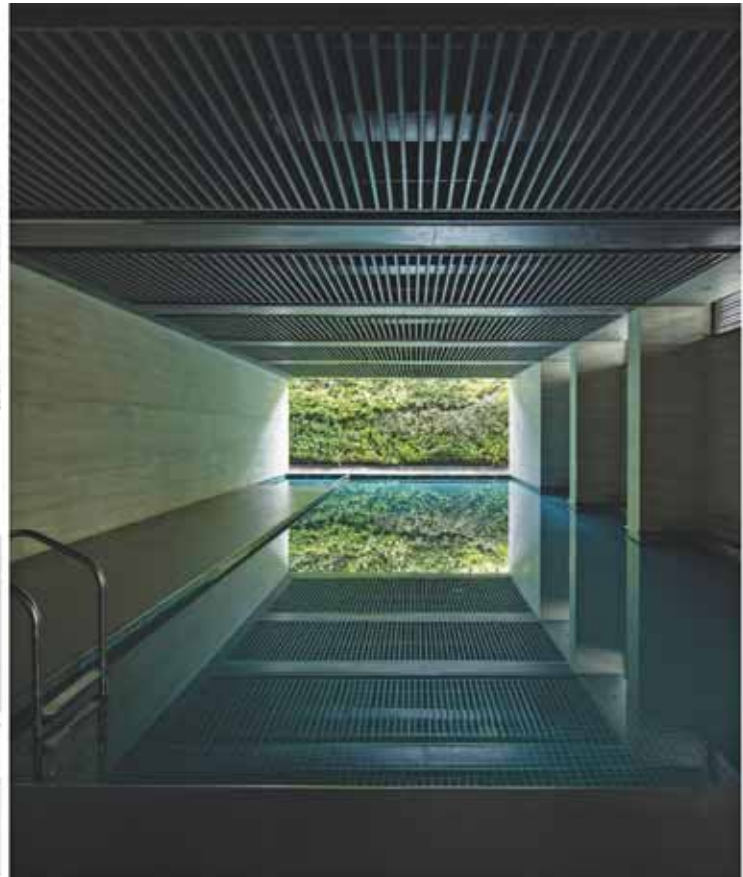


LANTERN IN THE PARK a Community Club

Sheet 4



LANTERN IN THE PARK a Community Club



Sheet 5



basketball court and three swimming pools totaling approximately 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. The 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, shielding against the elements while facilitating views through them. It reinforces the central position of this Club within surrounding residences.

The 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.

All Images Courtesy: Architect



Ar. Ranjit Avinash Wagh (A19866) graduated from CEPT University, Ahmedabad, and the T.U Delft, The Netherlands. A recipient of a Gold Medal and the IIA Piloo Mody Award in 2002, 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. His work has been recognised at multiple 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. He has been on Academic Juries and Curriculum Review panels at CEPT University, Ahmedabad, KRVIA Mumbai and Allana College of Architecture in Pune.
Email : ranjit@darwagh.com

ensO house Mumbai

Ar. Shilpa Pinkish Shah

Project Name: ensO house

Location: Mumbai

Ensō is a Japanese word and sacred symbol in Zen Buddhism which means circle of togetherness.

A lot was happening in the year 2020 when we got appointed to design a penthouse in Mumbai on the 50th and 51st floor, with a terrace and pool on the 52nd floor. There was a need to feel a sense of freedom in an otherwise restrictive situation that the world was in. One wanted to sense the free air and

the ground at the same time. Having a private pool and a terrace with the open sky above was a boon, though one missed the view of tree tops. Luckily the borrowed landscape of the heavily vegetated Aarey Colony helped soothe the eyes. The clients carried memories of their long stay of 15 years in Chicago but there was also the palpable excitement of getting their home “custom” designed for the first time. How does one begin to pull together all these disparate thoughts and feelings into crafting a new home?





Sliding shutters can cover off the family / media room if required



View of the living room and dining area with the cast terrace "Carpet" on the floor



A sliding stone shutter screens off the drinks cabinet with a custom cast glass bar counter suspended



From the side, the spiral stair is a great point



Living terrace paving with labradorite, granite, copper and marble tiles



View of the living space held by the wood-clad volume on right and the grey stone porch towards white side



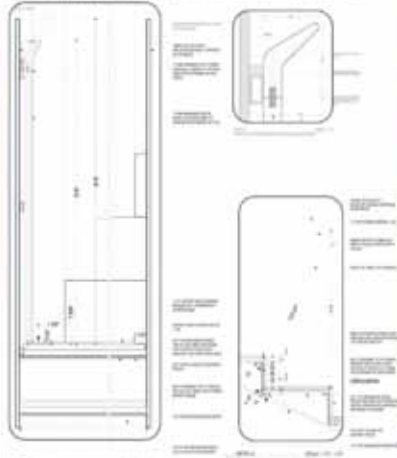
The custom-woven rug formalises the view of the space & anchors the family room, while space with a terrace rug, carpet on the floor



The vaulted ceiling combines the space of the double height dining, upper level lobby and guest bedroom, with the curv wall responding with its convex surface



The spiral stair is the primary protagonist to the double height space of the living room



The tones of the carpet continue inside the powder room



Faceted forms, from outside continue into the powder room



Water between shower area luxuriously trapped in water-holding marble



A circular perforated steel disc allows for connection from the dining room to the double height dining



Termination of the curved wooden unit to the grandparents room



View of the master bedroom



One of the first moves was to shift the staircase to the double-height void and convert it into a spiral staircase, making it the primary protagonist. This not only visually anchored the space but became the point where everything came together - the vertical, transverse and the longitudinal. This makes one experience the void and the surroundings of Aarey Colony Park on a continual everyday basis, creating a lasting connection with the context outside.

Secondly, in order to make the apartment feel large and fluid, we opened up the guest room on the lower level and made it contiguous with the living and dining spaces. This was further reinforced by an in-situ terrazzo "carpet" with Jaisalmer stone, granite, copper and marble inlays that stretched over the three spaces binding them together. This vista was terminated with a *real* carpet picking up on the same hues and motifs as the floor inlay, specially woven as per our design by weavers in Kutch, who were facing great difficulties due to the pandemic. This special space is the media/family room which can also be shut and made private by a set of sliding glass doors and curtains.

The living space is backed on one side by a wooden unit with oversized curved copper handles accommodating a multitude of service spaces and on the window side by a hollow grey marble portal. This portal defines a raised seating area with a concealed drinks cabinet (behind a sliding marble shutter) and a suspended cast glass bar counter that overlooks the sprawling greens of Aarey below. The dining area is in the double-height space and flows out into a sunlit deck flooded with plants. A vaulted concrete ceiling over all the public areas at both levels combines and scales down the spaces with the double-height wall responding with its convex surfaces of precast concrete panels in varying widths.

In order to increase interaction and communication amongst the small family of three, a large, round,

convex, polished steel pivoted window opens from the son's bedroom into the double-height void, recalling Anish Kapoor's polished steel Cloud Gate/Bean sculpture that the family could see from their apartment in Chicago. Upon reaching the upper level, there is a multipurpose room with a sleeping cubicle for guests and a concealed *puja* space with a work desk. A sliding partition gives the flexibility of enclosing the room whenever required.

One reaches the terrace from this level using another spiral staircase that emerges out of a textured black stone disk on the floor. It is topped by a newly introduced skylight that terminates the vertical axis with a polished copper cone framing and reflecting the sky beyond. The terrace is entered through a black mild steel cube onto a wooden deck with an alfresco dining space with automated movable louvres providing protection from the sun and rain. The private pool with an outdoor seating space and projection wall for screening movies outdoors, along with abundant planting and vegetable patches, complete the terrace experience.

All Images Courtesy: Architect



Ar. Shilpa Pinkish Shah (A11596) completed her Bachelor of Architecture degree from Sir J. J. College of Architecture in Mumbai and Master of Architecture with distinction from the University of New Mexico, Albuquerque, USA, with an emphasis on design. She has worked with Ewing Cole Cherry Brott Architects in Philadelphia, Architects Combine and Agora Architects in Mumbai and Anant Raje Architect in Ahmedabad. She co-founded her award-winning firm S+PS Architects in January 1997 with Ar. Pinkish Shah. She has been involved in academics as a visiting faculty member and thesis guide at Kamla Raheja Vidyanidhi Institute of Architecture in Mumbai.
Email: spsarch@gmail.com

KAARYASHALA

Surat, Gujarat

Ar. Vishal Shrikrishna Shah, Aangan Collaborative LLP

Project Name: KAARYASHALA

Location: Surat, Gujarat

KAARYASHALA is an architecture firm's workspace, the idea of which germinated from the aspiration to bring about a combination of a homely feeling as well as a studio-oriented environment. The vision behind the design and making of the new workspace was to physically manifest the ideology of sustainable design practice and the two-decade-long journey of the firm. It was envisioned to have a soulful process from the selection of site and context, space organization, construction material and methodology, and artwork. The design is not

about attractive aesthetics, sophisticated furniture or technical lighting but it is about the idea of moving into a village and making people believe in the idea of recycling and upcycling - not only material but space and context. In a world governed by 'what meets the eyes', this is a place that 'touches the heart' - a feeling that can only be experienced by being in the place.

KAARYASHALA is conceptualized on the core idea of sustainability - be it the massing, the cross-section, the material palette or details. The start point was reusing all that existed at the old office and the new place. Reuse, recycling and upcycling were the



KAARYASHALA

A 'HOME AWAY FROM HOME'

KAARYASHALA is an architecture firm's workspace, the idea behind which germinated from the aspiration to bring a combination of a homely feeling as well as a studio-oriented environment. The vision behind the design and making of the new workspace was to bring the ideology of sustainable design practice and the two-decade-long journey in form of a physical manifestation. It was envisioned to have a soulful process from the selection of site and context, space organization, construction material and methodology, and artwork. The design is not about attractive aesthetics, sophisticated furniture or technical lighting, it's about the idea of moving into a village, about making people believe in the idea of recycling and upcycling; not only material but space and context, in a world governed by 'what meets the eyes', this is our place that 'touches the heart', a feeling that can only be experienced by being in the place.



PLAN FORM AND FUNCTIONALITY

The simplistic plan form is a classic manifestation of the Firm's philosophy of integrating people, place, context and culture whereas the voluminous section concretizes our concerns towards climatic response. Conceptualization of KAARYASHALA was a consuming process of achieving the informal amidst the formal, the vibe within the chaos and most importantly balancing the co-existence of tradition & change.



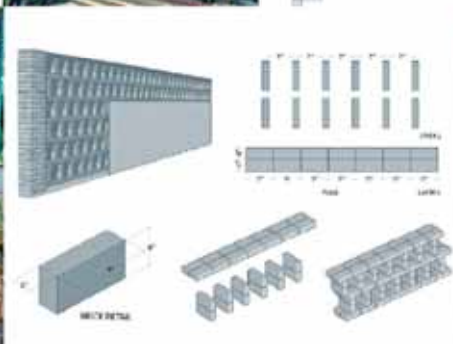
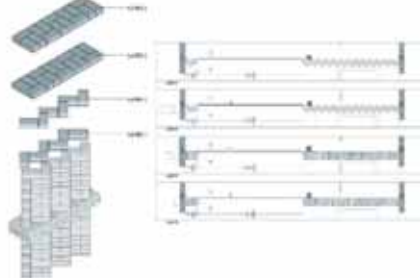
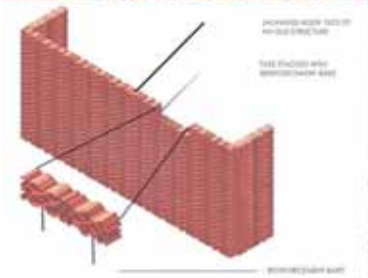
The linear plan draws inspiration from the traditional Gola-type houses of Surat City, featuring three distinct yards – front-yard, Courtyard, and backyard. These communal pockets infuse spaces with a sense of placeness and nature. The north-south orientation of the plot maximizes natural light and airflow, enhancing the sustainable ethos of the design.





MATERIAL, DETAILS & INNOVATIONS

The fundamental essence of KAARYASHALA lies in its unwavering commitment to sustainability, permeating every aspect from massing and cross-section to material palette and intricate details. The design journey commenced with a conscious decision to reuse and repurpose elements from the old office space and the new location, placing reuse, recycling, and upcycling at the forefront of the design process. Both form and functionality emerged organically as outcomes of this approach, intricately intertwined with a robust response to climatic considerations.



LIGHTS, COURTS AND VENTILATION

- The plan highlights key characteristics intrinsic to the firm's identity:
- An open plan promoting transparency.
 - A formal yet informal ambience that preserves the studio culture.
 - Flexibility and transformability, creating an open platform for public participation in exhibitors and cultural events.
 - A "home away from home" character that retains it from behaving as an exhaustive workplace.



The idea to find opportunities in the obsolete and beauty in the ruins triggered us to redefine the meaning of aesthetics at KAARYASHALA.



precursors to design, the form and functionality were both a by-product of these along with a strong response to climate. The simplistic plan form is a classic manifestation of the firm's philosophy of integrating people, place, context and culture whereas the voluminous section concretizes our response to the climate. Conceptualization of *KAARYASHALA* was a consuming process of achieving the informal amidst the formal, the vibe within the chaos and most importantly balancing the co-existence of tradition and change. The idea to find opportunities in the obsolete and beauty in the ruins triggered us to redefine the meaning of aesthetics at *KAARYASHALA*.

The linear plan is derived from the traditional galatya-type houses of Surat city that are infused with three types of yards - front yard, courtyard and backyard. The set of three yards act as communed pockets and lend the spaces with placeness and nature. With sustainability being the core principle of the design philosophy, the N-S orientation of the plot is substantially utilised to fetch in natural light and wind through the front and rear doors positioned at extreme ends of the building.

The plan showcases some of the very deep-rooted characteristics of the firm:

An open plan that offers transparency.

- A formal setup with an informal vibe which retains the studio culture.
- Flexibility and transformability as an open platform for public participation through exhibitions, cultural eves etc.
- A 'home away from home' character that refrains it from behaving as an exhaustive workplace.

The manifestation of recycling, reuse and upcycling began with the selection of a site where the idea of upcycling an abandoned plot took place and continued to the choice of every material and the

design of the smallest detail. Some of the major components were:

- Recycled construction waste bricks
- Plinth filling with construction waste from the old building
- Door and window frames and shutters from old salvaged wood (onsite + offsite)
- Main floor: wastage white marble and brick floor made from wastage *surkhi* (brick powder)
- Main compound door - old salvaged wood
- Staircase treads - old salvaged wood
- 60% of the furniture was repurposed from the old office and 20% of the furniture was recycled or upcycled.
- Mural was made out of waste ply and waste fabric
- Designer light fixtures were made using waste fabrics
- Landscape: old pots and plants were salvaged, wasted coarse sand from in-situ mix concrete and old salvaged kota stone were used.
- Accent partition behind the reception was made using old roof clay tiles.

All Images Courtesy: Architect



Ar. Vishal Shrikrishna Shah (A13711) holds a Bachelor of Architecture degree from SCET, Surat and P.G. Diploma in Urban Design from CEPT University, Ahmedabad. He is the founder and partner of Aangan Collaborative LLP in Surat. His practice has won multiple awards and recognition at national and international levels, including the JK Architect of The Year Award in 2019 in the 'Make it New Category' and ARCASIA Award 2017 for Socially Responsible Architecture. He is a Professor and Pro-Dean at IDPT-SCET, Surat where he is instrumental in formulating institutional pedagogy.

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Just Loaf Bangalore Kerala

Ar. Madhushitha C A

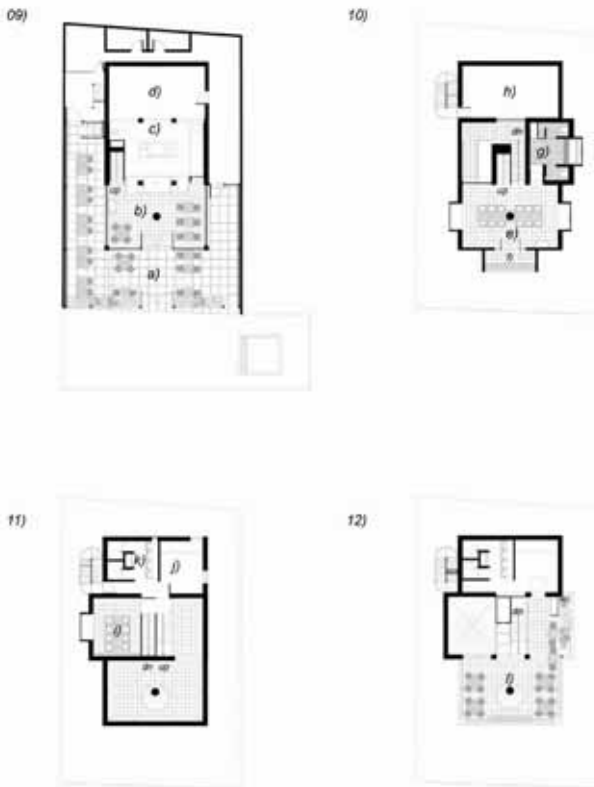
Project Name: Just Loaf

Location: Bangalore

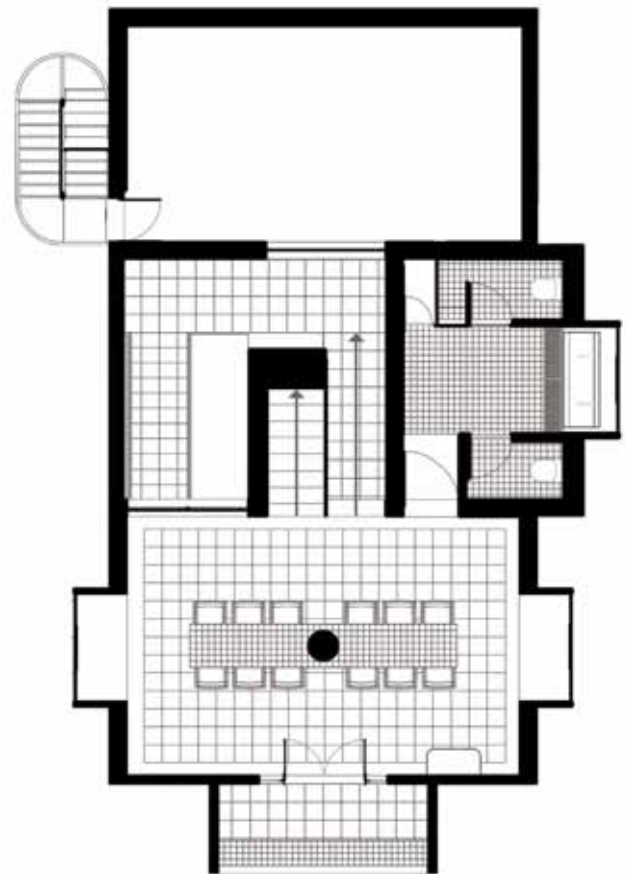
The brief was to create a space for 83 people to dine in (indoor and outdoor) with a focus on new dining experiences. The space would host people from different walks of life and we wanted to show how people could come together and dine as one. Along with that, we wanted to give the building a new character that would make it recognisable from the other buildings in the area.

The 'Potato Eaters' by Van Gogh is a reference which encapsulates one of the most primitive and

fundamentally human act of coming together at the end of the day around the meal table. The culture of eating communally is not unknown in our way of life; from religious festivals to celebratory events, weddings to pilgrimages, the act of sharing a meal with a stranger is prevalent and perpetually practiced. Increasingly as the world drifts apart and divides over political differences over what we wear, what we speak and what we eat, we pondered about what the new eating space for today's generation should be. How can we interpret cafe culture to represent values of togetherness and comfort?



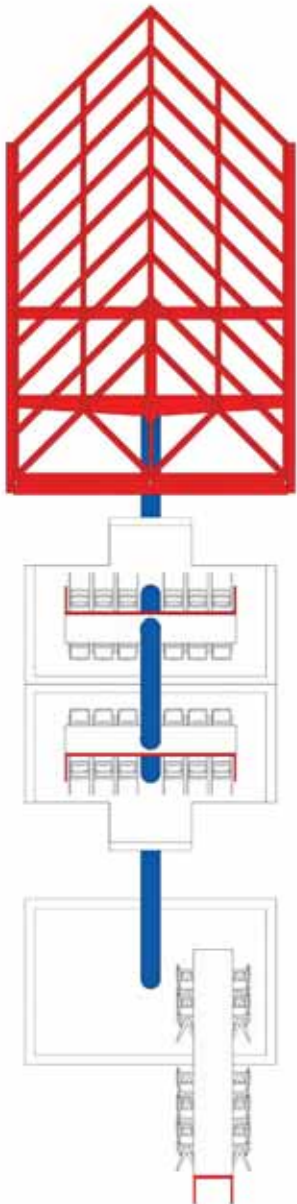
09) ground floor plan: a) outdoor seating b) inside seating for daily c) bakery kitchen d) kitchen 10) First floor: e) seating on the first floor f) seating at balcony g) bathroom h) services 11) Stair landing level: i) seating at stair landing level j) staff dining k) staff toilet 12) Second floor/terrace level: l) seating at terrace floor.





To encapsulate these ideas, we were presented with an old flat concrete slab residential building built in the 1980's with protruding balconies and window shades. Services pushed to the rear end and space for the user at the front, was the spatial planning chosen for the building. Slight alterations were made to the building plan. The ground floor user area has glass openings on all three sides giving the building a sense of openness. A threshold was introduced made of steel with planters for green plants, where the street meets the front yard of the plot, affirming the street edge. The first floor has one version of the community table which acts as the focus point/hearth on which different people can come together and dine. The second floor which was the terrace has been repurposed with seating and a new glass

canopy overhead. The materials selected were red and white paint, white and black square tiles, clubbed with the reflective mirror ceiling on each floor which gives the spaces a graphical edge, and creates interest to the whole spatial experience as well as to make the building have something iconic to create a public image. A new column was erected from the ground supporting the new glass roof on the top. The presence of the column is made more apparent with the use of LED lights wrapped around the outer surface of the column. The column rises from its base at the ground floor, goes up and runs through the long table at the first floor, through to the second floor from a circular cut-out and connects with the glass canopy at the top. The LED wrapped column acts as a beacon of light during night time, making it a recognisable element from the street.



All Images Courtesy: Architect



Ar. Madhushitha C A (A23596) holds a Bachelor of Architecture degree from TKM College of Engineering in Kerala and M.Sc. in Architecture from Politecnico Di Milano, Italy. He is the co-founder of the award-winning architecture and design practice, Cochin Creative Collective, established in 2016. The firm has won several IIA awards at the state and national level since 2018 and most recently, it was honoured as an Emerging Design Firm felicitated by ID Honours 2023. He is also teaching as an Assistant Professor at SCMS School of Architecture in Kerala.

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Projects: Interior Architecture
IA4-Hospitality

Winner - Large Scale

The Wellness Retreat

West Bengal

Ar. Vivek Singh Rathore

Interior Design
The Wellness Retreat

Interior designing in this project has been a sensitive response to architectural intent and add a delightful layer of detailing for better functionality, human comfort and aesthetics.

Dialogue with architecture

“Wellness demands that interiors and exteriors establish a dialogue - a insignia of purity!”

Here is a design which activates your muffed sensitivities and induces us to perceive even the subtle responses performed in the treatment with distinct clarity. The strong monochromatic architectural rendering of **terracotta is complimented** by a monochromatic treatment of interiors - **a neutral palette of shell- white vitality!** - the all-inclusive shade of light. The self on self-treatment on the

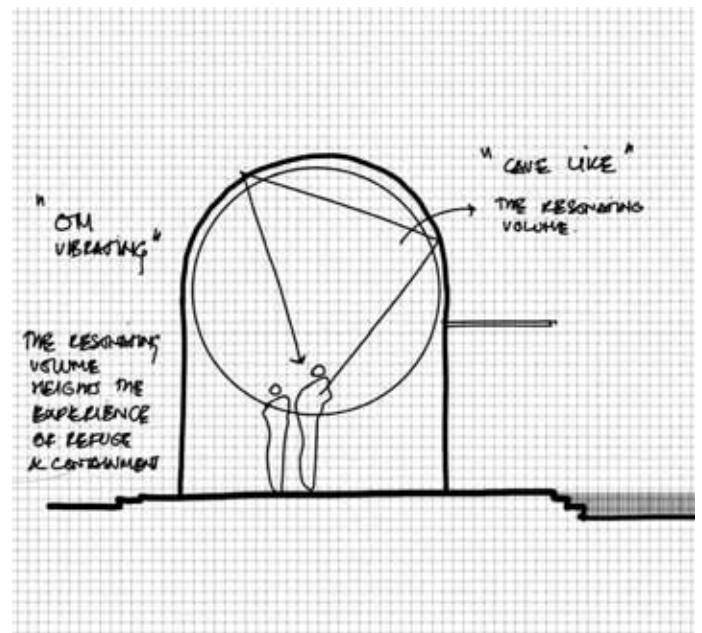
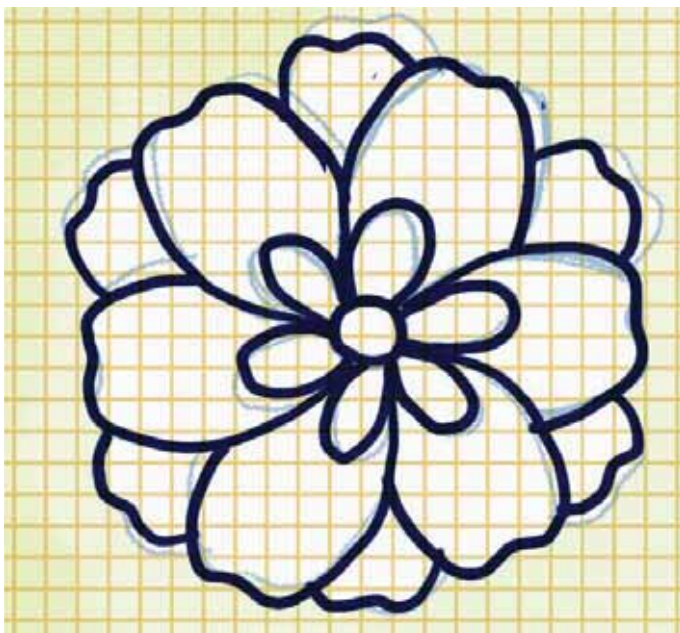
walls weaving the biophilic narrative ensures a very cohesive materiality in the Interiors too.

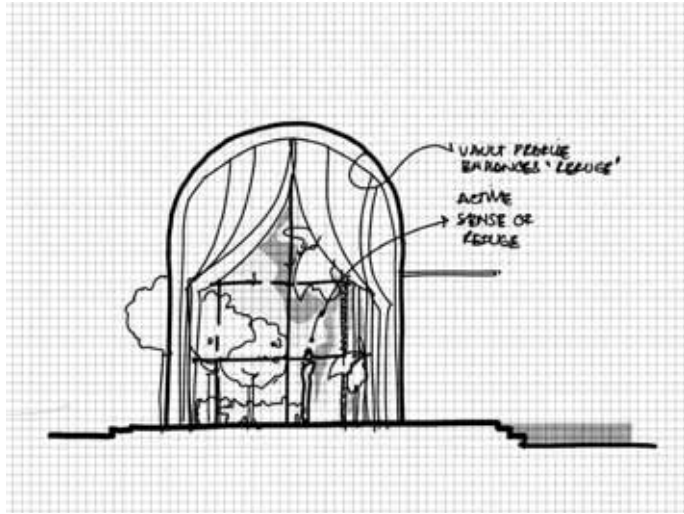
Interior design in this project has been a sensitive response to architectural intent and adds a delightful layer of detailing for better functionality, human comfort, and aesthetics.

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narrative ensures a very cohesive materiality in the interiors too.

Biophilia and the 5 senses design

Wellness is best related to biophilic design. Inspirations from Bengal jasmine (the local BELI flower) in motifs and relief work subtly connect to the images of nature. Water being dominant in design, ripples, folds, and flutes become an important take on interior design. Materiality is natural: timber, stone, lime coats, natural fabrics, rattan, and metal. The larger narrative of 5 senses design intent was carried through preserving the impressions of changing daylight, views, induction of natural aromas, natural sounds, and stillness.

Augmenting Functions

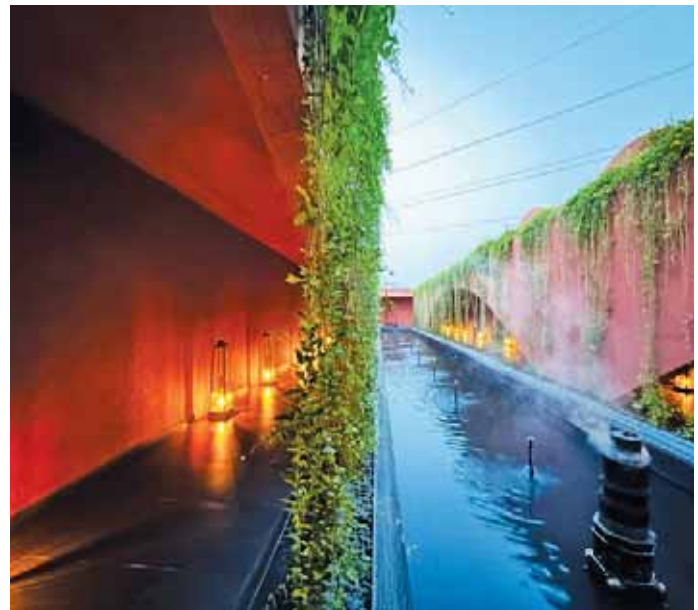
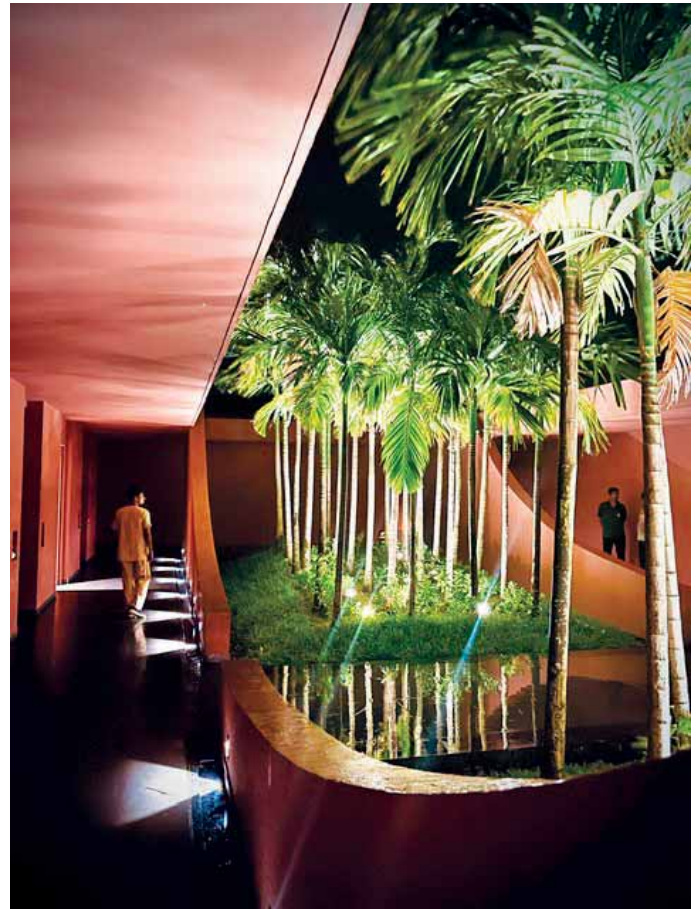
Prevent glare, daylight management using 2 layers of curtains, anti-skid flooring requirements, use of repetitive patterns on vaults to improve acoustics, aesthetically engaging MEP installations, low-maintenance and resilient furniture design, and many other important considerations were subtly resolved using simple design interventions.

Indian Minimalism and Sustainability

The microclimate benefits the common area, which is 100% non-air-conditioned, through passive cooling strategies and planned natural circulations. 100% daylight harvesting in interior spaces, common spaces, etc. has reduced the power requirements to less than 50% as compared to conventional systems. The design allows for many spa activities to be performed in semi-covered areas and open areas, connecting guests with the surrounding flora and fauna—the act of instinctive wellness.

Illumination design and nature

"Light the candles, but do not douse the moonlight! Night is important; preserve it."



The orchestration of changing shadow profiles in the day gives way to a meditative evening and sensual nighttime. Attention has been taken to



ensure moonlight is well reflected over dark water bodies (devoid of underwater illumination), creating a surreal blue simmer on the walls.

The intent is to simulate the flickering lamp effect, with no light fixtures mounted either on the ceiling or on the wall. There is a human connection with the lamp; it is a timeless representation of positivity—the divinity. The floor-mounted fixtures emulating oil lamps were designed. All fixtures have dimmer control (< 2200k) and LEDs at the source. The caustic waves and patterns also help in keeping off insects and flies.

Art and the 6th sense

“The process of wellness translates from the soul to the mind and then to the body.”.

Interesting use of artwork from spiritual India subtly celebrating the concepts of oneness and inclusivity builds up a positive environment, pulsating **hope** in wellness hospitality. The terracotta from architecture was continued in the art; light fixtures inspired by existing floral forms helped establish a positive vibe of creative co-existence and inspiration.

All Images Courtesy: Architect



Ar. Vivek Singh Rathore (A18574) Design Principal of **Salient** - A graduate from IIT Roorkee with a gold medal, he established the studio in the year 2005. His team is supported by partner and Landscape Principal Anuradha Rathore, 4 senior-associates, 8 associates and over 60 members including artists, sculptors and philosophers. The design philosophy has its roots in Indian values, scientific research, humility, sustainability, spirituality and the art of discovery. The studio has a portfolio of projects ranging from master planning, urban design, mixed used development, museums, leisure and hospitality, healthcare, commercial and residential projects. The firm has over 200 articles published and is conferred with over 90 design awards till today including 15 international mentions. Vivek is a visiting faculty to many institutes and a mentor to many awareness and design education programmes within the country.
Email : info@salientdesignstudio.com

Money And Jewellery Gallery

Mumbai

Ar. Brinda Somaya

MONEY AND JEWELLERY GALLERY CHHATRAPATI SHIVAJI MAHARAJ VASTU SANGRAHALAYA (CSMVS), MUMBAI

The CSMVS has the second largest museum Money Collection in India and after closure of their earlier Money Gallery in 2017, a new space had been assigned to showcase these objects. The Jewellery gallery is the first in country in a public Indian museum. The direction was given to view and study the objects and create the visual design narrative for these spaces. The combined area of the two galleries was 2200 sq.ft. and the challenge were to display the large collections within the prescribed space.

A research-based process was developed which entailed an initial stage of studying the physical and historical context of the objects. This became the foundation upon which the design narrative was developed.

Designing a coin gallery involved creating a space that educates visitors about the history, artistry, and cultural significance of coins. The numismatic collection of over 37,000 coins had to be displayed in a chronological and thematic manner. An impressive entrance was designed that set the tone for the museum experience, with grand architecture or thematic decorations related to coins. Gallery

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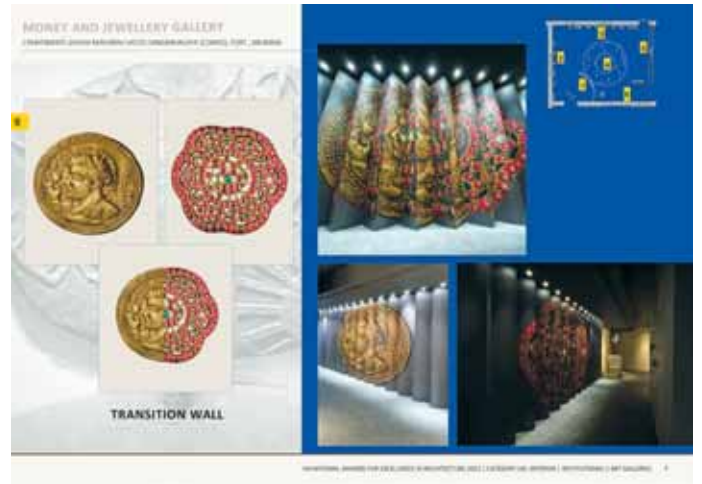
was organized chronologically to showcase the development of coinage from ancient times to the present day. Coins are a particularly challenging object due to their fairly small and varying sizes. Innovative and interactive display methodologies were explored to meet this challenge. The gallery was conceived as being a bright and interactive space, with a variety of displays that would pace this dense gallery. It was interspersed with graphics and enlarged coin replicas to allow viewers to explore themes like coin production techniques, counterfeit detection methods, and the role of coins in trade and commerce. Use immersive technologies like holograms and augmented reality to create dynamic and engaging storytelling environments.

Designing a Jewellery Gallery offered a unique opportunity to showcase the rich history, cultural

significance, and exquisite craftsmanship of jewellery from various cultures and time periods. Jewellery Collection was varied in typology and styles from different parts of the country. The inter-weaving of the content with the objects would reveal the history of such objects and insight into the evolution of jewellery in India. A concept design highlighted the diversity of jewellery traditions, materials, and techniques from different regions and historical periods.

In comparison to coin gallery, the jewellery gallery was designed to have less light thereby keeping the focal point on the objects. Install secure and well-lit display cases to showcase jewellery artefacts, gemstones, and precious metals from various civilizations and civilizations. The galleries attempt to engage a wide variety of audience through design,





display, graphics and digital media. The design narrative and content enhances the importance and grandeur of these objects while allowing for the flexibility of viewing and rotation of objects from a large Museum collection.

All Images Courtesy: Architect



Ar. Brinda Somaya (F04851)
 Email : bsomaya@snkindia.com

Project - Landscape Architecture
LA1-Small (Site upto 1 Acre)

Commendation

Kashish: a walk with nature will help you to receive more than you seek

Muthuvara, Thrissur, Kerala

Ar. Chandroth Shyamraj

Project Name : Kashish

Client : Mr. Shanker and family

Location : Muthuvara, Thrissur, Kerala

Style : Tropical Contemporary

Completion : 2021

Firm : 7th HUE Architecture Collective

Nature is not something to be seen from a window or a box, it is something one should learn to live with. Kashish evidently implies the 'Architecture of Rhythm'. As a musical rhythm touches one's soul, it creates an impact in the users mind both aesthetically and functionally. Kashish is unapologetically a unique interpretation of nature and harmonious architecture, within 3300 sft at Muthuvara, Thrissur. Shanker's (client) humanistic desire to be naturally connected to the surroundings was fulfilled in 2021. The explicit use of brick, steel, wood and concrete aided in achieving a climate sensitive design.

Client's brief

The client had a vision to build a tropical modern Indian home filled with nature and exuding rustic warmth. The requirement was to design a residence where the client would reside with his wife and two children.

Design Concept

The central idea is to create harmony with the lush greenery which serves as an integral part of life. By taking the landscape into the interior, it expresses the thought of creating biodiversity inside, transforming the residence from the form of structure block into a world which contains only loved ones and things. It is done with the mixture of natural light and ventilation along with the combination of wood and other exposed natural materials. The following ideas were also incorporated in the design.

Co-living with nature - This design revolves around the idea that a walk with nature helps a person to

receive more than he sought. This project is viewed both from inside and outside where every space has the natural feeling, experienced through visual, auditory and sensory input.

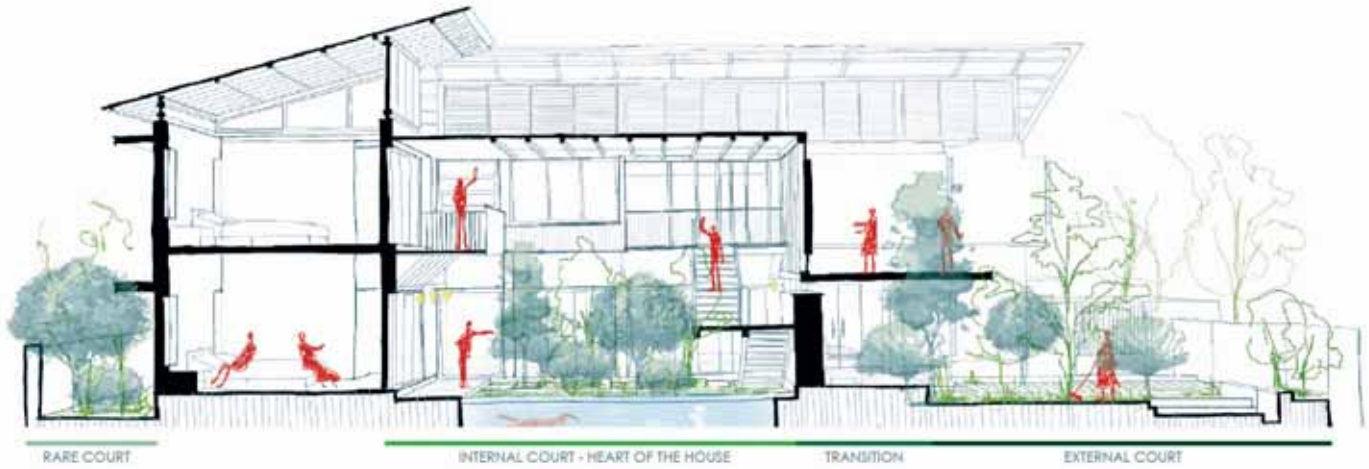
Connectivity - The entire house is concentrated towards the central courtyard. It act as the semi-transitional space where it connects the nature to the interior parts of the house.

Rhythm - Palm louvers plays an important role, the repeated vertical arrangement of which provides a visual treat creating a play of light and shadow when exposed to sunlight.

Design response to landscape

To create nature's impact on building, the team at the 7th Hue Architecture Studio did extensive research on both hardscaping and softscaping features in the residence. The language and logic of the house are designed to create a life in the residence. Palm louvers have been extensively used on facades to provide shading and to ensure filtered sunlight inside. Kashish also responds to regional climatic conditions, which is hot and humid year-round. It demonstrates the creative use of modern materials such as sandwich panel roof with traditional elements such as wood





◀ FIRST FLOOR PLAN



◀ GROUND FLOOR PLAN

and stone. The design and the use of material keep the house naturally cool thereby reducing the need for air conditioning without compromising the safety and privacy of the rooms. The sunpath and the sequence of vertical and horizontal planes of this house coincide with the rhythm of day and night. The master bedroom façade are a reference to the outside world. The heart of the house is a swimming pool with a courtyard space, which is planned with varieties of plants.



All Images Courtesy: Architect



Ar. Chandroth Shyamraj (A19147) graduated from Government Engineering College Thrissur in 2011. He started his career at MR Associates as Associate Architect. He later established his own firm in Thrissur – ViewPoint Dezigns in 2013 and followed it with the establishment of 7th Hue Architecture – a sister concern, in 2022. His firm now handles projects like group villas, apartments, commercial and office buildings, shopping malls, multiplexes, educational institutions and resorts all over Kerala. Inspired from the works of Ar. Geoffrey Bava, he follows tropical architecture style in his buildings. His approach towards design is largely client and site based. He is a passionate architect and believes that every building should respond to nature in a positive way.

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Urban Refuge

Ar. Varna Shashidhar

Project Name: Urban Refuge

Site Area: 2400 sft

Project Premise

How can a modest 2400 sft (plot) size residential landscape impact the lives of the residents of the home and the neighbourhood, especially in the midst of a raging pandemic? Built and occupied during the pandemic, this remained the primary question and starting point in the design of the landscape. As a multigenerational home (for 3 generations), the key aspects of the design was to cater to the basic needs of residents by providing access to basic food (daily herbs/vegetables) clean air/oxygen, opportunities to exercise/work and wellbeing through a greater connection to the natural environment. All these while impacting the neighbourhood positively through increased tree cover, shade, carbon sequestering and encouraging urban biodiversity.

Challenges

- 2400 sft generic urban site, surrounded by high rises and dense buildings, high noise levels of about 75db, no views, site edged by 3 street trees.
- A high built program to accommodate requirements of 3 generations therefore very limited ground/open space, confined to a tapering edge of 4 feet at its widest, the rooftop and the small service passageway each have been considered.

Design

The landscape looks beyond the site constraints to work towards enhancing experience of the family members as well as the pedestrians and augmenting

habitat for urban mammals and pollinators. The key landscape areas are -

- linear pavement garden (east)
- edible vegetal screen (western façade) which forms both a privacy and climatic screen made of edible vines
- an edible rooftop

Pavement garden incorporated seven new street trees, including fast growing canopy species like Pongamia, for creating an experience of walking through a planted allee for the pedestrians and the feeling of living amidst the tree canopies for the residents (idea of a borrowed landscape) screening them from the proximal dense homes and traffic from the streets. The entire living, dining and kitchen spaces are completely wrapped in the orchestrated experience of the tree canopies brought alive by the



Band of Herbs/
Florals

Crops of Spinach /
Leafy Vegetables
& Vegetables

Site found rocks

Flowers for
Daily Puja



bird life and small urban mammals like squirrels, to which the residents bear witness every day. Apart from screening, these trees are important in mitigating noise and pollution through carbon sequestration and climatically provide deep shade to the interiors. The entire western façade which is also a narrow utility corridor was conceptualized as a vegetal trellis with edible creepers and vines that thrive in the western sun and can be harvested (*Vigna* species, *Basella* etc.).

Semi-intensive green roof as productive garden:

The entire roof top is treated as productive garden (comprising of native and adapted species), it's a green roof of 10-inch-deep soil layer. The green roof cleanses storm water and climatically cools the lower living and bedroom spaces beneath. It is primarily a space for urban agriculture (vegetables, herbs and floral species for puja and Ayurveda plants for home remedies). Apart from human use, the landscape creates a functioning micro ecology for pollinating species (butterflies, bees). The edges of the terrace have been designed with especially operable mesh fencing as a surface for creeping edibles, a boundary of pollinator plants. Centre of the garden is a space for leafy greens and vegetables that are harvested frequently. Pathways, benches and a pavilion enable the family to actively use the space on a daily basis (yoga, meditation, even short walks) and during small family events. The rooftop paving comprises of salvaged interior flooring waste. The water tank is designed as a wide bench, skylights are carefully hidden and the surrounding high rises are imperceptible once within this rich textural landscape. It is a resilient landscape that requires low maintenance, a landscape where the user is an active participant, planting, growing, caring and harvesting. Used extensively during the pandemic, this small garden is a refuge for its residents and urban pollinators alike.



All Images Courtesy: Architect



Ar. Varna S Dhar (A17603) is a Landscape Architect with a landscape practice named VSLA that focuses on the creation of contextual landscapes. Varna obtained a Bachelor's degree in architecture from RVCE and a Master's degree in landscape architecture from Harvard University's Graduate School of Design. She has worked with leading landscapes practices prior to establishing VSLA in Bengaluru in 2013. Her interest lies in the intersection of the built and the natural world and in the ecology and aesthetics of the everyday South Asian landscapes. Her recent projects include Bangalore International Centre, Neev Academy and Byg Brewski. Varna is also the founder of 'Design United', a platform for regional connection and collaboration amongst emerging designers from South Asia.
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Project - Landscape Architecture
 LA2-Large (Site more than 1 Acre) **Commendation**

Reviving Nature's Grandeur: The Heritage Park

Red Fort, Delhi

Ar. Kapil Krishan Aggarwal

Project Name: Heritage Park

Location: Red Fort, Old Delhi, India

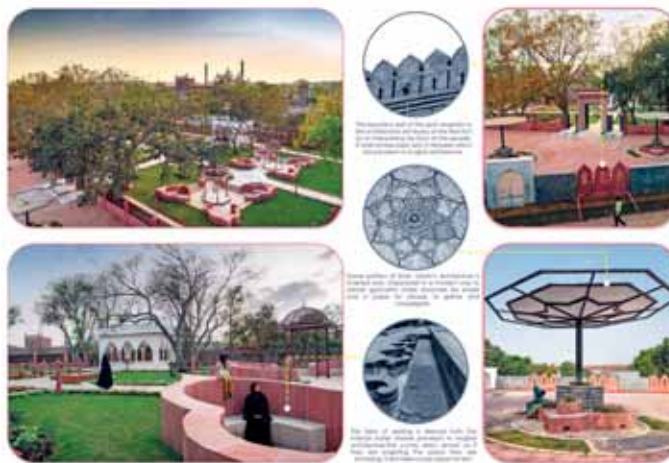
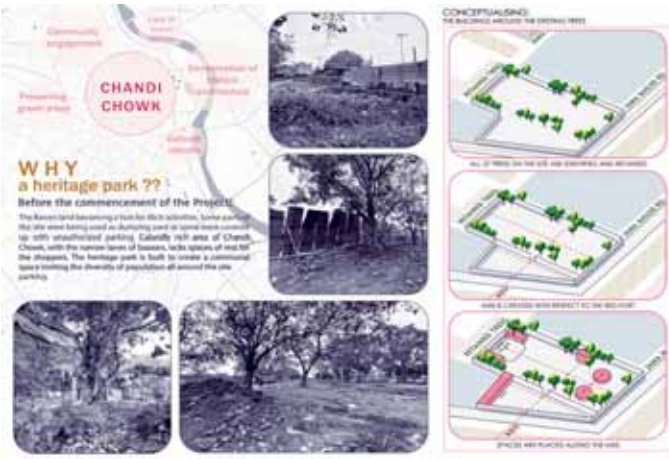
Completion: 2022

The heritage park is a redevelopment landscape project, envisioned in the heart of Old Delhi, opposite to the Red Fort. The site is blessed with panoramic views of the Red Fort with Jama Masjid right behind it. Envisioned as a heritage escape, the park brings a harmonious union between Mughal and Hindu architecture.

The design for the park aims to reflect the historical importance and retain the cultural impact of the location through its elements and materials. Despite this, the design presents a modern influence in its detailing and technique within the traditional materials itself.

The park has been divided into two zones, hardscape entry zone and the landscape. The journey starts right from the boundary wall, designed with Delhi stone and red sandstone arches, reflecting the architecture of Old Delhi. It is followed by the hardscape area



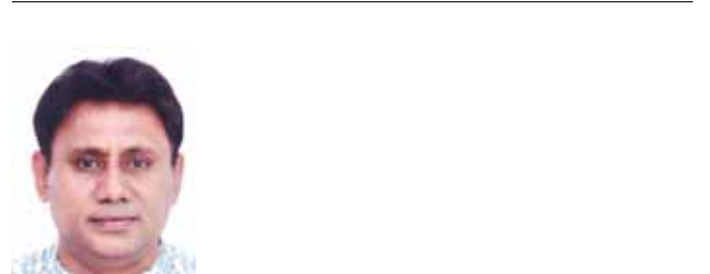


with a view of the Red Fort wall, shaded sitting area, traditional shops and eateries. The landscape zone is designed with a central walkway connecting three areas: the Baradari, the sunken sitting and the open-air amphitheatre.

Elements like Mughal Garden, perfectly ornamented Baradari in white stone, sunken seating and more are incorporated in the design. A stage at one end of park creates visual connection with whole arena. Preserving the beauty of lush greenery, the site planning is done in a way to make a person reminisce the long picnics. Vegetation maximises the green coverage and provides a heartfelt experience.

The material palette has been kept completely vernacular to emphasis the materials used in the Red Fort and the major buildings of Chandni chowk such as Delhi stone, red sandstone and the Baradari in White Statuario. The design for the park had to completely reflect the historical importance and retain the cultural impact of the location with its elements and materials.

All Images Courtesy: Architect



Ar. Kapil Krishan Aggarwal (A16191) graduated with a Bachelor of Architecture degree from MIT, Manipal. With more than 25 years of experience in the field, he is the founder of SpacesArchitects@ka established in 2011. His integrated design practice includes projects of all scales and functions ranging from residences, hotels, restoration, landscape, retail designs, offices, institutions and exhibitions to furniture, lights and artefacts. His work has been recognised globally with more than 50 international and national awards and 200 publications. Email : spacesarchitects.ka@gmail.com

**Project - Conservation
C1-Conservation & Restoration &
Preservation & Adaptive Reuse**

Winner

Auromodele House: an adaptive reuse/ conservation project

Auroville, Puducherry

Ar. Ganesh Bala Iyer

Project Name: Auromodele House

Location: Auroville, Puducherry

Roger Anger, architect and the designer of Auroville's galaxy plan built, apart from the Matrimandir, a cluster of schools and a residential community during the early stages of Auroville's development. Among Roger's works in Auroville, the Auromodele housing development close to Auroville is seminal and was built with the intention of being 'model-houses' the likes of which could be replicated within the township of Auroville. Andre Hababou (1942), originally from Tunisia joined Roger's architectural team in 1968 and worked towards the development of the city of Auroville. One of their collaboration was a house in Auromodele that Roger had initially designed for a client as a ground-floor structure. As that project didn't materialise, Andre took on the design of the house and added an upper floor to make it his personal residence. The house was then called 'Prema's house'. In the 2010s Andre moved to another place closer to his studio and this house was left unoccupied for many years. Until the Housing service in Auroville allotted the house to new stewards for whom we designed this project. A key element during the design process was our interactions with Jacqueline, Roger Anger's partner and long time collaborator on all his major works. Our design decisions were also greatly influenced by the earlier works of both Roger and Andre in Auroville and abroad.

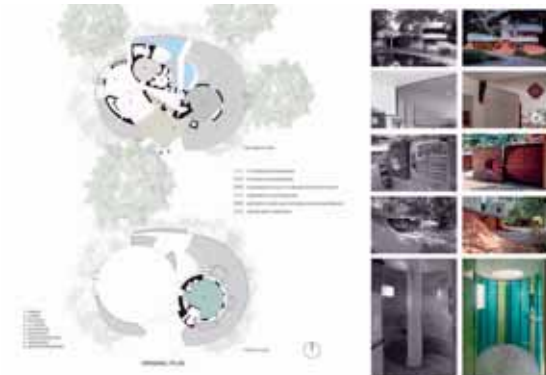
Most of our insights and decisions were dictated by our discoveries on site and the spatial qualities that the space had to offer. The idea of the project was to remain true to the spirit of the space and the language of its architecture rather than the elements the existing design carried, which is perhaps how the original creators of the design might have approached the project at a different time and for a set of new stewards of the house.

Flooring - Among the major renovations was the idea to change the flooring of the earlier house - which was then a combination of terracota embedded in coloured IPS. After considering the quality of the floor it was decided to redo the flooring. Moreover, the flooring of the ground floor bedroom anyway had to be dug up in order to increase the height of the space from 2.3m to about 2.7m.

We decided to use Indian marble for the floor in order to enhance the aspect of seamlessness of the space with the floor, walls and the curved ferrocement ceiling, all in white. This decision helped heighten the ethereal characteristic of the space. All details were developed from the ones already existing in the building or from the earlier projects done by Roger and Andre in India and abroad.

TV room converted to a kitchen - The earlier house had a low ceiling TV room that the new stewards of the house didn't really require - this ceiling was taken down so as to open up the space till the roof and a large comfortable kitchen was added in this space. The addition of this new kitchen (and the powder room) required the plumbing to be reworked on this lower floor.





Kitchen converted to a lobby - The earlier kitchen which was placed along the corridor from the entrance door was also taken down to open out the space wherein large storage cupboards were integrated along the lobby with large white painted doors that merged spatially with the walls. A powder room too was then added along this area.

Redesigning of the wooden staircase to the first floor - A crucial element of the design scheme was



the redesigning of the existing staircase to enable a smoother climbing gradient. This was a very interesting and a structurally challenging part of the project. The wooden floor of the upper bedroom was completely removed and redone to accommodate this new staircase within the same location as the earlier one.

Verandah roof slab - The roof slab of the verandah was at a height of 2.1m which though intimate cut off a lot of light entering the space, this slab was taken down and a thinner steel structure with an aluminium panel roof was installed. One important aspect here was the decision of the shape of this slab that was derived from the geometry of the roof and followed the curves of the walls.

Waterbody and external paving - The earlier waterbody along the entrance had to be closed for structural reasons and a unifying paving was made in the exterior of the house. The swimming pool, which was in a good condition, was retained, though not as a pool but as a water catchment to which the roof rainwater was channeled. This waterbody provides the garden water for most of the year now.

Apart from these changes, all the windows and doors were upgraded and furniture from early modern designers sit alongside traditional Indian artefacts within this new space now.

All Images Courtesy: Architect



Ar. Ganesh Bala Iyer (A12080) is a practicing architect at Studio One, Aurelec, based in Auroville. He obtained his GD. Arch degree from LS Raheja School of Architecture in 1997. His firm has been involved in various residential and institutional projects in Auroville and other parts of India.

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People's Perception and Awareness of Architecture

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Note

This paper has been published in The International Journal of Design in Society, Volume 14, Issue 1, 2020. ISSN: 2325-1328 (Print); ISSN: 2325-1360 (Online). DOI: <https://doi.org/10.18848/2325-1328/CGP/v14i01/23-37>. <https://designprinciplesandpractices.com/>

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The following is a summary of the paper.

People have a continuous interface with architecture. But despite this, one finds lack of awareness and a lot of misconceptions about the profession of architecture. The lack of awareness about architecture does affect the way people use (or unable to use) buildings (rightly), act in cases of disasters, make decisions about housing and many more situations. The awareness can be developed by appropriate communication to the people through media and education. This paper presents the findings of the study designed to gauge popular perception and awareness of architecture and the factors affecting this awareness. One does not find a comprehensive study covering various aspects of architectural awareness in available literature, especially in the Indian context. The need to address this gap makes the research very relevant and useful.

The present study is based on the theoretical framework that awareness of architecture and buildings is affected by exposure to architecture through education, knowledge sources (experience and media), and home and social environment.

Awareness, in turn, affects the perception of and attitude toward architecture.. The aim of the study was to investigate public awareness and perception of architecture and the built environment. A structured questionnaire was the tool used for the study and a survey was carried out on a random sample of 98 respondents above the age of 18 in the city of Pune.

A background in the arts had little bearing on one's knowledge of architecture. Most respondents concur that there was little to no information on architecture in the school curriculum and that the print media mostly covered real estate-related aspects rather than providing knowledge about the subject of architecture. Additionally, respondents concur that political history is given more attention at heritage sites than about the building characteristics. The public oddly appears to lack a comprehensive understanding of architecture or the job of architects, despite their frequent and daily interaction with architecture. The poor diffusion of information about the profession through the media, school curricula, and literature in local languages contributes to this lack of literacy about architecture. Furthermore,

the lack of knowledge of building evacuation during emergencies is of concern from the point of view of risk to the lives of the users.

The study's conclusions have highlighted the importance of educating the general population about architecture and the architectural profession. Education in schools can help to increase public knowledge of architecture that extends much beyond names of buildings or architects. Rather, it ought to encompass a far wider range of topics, such as the capacity to value architectural design and the understanding of daily built environments and their efficient use, even in times of disasters. It is imperative that state education departments and career counsellors address the issue of students' lack of information about architecture as a career option.



Ar. Abhijit Sadashiv Natu (A12879) completed his graduation from BKPS College of Architecture, Pune in 1992 and Masters in Landscape Architecture from SPA Delhi. He joined the BKPS College of Architecture Pune in 1998 as a full-time teacher and is currently the Principal. He completed his PhD in 2008 from JNT University, Hyderabad.

His research interests include environment behaviour, landscape architecture and architectural conservation. He is a PhD guide at the Savitribai Phule Pune University (SPPU). He has published more than 60 research papers and articles in national and international journals and conference proceedings. He has held several academic positions such as the Chairman and Coordinator, Board of Studies (BoS) for architecture and B.Voc. programmes at SPPU and other universities. He is a member of the Research Review Committees (RRC) at SPPU Pune and several other institutes. He was a member of the Education Board of the Indian Society of Landscape Architects (ISOLA).

He has been awarded and felicitated several times, including the *Best Teachers Award* by Pune University in 2011, for his contribution to the field of architecture education by the Architects, Engineers, Surveyors Association (AESA) Pune. Group entry for the DDA landscape design national competition *Aastha Kunj* received *third prize*.

He has organized several initiatives for architectural research and education such as the first-of-its-kind conference on architecture in Marathi at the BKPS College of Architecture, Pune in collaboration with the Regional Office of Technical Education Pune since 2021; teachers training programs/ quality improvement programmes (QIPs) under the AICTE, CoA and SPPU. He has been a member of the Board of Reviewers of JIIA and as a juror for the professional award competitions such as AESA.

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Projects: Special Category
S2 - Women Architects
in the Forefront

Winner

Chavara Nikethan • Bonding Shimmer • Alphadale Kerala

Ar. Meghna Leo

Chavaraniketan

A Care Home for Bedridden Nuns, Irinjalakuda

Chavaraniketan is a care home for the bedridden nuns of the CMC congregation. It is a space for their holistic wellbeing where they can continue their spiritual journey in the comfort of a caring environment. The design features a basic module of five beds, one isolated room, two bathrooms and a cloth drying area. This modular approach ensures individualised spaces that, without walls, foster mutual support and reduce loneliness. As much as they have their personal space, they always have someone to talk to

in their rooms. Spread across different levels of the site, the five modules are interconnected by ramps, with courtyards in between providing breathing spaces for residents within the security of the care centre. Reconnecting with nature is important to healing.

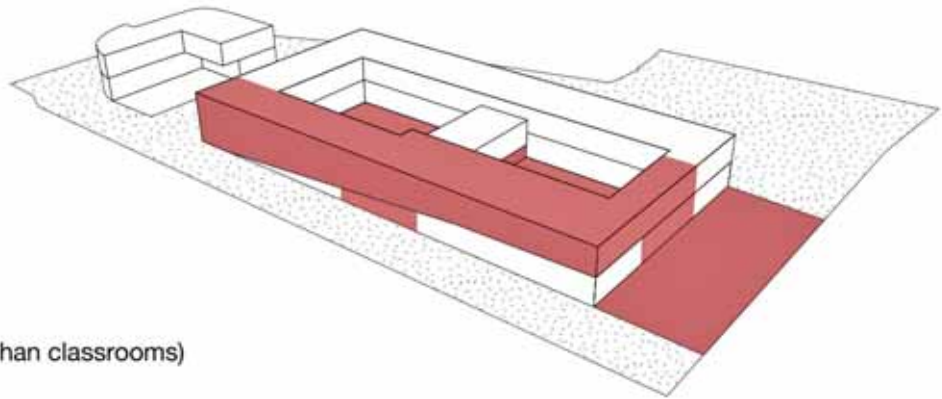
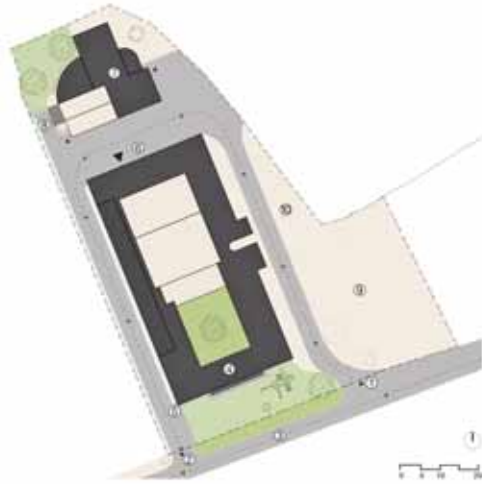
The ramp leading from the main entrance to the core is flanked by courtyards, creating a welcoming atmosphere, as if embraced by safe hands. Two centrally located nursing stations cater to the corresponding modules. The chapel is vital to the

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Site Layout

01. Gate 1: Entry
02. Gate 2: Exit
03. Private Road
04. Kindergarten
05. Pedestrian Pathway
06. Main Entry
07. Daycare
08. Swimming Pool
09. Parking
10. Waste Collection/ Segregation Point



life of the sisters. A foldable partition wall in the chapel enhances its versatility for young nuns in the convent to interact with the patients and for conducting various activities. Additional facilities include bedrooms for carers, consultation room, medical store, dining, kitchen, store, and laundry.

The Bonding Shimmer

Candle Design Studio and Administrative Office, Ernakulam

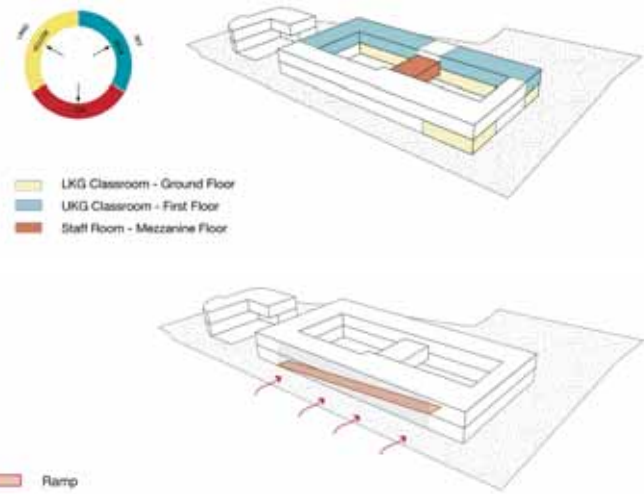
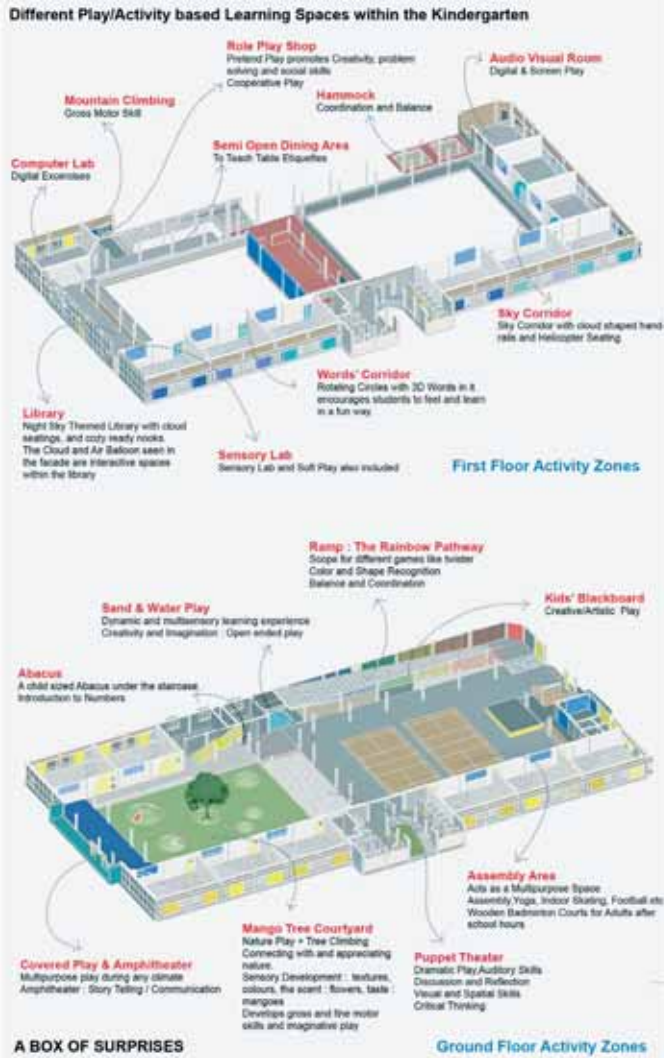
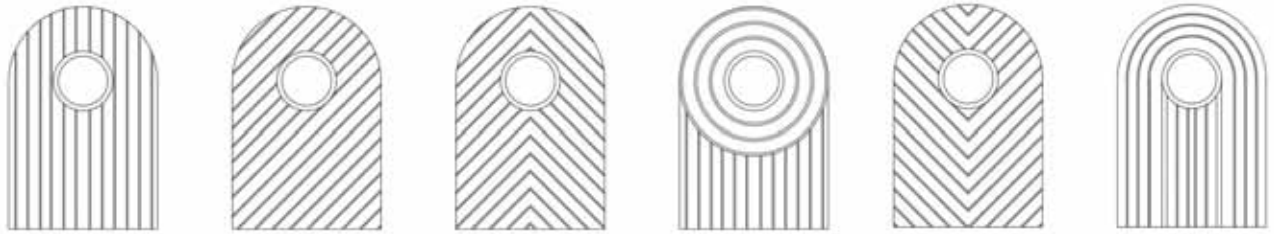
'Popular Candles' is an international candle brand, passed down through generations as a family legacy. The interior design of the newly constructed retail outlet, adjacent to the candle manufacturing factory, had to communicate in a modern language yet retain the values that the business grew with. The design focused on emphasising the family bond and the candle's attributes. The warm and natural colour palette, along with wood as the primary material, juxtaposes the vibrant colours of the candles for eye-catching visual merchandising and symbolises the warmth of candles. Wood, integral to Kerala's

timeless native architecture, reflects the enduring journey of the company. The candle studio on the ground floor is a dynamic, organic layout that can be tailored to specific requirements. The first floor accommodates the reception, cabins, workstations, lobby, pantry/dining space etc. in a geometric layout and lighter colour palette to amplify the volume. The second floor accommodates a triangular conference table and guest room. A single-entry door to the three floors of the candle studio enables visitors to experience the brand identity through slow movement.

Alphadale

An Urban Nature Kindergarten, Ernakulam

Alphadale, the kindergarten and daycare facility at Assisi Vidyaniketan Public School in Ernakulam, occupies a 1.2-acre site, set apart from the main school campus. The kindergarten was designed with the concept of creating spaces that stimulate subconscious learning through play and develop environmental awareness by interacting with nature. The raw materials of brutalist architecture



All Images Courtesy: Architect
 The images in this article are all of the Alphadale project only.



Ar. Meghna Leo (A23843) of the *Leo Group*, Ernakulam, is a graduate from the College of Engineering Trivandrum, having commenced her architectural practice in 2018. Embracing an empathy-based design approach, she consistently strives to perceive spaces from the users' perspective. Her focus lies in understanding how the spaces she creates can enhance the quality of life for the inhabitants, prioritising design based on context, and considering the behaviour of users in different built environments. Meghna views design as the art of creating 'emotional spaces' with the goal of empathising with the user and generating positive experiences that resonate with their hearts. This approach ensures that her designs go beyond mere functionality, creating spaces that connect with people on a deeper, emotional level. The projects are of diverse range spanning multiple sectors, including retirement homes for nuns, commercial stores, hospital interiors, residences, schools, candle studio, etc.
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triggers exploratory play while the diverse play areas stimulate sensory, physical, pretend, social and nature play, cultivating life skills and academic flair. With a strategic zoning approach—LKG on the ground floor symbolising earth, UKG on the first-floor symbolising sky, and a central courtyard as a focal point, along with a variety of activities to engage children, the kindergarten unleashes the imagination of children.

Projects: Special Category
S2 - Women Architects
in the Forefront

Winner

Studio Naqshbandi

Auroville

Ar. Mona Doctor Pingel

Architecture is a way of life. Sustainability, which can be defined as the conscious usage of natural and human resources, is something that you have to take in your hands instead of passing the buck onto others. Founded in 1995, *Studio Naqshbandi* is rooted in the essence and philosophy of Auroville. The studio believes in offering an immersive sensorial experience through architecture, interior design and landscaping for each project. The studio's built creations aim at finding the right balance

between man-nature-economy, while offering a holistic approach to the science of building by using biologically enhanced and environmentally friendly building technologies which are rooted in the local context of climate and culture. The boutique set up allows one to give the necessary time to research, develop and experiment.

Studio Naqshbandi's portfolio of completed projects is diverse ranging from large institutional projects to small residential renovations showcasing customised

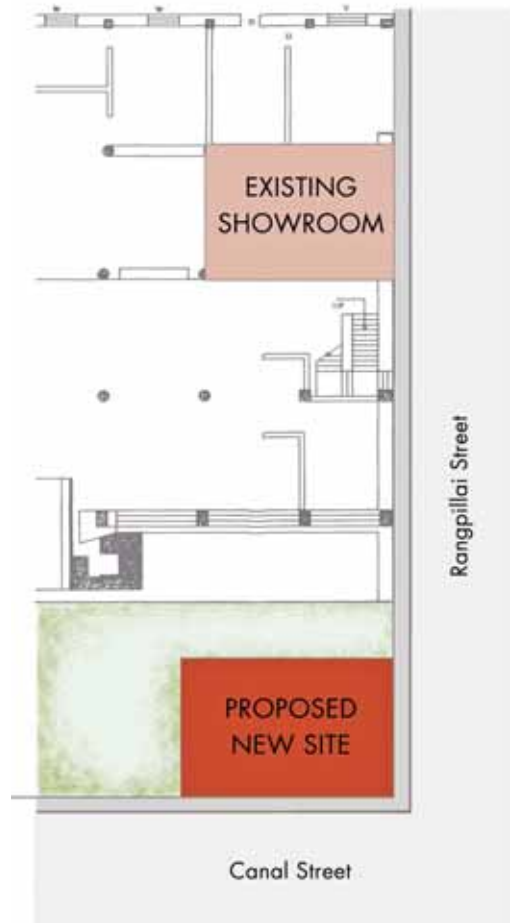
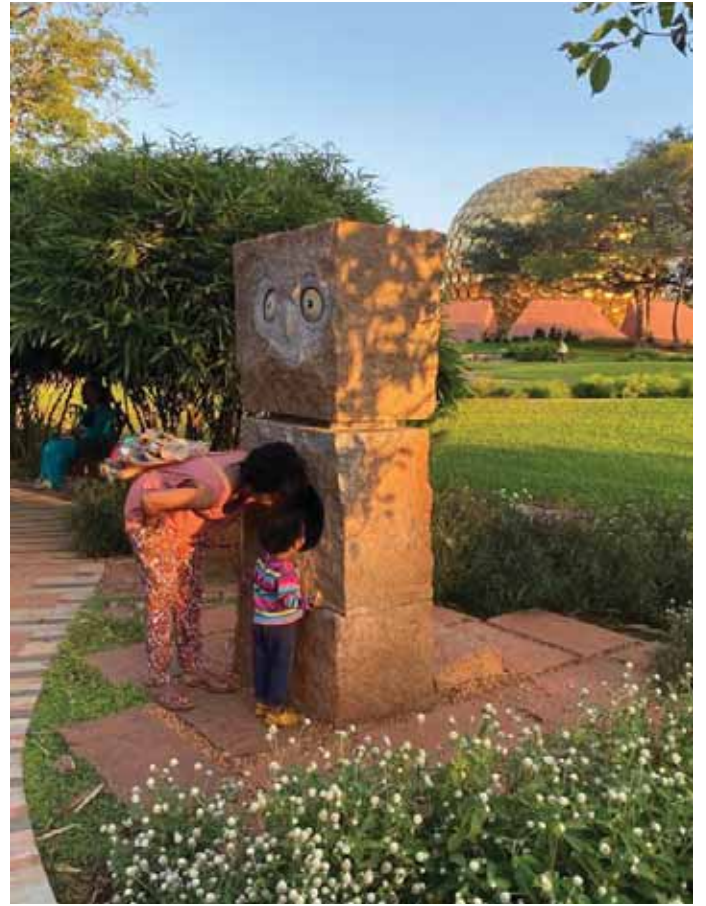


design solutions offered by the team. Each client is important and brings a new set of problems and promise to be explored.

With a vibrant, constantly changing team of trainees, young architects and designers, Ar. Mona Doctor Pingel explores and experiments with the many facets of architecture, interiors and landscape design. Her work has been labelled as ‘appropriate’, ‘sustainable’, ‘modern’, ‘sensorial’, ‘rustic’, ‘finely crafted’, offering differing viewpoints to the perceiver, sometimes as per the fashion of time. However, for her architecture is a passion and a way of life and the outer manifestation reflects the palimpsest of inner reality.

The inside-outside relationship does form an important part of her practice since she likes to see the built form with its surroundings rather than in







2019



March 2020



September 2020

isolation. Another key guiding principle in her work is the creation of buildings which are healthy (building biology, sick building syndrome), taking into account factors like electromagnetic fields, use of natural materials and earth energies.

Being in a non-commercial set-up as in Auroville, has given her the freedom to explore and experiment in different ways. She strongly believes that the consciousness one puts into the design and building process is bound to show in the results. If we see architecture as transfer of consciousness from one realm to another (spiritual to the physical), then it is an act of extreme responsibility. To a great extent she sees the role of architects as agents of change, because of the way we get to interact with the clients and influence their thinking, living and working patterns.

As part of *Dreamcatchers*, an open source planning forum started in 2005, evolving an inclusive and creative process for Auroville's growth at all levels, she believes that it is possible to find the Highest Common Denominator through a collaborative process. Auroville's planning presents one of the greatest challenges and yet, to her it is a privilege to live and evolve in a society that is based on nothing less than an evolution of consciousness.

All Images Courtesy: Architect



Ar. Mona Doctor Pingel (F19530) has been based in Auroville since 1995. She has studied architecture at CEPT, Ahmedabad, and has a master's degree in *Appropriate Technology* from Flensburg University, Germany where she is currently adjunct faculty for a course on rational use of energy. Her *Studio Naqshbandi* experiments with various building technologies using local materials and craftsmen. Her projects include building biology, landscaping and interiors. Rooted in Auroville and rural Tamil Nadu has given her the understanding that 'slowing down is the first step to sustainability.' She has been actively involved in different planning bodies of Auroville. and has been part of a 5-year Indo-US joint research on *Building Energy Efficiency*. She is the author of two monographs on *Pioneering Architects of Auroville: Poppo Pingel and Piero & Gloria Ciconesi*.

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A Threshold Bengaluru

Ar. Avinash Kalyenee Ankalge

The approach of the studio *A Threshold* is grounded in the discovery and research for contextually appropriate architecture, considering factors such as site, climate, culture and the aspirations of the people involved. We believe that the element of nature and the surrounding context plays a crucial role in shaping the idea of a 'place'. The appropriate use of local materials, crafts and technology binds the overall form to the character of its immediate context. Our underlying focus in all our work is to respect the context, locally available materials, technology, arts, and crafts. We aim to maximise the use of natural light and ventilation, treating them as valuable resources.

In our endeavours to create spaces that provide a sense of familiarity while still being innovative, we strive to incorporate people's aspirations while preserving the contextual identity to establish a 'place of memory'.

Studying and documenting various vernacular arts and architecture inspires us. Our practice seeks to bridge the gap between local and global, traditional and modern, with the aim of achieving timelessness in the built environment.

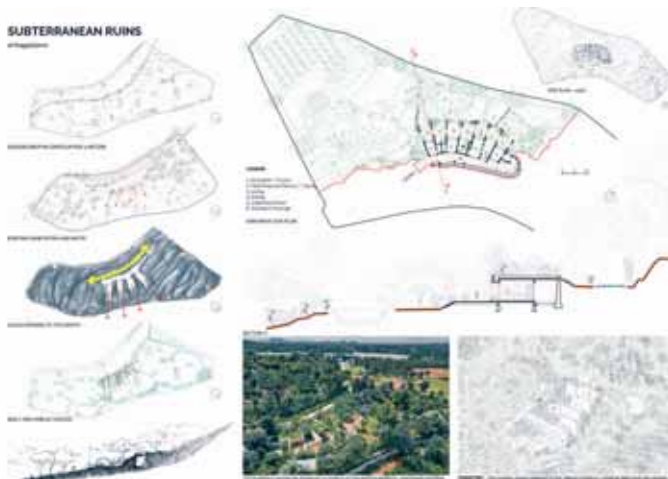
PROJECTS

Subterranean Ruins

In Kaggalipura, a village on the outskirts of Bangalore, 'Subterranean Ruins' blend with their surroundings, offering a private home doubled up as a multifunctional public centre. It integrates with the existing terrain, featuring southern sunken areas for heat mitigation and northern openness for light. Locally sourced materials, crafted by regional artisans, imbue a timeless quality. The flexible design supports diverse community activities, ensuring enduring relevance and functionality for generations to come.

Terra Comb

In a dense urban setting, a 70 x 40 ft plot facing a narrow park incorporates interconnected volumes drawing light from above. Internal courts house common activities, while reclaimed Mangalore ridge tiles envelop the building, providing shade and acoustic screening. The tiles, sourced locally, are arranged in a framework with steel plates, functioning as an evaporative cooling system. Vegetation along the façade promotes biodiversity, inspiring urban building design.





Ineffable Light

The 30 x 50 ft plot off Bannerghatta Road features a prominent gulmohar tree, guiding the design. An axis divides the house into public and private zones, with green terraces staggered to accommodate the tree’s foliage. The dining, kitchen, and living spaces offer framed glimpses of the tree, blurring indoor-outdoor boundaries. Light is drawn from the east and above, creating a dynamic interplay of light and shadow, akin to a temple’s serene atmosphere. Natural materials abound, enhancing the connection with nature.

All Images Courtesy: Architect



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 Ar. Avinash Ankalge (A24757) and Ar. Harshith Nayak, the studio’s 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. They believe that the elements 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.

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Theyyam Heritage Conservation Centre Kerala

Ar. Lijo John Mathew

Theyyam is one of the most enigmatic and awe-inspiring rituals practiced largely in the Malabar region of Kerala. Relating to a recent article published by *The Hindu* (2 March 2019), it was observed that as Kerala's sacred groves are disappearing, and so, the *Theyyam* art form is losing a vital link. There has always been a link between the dance form of *Theyyam* and nature. The way to the destruction of the sacred groves where the pantheistic art form of *Theyyam* was born, is seen to be arising from the increasing threats posed to the environment by the contemporary cultural situation, thus a call to the making of a built form which conserves the heritage and knowledge of *Theyyam* for the common person at large and for people and scholars who wish to conduct serious research on the topic.

Site

Kannur is the destination that has been chosen for the centre. Kolathunadu is a historical place, widely agreed upon by scholars, as the birthplace of *Theyyam*. Kannur is also known for the abundance and use of the natural red laterite stone, and for buildings having primal forms such as temples,

step wells and old houses. The interesting feature in laterite is that it comes from the landscape and merges with it over time and thus imparts a sense of mono-materiality resembling primal forms such as that of caves.

Programme

Based on research by the scholars of *Theyyam* and the Kerala government, a list of programmes were devised and arranged alternately along with adequate open spaces flanked on either side of an axis which formed a connecting corridor. A key addition in the programme is that of the open space at the front where it is open to performance and the public alike.

Idea

For conceiving the architecture of the *Theyyam* heritage conservation centre, we took the landscape of Kannur itself (built and unbuilt) as a source of inspiration and reference, to see it with both spiritual and sensual perception, to seek out the essence that helps create moments of epiphany, similar to how the ritual of *Theyyam* creates its very own for its participants. Our proposal is not to put the museum dedicated to this ritual within conventional white walls but to give it a place which has absorbed all the subtleties the land has to offer.

The site is a narrow strip of land with little vegetation and having a gentle slope. The building is buried within the land to assimilate with the context. Primal building forms of vault and dome with laterite emerge at regular intervals, perpendicularly flanking either side of the connecting axial corridor. The resulting structure is a series of solid and void. At the front, emerges the space for performance and public gathering and at the opposite end a cylindrical marker, which along with the vaults and dome,



Theyyam Heritage Conservation Center.

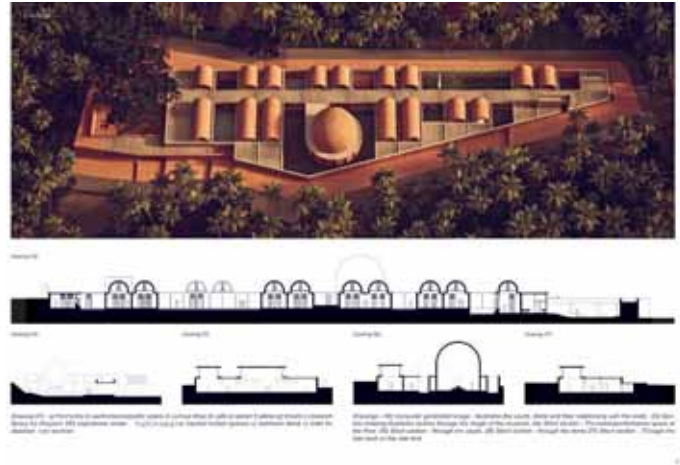
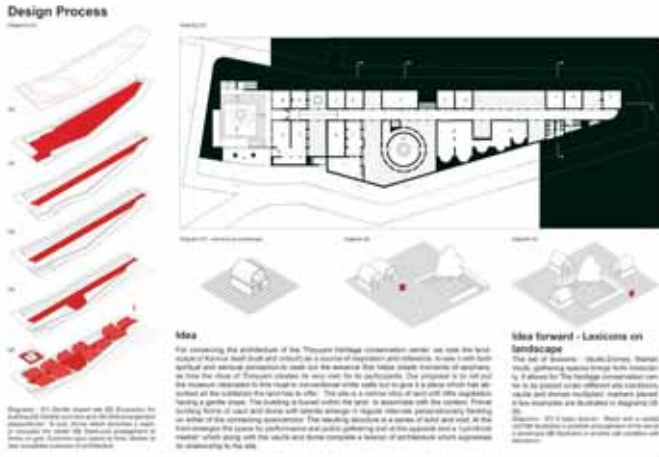
Introduction
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Programs

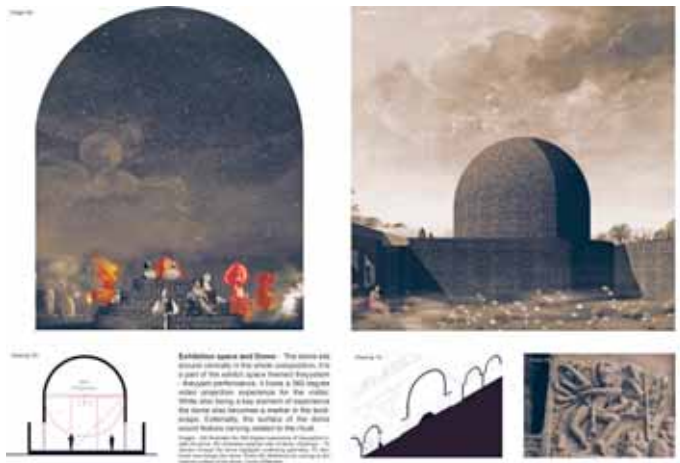
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complete a lexicon of architecture which expresses its relationship to the site.

Idea Forward – Lexicons on Landscape

- *The set of lexicon - vaults, domes, marker, voids and gathering spaces-* brings forth modularity. It allows for the heritage conservation centre to be placed under different site conditions, vaults and domes multiplied, markers placed, as can be seen in the illustrations.
- *Exhibition spaces and vaulted room -* The primal form of the stone vault is a key architectural feature in the whole language of the project. This space houses the various exhibits arranged thematically according to the ritual of *Theyyam: vellattam, theyyattam, shantham*. The space would feature various exhibits from life-size and miniature *Theyyam* figures found around the region, *Theyyam* gear, etc.
- *Corridor -* The central axis that connects all the programmes forms the colonnaded corridor. Its flat roof slab is supported by evenly-spaced concrete columns. Due to the solid-void arrangement of the spaces, there is an interplay of light and shadow throughout the day which is revealed to people upon entering.
- *Exhibition space and dome -* The dome sits around centrally in the whole composition. It is a part of the exhibit space themed *Theyyatam* (or *Theyyam* performance). It hosts a 360-degree video projection experience for the visitor. While also being a key element of experience, the dome also becomes a marker in the landscape. Externally, the surface of the dome would feature carvings related to the ritual.
- *Void spaces, sacred groves -* Due to the strong link of the sacred groves with the ritual of *Theyyam* and owing to their decline in recent



years, landscapes paying homage to such groves are placed in the distributed void spaces. These spaces also act as breathing pockets and help create the interplay of light and shadow along the main axis.

- *Void spaces, Water -* The void spaces distributed throughout the massing, create breathing pockets for light and ventilation.



Diagram 10)

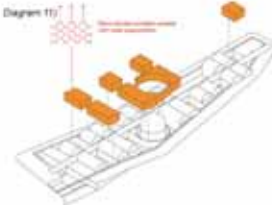


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Image 06) Illustrates a life size theyyam figure in the landscape paying homage to the sacred groves. Diagram 10) Void spaces paying homage to the sacred groves.



Diagram 11)



Void spaces, Water - The void spaces distributed throughout the massing, creates breathing pockets for light and ventilation. The introduction of water pools would aid in the creation of a micro climate within the building due to the evaporation of water.

Image 07) Computer generated image illustrates a reflector pool in the series of void spaces. Diagram 11) Void spaces which have reflector pools.

All Images Courtesy: Architect



Ar. Lijo John Mathew (A25050) is an artist and architect based in Cochin, Kerala. He is the co-founder of the award-winning architecture and design practice, *Cochin Creative Collective* established in 2016. Lijo's work has won IIA awards at the state and national levels since 2018 and most recently, his practice was honoured among *Emerging Design Firms* felicitated by *ID Honours 2023*. After completing his B.Arch. from TKM College of Engineering in Kollam, he pursued his Masters from *Politecnico di Milano*. Lijo has a deep research interest in drawing as a design tool and has explored methods of deconstructive mapping as part of his thesis at *Politecnico*. His current work transcends the limitations of conventional hyper-realistic imagery and focuses instead on complex, layered and multifarious renderings of places real and imagined. *Fields of Muziris* is an ongoing work on the erstwhile port city and its future visualisation that Lijo is currently working on.

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Alappuzha Canal Rejuvenation

Alappuzha, Kerala

Ar. Latha Raman Jaigopal

Project Name: Alappuzha Canal Rejuvenation

Location: Alappuzha, Kerala

Site Area: 1.47 acre along with 2km stretch of canal

The Alappuzha canal network rejuvenation is a project aimed at restoring and revitalizing the canals in Alappuzha, Kerala, India. The canal network rejuvenation seeks to address the challenges of promoting sustainable development, enhancing water quality and preserving the cultural and ecological heritage of the region. The project focuses on several key aspects.

Firstly, it aims to improve the water quality of the canals by implementing measures to reduce pollution and promote sustainable practices. The interventions also include strategic storm water management infrastructure to mitigate the impact of localised flooding. This dual approach not only addresses flood-related concerns but also ensures healthy living environs for the community, better aesthetics and pride in the local community to preserve their natural heritage.

Green spaces, pedestrian-friendly walkways, and efficient waste management systems are integrated

into the urban fabric, promoting a holistic and sustainable approach to city living. This involves the planting of trees and vegetation along the canal edges to prevent erosion and maintain the ecological balance. The Alappuzha canal network rejuvenation also focuses on promoting tourism and recreational activities along the canals. The development of walkways, cycling paths and boating facilities encourages locals and tourists to explore the beauty of the canals and enjoy various leisure activities.

The Alappuzha Canal Network Rejuvenation is a transformative initiative that goes beyond infrastructure development. It is a commitment to preserving the environment, culture and identity of Alappuzha. By addressing environmental challenges, engaging the community and promoting sustainable tourism, the project envisions a future where the backwaters of Alappuzha thrive as a symbol of ecological resilience and responsible urban development. Through this comprehensive approach, the project aims to serve as a model for sustainable development that can be replicated in other regions facing similar challenges.



2. MUNICIPAL COLONY - PUBLIC SECTOR URBAN WASTE HOT SPOT



- Revised the sanitation strategy by providing individual toilets for all house holds.
- Installed decentralised sewer system by piping all black water and grey water to cluster level STMS/STPs.
- Measures to minimize flooding/water seeping inside colony during heavy rains.

SIMPLIFIED SEWER SYSTEM

The open drain which was clogged and unhygienic was removed. Black and Grey water from every house is directed to the 'STMS/STP' system through simplified sewer lines which prevents stagnation near the houses. It also prevents pollution of ground water and soil.

- Profile of canal modified to improve flow velocity during non-rainy season and avoid.
- Reinforcing walls, repaired and strengthened where ever required.
- Colour combinations are on the road ward side to prevent soil and water flowing in to the canal.
- Additional barrier mechanism facing to canal.



COMMUNITY TOILET TO LIBRARY

The defunct community toilet was converted to a library for children and for small community gatherings. It also has a permanent exhibition of the work exhibited.



3. DEMONSTRATIVE HOUSEHOLD LEVEL INTERVENTIONS



Approximately 25 intervention households identified and implemented household level interventions for black and grey water treatment at source including combinations of:

- Improved toilet tanks.
- Improved soak pits.
- Planted green filter with water for grey water.

Other interventions required to help households achieve sustainable technical and financial status.

6. CENTRALIZED FACILITY FOR MANAGEMENT OF FAECAL SLUDGE AND COLLECTED NON BIODEGRADABLE WASTES AT CITY LEVEL

Setting up of Regional Waste Management Centre with H2N (Dural) Sludge Treatment Plant and facility for collection, sorting and disposal of non biodegradables.



7. FORMATION OF CANAL COMMITTEES AND HAND HOLDING FOR 1ST YEAR IN OPERATIONS AND MAINTENANCE OF INSTALLED SYSTEMS



8. OVERALL BEAUTIFICATION

- Proper lighting.
- Comfortable walking paths.
- Efficient dust bins.
- Wall art/Installation as part awareness campaign.
- Safe comfortable access to Water Canal mouth wetland area for elderly and children as an aesthetic public space.



Wall art work on side of Canal



RAISING AWARENESS FOR THE REVITALIZATION OF CANAL NETWORKS

SUMMER SCHOOL FOR DATA COLLECTION

A unique participative exercise for Data Documentation for Decentralised Infrastructure Planning II.

100 students from fields of Environmental Planning, Urban Planning, Environmental Engineering, Architecture and other fields from all over the Country and abroad.

Documentation of the entire canal network, along with technical illustrations with eminent experts.

Session to evaluate the various aspects of the Pilot Project and learn from it, the challenges towards scaling up.

Revitalization of bins and soak pits and improving flooding.

Installation of LED Streetlights.



ERTS (Eco-sensitive Infrastructure Investment Fund Board)

A central government owned financial institution of IIT to mobilize funds for Infrastructure Development from outside the state reserves.

CANAL COMMITTEES - CITIZENS PARTICIPATION

- Formed 200 Citizens - a Canal Bank Committee.
- Representatives from the Canal Bank Committee to form a Canal Bank Committee.
- Workshop between community and Project team during project period and.
- Installation of LED after 1st year.
- Reinforced to provide minimal floodbank along and between green plots.



4. FINE TUNING SOLID WASTE MANAGEMENT - INCLUDING HOT SPOTS IN PUBLIC AND PRIVATE SECTOR



CLUSTER LEVEL COMPOSITING OF ORGANIC WASTE & COLLECTION OF INORGANIC WASTES

Organic wastes from all the houses are collected and composted within the colony premises; non-biodegradables are collected weekly.

- Segregation at source for strictly enforced - biodegradables and non biodegradables.
- Household level composting to be encouraged.
- Household level for plastic wastes for a separate monthly fee.
- Cluster level treatment centres for further segregate and recycle plastic bottles, glass, paper and metals.
- Treatment compact to be provided and used as manure.



5. CONSTRUCTED WETLANDS, PHYTOGRIDS AND FLOATING WETLANDS AT MOUTH OF MAIN CANAL FOR FINAL TREATMENT

- With all upstream pre-treatment measures, expected BOD level at mouth of Vello Canal - 800 PPM?
- Collection chamber at mouth of Vello canal with sedimentable ponds will parking on the effluents/contaminated water.



All Images Courtesy: Architect



Ar. Latha R. (A16453) completed her bachelor's degree in architecture from the University of Kerala in 1990. After working as an architect at ESDC (Centre for Eco-sensitive and Sustainable Development) in Cochin for a few years, she started her firm Inspiration in 1996, along with Ar. Jaigopal. Inspiration has developed a unique identity as 'nature-friendly architect-builders' based in Kerala laying emphasis on the use of cost effective, locally available, energy efficient and eco-friendly building technologies and integration of decentralised infrastructure systems.
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Pioneering such a decentralized participative approach, Alappuzha Municipal Corporation has been awarded the Swach Sarvekshan National Award for Innovative Best Practices initiated by Small Cities in 2020.

ADVERTISE WITH JIA



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FULL PAGE	7,00,000	12,00,000	18,00,000

NEWSLETTER APRIL

IN MEMORIAM



Ar. Samuel Lavane
(1975 - 2024)

It was a sad day when IIA lost a lively and much-loved member Ar. Samuel Lavane on 30 March 2024 due to a severe heart attack

Ar. Sam, as he was fondly known, was an Executive Committee Member of IIA Maharashtra Chapter, past Chairman of IIA Dhule-Nandurbar Centre and the Executive Committee member of IIA Nandurbar Sub-Centre. An active, enthusiastic member of IIA, he was just 49 years old. He was instrumental in the follow up for the creation of IIA Nandurbar Sub-Centre.

Ar. Sam graduated from the NTVS's College of Architecture, Nandurbar. He was an independent practising architect under the name of *Manorath Architects* for about 23 years. He will be remembered through his remarkable work as a professional. He is survived by his parents, wife, a son and a daughter.

IIA offers heartfelt condolences to his family.

IIA ANDHRA PRADESH CHAPTER

The IIA Kakinada Centre hosted the *Architects Meet* on 12 April at Svenska Hotel, Kakinada to celebrate the *Rise of the IIA, Kakinada Centre*. The meet was attended by the IIA Andhra Pradesh Chapter members, architects from Kakinada and architects from Rajahmundry.

Addressing the gathering at the inaugural, Ar. V.V.L.N. Murthy, Chairman, IIA Kakinada Centre narrated the story of the rise of the Kakinada Centre. Ar. E. Vijaya Bhaskar, Chairman, IIA AP Chapter congratulated the team of IIA Kakinada Centre, IIA members and architects, who took keen interest in the activities of the IIA. He continued that IIA Andhra Pradesh

Chapter wants to work with all the IIA Centres in the state and assured his help as well as cooperation to the IIA Kakinada Centre.

Ar. Sajid Hussain of *Infinite Design*, Visakhapatnam and Hyderabad, gave a presentation on the *Natural Aspects of Biochar and its Advantages on Environment*. The sponsor of the meet, *Sharon Ply*, represented by Sri Anil Kumar, In-charge, gave product presentation. Ar. B.Srinivas, *Design+Detail*, Kakinada, the Vice-Chairman of the Kakinada Centre talked on the Municipal Byelaws that are essential to be followed to avoid penalties or demolitions by the municipal authorities.

Ar. P. Venkateswara Rao, Executive Member, IIA Andhra Pradesh Chapter concluded the meeting by extending the vote of thanks. Mementos were distributed to the guests and a gala dinner was hosted, sponsored by *Sharon Ply*.



IIA Kakinada Centre, IIA AP Chapter 'Architects Meet'

IIA JHARKHAND CHAPTER

IIA Jharkhand Chapter recently organised a series of events, engaging the architects' community in various formal and informal interactions.

Ar. Anupam Tirkey Memorial Tournament

The tournament is a one-day annual sports meet held at the Birla Institute of Technology, Mesra. This year was the 5th edition of the trophy played between IIA Jharkhand Chapter v/s ITPI Jharkhand Chapter v/s SSA- Students Society of Architecture, BIT Mesra.

SSA was the winner at Men's, Women's as well as Mixed Double - Badminton and also Women's Cricket.

ITPI was the winner at Men's Cricket.

IIA was the runners up in Men's as well as Women's Cricket and Men's and Mix Double – Badminton



Panel discussion 'Women in Architecture'

Ar. Ajay Singh (ITPI), Ar. Sourav Toppo (IIA) and Ar. Rafique Ansari (IIA) were adjudged *Best Bowler*, *Best Batsman* and *Best Fielder* respectively in Men's Cricket. Ajay Singh was declared the *Man of the Series*.

SSA members Abhishikta, Anshula Natkhede and Sakshi Priya were adjudged Best Bowler, Best Batsman and Best Fielder respectively in Women's Cricket.

In the individual events, the winner in Chess was Ar. Rishabh Chadda (IIA) and runner up was Ar. Utkarsh (IIA); the winner in Table Tennis was Ar. Atul Saraf (IIA) and runner up was Ar. Diptanshu Shekhar (IIA).

The event was sponsored by *Window Seat* and *Avnii Decor*.

Site visits to Tata Cancer Hospital and Research Centre at Kanke, Ranchi

Two site visits were organised as an educational trip for practicing architects as well as students to understand and learn practical aspects of hospital design from the design team as well as the hospital senior management. The hospital is run by the Tata Trust, and has a campus spread over 23.5 acres. It was a learning session for all, guided by Ar. Shovit Hansdah. During the visit, a book *The Patient* by Tushar Rishi was also launched. He is the son of Ar. Prof. Ritu Agarwal, who is a cancer survivor himself.

Women in Architecture

The event, supported by *Smart Design Conclave and Awards*, was hosted in association with *Building Material Reporter* at Hotel Chanakya BNR, Ranchi, to celebrate women in architectural fraternity. The highlight of the event was the keynote presentation by Ar. Monica Khosla Bhargava, Founder and Principal, Kham Consultants, Kolkata, followed by a panel discussion by prominent female architects of the Jharkhand chapter, moderated by Ar. Sandeep K Jha, National Council member, IIA. The panelists for the discussion were Ar. Ritu Chadda (Chadda

and Associates), Ar. Dr. Smriti Mishra (BIT Mesra), Ar. Rashmi Srivastava (Indraneel Consultants), Ar. Anusha Sinha (Atmos Design House) and Ar. Pragya Mittal (PMA Studio). The panel discussed about the reasons for limited number of women architects in the field. They also elaborated upon the challenges they faced and the solutions they found in their personal journey.

Followed by the discussion, various architects of the state were felicitated for their contributions to the field. BMR presented Ar. Mayukh Dhar Virnave from Design Team Ranchi and Ar. Rajiv Chadda from Chadda and Associates with a Lifetime Achievement awards for their contribution to the field of architecture and shaping up the skyline of Jharkhand state. Special commendation was given to the author team of the book *Beyond the Forests*- Ar. Anila Surin, Ar. Kumar Abhishek, Ar. Aman Rupesh Xaxa and Ar. Ronald Etw Toppo. The book is a photographic documentation of the architectural heritage of the state, and has been published by the IIA Jharkhand Chapter.

SDCA awards were given to various architects as follows:

Architecture (Institutional) – Ar. Harsh Raj and Ar. Shikhar Shreshtha

Architecture (Group Housing) – Ar. Sanjay Gupta
Architecture (Group Housing) – Ar. Nishtha (Special Mention)

Architecture (Hospitality) – Ar. Pranjal Kumar
Architecture (Residential) – Ar. Anupam Deb
Interior (Residential) – Ar. Sneh Prakash and Ar. Kumar Sundram

Interior (Commercial) - Ar. Harsh Raj and Ar. Shikhar Shreshtha

After the Award Ceremony, the Chapter Chairman and the curator of the event, Ar. Atul Saraf expressed his gratitude towards the organisers of the event and congratulated all the award winners and wished them good luck for their future endeavours.

Holi Milan Samaroh

The IIA Jharkhand Chapter, in collaboration with Mongia Steel, organised a vibrant *Holi Milan Samaroh*, celebrating the spirit of togetherness and festivity. The event was attended by member architects and their families.

As the evening progressed, guests were treated to delightful musical performances, enhancing the celebratory atmosphere. The lively music with gala dinner, provided the perfect backdrop for attendees to mingle, network and forge new connections and bonding.

IIA MAHARASHTRA CHAPTER

Opening Ceremony of the Renovated Office of IIA Pune Centre

The opening ceremony on 5 April of the renovated office of IIA Pune Centre was a highly anticipated event that brought together prominent figures and enthusiasts from the architectural community. Spearheaded by Chief Guest, Ar Vilas Avachat, President of the IIA National Council, and graced by Guest of Honour, Ar. Prakash Deshmukh, Trustee of IIA, Ar. Sandeep Bawdekar, Jt. Hon. Secretary, IIA National Council and Ar. Sandeep Prabhu, Chairperson, IIA Maharashtra Chapter and Ar Vikas Achalkar, Chairperson, IIA Pune Centre, the ceremony highlighted the core principles of architectural excellence and collaboration.

Ar Vikas Achalkar, Chairperson of IIA Pune Centre, welcomed all guests and emphasized the significance of the newly renovated office space as a hub for architectural innovation and collaboration within the Pune community. He celebrated the occasion not only of the physical transformation of the space but also the spirit of creativity and community it embodied. Ar. Amit Khivansara and Ar. Jitendra Thakkar were felicitated for their contributions to the design and execution of the interior work.

Chief Guest Ar. Vilas Avachat commended the efforts of IIA Pune Centre in revitalising its office space, emphasizing the importance of fostering an environment conducive to architectural discourse and professional growth.

The opening ceremony of the renovated office of IIA Pune Centre testified to the organization's dedication to architectural excellence and community engagement. Through collaboration, innovation, and recognition of talent, the IIA Pune Centre reaffirmed its position as a beacon of architectural discourse and advancement in Pune and beyond.

Welcoming New Members by IIA Pune Centre

IIA Pune Centre, organised an event on 10 April to welcome new members into its community. Held at the picturesque Poona Golf Club in Yerawada, Pune, the event saw the presence of distinguished personalities including Ar. Vilas Avachat, President of the IIA National Council, Ar. Prakash Deshmukh, Trustee of IIA, Ar. Sandeep Bawdekar, Jt. Hon. Secretary of IIA National Council, and Ar. Sandeep Prabhu, Chairperson of IIA Maharashtra Chapter.

The event commenced with a comprehensive presentation by Ar. Vilas Avachat, elucidating the importance of *The Indian Institute of Architects* and



Opening of the newly renovated office of IIA Pune Centre by Ar. Vilas Avachat, President, IIA National Council, with Ar Prakash Deshmukh, Trustee, IIA and Ar. Sandeep Prabhu, IIA Maharashtra Chapter Chairperson.

delineated the various benefits of membership to the new entrants. His insightful discourse provided a solid foundation for the new members to understand the ethos and objectives of IIA.

Following this, the new members were given the opportunity to introduce themselves, fostering a sense of camaraderie and inclusivity within the architectural community. As a token of official welcome, each new member was presented with the prestigious IIA Pune Centre badge, symbolizing their formal induction into the Institute.

Ar. Vikas Achalkar, Chairperson of IIA Pune Centre then delivered a heartfelt welcome address to the new members, outlining the future events and agenda of the organisation. This served to acquaint the newcomers with the upcoming opportunities for engagement and participation within the IIA community.

Ar. Amol Hatkar was felicitated for the organization of the event, supported by the dedicated efforts of the IIA Pune Centre Executive Team. Their contributions were instrumental in ensuring the success and smooth execution of the Welcoming Ceremony.

The formal proceedings were followed by a Fellowship Dinner, providing an informal platform for networking and camaraderie amongst the new members and the executive committee of IIA Pune Centre, towards fostering a vibrant and inclusive architectural community. Through informative sessions, formal welcomes, and informal networking

opportunities, the event not only celebrated the addition of new members but also laid the groundwork for future collaboration and engagement within the IIA fraternity.

IIA Brihan Mumbai Design Dissertation Awards 2022 and 2023

IIA Brihan Mumbai Centre, in its continuous efforts to promote students' works, have been organising the *Design Dissertation Awards* for the Semester X students from Mumbai Metropolitan Region. This year IIA Mumbai Centre organised the event for the students of two consecutive academic batches, graduating in 2022 and 2023. A total of nearly a hundred entries were received. In the Stage I jury, these were shortlisted to the top 8 for each batch, and presented on 22 March 2024 at J.W. Marriot-Sahar, Mumbai.

The jurors for the batch of 2022 were Ar. Prashant Sutaria, Ar. Anuja Sawant and Ar. Soyuz Talib. The top 3 winners along with their guide and college were:

Position	Student	College	Guide
Winner	Pranav Chaubal	Academy of Architecture	Ar. Snehal Gaikwad
1 st Runner Up	Tanaya Nadkarni	Academy of Architecture	Ar. Neha Panchal & Ar. Yagnik Bathija
2 nd Runner Up	Shraddha Kher	IES College of Architecture	Ar. Vinit Mirkar

The jurors for the batch of 2023 were Ar. Alan Abraham, Ar. Santha Gour and Ar. Shekhar Bagool. The top 3 winners along with their guide and college were:

Position	Student	College	Guide
Winner	Riya Godambe	Academy of Architecture	Ar. Neha Panchal & Ar. Yagnik Bathija
1 st Runner Up	Nishita Thakker	Lokmanya Tilak College of Architecture	Ar. Shilpa Vivekanand
2 nd Runner Up	Khushi Patel	Academy of Architecture	Ar. Ashley Fialho

The jurors were felicitated by the Chairman of IIA Maharashtra Chapter- Ar. Sandeep Prabhu and IIA Brihan Mumbai Centre- Ar. Nilesh Dholakia. The prizes were awarded by IIA National Vice President, Ar. Jitendra Mehta.

6th Com Meeting held Online on 27-04-2024 for the Term 2023-2025.

Sr. No.	Associate To Fellow	City	Place	Membership No
1	Ar. Anand Kumar	Patna	Bihar	F17726
2	Ar. Anand Saurabh	Patna	Bihar	F19620
3	Ar. Rupak Kumar	Patna	Bihar	F15608
4	Ar. Achalesh Nandan	Patna	Bihar	F10626
5	Ar. Anamika	Patna	Bihar	F15382
6	Ar. Sunny Kumar	Patna	Bihar	F17957
7	Ar. Umashankar Kumar	Patna	Bihar	F18642
8	Ar. Deshmukh Amit Manohar	Nagpur	Maharashtra	F15196
9	Ar. Sumit Sajjankumar Agrawal	Akola	Maharashtra	F18811
10	Ar. Ishwar Garg	Bathinda	Punjab	F16199
11	Ar. Shripad Eknath Bhalerao	Thane	Maharashtra	F12566
12	Ar. Amol Sudam Shimpi	Thane	Maharashtra	F12142
13	Ar. Pandey Vijaypratap Ramashray	Thane	Maharashtra	F14188
14	Ar. Bobbie Narayan Vijayakkar	Thane	Maharashtra	F07656
15	Ar. Sharmistha Achintya Mukherjee	Thane	Maharashtra	F21685
16	Ar. Ankur Arvind Shetye	Dombivli	Maharashtra	F24282
17	Ar. Sushil Sudhakar Sule	Thane	Maharashtra	F13227
18	Ar. Makarand Uttam Toraskar	Thane	Maharashtra	F19382
19	Ar. Warade Dinesh Prabhakar	Thane	Maharashtra	F10392
20	Ar. Shailaja Ajit Vaidya	Kalyan	Maharashtra	F24338
21	Ar. Anil Hassanand Jagwani	Thane	Maharashtra	F16041
22	Ar. Atul Pathak	Gwalior	Madhya Pradesh	F18029

Sr. No.	Direct Fellow	City	Place	Membership No
1	Ar. Vikas Raghuvir Gupta	Navi Mumbai	Maharashtra	F28529
2	Ar. Veda Umakant Kasbekar	Mumbai	Maharashtra	F28530
3	Ar. Ashish R Solanki	Mumbai	Maharashtra	F28531
4	Ar. Nikhil Ravindra Sunita Divekar	Thane	Maharashtra	F28532
5	Ar. Avinash Dinanath Vyawahare	Navi Mumbai	Maharashtra	F28533
6	Ar. Mahendra Suryabhan Pawar	Navi Mumbai	Maharashtra	F28534
7	Ar. Gauri Mukund Meena Deo	Mumbai	Maharashtra	F28535
8	Ar. Ezhirko L	Chennai	Tamil Nadu	F28536
9	Ar. Harini S	Chennai	Tamil Nadu	F28537
10	Ar. Kanchan Dinesh Bhagat	Kalyan	Maharashtra	F28538
11	Ar. Sachin Ramdas Charpe	Thane	Maharashtra	F28539

Sr. No.	Associate Members	City	Place	Membership No
1	Ar. Prabhanshu Patil	Patna	Bihar	A28540
2	Ar. Sonam	Patna	Bihar	A28541
3	Ar. Rahul Kumar	Patna	Bihar	A28542
4	Ar. Surya Prakesh Rana	Patna	Bihar	A28543
5	Ar. Jaya Deepak Zambad	Patna	Bihar	A28544
6	Ar. Vinod Yadav	Patna	Bihar	A28545
7	Ar. Sabaa Giradkar	Yavatmal	Maharashtra	A28546

8	Ar. Swastik Vilas Sandhya Thorat	Thane	Maharashtra	A28547
9	Ar. Vineeth K A	Thrissur	Kerala	A28548
10	Ar. Mehar Kumar Kandipilli	Visakhapatnam	Andhra Pradesh	A28549
11	Ar. Tasadduq Taher Kherodawala	Mumbai	Maharashtra	A28550
12	Ar. Ashish Ashwinkumar Sachade	Pune	Maharashtra	A28551
13	Ar. Huzefa Moiz Chalisa	Pune	Maharashtra	A28552
14	Ar. Kalpesh Champalal Chordiya	Pune	Maharashtra	A28553
15	Ar. Ajmal P S	Kottayam	Kerala	A28554
16	Ar. Abdul Latheef	Thrissur	Kerala	A28555
17	Ar. Arathi Sunil	Ernakulam	Kerala	A28556
18	Ar. Ashwini Nitin Rashmi Yesugade	Thane	Maharashtra	A28557
19	Ar. Subhash Kailashchand Jangid	Nagpur	Maharashtra	A28558
20	Ar. Suraj Deepak Wankhede	Nagpur	Maharashtra	A28559
21	Ar. Omprakash Bhimandas Thakrani	Nagpur	Maharashtra	A28560
22	Ar. Vivek Ashok Patel	Nagpur	Maharashtra	A28561
23	Ar. Riya Chetan Meshram	Nagpur	Maharashtra	A28562
24	Ar. Mayur Mahesh Meshram	Nagpur	Maharashtra	A28563
25	Ar. Abhishek Ashok Panse	Pune	Maharashtra	A28564
26	Ar. Ankit Rakesh Kumar Maurya	Mumbai	Maharashtra	A28565
27	Ar. Shriya Parasrampur	Mumbai	Maharashtra	A28566
28	Ar. Rasik Prafulla Ghag	Ratnagiri	Maharashtra	A28567
29	Ar. Anannya Avadhut Kelkar	Ratnagiri	Maharashtra	A28568
30	Ar. Vedant Sharma	Durg	Chhattisgarh	A28569
31	Ar. Dilendra Kumar Kashyap	Durg	Chhattisgarh	A28570
32	Ar. Dilveer Inderpalsingh Pahwa	Mumbai	Maharashtra	A28571
33	Ar. Mrunamayee Ajay Acharekar	Pune	Maharashtra	A28572
34	Ar. Akshay Vilas Newase	Pune	Maharashtra	A28573
35	Ar. Shounak Sameer Indulkar	Ratnagiri	Maharashtra	A28574
36	Ar. Pooja Pradeep Neeta Date	Ratnagiri	Maharashtra	A28575
37	Ar. Sneha Sunil Patil	Kolhapur	Maharashtra	A28576
38	Ar. Rubina Mohd Jamil Zahida Khan	Thane	Maharashtra	A28577
39	Ar. Nitesh Ratan Savita Kedare	Thane	Maharashtra	A28578
40	Ar. Puru Jayesh Patel	Mumbai	Maharashtra	A28579
41	Ar. Dipti Dilip Pawaskar	Mumbai	Maharashtra	A28580
42	Ar. Srinivas Andra	Hyderabad	Telangana	A28581
43	Ar. Rajesh Balireddy	Hyderabad	Telangana	A28582
44	Ar. Bhagat Singh	Faridabad	Haryana	A28583
45	Ar. Kumar Sanjeev Shjal Singh	Faridabad	Haryana	A28584
46	Mr. Kush Tomar	Delhi	Northern	A28585
47	Ar. Prateek Solanki	Faridabad	Haryana	A28586
48	Ar. Kabir Kothari	Jaipur	Rajasthan	A28587
49	Ar. Lubhna Singhal	Raipur	Chhattisgarh	A28588
50	Ar. Vaishali Vaishnav	Raipur	Chhattisgarh	A28589
51	Ar. Nikit Deshlahra	Durg	Chhattisgarh	A28590
52	Ar. Ruchi Parakh	Durg	Chhattisgarh	A28591
53	Ar. Sumit	Faridabad	Haryana	A28592
54	Ar. Chetan Chaudhary	Faridabad	Haryana	A28593
55	Ar. Nitya Patel	Indore	Madhya Pradesh	A28594
56	Ar. Mohd Yunus Salmani	Lucknow	Uttar Pradesh	A28595
57	Ar. Tejal Deepak Salvi	Ratnagiri	Maharashtra	A28596

58	Ar. Shalin Hemant Minal Kapadi	Ratnagiri	Maharashtra	A28597
59	Ar. Uday Mansukhlal Hansaben Chopda	Dombivli	Maharashtra	A28598
60	Ar. Shetye Sanjana Rajesh	Ratnagiri	Maharashtra	A28599
61	Ar. Abhishek Ganpat Snehankita Mane	Ratnagiri	Maharashtra	A28600
62	Ar. Shankar Gopal Gopika Sawant	Sindhudurg	Maharashtra	A28601
63	Ar. Devansh Sanjay Priya Thakkar	Thane	Maharashtra	A28602
64	Ar. Aditya Shirish Ghorpade	Ratnagiri	Maharashtra	A28603
65	Ar. Aarti Sharad Kolte	Dombivli	Maharashtra	A28604
66	Ar. Soham Jitendra Patel	Thane	Maharashtra	A28605
67	Ar. Roshan Raghunathan Shiji	Dombivli	Maharashtra	A28606
68	Ar. Neha Shirish Minal Nakwe	Dombivli	Maharashtra	A28607
69	Ar. Sunil Jaleshwar Rajwanti Singh	Navi Mumbai	Maharashtra	A28608
70	Ar. Reshma Sanket Pradhan	Thane	Maharashtra	A28609
71	Ar. Alankar Sanjeev Supriya Vichare	Ratnagiri	Maharashtra	A28610
72	Ar. Pranali Pradeep Ohale	Mumbai	Maharashtra	A28611
73	Ar. Snehal Milind Jagdale Surve	Mumbai	Maharashtra	A28612
74	Ar. Vrushali Bhagawan Bharati Mhaskar	Mumbai	Maharashtra	A28613
75	Ar. Shreya Manish Rashmi Hans	Mumbai	Maharashtra	A28614
76	Ar. Priya Sharma	Thane	Maharashtra	A28615
77	Ar. Persis Vijay Rena Rebello	Vasai	Maharashtra	A28616
78	Ar. Suvarna Vilas Govale	Thane	Maharashtra	A28617
79	Ar. Nidhi Upendra Sinha	Thane	Maharashtra	A28618
80	Ar. Yash Vijay Shinde	Dombivli	Maharashtra	A28619
81	Ar. Tanmay Prakash Sujata Malgaonkar	Sindhudurg	Maharashtra	A28620
82	Ar. Abhishek Dinesh Ajaonkar	Sindhudurg	Maharashtra	A28621
83	Ar. Gauri Vishram Meenakshi Samant	Sindhudurg	Maharashtra	A28622
84	Ar. Sarika Bhaskar Shetty	Thane	Maharashtra	A28623
85	Ar. Vaishali Vikas Shankar	Mumbai	Maharashtra	A28624
86	Ms. Bimlesh	Faridabad	Haryana	A28625
87	Ar. Toble Bobin Martin	Ernakulam	Kerala	A28626
88	Ar. Anan Antony Paul	Cochin	Kerala	A28627
89	Ar. Ashna Joseph	Cochin	Kerala	A28628
90	Ar. Anand K R	Bangalore	Karnataka	A28629
91	Ar. Rachana Sangappa Shahapur	Bangalore	Karnataka	A28630
92	Ar. Sindhushree R Prasad	Bangalore	Karnataka	A28631
93	Ar. Shwetha K Purohit	Bangalore	Karnataka	A28632
94	Ar. Muhammed Hassan P	Kozhikode	Kerala	A28633
95	Ar. Saikat Roy	Kalkata	West Bengal	A28634
96	Ar. Shelly Sohal	Delhi	Northern	A28635
97	Ar. Manu Mohnish Sunita Gupta	Surguja	Chhattisgarh	A28636
98	Ar. Apurva Birendra Sunita Gupta	Surguja	Chhattisgarh	A28637
99	Ar. Lalit	Faridabad	Haryana	A28638
100	Ar. Sakshi Reddy	Bangalore	Karnataka	A28639
101	Ar. Shree Lalitha Muthu	Bangalore	Karnataka	A28640
102	Ar. Drishya Ajay D	Kozhikode	Kerala	A28641
103	Ar. Raghav Sharma	Bhopal	Madhya Pradesh	A28642
104	Ar. Marissa Jignesh Modi	Surat	Gujarat	A28643
105	Ar. Aaysha Abdul Muneer	Ernakulam	Kerala	A28644
106	Ar. Rashmi Mandal	Faridabad	Haryana	A28645
107	Ar. Tapas Kumar Mandal	Faridabad	Haryana	A28646

108	Ar. Arunima Shankar	Hyderabad	Telangana	A28647
109	Ar. Jay Parshottambhai Patel	Surat	Gujarat	A28648
110	Ar. Kaustubh Vishvajeet Mirajkar	Kolhapur	Maharashtra	A28649
111	Ar. Vaibhav Gupta	Indore	Madhya Pradesh	A28650
112	Ar. Malavika T S	Palakkad	Kerala	A28651
113	Ar. Sana Nawab Mehjabin Malik	Mumbai	Maharashtra	A28652
114	Ar. Jasmine Brijrajsinh Gohil	Ahmedabad	Gujarat	A28653
115	Ar. Kushagra Anand	Jammu	Jammu And Kashmir	A28654
116	Ar. Sangeeta S	Mangalore	Karnataka	A28655
117	Ar. Sheeba	Kargil	Jammu And Kashmir	A28656
118	Ar. Irfan Haider Khan	New Delhi	Northern	A28657
119	Ar. Mohamed Thoufig M	Tirupur	Tamil Nadu	A28658
120	Ar. Sourabh Vitthal Lawand	Satara	Maharashtra	A28659
121	Ar. Nijasmon K S	Kottayam	Kerala	A28660
122	Ar. Richa Markandey Mamta Sharma	Mumbai	Maharashtra	A28661
123	Ar. Akshay Mohan C M	Malappuram	Kerala	A28662
124	Ar. Jubair Siddeeqe	Thiruvananthapuram	Kerala	A28663
125	Ar. Avinendra Sharma	Morena	Madhya Pradesh	A28664
126	Ar. Mohammed Zidan Aboobacker	Calicut	Kerala	A28665
127	Ar. Shamseera T	Calicut	Kerala	A28666
128	Ar. Praveen S	Chennai	Tamil Nadu	A28667
129	Ar. Siddharth Gokhale	Jabalpur	Madhya Pradesh	A28668
130	Ar. Reshma Ramesh	Palakkad	Kerala	A28669
131	Ar. Shubham Agarwal	Kota	Rajasthan	A28670
132	Ar. Nikita Chauhan	Ajmer	Rajasthan	A28671
133	Ar. Phanendra Kumar Yadala	Vijayawada	Andhra Pradesh	A28672
134	Ar. Shubham Jajoriya	Gwalior	Madhya Pradesh	A28673
135	Ar. Gokul Krishnan S	Coimbatore	Tamil Nadu	A28674
136	Ar. Abdulla Jasim K	Calicut	Kerala	A28675
137	Ar. Abhishek Jain	Indore	Madhya Pradesh	A28676
138	Ar. Aswanth Ajayan	Kannur	Kerala	A28677
139	Ar. Vasil Abdul Wahid K T	Kannur	Kerala	A28678
140	Ar. Sreerag A V	Kasaragod	Kerala	A28679
141	Ar. Ruchita Nitinkumar Mistry	Ahmedabad	Gujarat	A28680
142	Ar. Nivin Rose Jose	Ernakulam	Kerala	A28681
143	Ar. Kruti Gaurang Desai	Gandhinagar	Gujarat	A28682
144	Ar. Sangeet Vinod Sangeeta Agrawal	Gondia	Maharashtra	A28683
145	Ar. Parija Anavadiya	Ahmedabad	Gujarat	A28684
146	Ar. Archana Unnikrishnan	Palakkad	Kerala	A28685
147	Ar. Abhishek Kumar	Calicut	Kerala	A28686
148	Ar. Khadeeja Henna K G	Mannarkkad	Kerala	A28687
149	Ar. Sunil Venkat Kumar E	Coimbatore	Tamil Nadu	A28688
150	Ar. Suhani P	Madurai	Tamil Nadu	A28689
151	Ar. Aditya Mishra	Cuttack	Odisha	A28690
152	Ar. Anil Kumar P	Visakhapatnam	Andhra Pradesh	A28691
153	Ar. Kuladeep Kumar Sadevi	Kozhikode	Kerala	A28692
154	Ar. Vishnu Prakash B P	Kozhikode	Kerala	A28693
155	Ar. Abinaya Rp	Kanchipuram	Tamil Nadu	A28694
156	Ar. Anusha Vidyasagar	Chennai	Tamil Nadu	A28695
157	Ar. Prateek Parashar	Jaipur	Rajasthan	A28696

158	Ar. Sapna Satishkumar	Karnataka	Karnataka	A28697
159	Ar. Devanshi Gaur	Raipur	Chhattisgarh	A28698
160	Ar. Kunuku Tamogna	Dehradun	Uttarakhand	A28699
161	Ar. Pattur Vinaya	Kadapa	Andhra Pradesh	A28700
162	Ar. Sooriya Prakash S	Pattukkottai	Tamil Nadu	A28701
163	Ar. Prachitee Abhay Anagha Lad	Mumbai	Maharashtra	A28702
164	Ar. Shivam Anil Nalawade	Satara	Maharashtra	A28703
165	Ar. Ridhima Bajaj	Noida	Uttar Pradesh	A28704
166	Ar. Tasneem D Vohra	Coimbatore	Tamil Nadu	A28705
167	Ar. Siza Muhammed K P	Kannur	Kerala	A28706
168	Ar. Rohit Kumar	Puri	Odisha	A28707
169	Ar. Arlene Senthilvel	Chennai	Tamil Nadu	A28708
170	Ar. Riddhi Pravin Kochar	Raipur	Chhattisgarh	A28709
171	Ar. Hardik Vinodbhai Patel	Surat	Gujarat	A28710
172	Ar. Muhammed Senin	Kozhikode	Kerala	A28711
173	Ar. Rishi Ganesh G	Chengalpattu	Tamil Nadu	A28712
174	Ar. Deekshid Lal K	Calicut	Kerala	A28713
175	Ar. Shreya Shantinath Patil	Sangli	Maharashtra	A28714
176	Ar. Gopika Shrivastava	Raipur	Chhattisgarh	A28715
177	Ar. Saaid Sartaj Kawoosa	Srinagar	Jammu And Kashmir	A28716
178	Ar. Sabique Bilal	Srinagar	Jammu And Kashmir	A28717
179	Ar. Priyamvada S Rao	Mumbai	Maharashtra	A28718
180	Ar. Tanuj Gupta	Raipur	Chhattisgarh	A28719
181	Ar. Divya Rani	Raipur	Chhattisgarh	A28720
182	Ar. Khokul Ramana C	Coimbatore	Tamil Nadu	A28721
183	Ar. Akshita Sabarwal	Surat	Gujarat	A28722
184	Ar. Bhavesh Sarsiya	Indore	Madhya Pradesh	A28723
185	Ar. Parameswari N	Villupuram	Tamil Nadu	A28724
186	Ar. Akhil Durga	Visakhapatnam	Andhra Pradesh	A28725
187	Ar. Harry Mangla	Patiala	Punjab	A28726
188	Ar. Jitendra Poon	Indore	Madhya Pradesh	A28727
189	Ar. Mayank Bandil	Indore	Madhya Pradesh	A28728
190	Ar. Anuradha Sachdeva	Nagpur	Maharashtra	A28729
191	Ar. Sonika J	Chennai	Tamil Nadu	A28730
192	Ar. Mahalingam S	Chennai	Tamil Nadu	A28731
193	Ar. Amarendra Kumar Mishra	Jaipur	Rajasthan	A28732
194	Ar. Abhishek Jangid	Jodhpur	Rajasthan	A28733
195	Ar. Gaurav Sharma	Indore	Madhya Pradesh	A28734
196	Ar. Saumya Consul	Nainital	Uttarakhand	A28735
197	Ar. Sijo Mathew	Kottayam	Kerala	A28736
198	Ar. Yamini Krishnan	Thrissur	Kerala	A28737
199	Ar. Aparna R T	Thruvananthapuram	Kerala	A28738
200	Ar. Abdul Rahman Bappidi M	Kasaragod	Kerala	A28739
201	Ar. Poornima K P	Bengaluru	Karnataka	A28740
202	Ar. Deeksha Vyas	Jaipur	Rajasthan	A28741
203	Ar. Leela Rambabu Kondayyapalepu	Secundrabad	Telangana	A28742
204	Ar. Sainand Pandurang Kadam	Satara	Maharashtra	A28743
205	Ar. Nivedia M Jose	Kannur	Kerala	A28744
206	Ar. Nitin Sharma	Jammu	Jammu And Kashmir	A28745
207	Ar. Mulloli Anfeer	Kannur	Kerala	A28746

208	Ar. Nihala Abdulla P P	Kannur	Kerala	A28747
209	Ar. Yash Maheshwari	Kashipur	Uttarakhand	A28748
210	Ar. Sailaja Palla	Hyderabad	Telangana	A28749
211	Ar. Srishty Agarwal	Haldwani	Uttarakhand	A28750
212	Ar. Ashish Maindola	Dehradun	Uttarakhand	A28751
213	Ar. Atchuta Sai Kiran	Vijayawada	Andhra Pradesh	A28752
214	Ar. Soumya B R	Bangalore Urban	Karnataka	A28753
215	Ar. Liliya Paul	Thrissur	Kerala	A28754
216	Ar. Sreyas Murali	Thrissur	Kerala	A28755
217	Ar. Pratik Harbanshsingh Aruna Bisht	Mumbai	Maharashtra	A28756
218	Ar. Megha Vashishtha	Dehradun	Uttarakhand	A28757
219	Ar. Vennu Vaishnavi	Secunderabad	Telangana	A28758
220	Ar. Abhishek Kumar	Gaya	Bihar	A28759
221	Ar. Rahul Joshi	Pune	Maharashtra	A28760
222	Ar. Sweeti Ghorai	Cuttack	Odisha	A28761
223	Ar. Namrata More	Gulbarga	Karnataka	A28762
224	Ar. Noohiya Thasni K	Malappuram	Kerala	A28763
225	Ar. Suprita V R	Chennai	Tamil Nadu	A28764
226	Ar. Hisham Kamal	Kozhikode	Kerala	A28765
227	Ar. Mohammed Naji Rameez V	Malappuram	Kerala	A28766
228	Ar. Malini S	Chennai	Tamil Nadu	A28767
229	Ar. Surya Mohan K	Kasaragod	Kerala	A28768
230	Ar. Ankita Sharma	Ranchi	Jharkhand	A28769
231	Ar. Suhasini Muduli	Cuttack	Odisha	A28770
232	Ar. Rohan Sunil Arpana Saboo	Indore	Madhya Pradesh	A28771
233	Ar. Jithin Vishnu M	Plakkad	Kerala	A28772
234	Ar. Abhilash Melimi	Tadepalli	Andhra Pradesh	A28773
235	Ar. Aditi Kalash	Raipur	Chhattisgarh	A28774
236	Ar. Muhammad Faiz	Kozhikode	Kerala	A28775
237	Ar. P Pushpalata	Visakhapatnam	Andhra Pradesh	A28776
238	Ar. Nimit Bhansali	Jodhpur	Rajasthan	A28777
239	Ar. Neha Yadav	Noida	Uttar Pradesh	A28778
240	Ar. Rasheeda P K	Kannur	Kerala	A28779
241	Ar. Roopa Dharam Chotai	Rajkot	Gujarat	A28780
242	Ar. Mariyam Hanan	Kannur	Kerala	A28781
243	Ar. Sarika B	Karur	Tamil Nadu	A28782
244	Ar. N Subash	Karur	Tamil Nadu	A28783
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