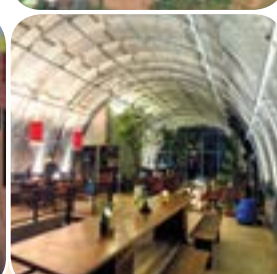
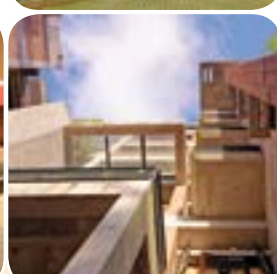
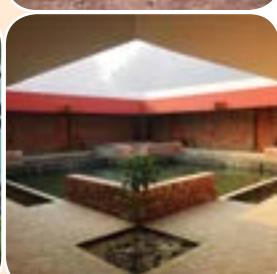
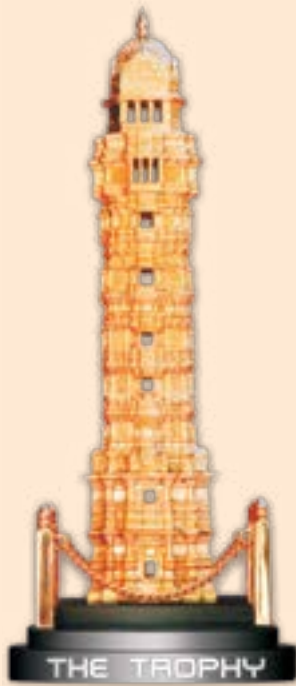


JOURNAL OF THE INDIAN INSTITUTE OF ARCHITECTS



REFEREED JOURNAL OF IIA | ISSN-0019-4913

2019 JULY | VOLUME 84 | ISSUE 07 | ₹ 100



JK - AYA AWARDS ISSUE



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JIIA IS REFERED JOURNAL
ISSN-0019-4913

REGISTERED UNDER SOCIETIES REGISTRATION ACT, XXI OF 1860
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Printed & Published by Ar Anand Palaye on behalf of The Indian Institute of Architects and printed by Krishna Graphics, A-511, Royal Sands, A-Wing, 5th Floor, Behind Citi Mall, Shastri Nagar, Andheri (W), Mumbai-400 053 and Published at The Indian Institute of Architects, Prospect Chambers Annexe, 5th Floor, Dr D N Road, Fort, Mumbai - 400 001.

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Ar Anand Palaye

Dear Fellow Architects and readers

We at the Indian Institute of Architects are immensely grieved at the loss of Shri M P Rawal who was taken away by the almighty from amongst us. His efforts in the composition of this magnificent annual phenomenon of appreciating architectural talent through J K Cements Awards are precious and will always be cherished and missed.

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

We take immense pleasure in presenting you another milestone in this glorious journey of appreciating architectural talent and are proud of our association with J K Cements Ltd.

This issue marks 28 years of an ongoing process of high-quality encouragement for architectural design that leads to a better living environment for mankind. The efforts of the Jury in ensuring selection of quality and variety of projects that address a broad spectrum of design solutions for human activities are simply invaluable.

We once again appreciate the support from J K Cements Ltd. and its Chairman Shri Y P Singhania and congratulate the entire team led by Late Shri M P Rawal for their tireless efforts in this exercise.

A handwritten signature in dark ink, appearing to read 'Ar Anand Palaye', written over a horizontal line.

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

PRESIDENT'S MESSAGE



Ar Divya Kush

Dear Fellow Architects,

Warm Greetings,

This special issue of our Journal covers the works of the winners of the 28th JK Architect of the year Awards in different categories. You all know that JK Architect of the year Awards were instituted by JK Cement under the visionary leadership of our Hon. Fellow Member Shri. Y.P. Singhania & were very ably conceived and organized in a very professional manner from the very beginning by Shri. M.P. Rawal . There are hundreds of organization giving awards for excellence in Architecture but JK Architect of the year Awards outshines all in all aspects.

Friends, I am deeply saddened to inform you that the torch bearer of JK Architect of the year Awards Shri. M.P. Rawal suddenly left for his heavenly journey on July the 6th 2019. His contribution to the profession of Architecture through his passionate involvement bordering addiction will be remembered by our fraternity long after he has gone.

At personal level I have had the privilege & good fortune of knowing & working with him for over 25 years & the good memories will continue to remind me of our long association.

We all at IIA pray that his wife Mrs. Nalini Rawal & her family be blessed with the strength & courage to bear this irreparable loss with fortitude and the noble soul of Shri M.P. Rawal rest in eternal peace.

A handwritten signature in dark ink that reads "Divya Kush".

Ar Divya Kush
President,
The Indian Institute of Architects

Obituary



Shri M P Rawal
(Administrator JK AYA)

A very loving, hardworking visionary, technocrat, and above all a thorough gentleman, **Shri M.P. Rawal**, left for his heavenly abode on 6th July 2019.

Mr. Rawal was born in Junagarh district of Gujarat on 14th February 1943.

A brilliant student right from his childhood, he decided not to follow his traditional family business and continued his studies till he graduated in Engineering as a Gold medallist from L.D. College of Engineering, Ahmedabad.

He joined Shree Digvijay Cement, Sikka, A leading cement manufacturer of that time, where he continued till 1978 to join J.K. CEMENT as the Head of Project department. His total dedication towards work, his belief in the new technology and his lovable personality made him a favourite of everybody including the promoters of the company.

He was instrumental in bringing White Cement technology in India and introduced many new concepts in the cement industry. During his tenure of 41 years with J.K. CEMENTS, he looked after many departments, to name a few - Projects, Customer Technical Service, Management Systems, Marketing & Export.

He was also the man behind **Architect of the Year Awards** which is now an internationally acclaimed Award in the field of Architecture.

He was an intense reader, a writer of Management articles related to cement & construction industry and behavioural sciences. He was invited to many forums as a speaker on various subjects of topical importance.

Besides being a thorough professional, he was a family man & his family extends much beyond the Rawal clan and much beyond J.K. Cement.

His pleasing personality, jovial behaviour & the depth of his knowledge earned him the respect & admiration of the entire spectrum of people who were in any way associated with him or his work not only in his organisation but also outside particularly in the profession of Architecture.

Let us all pray that his wife Mrs. Nalini Rawal & her family be blessed with the strength & courage to bear this irreparable loss with fortitude and the noble soul of Shri M.P. Rawal rest in eternal peace.

Ar Divya Kush
President,
The Indian Institute of Architects



Company Profile

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

Product	Location	Capacity MTPA)	Total
Grey Cement	Nimbahera	3.25	11.00 MTPA
	Mangrol	2.75	
	Gotan	0.50	
	Mudhol	3.00	
	Jharli	1.50	
White Cement	Gotan, India	0.6	1.2 MTPA
	Fujairah (UAE)	0.6	
Wall Putty	Gotan	0.5	0.5 MTPA
	Katni	0.5	0.5 MTPA
Electrical Power	Nimbahera	21.00 MW (Coal based)	126.7 MW
	-do-	13.20 MW (Waste Heat based)	
	Mangrol	25.00 MW (Coal based)	
	-do-	10 MW (Waste Heat based)	
	Gotan	7.50 MW (Coal based)	
	Mudhol	50.00 MW (Coal based)	

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

J.K. Cement also commenced production at new grey cement plant site at Mangrol, Chittorgarh (Raj.) in the year 2001.

JK Cement Ltd. entered in the expansion mode from the year 2009. Since then new plants have come up in Mudhol (Karnataka), 2nd unit at Gotan (Raj.), Fujairah (U.A.E.), Jharli

(Haryana), Katni (M.P.) and new production line at Mangrol. Couple of new facilities are in pipeline in Uttar Pradesh & Gujarat which are expected to be commissioned in this financial year

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

PRODUCTS:

J.K. Cement Products

- OPC 53 Grade Conforming to IS 12269
- OPC 43 Grade Conforming to IS 8112
- PPC Conforming to IS 1489-1
- Slag Cement Conforming to IS 455
- Tile Adhesive

JK White Cement Products

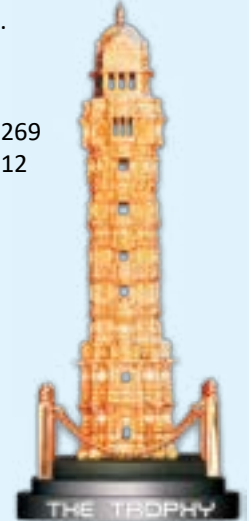
- White Cement CEM I and CEM II EN 197-1/IS: 8042
- Wall Putty (Skim Coat)
- Primer
- Water Proofing

J.K. White Cement Applications:

- In-situ terrazzo flooring. : Mosaic Tiles
- Sand face spray plaster. : Cement paint
- Exposed aggregate plaster. : Coloured pavement blocks.
- White wash with white cement. : Pre-cast cladding panel & GRC Components.
- Pointing on brick & stone : Ornamental articles

MANAGEMENT SYSTEMS:

- All our units are certified to ISO 9001, ISO 14001, ISO 50001 & ISO 18001.
- Laboratory at Gotan and Nimbahera are NABL accredited.
- J.K. Cement Ltd. is also Member of IGBC having Membership No. IGBC – MP – 1104.



A Report on 28th JK Architect of the Year Awards



Aurangabad, the historical town in Maharashtra was the venue for jury meeting of 28th JK Architect of the Year Awards. The jury meeting was organized on 15th and 16th January 2019. Seven jury members from East, West, North, South & Central India and three jury members from participating countries, one each from Bangladesh, Nepal & Tanzania assembled together at Hotel Rama International to judge around 200 completed projects that were displayed in the Sita Hall of Hotel Rama International.

The AYA organizing committee was busy since the night of 14th January when they had started displaying all the entries and arranged them in a pre-determined sequence. This work continued overnight & on 15th Jan., the jury members assembled for a briefing session with Mr. A.K. Chaturvedi. The jury process was explained and all the queries of jury members were resolved by Mr. Chaturvedi & Ar. R.V. Nadkarni, professional advisor for 28th JK AYA.

The jury meeting started in the afternoon of 15th January when all the jury members evaluated each entry individually & shortlisted the potential entries. This list of shortlisted entries was handed over to AYA Secretariat for feeding the same in the computer which has a tailor-made software for jury meeting. This shortlisting process continued till 9 PM.

On the 16th January, the coarse selection results as printout was handed over to each jury member and then the process of final selection through discussions, arguments, counter arguments & individual observations of jury members were put forward. There were intense discussions amongst the jury members, and AYA committee members were ready to provide additional inputs for any entry under discussions. There were several rounds of going backward & forward to the entries and finally in the afternoon session the jury members were ready with the final list of winners. The most interesting part was that till the winning entries were finalized, nobody knew the name & details of the participants as all the entries were coded. It was only after the final selection of winners, the name of participants were disclosed.

Displayed entries were open for viewing by the invitees from 7 PM onwards. Architects from Aurangabad, builders, engineers, government officials & associates of JK Cement Ltd. In Aurangabad were invited to view the exhibition, attend the winner announcement function & for dinner.

The winner announcement function was organized at 8 PM. Ar. R.V. Nadkarni, professional advisor of 28th JK AYA introduced all the jury members & also explained the jury process. Ar. Uday Gadkari, immediate past president, COA and the senior jury member declared the winners under various categories and Mr. A.K. Chaturvedi of J.K. Cement Ltd. gave vote of thanks.

The program was concluded with dinner for all the invitees.

This jury meeting was only for the completed projects.

There were three more categories for which jury meeting was conducted separately. The awards are;

1. Commendation award for literary architecture.

Submitted books of participants were sent to Jury members

well in advance so that they can go through the books. Finally, Jury meeting for literary Architecture was conducted at Udaipur on 24th May 2019, after day long deliberations the learned jury members selected **Ar. Jaimini Mehta** from Vadodara as the winner of literary Architecture under Indian commendation awards. The book is "**Critiquing the modern in Architecture**".

2. The Great Master's award

Jury members for The Great Master's award are the previous winners of Great Master's / Chairman's award. The jury assembled at Udaipur on 4th June 2019 and selected **Ar. Sanjay Mohe** from Bangalore as the Great master of 28th JK AYA for his lifetime contribution to the field of architecture.

3. Architecture student of the year

Mr. K. Kaushik Shrinivas, student of Rajalakshmi School of Architecture, Chennai was selected as winner for Architecture student of the year award in a separate Jury meeting organised in collaboration with the Council of Architecture,

AYA FACT FILE

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



Note from the Desk of Mr. Y. P. Singhania

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

Another year has passed and another edition of JK Architect of the year awards is completed. Friends, it gives me immense pleasure to see that we have been able to come this far, we are at the verge of completing three decades of these awards. I have no doubt that it was not possible without the enthusiasm and support of the Architect community of India and other participating countries.

New award categories were introduced during this period and the response from the architecture fraternity to these new additions have been inspiring us to do more. I appreciate the efforts of Mr. M.P. Rawal, the administrator of awards, and his team for continuously thinking of new areas and successfully converting the ideas into reality.

I would like to specifically mention the idea of revolving category, that was introduced as the fourth category of commendation awards, this has been giving an opportunity to address the current issues and challenges with respect to architecture. Addressing the current issues has helped in making the architecture profession more responsive to the socio cultural as well as environmental needs of the modern day.

I have been informed about the overwhelming response to this year's revolving category, i.e. literary architecture. It was an eye opener for everybody to know that so much is being written in this field. Many thanks to the participants and the special Jury, who had to go thru so many books in such a small time and decide the winner under this category.

It goes without saying that the Jury meeting was once again conducted at a new venue, Aurangabad, which is such an important city, not only due to its historical relevance but also due to the architectural connect through the world-famous Ajanta and Ellora caves. I congratulate the AYA team for successfully organising the Jury meeting at another new destination.

I am ever grateful to the eminent Jury members for sparing their most precious time to travel all the way to Aurangabad to select the winners. I know it is not easy to complete the jury process in the available timeframe, but it is once again proved that if the systems are in place, nothing is impossible. Many thanks to the Jury members, the professional advisor, The AYA secretariat and of course the local team from Aurangabad office.

A Big thanks to all the architects who participated in 28th JK AYA and congratulations to the winners. I am sure that it's your enthusiasm which has brought the JK awards to the present status. I want to assure you that we will not leave any stone unturned in making JK AYA as one of the top awards at the world level.

Finally, it's my humble appeal to all the architects to participate in great numbers and inspire the juniors also to participate.

Thank you all once again.

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Jury Members & JK AYA Secretariat Members.

Jury for Completed Projects (Jury Meeting at Aurangabad)



Prof. Uday Gadkari, Nagpur

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

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

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

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Ar Chandrashekar Kanetkar, Mumbai

Ar Kanetkar is a graduate from M.S. University, Baroda with a gold medal in design. With a strong academic background and distinguished professional achievements, his firm has, over the past three decades, built a reputation of integrity, creativity and conviction.

His most notable projects include

- Grand Hyatt, Goa
- Luxurious apartment Sangam Solitaire in Pune

- Mohite Bungalow Pune

- Hilton Hotel in Mumbai

His multistoried residential complexes in Mumbai, Navi Mumbai and Pune are also well-known. He has won many design competitions held by the Lalit Kala Academy, NASA, MSSIDC and many other private competitions. Recognizing his contribution to the profession, he was felicitated by Society Interiors Magazine with the Durian Society Interiors Design Award in 2003 and Life time achievement award by Economic Times at ACE TECH 2009.



Ar Ms Sapna, Chandigarh

Ar. Sapna completed her B.Arch from the Chandigarh College of Architecture in Chandigarh, and has over thirty years of professional experience in the field of architecture.

Her diverse practice has credited her with projects from the residential, industrial, administrative, judicial, educational, medical, and recreational sectors all over the state of Punjab. The Namdhari Martyr Memorial designed by her was awarded the 'Best concrete structure for the year 2017' by UltraTech cement. She also won the National Level design competition for the National War museum at Ludhiana in the year 1992.

Ar. Sapna is also an accomplished dancer, and engages in social work for families suffering from the brunt of alcoholism. She is currently heading the Department of Architecture for State of Punjab and is the youngest Chief Architect for state of Punjab. She is presently handling a work load of more than 2000 crores.



Ar Rajesh Renganathan, Bengaluru

Having completed his B.Arch from CEPT in Ahmedabad, Ar. Renganathan is presently the principal architect and a partner at the Flying Elephant Studio in Bangalore.

He has a number of well-known projects to his credit, to mention a few:

- Dr. APJ Abdul Kalam Science City museum in Patna
- National Centre for Sustainable Coastal Management Campus in Chennai
- International Institute of Information Technology in Bangalore

- Schools for the Azim Premji Foundation across India, and many others.

His works have won many competitions and earned him numerous awards such as

- The 2014 International Architecture Award at the Chicago Athenaeum
- The 2011 Holcim award for sustainable architecture, Switzerland
- The 2009 AR Award for emerging architecture in UK, and others
- Commendation award under Private Residence category in 12th JK AYA

Additionally, he was also nominated for the 2013 Aga Khan Award for architecture, Switzerland.

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Ar (Ms.) Deepti J Vyas, Indore

Ar Vyas completed her Master of Technology (M.Tech) in Town Planning from the Sardar Patel University in Gujarat and certificate of Entrepreneur Program from the Indian School of Business in Hyderabad.

She has been the Joint Secretary of the Institute of Town Planners, Bhopal; Secretary of the Indian Institute of Architects, MP; Vice-Chairperson for IIA Indore, and a council member for the Institution of Valuers, Indore. She is also a visiting faculty and an external examiner for various institutions across Madhya Pradesh. Her Indian Oil Corporation Ltd. Building at Indore was the first GRIHA certified 5-star rated building in Madhya Pradesh, and won her the Ultratech Best Concrete Structure Award for a Public Building.

She is also an ECBC architect empaneled with the Bureau of Energy Efficiency and a government registered valuer. The architect's proprietorship Deepti Vyas and Associates is presently the Green Building consultant for a number of projects in Indore, Bhopal and Ujjain.



Ar Jalal Ahmed, Bangladesh

Ar Jalal Ahmed completed his B.Arch from the Bangladesh University of Engineering and Technology; and was a partner at Diagram Architects in Dhaka, Bangladesh from 1983-1997.

His famous competition winning projects include the Franco-German Embassy complex in Dhaka; North-South University campus, Dhaka; Mujibnagar Memorial in Kushtia, the BCIC Pavilion at the Dhaka Industrial Fair; and others. He has been a visiting faculty for design studios at various universities in Bangladesh, and has many remarkable publications and published projects to his credit.

A member of the Institute of Architects Bangladesh, he is the recipient of many awards and honors. His project 'Disappearing lands: Supporting communities affected by river erosion' won him the gold medal for the 2018 Arcasia award for architecture. His other awards include:

- Lafarge Holcim Asia Pacific Award for sustainable design, 2017
- The International property award Asia Pacific region, 2017
- IAB Design award, 2016
- Intbau Excellence award, 2016
- Berger award for excellence in architecture, 2015

Presently, he is the principal architect and managing director of JA Architects Ltd. In Dhaka, Bangladesh.



Ar Ms Anju Malla Pradhan, Nepal

Ar Anju Pradhan completed her B. Arch. From the Jadavpur University in Kolkata, India and her M.A. in Rural Development from Tribhuvan University, Nepal.

Besides working with many renowned Architects, she has been involved in number of Government projects, to name a few;

- Bagmati corridor Development Project, Ministry of Housing and Urban Development. Assigned as team leader for ward no 10 planning.
- Jury Member for the Building permit department (Kathmandu Metropolitan office) from Jan, 2017.
- Jury member for the national design competition of the building for the National Planning Commission at Singh durbar, (2009) and many more.....

A winner of many awards, a well-known speaker, column writer and a great architect, she is currently working as a freelance Architect and is the President of Society of Nepalese Architects (SONA).

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Ar Kaisi Kalambo, Tanzania

Ar. Kaisi Kalambo is a certified international project manager who underwent his training in Kenya and Germany in architecture, landscape planning, and remote sensing. He completed his post-graduate studies in Arbitration from the Chartered Institute of Arbitrators, UK.

He has worked in Tanzania, Uganda, Kenya and Germany, and has more than thirty years of professional experience till date. He was the President of the Africa Union of Architects from 2015-2018, and is also a corporate member of the Architects Associations in Kenya, Tanzania and Uganda. He has been awarded

by the:

- Korea Institute of Registered Architects (KIRA) in 2017
- American Institute of Architects (AIA) in 2017
- Royal Institute of British Architects (RIBA) in 2017

At present, he is working on construction and master planning projects in eastern and southern Africa. His project experience extends from high technology design installations to appropriate technology solutions for projects unique to the context of the developing world.



Ar Dr Debatosh Sahu, Kolkata

Ar Debatosh Sahu is a graduate from the BE College, Shibpur and has a Master's degree in Urban Design from the Jadavpur University in Kolkata.

He is the recipient of several awards and his projects and articles have been published in many architectural journals. His notable works include Trinity towers, Rain tree, Sugam Sudhir, Oriole's nest, Jalvayu tower, and many others. He is the winner of the A+D Spectrum Foundation architecture award (2004); JK State architect of the year award; Hindware Archidesign award; GLITZ Design awards 2016 and 2017, to name a few.

Presently, his firm Debatosh Sahu and Associates is engaged in projects varying largely in scale and function, and has an array of renowned private developers, government and semi-government organizations as clients.



Ar Dr Lalbiakmawia - Ngente, Aizawl

Ar Dr Lalbiakmawia - Ngente completed his B.Arch. from the School of Planning and Architecture (SPA) in Delhi and a P.G. Diploma in Real Estate and Construction Management from IICM. He has done his MBA from NIBM and his Ph. D from the University of British Columbia.

He has helped formulate, design and execute over 1000 projects and buildings all over the state of Mizoram and other states including Manipur, Assam, Nagaland, Tripura, Meghalaya, NCT Delhi, Maharashtra and Madhya Pradesh. Notable buildings by him include the:

- ATC Complex Durtlang
- ICFAI University Mizoram
- ICFAI University Meghalaya (Tura Campus)
- ICFAI University Nagaland (Dimapur Campus)
- Zorun Aizawl
- Ebenezer English School Madhya Pradesh
- Noel Convent School Akola, Maharashtra
- Synod Office Aizawl and others.

He is a recipient of the Indira Gandhi Priyadarshani Award, 1996; the Architect of the Year award, 1996; Rajiv Gandhi Excellence Award 1996 and the National Excellence Award 1995 from the Ministry of Rural Development, Government of India for his services rendered towards rural housing. His inclination towards sports has also won him many accolades and his passion towards social service won him the Vikas Ratna Award in 1995.

He has authored many research papers and is presently the Principal Architect and Chief Executive at LB Associates, Mizoram.

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- A REPORT ON JURY MEETING FOR 28th AYA



Ar R V Nadkarni, Aurangabad

Ar Rajan V Nadkarni is a Science graduate of Delhi University and B. Arch. From Nagpur University. He worked with M/S Sengupta & Sengupta, New Delhi from 1981 till 1983 and then started practicing independently from 1984 onwards at Aurangabad. Besides his practice, he is also the Professor Design Chair in the department of Architecture at Jawahar Lal Nehru Engineering Collage Aurangabad and a visiting faculty at the Marathwada Institute of technology, Department of Architecture. His Firm Nadkarni Mahajan & Associates has been designed and executed number of projects in the area of Residential, Hospitality, Offices, Showrooms, Industrial, public buildings, schools, group housing, Hospitals and religious buildings. He has also worked with Various Government & semi Government organizations like M.T.D.C., CIDCO, MHADA and M.S.E.B. etc. Apart from Architecture, Ar. Nadkarni is socially very active, to name a few - Trustee - Shree Sant Kashiwishvanath Baba Sansthan, Aurangabad, Was President of PAAM (Practicing Architects Association of Marathwada), Chairman, Indian Institute of Architects, Aurangabad Centre 2002 to 2004, Advisor and Core Committee Member ISKCON FOOD RELIEF FOUNDATION, "ANNAMRUT", Chairman & Architect for ISKCON Temple construction committee, Aurangabad, Member Traffic Advisory Committee, Aurangabad.

Jury for Literary Architecture Student Award (Jury Meeting at Udaipur)



Ar Neelkanth Chhaya, Ahmedabad

Ar Neelkanth H. Chhaya retired as the Dean of the Faculty of Architecture at CEPT University Ahmedabad. He has been a practicing architect and academic since 1977. He has done institutional, residential, industrial, and recreational projects in Ahmedabad and elsewhere. His projects have won major national awards. In recent years, he has been involved in participatory rehabilitation housing projects as well as mass housing projects in Urban areas. An interest in traditional and artisanal knowledge in the area of built environment is currently being pursued. He has taught at the University of Nairobi, at the Institute of Environmental Design, Vallabh Vidyanagar, and at CEPT University, Ahmedabad.



Ar Gautam Bhatia, New Delhi

Ar Gautam Bhatia is a Delhi-based architect, writer and artist. A recipient of several awards for his buildings, he has also published books on architecture and satire. His drawings and sculptures have been displayed in galleries in India and abroad. He did his B. FA, in 1974, from George Washington University, Washington DC, USA and M.Arch., 1977, University of Pennsylvania, Philadelphia, Pa. USA. A recipient of many international honors, He won many awards including two times winner of the JK Architect of the year award. He has been on the editorial board of many architectural magazines and has authored nearly a dozen books on Architecture.



Ar Bijoy Ramachandran, Bangalore

Bijoy Ramachandran is an architect and urban designer based in Bangalore. He is currently a partner at Hundredhands. Bijoy has a Masters degree from the Massachusetts Institute of Technology, Cambridge, USA, in Architecture & Urbanism. He has been a panellist at the annual all-India undergraduate thesis review, the KurulaVarkey Forum, at CEPT, Ahmedabad, and is currently the Design Chair in the Department of Architecture, BMS College of Architecture, Bangalore. Bijoy is also an external moderator for the final year design studio at the Department of Architecture, University of Moratuwa, Sri Lanka and serves on the Academic Council of the Wadiyar Centre for Architecture Mysore and Avani Institute of Design, Calicut.

Apart from architecture he has also made two films. 'Architecture & the City: A Bangalore Perspective', a documentary which is now part of the curriculum in schools across India. In 2008, he produced 'Doshi', a documentary feature on the Indian architect B.V. Doshi, directed by Premjit Ramachandran. The film has been screened nationally and internationally and was an official selection at the Architectural Film Festival, Rotterdam, 2009 and the Architect Africa Film Festival, South Africa, 2010. The film is also now part of the archives at the Cité de l'Architecture et du Patrimoine in Paris.

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Jury for Great Master Award (Jury Meeting at Udaipur)



Ar Christopher Charles Benninger, Pune

An internationally acclaimed Architect, Christopher Charles Benninger Studied city planning at M.I.T. Cambridge and architecture at Harvard University. As an institution builder, he founded school of Urban Planning at CEPT, Ahmedabad(1971) and Centre for Development Studies at Pune (1976). He Established his firm "Christopher Charles Benninger Architects" in 1999 at Pune.

Has won various awards including "Designer of the Year award 1999", "American Institute of Architects/ Architectural Record Award" in 2000, "Golden Architect of the Year" award 2007 and "Great Master's Award" in the 17th AYA of J.K. Cement Ltd.



Ar K.R. Jaisim, Bangalore

Ar. K.R. Jaisim is a practicing architect with his firm FOUNTAINHEAD since 1970. He was the CHAIRMAN of INDIAN INSTITUTE OF ARCHITECTS – Karnataka chapter, Fellow - United Writer's Association, Fellow - Indian society of lighting engineers, Fellow – The Indian Institution of Valuers, India, Registered - Council of Architecture (CA/75/1790), Charter President – Rotary Club – Cubbon Park, Past-President – Practicing Architects Association, Member (Treasurer) - Board of Governors –INSTRUCT, Professor (Design chair) – B M S COLLEGE – Dept. of Architecture, Member of so many well-known organizations, Visiting professor of various architectural colleges, Adjunct Professor – M.I.T. . He has won so many awards including Chairman's award of JK AYA in the field of architecture. And his journey continues.



Ar Shirish Beri, Kolhapur

A graduate in architecture from CEPT, Ahmedabad Ar. Shirish Beri's works have been bearing their distinct mark on modern Indian architecture since 1975. Besides adding a new immeasurable dimension in the users' lives, his designs have won him national-international awards and coverage. His deep search for meaning in life has made him explore various mediums of understanding and expression such as film making, painting, poetry, philosophy, meditation, deep ecology, farming, extensive travelling and philanthropy. His film " the unfolding white" which explores the relationship of our work with the wholeness of life has won an international award.

His book "spaces inspired by nature" is very well received in India & abroad.

Shirish Beri has designed a number of national and regional level research institutions, health and rehab facilities, large educational campuses, public buildings like churches, auditoriums, housing as well as several residences.

28th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 28th AYA



Meeting Photos





Ar Sanjay Mohe

Great Masters' Award
Lifetime Achievement Award

mohe@mindspacearchitects.com

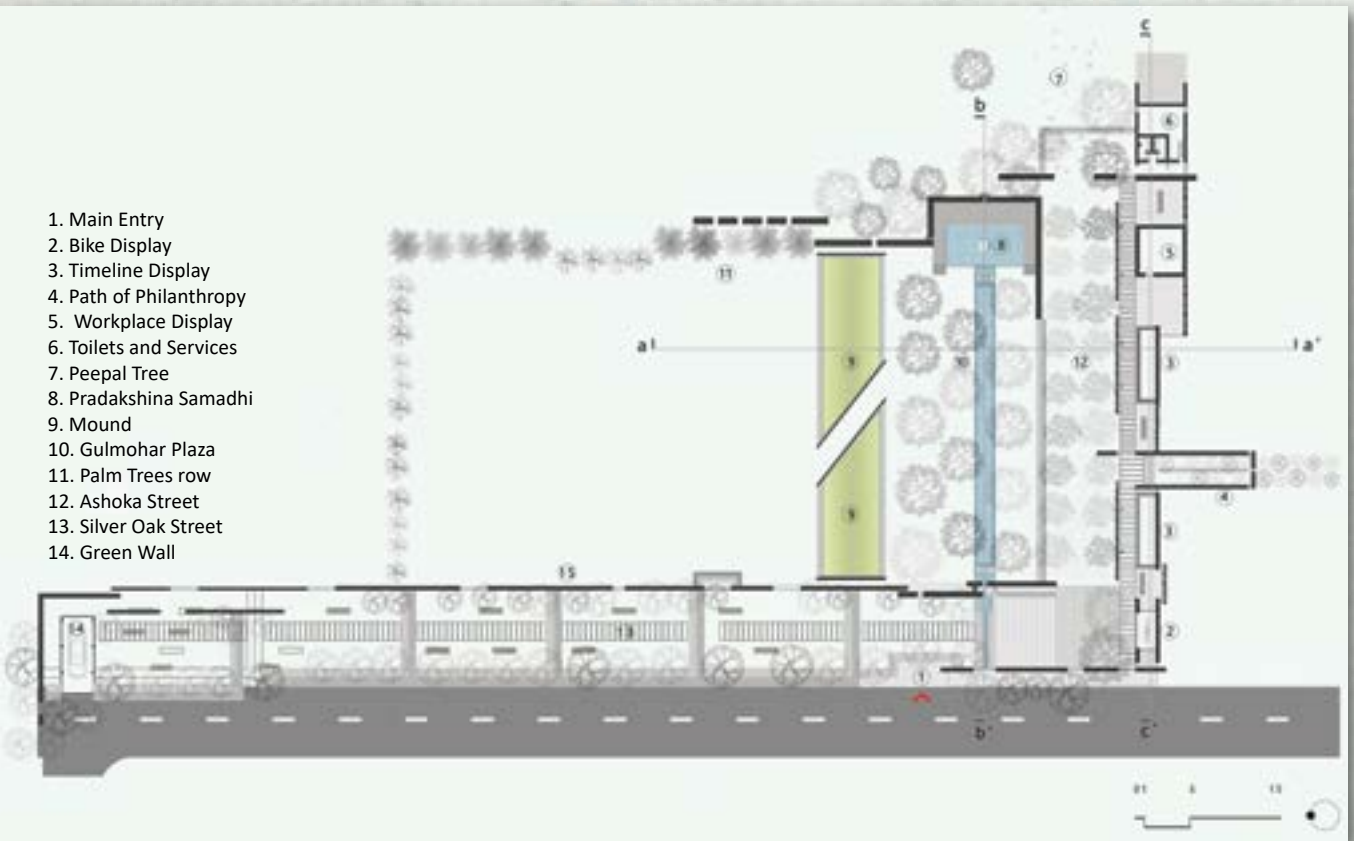


Nominated for the coveted Lifetime Achievement award for his exemplary contribution to the profession of architecture spanning over three decades, Ar Sanjay Mohe graduated from Sir JJ college of Architecture in 1987. Founding partner of 14 year old firm "MindSpace " in Bengaluru, Ar Sanjay Mohe has held many positions of repute prior to that which includes a working association of over two decades with Bengaluru's Chandaverkar and Thacker Associates, a short stint with Ar Charles Correa in Mumbai and his work stint in Saudi Arabia. His work spans a spectrum of projects - Research Laboratories, Knowledge Parks, Campus Designs, Beach Resorts, Libraries, Corporate Offices, Hospice and Residences. Some of the prestigious awards won include J K Cement "The Great Master" Award 2019, The Golden Architect Award by A+D & Spectrum Foundation Architecture Award (2009), India; J K Cements Architect of the Year Award - 1991 /1999 /2001 /2004 /2007 /2008/2013; The Award of the Journal of the Indian Institute of Architects – 2002; ar+d International Annual Award of Architectural Review (1999), London and d'line, for JRD Digital Library Bangalore; Gold Medal from ARCASIA (the Asian Forum for Institutes of Architecture-1998). While saluting this luminary of India's architectural diaspora, we take pride in featuring a repertoire of his award winning projects in brief.

DR. ANJI REDDY MEMORIAL, HYDERABAD



Dr Anji Reddy Memorial Site



Site Plan

Everyone has a purpose in life and an unique talent to give others .And when we blend this unique talent with service to others, we experience the ecstasy and exultation of own spirit, which is ultimate goal of all goals.

- Lt.Dr.Kallam Anji Reddy

Scientist, philanthropist and entrepreneur, Dr. K Anji Reddy's passion for drug discovery and his pioneering contributions to making medicines affordable are legendary.

Born in Tadepalli in the Guntur district of Andhra Pradesh, India, in a farming family, he grew up watching his father make herbal pills that he distributed free. Little did he realize the prophetic significance of what he saw.

After working at the state owned Indian drug and pharmaceuticals limited for six years, he established Dr.Reddy's laboratories in 1984.

Dr Reddy's life cannot be summed up in one word – his life was rich and made up of multiple strands. In his public life, he was a scientist, an entrepreneur, a pioneer, a collector and a philanthropist who cared enough to turn away from conventional modes of giving in order to make the less privileged feel secure in a skill that they were encouraged to master. The Dr. Anji Reddy Memorial was conceived in order to celebrate his life.

Dr.Anji Reddy Memorial takes us to contemplate different aspects of Dr Reddy's life, its unique and bold message: no matter how humble our beginnings, it's up to us to transform our lives and reach for something larger than ourselves. Dr Reddy's life is marked by an intense attentiveness to learning and application. His scientific life was engaged in ways that could alleviate suffering by making affordable medicine.

He also stands tall as an example of a deeply compassionate human being who actively tried to rethink the idea of charity and how to unlock potential in the disadvantaged. This memorial presents multiple ways of navigating Dr Reddy's





life, following it and tracing its patterns in order to reach an understanding of the lessons it holds out.

Client requirement was to create a memorial for Dr.Reddy that would stand an inspiration for the forth coming generation. Location chosen for the memorial was a 1.2 acre piece of land in a 100 acre site.This location was chosen to immortalize the path taken by Dr.Reddy from his residence to the lab.Location identified with its existing trees became the reference to the design. Avenue of silver oaks,grid of gulmohar trees, avenue of Ashoka trees ,avenue of palm trees and colonnade of casuarina was transformed to entrepreneurial path, path to samadhi, pradakshna path, path of discovery, path of philanthropy respectively.

Entrepreneurial Path:

Avenue of silver oaks portrays Dr.Reddy's life journey from a humble start to a successful enterpriser with his bike and car is displayed either side of the path with a gradual slope. A walk along this path would motivate and inspire one to set and reach higher goals.

Path of reflection void/samadhi:

A grid of gulmohar trees with a linear water body culminates into his samadhi.As one walks towards the Samadhi, the waterbody reflecting the sky seen through the cut in the wall behind, evokes a sense of his absence .A void in the center of samadhi represents the end of an era to the realm he has built and the presence of his absence in the lives he inspired and nurtured.

Pradakshana path:

It is around the samadhi along avenue of palm trees.The cycle of his life "from" nature and "to" nature is represented through walls and voids between the palm trees.The voids eventually increase in number reaching towards the sky and finally merge into the sky.

The Path of discovery and enlightenment

along the Ashoka trees shows his journey of challenges and growth from a farmer's son to an entrepreneur. The texture of flooring from rough, semi polish, polish to merging into lawn finally culminates into Bodhi tree which is a symbol of Enlightenment.

Path of philanthropy

"I came up with a little help here and there and whenever possible, I try to return it. If by giving help you can transform it into opportunity for someone to show his ability, it is the

greatest satisfaction" -Lt.Dr.Kallam Anji Reddy

Water channel and Spout

The overflowing water reaches out as an offering of oneself, a prayer, a defining aspects of Dr. Anji Reddy was his desire to give back to society he has grown from.

It is a narrow colonnade of casuarina, lies along north-south axis.it is a glimpse of display panel engraved on stone wall along the casuarina trees axes to explain the giving nature of Dr.Reddy.

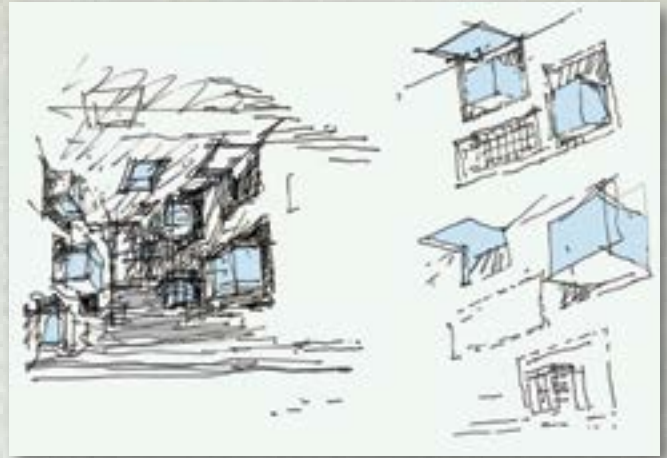
Dr Reddy's memorial, a non-building set amidst the nature, connects and communicates with its natural surroundings creating a serene atmosphere.

Project Name	: Dr. Anji Reddy Memorial, Hyderabad.
Clients	: Dr. Reddy's Laboratories Ltd. Hyderabad.
Project Architects	: Mindspace - Sanjay Mohe, Avinash Ankalge.
Dr. Reddy's - Project Management Team :	P. Chandrashekhar Reddy. Ananda Murali Mohan .K.
Graphic Designers:	Elephant Design : Ashwini Deshpande, Shrish Tilekar.
Struct. Consultant	: Rays Consulting Er, C. Ramkumar.
Pool Plumbing Consultants	: Astral Pools.
Electrical / Lighting Consultant	: Lirio Lopez Electrical + Lighting Design Consultants
Landscape Consultants	: Design Milieu - Kannan S.
Contractors: Civil	: Masters Management Consultants Pvt. Ltd.
Sri Sai Stones	: Srinivasa Reddy.
Discoy.	: Sunil Diwakar.
Green N Green	: Prasad
Micron Electricals	: Sriram
Mission Pools	: Praveen
Hyderebad Insulations	: Baig
Jasras	: Punit Shaw

NEW CLASSROOM COMPLEX AT IIM-BENGALURU



SITE LOCATION - Aerial View



Preliminary Sketches - Client Brief

The classroom block is proposed above an existing building along the main movement axis of the campus. The primary design intent of the classroom block was to strike a chord with the existing campus. The existing columns were strengthened and some new columns were added along the periphery of the proposed building without obstructing the existing building.

The program for the new classroom block was 8 classrooms, discussion rooms and its ancillaries. A wide flight of steps perpendicular to the central spine became the main axis of the classroom block with a court yard as the focal point at the end of the axis. The classrooms flank the wide flight of steps. The ground floor is conceived as an extension of common areas of the campus and therefore is kept barrier free. The ground floor columns are clad with stone to bind it with the existing campus. The upper levels have exposed concrete surfaces. Importance is given to informal interaction areas which is centred around the belief that these break out spaces will spawn many a novel idea amongst the students.

Another set of wide steps is proposed at the rear end of the classroom block which is in close proximity to the hostel and dining block. These steps double up as amphitheatre and gathering space to hold small events.

The classroom block is made disable friendly by providing ramps and lifts to access all the levels. The classrooms are also disabled friendly by keeping the first row of seats at the same level of corridors. The layout of classrooms and the location of openings are aimed at improving natural air circulation across. The openings are designed with three layered screens which can adapt to all following methods of teaching like lecture, projection, lecture with AC and projection with AC.

On the whole with its unique architecture, the classroom block connects and communicates with the students in a way which will create a lasting impression in their journey of life.

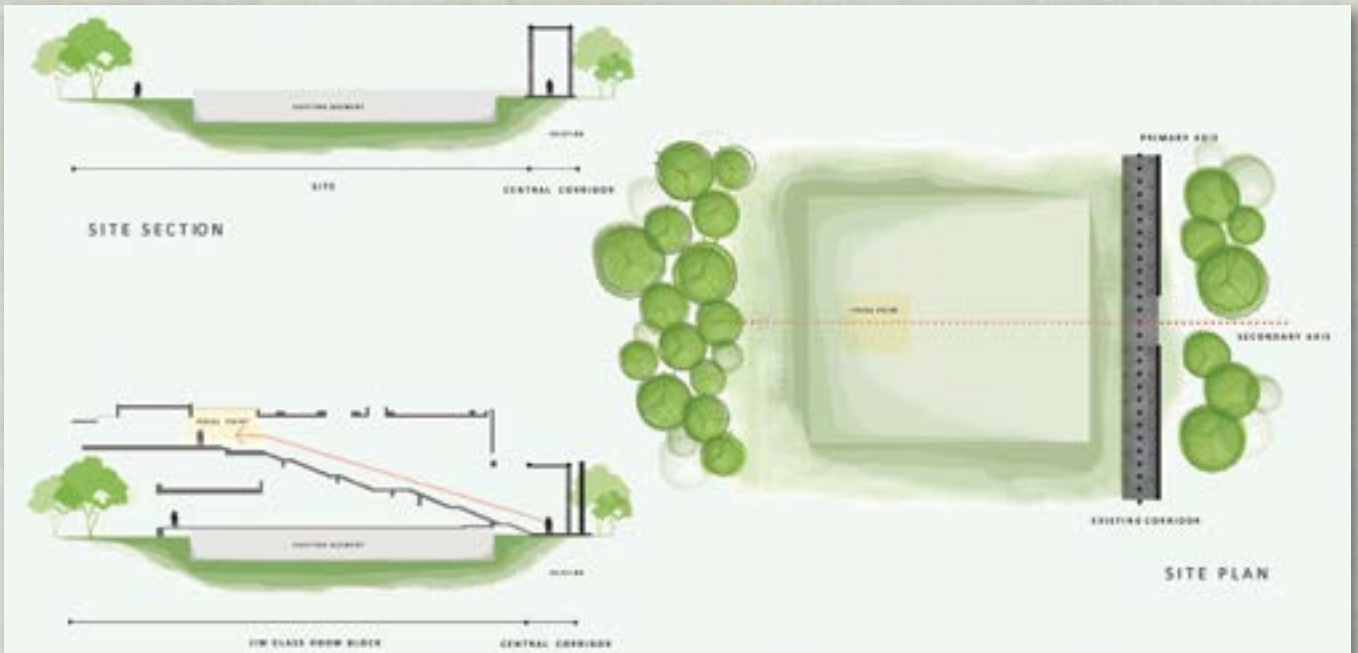


Connecting Existing Corridor with Central Court as Focal Point | Cross Section



Ground Floor | Isometric View





Design Evolution | Site Context



Project name : IIM-BNew Classroom Complex
Client : Indian Institute of Management, Bengaluru
Location : Indian Institute of Management, Bengaluru, Karnataka, India.
Completion Yr : 2014
Built-Up Area : 6,500 SQM
Lead Architects: Ar Sanjay Mohe, Ar Chelliah Sudalaimuthu, Er Uday Kumar

Struct. Consultants : Er Krishna Hegde Maya
Electrical Consultants : M/S Akash Enterprises.
Plumbing Consultants: M/S Maplehydraulics Consultants.
Civil Contractor : URC
Photo Credits : PHX India

Material Palette

1. Saint Gobain
2. Jindal Aluminum
3. Royal Touche XCL - High pressure compact laminate (External)

TITAN LTD.'S INTEGRITY CAMPUS, BENGALURU

Corporate office building is located on a 6.5-acre site which has a lake on the eastern side and road towards north.

The design has a very special connect with the site and the adjoining lake. The idea is of exploiting every view possible to the lakeside makes any user a spectator of this serene setting.

A bio lake is conceived towards eastern side of the site which responds to the existing lake and would seem like an extension of it. Office building with all its ancillaries is proposed around this bio lake.

Building is oriented with longer sides facing North – South to bring in glare free natural light. Porosity in planning and form allows continuous movement of breeze with wind tunnels creating venturi effect. Common areas are open and non-air conditioned

Porosity in planning and form allows continuous movement of breeze with wind tunnels creating venturi effect. Common areas are open and non-air conditioned. The three floor structure has terrace garden at every level .Free flowing Cascading green terraces which is reminiscent of rice fields, is connected through external staircases gives a feeling of elevated ground at each of these floors. These terraces also provide insulation to office spaces below thus reducing heat / AC load resonating to the idea of a sustainable building. Green terraces not only allows one to work outdoors, stimulate interaction amidst the flora and fauna but also offers trails for those who wish to enjoy leisurely walks. A

walk along the proposed green walk path covers around 650 mts. Over the years greenery on the receding terraces on either side of the lake would embrace the built making it a non-building. A green wall on the western side of the building shields the usable spaces from harsh western sun. Green buffer zone in between green wall and usable spaces further cuts off the radiation

SPACE PLANNING - Unifying the Diversity amongst Departments

Planning of the program is in such a way that each of the departments like Watches, jewellery, eye ware, accessories etc has its own zone but are yet connected to the other departments through voluminous atriums which brings in light and allows hot air to escape and houses lifts and staircases. The depth of office space is conceived in such a way that entire office space is enveloped with daylight as long as there is light outside thus minimizing use of artificial light. Artificial lighting is planned with light sensors and occupancy sensors.

The ground floor of the building is lifted up by 2.7m. A wide inviting staircase along cascading water body leads one to the central spine which connects to the water body and greenery beyond, unfolding serenity. This element of surprise that changes as the atmosphere around changes has the effect of renewing our appreciation for it, so that it remains a recurrently delightful surprise to the senses. Water whether at rest or in motion, strokes human spirit. The reflection of



Ground Floor Plan



First Floor Plan



Section Across Office / Green Terraces and Bio Lake

the water takes over the central spine during early morning hours. Every movement of the water's rhythm can be seen ceilings. A beautiful game of movement, rhythm gives the space an extra dimension as it unfolds like a movie. By lifting up the ground level there is a seamless connect between internal bio lake and external Veerasandra Lake making the edge of the boundary disappear.

The central spine along the clear water body edge is a linear double height space integrated with a series of wide steps, courtyards, product display walls, seating and informal meeting spaces. The spine culminates into an atrium leading to the dining block. Positioned along one edge of the serene water body, framing the greenery and water, one can dine either indoors or outdoors listening to the sounds of birds or sound of water. The dining block is designed in three levels to double up as a multipurpose hall.

A faceted glazed crystal floating above the water along the

central spine symbolising Titan's association with Jewellery was created. This was cocieved as a design department where the designers of the various departments would be seated together reflecting Ttan's strength of design edge and innovation. However as the design progressed this is converted to MD's cabin. The second floor is converted to a huddle / brain stroming space.

Atrium - Never feel disconnected, collaboration between departments

The five atriums in the campus vertically connect all the floors from basement bringing in natural light and also creating sense of one community, togetherness and encouraging interaction between different departments.

Considering Bangalore weather conditions and since bio-Lake and green terraces creates an adequate micro-climate, we questioned requirement of Air-conditioning for offices.





Central spine with Managing Director's Office Block floating above water

Another major challenge was “How to encourage employees to use terraces gardens as outdoor work spaces and for interaction?” which questioned requirement of AC which would result in completely sealed interior spaces. A two / three stage air conditioning system is planned to minimize energy consumption by 30% compared to conventional AC. This system which requires continual air movement is coupled with highly energy efficient HVLS fans (High Volume Low Speed) which consume about 20 Watt energy while producing 200% more air volume compared to a 60 W domestic ceiling fan. Third stage will be used only during high humid months.

Solar panels are planned above the terrace along the western side and above the service yard on the ground floor to generate on site energy to adhere to 25% of the energy requirement.

The landscape design is conceived as a vertical park where each level is a green terrace starting from waterfront park at the ground level to the sky park at the roof level. Integrated



View from central spine first floor

with the dynamic architecture the landscape spaces seamlessly merge from outside to inside.

On the whole Titan corporate office campus where the idea of a corporate office is reinterpreted seated amidst nature is designed to inspire and elevate experience of the end users. ■

Project name	: Titan Integrity Campus
Clients	: Titan Company, Limited
Project location	: Bangalore, Karnataka, India.
Completion Year	: 2017
Built-up Area	: 36,250 SQM
Lead Architects	: Sanjay Mohe, Swetha A, Joseph K T, Er Mahesh.S
Struc. Consultants	: Sterling Engineering, Bangalore
Landscape Designer	: One Landscape, HongKong
Interior Designer	: M Moser, Bangalore
HVAC Consultant	: Airtron Consulting Engineers Pvt Ltd
PHE/Fire Consultant	: Maple Engg-Design Services (India) Pvt Ltd
Electrical Consultant	: Sripeksha Engineering Consultancy Services Pvt.Ltd
Lighting Designer	: Light Vista, Bengaluru
Photo Credits	: Purnesh Dev Nikhanj, Mindspace
Video Credits	: Mindspace, Dav Solutions, Bangalore

Material Palette

1. Saint Gobain - ST 167 toughened and laminated glass
2. Kinlong Spider fittings
3. Stone cladding - Siva gold stone/Asian gold stone

Administrative Building & Factory Hanoi, Vietnam

"Lush green nature entwined with seamless design assist efficiency and productivity to permeate through the floor plan"

Project Cost : INR 6.85 crores Built-Up Area: 3718 SQM

Ar Deepak Guggari



28th
Architect of
the Year
Awards
Green Architecture Award
- Administrative Building &
Factory, Hanoi, Vietnam

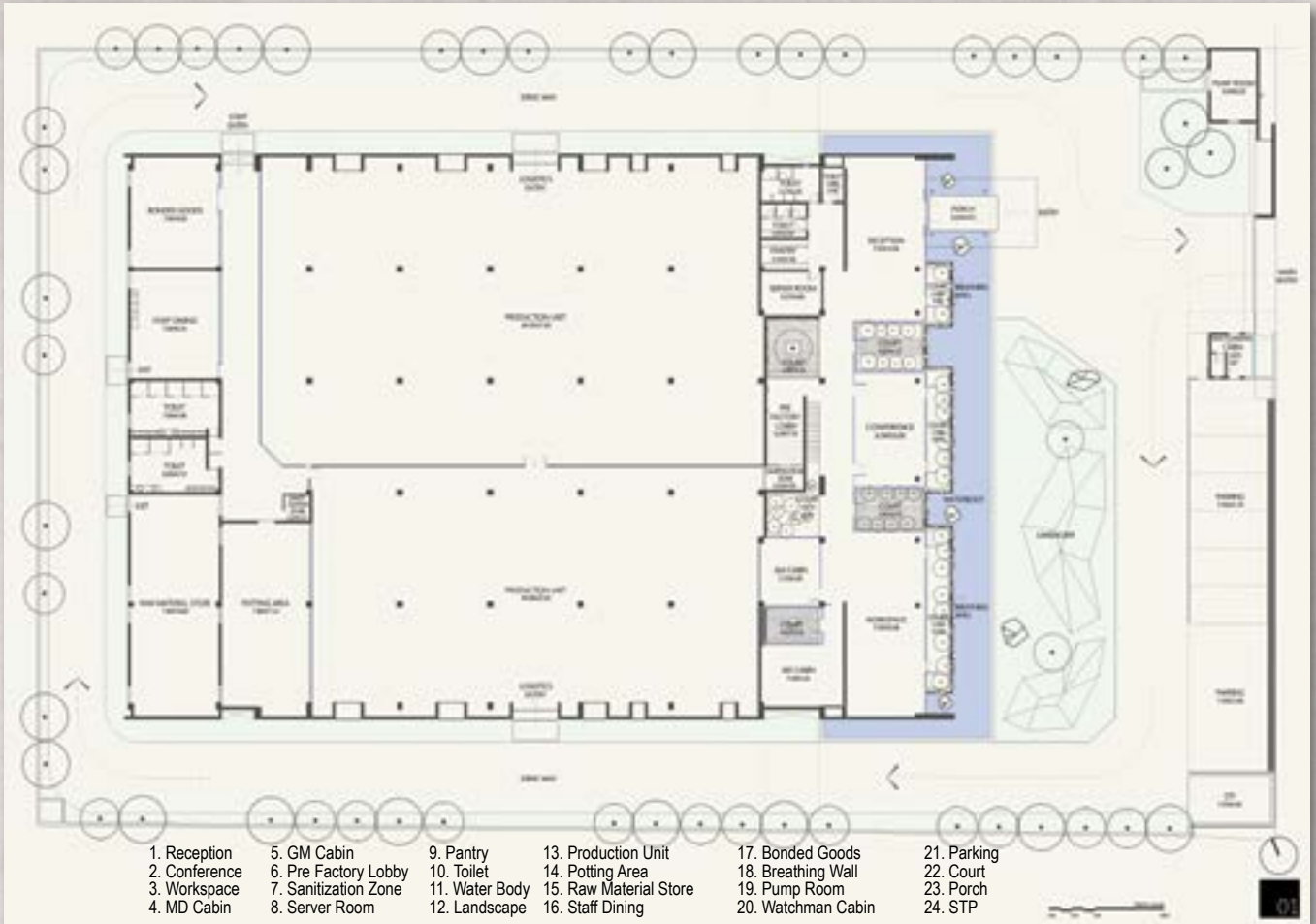
mailvdga@gmail.com

Varsha & Deepak Guggari Associates, a leading architecture, Interior design studio in the country is headed by Architects Deepak Guggari and Varsha Guggari. Established in the year 2003 in the city of Pune, the studio is conceptualized as a design boutique offering tailor made solutions and building a value rich culture for the inhabitants of the spaces that we design. The Studio has a range of ongoing projects, which includes hospitality (institutional, residential, corporate & neighborhood development projects. Having a strong profile in the residential architecture and interiors, the studio boasts of an array of awards won for various residential designs in the country.

Our goal lies in creating 'timeless meaningful spaces' which induce harmony, happiness & peace in the lives of the users. We endeavor to create more than just architecture, a lifestyle for the occupants. Simple intelligent ideas such as optimum use of natural light, ventilation & locally available natural building materials and techniques have been our continuous effort. We believe in creating architecture, which primarily responds to its users and context more than defining a signature style for us. Our designs imbibe a synergy of the traditional and the modern elements. Our designs are international and contemporary yet deeply rooted to the place and its context.

"When national economy develops, Vietnam's industries too are growing rapidly. The design intervention addresses the issues such as low utilization, exploitation intensity, strong NIMBY (Not-in-my-backyard) response and disharmony with urban environment. This design helps alleviate the visual suppression of the city on historic precincts and at the same time enriches the cityscape."

Light brilliantly picks up the drama of the brick protrusions while shadows animate the surroundings.



Site Plan- The whole building is divided into front and back bays. The front bay of the building adjoins the factory floor beyond, separated from it by a long brick wall.

PROJECT DESCRIPTION

A 3,717 SQM (Phase-1) Corporate office cum factory set-out in the city of Hanoi, Vietnam, explores the rustic and discreet material palette aligning the client requirements to the site context. Being a corporate office and factory setup within the same campus (in fact adjoining each other), spaces were planned introvert. A series of courts interwoven in the work zones breathe freshness in the ambience. A gaze across the office presents one with the pleasing view of landscape and water instead of the blind partitions and decorative interiors.

The whole building is divided into front and back bays. The front bay of the building adjoins the factory floor beyond, separated from it by a long brick wall. The reception area is a bold statement in itself. The brick wall as the backdrop of the wooden reception desk is distinct.

The court basks in brilliant shadows casted by the vertical brick offsets in the plain unobtrusive brick walls. As one traverses through the passage, a series of courts are encountered along. The partition walls for all the cubicles and workspaces give way to transparent glass. Hence the spaces seem interwoven into each other looking into all the intermediate courts. The mass is a simple form-finished

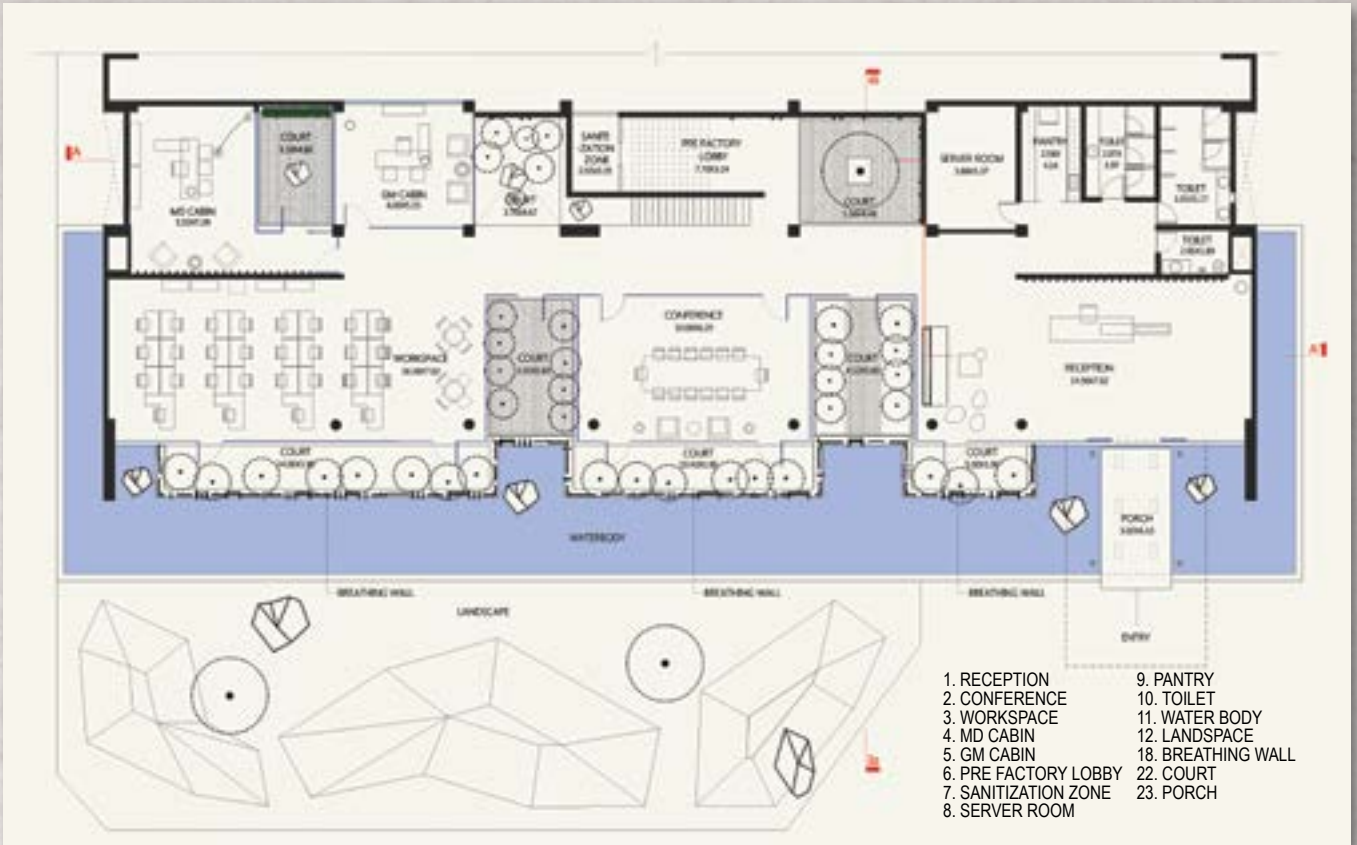
concrete envelope with long colorful perforated metal screen adorned with landscape. Grid planning while carving out the quintessential courtyards is the strength of design.

SPECIAL FEATURES

Hanoi experiences a warm humid sub-tropical climate with enough rainfall while winters are dull and hazy. Hence the effort was to create an ambience which would do justice to the interior spaces both in summers as well as winters. Series of 'internal courts' as many as eight keep the office areas fresh by bringing in enough natural light even when the sky is dull. A long perforated panel's screen (the breathing wall, as we call it) adorned with landscape in and out on the front facade cuts off the glare in the summer months. This screen also negates the use of blinds/curtains in the front façade. The panels painted in different hues stand-out in the otherwise restrained concrete façade.

MATERIALS OF CONSTRUCTION DETAIL

Demand for understated interiors in the tropical-temperate climatic zone of Vietnam, allowed us to fully utilize the beauty of earthy materials. The strong sunlight beautifully enhances the material palette. Be it the vacuum dewatered floor, the brick wall or the raw metal, light reflects brilliantly



Administrative Building Plan

through them. Brick is the main element of interior design in this office space. Various forms and hues of brick make for a unique element in the interior spaces. The twisted brick wall forms the reception backdrop and it drew inspiration from a visit to a local brick kiln in Hanoi. The building envelope in form finished concrete offers a subtle contrast to the fierce red of the brick. The floating MS staircase imparts the lightness to the circulating areas. Customized stretched metal ropes in place of staircase railing offer the transparency. There has been no use of boastful materials and whole palette is locally sourced while fully exploiting the abundantly available resources and local labor. Usual interior elements such as cladding, carpentry, POP false ceiling, painting and flooring work have no role to play in this project & are completely eliminated.



The randomly arranged bricks kept for baking in a local kiln formed the inspiration for this statement wall, the hollow bricks in upper tiers acts as diffusers for the air conditioning duct behind.



Hollow Clay Bricks - The reception area is a bold statement in itself. The brick wall as the backdrop of the wooden reception desk is distinct.



Adhering to client's brief of open work culture and no visual privacy, the solid partitions were purged and glass walls were introduced which make the spaces seem interwoven into each other looking into all the intermediate courts.



The mass is simple form-finished concrete envelope with a long colorful perforated metal screen adorned with landscape in and out on the front facade cuts off the glare in summer months yet facilitating the air movement.



The building envelope in form finished concrete offers a subtle contrast to the fierce red of the brick.



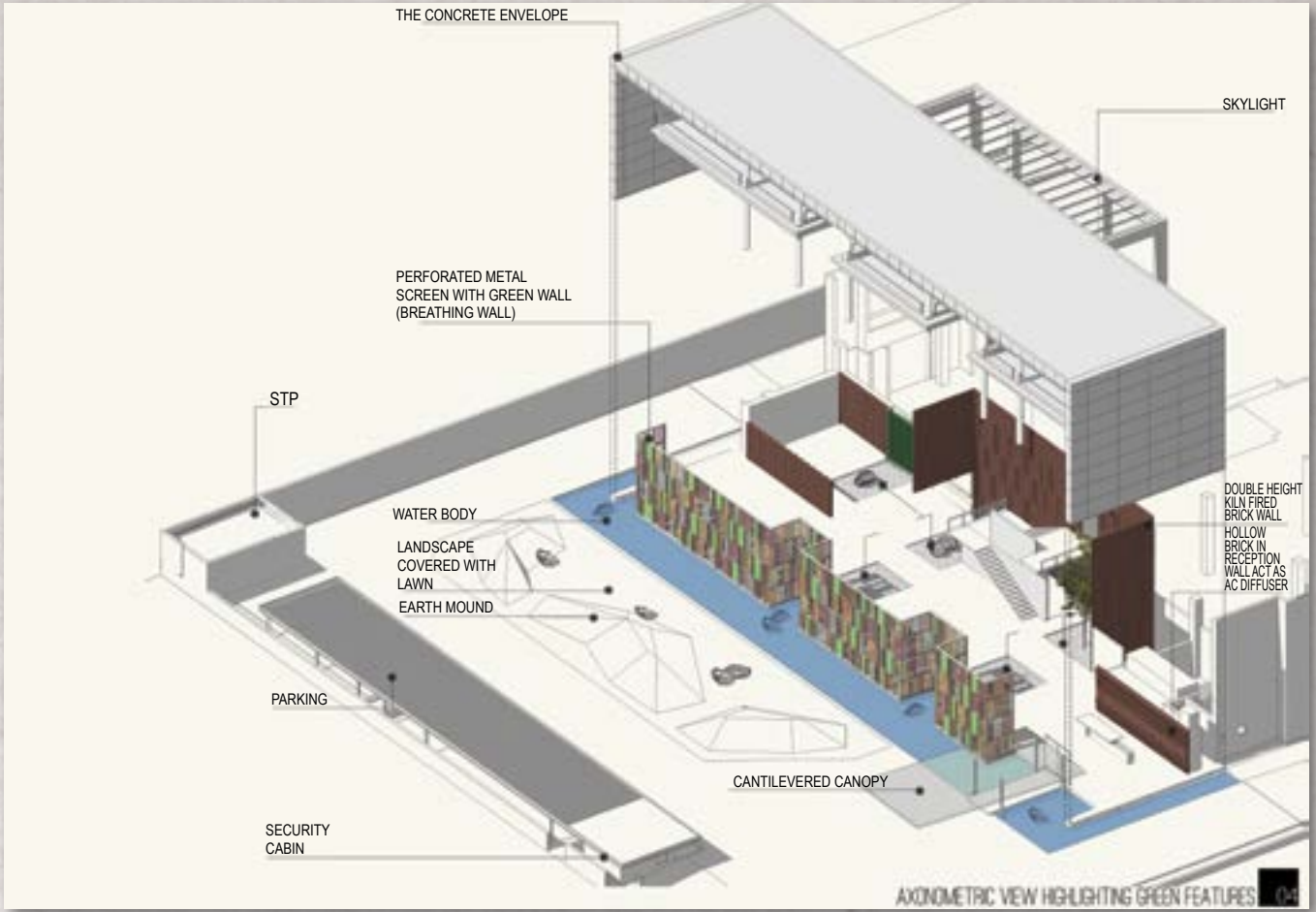
Seen here is the MD cabin enjoying the flood of light through this open to sky court.



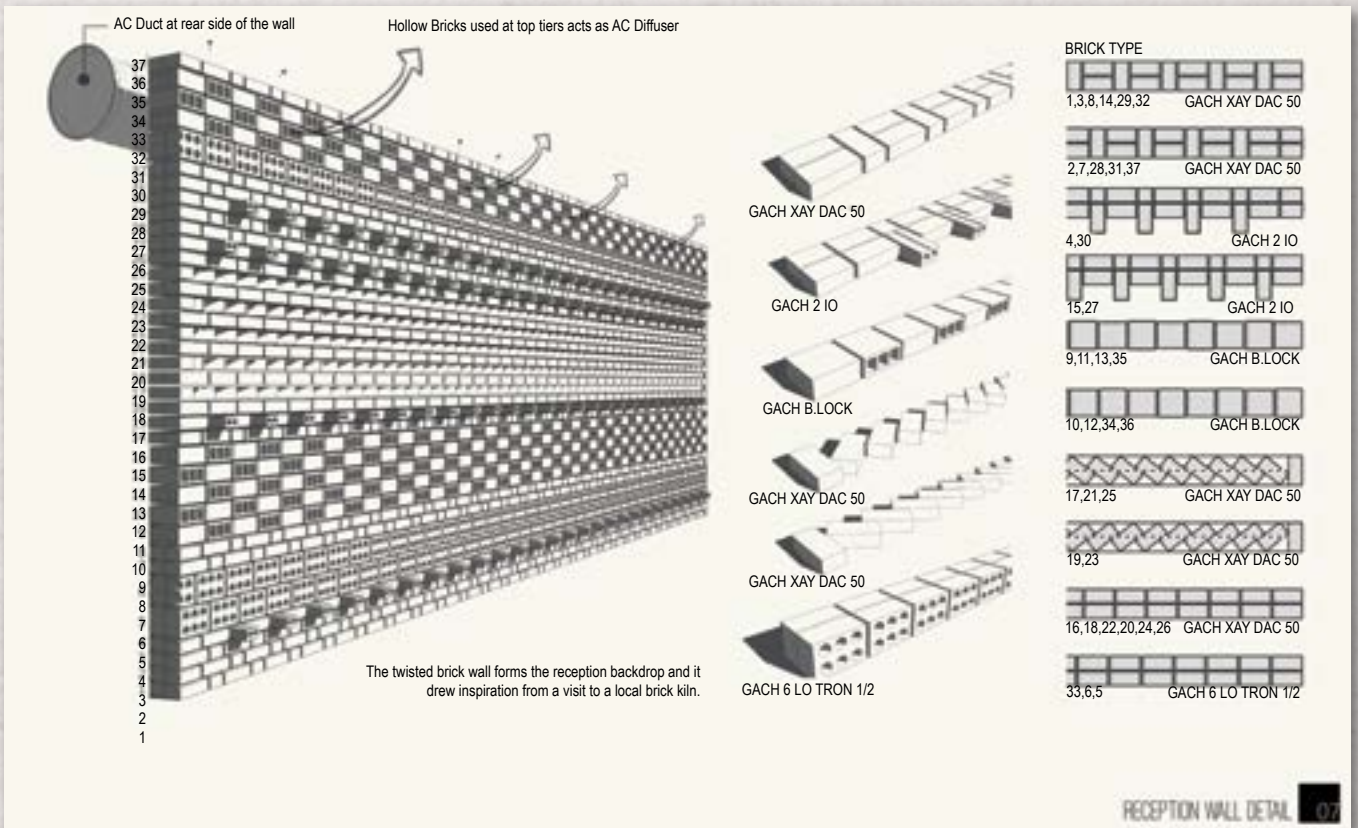
The screen is kept at a distance from the main utility areas thus creating small courts. The workspace is surrounded by the landscape elements and flushed with natural light.



Courtyards not only bind the building horizontally but also enable visual connectivity along the vertical axis, looking into each other and lack of dead partitions enhance the same.



Axonometric view highlighting green features



Reception Wall Detail - The twisted brick wall forms the reception backdrop and it drew inspiration from a visit to a local brick kiln.



The backwall of the reception draws inspiration from the random stacks of the bricks left for baking in a local kiln. The porosity offered by the hollow bricks in the backwall facilitates air-conditioning and keeps the space light.



Hanging Stairs - The floating MS staircase imparts the lightness to the circulating areas. The stretched metal ropes in place of staircase railing offer the transparency.



Open to sky court acts as a breather and is a receiver of all seasons.



This open to sky court between GM and MD cabins act like a breather and is a receiver of all seasons.



Breathing Wall - A perforated panel's screen on the front facade cuts off the glare in the summer months. The screen is kept at a distance from the main utility areas thus creating small courts.

Green Practices

"The making of anything and everything starts with a good intention of creating spaces that respond to the micro climate and facilitate circulation of natural elements through the building apart from testifying to the norms of green ratings" Sensitive planning while following elements of vernacular architecture, thoroughly using the natural resources (sun wind) is the focus of design in this project. For this campus creating a work environment, wherein the workspaces are surrounded by the landscape elements and flushed with natural light, exerts a positive influence on the psyche of the users.

1. **Eco-friendly material palette:** Use of locally available sustainable material and in situ work for building & interiors (locally made brick, vacuum dewatered floors, Metal in its raw form and concrete)has been the basic material palette.
2. **Water:** Introduction of water body in the front building façade facilitates circulation of water-cooled air throughout the office premises in the hot summer months.
3. **Breathing wall:** The front façade of the building, the breathing wall as we call it, is comprised of perforated metal panels and green plantation in & out, which enables circulation of air, cutting off the harsh summer glare.
4. **Courts & Light:** Introduction of courtyards facilitate seepage of abundant natural light, drastically reducing dependability on artificial lights. Use of intelligent lighting system through LEDs, occupancy sensor and zero night light pollution.
5. **Avoided (toxic):** There has been no use of non-biodegradable &toxic materials such as POP, paint, artificial cladding and tiles in this project.
6. **Waste Management:** Waste segregation at source and onsite waste treatment and generating valuable manure contributes to reducing carbon footprint.
7. **STP:** 100% water from STP is used for Flushing, landscape and HVAC system.
8. **Water Management:** 30% water is saved through waste water cycling, rain water harvesting systems, low flow fixtures, dual flushing system etc.
9. **Landscape:** Project land area is landscaped with lawn and ground cover which consumes less water, altogether adding to improve atmosphere and surrounding air.
10. **BMS:** Integrated building management system to control and monitor operations and to optimize energy, water and air utilization.
11. **Site Management:** Reuse of excavated soil for landscape and filling which has reduced land erosion and air pollution.
12. **Environmental Awareness:** All indoor and outdoor units for HVAC system are CFCs and HCFCs free which are ozone depleting substances. Halon gas free fire fighting system installed for entire campus. ■



Form finish concrete - In the whole built expression the concrete boasts the clean and calm neutral tone into the interiors when placed against fierce red brick, yet revealing the imperfections and scars of the whole building process.



A series of courts woven with useable spaces visually opens up the planning. the courts keep the office areas fresh by bringing in enough natural light even when the sky is dull.

MATERIAL PALETTE

Demand for understated interiors in the tropical-temperate climatic zone of Vietnam, allows one to fully utilize the beauty of earthy materials. The strong sunlight beautifully enhances the material palette. Be it the vacuum dewatered floor, the brick wall or the raw metal, light reflects brilliantly through them. Brick is the main element of interior design in this office space. Various forms and hues of brick make for a unique element in the interior spaces. The building envelope in form finished concrete offers a subtle contrast to the fierce red of the brick. The floating MS staircase imparts the lightness to the circulating areas. The stretched metal ropes in place of staircase railing offer the transparency.

PROJECT DETAILS

Built-Up Arrea	: 3718 SQM
Project Cost	: 6.85 Crores
Project Duration	: 2015 - 2017
Structural Engineer	: Er. Phil Dung
Contractors	: Er Phil Dung

IQ City Nursing College Durgapur, West Bengal

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

Project Cost : INR 8 crores Built-Up Area: 4,178 SQM

Ar Abin Chaudhuri



**IAA
Architect of the Year Award
- IQ City Nursing College,
Durgapur, West Bengal
contact@abindesignstudio.com**



Abin Chaudhuri, a graduate from Jadavpur University, with a design specialization from Domus, Milan, has founded Abin Design Studio, which is exploring the 'unknown' journey, experimenting with materials & technology, and engaging art & culture with an aim to provide a 'soul in the shell'. He has been featured in the prestigious South Asian cross-border list of 'The 100 Most Influential Names in Architecture and Design' for the last 5 years. He is the only Indian architect who has been the recipient of the "World Colour Awards" and the "Black Elephant Kyoorius Award".

His works have been selected by the Museum of Modern Art, New York to be showcased in their publication and travelling Exhibition Project, "Uneven Growth: Tactical Urbanisms for Expanding Megacities, 2014". He also received "The International Architecture award, 2015" from The Chicago Athenaeum: the European Centre for Architecture Art Design and Urban Studies. With more than 15 international recognitions, along with many national awards, his studio has been selected by World Architecture News, as one of the Top 50 young firms in the world, who will be the leading light of the 21st century. In 2016, the firm was chosen for the 2A Asian Architecture Awards at Vienna. To bring architecture into the social fabric, he, along with his colleagues have founded the Kolkata Architecture Foundation, a platform for architectural research, public intervention through art and design, and providing open source for human habitat.

"The College of Nursing, a centre of excellence is thick, plain and inclusive, which is manifested in the external image of the building and expression of internal space, as well as the building and the environment as a complete reflection of an ubiquitous educational hub."

Courtyard type planning maximises the use of daylight and passively cools the building

Description of the Project:

IQ City is an integrated township of 100 Acres having Housing, Educational and Commercial development. The challenge for the insertion of a 4178 SQM Nursing college in the site having development area 100Acres, was to find an architectural language that harmonizes with the surrounding that has been conceived and build over time by various architects -an unassuming architectural expression that doesn't compromise on the spatial quality was required. The building is therefore devised as a courtyard-type, introverted planning with minimalistic facade expression. Working in this context, a language of solidity and emptiness was juxtaposed to capture the soul of healing, delicately balancing strength and fragility.

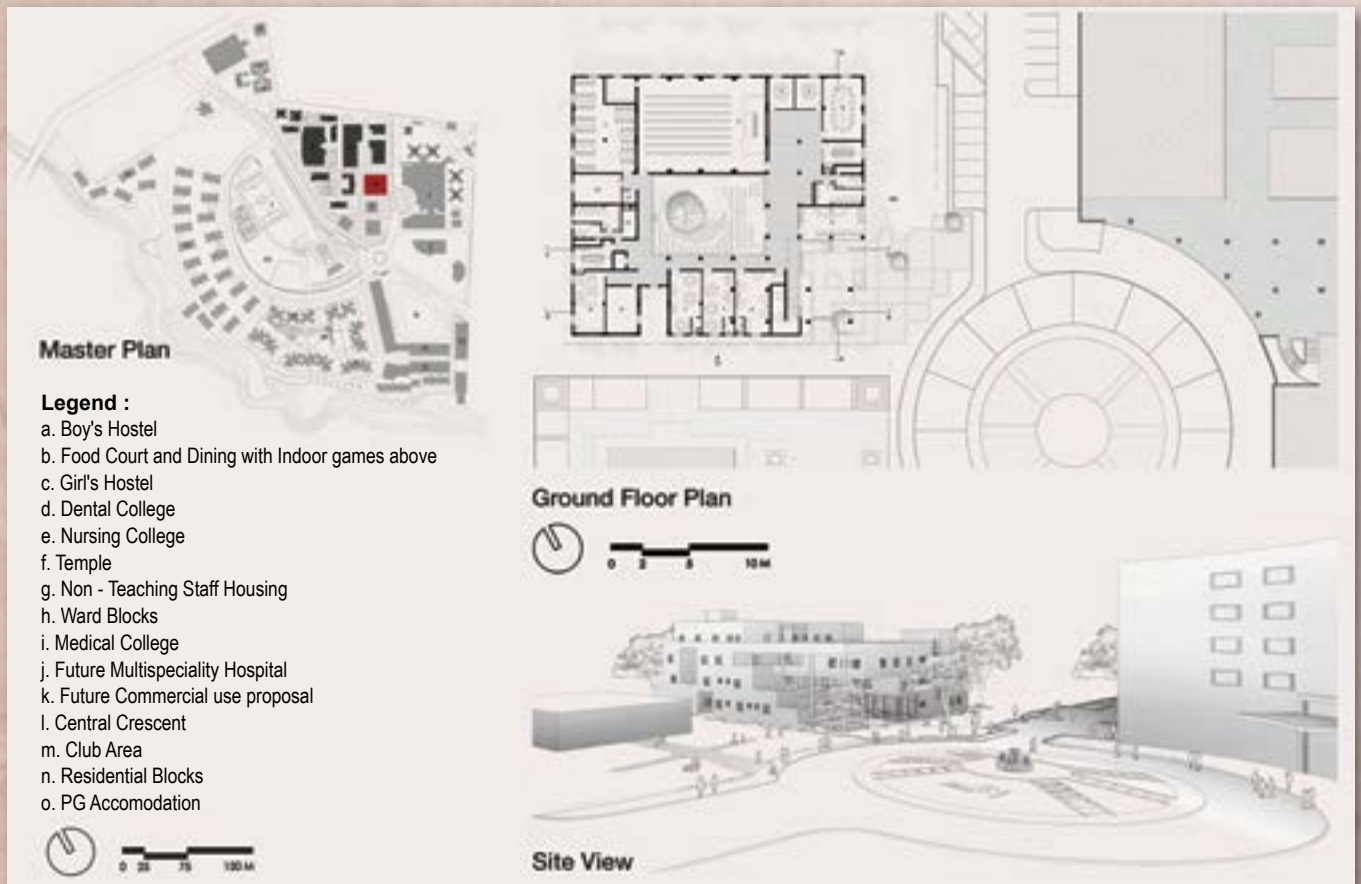
The building is situated in the educational precinct of the 'IQ City' development at a striking corner plot. While the surrounding buildings curve in response to the roundabout, the project sits square and firm on ground yet subtly opening up through the scooped out lower floors. The rooms in the corner of this square building are removed to create an entrance plaza which results in effective visual connection and physical continuation of space into the courtyard. This plaza corresponds to the entrance to the Medical College building and its double height foyer in the opposite side. Also being adjacent to the grounds of the temple complex on



A language of solidity and emptiness captures the soul of healing, delicately balancing strength and fragility



Creating a welcoming entrance plaza by scooping the corner of the rectangular building



Master Plan, Ground Floor Plan & Site View

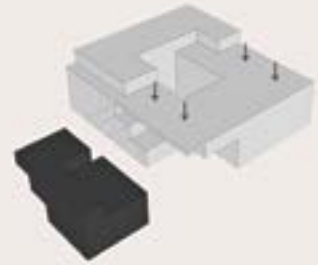
Form Development



Robust and Unassuming Cuboid



Courtyard created for introverted well lit and ventilated space



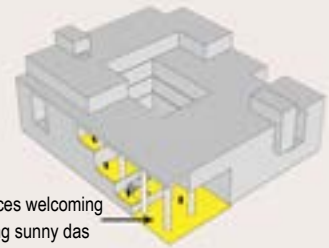
Corner scooped out to create Entrance Plaza that connects with courtyard The upper floor is removed to make lighter volume



Terrace and balcony spaces for interaction are scooped out at multiple level



Interaction space flows through both vertically and horizontally



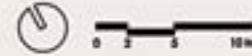
shaded spaces welcoming people during sunny days

Final form with entrance plaza as extended public space

Form Development

Legend:

- | | | |
|----------------------|----------------------------------|------------------------------|
| 1. Computer Lab | 11. Store Room | 21. Vice Principal's Room |
| 2. Multipurpose Hall | 12. Ele Control Room | 22. Nutrition Lab |
| 3. Meeting Room | 13. Community Health Nursing Lab | 23. OBG & Paediatrics Lab |
| 4. Conference Room | 14. Lecture Hall | 24. Pre-Clinical Science Lab |
| 5. Reception | 15. Nursing Foundation Lab | 25. Library |
| 6. Staff Common Room | 16. Terrace | 26. Asst. Professor's Room |
| 7. Common Room | 17. Faculty Room | 27. Professor's Room |
| 8. Record Room | 18. Asso. Professor's Room | 28. Staff Room |
| 9. Pantry | 19. Visitor's Waiting Area | |
| 10. LT Panel Room | 20. Principal's Room | |

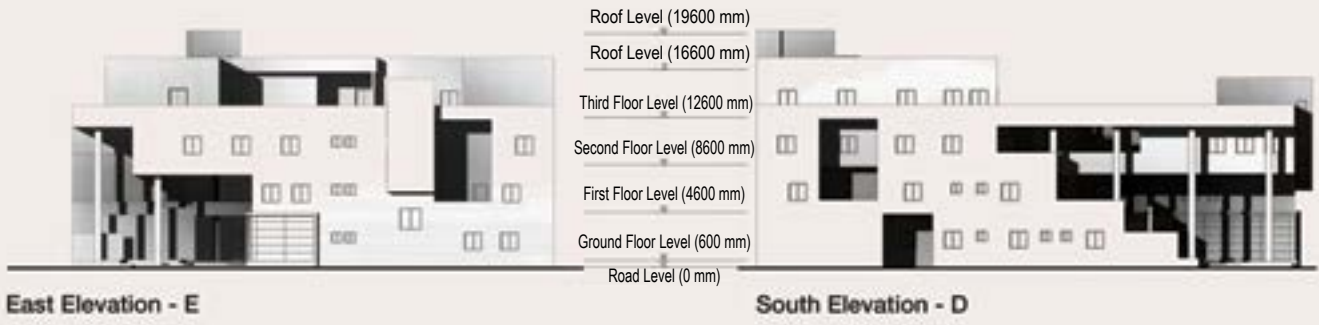


Ground Floor Plan
+600 mm lvl



First Floor Plan
+4600 mm lvl

Floor Plan



Section A-A, B-B, C-C

the southern side, the plaza is thus designed as an extended public space.

A robust yet simple structural system is used that reflects the gravity and simplicity of the purpose of the building. Pockets of openness echo the hope that needs to emanate from a caregiver. The building's robust and unassuming character is punctuated by deliberate voids. This interplay of void and solid becomes one of the key elements of the project. Planned around a central courtyard, the idea was to create a public space that flows at many levels. Ample terraces overlooking the central courtyard are created at all



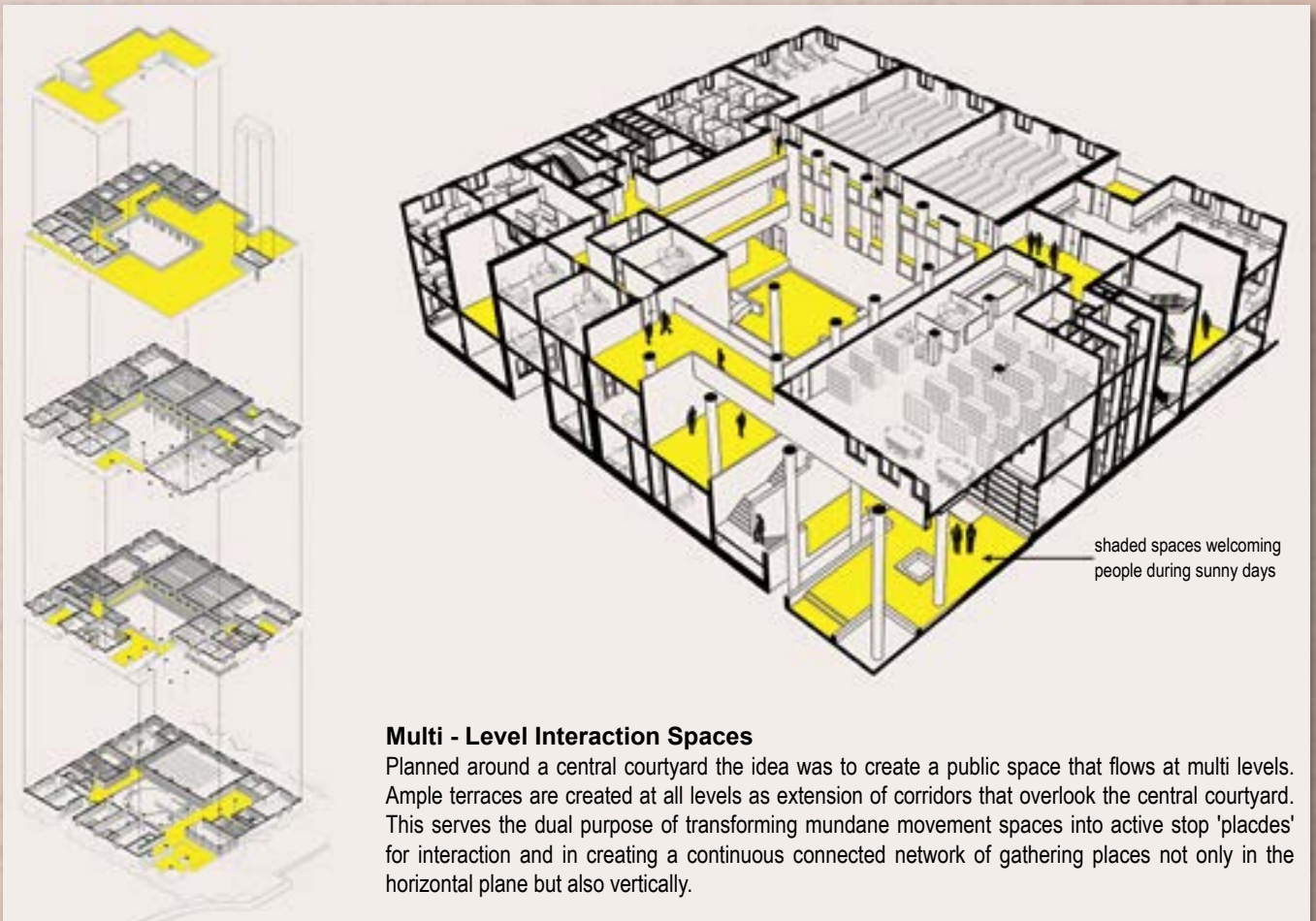
Situated at a prominent corner plot in the educational precinct of the 'IQ City' development



Robust and simple structural system reflecting simplicity and gravity

levels as extension of corridors. This serves the dual purpose of transforming mundane movement spaces into active stop 'places' for interaction and in creating a continuous connected network of gathering places not only in the horizontal plane but also vertically.

The Courtyard and Terraces maximize the use of daylight and enhance natural ventilation passively cooling the building. The orientation and placement of these voids respond to the solar angle such that a generous mix of shaded and sunny spaces are produced to be equally welcoming in summer and winter.



shaded spaces welcoming people during sunny days

Multi - Level Interaction Spaces

Planned around a central courtyard the idea was to create a public space that flows at multi levels. Ample terraces are created at all levels as extension of corridors that overlook the central courtyard. This serves the dual purpose of transforming mundane movement spaces into active stop 'placdes' for interaction and in creating a continuous connected network of gathering places not only in the horizontal plane but also vertically.

Axonometric View



Material of Construction Details:

The interior finishes imitate the simplistic approach to materiality and construction. To optimize the cost and resource, use of false ceiling is avoided. The structural system is used to create articulation in the form of coffered slab at the entrance plaza. The building is conceived in plaster and paint finish. Yellow Kota Stone is used only in the entrance plaza and courtyard emphasizing the importance of open space. The success of the project can be exemplified when its monochromatic base palette of color is used by the client on the existing buildings to create an image of the campus.

Courtyard type planning maximises the use of daylight and passively cools the building



Interplay of solid and void enables effective visual connection and physical continuation of space



Terraces as extension of corridors and minimalist facade expression



Optimization of cost and resource through simplistic approach to materiality and construction

Special Features:

Can a space teach you how to care?

This question transcribed into the design intent for the IQ City Nursing College building in Durgapur, West Bengal. It is



Space teaching to care by providing shade to many during the summer heat

essentially an institution that nurtures young people to be empathetic efficient care givers. Effective communication, cultivated over time through interaction with people from various walks of life, plays a major role in sensitizing one on the issues of others. The design focuses primarily on spaces that fosters such interaction and the exchange of ideas through communication.

Durgapur is a Tier-II city of West Bengal. As a developing industrial township it is home to numerous privately managed colleges and universities. Minimizing the cost of construction becomes a critical issue for such investments and considerable factor in design development. ■

MATERIAL PALETTE

The interior finishes imitate the simplistic approach to materiality and construction. To optimize the cost and resource, use of false ceiling is avoided. The structural system is used to create articulation in the form of coffered slab at the entrance plaza. The building is conceived in plaster and paint finish. Yellow Kota Stone is used only in the entrance plaza and courtyard emphasizing the importance of open space. The success of the project can be exemplified when its monochromatic base palette of color is used by the client on the existing buildings to create an image of the campus.

PROJECT DETAILS

Built-Up Arrea	: 4178 SQM
Project Cost	: INR 8 Crores
Project Duration	: 2015 - 2017
Civil Engineer	: M N Consultants Pvt. Ltd.
Contractors	: Mani Group

Tree Villa at Forest Hills Tala, Maharashtra

"...when you are alone, and no one to communicate to, then you talk with the tree, with the river and with the birds"

Project Cost : NA

Built-Up Area: 225 SQM

Ar Shefali Balwani



28th
Architect of
the Year
Awards
Commendation Award
- Private Residence
Tree Villa at Forest Hills, Tala,
Maharashtra
info@architecturebrio.com

Ar Shefali Balwani has extensive experience of the architecture and interiors related construction process in India though the various projects executed at Architecture BRIO. She was Design Architect, Project Manager and responsible for the execution of the second phase of Magic Bus dormitories in Karjat, the Otto Infinito restaurant in Mumbai and Dunhill Beach Resort in Goa.

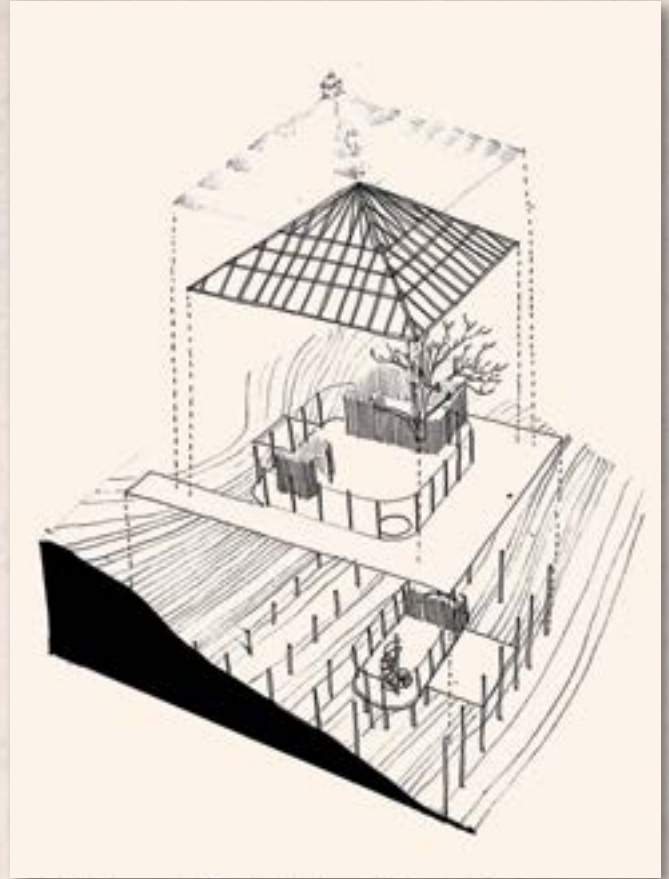
"Respecting the terrain landform of the original site fully, striving to capture the culture information of the site, and continuing natural context of the site, the architect has applied modern design methods and technology means, combining modern materials with local materials, creating a space scene with harmonious coexistence of site and terrain with local characteristics."

Elements that give nature opportunities to peek through within a constantly animated shadow play of hide and seek



Section A-A'

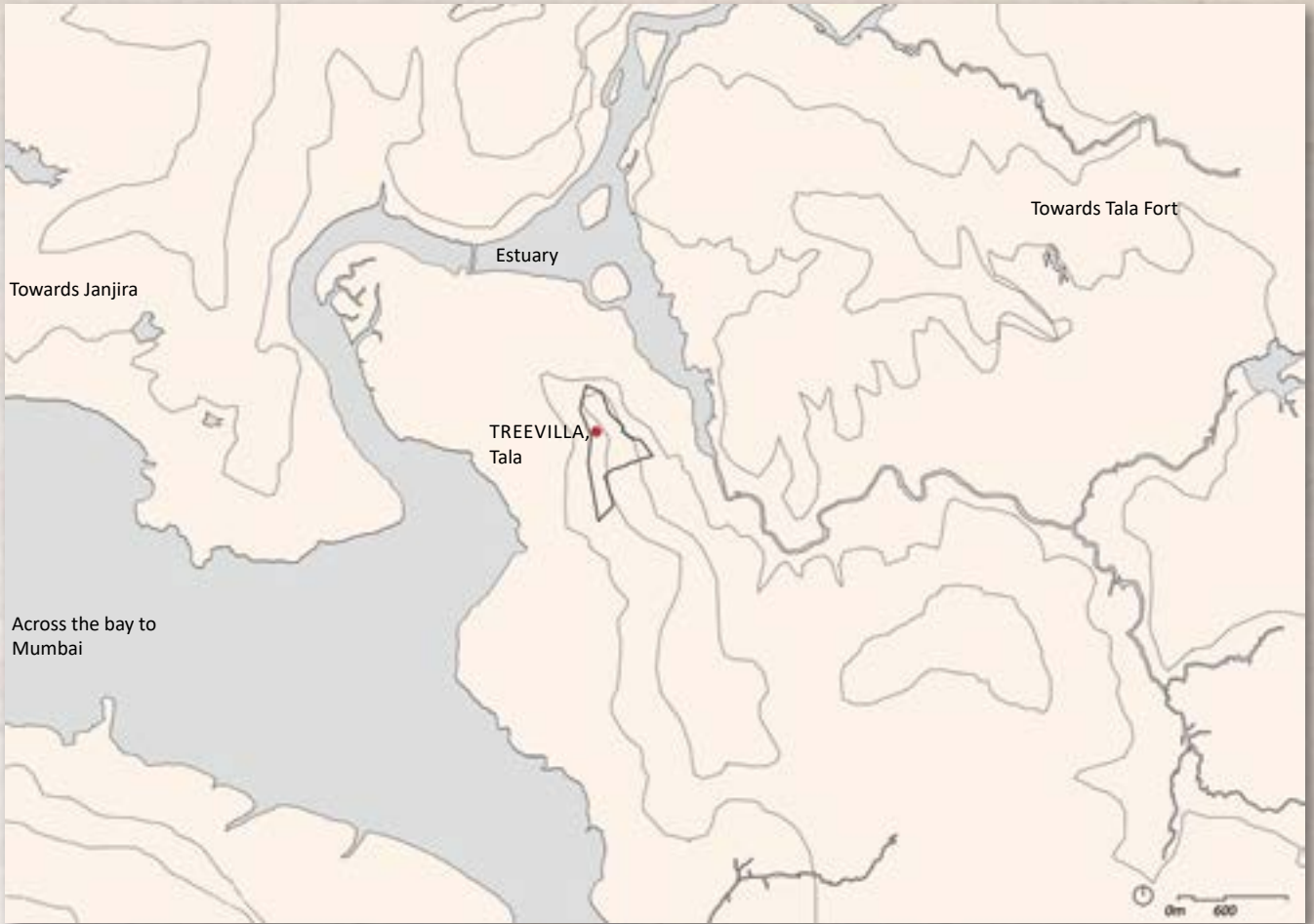
The Tree Villa perches on the cliff of a 160 acre hilltop 'tresort' property surrounded by a meandering river landscape. The idyllic setting in Tala on the West coast of India, is a stone's throw away from the Kuda caves. Nearly 20 centuries ago, Buddhist monks instinctively understood the qualities of this meditative landscape and made the hills their home. The Tree Villa was conceived as a celebration of this landscape by creating a series of blurred transitional spaces with different levels of transparency and openness within this forested tropical setting.



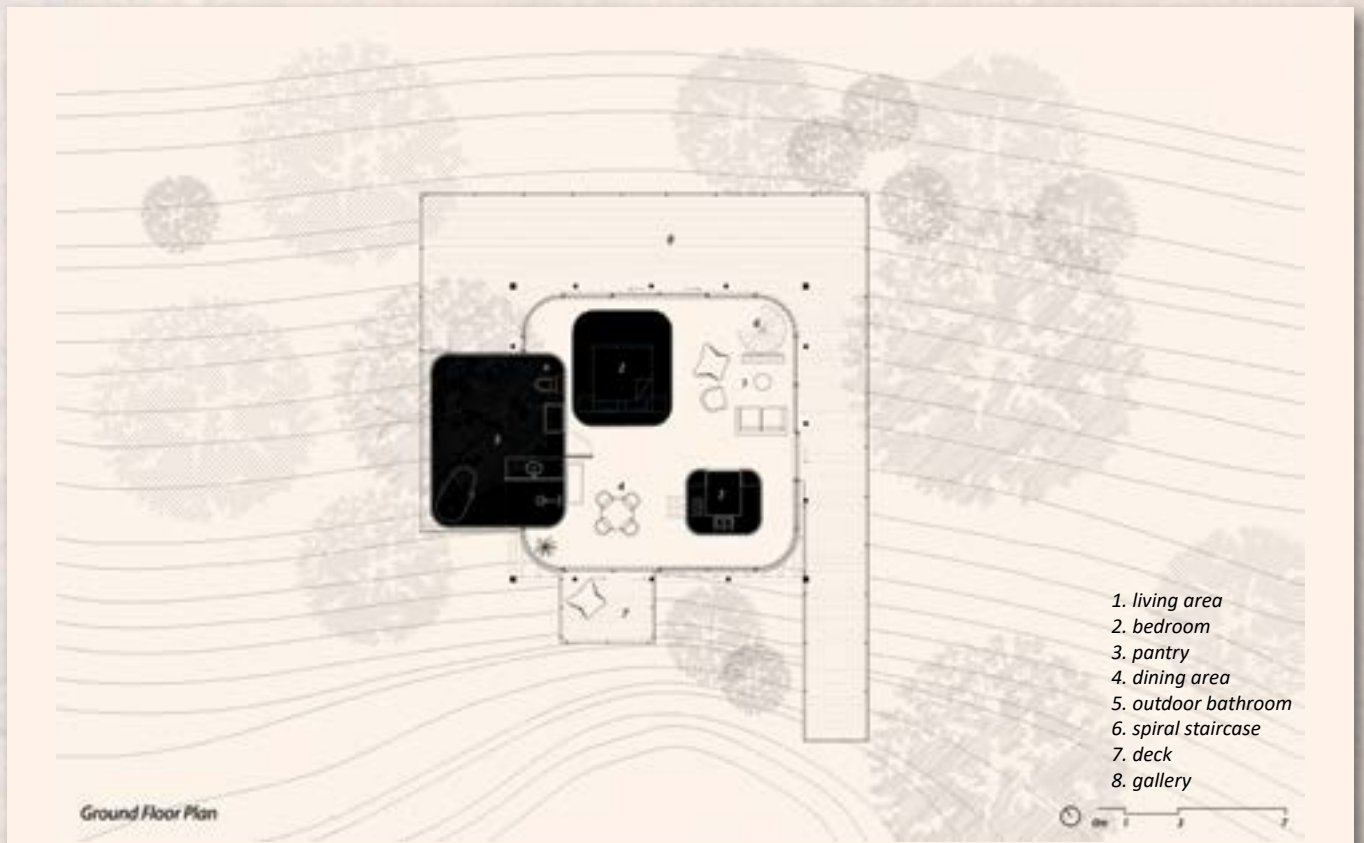
Exploded Diagram - a series of blurred transitional spaces with different levels of transparency and openness



Lower Ground Floor Plan



Context Plan - Tala Tresort nestled within the estuary



Ground Floor Plan





The restraint in the colour palette highlights the surrounding greenery.



Elements that give nature opportunities to peek through within a constantly animated shadow play of hide and seek

Upon arrival, a timber bridge takes the visitor off the forest floor on to a large stilted deck that wraps around the house and culminates on a viewing platform. The constant reminder of breathtaking views enhances a reflective ambience that is mirrored throughout the house.

The architectural elements of the house have been carefully curated, each conveying a message of its own: the bathroom enclosure is crafted out of vertical timber slats filled in with mirrored panels that reflect the surrounding forest and the other forms occupying the space.

They are abstractly reminiscent of tree branches that droop, giving nature opportunities to peek through within a constantly animated shadow play of hide and seek.

The horizontal openness and airiness of the large voluminous space below a dominating thatched roof is emphasised by wrapping it with a layer of operable glass. The curved corners of this glazed wooden framework display a panoramic exhibit of nature. The curves create a sensual kind of luxury and bring softness to the space. A second layer of a tie dyed bordered sheer curtains filters the harsh light during the midst of the day and nestles three other enclosures as well.

The villa accommodates 4 adults and 2 children. The functions included provide for two double beds, a loft bed for children, two bathrooms, a lounge, a place for breakfast or paying board games with an outdoor deck and a large viewing deck.

Rather than compartmentalizing those activities into distinct rooms, the main space is broken up by three smaller enclosures that are positioned within it, ensuring a visual connection to the forest in multiple directions from all rooms: a pantry-cum-loft unit, a semi-outdoor bathroom and a curtained bed enclosure act as anchors and define interstitial zones such as the breakfast room and the lounge. The free flowing circulation in between creates visual permeability across the plan.

As smaller spaces within a larger space, the bathroom and pantry-cum-loft are enclosures made out of a wooden slatted framework and filled in with white plexiglass.

The pantry unit contains all the services of the room and a small kitchenette. The top of the unit is accessed with a wooden ladder and provides an additional bed. Looking down on the surrounding forest it is almost like a 'pirates nest',



The spatial composition in an otherwise traditional tropical roof structure lends a sense of softness, sensuality, intimacy and complexity, making it a perfect setting for a retreat into the wilderness of Tala.



The timber bridge culminating into a viewing platform



Rather than compartmentalizing those activities into distinct rooms, the main space is broken up by three small enclosures that are positioned within it, ensuring a visual connection to the forest in multiple directions from all rooms

a great cozy hideout for young kids. The enclosure of the semi-outdoor bathroom encloses an outdoor courtyard but also protrudes into the glazed interior space. An old Garuga fruit tree punctures the floor of the outdoor bathroom. One branch enters the room and exits again through the thatched roof. Other branches spread across the outdoor bathroom before exiting through multiple circular openings in the enclosure. A free standing bath tub and the indoor-outdoor feel of the space make it an ideal relaxed setting.

A large luxurious king size bed within a soft linen fabric enclosure can be open or closed off depending on demands of privacy. A spiral staircase connects to a secret lower level that is suspended below the tree villa.

This guest suite is on one side backed by a rock outcrop and on the other side surrounded by a thick forest. You can take a shower here with merely a curved glazed sheet separating you and the forest life around you. A timber floored outdoor deck and attached staircase invites you to take a hike in the forest.

Elements and textures as parts of the structure are focused on coexistence. The monochrome colour scheme of the

space along with an eclectic mix of partly restored and partly custom designed furniture pieces give the interior a bohemian vibe. The restraint in the colour palette highlights the surrounding greenery. Similarly, the crispness of geometry and the slender proportions the enclosures are a premeditated effort to amplify this untempered wilderness.

The volumetric composition of partly white, partly reflective and transparent surfaces within a wooden framework animate and lighten up the space. It questions conventional definitions of exterior and interior and reinterprets notions of privacy and exposure within a hospitality environment.

The spatial composition in an otherwise traditional tropical roof structure lends a sense of softness, sensuality, intimacy and complexity, making it a perfect setting for a retreat into the wilderness of Tala. ■

PROJECT DETAILS

Built-Up Area	: 225 SQM
Associated Architects	: Ar Robert Verrijt, Ar Khusboo Asrani
Project Duration	: 2015

Anaha SPA Bengaluru

"...with adequate day lighting and warm air escaping though cross ventilation, coupled with landscaping around the building, enhances the micro-climate lending an holistic assistance to wellness."

Project Cost : INR 2.5 crores Built-Up Area: 1,859 SQM

Ar Akshay Heranjal



Commendation Award
- Public Building
Anaha SPA, Bengaluru

akshay@thepurpleinkstudio.com

28th
Architect of
the Year
Awards

Akshay Heranjal is the Principal Architect at The purple ink studio, a multiple award winning practice in Bengaluru, which was started in 2011 with the ideas of two individuals who strongly believed in their respective design concepts and had nurtured the feeling over the past couple of years. Akshay has been listed in the PERSPECTIVE 40 under40 ASIA (2017) as one of the creative stars who will shape the design world in the decades to come, and has also been named by iGen as the Top 50 Next Gen Architects who will shape India.

The Studio also won the most coveted 'Best Practice of 2016' award from TRENDS EXCELLENCE AWARDS for Architecture & Design amongst other numerous National & International Honours. The Purple Ink Studio since its inception has won many International and Indian Awards besides, various Nominations since its inception. To have practiced under the tutelage of different Design Gurus, viz., Ar. Karan Grover, Ar. Sameep Padora and Ar. Sanjay Puri, has immensely helped Akshay in all his creative endeavours, he frankly admits. Representing diverse & different architectural backgrounds, both Akshay and Aditi have passionately influenced their design team and creative outputs of continuous evolution while exploring the best of both worlds.

"Designed as a landmark to become the catalyst for enriching the rural hinterland, the SPA encapsulates both the geometrical space of the west and fluidity of the east in one single architectural object."

An open to sky double height water body connected to the reception and seating area



Lower Floor Plan



Upper Floor Plan

Designed as a 'Retreat within Retreat', the 1859 SQM spa block is a new 'insert' at the Shreyas Yoga Retreat that offers spectacular layers of spaces and experiences.

The Architectural Vision is planned as a sustainable model, focusing strongly on the connect of man in the realm of nature. The main block disappears into the earth and is half submerged to connect to the isolating quality of the earth, with the light and air movement planned from a series of sunken courts. The approach to the main area slowly opens up a plethora of spaces which are programmatically planned to suit the smooth spatial transitions of the guests.

The entire feel is organic with natural light washing the exposed walls and ceilings with a spectacular play of light and shadows. The spaces are further held together with a strong design language of Indian stones like Kota, Hand crafted jaali screens, solid wood doors and openings which merge the interior and exteriors, quite literally.

The Guest Lounge area opens up to a Central Court with water body on one side, and to a Sunken Court on the other. Private Consultation rooms are part of the main spaces, but are silently tucked away beside the water body.



Built-Form Development: Salon Area

.....the architectural vision is planned as a sustainable model, focussing strongly on the connect of man, in the realm of nature.

Designed as a...

'Retreat within a Retreat'

The Spa block is a new 'insert' at a renowned Yoga Retreat i Bengaluru, India that offers spectacular layers of spaces and experiences

Design Program: WELLNESS (SPA) Block
 Location: Bengaluru, India
 Built up Area: 20,000 Sqft
 Usage: 10 SPA Rooms/Yoga/Meditation



Anaha SPA at Shreyas Retreat, Bengaluru

MASTERPLAN

1 Existing site - highlighting existing trees that need to be felled with a typical building design approach

2 Existing site - highlighting existing trees that need to be felled with a proposed site - sensitive approach

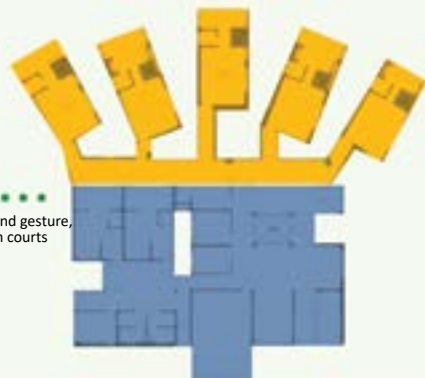
3 Image showing a building outline with the typical approach

4 Image showing a building outline with the proposed site - sensitive approach

'The Inspiration'



the SPA blocks derived out of the symbolic hand gesture, with spaces in between forming the green courts



mudra : a symbolic gesture used in conjunction with yoga

Mudra: A symbolic gesture used in conjunction with yoga

ANAHA SPA, BENGALURU



Section A - A & Section B - B

The spa block is seen as a semi-detached sequence that utilizes the adaptive approach with each unit fitted to the purpose it serves. Each spa room (measuring upto 600 sqft) is positioned to offer spectacular views of the site

/ surroundings, whilst concealing the guests from the outside with local exposed brick jaali works as the shell. The structure's porous cell conceals a softer environment inside and the private open to sky lounge spaces (for after

View of the Spa block from the entrance





The reception connected with a boutique and seating area



Interior image of the spa bathrooms with brick-jalis



A large pivot door connecting the reception areas with the spa corridor and treatment rooms



The Spa corridor on the first floor

treatment relaxation) bringing in natural daylight into all spaces. With the spa offering an array of treatment options with the 10 massage rooms, one can experience the holistic Ayurveda treatments based on age-old therapies, or choose from the Oriental and western offerings from the menu.

The landscape merges the geometry of network of the surrounding paths to form break-away spaces for the guests to lounge. These buffer zones create smooth transitions from the exterior, to semi covered spaces, and also offer a beautiful play of light.

With each block growing from the sunken gardens into the sky, often blending into a series of greens, the organic approach seamlessly fuses the inherent sense of lightness expected from a space so serene. The feel is further exaggerated on the upper level, in the 2000 sqft Meditation and Yoga pavilion, with large openings on the east, allowing



Brick-Jalis covering the spa bathrooms



Open courts between the spa rooms



The semi-open corridor connecting the all the spa rooms on the ground and first floor



The entry shaded with pergolas

natural sunlight to create a powerful setting for the Yoga sessions at sunrise. The Large Pavilion opens up further to a series of private Yoga and Meditation Spaces offering beautiful varied settings using the natural play of light and shadows of the sun against the roof jaali's / screens.

Separate spa facilities for men and women include steam rooms, and experiential showers. Outside, the spa includes meditation areas, a Jacuzzi, salon and gymnasium connected with sunken courts and open and partially open lounge spaces for the guests. The facilities also include Naturopathy treatments within the block for a holistic wellness experience connected attached to an open to sky court.

The book-store connected with the reception and the lounge areas allow the guests to explore literature on India, Ayurveda, Wellness, Food, books published by Shreyas Retreat and more at leisure. ■

PROJECT DETAILS

Built-Up Area	: 1859 SQM
Project Cost	: INR 2.5 Crores
Associated Architects	: Ar Aditi Pai, Ar Jaikumar
Project Duration	: 2015 - 2016
Structural Engineer	: Design Ventures
Contractors	:

Windmills of your Mind Bengaluru, Karnataka

"...ageless task of architecture to produce an appropriate response to people's aspirations to a better life gets rekindled here"

Project Cost : NA

Built-Up Area: 1,62,640 SQM

Ar Kamal Sagar



28th
Architect of
the Year
Awards

IAA Commendation Award
- Group Housing
Windmills of your Mind,
Bengaluru

veeresh.hiremath@total-environment.com

Founder & Chairman of Total Environment Building Systems, and Total Environment Hospitality (Windmills Craftworks), Ar Kamal Sagar is an alumni of HYPERLINK "https://en.wikipedia.org/wiki/IIT_Kharagpur" \t "_blank" IIT Kharagpur (1992), with a degree in Architecture. After a short stint with Omni Architects at Lexington, Kentucky, in the US, he returned to India and designed the Poonawalla Stud Farms around Pune. He believes that natural materials have more character, bring out the building to life and age gracefully unlike artificial materials, which do not change with time.

Under his visionary entrepreneurial skills, Total Environment has since, designed and built over Two million square feet of high quality, individually customized and furnished space, mostly homes, across Bangalore and Pune. Leading through design and a combination of technology & craftsmanship, each Total Environment home is a sensitively detailed, high-quality space that celebrates nature by embracing it. HYPERLINK "https://en.wikipedia.org/wiki/Kamal_Sagar" \t "_blank" [2] Taking inspiration from the fine arts, his latest foray, Windmills Craftworks, is a Jazz Theatre, Microbrewery cum Restaurant, with exceptional acoustics.

"Adopting a composite type structural in to the builtform, helps reflect the sincerity of each material used, displaying intimately detailed spatial experiences and a contemporary interpretation of vernacular domains. Various indigenous plants and trees have been planted here which includes fruit bearing trees to attract birds. A variety of grasses add softness and flow to the rustic look to the roof and especially to the walls made of exposed concrete and brick."

Windmills of Your Mind is designed around the idea of deeply embracing nature and blurring the boundaries between the indoors and outdoors. From the terrace gardens of each individual apartment and the earth sheltered roofs of the single family homes, to the landscaped skywalk on the rooftop of the apartment towers, the total horizontal

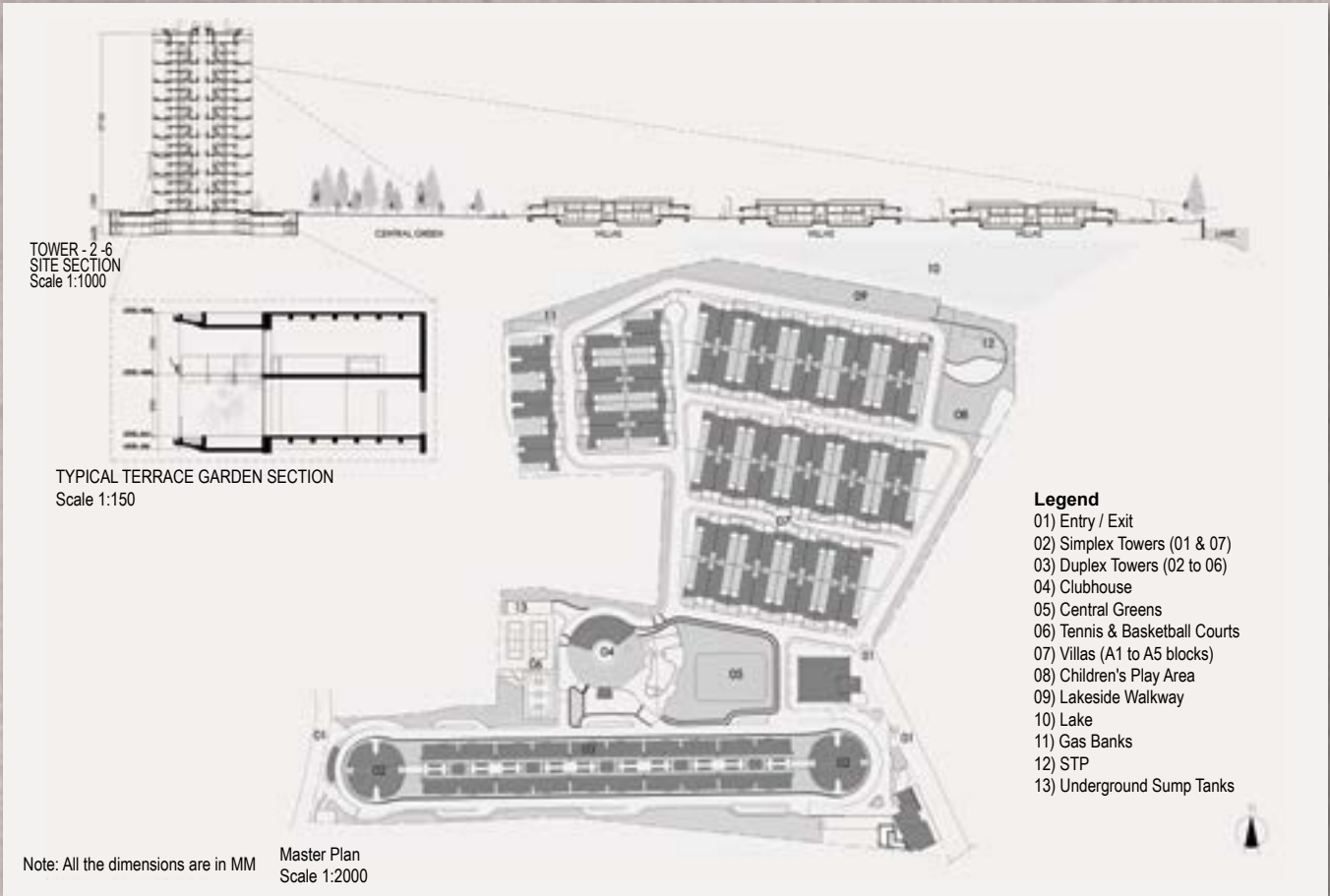
landscaped area in the project is larger than the area of the land on which the project is built. The exteriors of the buildings, including the 19 storey towers, in exposed concrete and brick, and the internal roads in black cobblestones, will look better with age and blend with the natural landscape.



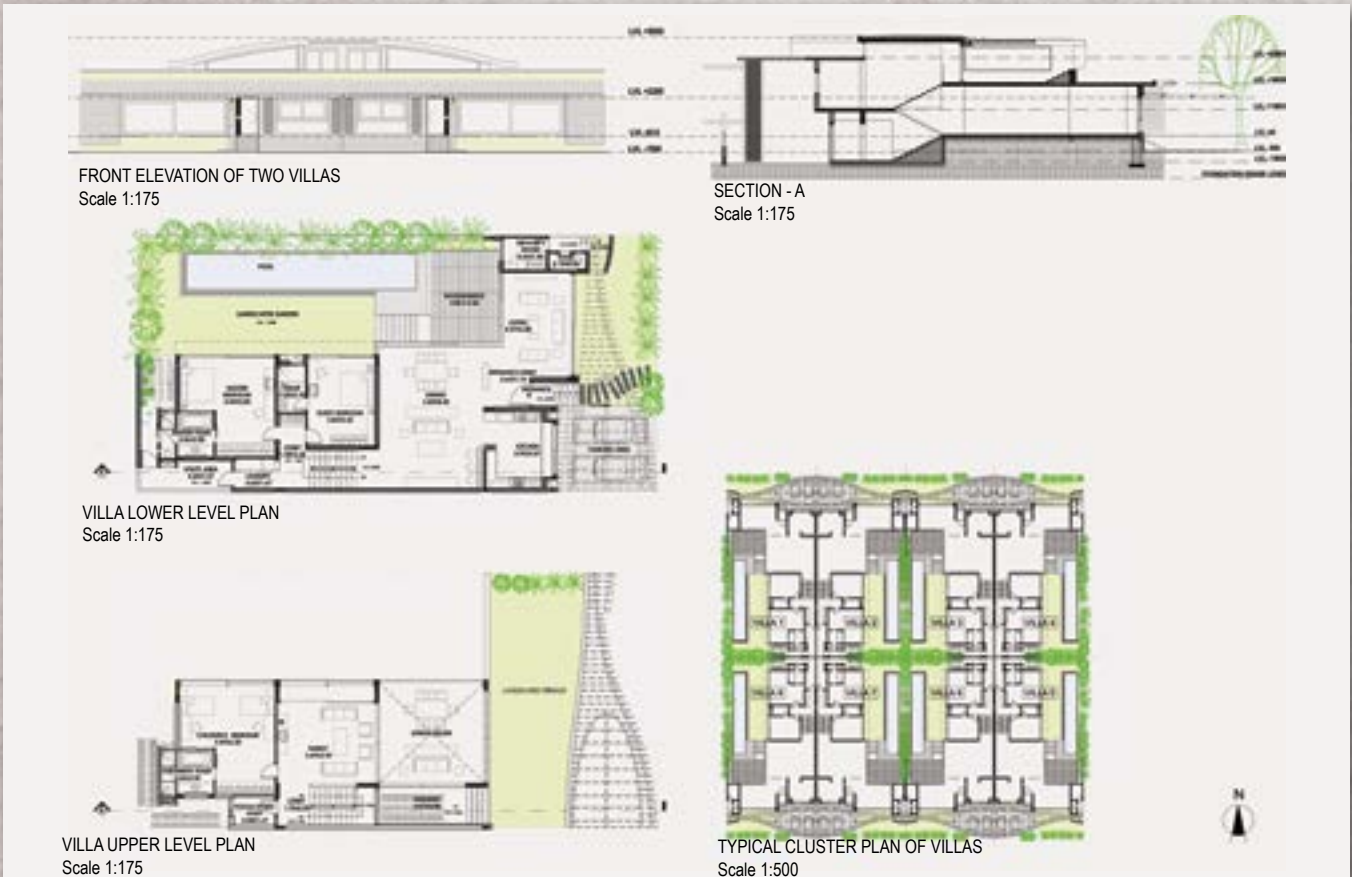
Duplex Block_Unit Plans



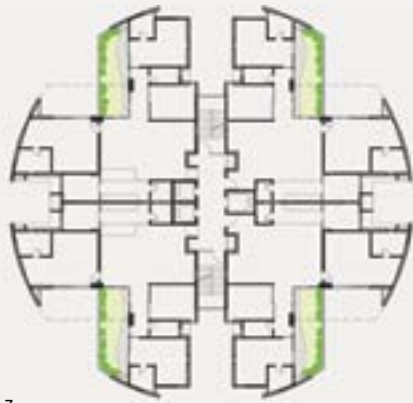
Duplex Block_Block Plans



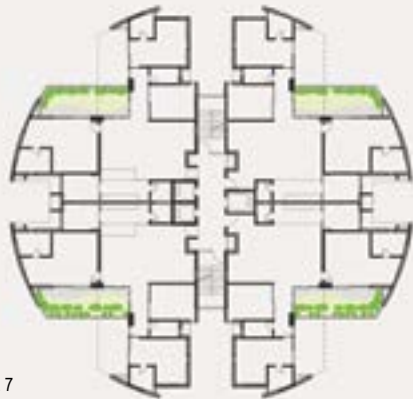
Master Plan



Villas Plan



TOWER 1 & 7
BLOCK PLAN - TYPICAL ODD LEVEL
Scale 1:300



TOWER 1 & 7
BLOCK PLAN - TYPICAL EVEN LEVEL
Scale 1:300



TOWER 1 & 7
ELEVATION
Scale 1:300



Circular Block_Block Plans



SINGLE LEVEL APARTMENT
UNIT PLAN - TYPICAL ODD LEVEL
Scale 1:100



SINGLE LEVEL APARTMENT
UNIT PLAN - TYPICAL EVEN LEVEL
Scale 1:100



Circular Block_Unit Plans



Photograph of Tower 1-3 from Clubhouse, March 2017



Photograph of Tower-1, March 2017



Well Shaded Villa Street

Bangalore, often called the silicon valley of India, is a city of start-ups and successful young professionals. The project is designed to house a community of 405 families from all over the world – global professionals that desire a simple, but high quality contemporary lifestyle. With a total built area of 1.75 million square feet on a 24 acre property that slopes gently towards a small lake, all 405 homes are designed in a manner that almost every space within each home opens out to a garden through large sliding glass panels.

Each home was furnished and fitted out and handed over in a ready-to-occupy condition. The interior layout and design of each home is customised around the functional and lifestyle needs of each family, while maintaining control over the overall design language. This was made possible through a special proprietary software, eBuild, developed for this purpose – through which good design is made available to several hundred home buyers. Custom furniture was manufactured through a special production facility set up by the architects. The design language is clean and modern, yet warm and inviting.

Single Family Homes

The 3756 sq.ft. earth sheltered single family homes have been designed with an “L” shaped plan with the back of the L set against the neighbouring home, to create a large garden space on the inside of the L, and allowing almost every space in the home to open out, through large wall to wall sliding glass panels, to this garden. This layout with common walls between two adjacent homes also avoids the cluttered look of several individual homes in a row.

The curved shell roofs of these homes are covered with a blanket of earth that keeps the homes cooler in summer and warmer in winter and also helps reduce storm water runoff. Homeowners grow strawberries, tomatoes, green chilies, okra and even papayas and bananas on these roofs.

The living, dining and kitchen are housed in a single level structure at street level in the front, and the bedrooms in a two level structure, placed half a level lower, accessible through half a flight of stairs, either up or down from the living room level, unlike a regular duplex home which requires climbing two flights to get from one level to the



Photograph of Duplex Terrace Garden, March 2017

other. This also makes the entire home appear to be a low and inviting single level home from the street.

Apartments

Challenging the notion that high rise apartments can't have the same feel as single family homes on the ground, each apartment has its own private garden with sprinklers and a drip irrigation system, with the gardens cantilevering in alternate directions on consecutive floors in the single

level apartments, and large double height gardens with water bodies and wood decks in the duplex apartments. These terrace gardens required considerable soil depth to accommodate the landscape design requirements and so, to lighten the structure and to allow more light to the gardens, the slab below the terrace gardens is curved upwards towards the edge while still providing sufficient overhang for the interiors of the homes.

Single Level Apartments

The 2,500 sq.ft. single level apartments are "L" shaped in plan, with the living, dining, kitchen and one bedroom opening out onto the landscaped terrace garden. The apartments are housed in a circular tower, four to a floor, with each unit occupying one quarter of the circle, ensuring long views from the home, radially outwards and no two apartments looking into each other.

Duplex Apartments

Each 5,924 sq.ft. duplex apartment, has a large 70' x 14' double height garden, wood deck and water body, with a glass deck from the family space at the upper level that allows you to step out and enjoy the garden without cutting off



Photograph of Tower 1&2, March 2017

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Photograph of Earth-sheltered Villas, March 2018

the light to the wood deck below. The water body running along the outer edge of the garden is also a safety feature, preventing one from getting too close to the edge. All the 4 bedrooms and the family space, living room and kitchen open out onto this large garden.

Clubhouse & Amenities

The clubhouse structure is also designed with a green roof, with overhanging plants acting as the curtain over the peripheral glazing. The clubhouse includes a heated pool, gym, theatre, library, squash courts, guest suites and cloak rooms.

MATERIAL PALLETTE

Our focus on creating spaces that are inharmony with their surroundings influences our choice of natural construction materials. It is our attempt to give our buildings a character that is essentially grounded in nature.

Our use of natural construction materials like wire cut bricks, natural stone flooring like Kota / Jaisalmer flooring has added a new dimension to building aesthetics. Besides being maintenance free, these natural materials age beautifully, and the passage of time gives them a life and character of their own. From ivy covered walls to landscaped gardens, French windows and terrace gardens, we also seek to make our buildings as warm and green as possible.

Exposed wire cut bricks (Size 12" x 2" x 4") used on the exteriors require no plastering or painting and need minimal maintenance.

The hollow sections of these bricks - reduces transmission of heat and keep the inner spaces cooler. These bricks also absorb less water (only on the outer surface) when it rains and dry quickly, thus reduce load on the structure and also reduce growth of fungus on the surface. The use of these bricks make the walls better insulated to sound because of their tubular nature.

Natural stones like Italian marble, Kota or Jaisalmer (local stones procured from Rajasthan in India) are soft stones and are used for flooring of the inner spaces and the lobbies. The advantages of these stones being that they remain much cooler in the summer months and warmer in the winter months - when one walks bare feet on these surfaces, the foot grips the floor much better than when compared to stones like granite used for flooring. ■

PROJECT DETAILS	
Site Area	: 97160 SQM
Built-Up Area	: 1,62,640 SQM
Project Cost	: NA
Associated Architects	: Shibane & Kamal Arch.
Project Duration	: 2008 - 2017
Structural Engineer	: Total Environment Building Systems

Critiquing the Modern in Architecture, Vadodara

"Literary Award in Architecture for the book *Critiquing the Modern in Architecture*".
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Prof. Jaimini Mehta is a practicing architect and an independent academic based in Baroda, India. He studied architecture at M.S. University of Baroda, and at Uni. of Pennsylvania in the Louis Kahn Studio. He went on to work in the offices of Louis Kahn and Mitchell / Giurgola Asso. In Philadelphia. In 1976 he established his practice under the name "Studio Jaimini Mehta". Over the years the practice has been engaged in designing residential, institutional, commercial and urban design projects. The work of the office has been published and exhibited in India and abroad.

At present he is a Hon. Director of the Baroda based "Centre for the Study of Urbanism and Architecture" which he instituted in 2006. He was an Adjunct Professor at Rensselaer Polytechnic Institute at Troy, N.Y. and at CEPT University in Ahmedabad, India. He also worked as Head of the Schools of Architecture at Baroda and Goa. His published books, are "Louis I. Kahn, Architect" co-authored with Romaldo Giurgola (1975), "Rethinking Modernity - Towards Post Rational Architecture" (2011) "Embodied Vision – Interpreting the Architecture of Fatehpur Sikri" (2014) and "Critiquing the Modern in Architecture" (2017).

ROUTLEDGE

"The discipline of writing something down about the built environment could be the first step towards making it happen. Writing is all about expression...about letting one's own opinions reach everyone else. This book opens fresh doors to the discipline of design, especially of the built spaces. Written and edited with a critique's eye and supported with numerous illustrations, Prof. Jaimini Mehta's book provides a new dimension to this nascent and sunrise field of architectural education with utmost clarity which helps intertwines the plethora of disciplines that help make an architect's vision, a reality."

"Critiquing the Modern in Architecture"

Author	: Jaimini Mehta	ISBN	: 978-1-138-69080-6 (Paper back)
Publisher	: Routledge, (Taylor & Francis Group) New York and London	ISBN	: 978-1-135-53672-9 (ebook)
Date of publication	: Sept. 2017.	Pages	: 160.
ISBN	: 978-1-138-69079-0 (Hard back)	Illustrations	: 91 (Black & White)

METAPHYSICAL FOUNDATIONS OF MODERN ARCHITECTURE

This book endeavors to explore the idea of "modern" in architecture both in its theoretical as well as practical forms. The various essays in this collection were originally written over the last four decades each in entirely different circumstances. Looking back on the forty years of my own intellectual production I realized a persistent theme running through some of them; to understand the inherent contradictions of theoretical postulates that have informed the modern architecture and its built production. This led to the selection of these essays here as a way to articulate a critique of the idea of modern as we have inherited largely through the so called modern movement in architecture.

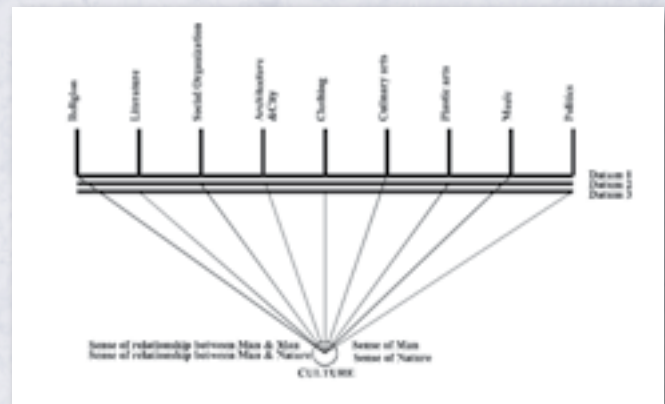
There is no dearth of literature on modern architecture. From the beginning of the twentieth century, when a sense of the emergence of something new began to be felt, the architectural intelligentsia, especially in Europe and America, has been particularly prolific in outlining its profile and laying bare its multiple facets. By all accounts, it has been a robust and liberating phenomena and has produced great architecture. Having grown up, and being trained as an architect at a time when this movement was at its peak, one could not help but be carried away by its tsunami like wave.

Still, there was always this nagging feeling that it did not quite accommodate, and was not responsive to, a rhythm of life, a pattern of habitation, occupation of space and a relationship of man with his external world that was born out of the experiences of people other than those of the Western civilization from where this idea of modernity had originated. But it claimed to be international and accorded universal attributes to all mankind. It was obvious to me that this contradiction was far more structural than superfluous and needed to be explored by going down to the very metaphysical foundations on which this edifice of modern architecture is built.

The Modernity Project seems to have begun with a series of events in Europe around the sixteenth and seventeenth centuries. The publication in 1543 of Copernicus' On the Revolutions of the Celestial Spheres and the availability of its empirical evidence in 1609 when Galileo was the first to point a telescope skyward and finally in 1637 René Descartes' proclamation "I think, therefore I am" (Cogito ergo sum), are the major events which can be attributed to have engendered modernity. Both individually and collectively, these events pointed towards one of the most significant epistemological

shifts in the history of Western thought: the separation of body and mind. The Cartesian doubt that senses may not be as reliable as we thought, led to the faculty of reason acquiring a central position in the affairs of man.

Consolidated by the mid-17th century, modernity can be characterized by a number of defining traits. These were secularization of culture, establishment of the autonomous individual, universalization, urbanism, acculturation of ideas and ahistoricism. It is evident that this modernist movement was an all encompassing paradigm shift involving a fundamental change in view of the world beginning in Europe initially but fast spreading to other parts of the world in various degrees. Many of us had accepted and assumed this to be an inevitable consequence of a continuous and ongoing historical process. We had also assumed its underlying rationale, the centrality of reason, as universally valid and equally applicable to all societies, cultures and civilization globally.



Architecture, like all superstructural manifestations of a culture answers to common cultural values. However, in a society in transition these manifestations respond to different datum.

(Illustration for "Towards A Purposeful Disequilibrium")

The manifestations of modern civilization includes architecture (Fig. 01). But the identity of modern architecture, as constructed to align it with modern science and industry, was unable to adequately explain architecture emerging from other parts of the world. It has been clear for some time now that modernism so narrowly defined has not lived up to its promise to represent the universal cultural modernity premised on an all encompassing knowledge revolution. Other non-western societies have developed different ways of seeing and making the environment which are equally valid and offer the critical foil to unravel the taken-for-granted assumptions of the dominant western

view of the world and works done outside Europe have the potentiality to offer critique of the claim of universal civilization. But a word of caution is called for here; this must not be formulated in terms of West versus the rest. Nor it is a question of arriving at a vague form of syncretism or fusion. This demands a recognition and acceptance of the plurality of multiple thought-worlds and that not all have accorded reason the same centrality as has the Western one.

That the binary of West and the East exists is not disputed. But does it then imply that the two streams of thought are like two banks of a river always remaining parallel, never meeting and more importantly, never fertilizing each other? Such a proposition must be rejected. There is ample historical evidence to establish that the seemingly autonomous metaphysical schemes of both Greek and Indian cultures have not only developed parallel to each other but also have mutually influenced each other. The differences are those of form and emphasis rather than that of analytic rigor. While the former follows a deductive method, the later goes by inductive and analogical method. The one emphasizes reason and consciousness, the other dwells on perception and ontology. These thought-worlds are not limited to philosophical inquiries and discourses only but permeate all cultural life and mold people's sensibilities too. Aesthetic productions, including architecture, must then be viewed in this context. A truly universal architectural modernity can be built by distinguishing between the universality of reason and technology, both of which have no fixed domain, and architectural expressions that spring from a multitude of thought-worlds. We will then have a variety of simultaneous narratives of place making, formal configurations and forms of habitation, each appropriate to its situation.

Still, this does open up the prospect of critically looking at one thought-world from the standpoint of another, i.e. to sense the essential underlying structure of ideas and values of a thought tradition by viewing it from outside. This is the position I have taken. While the essays in this collection do not take an overtly critical stance, I am hopeful that readers will sense a certain commonality within these disparate text, an alternative narrative, and an attempt to engage with other thought-world, running through all of them, more pronounced in some, less in others.

The essays are grouped in three sections. The first section, Rethinking Modernity, explores and interrogates the metaphysical foundations of modernity in general and of modernism in architecture in particular. This critique takes off from the position that we live in multiple thought-worlds and that the roots of the dominant rationalist narrative go all the way down to the pre-Socratic Greek thoughts. A parallel and equally ancient universe of thought was developed by Indian and later by the Arabic thinkers who considered intellect as a spiritual faculty capable of knowing and apprehending the reality in an unmediated fashion. While reason perceives knowledge through conceptual filtration, the intellect perceives it in a direct manner without the sequential mediation of thought and reasoning. This locates

intellect in the ontological realm of forms and presences capable of being represented and symbolized in the physical world. Indeed this is one of the functions of Indian and Islamic architecture – to create a symbolic representation of the transience of this world and the greatness of the hereafter.

The decade of 1965–75 was arguably one of the most eventful periods to be young in the United States and I happened to be there. The euphoria of man's first landing on the moon was soon eclipsed by the students' protests against the war in Vietnam in the universities such as Kent State, Harvard and Columbia. I was teaching at Columbia where the students of architecture were questioning much more than the ethics of the war; in the words of Giancarlo De Carlo, they were questioning the very "purpose of their preparation". It was hard to remain untouched by their intensity.

Thus, when I returned to India in 1975, I was already washed by this intensity and restlessness. Joining the School of Architecture, Ahmedabad (now CEPT University) to teach, I found myself mentoring a small group of equally restless students eager to know more about what was happening elsewhere. They had started a journal, "Akshara", dedicated to explorations of ideas in architecture and invited me to contribute an essay. "Towards A Purposeful Disequilibrium" was my reflection on the events of the preceding few years and also on the realization of the inadequacies of architectural thought we have inherited from the Modern movement.

In 1983 I was invited to teach at Rensselaer Institute in Troy, N.Y. "Fool's Paradise" was a public lecture I gave there. It extends the arguments and concerns, hinted at in the previous essay and explores the roots of what was then increasingly referred to as the Post-Modern architecture. "Interrogative Scholarship", written only about a year ago, attempts a possible bridge across the East-West binary, referred to above, by interrogating and taking a critical look at both these thought-worlds from each other's perspectives. It has never been published before.



Fourier's phalanstery was a gigantic building housing a co-operative commune of 400 families engaged in agricultural activities. Illustration by Charles-Francois Daubigny, 19th Cent. Architecture in the service of an idealized, rational society. Illustration for "Fool's Paradise".



Interior of US pavilion. Expo 67, Montreal. 1967. Space defined by symbols and images and not by X,Y,Z co-ordinates. Illustration for "Architecture as Co-Making".



Plan of Rome in 14th century codex by Fra Paolino the Minorite. 1346. Pre-Renaissance space of perception. Illustration for "The Space of Mr. Giedion".

"Contingent Criticality" is an edited compilation of some of my presentations at a number of academic forums. Like the other three essays in this section, this one too takes off from a position that, for any substantial epistemological course correction, the narrative will have to return to the root assumptions that have informed the modernist discourse. In other words, we need to rethink the very foundation on which we have built the edifice of modernity. These four essays are thus connected and may be read together.

The second group of essays, under the title *The Idea of Architecture* resulted from my half a century's engagement with academics. It is in academia that ideas are discussed, deliberated and analyzed to push the boundaries of the profession. Teaching, for me, has always been a site for creative thinking.

Often work of a student, though focused on a specific and concrete situation, prompts one to question some long standing and taken-for-granted assumptions. A casual question by another sometimes takes one into unexplored areas. The cumulative results of these encounters are the births of ideas that may not always be new but they always reveal something about me to myself. These I have articulated at various times either as lectures or part of graduate seminars. The four essays in this section address this; some directly and others tangentially.

The two essays, "Space of Mr. Giedion" and "Architecture as Co-Making" came about through my notes for a graduate

seminar course I had devised and conducted in several schools in India, between 2003 and 2012. They interrogate the concept of space so central to the 20th century architectural discourse. "Architecture and the Idea of Agreement" was an annual lecture delivered at CEPT University, Ahmedabad in 2013 in memory of my friend and a sensitive architect Prof. Kurula Varkey. It was aimed at drawing the attention of the academic community to those timeless values of architecture which transcend the exigencies and the debates of the moment and restate what I refer to as *the idea of architecture*.

The essay, "Vaastu and the Enfolding Order", was prompted by students. During my numerous engagements with students, I had not been able to deal satisfactorily with questions raised by them to explain the "mysteries" of Vaastu Shastra, the ancient Indian wisdom on architecture. And that had been nagging me.

Unfortunately, there has not been much debate on the subject and the present practitioners often project it as a dogma with set rituals. What I have presented here for the first time should not be taken as a definitive interpretation or explanation of the ancient texts. However, it was an opportunity to look at the ancient wisdom from the perspective of Western rationalism and vice versa. It is an approach, a reasonable intellectual position which may spark an informed debate. I will be happy if that happens.

The essays in the third section On Praxis are critical explorations of modernist practice through specific works of architects. These later two sets of essays complement each other, one addressing to the metaphysical foundation and the other to the actual practice of architecture. Still, it is not necessary to read these essays in any particular order.

"Analogues of Architecture" was commissioned for and published in a catalogue of an exhibition of models made in the atelier of architect Balkrishna Doshi in 2003. It prompted me to think about an area of our work which

we routinely engage in but rarely pay serious attention to as a crucial element of, and an instrument in, the process of designing. Models as three dimensional analogues of the eventual architecture seemed far more crucial in this process than merely as part of the presentation. The exhibition of Doshi's models provided an opportunity to focus my as yet unfocussed thoughts to some kind of resolution.

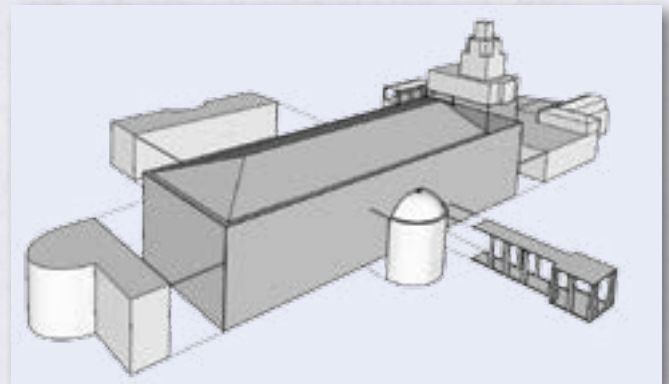
Similarly, "Le Corbusier – Polemical, Poetical and Existential" was first presented in a symposium held to coincide with an exhibition of the master's work in Ahmedabad in 2007. There was a nagging feeling that the modernist polemics which accompanied much of Corbu's career cannot satisfactorily explain some of his works such as the chapel at Ronchamp and the monastery at La Tourette and needed a different approach. The symposium was the platform for putting it to test in front of a knowledgeable group of architects.

I have been fortunate and privileged to be close to two of the masters of contemporary architecture; Louis I. Khan and Romaldo Giurgola, both members of what came to be known as the Philadelphia School. In 2011, I was asked to speak on the professional relationship between the two in a symposium celebrating the 90th birthday of Romaldo Giurgola at the University of Melbourne. This was the excuse to write "The Reluctant Master".

My long association with Giurgola from 1965 to 1975, both as his junior associate and a co-author, had given me a sense that his early work in the 1960s constituted a serious critique of the taken-for-granted conventional wisdom of modernism. The symposium in Melbourne was an opportunity to develop this sense into a coherent argument.



Sketch of the interior looking out towards the back of Octagon. AIA Headquarters building Romaldo Giurgola, Philadelphia, Pa. 1965. Architecture of place making. Illustration for "The Reluctant Master"



Volumetric analysis of the built form. Josef Hoffmann, Stocklet Palace, Brussels, Belgium, 1905. Illustration for "The Vienna Spring".

While in Melbourne, I had the opportunity to see the beautifully mounted exhibition on Vienna Art and Design. Seeing all this work together provoked me to investigate it more and this resulted in the last essay "The Vienna Spring". ■

"Abridged version of the book with select excerpts presented here. Most of the essays are richly illustrated."

- Prof. Jaimini Mehta

A House of Small Talks Coimbatore, Tamilnadu

"Potentiality of space exploited with the skillful use of the diagonal axis and double heighted ceiling"

Project Cost : INR 1.93 crores Built-Up Area: 562 SQM



Ar Pradeep Arumugam



Ar Shanil Riyaz

IAA Commendation Award
Young Architect's Award
A House of Small Talks, Coimbatore

warp.partners@gmail.com



Pradeep Arumugam, an alumni of Thiagarajar College of Engineering, Madurai, has worked in Bangalore before establishing his independent practice in Coimbatore. As a CEO of the Design Studio, he firmly believes in being site/context specific and client specific. His interest in design and construction gives a wholesome approach in realizing buildings.

His partner and associate Shanil Riyaz, a product of the prestigious School of Architecture and Planning, Anna University, Chennai heads the design team. His creative outputs are based on the principle that a building is a holistic amalgamation of Nature, Geometry and Society put together in balance.

"Architecture is all about making dynamic spaces with an eclectic relationship with the life and activity of its users. The spatio-formal statement expressed here conveys distinctly that the experience of the space is more important than the form. The design team acting as alchemists for social change have cleverly interweaved function and feelings in a dense urban landscape to create this shimmering fabric of architecture. The various forms in nature, be it the symmetrical along with the asymmetrical have been meaningfully used to create structural vocabulary of folds and cantilevers. A strong influence of art as an integral part of built forms is well spelt out."

The terpsichorean composition of various volumes creates a layered up-built of the house



A bird's-eye view of the house, depicting the deployment of the various volumes with the interstitial spaces. The photograph also throws into sharp focus the context of the development.

Description of the project:

On account of rapid urbanization and gentrification of modern Indian cities, construction and design typologies of houses have become more and more formulaic based on the locally prevailing trends and thus losing their connection with the Neighbour and the Nature.

A house of small talks located in a crowded residential neighborhood of Coimbatore creates a dialogue between the house & its inhabitants, the house & its immediate context in terms of what is built and what is un-built.

The house is set back from the street providing breathing landscape in a congested street making the design perceivable at a glance. Each function of the house were identified as individual volumes and then introduced to a game of twisting, stacking and interlocking creating curious spaces and angles merging to a point where the inside meets the outside.

Materials of construction Details

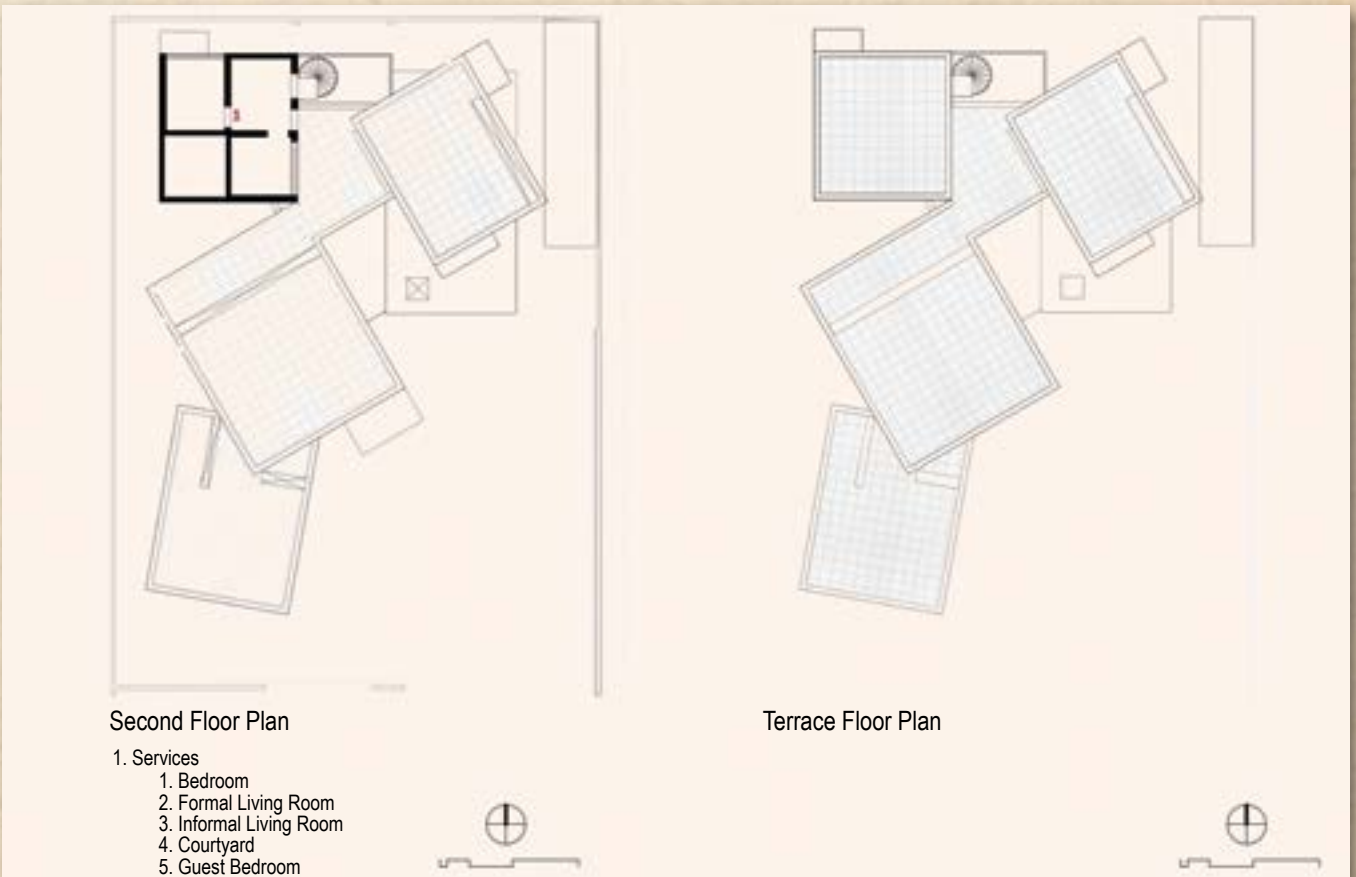
A 16ft high charred wood free standing wall forms a backdrop around which the living room and stairs are phrased spilling



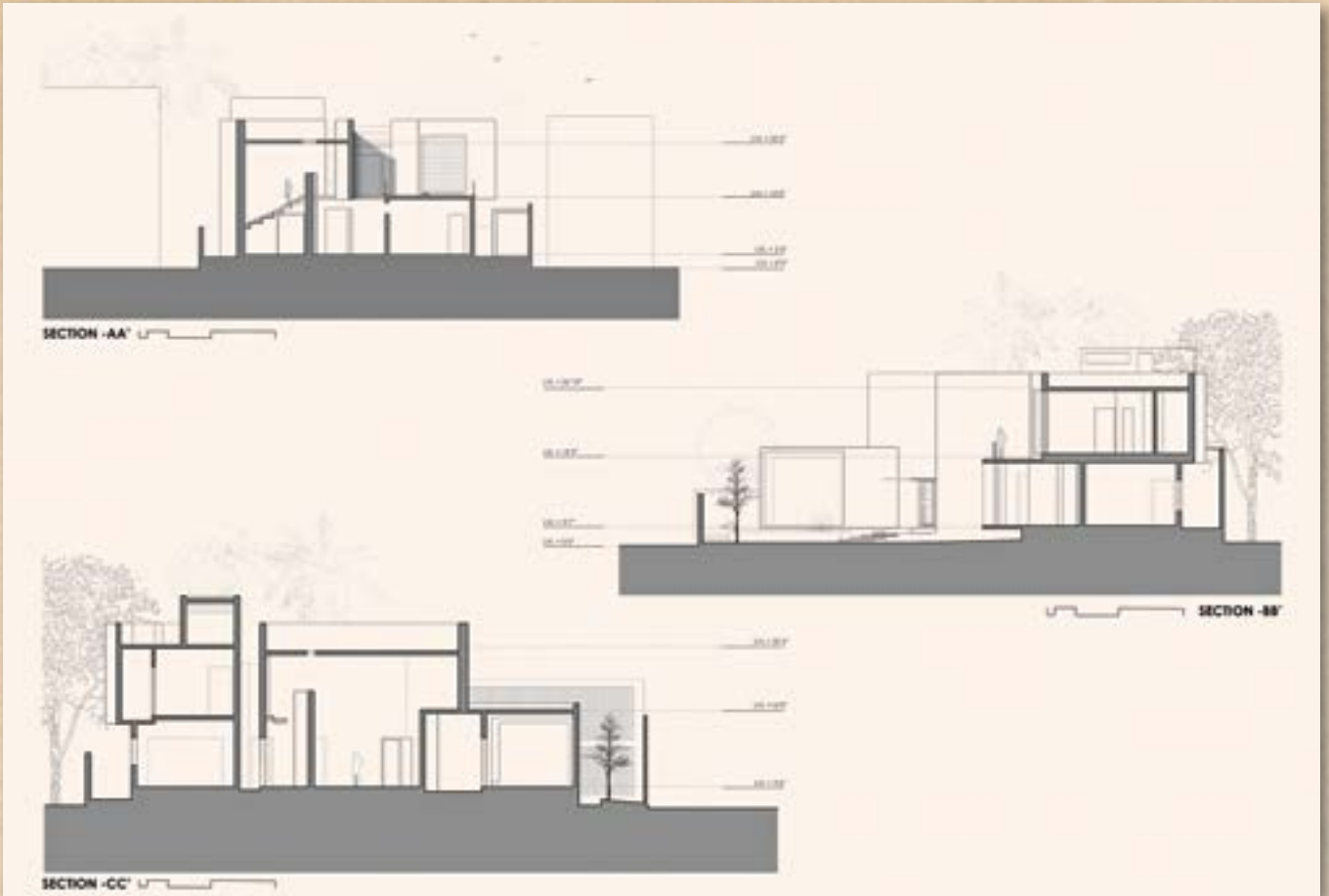
The terpsichorean composition of various volumes creates a layered up-built of the house



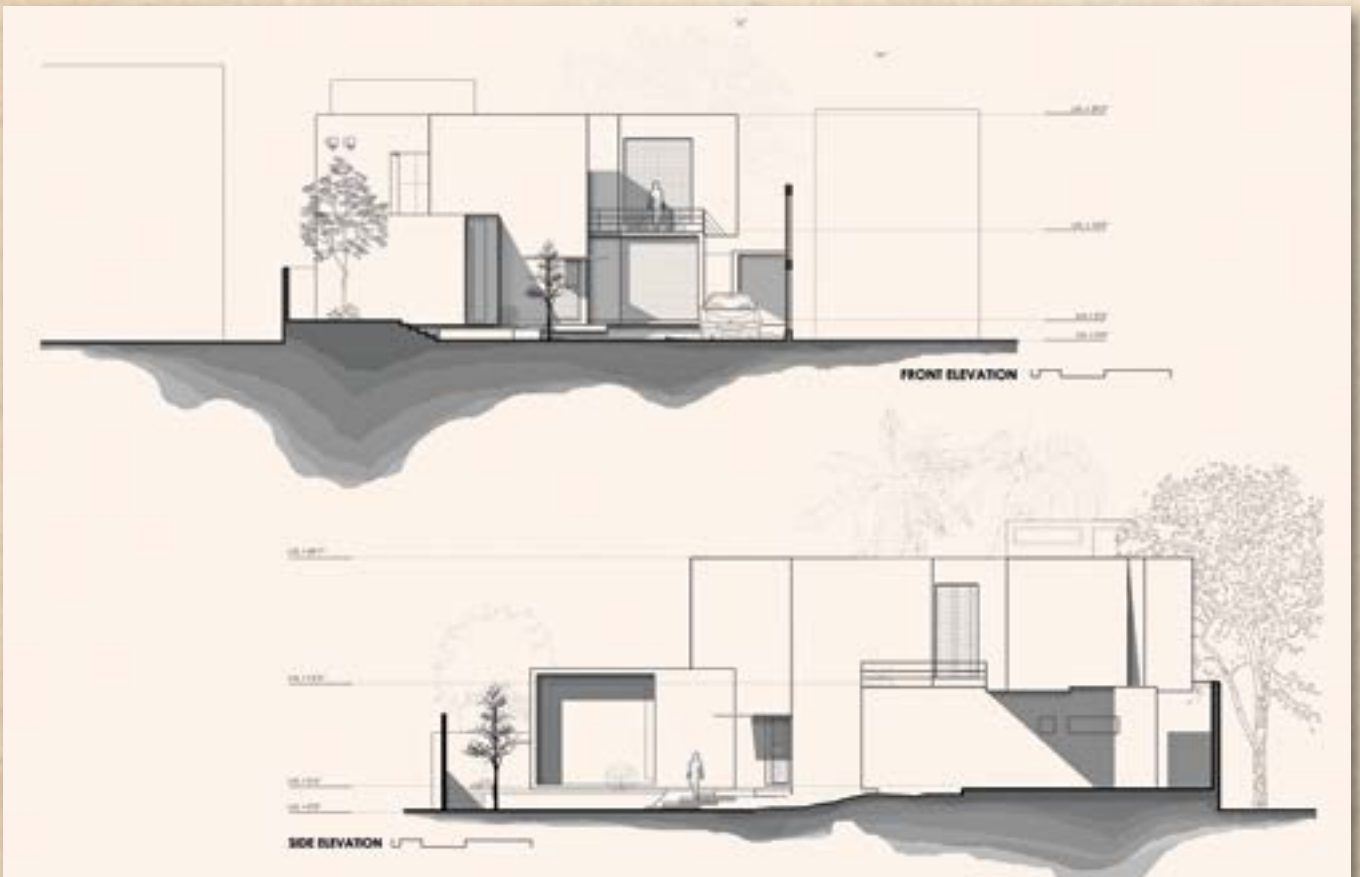
Ground and First Floor Plan



Terrace and roof floor plan.jpg



Sections



Elevations



The photo quintessentially captures the characteristic oddities of the design where the dialogues between the house and its context and spaces within meet each other.



This site located in a densely built residential area.



Functional Massing.



Each function of the house were identified as individual volumes and then introduced to a game of twisting, stacking and interlocking creating curious spaces and angles.



A central court created acts as a pivoting and binding point to the adjacent volumes.



Multiple riches are created surging in the landscape and skyline to draw an interspersed silhouette.



All the spaces open to the landscape and thus articulated around.

Concept diagrams



The house is configured with white cuboidal interlocutory volumes. Each volume has its unique opening and geometry, each of different character all coming together conversing with each other.



The double height Living room is framed by a 16ft high charred wood, free-standing wall against which a contemporary setting of furniture and artifacts are drawn across

conterminous volumes into each other. Skylights over spaces provide a ever changing movement of light through the day rendering different moods and experiences.

Natural wood, charred wood, exposed concrete ceiling with dark rustic tones are balanced by plain white walls and green spurs of plants.

Special Features

The spaces formed due to uneven angles lets the inhabitants discover the use of same space differently every time making strong complex equations between all the components encapsulating the art of living.



The quadrilateral courtyard cum Pooja room is rendered with natural materials modulating from the dark mood of informal living to the bright formal living room and the dining to the outside landscape in all its sides



The Parent's bedroom is a simple play of lines and geometry, with a yellow highlight wall



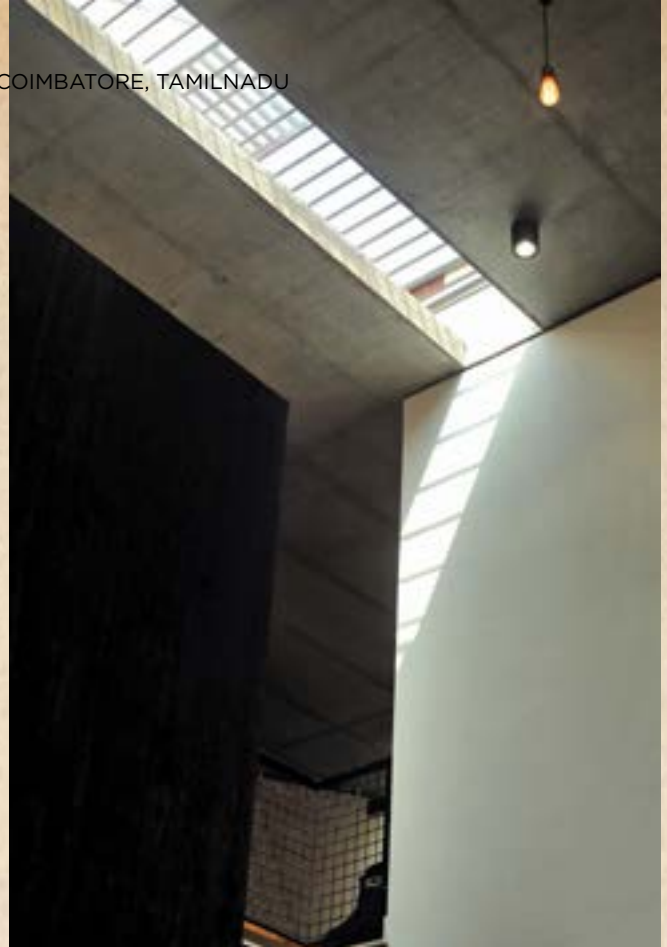
The Dining room, has the kitchen on one side and a small aviary for an African Grey Congo Parrot on the other

The Informal living room has a dark mood wherein yellow furniture and artifacts highlight the space. The skylight provides a cozy ambience





The folded staircase imprints clear lines of alternating exposed concrete and wood with old fashioned steel railing



The ubiquitous skylight in the double height living room animates the space with natural light through the day



The Master bedroom with its rustic yet chic interiors is highlighted by the red feature wall, pronounced by Concrete textures and wooden furniture. Exposed concrete ceiling and plain walls complete the intimacy of the room

The twisting of the voluminous living room block creates a courtyard around which the rest of the block are pivoted, though eccentric the courtyard visually binds all the spaces together and hence rightly becomes the house of the deity. (Pooja room).

An amalgamation of forms, volumes, light, landscape and in-surgng territories creates an ambience to discover and experience as we go past time from one day to the next. ■

The water feature and landscape in front of the house gives a different vantage point to its neighborhood



MATERIAL PALETTE

Flooring	: Jaisalmer yellow stone, Kajaria Tiles.
Façade Finishes	: White plaster, Pincoda wood.
Light fixtures & Furniture/Decor	: Life master, CECCO Furnitures, Lumion & Imported.

PROJECT DETAILS

Site Area	: 562 SQM
Built-Up Arrea	: 357 SQM
Project Cost	: INR 1.93 Crores
Associated Architects	: Ar Sahil Riyaz
Project Duration	: 2016- 2017
Civil Contractors	: Kannan Balsubramaniam

Agaraadhi - From an Epoch Bygone to a Habitat Redefined

"academic dissertation by a final year student of architecture from Rajalakshmi School of Architecture, Chennai, presents a seamless and well researched paper - a must read for all"

Mr K Kaushik Shrinivas

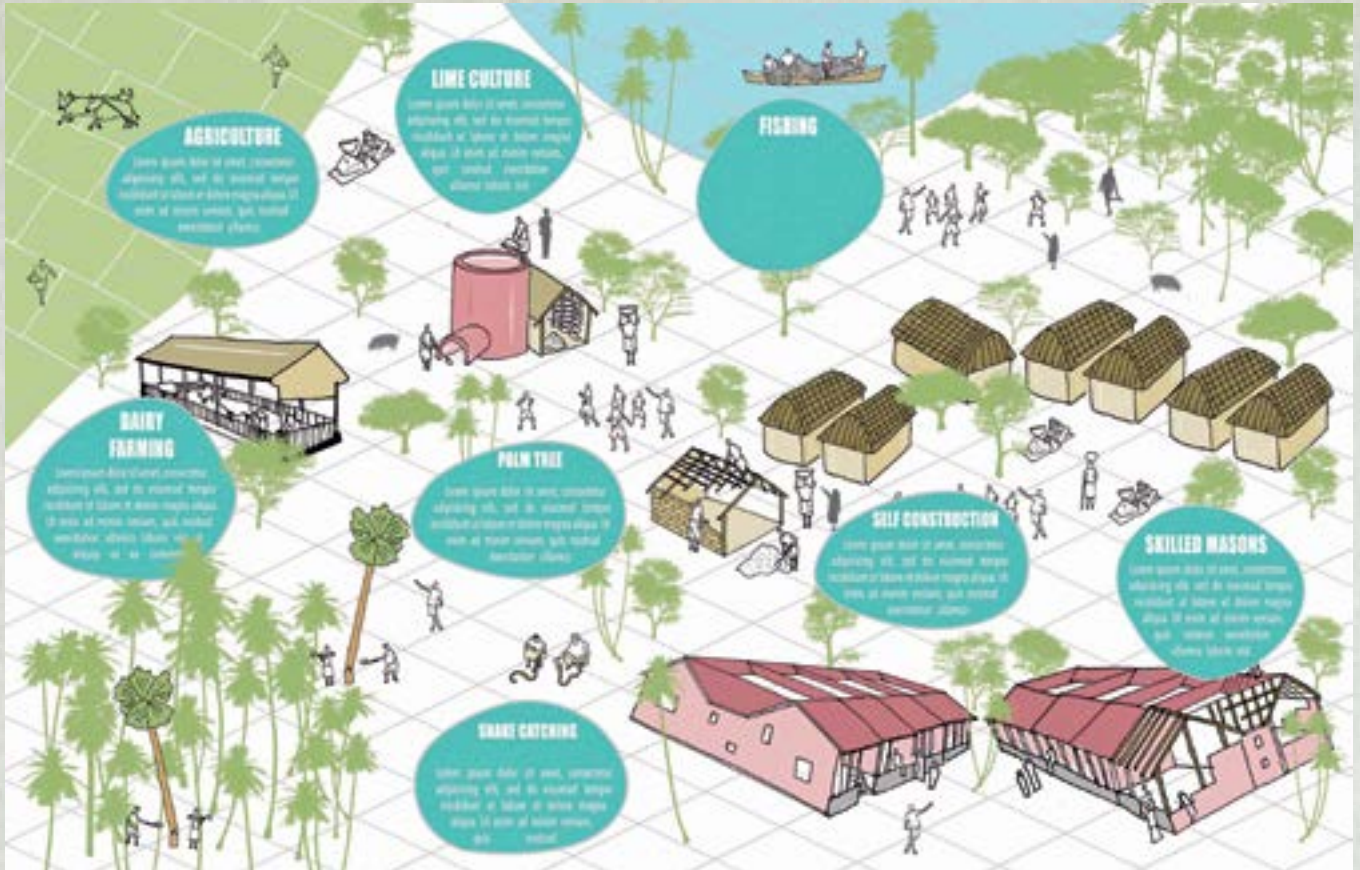


28th Architect of the Year Awards
IIA Commendation Award
Architecture Student of Year

kaushikshrinivas1996@gmail.com

My inclination towards rural empowerment led me to work at COSTFORD; giving me opportunity to coordinate workshops, supervise constructions and design a compendium of 24 projects done by COSTFORD and Laurie Baker. In association with COSTFORD, UNICEF, KILA and Thrissur District Collectorate I worked on a project to make Thrissur district child-friendly post Kerala floods. I believe I'm a systems thinker, rather than seeing things in isolation. And, I express myself through graphic design.

"AGARAADHI" - means a dictionary in Tamil. The case of Tamil's agaraadhi is pretty much the same as the case of the villages across rural India. While they do hold a lot of value, we don't consider or much less know them anymore. Taking inspiration from what's lost to restore a habitat, pretty much what this academic dissertation is all about. Hence, the full name - 'AGARAADHI - From an Epoch Bygone to a Habitat Redefined'."



Past Illustration

CONCERN

Today, unlike the past several centuries, people around the world are able to put their hands on almost everything across the globe, and as quickly and easily as possible. If I can generalise, we get our cars from Germany, electronics from China, chocolates from Belgium, watches from Switzerland, leather from Australia and so much more from so many parts of the world, and we call this 'GLOBALISATION'. As architects, we can agree that this scenario prevails in our renowned profession as well. But what if there is a cost to it? A cost that doesn't concern money, but the environment, cultures, and the livelihoods of millions of people. Does the idea sound a bit far-fetched? But that just seems to be the case today.

This global shift has provided us with more technologically advanced building materials, such as - cement, steel, glass, etc., while on the flip side, these very materials have caused the degradation of many cultures and their supporting environments causing them to become extinct in almost every part of the world.

This scenario is caused as, in most cases, a concentrated area of iron ore or a limestone quarry or any similar sourcing area, is made to supply for global or national level demands. Inevitably, this approach has resulted in over exploitation of natural resources, and left many communities unable to feed for themselves in the absence of their commons; and also brought about the energy crisis the world is suffering from

today, where the building industry alone consumes 40-45% of the energy produced in the world. So, in retrospect, is it not a better idea to leave the commons for the communities who've preserved it over the centuries and let the older practices of building construction prevail, as the materials required are local and not energy intensive; ultimately not harming the environment in any major way?

Here's the case of Mahabalipuram, Tamil Nadu; one such region which is losing its common lands over the past 20-30 years, as a result of the accelerated manner in which Industrialisation is happening. Not until some 50 years back, Mahabalipuram used to be an abandoned epitome of Pallava dynasty's proficiency in stone sculpting and rock cut architecture.

Once it has been identified as a UNESCO World Heritage Site along with the support of State and Central Governments of India, it started seeing a heightened level of tourism oriented development in the core region. The tourism oriented development on the positive side, gave job opportunities to many local and people from other regions and has also maintained the integrity of the site; but on the other hand, it has also attracted the interests of many real estate developers, owners of commercial enterprises and institutions.

This was the start of many common lands getting privatised



Submitted for the awards

through the local masons themselves. Through this the local masons get a job inside the campus and also equip people from outside with their knowledge of building construction.

2. **PEOPLE'S ORGANISATION** - An union among the regional people to discuss policies concerning the loss of lands, environmental conditions, functioning of the institution, etc.
3. **UN-SCHOOL** - A small scale Montessori inspired school (180 - 300 students) that trains the children with the native practices of that region, primarily architecture and agriculture. This is to make the future generations aware and take pride in their own culture.

4. **RESIDENCES** - For researchers and contributors to the sustenance of the campus who live far away from the Mahabalipuram region.
5. **CAFETERIA** - Central food zone for the people within the campus.
6. **LIBRARY** - Meant to be utilised primarily by the students from the Un-school and the Building Science Institution.
7. **FARMERS' MARKET** - Cultivated crops in that region as well as within the institution, including products required for farming to be sold.
8. **FOOD COURT** - Public food zone to exhibit the local food varieties to the outsiders.

Along with these programmes, the campus is also equipped with a 9 acre land for practicing agriculture for the food sustainability of the campus and also for educative purposes.

The chosen site for intervention, on the other hand, is a diverse array of soil types found in that region - sandy, clayey silt, clayey; supporting a wide variety of local vegetation such as - Neem, Palm, Peepal, Banyan, Mango, etc. The nature of the site itself had clues to determine the locations of different functions, and the pattern of vegetation along with the contours helped to determine the road configuration within the site. As for the building design, the local architecture styles were taken as the inspiration; on not just the material level, but also in the planning.

ARCHITECTURAL LANGUAGE

On the site level, the planning has been done as 4 zones -

1. **PUBLIC ZONE** - consisting the Food court, Farmer's market, People's organisation and an Amphitheatre, which comes on the front sandy soil portion abutting the road.
2. **INSTITUTIONAL ZONE** - consisting of the Building Science Institution, Common Library, Auditorium, Cafeteria and the Un-school. This is located on the middle portion, in-between the Residential Zone and the Public Zone.
3. **RESIDENTIAL ZONE** - consisting of the Private Residences, Guest Houses, Dormitories and the Intern Accommodation equipped with an Amphitheatre at the centre is the located on the other end of the site, but before the Agricultural Zone.
4. **AGRICULTURAL ZONE** - is a 9 Acre large, previously cultivated farmlands which is revived as part of the campus development. It abuts the Buckingham Canal on the west.

The water requirement is mostly taken care of by one approximately 0.8 Acre large natural water body within the site; and for further requirement a bore well is placed near the Eastern end of the site.

The site level design was done by prioritising the natural slopes, soil types and vegetation present within the site. Approximately 460 trees are present, which are retained during the design except for around some 25 Palm trees, which are cut but utilised on the buildings itself for construction.

As it becomes a necessity to adopt the regional architectural styles for such a campus, the structural limitations, especially in terms of scale played a huge role in the design of spaces. The Brick-Lime buildings compared to the Mud buildings can span longer; hence, the Brick-Lime type of buildings were designed for relatively larger spaces such as Library, Cafeteria, Food Court, etc. Most of the mud buildings were designed on the institutional zone as the span required for those spaces were relatively less. The key concept that was

used to overcome the structural limitations was to break the spaces into smaller components, but on the whole staying as one whole building (seemingly from the outside).

All the buildings within the campus are designed in the intention of being adaptively re-used by future programmes. This idea is also backed up by the choice of materials used for construction.



Illustrating-study-context

My thesis is an untold story of one such falling habitat, and this story takes place on the periphery of one of the greatest historical sites in India.

MAHABALIPURAM CONTEXT SKETCH

Mahabalipuram - an UNESCO world heritage site, the epitome of the Pallava kingdom's mastery in the art of stone sculpting and architecture. Today the place stands as a hotspot of tourism, leisure, fun and what not! While this is the gist of the tourism and historical layer present in Mahabalipuram, it does have a rich eco-geographical layer too. For instance, the backwaters on the west abuts the land on either side making them fertile; which you can observe through the growth of riparian vegetation along the land's fringes for many kilometres. The backwaters also support a diverse variety of marine fauna. This level of environmental richness has enabled the villagers to practice agriculture and fishing for several centuries. However, that doesn't seem to be the case today.

On a much broader perspective, the core of Mahabalipuram itself is surrounded by 6 villages within a 5 K.M. radius. The cultural pattern one could observe in all these villages seems to be similar to great degree.



site plan - existing condition



site plan - final phase



site plan - interim phase

Apart from agriculture and fishing, there was one more major indigenous occupation in the past. Due to the abundant supply of calcareous shells, being near the sea, lime manufacturing was practiced in a large scale by many families. And, most of the locals were even proficient with building construction as they used to build houses on their own.

This is the sketch of a typical self-constructible mud house found in the region, built using locally sourced mud, palm wood & granite rocks.

Another indigenous building typology is the Madras style house, which requires skilled labours for its construction. Typically built using locally bricks, lime and palm wood.

All this was roughly some two decades back. Today, the increase in land value of this region after the tourism oriented development of Mahabalipuram has led to the loss of many common lands to various external parties. Agriculture declined, as the lands were ceased. People were not able to construct their own houses, as gathering mud and cutting palm trees from the then common lands were not allowed anymore.

Somewhere down the line, lime manufacturing too demised after the introduction of a 'technologically advanced' material - cement. This is the story of one Arumugam whose family members' lifestyles were jeopardised after their business was collapsed. Some of them were left jobless and some of them had to become illegal tourist guides to make a living.

So, a survey was taken to 86 families and to put things into picture, the yellow represents the traditional buildings, and the red is for the concrete. And green and brown are for cultivable and abandoned agricultural lands respectively. This is basically the tragic geological and architectural evolution that has happened within a matter of 3 decades.

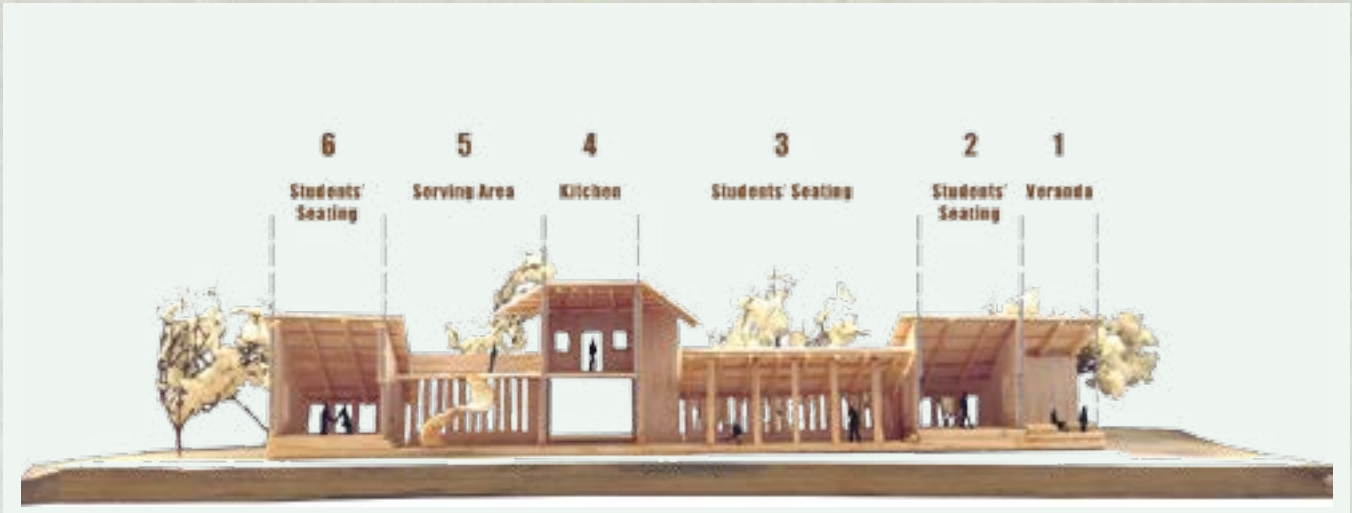
So what I have is a case, but not a definite programme. In retrospect, it's clear that the loss of common lands is the single main factor that has caused the deterioration of this land and its culture. So the reclamation of common lands and the reassurance of the indigenous culture to the people was prioritised for devising a programme.

First up, a people's organisation - to monitor and discuss policies for the social and ecological welfare for the region. Second, is a building science institution where the local masons get the opportunity to earn and teach their ways of building to the interested non-native students. And then we have a food court and a farmers' market which is to be supplemented with some acres of agricultural land to support the local farming and cooking practices. And, of course, we have the lime kiln to be revived. For the non-native contributors to reside inside the campus, there are residences. And, LASTLY, an Unschool, for all the good will to be taken forward to the future generations.

For this envisioned campus to function efficiently, the site for intervention had to be in the vicinity of these villages, and hence, Mahabalipuram core itself was considered the best choice.

It is a 24.9 acre site which exhibits a great deal of geographical conditions starting from east to west

As illustrated, the site begins with sandy soil on the eastern end, which gradually turns into clayey soil as we move towards the west. The intermediate composite soil portion



Cafeteria Model - I Front View

is very rich in vegetation which combined with the riparian vegetation on the western end sums up to roughly 460 trees; mostly neem and palm. Added to that, there's a one acre large monsoon generated pond. Considering this to be my first equation,

My equation number 2 was the functional zoning. This particular zoning of functions had to be integrated to the site respecting its natural characteristics.

And the outcome - public functions such as the Food court, Farmer's market and the Lime kiln is placed up front, while the Building Science Institution and the Unschool occupies the core. The rest - residences and dormitories come on the back. Out of the 12 acres of abandoned agricultural land within the site, 8 acres have been revived for the food sustenance of the campus and also for educative reasons.

And this campus has been envisioned as a growing campus. At a point when the entire programme is not required, it can still stop at phase 1 and function well. To tie up these functions carefully on the site by accommodating the ecological constraints posed, certain creative solutions had to be derived.

For instance, the site's thick vegetation didn't allow vehicular movement inside. So the road network is mostly based on the vegetation pattern wherein certain palm trees alone were cut, to make the way. The cut palm trees were used for building construction and newer ones are planted in a 1:3 ratio in the sandy soil portion to provide shade. Towards the west, a mango plantation has been designed to attract pollinating agents and promote biodiversity.

Likewise, other features such as the positioning of the lime kiln, treatment of the natural contours, channelling the ground water to develop a water system were considered for the site planning; but nothing else was prioritised more than the social connectivity among the many individual functions.

BUILDING DESIGNS

CAFETERIA

The central cafeteria for that matter, is the first to be designed. As it was relatively smaller in scale, it helped me to understand Madras Style building typology.

Located in the middle of the institutional and the residential zone, it supplies their food needs. The southern wing is for the institution while the northern wing is for the residential zone; the Kitchen comes at the centre.

Although it doesn't seem like it, this building structurally is almost an amalgamation of multiple smaller buildings put together with just a common foundation, to tackle the building technology's structural limitations

UNSCHOOL

Moving a little towards the south-west, the Unschool is located in the vicinity of the agricultural land and the dairy farming unit, Theunschool is a 'learn by experience' concept based, open space oriented school. Due to the large span of this mud building, it is designed with three courtyards to provide the building with ample amount of light and ventilation. It starts from office oriented spaces at the east; at the centre is the assembly hall and ends with classes and activity rooms on the west.

RESIDENCES

25 metres on the north, just after the playground is where the residences are positioned. As mentioned, it is the non-native contributors who'll stay in these residences. Since it is not possible to determine whether they'll choose to stay as individuals or with their families, it is designed to accommodate both these cases.

On the first option, you can see that the stairs to the first floor comes within the ground floor walls. So the first and second floor acts as a single unit. The second option on the other hand, has the staircase outside the ground floor wall.



Residence Model - Front



Library elevation

So, both the floors act as two separate units. These changes can be accommodated by just adding or removing 1 or 2 non-structural walls

BUILDING SCIENCE INSTITUTION

Coming down to the heart of the campus, is the Building Science Institution, which is a set of multiple small scale buildings. Positioning the Exhibition Hall and the Administrative Block at the bottom allows public access from the east, while the centre is dedicated only for the workshops. As you can observe, there's a masonry work area attached with its corresponding storage, and the same done for carpentry on the right side. The Lecture hall, Tools room, Masons' closet, etc., are placed on the periphery. At the top, being the centre of attraction is the toilet, which is designed to look like a temple. All these buildings are designed to be lower than trees at the background, to not disrupt the natural skyline.

LIBRARY

The library is almost an integral part of the building science institution, except that it is a Madras Style building. The walls of the library are 34.5cm thick and the square pillars

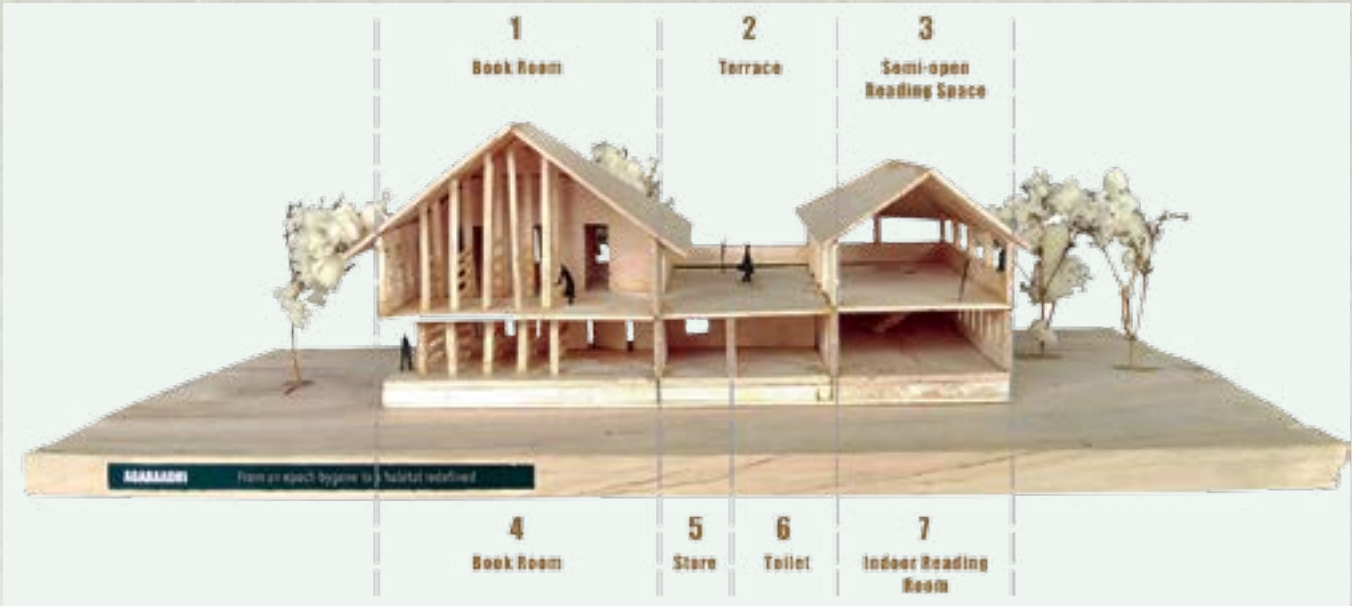
are 46cm wide. Since the buildings designed are meant to be a complete giveback to the local tradition, the first floor slab is designed to be a madras terrace floor.

The spatial design of the library on the other hand is designed to support the diversity of various people's preferred reading environments. There are 6 different reading spaces integrated within this one building. There's a stepped seating under a neem tree and a roof-covered grassy mound, added to other open, semi-open and closed reading spaces.

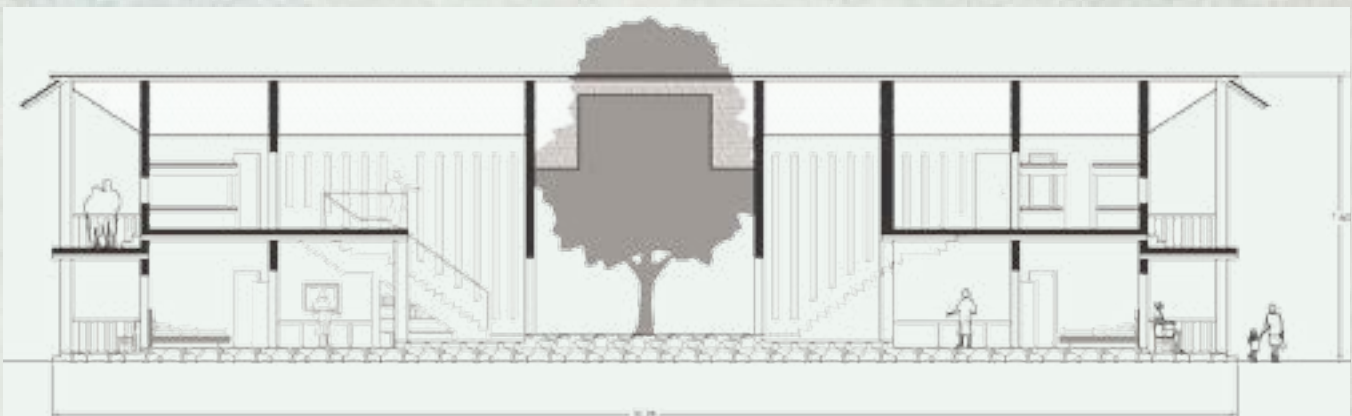
FOOD COURT

And lastly, we move towards the public zone, which is where the drama begins and ends. The Food Court is where the non-native visitors get a glimpse of this region's indigenous. Like the Cafeteria, Library, etc., the Food Court too is a Madras Style Building. Designed right next to the Cultural Amphitheatre and the Farmer's Market, these functions are intended to go hand in hand.

And this is just how all these seemingly different functions are tied up together within the site to enhance the social fabric by respecting the ecological constraints posed too.



Library Model - Front



Residence section

ACKNOWLEDGEMENTS

To begin with, this project required tremendous effort and dedication which would not have been possible if I didn't have the support of many individuals. Therefore I would like to extend my gratitude to all of them.

Without the knowledge, experience and optimism of Ar.Madhanraja, Ar.Kalaislevi, Ar.Babjee, Ar.Sundaraman, Ar.Mary Mathew the project would not have been finished with the same level of confidence I had attained during its completion.

Ar.Sudhir, my mentor had been an invaluable source of inspiration and zeal for making this project possible in the first place. He had been great in making suggestions and had personally helped me a lot with his constructive

criticism that improved the quality of outcome.

My friends - Ashwin, Jayashree, Vijay, Agnisha, Aswathy, Manipriya, Abarazithan, Harrshad, Bala, Harini, Anisha, Adithya, Vignesh. J and others who had been undying supports on all levels have helped me throughout the course of the project. They put in priceless effort into my work like it was their own.

My family for all their positive words and actions. Rocky, for understanding the value of all the work done by walking carefully around the house without stepping on any of the sheets and models when they were spread all around.

Lastly but never the least, the locals of Mahabalipuram and the villages around for having faith in me to share their stories and treating me like I was one among them.

Abarazithan Adithya Agnisha Anisha Ashwin Aswathy Balachander Harini Harrshad Jayashree Manipriya Vijay



Scholastic Building III Sarisha, West Bengal

"...Overall ambiance, meandering circulation places, inner courtyards and inter-active spaces at corridor junctions helps inculcate student empowerment"

Project Cost: INR13.69 crores Built-Up Area: 4,804 SQM

Ar Debmalya Guha



28th
Architect of
the Year
Awards

Focus States Architecture Awards
- Architect of the year
Scholastic Building III, Sarisha,
West Bengal
debmalyaguha@gmail.com

A Graduate from the prestigious Jadavpur University (2001), Ar Debmalya Guha began his career by winning the historic Star Theatre Project, in Kolkata. He obtained the degrees in Masters in City Planning from Massachusetts Institute of Technology and Landscape Urbanism from Harvard in 2009. He received the prestigious Spaulding Fellowship from MIT for outstanding performance and scholarships from Taraknath Das foundation and Prafulla Mukerjee foundation.

Debmalya returned to India after working with Cannon Design in Boston for 2 years. He joined Late Hiren Chaudhury in 2011 and is continuing his legacy of Pace Consultants after his demise in 2016. Winner of several competitions, such as Senior living habitat of HIDCO and Cinema Centenary Building of PWD,

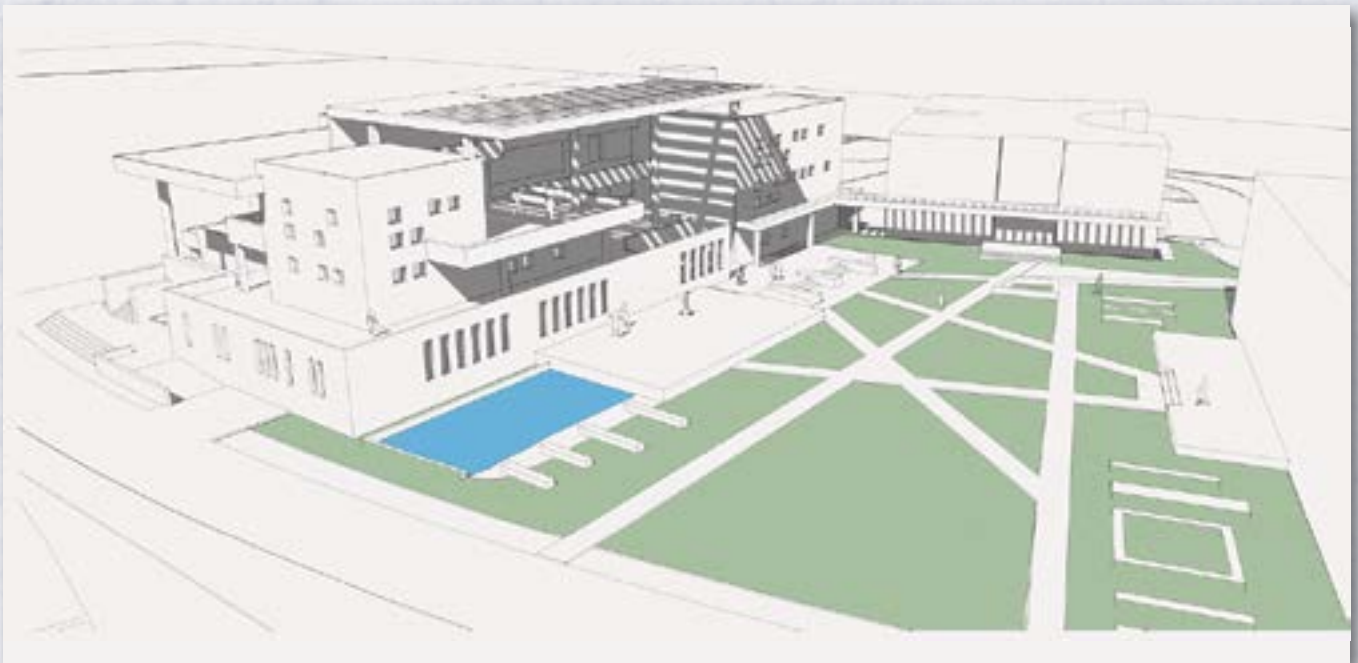
Debmalya has also completed other notable projects like The Neotia University, Tagore's Nobel gallery at Shantiniketan, Sana Beach Resort at Mandarmoni and TCS-Gitobitan at Sector-V, Kolkata. He is currently working on Super Academic Building at IIT Ropar in Punjab and a party cruise-ship for Vivada on the river Ganges.

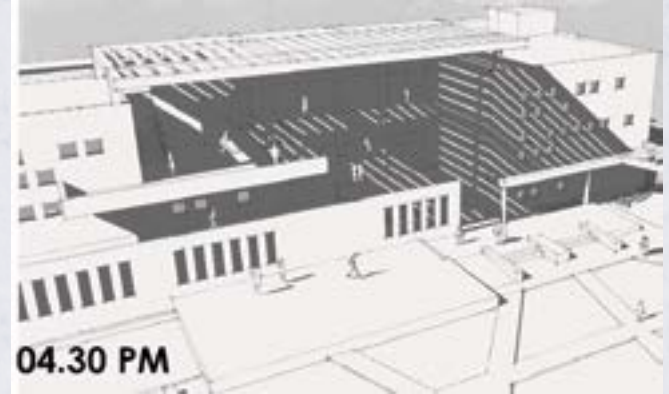
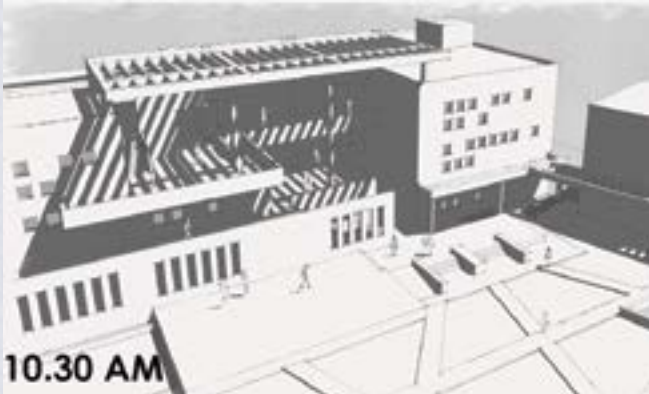
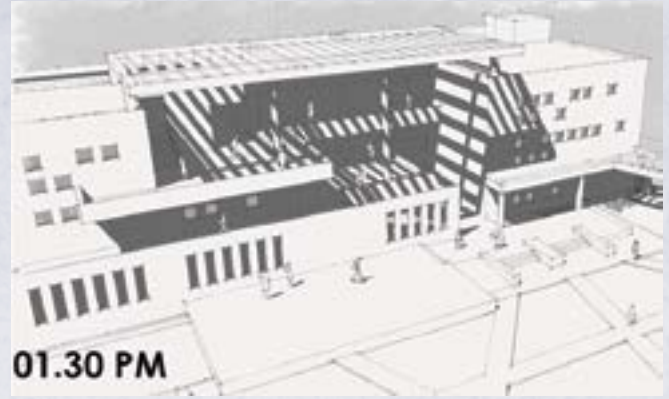
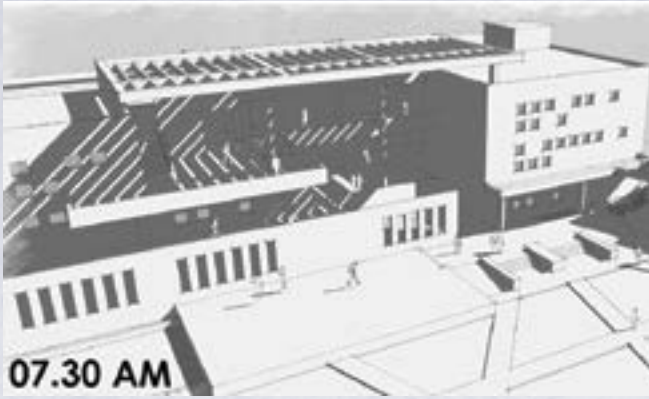
"With podiums at different heights coupled with stairs along with the play of light and shadows, accentuates the feeling of a seeing through a huge camera, taking urban scenes into its viewfinder and showcasing various scenes composed of themselves for the students who tread the scholastic path through the campus."

Scholastic Building III, The Neotia University, West Bengal, India

In the suburbs of Bengal, secluded from the loud bustling city, lies a quiet University campus. Through the Golden Mean gate & past the Mondrian painted administration building; we get our first glimpse of the main academic centre of the campus. Scholastic Building-III of The Neotia University is designed with passive solar techniques to create a humble yet exciting space for learning. It breaks all norms as it stands out spotless white with large terraces and ample green.

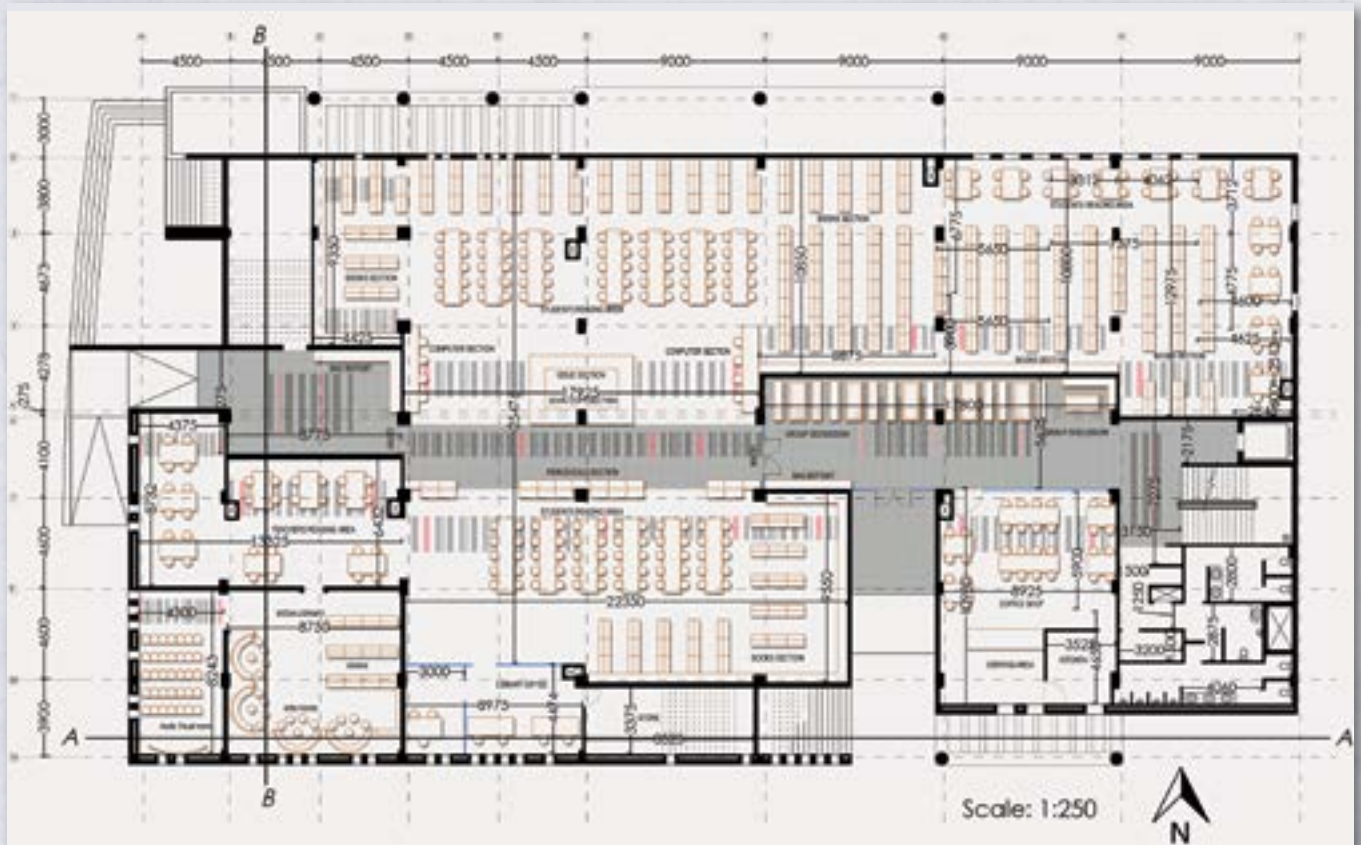
The Third Teacher: Buildings nowadays are aiming to be green, earthy and close to nature. Instead what if we make our habitants think green, earthy and close to nature? Embedded in every nook and corner are lessons that a student can learn outside the classrooms. Architecture here plays the role of the third teacher and SB-III yearns to attain the unending limits of a good teacher.



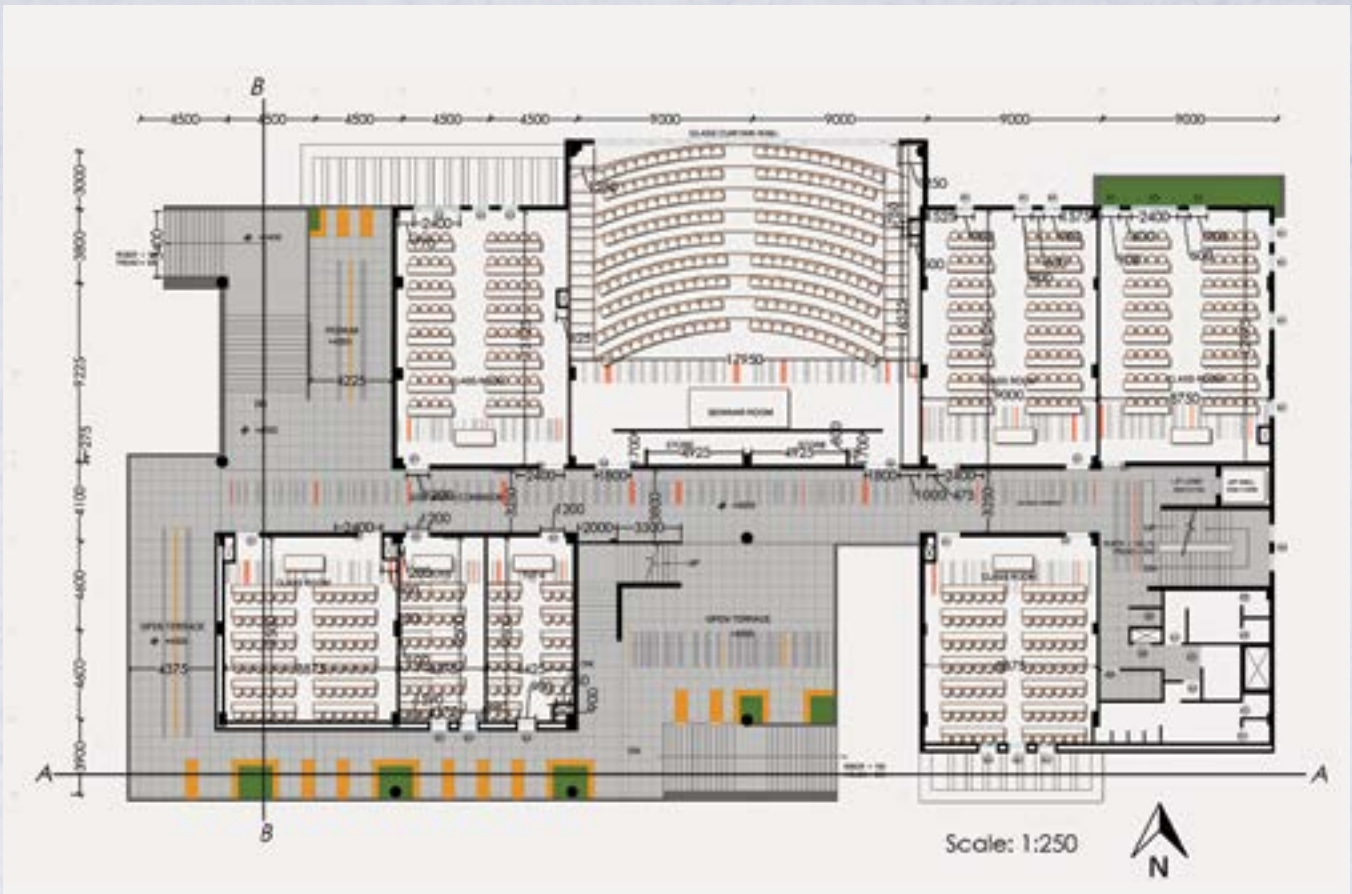


Sunlight plays an important role in defining the characteristics of SB-III. Not only in different times of a day but also in different seasons, the play of light and shadow is prominent.

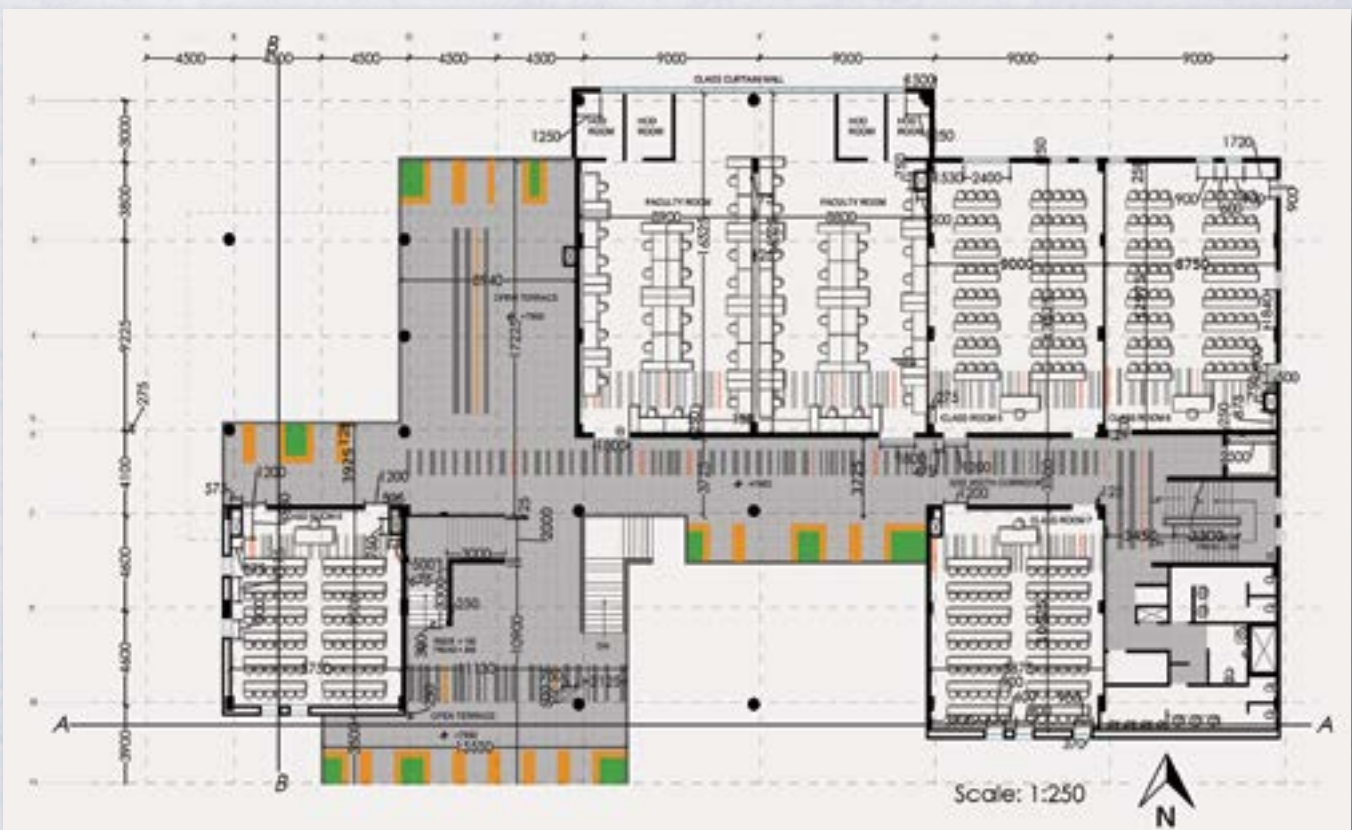
The streaks of light paints the building effortlessly telling a story in each part of the building.



Ground Floor Plan



First Floor Plan



Second Floor Plan



The Third Teacher

As she stopped writing and looked outside, the slanted shadows on the opposite wall prompted a sigh of relief. Their group assignment finished well before noon with plenty time to spare. It was after the submission however, that she realised that she hadn't found the need to look at her watch. A semester was all it took to realise that she could tell the time of the day from the angle of the shadows.

Had she learnt something outside the classroom? They studied the sun dial in school but this was the first time she had actually applied it in her life.

That the sun and its shadow can become a lesson for college students, is the work of a carefully designed space. In a university, education cannot be confined to classrooms and textbooks. It spreads far beyond.



The Sun Lounge: A three-level Sun lounge is primary focal point of this academic block. Apart from creating a vast interesting space, it is also provided with a white canvas for the Sun, the third teacher, to create or draw lines on it. One can quickly understand by first-hand experience with nature how the shadows can relate to the time of the day without having to study the sun-dial. As the name suggests, this "lounge" serves a perfect breakout space that is not too far from the classrooms so as to discourage skipping classes.

A much needed break does not necessarily mean skipping classes or rushing to the canteen. It is a space designed to celebrate the wonder of nature.

Abode for Scholars: Good architecture is not just about designing a good "building". It is one of that teaches something that is embedded in one's surroundings. Architecture here is the third teacher. Just like the unending limits of a good teacher or a favorite book, there isn't an end to what marvels architecture is capable of. The scholastic



building-III at TNU yearns to attain just that. It starts out by warmth that does not resemble dreadful dull boxes that repel students from the onset. It envelops a character that encourages students to wonder at the greatness of nature.

Breaking the Barrier: Our tropical climate with sweltering heat and humidity calls for a desperate intervention by nature. Just like a mobius strip, the external wall of the building twists itself and wraps inside the school building as well. This resulted in spaces that could neither be defined as interior or exterior. We now have shaded spaces away from the harsh sun which are definitely not indoors. Large trees and ample green densely populate all levels including the high ones.



Mobius Strip

The Mobius strip is a surface with only one side and only one boundary. The Mobius strip has the mathematical property of being un-orientable. (Source: <https://www.wikipedia.org>)



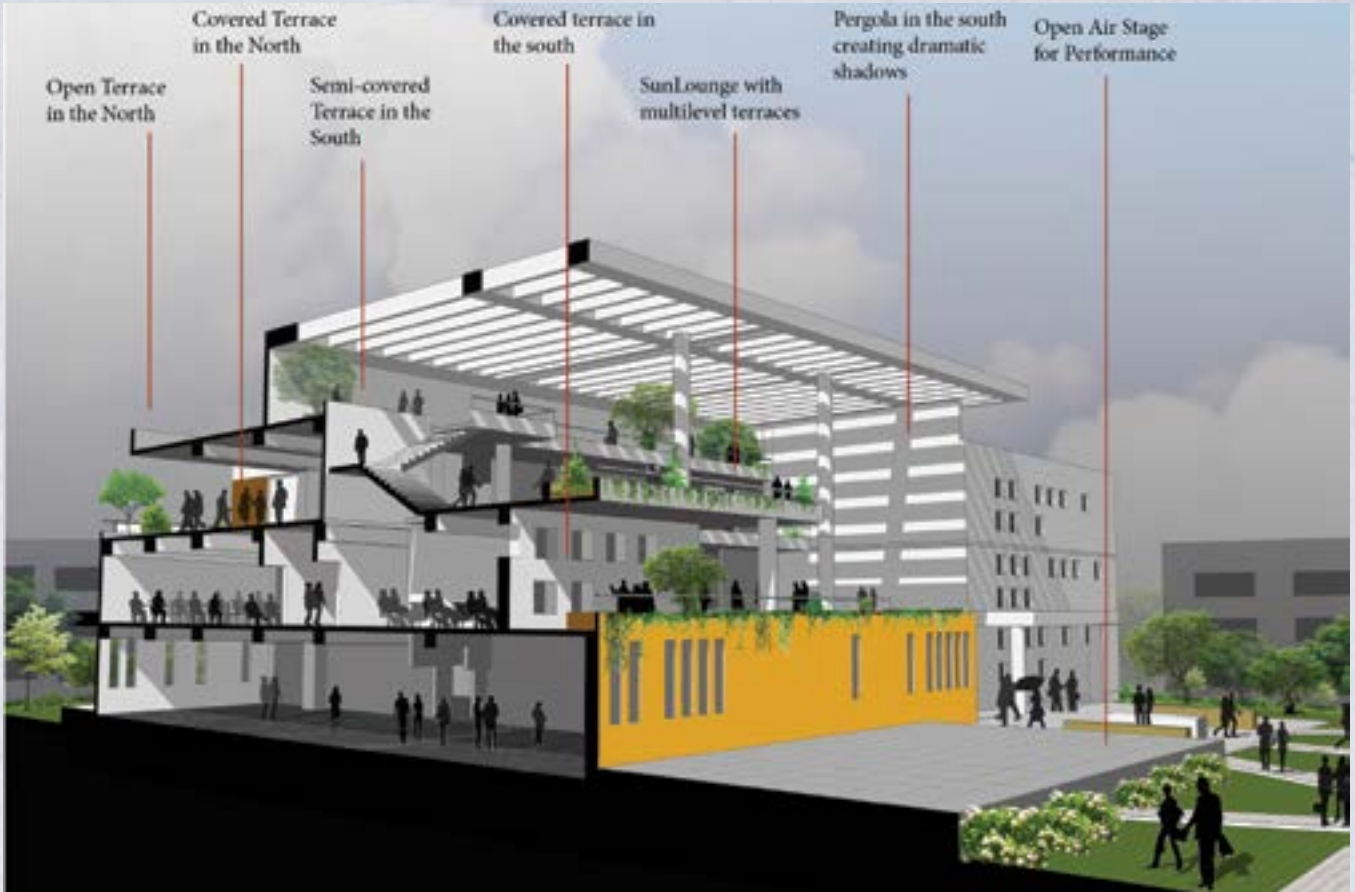
In a mobius strip it is impossible to segregate exterior from interior.

Celebrating Seasons: The different seasons and extreme variation in climate calls for a difference in our activity spaces. An area wide and open will attract us for the warm winter sun during the cold months. But this same space will remain unused throughout out hot and rainy months when we crave shade and respite from the scorching heat. Thus there are different open spaces in different parts of the block.

The sun lounge is a vast expanse perfect for mornings and evenings throughout the year. The rear terrace has perfect cool respites from the sun burn. Many covered terraces are created to enjoy the heavy monsoons with a cup of hot coffee.

Encouraging Incidental Interaction: One of the many drawbacks of our education system is the restricted interaction amongst different disciplines. The various terraces outside the





classrooms create an easy way for cross subject discussions. It provides a refreshing break and prevents over-saturation of one's own subjects and company. We can encourage creative thinking and mixing of different ideas and passions.

The Golden Gate

The entrance gate to the campus has been designed following the golden ratio providing a warm yet imposing entrance which is not only aesthetically pleasing but also educates the students about the enigmatic golden mean ratio.



The Rain

Various outdoor spaces in the building are so designed that they are rain protected. Thus the students can sit outside and do their studies while enjoying the rains.

The concept of rain chain, of Japanese origin, is an attractive alternative to the common unappealing rainwater downspouts. We had chains coming down from the upper terraces and collect the water in rainwater harvesting pools which is then recycled and reused.



It not only facilitates water conservation, but is also visible to students to see and be aware. With no hassle of maintenance and being very low cost it is a reminder that elegant and appealing does not to cost much if combined with simple and sensible. ■

PROJECT DETAILS	
Built-Up Area	: 4804 SQM
Project Cost	: INR 13.69 Crores
Project Duration	: 2013 - 2016
Structural Engineer	: Er. Utpal Pan
Contractors	: S M Nirman Ltd.

Dept. of Education at Mizoram University Aizwal, Mizoram

"inter-connected boxes, clad in locally sourced material palette, inspire higher learning on the steep hills of India's North Eastern frontier state"

Project Cost: INR 18.53 crores Built-Up Area: 5,000 SQM

Ar R Lalrinzuala



28th
Architect of
the Year
Awards


Focus States Architecture Awards
- Commendation Award
Dept. of Education at Mizoram
University, Aizwal, Mizoram
catalyst.ar@gmail.com

Hailing from the state of Mizoram, R. Lalrinzuala found interest in building design while witnessing his parents guiding their house construction. He graduated (B. Arch.) from the BKPS College of Architecture, Pune in 1999. After working in the Architecture cell of the Mizoram PWD for two years, he established the architecture practice Catalyst Architecture in 2001, working on projects ranging from individual houses, institutions and hospitality. An architecture practice in a remote region where architecture and art is still in nascent stage, Catalyst Architecture strives to create a built environment which becomes a platform for appreciating nature's canvas.

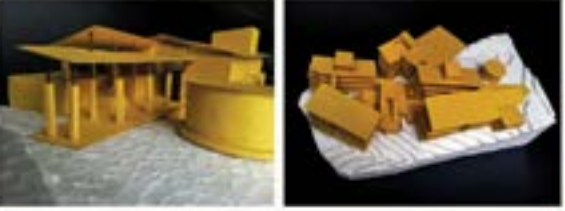
"While respecting the terrain landform of the original site fully and protecting the original vegetation, the new building designed applies modern design methods and technology, combines modern materials with local, pursues maximum match between overall environment and project brief to create a space scene with harmonious co-existence of the institute with the city, nature, building and mountains with local characteristics."

View from neighbouring Administration Building


Shading Study




Sketches



Study Model



3 Dimensional Views



Building layout arranged to channel wind movement from the west and to provide shade for the students informal interaction spaces in the central courtyards.

Sloped roof with deep overhangs to provide shade for the west facing walls and rain water harvesting.

Porous Bridges connects adjacent building blocks and serve as a viewing deck.


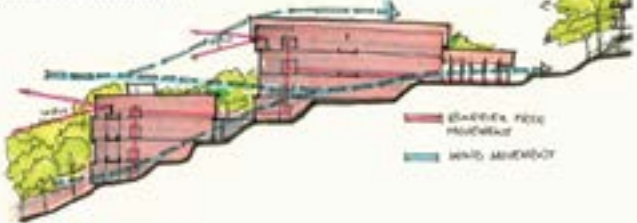
Barrier free movement made possible with the provision of ramps and lifts.

Existing water tank retained as requested by client and used for rain water harvesting.

Main entrance courtyard made lower than road level to create inviting ambience.

Building height maintained to reflect the surrounding forest canopy and not to obstruct views of nature from the adjacent buildings.


Buildings designed to minimise excavation and alteration of the topograph to a minimum.


DEPARTMENT OF EDUCATION
MIZORAM UNIVERSITY, AIZAWL

Concept Sheet

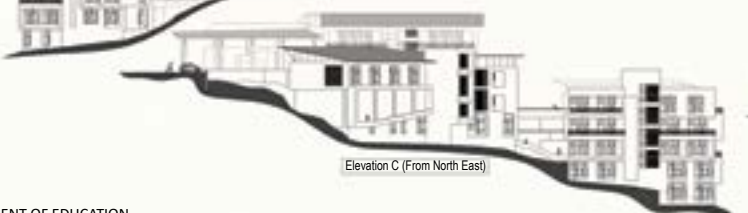
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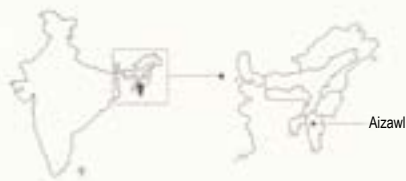
SITE PLAN



Elevation A (From South East)




Elevation C (From North East)




Aizawl

School of Planning & Arch. Staff Quarters Language Departments
Health Centre



Central Library IT Centre Examination Dept. Garden Main Gate
School of Social Sciences Administration Building Auditorium

LOCATION PLAN



Elevation B (From North West)

DEPARTMENT OF EDUCATION
MIZORAM UNIVERSITY, AIZAWL

Site Plan & Elevations



Parking area entry from the road. Main entry canopies on the far left, and existing water tank in the middle.



View from a building across the valley. In the background are the Administration Buildings and Auditorium of the campus.

has easy direct access from the Parking Lot, so that visiting public need not wander through the Academic Blocks.

The level difference of 24.1 metres between the road and lowest floor of the building results in the individual buildings sitting at different levels; and the courtyards between them creating informal meeting spaces and impromptu performance spaces along the slope. The main entrance court is located 2.7 metres below road level, presenting an inviting feel to the complex. As the road slopes down towards the Parking Lot entry, the level difference between the Parking Area and the main entrance court is also minimized. Keeping a low building height on the entrance side also results in unobstructed views of the distant hills and horizon from the nearby Administration Building.

Two lifts in separate buildings (Blocks B & F) interconnect at a common courtyard level, ensuring accessibility to all floors. Buildings are connected by bridges above the courtyards, presenting places to enjoy the views and prevailing cool breeze.

Materials of Construction:

Materials and construction methods are done mostly with locally available materials and labour. RCC frame structure with Brick masonry for civil works, steel works such as roof frames, railings and bridges are of MS steel sections. Windows are white powder coated aluminium sections with clear glass; door frames of locally available timber and door shutters are marine plywood.

Bird's eye view from the north-east. Buildings are inserted amongst the trees





Stairs lead down to the Seminar Hall on the right, and classrooms are on the left.



Lower courtyard looking towards the South, Building on the West shades the courtyard from the harsh afternoon Sun.



ramp entry from the road, looking towards the main entrance canopies



Views of hills beyond from the verandah. Deep overhangs protect from the rain.



Seminar Hall

Roofs are of 0.55mm thick pre-coated corrugated steel; flat RCC roof for one building, for future installation of solar panels. Interior floors are vitrified tiles for easy maintenance and courtyards are paved with Kotah stone with alternating polished and non-polished surfaces for best traction in rains. Compact laminate boards used on clerestory walls and skilled labour for handling them are sourced from Guwahati.

Special Features:

The buildings situated on a steep slope poses a challenge as ramps become impractical; this is solved by providing

separate lifts meeting at an interconnected courtyard – ensuring barrier free access for all floors.

The extra deep roof projections protect the buildings from heavy rains that the region experience the major part of the year, and rainwater from the sloping roofs are harvested to the pre-existing water tank on site. The gutters are designed such that they are not on the edge of the roof but set deeper within the roof; this creates a sharper edge to the roof and a feeling of the roof lightly floating above the buildings; and relates well to the flowing landscape.



bird's eye view of the complex, inserted in the forest. the road divides it from other buildings of the campus



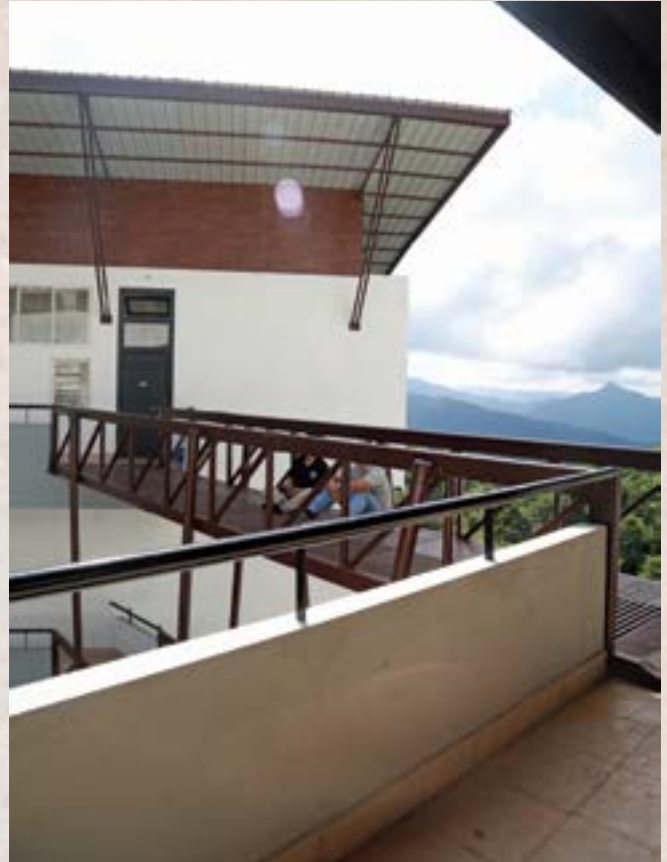
Conference Hall. Clerestory windows at intervals to provide better light



View towards the North from the main entry area. As the buildings sit on a steep slope, they are clustered around courtyards at different levels.



Steel bridge linking the buildings of the lower courtyard. The bridge is made porous to allow breeze to flow through



the bridge becomes a favourite place to enjoy a cool breeze on a hot summer day



Main entrance canopy, leading to the main courtyard and lower courtyards further down the hill

The roofs slope away from the inner courtyard giving a soaring feeling and add to the dynamism of the space. This is expected to energise and excite the students, faculty and

visitors to foster an open and active mindset for learning. The extra height also create a clear storey providing extra light for the rooms. Two sloping roofs almost touching each other above a courtyard is a reinterpretation of the vernacular gabled roof.

Orientation of the building clusters are done as to shade the courtyards and channel wind movement. The bridges are designed to allow wind to pass through; however half the width of the bridge floor is impermeable to allow use by women wearing high heels and to protect from voyeurism. These permeable bridges provide pleasant places to enjoy the breeze on a hot afternoon. ■

MATERIAL PALETTE

- RCC framed structure
- Brick masonry for walls
- HDF boards (Greenlam clads) for clearstory level walls
- MS tubular steel for roof frames and precoated steel for roofing
- Powder coated aluminium window frames
- Plaster and paint for walls
- Vitrified tiles for flooring
- kotah stone (polished and unpolished) for corridors and courtyards
- Concrete pavers for parking area

PROJECT DETAILS

Name & Location	: Department of Education, Mizoram University, Aizawl.
Project Cost	: INR 18.53 Crores
Built-up Area	: 5,000 SQM

Site Accommodation Facilities for Foreign Construction Staff Dhaka, Bangladesh

"drawing on local influences and sacrosanct traditions, this site accommodation is designed with a vernacular slant embodies the social fabric"

Project Cost : US\$ 100,000 Built-Up Area: 2,780 SQM



Ar Anup Kumar Basak



Ar Md. Faysal Kabir

FCAA Architect of Year Award
Site Accommodation Facilities for
Foreign Construction Staff, Dhaka

basak.anup.kumar@gmail.com



After receiving bachelor degree from Bangladesh University of Engineering & Technology (BUET) in 2004, both Md. Faysal Kabir Himun & Anup Kumar Basak work with Kashef Chowdhury & Rashidul Hassan Chhobi in close supervision. After working with them Mr. Himun started his practice on 2008. From January 2016 Mr. Himun & Mr. Basak started working together as Partners of FRAMEWORK.

The team believes that Architecture is a poetic expression of needs – responsive to climate, time, place and economy. Whatever the Project is, wherever the site is, they try to be honest to its requirements and give their best effort to produce a rational outcome. In some projects they fail to comply with their expectations though. Nevertheless they enjoy the whole process of designing and consider themselves successful if only any of their work comes in benefit to individual, society and mankind.

There is nothing more enjoyable in architecture than to experience it. One can touch, smell and can feel the warmth of it. Their dedication towards architecture is to explore new experiences through design process.

"The floor plate of this site is very well exploited leading to architecture forming spatial configurations that triggers various uses and accommodates multiple activities. A central continuous large roof plane, a central water body and brick screen walls, allows rising hot air to escape the building through the gaps while allowing bits of sunlight to shimmer through."



Facade

This is a temporary home for foreign construction workmen who are involved in an infrastructural development project in Bangladesh. It is about 30 kilometers far from the capital city. The site is very close to a river and adjacent to the Highway.

The challenge posed by the client was to finish (design & construction) the project within 120 days with highly tight budget. We made research on the program, time and budget and offered a solution that not only addressed client's time specific requirement but also can offer its facilities (as resort) after end of present tenure to a wider range of ordinary people who wants to get away from the city for some

fresh air.

Our approach initiated with looking at the Bengal's ancient tradition of hospitality. Here a traveler never needed to look for a roadside inn while there was a home nearby. Keeping this humble tradition, the basic intention at designing this building was to give its guests a feel of home. Traditional dwellings of Bangladesh have more semi covered areas than indoors. These dwellings come together to group around courtyards. The transition in usage of spaces round the year is liquid. The line between the outdoor and the indoor is blurred. This basic technique has governed the formation of this building. Thus the transformation of the nature



Surfaces & Light



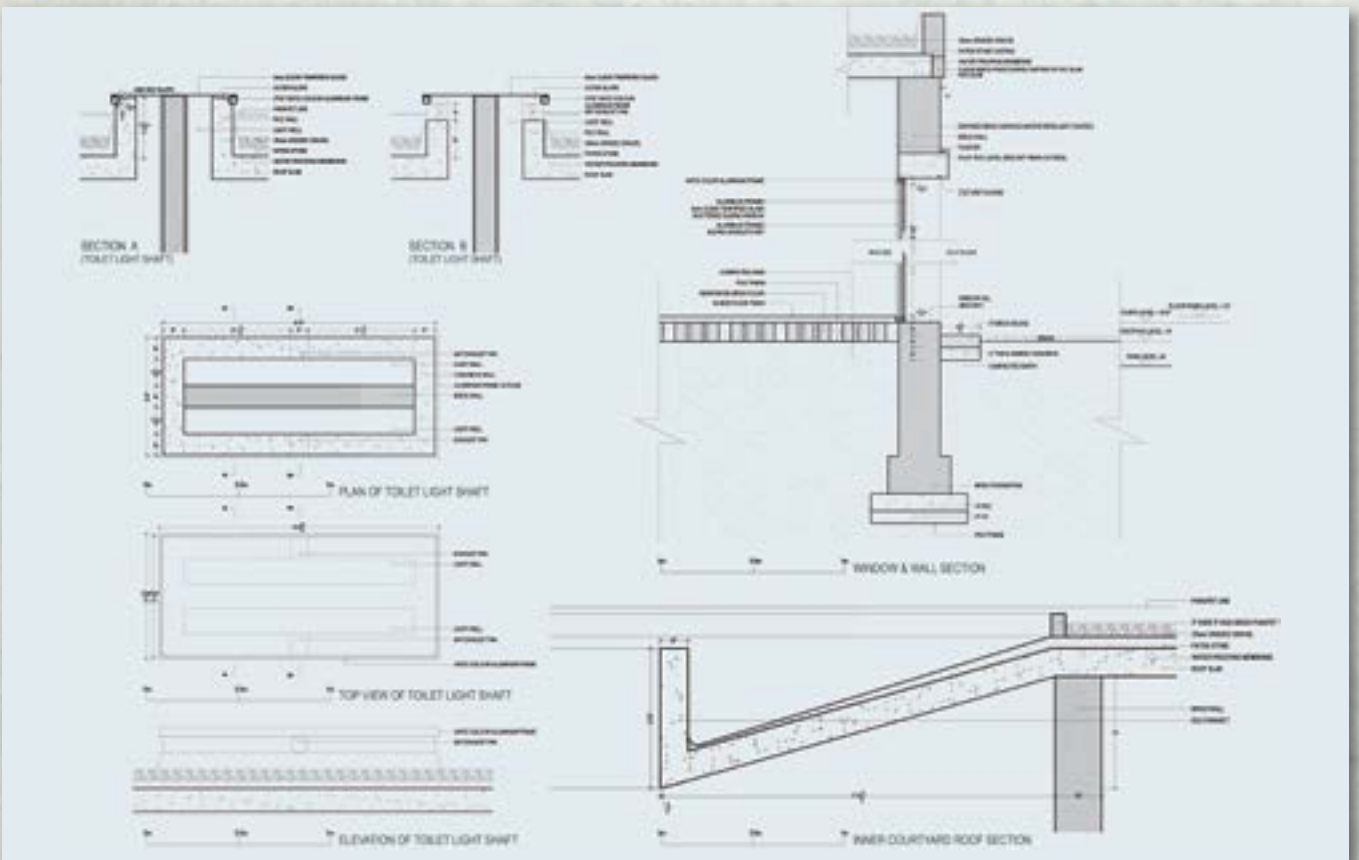
Entrance



Entrance - A View From The Outer Ambulatory



Plan



Section AA, BB, CC



Roof, Courtyard & Surroundings

throughout the six seasons, the play of clouds in the sky, the fragrance of native landscape can be experienced when walking through the corridors or peering through windows time to time.

The project consists of 54 rooms, 2 lounges, indoor & outdoor hot spring, sun deck, gym, dining hall, kitchen, laundry, medical center, support staffs accommodation etc. It has five major courts for six seasonal experiences. The triangular courts which are same in size and shape but different in

orientation, nature of landscape, shadows and amount of light – forming a quiet backyard sipping through windows into rooms gives feeling of neighborhood. The heart of the building is the monsoon court – a place for meditation. It excludes one from the outside world. The building is introvert in character. Brick Jali screen and layering of spaces were our solution to solve the issue of localized sound & air pollution. Openings connect the courts with the corridors to create a continuous travel path for air. Every interior places



Night View



Corridor Towards Corner Courtyard



Approach To Inner Court



Monsoon Court



Connecting Corridor



Outer Ambulatory



Outer Ambulatory



Outer Courtyard



Central Court At Night



Inner Ambulatory



Central Court During Monsoon



Approach To Monsoon Court



Detail



Detail



Detail

including toilets and service areas are lit by zenithal light. The light sipping through the roof washes the bare handcrafted brick wall and creates a warm ambience. The central tank is actually a firefighting water reservoir which is recharged with the rainwater. The inside is visually hidden from the outside for security, privacy and tranquility.

The construction method is traditional and time tested which is pre dominantly with brick – used as load bearing element as well as finish material in walls and floors. Though the machine precision is absent but the affection and care of masons of this soil is evident. Each brick is unique and an event here. When sun touches the surface with different shades there generates a narrative – a sensitive back drop of life.

The entire construction site lacks green. So, traditional fruit and flower trees are planted. Fragrance is the dominant element of the landscape design- Mango blossom in late spring, pomelo and tail grape blossom in summer nights and smell of the queen of the night in monsoon nights.

All these ingredients are silently mixed in the brick and concrete of the building in a hope that these guests will take home little memories of occasional frog croaking, of maddening mango blossom or the dance of the torrent of rainwater from the spout in the central court when a sudden northwester visited the banks of the mighty river nearby. ■

Project name : Site Accommodation Facilities for Foreign Construction Staffs

Building programme and type : Dormitory for foreign construction staffs

Landscape architect : Saad Ben Mostafa

Structural : Shamsul Islam

Electrical : Md. Najmul Huda

Plumbing : Pradip Kumar Haldar

Site managers : Kripacharya Biswas

Contractor : Mir Akhter Hossain Ltd.

Project Location & address : Dhaka Division, Bangladesh

Client : Peoples Republic of Bangladesh

Design : June, 2016

Construction : July, 2016 - October, 2016

Photo credit : Muhammad Bin Monsur

Rizia Porompura Dhaka, Bangladesh

"influence by location, the design intervention and elements used connects it to the land and the area's topography"

Project Cost : US\$685,000 Built-Up Area: 2,251 SQM

Ar Asif Mohd. Ahsanul Haq



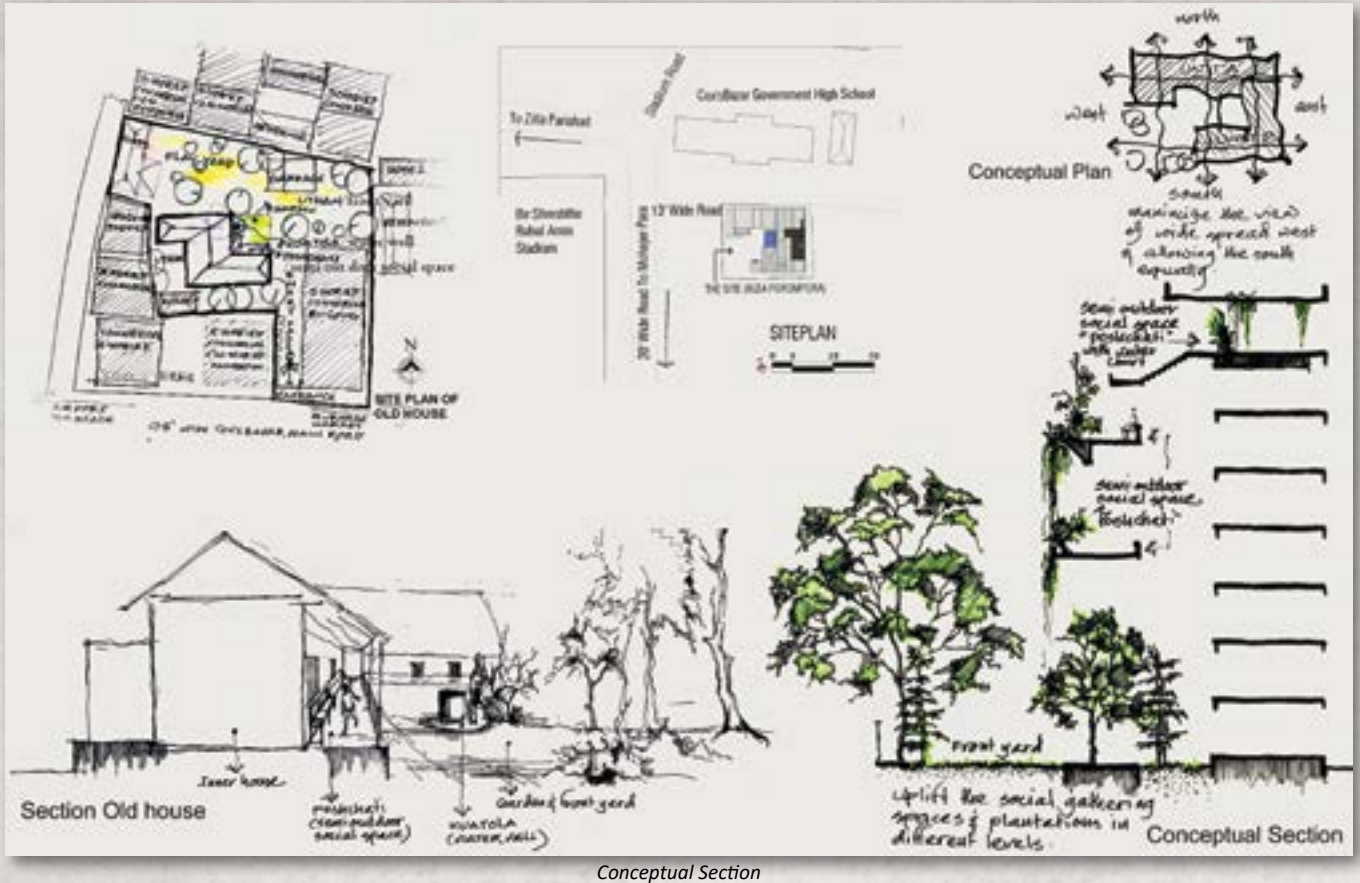
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Rizia Porompura, Dhaka
architect.asif@gmail.com



An alumni of Khulna University, Khulna, Bangladesh, Ar Asif Mohammed Ahsanul Haq is the recipient of many prestigious awards including Berger Award for Excellence in Architecture 2013 & 2017 and ARCASIA AWARDS FOR ARCHITECTURE AAA 2018 at Tokyo, JAPAN. Spanning an illustrious career of over two decades with a diverse design portfolio, his specialization remains Residential housing.

"Using three different types of glazing: reflective, translucent and transparent along with exposed brick walls, these numerous transparencies' help link the architecture to the surrounding urban context conditions as it gradually transforms the architecture to successfully merge into nature. The west façade facing the street with sunbraker fins, helps to filter and reduce heat flow into the building."

Social Gathering Spaces (Poshchati) in Different Levels

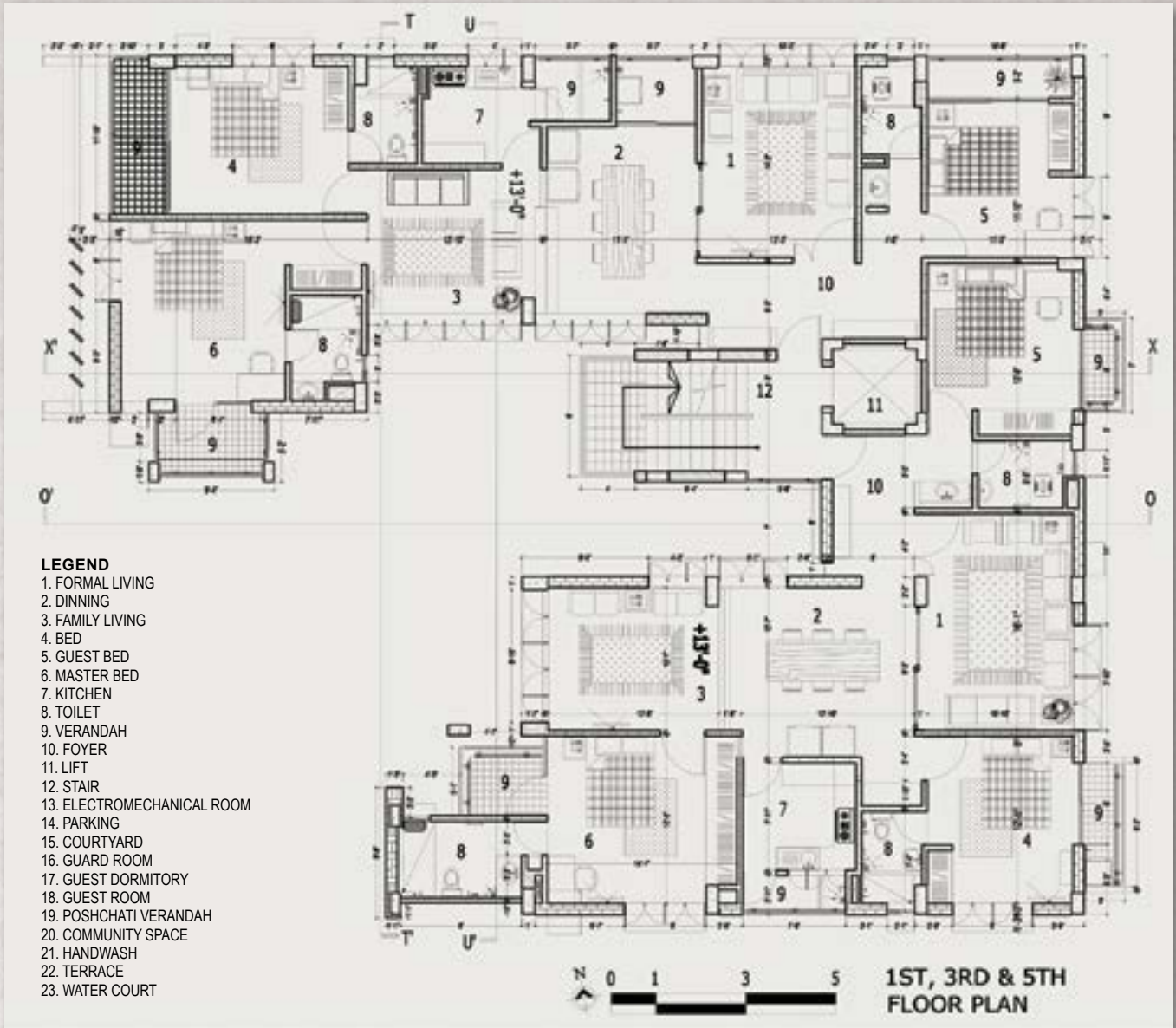


Conceptual Section

This plot has its own potentials of having lush green of Cox's Bazar Government High School at its north. There are some federal lands, Bir Sreshtho Ruhul Amin Stadium, Central Eidgah field, and wide-open landscape stretched to the horizon where the tamarisk tree line of the Bay of Bengal is, due to gradual slope of the topography towards Bay of Bengal. Some tin shed & a 3-storied house in the south. A 2-storied residential building in the east. A 3.96 meter wide road (7.62 meter as per documents) comes to the plot from stadium road. This building has been designed for 11 siblings. There are 13 apartments among which 11 will be owned individually and rest 2 will remain common. A soft court of 12.5m x 10.98m was placed in the south west corner of the plot and the placement of 2 unit in each floor in its respect ensures prevailing tropical winds of coastal region of Bangladesh and light sufficiently to each apartment, Thus the court was leaked through the opening of interior spaces and also interior spaces open outside to the court. Among two common flats one has been placed in ground floor that opens to the courtyard and will take the overall control of the house. The second common flat located beneath the community floor of roof top is also to control the complex and that will merge with the community hall, guest dormitory, guest room/building office & with the open terraces. A small dormitory for family friends and relatives while visiting Cox's Bazar and a guest room which is now occupied by their fathers' table could be used as office for family properties documentation as before in their old home. This area in the south part of the roof top was designed with a water court

full of aquatic plants & Fish, with an evening terrace stressed endlessly to the horizon. A large indoor space as community hall was designed in the north roof top; a semi outdoor space and an infinity terrace which could accommodate more than 60 persons together to dine in in any occasion. This multipurpose space presently allows all tenants at their small programs /functions or meeting in exchange of a minimum





1st, 3rd & 5th Floor Plan

charge. Family members have also started to use it for their iftar party & Eid get-together, Rest of the time this hall opens itself as games room. Stair case here comes with out-of—the box thinking and provides social spaces (Pashchati Verandah) from its landing areas at 4th and 6th floor. It was placed in such a way to connect the in-termediate social spaces, projected verandas, court and also to the horizon even to the tamarisk tree line of Bay of Bengal. It would also be dedicated to different age group, like younger kids for instance, can use that space as their playground, older people can have amenities of their liking. Here every flat of approximately 150 SQM maintains a common spatial sequence. Each has a free-flowing living-dining-family living space that connected to the courtyard & social interactional space that led to the horizon of Bay line. Rooms here connected to semi outdoor verandas and eventually to the infinity. All together creates a boundaryless character within a very specific boundary. Each of the flats are composed of having 3 bed rooms, 3toilet, kitchen, 4 verandas.

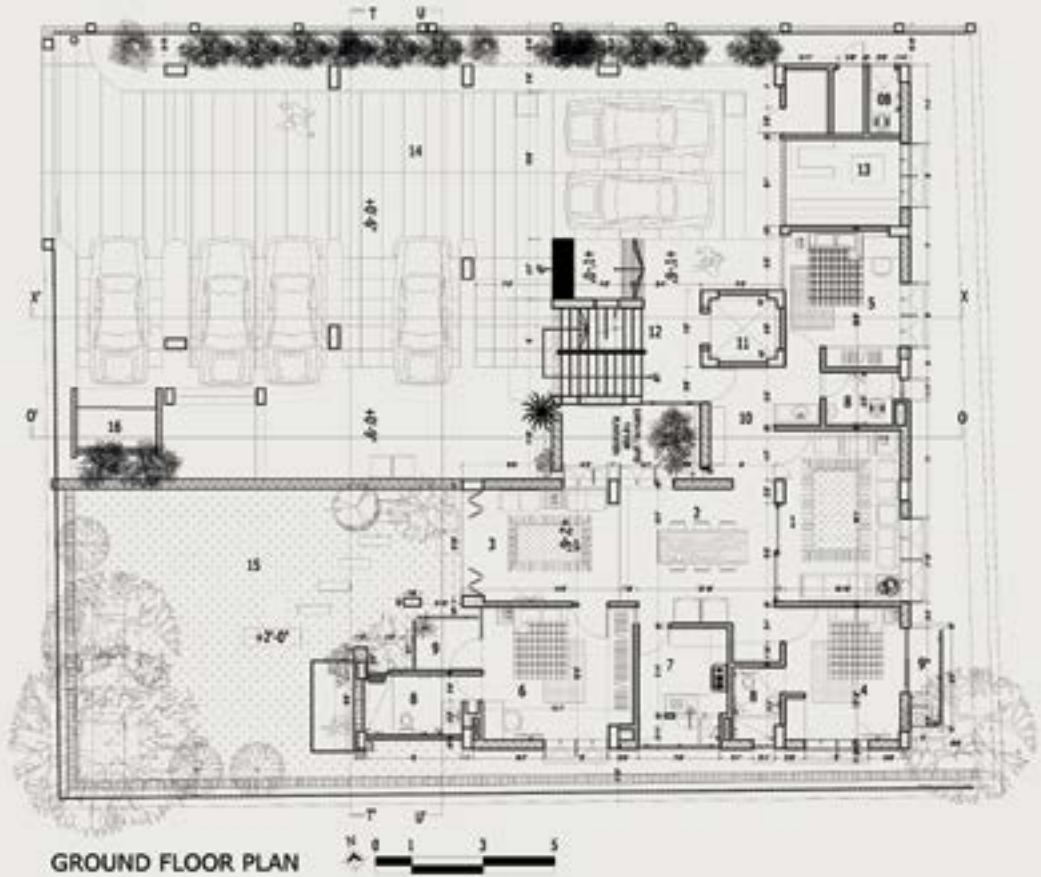
Materials of Construction Details:

All materials used for this project are either locally produced or available

All external walls are of 254mm(127mm+127mm) with gas burn ricks, 25mm gap between 2 walls for bringing down the electrical cables, provisions of ventilation holes to way out the moisture & heat from in-between 2 walls. All other external surface other than bricks is as cast and premix cement plaster (CP-2), water repellent application on entire surface. Interior are also kept pointed exposed for those peripheral 254mm(127mm+127mm) brick walls. internal 127mm brick walls are with plaster & paint. Ceiling remains as cast. Solid wooden doors for main entrance & flash doors for bed rooms. MS swing windows with clear glass for all windows allows maximum airflows. MS I sections have been used for glass roofing & to hold sun breaker fins. Cement board on MS frames has been used as sun breaker fins. MS frame & clear glass with casement opening has been used

LEGEND

1. FORMAL LIVING
2. DINNING
3. FAMILY LIVING
4. BED
5. GUEST BED
6. MASTER BED
7. KITCHEN
8. TOILET
9. VERANDAH
10. FOYER
11. LIFT
12. STAIR
13. ELECTROMECHANICAL ROOM
14. PARKING
15. COURTYARD
16. GUARD ROOM
17. GUEST DORMITORY
18. GUEST ROOM
19. POSHCHATI VERANDAH
20. COMMUNITY SPACE
21. HANDWASH
22. TERRACE
23. WATER COURT

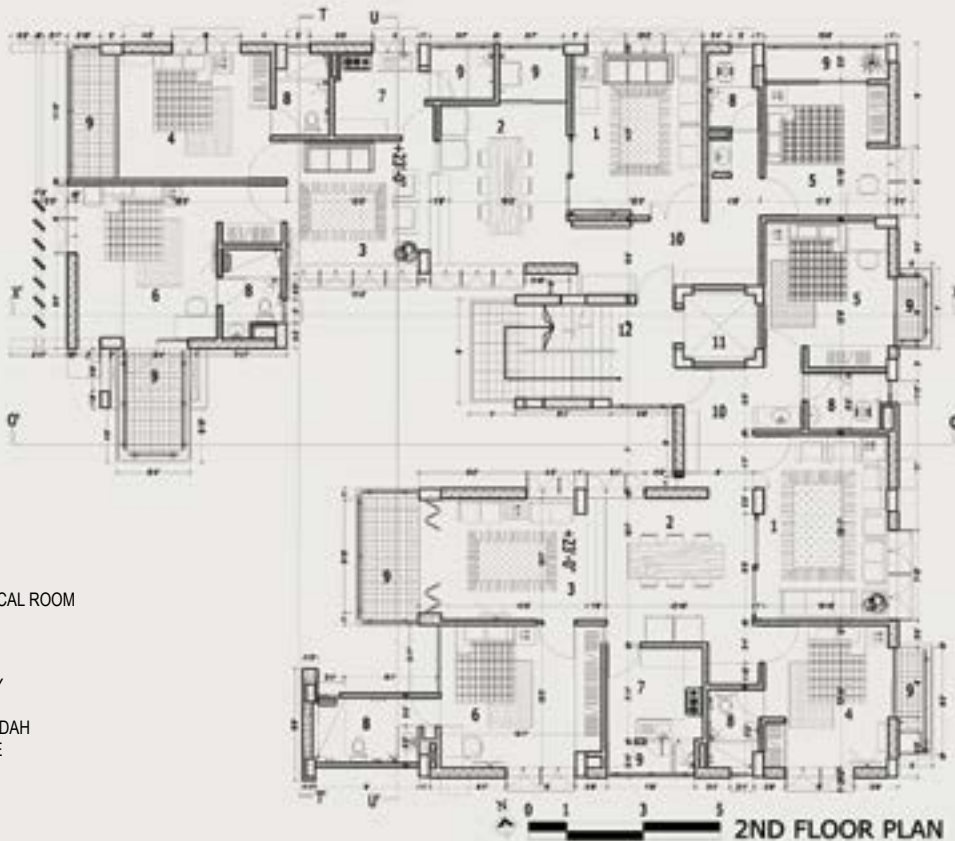


GROUND FLOOR PLAN

Ground Floor Plan

LEGEND

1. FORMAL LIVING
2. DINNING
3. FAMILY LIVING
4. BED
5. GUEST BED
6. MASTER BED
7. KITCHEN
8. TOILET
9. VERANDAH
10. FOYER
11. LIFT
12. STAIR
13. ELECTROMECHANICAL ROOM
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15. COURTYARD
16. GUARD ROOM
17. GUEST DORMITORY
18. GUEST ROOM
19. POSHCHATI VERANDAH
20. COMMUNITY SPACE
21. HANDWASH
22. TERRACE
23. WATER COURT



2ND FLOOR PLAN

2nd Floor Plan





From the North West Corner of the Court



From Courtyard



Social Gathering Space (Poshchati) South Terrace



To the Horizon From Poshchati (Stair Landing 6th Floor)



From Entrance North-West



Sub Breakers Fins in the West Facade



From Stadium (South-West)



Old House - Court

for entire stair case. Red clay tiles for entire verandah and terraces. Homogeneous floor tiles for entire floor. MS box & link chain for all railing.

Tempered sandwiched glass for glass roofing.

Special Features:

Scattered distribution of social spaces throughout the circulation like court, Poshchati Verandas, open infinity terraces, water court, where they gather and go back to their soul, culture and tradition, where they interact between siblings; with the next generation and beyond in a traditional extended family; with neighbors who pass through or live beside and so on. And of course, those views rewind them to that time of school life.

That wide spread open front yard of old home, their favorite old benches at verandah (Poshchati verandah), that garden, water-well and showering place, all these has been taken into considerations; but this time in a different way as it will be in a multi storied building and comparatively in a smaller land, scattering the space vertically, uplift the social gathering spaces in different levels by the circulation that must connect each other in their journey. ■

PROJECT DETAILS

Project Cost	: US\$685,000
Year of Completion	: 2017
Built Up Area	: 2251 SQM
Associate Archirect	: Arora Akhter
Civil Engineer	: Abu Yousuf M Ferdous
Contractor	: Monty Mia, Mohsin, Matin, Monir, Kabir

AJO Idea Space Dhaka, Bangladesh

"the love and devotion in creating a magnificent eatery is lucidly visible in this ideation of space"

Project Cost : US\$7,500

Built-Up Area: 227 SQM

Ar Rashed Hassan Chowdhury



FCAA
Foreign Countries'
Young Architect Award
- AJO Idea Space, Dhaka
rashed@dehsarworks.com

28th
Architect of
the Year
Awards

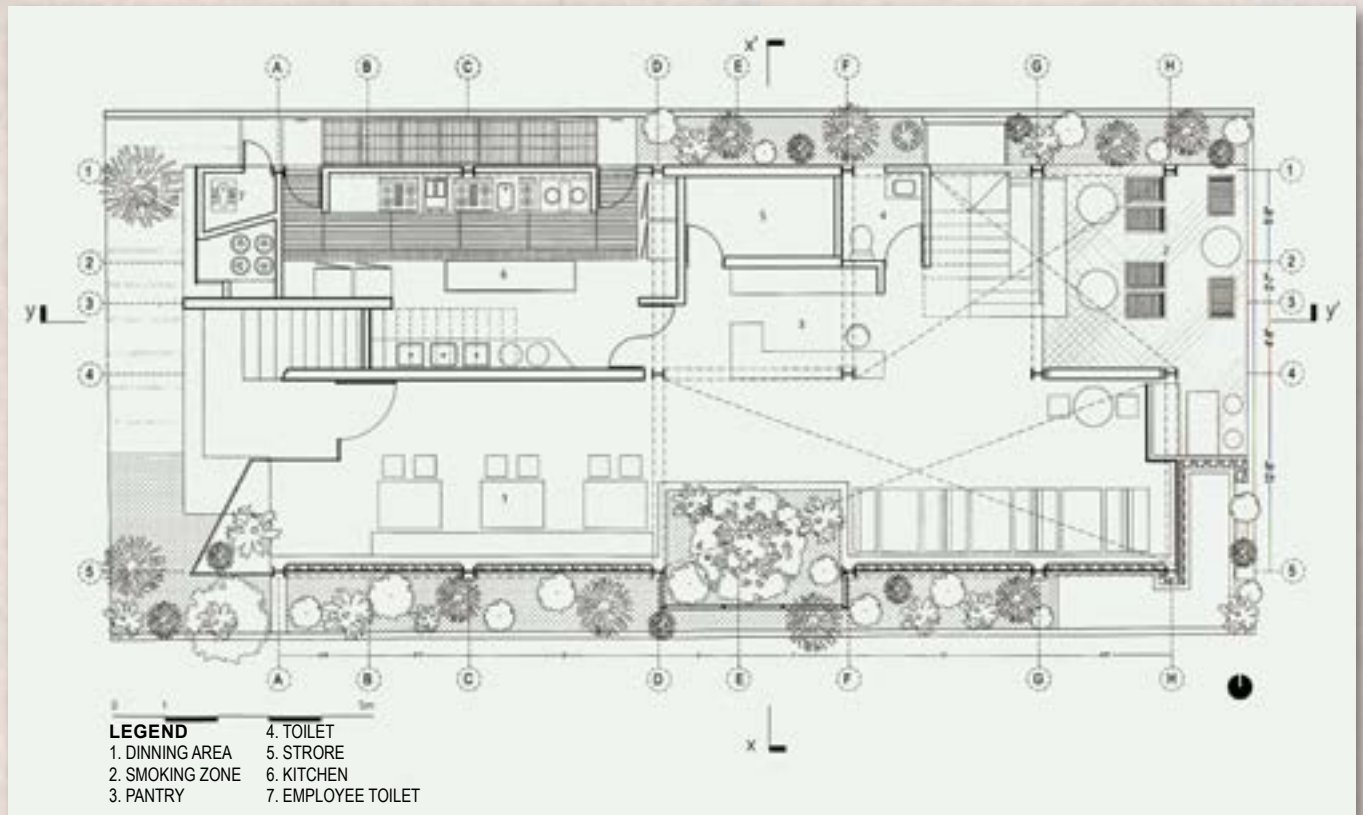
Architect Rashed H. Chowdhury is the Principal of Dehsar Works. He Graduated from Bangladesh University Of Engineering And Technology (BUET) in 2009. After a brief Period working as a Research Architect for the "Green Architecture Cell" at BUET he Joined the University of Asia Pacific as a full time lecturer. In the year 2014 he left full time teaching to work full time on his Architectural projects. He has established four wings in his studio with specific focus on Book design, Product design, Architecture and Urban design. In recent time his practice has won a few major architectural competitions and is currently working on projects of various scales and typologies.

"Simple and Light become the keywords here. Structural steel for the framing system allows a long span which gives a sense of Lighten. The light from the Café make people comfortable and safe when walking at night."

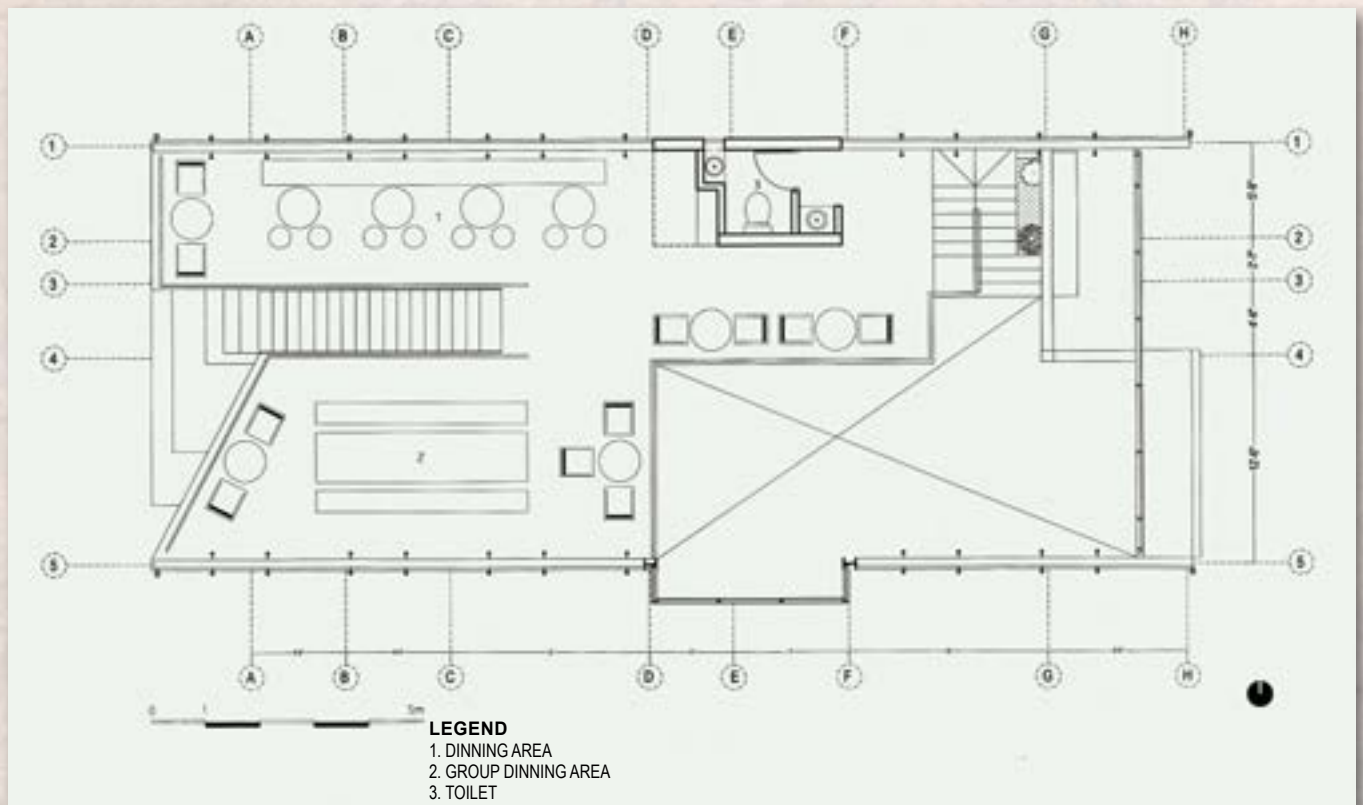
View of the central Loft

AJO, in Bangla is often used to describe something old, left out or irrelevant to its time. The word was used by the restaurant's Founder and ideator Khaled Mahmud, as the idea was to convert a left over space and turn it into a unique cafe near an art gallery. It was a very

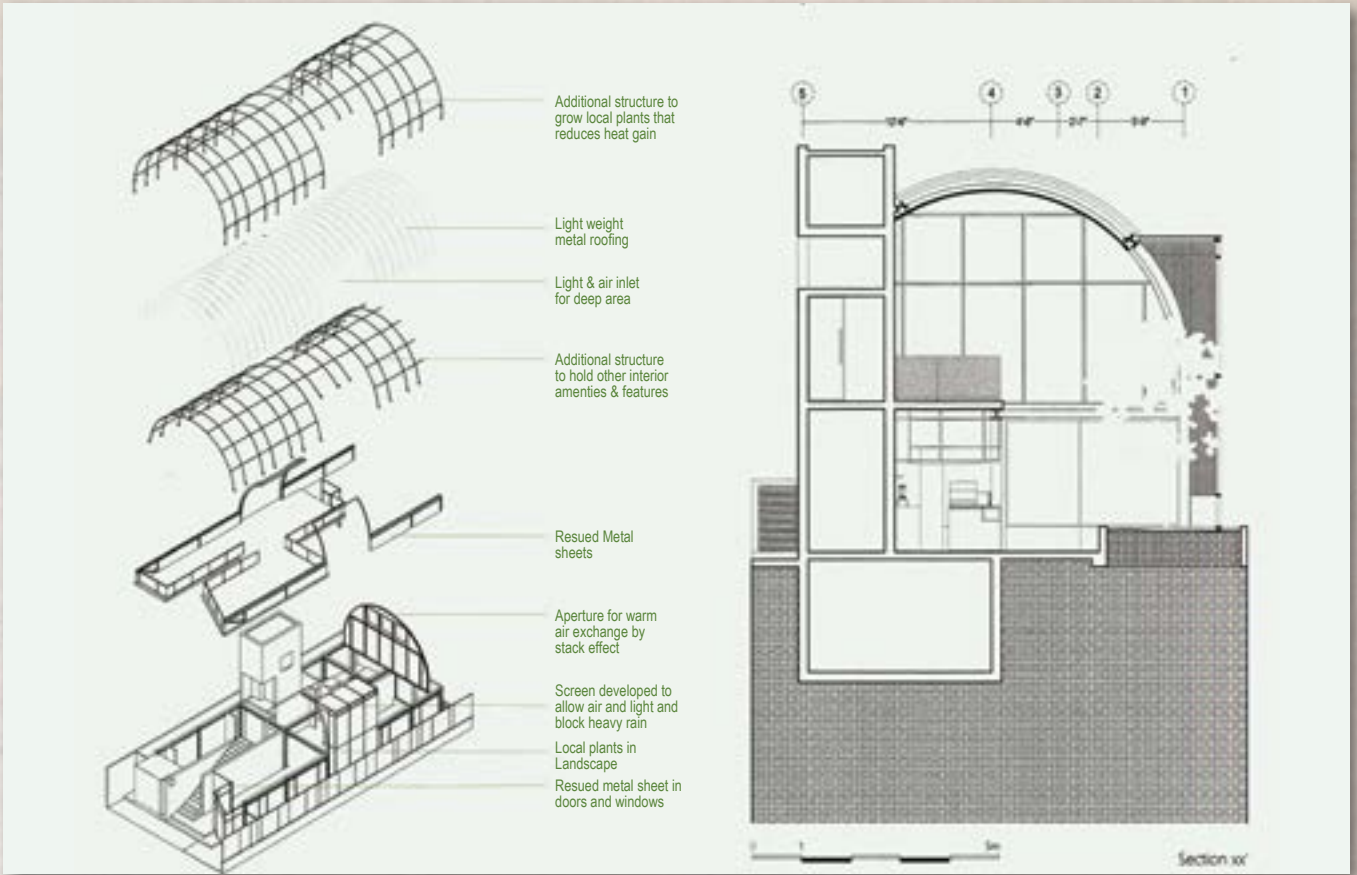
popular hangout space among people including artist, thinkers and designers. It acted as a platform where any one could meet and talk with artists and intellectuals. But as the project was shut down in early 2015 due to property lease expiration, it was difficult to find a similar setting. With



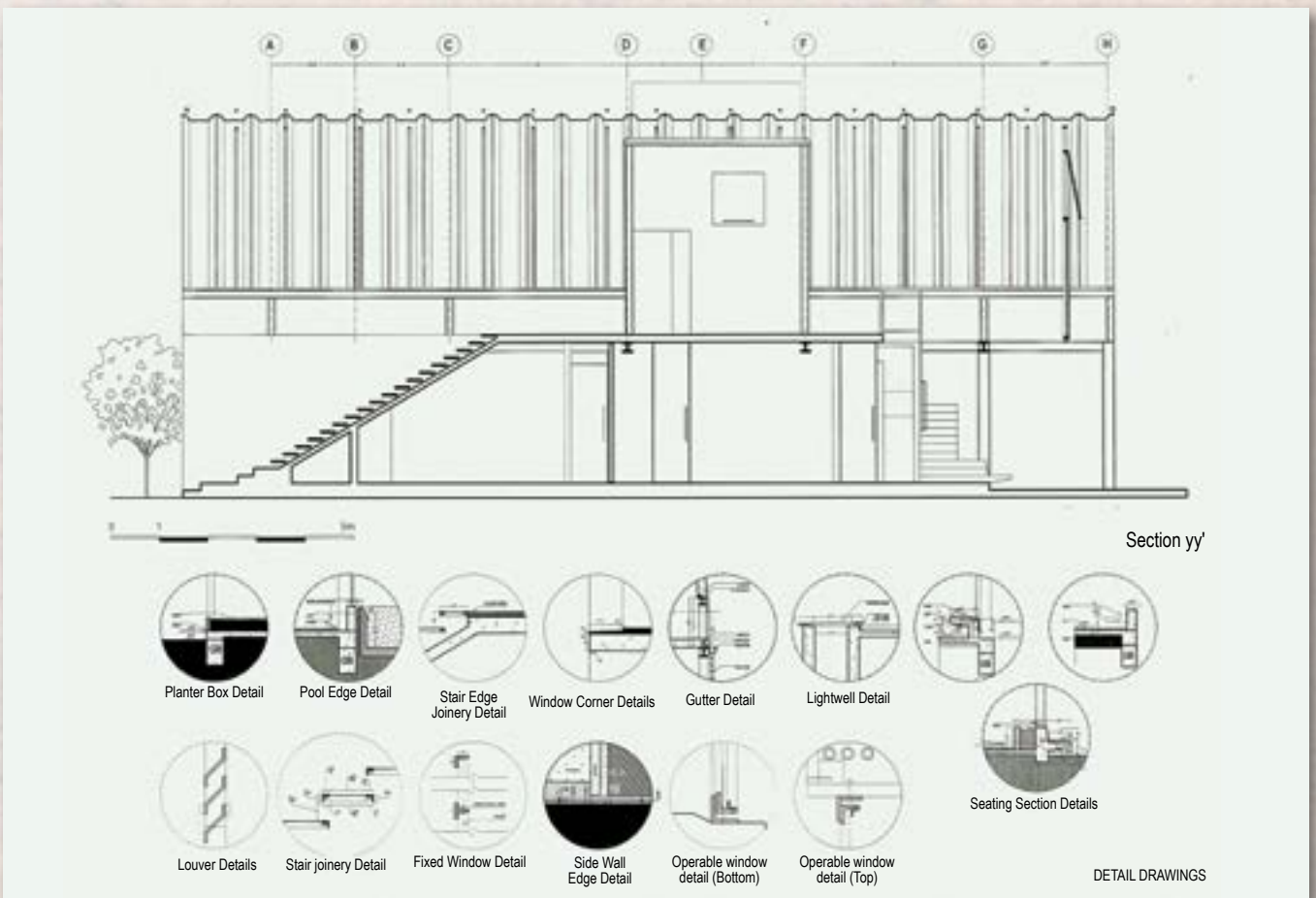
Ground Floor



First Floor Plan



Exploded Axonometric View



Section Y-Y with details



Elevation



Central Loft

a beautiful park connected at its back, they finally found an empty plot of 234sq.m beside a small residential street at Uttara, the northern end of Dhaka.

Apart from being a Cafe and restaurant, Ajo's Owner wanted to create an Eastern place, where people could feel connected and instantly find an attachment to the space subconsciously. 'WABI SABI', the Japanese term for art of appreciating imperfection was constantly discussed to generate the essence of the new Ajo. The challenge was to find out what constituted the memory of the previous restaurant and how it could be recreated in a completely different context.

The final Structure has been designed as a pavilion, which resembles traditional character of this region; to have a roof over your head casting shadow while the landscape and wind flows through. With necessary amenities, the only controlled volume was the kitchen. The dining areas have been placed on top of it and on both sides at ground level. This whole arrangement has been covered with a prefabricated metal vault which allowed free movement of air and light. A void was cut open in the vault to place a large tree inside the dining area. A perforated metal screen has been devised that allows light and air but breaks the heavy rain. From the park's end, a frame with fixed glass panel has been placed three feet deep keeping gap with the vaults profile. This allows air leakage and easy ventilation but protects the loft from



Casual zone

driving rain. The details in the interior were done in a very loose manner with modest furniture, to make people feel relaxed around the new space. The top floor has been kept open largely to encourage weekly gathering of community adults/ children for discussion on contemporary topics and cultural ethics. The restaurant works as a creative gathering space where people come to dine, relax and talk about their Ideas. Inspired by the events, this new premise has been named as 'Ajo Idea space'.

MATERIALS OF CONSTRUCTION DETAILS:

Foundation: RCC

1. *Super Structure:* Composite as follows.
2. *Structural Slab:* Floor slab and main stair RCC.
3. *Partition Wall:* Kitchen, store and toilet partition walls Brick masonry.



Entry lobby



Entry stair



Ground floor dining hall



Outdoor dining area

4. *Frame:* The Frame is made of Metal I section,
5. *Roof:* A vault is made of prefabricated engineered steel sheet.
6. *Glass Partition:* 10 mm Tempered glass.
7. *Screen:* Double layered (3" apart) perforated metal mesh (5 mm perforation).
8. *Fence:* The boundary is made of reused steel net.
9. *Service Lines:* Surface connections with exposed wiring.

10. *Furniture:* Reused timber from shipwreck.
11. *Floor Finish:* Terrazzo
12. *Doors and Windows:* Reused Metal sheets and angles have been used.

SPACIAL FEATURES:

1. *Natural Ventilation:* The complete restaurant is naturally ventilated. Larger inlets in south and east side and outlet in the west road face allows ample air flow.

upper floor dining space





Street view



2. *Day Lighting:* The volume has been carefully proportioned to avoid deep areas, the entire place is lit with ambient day light. The vault has been used as reflector to minimize use of light fixtures at night.
3. *Energy Efficiency:* The entire project has a very minimal energy consumption compared to similar scale restaurants as it is completely non air-conditioned and uses full day light reducing the energy consumption for lighting.
4. *Material Source:* Construction in general has been kept to a minimum. The concreting has been done with reused wooden shutters, and reused steel sheets, rods and angles have been used for doors and windows.
5. *Construction Process:* Most of the details have been done in such a way that structural elements can be knocked down and reused.
6. *Landscape:* Local plants have been selected and arranged both inside and outside the shell, with a special screen to allow day light and air movement to help grow them properly.
7. *Volume configuration:* The vault was considered mainly to reduce weight and create a large span. Also to take up the hot air above the occupants level and be easily pushed out through natural air movement from the central void that has been cut open.
8. *Screen:* special screen was designed with two perforated metal mesh that allowed air and light, broke the rain water and made it flow on its surface while it rains heavily.
9. *Crafted Details:* most of the handles and details were custom made by local metal workers, with a conscious aim to generate value for their services and skill.
10. *Furniture:* All furniture and fixtures are made from reused or left over materials from shipwrecks and other 2nd hand retailers. The idea was to give value to things that was once considered barren or out of use. ■

PROJECT DETAILS

Project Cost	: US\$7,500/-
Year of Completion	: 2015
Built Up Area	: 227 SQM
Associate Archirect	: Sayedil Ashrafin, Emon Mahbub
Struct. Engineer	: Er Shamsul Alam, Er Asaduzzaman, Er Mamunur Rashid
Elect. Engineer	: Er Afzal Ahmed
Mech. Engineer	: Er Kamruzzaman
Contractor	: ALM Steel Building Technology Ltd. and supported by Mir Alter Real Estate



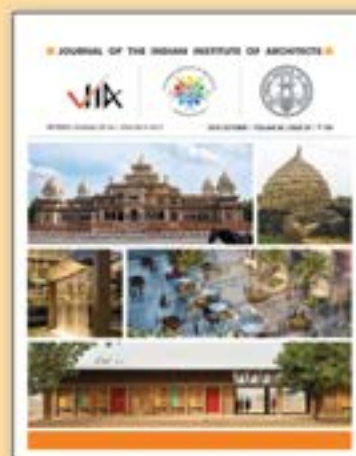
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