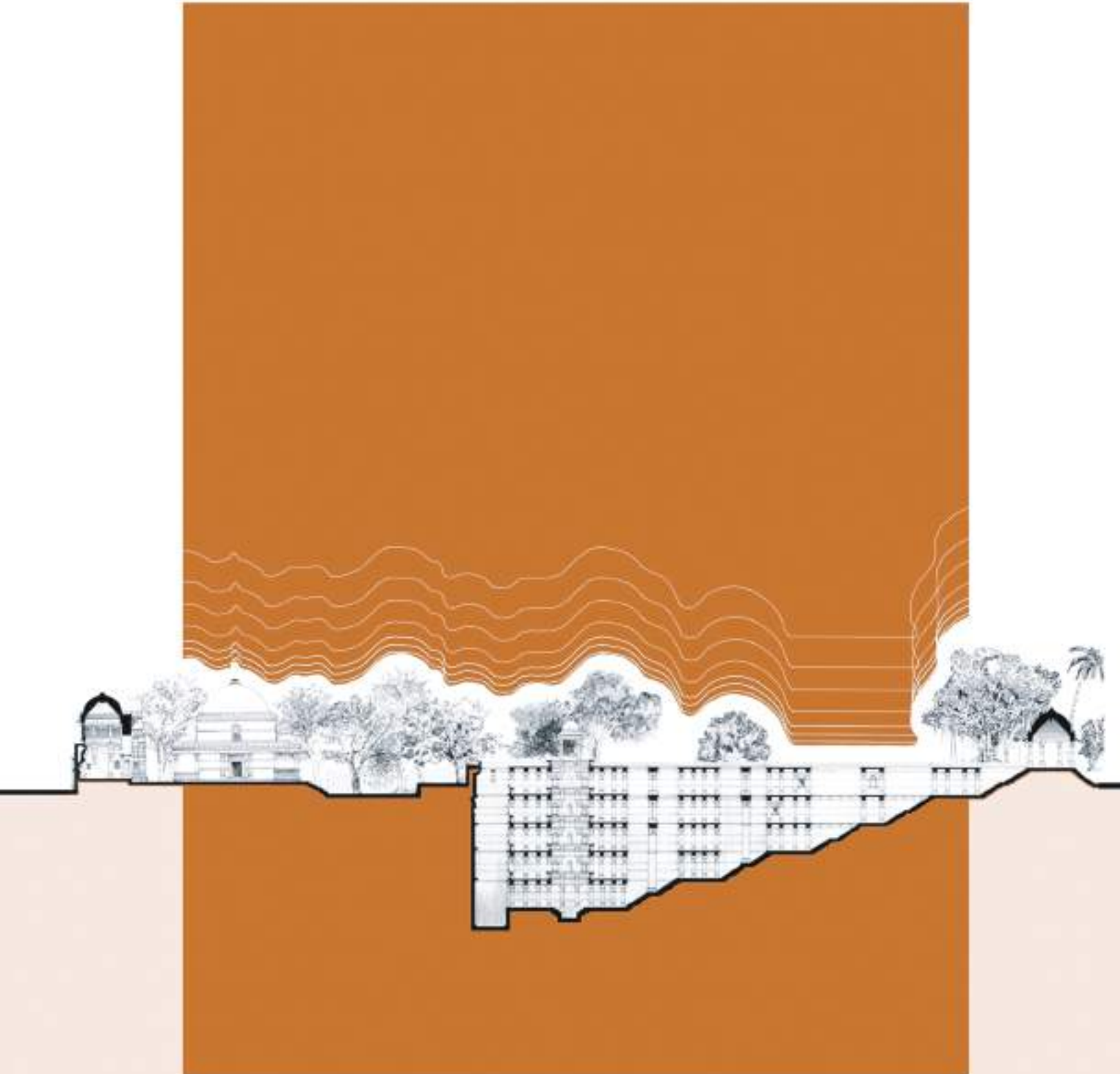




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Special Issue

The IIA National Awards for Excellence in Architecture 2023



CONTENTS

07	PRESIDENT'S MESSAGE	33	WINNER Project: Architecture A1.5 - Residential House of Memories, Valsad Ar. Hardik Shah
08	EDITOR'S NOTE	38	COMMENDATION Project: Architecture A1.6 - Residential House of Earth and Stone, Bangalore Ar. Anand Rajarao Kurudi
09	COVER THEME Cultural Kaleidoscope The IPSA Students	42	COMMENDATION Project- Architecture A2-Commercial Edacheril Square, Kerala Ar. Monolitha Chatterjee and Ar. Ramesh J. Tharakan
10	JIJA CALL FOR PAPERS, ARTICLES, PROJECTS	46	WINNER Project: Architecture A3 - Mercantile Retail Pritam Steel Syndicate Office, Kolhapur Ar. Sachin K. Patil
11	Report by IIA National Awards Committee (2023 - '25) The IIA Awards for Excellence in Architecture 2023	49	COMMENDATION Project: Architecture A4 – HOSPITALITY Camp Forktail Creek - In the lap of nature, Uttarakhand Ar. Nilanjan Bhowal
16	Winner Project – Architecture A1.1 Residential Chitrakut, Surat Ar. Vishal Desai and Ar. Vishal Shah	52	WINNER A5 - ARCHITECTURE INSTITUTIONAL (SMALL) COMMUNITY CANVAS, Nashik Ar. Pooja Khairnar
19	Winner Project – Architecture A1.1 Residential Brigade Parkside North, Mangalore Ar Manickavel G.K	55	COMMENDATION Project: Architecture A7 - Public and Semi Public Zeenath-UI-Madrassa, Bangalore Ar. Mueen Harris
24	Winner Project – Architecture A1.2 Residential Bhavati, Kottayam Ar. Thomas Jose	58	COMMENDATION Project: Architecture A7 - Public and Semi Public Nirbhaya Centre, Bengaluru Ar. Vikram V Desai
27	COMMENDATION Project – Architecture A1.2 Residential Gite Weekend Home, Pune Ar. Darshan Medhi	62	WINNER Project: Architecture A8 - Mixed Use Z Square, Gandhinagar Ar. Ronak M Patel
30	WINNER Project – Architecture A1.4 Residential Sahastrar, Rajkot Ar. Rupesh Patel	69	WINNER Project: Architecture A5 - Institutional (Large) Maher Ashram, Karandwadi Ar. Pankaj Bhagwatkar

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73

WINNER
Project: Architecture A5 - Institutional (Large)
Engineering College, Rajkot
Ar. Kishore N Trivedi

77

WINNER
Project – Interior Architecture A1.1 – Residential – Budget House
VAAZH, Vedanthangal
Ar. Yogalakshmi A

80

COMMENDATION
Project- Interior Architecture IA1.2 Residential - Luxury House
Inside Outside, Kochi
Ar. Monolitha Chatterjee and Ar. Ramesh J. Tharakan

84

WINNER
Project- Interior Architecture IA1.3 - RESIDENTIAL RECREATIONAL HOUSE
The Pavilion, Ahmedabad
Ar. Keta Varun Shah

88

COMMENDATION
Project- Interior Architecture IA2-COMMERCIAL
Tranquility, Ahmedabad
Ar. Keta Varun Shah

92

COMMENDATION
Project – Interior Architecture A2 – Commercial
The Fluted Cuboid, Chhatral, Gujarat
Ar. Ronak M. Patel

95

WINNER
Project – Interior Architecture A3 – Mercantile Retail
Jaipur Rugs, Surat
Ar. Snehal Pravinbhai Shah and Ar. Jigar Dalal

99

COMMENDATION
Project - Interior Architecture IA3 - Mercantile Retail
House of Porcelain, Pune
Ar. Ranjit Wagh

102

WINNER
Project – Landscape Architecture, A1 – Small (Site Upto 1 Acre)
Ruinscape, Bengaluru
Ar. Varna S. Dhar

106

COMMENDATION
Project – Landscape Architecture A2 – Large (Site more than 1 Acre)
G Corp Linears, Thane
Ar. Prachi Umesh Wakaley and Ar. Umesh Sharadchandra Wakaley

110

COMMENDATION
Project: Conservation
C1 - Conservation & Restoration & Preservation & Adaptive Reuse
Restoration of Karnikara Mandapam, Calicut
Ar. Ritu Sara Thomas, Ar. Swathy V S and Ar. Savita Rajan

113

COMMENDATION
Project: Conservation
C1 - Conservation & Restoration & Preservation & Adaptive Reuse
VARIYATH BUNGALOW, Thrissur
Ar. Shyam Raj Chandroth and Ar. Aziya H Mondal

117

WINNER
Project – Urban Interventions U1
Produce Market, Bihar
Ar. Raturaj Parikh

120

COMMENDATION
SPECIAL CATEGORY S1 – Research Paper
Lessons of Sustainability
Dr. Anjali Cheriya

122

WINNER
SPECIAL CATEGORY S2 – Book
Colonialism, Uprising and the Urban Transformation of Nineteenth-Century Delhi
Prof. Jyoti Pandey Sharma

125

WINNER
Women Architects in the Forefront S3
Thinking Hats Landscape Architecture Studio, Kozhikode
Ar. Kripa K. Baby

129

WINNER
S4 Special Category Emerging Practice
Ethos Foundation
Ar. Gita Balakrishnan

133

COMMENDATION
SPECIAL, CATEGORY S4 EMERGING PRACTICE
PK_iNCEPTION
Ar. Pooja Khairnar

137

WINNER
SPECIAL CATEGORY S5 - UNBUILT
URBAN CONNECTOR, NANDURBAR
Ar. Pinkish Shah & Ar. Shilpa Shah



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PRESIDENT'S MESSAGE



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**Ar. Chamarthi
Rajendra Raju**
Imm. Past President, IIA

Greetings to all IIA members from the JIIA team.

It's a great pleasure to see our Indian architects engraving the urban as well as rural fabric with through their works, enhancing architectural awareness and sensitivity in the community.

We have seen many successful events such as the three regional Conferences from west, east and north zones in this new year along with YAF at Mamallapuram, Tamilnadu and the phenomenal IIA National Awards for Excellence in Architecture at Rajkot, Gujarat.

All the Chapters, Centres and Sub-Centres have been working hard to achieve this feat for IIA.

I want to congratulate each and every one of them from my heart. The growth of membership is ever-increasing in all the regions, which is commendable and encouraging. We all have to work towards bringing defaulting members back to the mainstream and strengthen the Institute. As part of the evolutionary process, we have to update our byelaws to serve the community better.

And at IIA we are committed to be relevant and impactful.

Warm Regards,
Ar. Vilas Avachat

EDITOR'S NOTE

Greeting from all of us in the IIA team.

In the volatile environment of the world, Indians are able to stand their ground in every aspect and continue on the path of progress. This we can see in the fraternity progression as well. We have conducted excellent events like the IIA National Awards for Excellence in Architecture 2023 hosted by the IIA Gujarat Chapter at Rajkot on 21 and 22 March 2025. This Awards Programme has seen a phenomenal increase in participation from the architectural fraternity, where members competed for 33 categories of awards. Eminent jury members across India adjudicated the awards and the winners were felicitated at the Valedictory Ceremony.

This issue is dedicated to these Awards, to showcase the talent within our country and the flag-bearers of the fraternity showcasing the progression of the community, at par with global practices. This demonstrates their talent to the entire diaspora of Indian architects. This year the categories were subdivided to allow for sub-categories to provide a wide platform to the variety and scale of the projects executed which gave a fair chance to compete for these Awards.

We will witness the extravaganza of architecture discourses from 11-13 April 2025 in the land of Mahakal, Madhya Pradesh during TRANSOM, NATCON 2025 'Transom' hosted jointly by the IIA Bhopal and IIA Indore Centres. And many more such events will be presented by IIA to the fraternity in future.

We all are grateful for all the Office Bearers, Council Members and other IIA members who are constantly working to provide such opportunities to create such platforms of interactions and discourses which will help the fraternity a great deal. It is vital for every IIA member to participate in these events to showcase our leadership in architecture worldwide. I appeal to all the members of IIA to register for these events and participate in large numbers.

An appeal to all IIA members to contribute to IIA with articles, projects, research papers and most importantly, in terms of sponsorship and funding. Thank you for your continued support and readership.

Prof. Vinit Mirkar
Editor



Ar. Vinit Mirkar



Dr. Shilpa Sharma



Ar. Shruti Verma



Ar. Neha Sarwate



Dr. Sampada Peshwe



Ar. Mrinalini Sane



Dr. Nabanita Saha



Dr. Pashmeena Ghom

EDITORIAL TEAM

Cultural Kaleidoscope



The theme revolves around Gujarat's heritage which is a vibrant tapestry that reflects centuries of history, culture and innovation. Renowned for its architectural marvels, Gujarat serves as a living museum of diverse styles, ranging from majestic forts and intricately carved temples to elegant stepwells and colonial-era structures. These creations stand as monuments to the region's enduring craftsmanship, cultural richness and spiritual depth. Through this lens, the theme emphasizes the timeless relevance of Gujarat's built environment, examining how traditional design philosophies can inspire sustainable and innovative practices in contemporary architecture. It calls for recognition, preservation and adaptation of this heritage as a source of learning and inspiration for architects, designers and cultural custodians. This theme celebrates Gujarat as a beacon of heritage and architecture, where every stone narrates a tale of the past intertwined with the present.

9



The IPSA Students' Council is a part of the student body of Indubhai Parekh School of Architecture (IPSA). This theme was designed by 25th Council of Students of IPSA. This initiative was undertaken by Vasani Hardi Mukeshbhai and her team members.



JIIA Call for Papers, Articles, Projects

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

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

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

Category 1 : Articles

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

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

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

Category 2 : Student Work

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

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

Category 3 : Contributions from Chapter Correspondents

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

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

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

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

Category 4 : Research Papers

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

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

Category 5 : Cover Design

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

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

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

Please note:

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

The IIA Awards for Excellence in Architecture 2023

Ar. Kurian George Vattakunnel

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

The recently concluded 33rd Edition of the Awards owed its success to the invested and involved participation of all the Office Bearers of the IIA including IIA President, Ar. Vilas Avachat, Immediate Past President Ar. C.R. Raju, Vice-President, Ar. Jitendra Mehta, Junior Vice-President Ar. Tushar Sogani, Hon Treasurer Ar. B Sudhir, Hon Secretaries Ar. Akshaya Beuria, Ar. Sandeep Bawdekar and Prof. Raneer Vedamuthu. From the very outset of planning for the 33rd edition of the Awards, establishing a continuity with the previous edition, the IIA National Awards for Excellence in Architecture 2023 focused on remaining true to its name, set a high bar and be memorable.

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

The IIA Awards customarily has celebrated the professional achievements of its members and inspired all its members to achieve excellence in their professional pursuits. As such this could well be conceived as one of the most important events of the IIA. This notion was well-impressed in the minds of the members of the IIA National Awards Committee. The IIA National Awards Committee sat in deliberation on the task of curating the 33rd Edition of the IIA National Awards with the single-minded

intention of making the Awards event surpass every expectation including the high bar set in the previous editions, making it a memorable event for all the right reasons.

The Premise

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

The IIA Awards Committee 2023- '25 embarked on curating the 33rd edition of the Awards on the premise that, it would be those works that distinguish themselves and qualify to be the epitome of excellence in architecture that can authoritatively inform the world of the importance of architecture in our lives and in that of our communities, neighbourhoods, cities and the world. This edition of the Awards as mandated under the guidelines of the IIA was titled: *The Indian Institute of Architects Awards for Excellence in Architecture 2023*.

It referenced the year '2023' since it covered works completed till 31 December 2023. This 33rd edition of the awards qualified for eligibility works based on the "completed before date" and did away with the "completed after date" on the premise that exceptional works can remain relevant no matter when they were completed. Such works stand as a testament to its time of conception, and establish that there is no expiration date for works of architecture that distinguished themselves as excellent.

Deliberations

The entire IIA Awards Committee continued its recognition that India is evidently a cosmopolitan, progressive, vast and diverse country straddling several climatic and cultural zones. The members of the IIA are spread across the length and breadth of India. Their works reflect responses to all these diverse aspects and more. It was also acknowledged

that the IIA National Awards for Excellence in Architecture can therefore become an event to appreciate and discuss the very essence of such diverse architecture that qualify to be 'Indian.'

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

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

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

The Awards Committee also took cognisance of the fact that a lot of work was happening in the category of Single Family Residence and that this category contained works which were essentially different in terms on intention of usage and scale. So as to analyse and recognise these works appropriately the category was divided into further categories as evidenced.

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

The *IIA National Awards for Excellence in Architecture 2023* was sought to be curated in such a way as to be seen as the most important event for Architects to attend and monitor the course of their work and to become more effective as architects, true to the wants and needs of the profession and true to the objectives of IIA. It was consciously decided to bring all attendees of the jury process into the conversation, keeping the jury truly open.

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

It is essential that in the times to come the IIA Awards event should become more celebrated and more sought after than it already is. It should be the most important Award for Excellence in Architecture that is witnessed in the country.

The Process - Salient Features:

Curation

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

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

Extensive deliberations were conducted on the subject of the categories of Awards. It was the intention to make the categories as elaborate as possible to separately adjudicate projects that had varying parameters. It was also considered important to introduce some new categories to ensure better representation. As a result of these deliberations, a set of categories were evolved under four major classifications of: Building Architecture, Interior Architecture, Landscape Architecture, and combined classification of Conservation, Restoration, Preservation and Adaptive Reuse. Urban design was also considered as a category. There were certain categories that did not fall under the classification and hence they were given a separate status.

Women Architects in the Forefront was envisaged to recognise women architects who have braved the existing paradigms and made a niche for themselves in an effort to encourage women architects into establishing practices following these practices as role models.

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

Hosting

In line with established guidelines, bids were received from various Chapters and Centres that evinced interest in hosting the IIA National Awards for Excellence in Architecture 2023. The IIA Gujarat Chapter was finalised as the host for the event.

The Executive Committee of the IIA Gujarat Chapter, supported by the IIA Saurashtra Centre enthusiastically took on the responsibility of hosting the IIA National Awards for Excellence in Architecture 2023. They worked in tandem with the IIA National Awards Committee and the Office Bearers of the IIA to ensure that every aspect of the event that was in their charge was handled to the best of their ability. The IIA Gujarat Chapter supported by the IIA Saurashtra Centre was in great measure responsible for the success of the event.

The Office Bearers of the IIA, along with the members of the IIA Awards National Committee extended their involved and active support throughout the preparations from the very beginning and ensured that no stone was left unturned in the making of the recently concluded very successful IIA National Awards event.

Nominations

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

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

Application Processes

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

The key feature which demands mention is that out of the record 547 registrations received 532 submissions were received. This was made possible by the continuous personal follow up done by members of the IIA Awards National Committee with the registrants.

Shortlisting

The IES College of Architecture, Mumbai hosted the shortlisting process of the IIA National Awards for Excellence in Architecture 2023.

The IIA Awards National Committee along with the Office Bearers of the IIA identified and finalised jury members for the first stage of adjudication. The finalised Jury was a potent combination of sensitive and erudite architects.

Every entry was painstakingly and meticulously examined individually by the jury members assigned to each panel. Extensive discussions and debates ensued and out of the processes followed around sixty entries were shortlisted for the final process of adjudication. The IIA Awards National Committee members were available on site to oversee and assist in the processes of arranging entries and ensuring

resolution of all queries without favour or bias.

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

The Final Jury

The Final Juries were conducted on 21st and 22nd March 2025 at the Seasons Hotel, Rajkot, Gujarat. The IIA Gujarat Chapter and the IIA Saurashtra centre, curated the Jury panels for the final stage of adjudication.

The Final Jury Panels consisted of Ar. Chirag Jain, Ar. Devang Parekh, Ar. Jaimini Mehta, Ar. Punita Mehta, Ar. Riyhad Ramesh Kundanmal, Ar. Shimul Javeri, Ar. Yatin Pandya, Ar. Suryanarayana Kakani and Ar. Harshad Bhatia.

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

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

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

The Awards Ceremony

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

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

Stage Design

A full-size LED wall of the highest accessible quality

was made to ensure that no glory was lost in the images presented. The stage size was made large enough to suit the grandness of the event and small enough to ensure the needed intimacy and focus.

Very deliberately and in line with the inclusive ideals that we hold as non-negotiable, a ramp similar to the one introduced in the previous edition was provided to access the stage in addition to the steps to ensure inclusivity. The inclusion of this provision brought several words of appreciation. We are sure that all further events of the IIA will ensure such a provision.

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

I must thank all the office bearers of IIA for the term 2023 – '25 for reposing in me the faith to chair the IIA National Awards Committee for this term. I must also thank providence for populating the National Awards Committee 2023- '25 with very capable and committed members who made the arduous task of curating the Awards 2023 a satisfying one. The Committee oversaw each and every aspect of the entire event from inception to completion.

We look forward to greater participation by members in the next edition of the Awards.



Ar. Kurian George Vattakunnel (F-19411)

Chairperson

IIA National Awards Committee (2023 - '25)

The Indian Institute of Architects

National Awards For Excellence in Architecture 2023

Category		Name	Project Name	RESULT
(A) ARCHITECTURE				
A1	ArchitectureA1.1-RESIDENTIAL	Ar. Vishal Kirankumar Desai, Ar. Vishal Shrikrishna Shah	Chitrakut, Surat.	WINNER
		Ar. Manickavel G K	Brigade Parkside North, Bangalore.	WINNER
A2	ArchitectureA1.2-RESIDENTIAL BUDGET HOUSE (Upto 1500 sft)	Ar. Thomas Jose Karimpanal	Bhavati, Kerala.	WINNER
		Ar. Darshan Dhananjay Medhi	Gite Weekend Home, Pune.	COMMENDATION
A3	ArchitectureA1.4-RESIDENTIAL LUXURY HOUSE (3000sft to 10000sft)	Ar. Rupesh Chamanbhai Patel	Sahastrar, Rajkot.	WINNER
A4	ArchitectureA1.5-RESIDENTIAL LUXURY HOUSE (More than 10000sft)	Ar. Hardik Bhadeshkumar Shah	House of Memories, Valsad.	WINNER
A5	ArchitectureA1.6-RESIDENTIAL RECREATIONAL HOUSE	Ar. Anand K R	House of Earth & Stone, Bangalore.	COMMENDATION
A6	ArchitectureA2-COMMERCIAL	Ar. Monolita Chatterjee, Ar. Ramesh John Tharakan	Edacheril Square, Kerala.	COMMENDATION
A7	ArchitectureA3-MERCANTILE RETAIL	Ar. Sachin Krishnarao Patil	Pritam Steel Syndicate Office, Kolhapur.	WINNER
A8	ArchitectureA4-HOSPITALITY	Ar. Nilanjan Bhowal	Camp Forktail Creek, Uttarakhand.	COMMENDATION
A9	ArchitectureA5-INSTITUTIONAL (SMALL)	Ar. Pooja Jyotirao Khairnar	Community Canvas, Nashik.	WINNER
A10	ArchitectureA7-PUBLIC AND SEMI PUBLIC	Ar. Mueen Haris	Zeenath-UI-Islam Madrasa, Bengaluru.	COMMENDATION
		Ar. Vikram Vishwanath Desai	Nirbhaya Centre, Bengaluru.	COMMENDATION
A11	ArchitectureA8-MIXED USE	Ar. Ronak Mukeshbhai Patel	Z Square, Gandhinagar.	WINNER
A12	ArchitectureA5-INSTITUTIONAL (LARGE)	Ar. Pankaj Bhagwatkar	Maher Ashram, Satara	WINNER
		Ar. Kishore Narmadashankar Trivedi	Engineering College, Rajkot.	WINNER
(B) INTERIOR ARCHITECTURE				
B1	Interior ArchitectureIA1.1-RESIDENTIAL-BUDGET HOUSE	Ar. Yogalakshmi A	Vaazh, Vedanthangal	WINNER
B2	Interior ArchitectureIA1.2-RESIDENTIAL-LUXURY HOUSE	Ar. Monolita Chatterjee, Ar. Ramesh John Tharakan	Inside Outside, Cochin.	COMMENDATION
B3	Interior ArchitectureIA1.3-RESIDENTIAL-RECREATIONAL HOUSE	Ar. Keta Varun Shah	The Pavilion, Ahmedabad.	WINNER
B4	Interior ArchitectureIA2-COMMERCIAL	Ar. Keta Varun Shah	Tranquility, Ahmedabad.	COMMENDATION
		Ar. Ronak Mukeshbhai Patel	The Fluted Cuboid, Chattral.	COMMENDATION
B5	Interior ArchitectureIA3-MERCANTILE RETAIL	Ar. Snehal Pravinbhai Shah, Ar. Jigar Dipeshkumar Dalal	Jaipur Rugs, Surat.	WINNER
		Ar. Ranjit Avinash Wagh	House of Porcelain, Pune.	COMMENDATION
(C) LANDSCAPE ARCHITECTURE				
C1	Landscape ArchitectureLA1-SMALL (SITE UPTO 1 ACRE)	Ar. Varna S Dhar	Ruinscape, Bengaluru.	WINNER
C2	Landscape ArchitectureLA2-LARGE (SITE MORE THAN 1 ACRE)	Ar. Prachi Umesh Wakaley, Ar. Umesh Sharadchandra Wakaley	G- Corp Linears, Thane.	COMMENDATION
(D) CONSERVATION				
D1	ConservationC1-CONSERVATION & RESTORATION & PRESERVATION & ADAPTIVE REUSE	Ar. Ritu Sara Thomas, Ar. Swathy V.S. & Ar. Savita Rajan	Restoration of Karnikara Mandapam, Calicut.	COMMENDATION
		Ar. Chandroth Shyamraj, Ar. Aziya H. Mondal	Variyath, Thrissur.	COMMENDATION
(E) URBAN INTERVENTIONS				
E1	Urban Interventions - U1	Ar. Raturaj Falgoon Parikh	Produce Market, Bihar.	WINNER
(F) SPECIAL CATEGORY				
F1	Research Paper - S1	Ar. ANJALI C	Lessons Of Sustainability: The Folk Reading Of A Ritualistic Landscape	COMMENDATION
F2	Book - S2	Ar. Jyoti Pandey Sharma	Colonialism, Uprising And The Urban Transformation Of Nineteenth - Century, Delhi	WINNER
F3	Women Architects in the Forefront - S3	Ar. Kripa K Baby	Vendome, Kozhikode; Wind Charmers Court, Malappuram; Lucid Home Garden, Malappuram	WINNER
F4	Emerging Practice - S4	Ar. Gita Balakrishnan	Making Social Responsibility A Habit, Clubs At Architectural Institutes, Grants & Scholarships	WINNER
		Ar. Pooja Jyotirao Khairnar	Community Canvas, Nashik; House 20x22, Nashik; House of Overlaps, Nashik	COMMENDATION
F5	Special CategoryS5-UNBUILT	Ar. Pinkish Jagdish Shah, Shilpa Shah	Urban Connector, Nandurbar.	WINNER

WINNER

Chitrakut Surat

Ar. Vishal Desai and Ar. Vishal Shah

Chitrakut

Location: Surat

Site Area: 2,563 sqm

Chitrakut – An Extended Family Cluster- Faliyu is a remarkable architectural project that seeks to honour and celebrate the traditional Indian way of living within a traditional housing cluster (faliyu). The design for the extended family comprises of six individual units to accommodate six families, featuring traditional otlas (verandas) and a central open space (chogan). The contiguous verandas with swings and central open space act as seamless extensions of the residents' outdoor lifestyle. These elements not only allow for a natural transition between the indoors and outdoors but also foster a sense of connection and unity among the inhabitants.

Serving as both practical and aesthetic components, the pergolas provide shade to the extended verandas while visually connecting the separate houses. The cluster consists of two pairs of twin units and two separate units. Each unit has its own unique identity while also being interconnected with the shared spaces. Shared spaces are designed in a way that each unit gets its own privacy as well they stay connected to these shared spaces around. The primary intent for design of landscape is to create a harmonious blend between the built structures and the surrounding open spaces and to blur the boundaries between the natural and built environment.

Each of the six units has been meticulously planned to face the central garden area, enhancing the sense of community and togetherness. Moreover, the design of the two additional units takes into account the presence of the existing trees on site,

especially the Bale tree (Bilipatra), a sacred tree for the clients. These thoughtful considerations ensure that the architecture seamlessly integrates with the natural surroundings. To facilitate interaction and connectivity between residents, extended balconies connect various bungalows. These transitional spaces serve as shared areas where neighbours can engage in social activities and continue to foster stronger social bonds with the extension of families and the addition of generations. The design allows for volumetric variation and optimises the available space by accommodating the specific requirements of each unit.

Additionally, the incorporation of a mezzanine room above the parking area introduces an impressive ceiling height of 12' to the living spaces, enhancing a sense of openness and grandeur. The strategic use of exposed brick, exposed reinforced concrete (RCC) and grit plaster finishes adds a visual and tactile appeal to the interior spaces. By leaving these



Fig 1: View From the Central Courtyard



Fig 2: Interactive Pockets



Fig 5: Central Court



Fig 3: Verandah



Fig 6: The Kund



Fig 4: Extended Social Spaces



Fig 7: Play of Light



Fig 8: Modern Day Zarokha



Fig 9: Subtle Elementality



Fig 10: Humble Indoors

materials uncovered, the architecture celebrates its raw beauty and creates a sensory experience for the residents. Skylights in rooms and utility areas introduce ample natural light, enhancing the overall ambience and reducing dependence on artificial lighting.

Chitrakut stands as a testament to the successful integration of traditional and contemporary design elements by paying attention to the heritage and lifestyle of the residents, while incorporating modern comforts and aesthetics; the project redefines family living on an ancestral piece of land and provides a 'state of the art' housing cluster, the 'faliyu', to retain and continue the joint family social values while accommodating the individual's growing needs. It provides a place to call home and fosters a sense of belonging, community, and pride in Indian traditions.

All Images Courtesy: Author



Vishal Desai (15017) and **Vishal Shah**, partners at Aangan Collaborative, are dedicated to creating thoughtful and responsive designs within the built environment. The firm emphasises innovative, sustainable practices and encourages alternative thinking at every stage of the design process. With creativity at its core, they have been honored with over 30 national and international awards for design excellence.

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WINNER

Brigade Parkside North Mangalore

Ar Manickavel G.K

Brigade Parkside North

Location: Bangalore

Site Area: 18750 sqm

Brigade Parkside North has been thoughtfully

designed to optimize a narrow, linear site (375m long x 50m wide) while creating an ambience inspired by the streetscape of a traditional Indian city. The shaded streets, lush landscapes, and a variety of activities infuse the space with energy, transforming

Reviving the spirit of a Traditional Indian Street In a high rise low density multi-family housing



Brigade Parkside North recreates the spirit of the traditional Mohalla, with its dynamic interplay of light and shade and strong social character. It seeks to be more than a collection of apartments to offer a vibrant and socially invigorating community.

Developer : Brigade group
Site area : 5.0 Acres
Location : Bangalore
Built-up Area : 7,20,000 sq. ft
No. of units : 434 units
Completion : April 2022

DESIGN CHALLENGES

- An excessively linear site, 375m long, 50m wide, entered at one end.
- 434 budget units of 60 sqm (2BHK) and 45 sqm (1BHK) carpet area – comes under Pradhan Mantri Awas Yojana (PMAY)
- Height limit of 15m or G+4
- 35% of units to be friendly to senior living

Street as COMMUNITY SPACE



- Units aligned along a central pedestrian street.
- Social amenities distributed along street to breathe life into it

Landscape as RETREAT



- Planting lends quietude to street
- Planting provides privacy shield to ground floor units

Courtyard as HOLDING SPACES



- Units span the street from the first floor to set up a sequence of courtyards
- The courtyards offer pause points that lend scale to the length of the street



Fig 1: Traditional Indian Street inspired design



Fig 2: Ground Floor Plan

it into a vibrant community and social hub. Each block is accessed through double-height lobbies that connect seamlessly to the street, offering a rich and engaging circulation experience. Amenities such as a multipurpose hall, gymnasium, communal dining facilities, swimming pool, indoor games, children's play area, and an amphitheatre are strategically positioned along the expanse of the development, all opening out onto the street to enhance the lively streetscape experience.

In a manner reminiscent of the traditional city, residential units are arranged across the street at key locations, creating a dynamic interplay of light and shade. To ensure a low-density environment, each tower is designed as a G+4 structure, offering a mix of 1 and 2 BHK apartments, including senior-friendly and regular units. Living and dining areas are designed to maximize the benefits of balconies and the central street, resulting in spacious, open layouts that are less compartmentalized.

To facilitate universal access, the project minimizes gradient variations, and ramp access ensures

smooth, uninterrupted movement. The senior-friendly units feature wide, sliding doors in bedrooms and bathrooms to accommodate wheelchair access. Emphasizing a pedestrian-friendly neighbourhood, vehicular movement is restricted to one side of the site, while the amenities opening onto the central street foster a sense of community. Brigade Parkside North is not just a collection of apartments; it is a vibrant community designed for an enriched, socially invigorating lifestyle.

DESIGN PROPOSITIONS:

The Street as a Community Space:

Units aligned along a central pedestrian street.

Social amenities distributed along street to breathe life into it.

Landscape as Retreat:

Planting lends quietude to street.

Planting provides privacy shield to ground floor units.

Courtyards as Holding Spaces:



Section A - Through the Central Street
capturing the central blocks hovering over the street

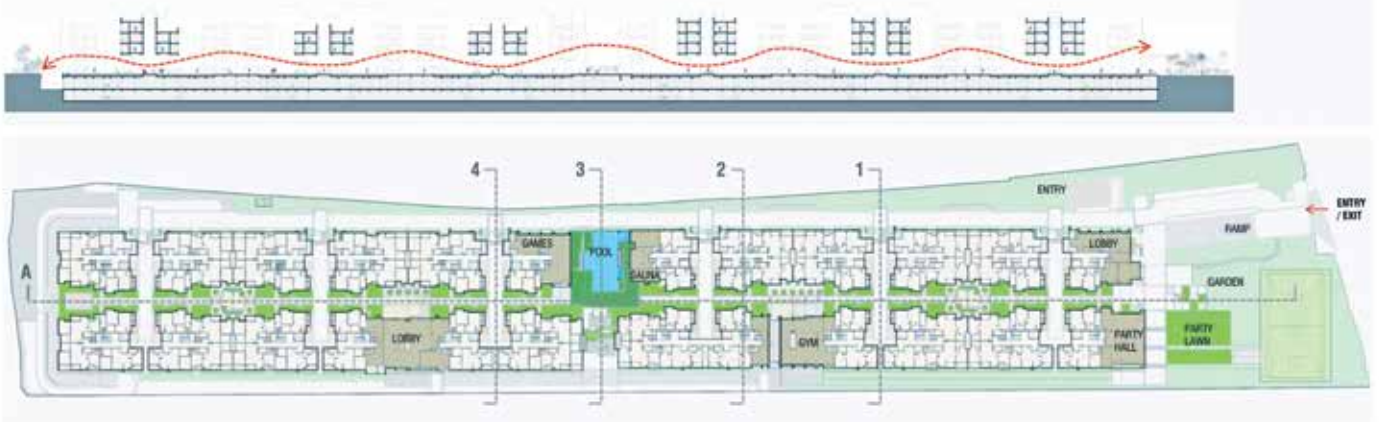


Fig 3 : Section through the central street

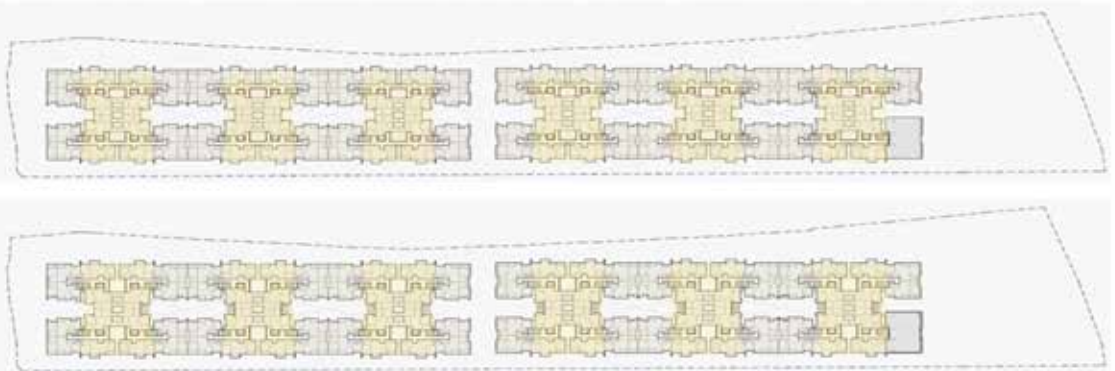
FOURTH FLOOR

On the fourth floor, spaces between the towers are left open to the sky to allow sunlight to reach the street below, as it does at ground level.



SECOND AND THIRD FLOOR

The North and South towers are connected by additional units, increasing the number of dwelling units and creating shade and pause points, that break up the street.



FIRST FLOOR

Creating a double-height area where the path connects to the street

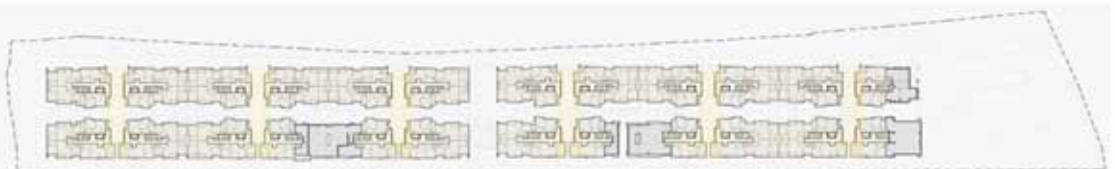


Fig 4: Upper Floor Plans



Fig 5 : Sections



Fig 6 : Compact Home Design Strategies

Units span the street from the first floor to set up a sequence of courtyards.

The courtyards offer pause points that lend scale to the length of the street.

Compact Home Design Strategy. The units are detailed with a strategic placement of storage units that offer a guide to residents on how the needs of life can be accommodated within a highly compact unit. Senior-friendly units are detailed with wheelchair clearances, easy access to storage, and all handles selected for ease of grasp.

Pradan Mantri Awaz Yojana (PMAY) Scheme based Unit Design:

The Units to be designed within an area the limits of 60 sqm maximum for a 2 BHK Unit and 40

sqm maximum for a 1 BHK Unit as the carpet area. A total of 434 units are in the project.

All Images Courtesy: Author



Manickavel G.K, (A26175) an Associate with CnT architects, has been in the Architectural Practice for more than 16+years handling multiple scale and typology of buildings. Major body of work involves designing Institutional , commercial and multi-family residential projects in Bangalore, Chennai and Hyderabad.

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Project – Architecture A1.2**Residential Budget House (upto 1500 sqft)****WINNER**

Bhavati Kottayam

Ar. Thomas Jose**Bhavati**

Location: Kuruvamuzhy, Erumely North, Kottayam, Kerala

Site Area: 805 sqm

“No design is perfect if there is a simpler solution” - Prof. K V N Iyengar

“The site speaks to you “- Ar. Charles Correa.

Bhavati (in Sanskrit, it means to happen or to become) is sited on 20 cents (100 cents=1acre) of Plot No.33 in 4.5 acres of land planted with various fruit trees. The promoters decided that there shall be no fences between plots and a footprint of 600.0 sqft for the

buildings, so as to maintain the area as an orchard. Plot No.33 is at the lower part that slopes from south to north.

The design strategy was to enter at the level where the road is on par and follow the natural slope for floor plates. The plan was thus peeled up from the north to create a walk-up roof extending the surrounding landscape. The ensuing space was used in three levels. Entry at mid level, Lower level has the general spaces also accessible from the north, and upper level has the resting area. The sides were covered on the west and east to shade the interiors, while the whole volume was opened to the north.



Fig 1 : North Façade



Fig 2 : Entry on East Side



Fig 3 : Natural Landscape extended on Roof



Fig 4 : West Façade

The toilets were placed on the west wall while the east wall has the kitchen at the lower level and stairs at the upper level as thermal buffer.

The entry was purposed to a tunnel like space to draw the wind and pull breeze through the house. The interior volume is kept purposely less bright and multifunctional like the traditional Kerala houses. A refuge from the harsh sun of summer.

The south facing RCC is insulated with earth and grass. The walk-up roof holds solar panels and is easily accessible. The rise of the roof also provides for a view across to the hills. The walls are made of corrugated cement sheets on the outside and plain cement sheet on the inside. In time, this will be covered with plants hanging from the roof to offer better insulation. The floor is of cement finish.



Fig 5 : Top view in Site Context



Fig 6 : Sleeping Platform



Fig 7 : Connect between Levels



Fig 8 : Entry and Wind Tunnel



Fig 9 : The Inside



Fig 10 : Evening Glow

The interior is kept sparse, lending itself to changes according to the addition of colour and accessories.

All materials are left raw but with a transparent, protective coating.

The lower floor is reached from the entry by a built stair that transforms into seating, blending the living space and open kitchen. The whole space integrates into a community area while also connecting with the upper level.

The upper platform overlooks the steps and looks out to the sky via a skylight. On the north a sunken slab with mesh enclosure offers protection, yet it includes the outdoors.

Bhavati strives to be simple of purpose, easy to sustain, integrating to the land and in time, being less intrusive on site, merging with the site.

All Images Courtesy: Author



Ar. Thomas Jose Karimpanal (A8338), is the Principal Architect of dhrumam architects, located in Kanjirapally, Kerala. After graduation in 1986 he started the architectural firm Prasanth and Thomas, at Calicut. Subsequently, he started dhrumam architects in 1991. He was the Chairman of IIA Kottayam Centre in 2010 – 2012. He was also active as an Executive Committee member of IIA Kerala Chapter 2020 – 2022. His wide experience involves design of Residences, Churches, Schools, Colleges, Commercial Complexes, Nursing School, Hospitals etc. democratic spaces.

Email: dhrumam@gmail.com

COMMENDATION

Gite Weekend Home Pune

Ar. Darshan Medhi

Gite Weekend Home

Location: Lavale, Pune

Site Area: 2100sqm

Client Brief:

Mr and Mrs Gite, German nationals of Indian origin,

sought a cost-effective weekend retreat on their 2100m² plot in Lavale, near Pune. They envisioned a space to reconnect with nature, grow their own food, and host personal and professional gatherings. With a tight budget after investing in their manufacturing unit, they wanted an innovative solution that reflected their European lifestyle.

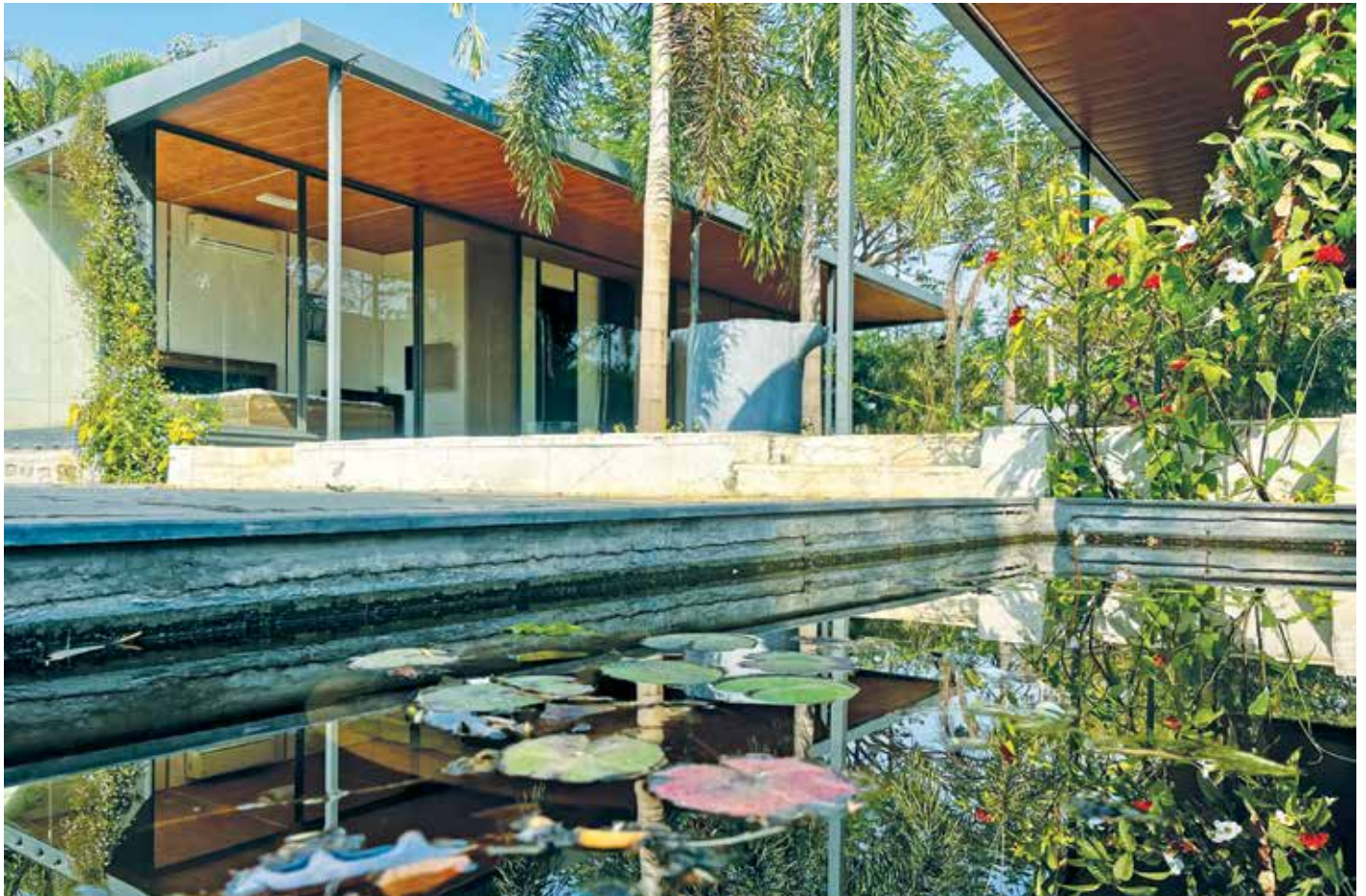


Fig 1: Lotus pool



Fig 2: Container sitting on stone plinth

Site and Zoning:

The linear North-South site, bordered by prominent trees, was divided into four zones: the northernmost for parking and a servant room, the second for the house, the third for a lawn, and the southernmost for a vegetable garden.

Design Strategy:

Unused shipping containers were repurposed to create a cost-efficient and portable structure. Two intact containers, each 2.4m x 12m x 3m, were



Fig 3: Sleek structural members supporting large overhang



Fig 4: Stone and steel with soft landscape



Fig 5: Landscape seamlessly integrating into the structure

modified with tall glass shutters for openness and views. Cut metal panels were reused as roof covers over outdoor verandas. The design eliminated the need for planning permissions due to its portability. Every single material, machine and labour was sourced within 500m from the site ensuring self and social sustainability.

Planning:

The containers were placed 10m apart on a raised stone platform, creating a central courtyard with a lotus pond. The East container housed the dining and kitchen, while the West container had two bedrooms and a shared central toilet. The open layout allowed seamless indoor-outdoor movement.

Construction and Services:

The Corten steel containers were placed on a stone base with interiors insulated using rock wool and finished with gypsum boards inside. Vinyl flooring was used inside, and dado tiles were applied in



Fig 6: Lawn for get-togethers



Fig 7: Containers ensconced in plants



Fig 8: Flowers add a splash of colour

toilets. Large glazed panels provided light and views, while the canopy drained rainwater efficiently. The courtyard was paved with grooved Shahbad stone for water drainage.

Landscape:

The entrance features rain trees providing a natural canopy, with permeable concrete block paving for sustainability. The lawn in the third zone accommodates gatherings, while the vegetable garden in the south supplies fresh produce. Perimeter hedging and bollard lighting enhance the landscape.

This innovative and sustainable home offers a harmonious blend of cost-efficiency, functionality, and integration with nature.

All Images Courtesy: Author



Darshan Medhi (A16350): Graduated with first-class with distinction and university gold medalist from Pune university, Darshan Medhi pursued his post-graduation in construction management at Sheffield in the UK. While pursuing education he started working with building design partnership in Sheffield on large scale healthcare projects. His zeal to learn and grow as a design professional got him associated with Sir Michael Hopkins in England where he worked on multiple sports projects and international stadium venues.

In 2013 he started his own practice under the name of Darshan Medhi Architects based out of Pune and has been doing projects of various typologies, including Sports, affordable housing, office buildings, institutes and private residences. One notices a high level of innovation and sustainable thinking in his works that collaboratively develop along with experts and is focused towards client satisfaction.

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Project – Architecture A1.4**Residential Luxury House (3000 sqft to 10000sqft)****WINNER**

Sahastrar Rajkot

Ar. Rupesh Patel**Sahastrar****Location: Rajkot****Site Area: 167 sqm****Builtup Area – 4760 sq.ft (442 sq.m.)**

“Sahastrar” a single-family residence, blends architecture with nature, creating a peaceful and inviting home. Located in a lush, tree-filled area on the southeast side, the design integrates seamlessly with its surroundings, offering a tranquil

living environment. As you arrive, the entrance is thoughtfully placed beneath a large tree, creating a welcoming and shaded space. This leads to a transitional foyer and a temple where the view of the deity offers a warm, spiritual greeting.

The first floor includes elevated living areas, dining area, and kitchen ensuring privacy while connecting with the neighbourhood. The space uses varying ceiling heights to create an open, dynamic Volumetric Experience. A striking suspended metal-stair



Fig 1: Located in a Lush Tree Filled Area



Fig 2: Projected Balconies



Fig 3: Natural Light and Connections



Fig 5: Natural Light and Connections



Fig 4: Dynamic Volumetric Experience



Fig 6: Suspended Metal-Stair



Fig 7: Skylight From Terrace



Fig 8: Interconnected Spaces



Fig 9: Window as a Seat

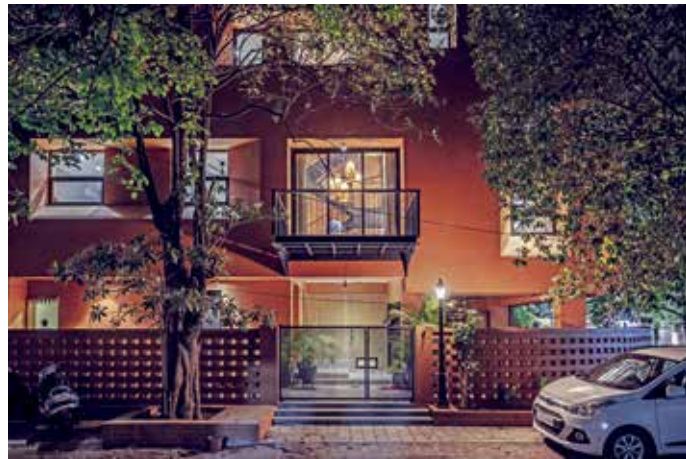


Fig 10: Life at Night

enhances the sense of openness. A special feature is the terrace area designed for small family gatherings. It includes a skylight that brings diffused light into the home during the day and helps with ventilation. The hanging bracketed balconies projected from the main building, are painted in contrasting colours to provide outdoor experiences at different levels. Inside, the building feels like a continuous envelope, with balconies extending outward and offering varied views. Exposed brick clad wall on the north interior facade and softened surface edges, create a warm and humble experience. The earthy colours of the exterior envelope contrast beautifully with the surrounding greenery, giving a solid, grounded feel to the building.

All Images Courtesy: Author



Ar Rupesh Patel (A29806) completed his Master of Architecture and Settlement Conservation from CEPT University in 2013 and earned his Bachelor of Architecture (B.Arch) from Indubhai Parekh School of Architecture, Saurashtra University, in 2008. He began his professional journey with an internship at Kakani Associates in Ahmedabad in 2004 and further expanded his experience as an intern at KKA in Mumbai in 2005. Since 2015, he has served as an Assistant Professor and Core Faculty at IPSA, Rajkot. Ar Rupesh Patel is also the founder of Sparsh Design Studio.

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Project: Architecture

A1.5 - Residential Luxury House (More than 10000 sq. ft.)

Winner House of Memories Valsad

Ar. Hardik Shah

The House of Memories is born from the desire to move ahead with the times and satisfy dynamic requirements while enshrining familial memories and celebrating its roots. It is located on a 165' x 55' plot in Valsad, a city filled with beautiful farmland and lotus ponds that add to this narrative, celebrating

the context. The home occupies the site of the family's earlier abode, a rambling 22-room structure that also functioned as their office, standing next to a small well. The client had purchased it from a Parsi gentleman, complete with beautiful wooden furniture. While the rooms were numerous, they

33



Figure 1: The main elevation of the office is formalized as a concrete-bordered box with teak slats, its lines and edges softened through strategic green plantations that cascade from the top and spill out through the wooden strips. The entrance to the office is discreet, located within a narrower block next to the larger one. Adjacent to this is the entrance to the residential section, recessed within a hollow concrete box, and marked by a large, carved dela door.



Figure 2: Step past its artisanal beauty, go along a path bordered by greenery and a few Burmese pots (part of the clients' collection), and you come to the house proper, its programme arranged in a C, with rooms opening into and bordering a verdant courtyard with a lotus pond and the well to one side.



Figure 3: Smaller, thoughtful gestures, such as the floor-level, L-shaped, glass-inset slit in the living room, are pair of this strategy. In this particular case, it helps maintain the line of sight when seated, allowing the eye to travel to the lily pond beyond.

were tiny and the spatial orchestration was not at all user-friendly. With ageing family members, particularly one who is physically challenged, the need to shift to a modern home with an inclusive, barrier-free design became crucial and pressing.

Studio Lagom was presented with this assignment when the plinth for a frame structure had already been constructed. The architects envisioned this home very differently and, with the well-travelled clients indicating a preference for an exposed brick edifice, decided the way forward would be a load-bearing structure. They crafted a narrative that revolved around the well, celebrating it as a positive element. As before, the building would include a residential section and an adjacent workspace.

The architectural presence of the structure is emphatic yet rooted in the context. The workspace block engages more actively with the streetscape, partially hidden behind a main gate inspired by the shutters of a tambour desk. The main elevation of the office is formalised as a concrete-bordered box with teak slats, its lines and edges softened through strategic green plantations that cascade from the top and spill out through the wooden strips. The entrance to the office is discreet, located within a narrower block next to the larger one. Adjacent to this is the entrance to the residential section, recessed within a hollow concrete box and marked by a large carved dela door.

Step past its artisanal beauty, go along a path bordered by greenery and a few Burmese pots (part of the clients' collection) and you come to the house proper, its programme arranged in a C, with rooms opening into and bordering a verdant courtyard with a lotus pond and the well to one side.

The ground floor accommodates a living room, a temple set within a water court, the dining area, kitchen and two bedrooms. The upper level houses two expansive primary bedrooms (the master bedroom and the son's room overlooking), a family room and guest room. The two levels are connected via a staircase which unfurls without any vertical connections.

The design lays emphasis on an inside-outside feel, with large and small louvre-shuttered windows, small punctures and skylights crafting an immersive environment that benefits from both sunlight and greenery. Every room spills into the outdoors—either the garden or a lush terrace—or is connected to slivers of plantations, drawing attention to the biophilic nature of the space-planning. Notably, the master bedroom segues into a private terrace which



Figure 4: The ground floor accommodates a living room, a temple set within a water court, the dining area, kitchen and two bedrooms. The upper-level houses two expansive primary bedrooms (the master bedroom and the son's room overlooking), a family room and guest room. The two levels are connected via a staircase, which unfurls without any vertical connections.

indulges the occupant's fondness for entertaining and the culinary arts. Similarly, the study of the son's room overlooks the mature, rounded canopy of a frangipani near the well and the rest of the courtyard. In the private domains belonging to the senior citizens—the client's parents and his uncle—bamboos growing on site are framed as backdrops to their living quarters. Smaller, thoughtful gestures, such as the floor-level L-shaped glass-inset slit in the living room, are part of this strategy as well. In this particular case, it helps maintain the line of sight when seated, allowing the eye to travel to the lily pond beyond. The sense of being outdoors is served in degrees—through enclosed areas attended by al fresco spaces, semi-open areas and open pockets—giving users the option to savour their home at their own pace and in their own way. This is clearly manifested in the dining area, sandwiched between a skylit landscaped court on one side and the lily



Figure 5: A series of louvred, sliding-folding windows which form a boundary between the enclosed and the al fresco, can control the connection in varying intensities.

pond and the central courtyard on the other. A series of louvred sliding-folding windows which form a boundary between the enclosed and the al fresco can control this connection in varying intensities.

Materiality is honest, weaving the intrinsic integrity of elements into a powerful, nuanced narrative. The client-mandated scheme of exposed brick, Kota and wood was augmented with concrete (in plain and terrazzo avatars) to add contemporariness to the narrative. The wooden elements used in this project are either salvaged from the earlier house—as shutters, cabinets and timber—or procured as reclaimed wood from elsewhere. Overall, the house demonstrates a delicate balance of creativity and functionality when it comes to weaving objects from the old house into this one. Most walk-in wardrobes, for instance, feature door shutters from the old home, installed in a rhythmic fashion and completed by adding wooden expanses as and where needed. Similarly, the present staircase uses wooden treads from the old one, embedded in larger concrete blocks for added width; and cabinet doors and



Figure 6: The sense of being outdoors is served in degrees—through enclosed areas attended by al fresco spaces, semi-open areas and open pockets—giving users the option to savour their home at their own pace and in their own way. This is clearly manifested in the dining area, sandwiched between a skylit landscaped court on one side and the lily pond and the central courtyard on the other.

carcasses have been transformed into standalone storage units now poised on brass legs. A prudent approach can be seen in the way leftover material has been used to line terraces.

The reuse and recycling of old elements and the unplastered brick walls also align with the clients' and architects' efforts towards creating a sustainable home. The use of solar energy and the harvesting of rainwater are other endeavours that fall under this ambit.

The inclusion of objects from the clients' old home and blending them with a curated collection of purchased pieces makes each space unique and rich in storytelling. An old four-poster bed, a wooden wardrobe gifted at the wedding of the senior couple, old timepieces, antique objects, vintage seating and an old charpoy among many others are teamed with South Indian pillars with decorative capitals, ornate boat ends and *objets d'art* roughly hewn out



Figure 7: A long brick wall deployed parallel to the public zone behind a linear watercourt segregates the workspace from the home. Christened the 'dancing brick wall' by the architects, this load-bearing element features bricks laid in varying angles and different degrees of protrusion from the base plane, creating a perforated textural expanse whose three-dimensional beauty is further amplified by the sunlight that flows in from the skylight above. This was a strategic move, designed to facilitate ventilation between the work and home blocks without sacrificing privacy for the home. On its other side, lies a linear landscaped court brimming with greenery, another buffer zone to further separate the two areas.

of wood sourced from across India. This approach not only adds character to individual rooms but also contributes to the dynamism of the overall narrative. Various genres of original art—abstract, figurative, Indian folk, contemporary—painstakingly curated from across India add their own charisma to the home.

A long brick wall deployed parallel to the public zone behind a linear water court segregates the workspace from the home. Christened the 'dancing brick wall' by the architects, this load-bearing element features bricks laid at varying angles and different degrees of protrusion from the base plane, creating a perforated textural expanse whose three-dimensional beauty is further amplified by the sunlight that flows in



Figure 8: The master bedroom segues into a private terrace which indulges the occupant's fondness for entertaining and the culinary arts.



Figure 9: The design lays emphasis on an inside-outside feel, with large and small louver-shuttered windows, small punctures and skylights crafting an immersive environment that benefits from both, sunlight and greenery. Every room spills into the outdoors—either the garden or a lush terrace—or is connected to slivers of plantations, drawing attention to the biophilic nature of the space-planning.

from the skylight above. This was a strategic move, designed to facilitate ventilation between the work and home blocks without sacrificing privacy for the home. On its other side lies a linear landscaped court brimming with greenery, another buffer zone to further separate the two areas.



Figure 10: The study of the son's room overlooks the mature, rounded canopy of a frangipani near the well and the rest of the courtyard.

In the workspace, a spiral staircase creates a striking statement near the entrance. It lies sandwiched between a glass partition that compartmentalises the home from the office and a lattice-like display screen that shields the work area from direct view. Seven windows, a legacy of the old house, seem to float in the transparent face of the latter—a move again to shield the home from the curious gaze of people visiting the office. The office continues the spirit of the home by using the same materiality and vintage furniture, though in this case, the latter are new pieces.

Rather than just being a house, The House of Memories is a living, breathing entity—a system that is not only beautiful but also functional and resonant with the occupants' lifestyle, past and present.

All images courtesy: The Fishy Project, Ishita Sitwala



Ar. Hardik Shah (A22521) established Studio Lagom in 2011 through his persistent efforts and unique vision. He aimed to create an architectural practice that bore his fingerprint—a firm that symbolized his individual character and carried his zeal and passion. Studio Lagom emerged as a challenge to the largely unorganised Indian architectural landscape, where 'layers of materials' held dominance over 'purity of materials'. The firm believes in composing architecture that brings out the beauty of each material by striking the right balance between less and more.

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Project: Architecture
A1.6 - Residential Recreational House

COMMENDATION

House of Earth and Stone Bangalore

Ar. Anand Rajarao Kurudi

Project name: House of Earth and Stone
Company name: Studio Motley
Website: www.studiomotley.com
Contact e-mail: kajalgupta@studiomotley.com
Project location: Bangalore, Karnataka, India
Completion Year: 2020
Building area (m²): 450sqm
Team: Megha Purushotham, Kajal Gupta, Anand Kurudi
Other participants: BL Manjunath & Co, Vasanth Associates (Structural Consultants) Ankanna Constructions (Contractors)

Located on the outskirts of Bangalore, with minimal development in sight and flanked by eucalyptus groves to the south and low-lying tree cover on the other sides, the house is intended as a refuge from the urban condition. The one-and-a-half-acre site will be

used for farming, hosting family events and serving as a private weekend retreat. The house has been accordingly sized, with the main living areas having a modest footprint but generous *verandahs* that wrap around the house to allow for larger gatherings. This elaborated threshold zone allows for an engagement with and an awareness of the outdoors.

Taking a cue from traditional construction systems in response to issues of materials, costs, skilled labour and, most importantly, climate, the building attempts to be sensible yet engage all the senses.

The principal part of the programme is resolved into two rectangular volumes—one housing the primary living areas and the other the service areas—which are staggered with respect to each other to create *verandahs*, entrances and courts between them. A third volume is added towards the southeast, perpendicular to the main composition, and contains a cowshed.



Figure 1: Southern Elevation



Figure 2: Main approach



Figure 3: The Retention Pond and the Verandah from the West



Figure 4: The Wrap around Verandah with a Light Weight Steel Roof



Figure 5: Main Living Area

The building has been positioned towards the northern, and lower, end of a gently sloping site. An open tank, which receives the stormwater runoff from the entire site, is placed between the farm and the house and is to be used for ongoing extensive vegetation and landscaping. The natural slopes and drainage patterns of the site have been retained and any excess rainwater is directed from the open tank into the nearby borewell.



Figure 6: Timber Staircase

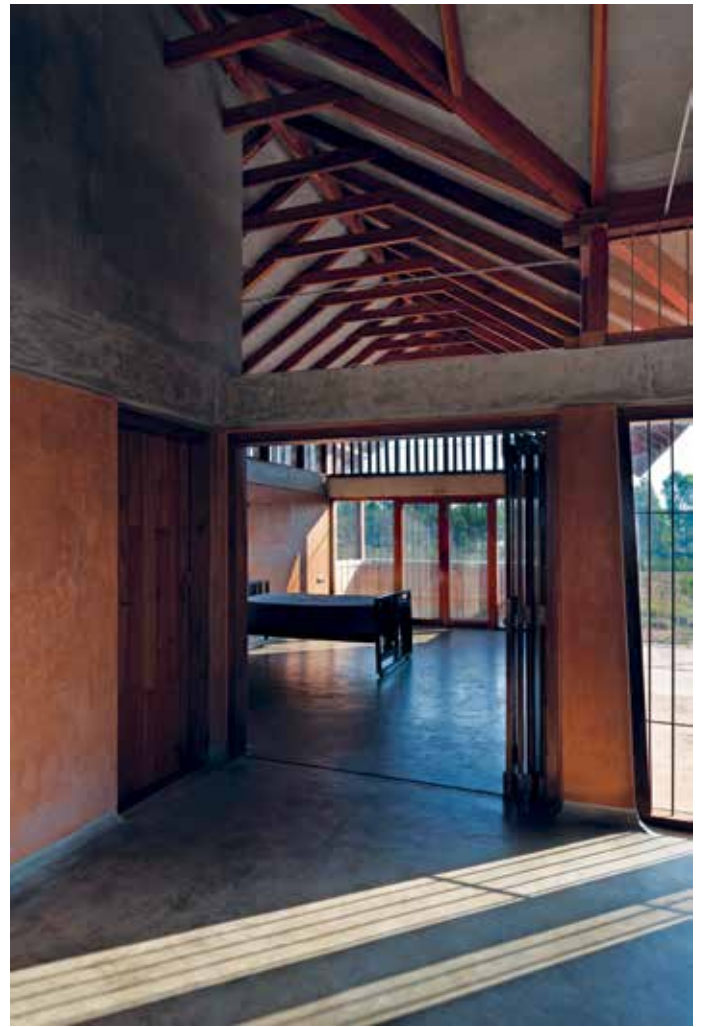


Figure 8: Modulation of Light for the more Private Areas



Figure 7: Connecting to the Outdoors from the Main Living Area



Figure 9: Entry Foyer

The longer sides of the building are oriented towards the north and south to minimise the harsh direct sunlight from entering the house. Further, all the openings are provided with ample shading so that there is a gentler quality of light within the interior.

The timber roof, made of red cedar, has three layers: a ceiling of cement fibre sheets, a middle layer of corrugated cement sheets and an outer layer of

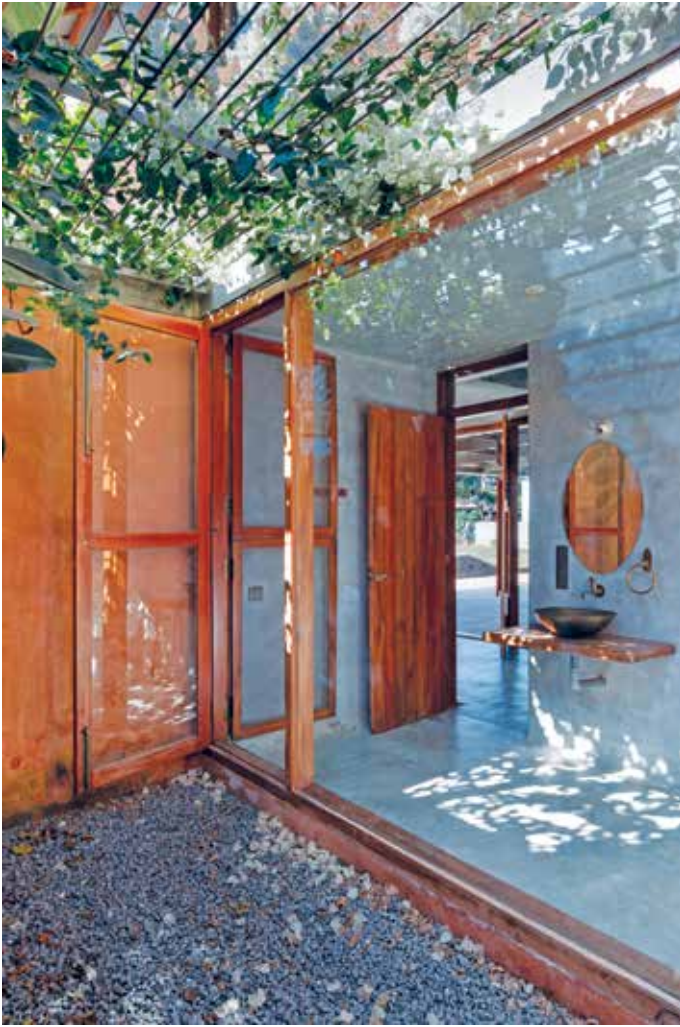


Figure 10: Bathroom Court

handmade country tiles. This achieves excellent insulation and minimises heat ingress from the roof. The entire roof assemblage sits on a continuous strip of ventilators, resulting in a delicate connection between the roof and the rest of the building. Some of the panels within the continuous strip windows have only an insect screen (without glass) so that the hot air naturally rises and finds its way out of the building.

The walls are built using excavated earth and are finished with mud plaster. These thick walls further shelter the interiors to maintain very comfortable temperatures within, eliminating the need for air conditioning.

Along with the earth walls and timber (finished with linseed oil instead of chemical polish), a natural and local material palette has been adopted, with grey oxide flooring for the interior, locally quarried stone slabs for the *verandah* areas and brass for the hardware and staircase railing.

Our intent was to create spaces filled with nuanced light and air, from where the landscape and

seasons can be experienced—where slowness is gently encouraged, while nature and its materials always play the protagonists. Laying emphasis on a fundamental and clear arrangement, the building allows for multiplicity and adaptability of use. Built by local craftsmen, the building strives for an economy of both material and gesture.

All Images courtesy Neelanjana Chitrabanu



Prof. Anand Rajarao Kurudi (A28629), With about 25 + years of work experience, he is currently a partner at Studio Motley a multi-disciplinary design studio with project experience ranging from large scale master plans to architecture and interior design. Earlier, he worked with CPG India, a Singapore based multi-national, as Design Head. He has also completed a training program with GRIHA – Green Rating for integrated habitat Assessment. After spending a year in U.S.A. studying for his Masters in Architecture, he worked at the award-winning firm Hundred Hands. He is also actively involved in academics and currently holds the position of Design Chair in CMR University's School of Architecture.

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COMMENDATION

Edacheril Square

Kerala

Ar. Monolitha Chatterjee and Ar. Ramesh J. Tharakan

The project of a commercial/mixed-use complex for one of the major wholesale dealers of building materials in the heart of Pala, a small town in the eastern midlands of Kerala, came with a very simple brief of an office, a showroom and orientation centre for construction materials, along with lots of storage. A main brief requirement was that the architecture should be *unassuming* such that it's *welcoming* to all types of material vendors who are the clients of this company. So here was the challenge – not 'exclusive', but value in what is considered architecture for everyone.

The building further needed to be *flexible* within its different requirements, and needs of the future – offices or shops, more storage etc. The design team also wanted to use the building as a showcase for all the materials that made up the client's portfolio. Further, we were also invested in exploring that unassuming and humble does not mean uncomfortable or tasteful or refined.

The site, flanked by roads on the eastern and southern sides, along the new bypass of Pala made those directions ideal for shop frontages. Yard for storing and unloading needed to be away from these main views of the building, but were equally important. Thus, the orientation of the functions were guided by these requirements as well as the climatic context of the site.

The west side is completely shielded with the staircase and the toilet unit thereby keeping the rest of the area free from the direct heat from the west. North side has multiple openings with gardens at different levels where the office spaces open up to.



Fig 1: Courtyard with water body. Cooled air enters the office area through an underwater pipe.



Fig 2: View from the street. Elevation with replaceable modular units made of materials being sold at the dealership and mud plaster over insulated ferrocement walls.

The main office and trading space are directly accessible from the entry. This is the only place where the staff and the buyers are always present. The entrance is taken from the east side which gets carried upwards as the wind tunnel to facilitate the stack effect.

In order to eliminate air conditioning in the tropical weather, we developed a stack effect which isolated the office space from the rest. This is cooled by a passive stack effect technique involving air passing under a water body in the landscape and then passing through the office and made to escape vertically through a tunnel.

The vertical wall of the tunnel is east facing with the morning sun making it warm, thereby creating a flow of air due to temperature difference. The office space is a sealed area with cool air being pumped in through the north-facing water garden on one end and being sucked out by the wind tunnel on the eastern side, thus creating a passive cool air circulation method that has reduced internal temperatures of the office by close to 4 degrees without needing any artificial air conditioning.

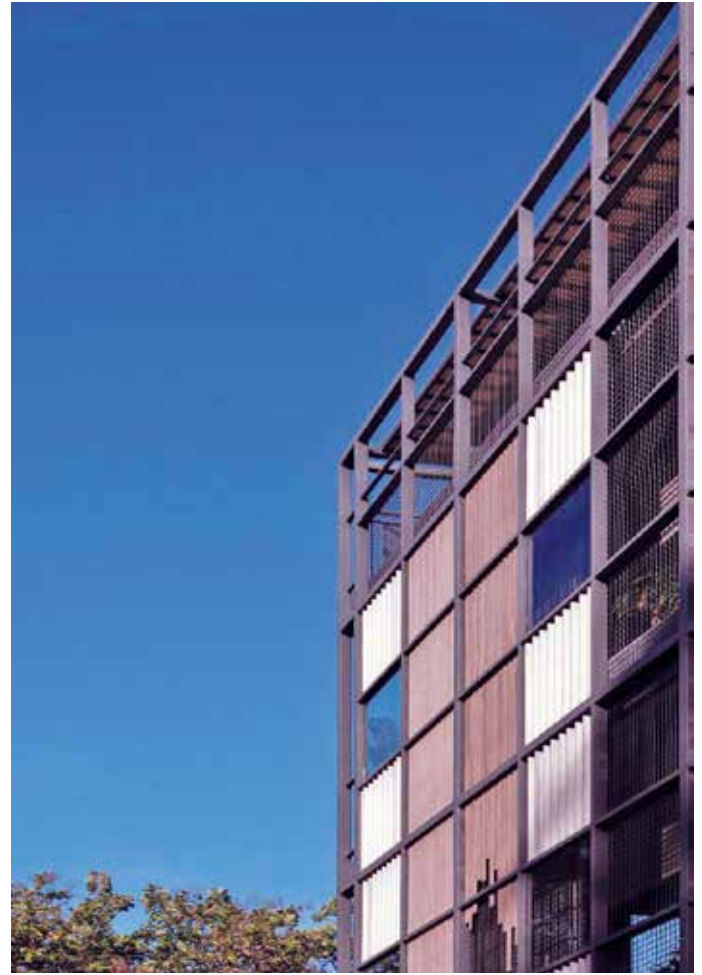


Fig 3: Elevation with modular replaceable panels

Construction methodology adopted, true to the core concept of the building, needed it to address low resource usage while creating comfortable spaces inside. The main frame work is in RCC, beyond which all the walls are in-situ ferrocement with built-in insulation. The walls are only 10cm thick, reducing material usage drastically while delivering thermal comfort, with mud plastering on the exterior faces.

The various facades not only had the challenge to showcase the various building materials that the client was vending, it also needed to be designed considering effects of sun-screening and allowing vegetation to grow through them, thus effecting a green barrier to again enhance thermal comfort while creating an aesthetic and pleasing façade. The effect of viewing green on the mental health of users of a space is well established and we also wanted to contribute gentleness to the high-speed highway, merge with the surrounding greens, creating less of a jarring effect for the birds and bees, as well as contribute to moisture retention, sound absorption and air pollution deterrence with this green façade. The façade was designed modularly, so that they can



Fig 4: Interior office areas with certified green products for walls, ceilings and furniture



Fig 6: Earthy tones in interior areas using green products and polished mud cement flooring



Fig 5: Custom-made ceiling light shades with waste PVC pipe cut pieces from dealership

be interchanged or replaced as and when required without requiring massive overhaul of the building.

Humble materials like Everest corrugated sheets, Indowud NFC boards (natural fibre boards), or PVC pipes were thus fashioned and detailed out as *jaali* walls to create these perforated and dynamic



Fig 7: Earthy tones in interior areas using green products and polished mud cement flooring



Fig 8: Earthy tones in interior areas using green products and polished mud cement flooring



Fig 9: All furniture made using green-rated materials which the dealership stocks

facades. All interior paneling and furniture use eco-certified products for the green materials palette that the clients represent.

By analysing the annual rainfall data of the place and the average use of water per day, the team arrived at the ideal size for the semi-underground ferrocement rain water collection tank. It suffices for the office and the owner's home for the year round use. With use of natural lighting and natural cooling, the energy requirements of the building was anyway very minimal. With 15 kw of solar panels, the building generates more electricity than it consumes, thereby giving back clean energy to the grid.

This building was awarded Platinum Rating by Indian Green Building Council, thereby becoming the highest rated Service Building in India and the first Platinum rated Service Building in Kerala.

All Images Courtesy: Architect



Ar. Monolita Chatterjee (F16602), Partner, Design Combine, Architects and Designers, has an over two-decade long career as an award-winning architect in the fields of residential architecture, adaptive reuse and sustainable design, urban design and planning, leisure and heritage and conservation. She teaches design in KMEA College of Architecture, Kerala, and is an empaneled consultant for the Kochi City.
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Ar. Ramesh J. Tharakan, Partner at Design Combine, Cochin, is an architect with 51 years of experience. A B.Arch graduate from SPA, New Delhi, he specializes in heritage conservation, hospitality and urban projects. A founding member of INTACH Cochin, he has advised various governmental and tourism organizations on architectural initiatives.
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WINNER

Pritam Steel Syndicate Office

Kolhapur

Ar. Sachin K. Patil

The context and brief of this project were unique—an intriguing case that posed an interesting design challenge. The site, a small 2,350 sq. ft. wedge-shaped piece of land, was part of a larger one-acre plot adjacent to the national highway, with its longer side facing the road.

The client, one of the leading steel traders in the region, had an existing large steel dockyard and wanted an office building adjacent to it. The one-liner brief was: “Use all the steel sections available in the dockyard; let the building be a showcase of all our products.” That got us excited and curious to see how a building could become a manifestation of the inherent aesthetics of a material and find its structural expression through exploration—without pretending to be so.

The site, being right across from a national highway, was governed by development rules that led us to design the building as a temporary structure—an intriguing exercise in using readymade steel sections comprising I, C, L sections, MS plates and various box sections.

The site has an almost 1.5-metre slope from the road to the dockyard, which facilitated entries from both sides at two different levels. This made it an obvious decision to place the accounts department, inventory management office and a large meeting room on the lower level, directly accessible from the yard, making it easy for in-house staff to walk in and out between the office and yard. The upper level has the MD’s cabin and sales department, with entry from the road level for walk-in customers to have direct access to the building. Internally, it had to function as a regular office building, but externally appear as an installation—or a product design in itself.



Figure 1: First glimpse of the building from the highway, with the south west corner parametric screen in Corton steel and the roof like a falcon perched upon with its wings outstretched.

The peculiar wedge-shaped plot itself inspired the form of the roof structure, imagined as a flying falcon perched upon a tree between flights. The structure was designed as an installation, a product selling itself by showcasing its character, capacity and raw but elegant aesthetics. The limitations of steel were turned into an advantage. The long, thin, single-sweep roof, twisted in four directions like wings in flight, became possible due to the use of steel sections and a fabricated structure. AL colour-coated insulated roofing sheets on the top and a PVC ceiling on the inside create a seamless flow of surfaces merging at ridges and valleys. Roof surface runoff water was channelled into a gutter, meticulously concealed within the main sweep.

However, the MD’s cabin, being in the southwest, needed protection from glare and a degree of privacy. It was therefore enveloped by a parametric screen made using Corton steel—again, showcasing a product the client wished to promote. A balcony from his cabin overlooks the dockyard, enabling him to remain connected with the entire premises at a glance.



Figure 2: North east corner of the building with wall panels inserted into structural frames. The structural systems, as the aesthetics that showcase the clients products as well.



Figure 3: North façade of the office building and its relationship to the dock yard, with the overseeing balcony of the MD's cabin, keeping it visually connected to the Activities happening in the backyard.



Figure 4: Graphical clarity of forms separated yet connected by the clerestory. The razor-sharp thin edge of the roof derived by the wedge shape of the plot, and inspired by the spread wings of a falcon ready to take off.



Figure 5: The scaling down of the mass by the vertical juxtaposition of the solid base at the bottom in bricks, translucent parametric metal screen & a completely transparent clerestory holding and lifting up the roof at the same time.



Figure 6: Intricate Details of the staircase and deck sheet slab, against the backdrop of simple interiors. Showcasing the ability and versatility of steel as a product. And its capacity to be solid yet flexible at the same time.

The whole building is constructed using I-section columns and beams, with their junctions worked out as lines graphically flowing into one another. The slabs are cast as PCC on deck sheets. Even the staircase is designed as a set of cantilevered steps made of MS sheets, moulded and drilled with random patterns, with the free end held by MS flat hangers from above, doubling up as a railing. All furniture is modular, made from powder-coated MS fabricated frames with tops in ply and laminate.



Figure 7: Minimal interiors of the conference room.



Figure 8: Minimalist reception and waiting room. Custom designed modular furniture fabricated with the available steel sections from the dockyard.



Figure 9: Night view of the building as seen from the highway, making it an unmissable sight with it glowing like a fire fly in the dark.

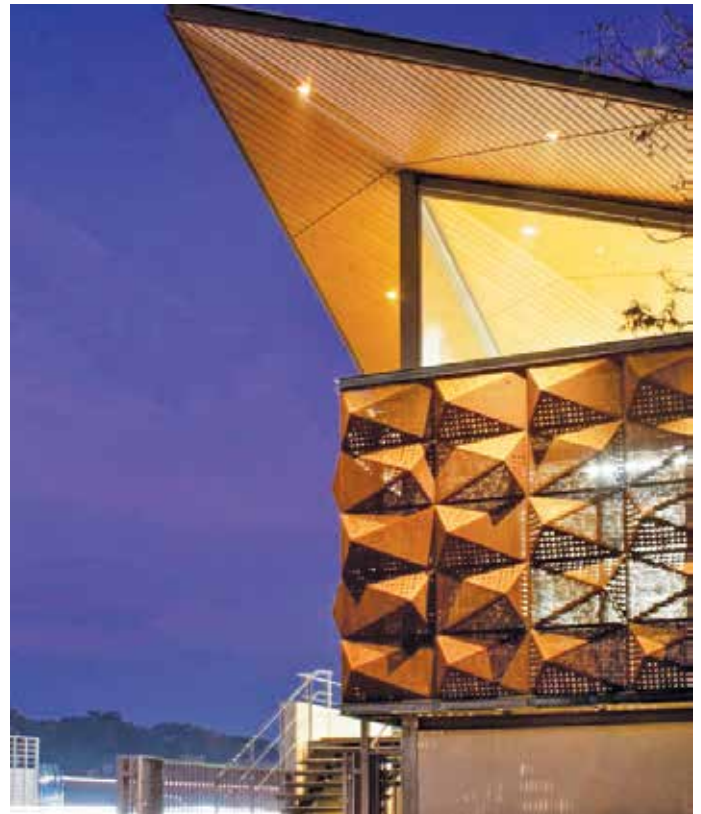


Figure 10: The glowing soffit of the roof and the converging angles like an arrow in the space makes it an assertive statement against the blue skies. And the light filtering through the Corton plate perforated parametric screen gives it a warm glow like a lantern hung up .

This building showcases the versatility of steel structures and industrial aesthetics in today's modern context.

All Images courtesy Author



Ar. Sachin K. Patil (A-17219) Manthan Design Studio, the name itself explains about our work and thought process. Manthan is churning of ideas. We as a team believe that the process is as important as the result, we get from it. Rather it's the process which leads one to reach the optimum one can and hence the name of our studio, which is a small place, where a few passionate architects and inquisitive interns work with the two us. We believe in the Zen way of living, which can be summed up into a sentence, Simplicity is the ultimate sophistication and rather difficult to achieve, one has to go through the full circle of complexities to come back to simplicity. It is about being true to oneself and respecting our instincts. 'MANTHAN' is a team of Architects/ Designers specializing in Architectural Design, Interior Design & Landscape.

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COMMENDATION

Camp Forktail Creek - In the lap of nature Uttarakhand

Ar. Nilanjan Bhowal

Camp Forktail Creek – Embracing Nature in Jim Corbett National Park

Nestled deep within the dense jungles of Jim Corbett National Park in Uttarakhand, Camp Forktail Creek is a retreat where architecture blends harmoniously with nature. Designed using locally sourced and renewable materials, the camp offers an immersive experience that celebrates traditional craftsmanship, passive design strategies and a deep respect for the environment.

The Arrival Lounge – A Machan with a View

The journey begins at the Arrival Lounge, a two-storey *machan* (watchtower) that seamlessly merges into the forest. The lower level offers comfortable seating, while the upper floor houses a cosy library overlooking the entire site. Built with mud-plastered stone pillars and wooden supports, the structure is naturally cooled by its thatched roof, which captures the local wind path and provides a pleasant ambience throughout the year. The flooring is crafted from locally sourced stone, grounding the space in its natural surroundings.

Mud Huts – Earthy Comfort

The heart of Camp Forktail Creek revolves around a bonfire pit and a central Dining Thatch, surrounded by nine charming mud huts. Each hut is built using the wattle and daub technique, which provides superior insulation compared to conventional steel-and-concrete structures. The huts feature outdoor sitting areas with stone flooring, offering a peaceful transition from the outdoors to the indoors. Solar lanterns light up the mud huts and external spaces, adding to the sustainable charm of the site.

The Dining Thatch – A Showcase of Vernacular

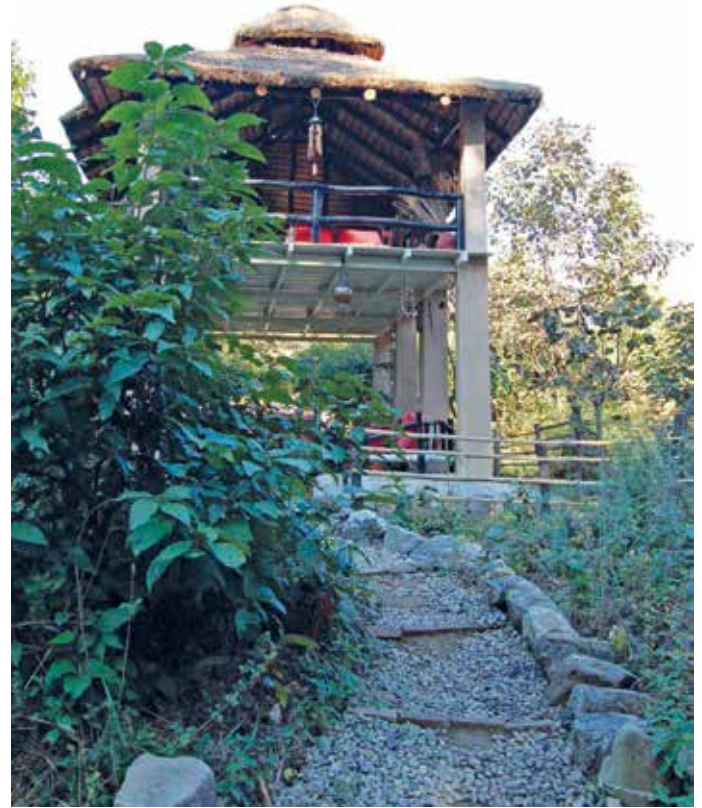


Figure 1: Two-storey Machan

Ingenuity

The Dining Thatch stands as a testament to passive design principles and local craftsmanship. It is supported by stone masonry columns and a truss system made of *ballis* (wooden poles) and thatch, resting on a central stone column. A carefully designed slit in the roof allows natural light to seep in while facilitating cross-ventilation, ensuring a comfortable dining experience. The thatched roof

acts as a natural insulator, with air pockets within the straw regulating temperatures during both warm and cold weather.

Sustainable Design – Rooted in Nature

Sustainability is woven into the very fabric of Camp Forktail Creek. The use of natural and recycled materials such as stone, mud, bamboo, thatch and fallen lumber minimises environmental impact. Passive design strategies like green roofs, natural ventilation and solar energy for electrification of the staff quarters and kitchen areas further reduce the camp's carbon footprint. The incorporation of these elements highlights the camp's commitment to preserving the delicate balance between human habitation and nature.

Staff Quarters and Kitchen – Powered by Solar Energy

An area dedicated to staff accommodation and the kitchen is powered by solar panels, ensuring minimal reliance on external power sources. The structures follow the same vernacular construction techniques used throughout the site, emphasising the use of locally available materials and minimising energy consumption.

The Owner's Hut – Living in Harmony with Nature

The Owner's Hut is an open-plan living and sleeping space that merges effortlessly with the surrounding landscape. The design invites nature indoors, creating an environment where the boundaries between the built and natural worlds dissolve.

The Souvenir Shop – An Open Space Rooted in Tradition

Even the Souvenir Shop echoes the principles of vernacular architecture. Constructed using similar local techniques and materials, the shop remains open to the elements, with no formal doors or windows, allowing nature to breathe through its walls.

Vernacular Architecture – A Return to Basics

Camp Forktail Creek is a celebration of vernacular architecture, drawing inspiration from indigenous building techniques that prioritise sustainability, functionality and harmony with the environment. The design reflects a conscious effort to return to the basics, where shelter is built with nature, not against it. By incorporating age-old practices with modern ecological considerations, the camp provides guests with an authentic and enriching experience.

A Sanctuary for the Senses

Camp Forktail Creek is not just a retreat—it is a sanctuary where architecture, nature and tradition converge. Every element, from the *machan* to the mud huts, speaks of a deep understanding of the land and its resources. By embracing natural materials,



Figure 2: Ground-level Sitting Area of the *Machan*



Figure 3: Mud Hut



Figure 4: Truss System Made of *Ballis* (wooden poles) and Thatch



Figure 5: The Dining Thatch



Figure 6: Living and Sleeping in Mud Hut



Figure 7: Outdoor Sitting Areas with Stone Flooring



Figure 8: Cozy Library of Machan



Figure 9: Upper Floor View of Machan

passive cooling techniques and local craftsmanship, the camp offers an unforgettable experience—one that reconnects visitors with the simplicity and serenity of nature.

All Images courtesy Author



Ar. Nilanjan Bhowal (A1932), Founding Principal, Design Consortium, is a Gold-Medallist in Architecture and holds a Post-Graduate Specialization in Energy-efficient Architecture from Istanbul Technical University. Nilanjan completed his Masters of Architecture from Catholic University, BELGIUM, specializing in Human Settlements. He has designed several Urban Development projects using sustainable and appropriate alternative building technology. Known as the Green Evangelist, he has presented his works at conferences in India, the USA, and Europe – including the American Solar Energy Conference. Email: nilanjan@descon.in

WINNER

COMMUNITY CANVAS

Nashik

By Ar. Pooja Khairnar

Location: **Nashik, Maharashtra**Site area: **5497 sft**Built-up Area: **688 sft**Completion date: **June 2021**

Project Description

A story starts a long time ago with a visionary teacher who developed a unique teaching method for the underprivileged students of a rural school at Sawarpada village. This became a primary school for 40 students with two teachers who have held classes in one hexagonal room for the past 10 years. Because of a lack of resources, they discovered a way to use walls, floors and even the existing trees. The benevolent founder of *Shree Saraswati Foundation*, an NGO which helps many villages and schools, received a request from this school teacher for an additional classroom with a low height compound wall. The project was just an expansion of the existing school but it had been observed during multiple visits and interaction with villagers that there was a lack of basic facilities like a hygienic space for healthcare, social gatherings, celebration areas and many others.

With the new design, this school became a catalyst, as a community centre, to cater to the larger requirements, than just being a school premise. Our approach was not only to focus on providing appropriate resources for the school considering their way of learning, but also to provide multipurpose infrastructure for villagers as there is a lack of basic facilities like healthcare and space for social gathering.

Concept

First life, then spaces, then buildings – the other way around never works

Ar. Jan Gehl

The initial idea was to have a continuous set of curves for a compound wall, arranged in a configuration to achieve class room inside and play areas outside. This curve would act as an unending canvas for writing. It further developed as a single curve wall instead of several small curves that ensured the utilization of space for communal activities too. This origination would also respond to the existing hexagonal classroom providing connectivity and ease in movement. A covered space is created by adding a wall parallel to the curve which could accommodate a multifunctional area. In this formation an informal activity area is created which divides as well as connects both inside and outside. This also helps the only teacher to establish control over students and help them study in collaboration as they were doing previously. The addition of semi-circular courtyards was a response to the wet and humid climate and to bring in existing trees planted by students indoors.



Fig. 1. To embrace parking a concave black surface is set forth at the entrance. The strategical slice in the wall makes it more playful



Fig. 2. The narrow opening becomes the entrance which directs you towards the circular playground surrounded with circular plinth connecting both old and new structure. Further a change of level is created into the plinth to include amphitheater and stage



Fig. 3. The black wall enveloping the central open space is sliced in inverted arches at some point where the village and school can interact with each other



Fig. 4. The classrooms are covered with metal roof which goes along the curve of the wall, complimenting both the inside and outside spaces. The terracotta color of the roof merges with roof scape of the surrounding settlement

Spatial Experience

To accommodate parking, a concave black surface was set forth at the entrance. The narrow opening became the entrance which directed the users towards the circular ground surrounded by the circular plinth connecting both the old and new structures. Further, a change of levels was created



Fig. 5. Multifunctional covered space



Fig. 6. The addition of semi-circular courtyards in the classroom was a response to enclose existing trees planted by students in the premises



Fig. 7. The curve surface act as an unending canvas for writing for underprivileged students

into the plinth to include an amphitheater and stage. The black wall enveloping the central open space was sliced in inverted arches at some point, where the village and school can interact with each other. These inverted arches also become the playful element for the kids. The covered area has a metal roof which goes along the curve of the wall, complementing



Fig. 8. The circular plinth connecting both old and new structure is crafted to include amphitheater and stage which becomes the centre for all public gatherings



Fig. 9. School as a community centre to cater the larger requirement than just being a school premise



Fig. 10. The view of the settlement and the project within

both the inside and outside spaces. The terracotta color of the roof merges with the roofscape of the surrounding settlement. Inside or outside, horizontal or vertical, solid or the void, edge or surface, all together form the canvas for the community to spread the colour of their life: learning spaces, festivities, workshops, functions, social gatherings, political campaigns, performances, plays, temporary health care and many more, thus justifying its name *Community Canvas*.

Response to Climate

Sawarpada is located in the deep valley of the Western Ghats of Maharashtra. The built multipurpose space has been placed strategically towards the east of the site to take full advantage of the location while addressing the harsh climate challenges by keeping the open public space in shadow for a significant part of the day. The highest intensity of radiation falls on the west wall and is obstructed by creating a long-curved build surface to minimize the heat gain due to solar radiation. The openings are appropriately designed to avoid unnecessary heat gain, the built area doesn't have any openings except the entrances, which avoids the splashing of heavy rains inside the built area. Semi-circular courtyards provide an adequate amount of light and air ventilation for the covered area. The openings are oriented towards the west side to maximize ventilation along the prevailing wind direction. Also, the overhang at the west is extended up to one metre, which helps to protect the writable wall from the harsh sun and heavy rain. Cross ventilation is an important aspect, for which the metal roof is kept floating above the walls to bring down the temperature and reduce the humidity.



Ar. Pooja Khairnar (A26027) is an architect and educator whose practice spans both designing buildings and teaching architecture. As the founder of PKiNCEPTION, a multidisciplinary design studio, believes that architecture has a responsibility in betterment of life through creation of sensitive and impactful designs. She holds a Bachelor of Architecture from CANS, Nashik and a Master of Architecture in Theory and Design from CEPT University, Ahmedabad.

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COMMENDATION

Zeenath-Ul-Madrassa Bangalore

Ar. Mueen Harris

Project Name: Zeenath-Ul-Madrassa

Location: Bangalore, Karnataka

The Story of a Humble Brick

Located in Bangalore, this mosque was built originally to provide shelter and education to underprivileged Muslim children. The project was birthed in response to a growing need for non-conformative education systems, that allowed children to make their own decisions in the 21st century.

This was the fulcrum of the design approach, providing an opportunity for flexibility, since it remained a personal involvement and initiation project. New, progressive curricula were conceived combining aspects of traditional Gurukuls with Arabic educational systems. For the duration of their course, students live in the Madrassa and learn life skills, social studies, as well as Islam and its applications.

A total of ninety students could be enrolled in the program over the course of 36 months - thirty resident scholars and sixty-day scholars. The concept was well-received, attracting funding and support from a wide range of sources, facilitating unified and conscious collaboration. Individual affiliations to unique religious and economic identities govern the paradigms of our contemporary society, so the architects and clients' determination to disassociate themselves from them found commendation.

However, the reimagining of the academic system could not simply be juxtaposed over the existing religious traditions of architectural expression, so the architectural form of the mosque was reinterpreted to suit the new education and lifestyle programme



Figure 1: Main entrance (Frontage – Southern façade)

along with the aspirations of the users of the space. By deviating from the traditional architectural form of a mosque, this project explores how architecture can reimagine established boundaries, while finding a contemporary voice that fulfils the aspirations of the community's users. The programme-based approach resulted in a modest form which anchored the Madrassa in the honesty of the ideas from which it was conceived, without embellishing it with highly decorative elements.

However, the remaining spaces of the Madrassa are organised thoughtfully around the sacred prayer rooms, which provide an oasis of sanctity and tranquillity. An Islamic worship space should include



Figure 2: Rear (northern) façade



Figure 3: Eastern façade



Figure 4: Functional porosity – Bookshelves that also function as permeable partitioning

the following elements: the Mihrab, which indicates the Qibla wall, pointing towards Mecca, as well as a minaret where the Imam can deliver sermons.

In the south, there are residential areas and administrative areas, in the centre, prayer halls and in the north, classrooms. Bays are devoted



Figure 5: Prayer hall



Figure 6: Private court



Figure 7: Light wells

to primary functions, with each bay crowned by a semi-circular vault, externally dividing the form into three functional sections. On the eastern side of the structure, a large courtyard flanks the bays, providing natural light and ventilation.

Constructed as a labour of love, every aspect of the



Figure 8: Ablution area



Figure 9: Classrooms



Figure 10: Shelf of enlightenment

design is curated to serve the children that use it. As there are no interior walls that divide the institute's spaces, there is no hindrance to visual connectivity, as well as free circulation. The rooms offer a warm welcome, with breathable spaces that psychologically enhance the users' safety and security. Resistance to building internal walls is a metaphor for inclusivity and acceptance, which are fundamental ideals on which the project was based.

All images courtesy Author



Ar. Mueen Haris (A16167), a graduate in Bachelor of Architecture from Vishveshwaraya College of Engineering (UVCE), embodies a profound passion for design and an unyielding drive. He firmly believes that effective space planning should maximise every inch, adhering to the philosophy - 'An inch saved is an inch used wisely.' As a tech-savvy individual with extensive industry knowledge, Mueen views his firm 'DS2' not just as a business but as a close-knit family, nurturing it accordingly. He has earned numerous accolades and awards for his designs and meticulous construction detailing.

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Project: Architecture
A7 - Public and Semi Public

COMMENDATION

Nirbhaya Centre Bengaluru

Ar. Vikram V Desai

Project Name: Nirbhaya Centre

Location: Bengaluru, Karnataka

Site Area: 26,000 sft (2415 sqm)

Built-up Area: 50,000 sft (4645 sqm)

The Nirbhaya initiative by the Government of India strives to create safer urban spaces for women and children. Derived from the Sanskrit word for 'fearless', Nirbhaya reflects the mission to ensure security through innovative urban design and supportive infrastructure. The Nirbhaya Centre in Bengaluru, a result of a national design competition by the Commissioner of Police, exemplifies this vision.

The design concept aims to establish a welcoming, accessible space rather than a conventional government building, fostering an environment of trust and security for its users. Located within the Bengaluru Police Commissioner's campus, the site benefits from direct access to Ali Askar Road and the shade of a century-old rain tree, which became an integral part of the design narrative. Envisioned as a sustainable G+3 structure, the Centre incorporates a central atrium that serves as the heart of the building, visually and physically connecting all floors. The design employs passive cooling strategies, with thick external brick walls reducing heat gain and strategically placed windows facilitating cross-ventilation. The stack effect, created by ventilators beneath the atrium's roof, enhances airflow, minimising dependence on air conditioning. A sky lit atrium floods the interior with natural light, while its metal structure and ventilators enable the building to 'breathe'.



Figure 1: Prominent yet grounded presence on the street

The material palette of brick, stone and wood lends a sense of familiarity and approachability, aligning with the Centre's purpose. This house-like appearance ensures the architecture feels non-intimidating, encouraging women and children to seek help without hesitation. Vibrant colours enliven the interiors, while an outdoor amphitheatre fosters a sense of community, inviting users to gather and interact. Breaking away from the hierarchical and rigid spatial norms of typical government buildings, the atrium design transforms the Centre into a communal space during lunch, evening or events.

Budget constraints posed a significant challenge, driving strategic design decisions. Fenestration was minimised on the southwest façade, prioritising functional spaces like control and server rooms that require no external openings. Transparency was emphasised on the north façade with a glass frontage, establishing a connection with the street and inviting



Figure 2: Permeable connection to the street



Figure 3: Communal atrium space



Figure 4: Sectional view

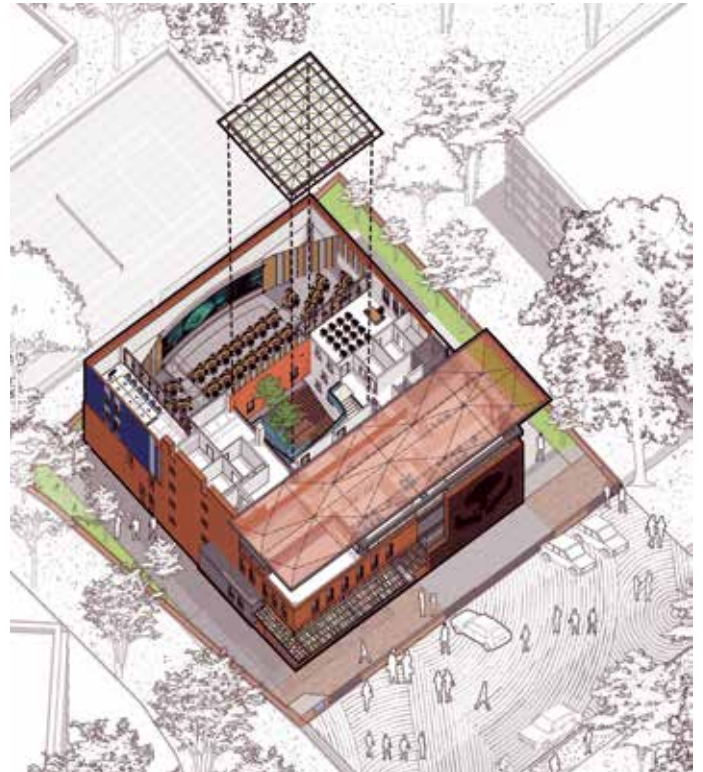


Figure 5: Isometric view



Figure 6: Cafeteria looking into atrium



Figure 7: Arrival space



Figure 8: Command and control room

engagement. Unlike the walled compounds of adjacent police buildings, the Nirbhaya Centre's compound wall was reduced to the bare minimum to demarcate the legal boundary, creating a permeable interface that symbolises accessibility and inclusivity. It is a building that tries to capture the psychological or intangible feeling of being safe and converts it into



Figure 9: Formal entry

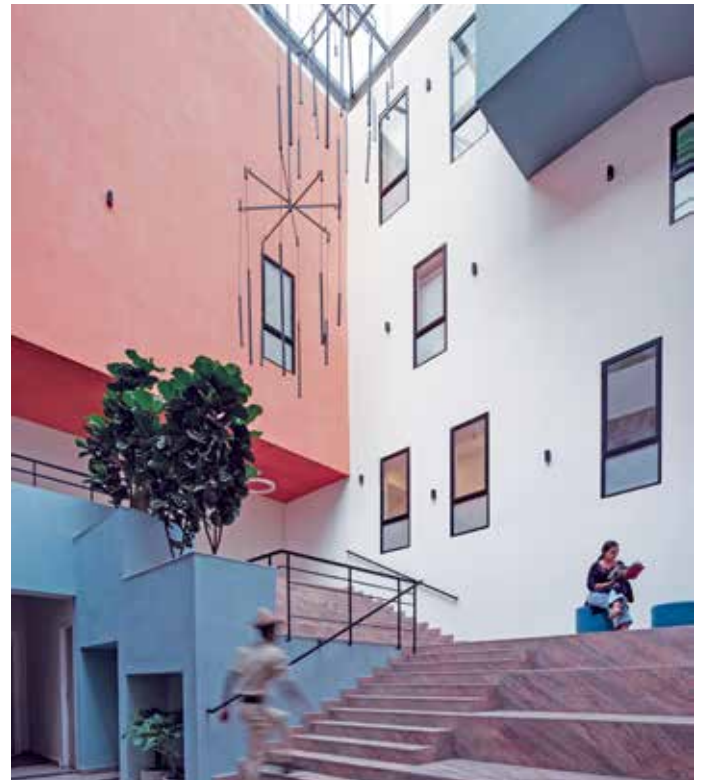


Figure 10: Communal atrium space

design principle. The spatial organisation ensures visibility and connectivity, with areas surrounding the atrium maintaining constant visual links to this active communal hub. A chandelier-like installation descending from the atrium roof provides a striking centrepiece, designed to display artwork created by the police team, encouraging creative expression and a sense of pride.

The Nirbhaya Centre represents a paradigm shift in public infrastructure design, prioritising dignity, safety and approachability. By integrating thoughtful architecture with sustainable practices, it creates a safe haven that serves its immediate purpose and also stands as a symbol of empowerment and resilience.

All images courtesy Author



Ar. Vikram Desai (A23011), a 2004 Goa College of Architecture alumnus, co-founded the multidisciplinary firm Architecture Dialogue in Bangalore and Hyderabad. The practice emphasises collaborative, research-based design involving clients and experts. Vikram is driven by the challenge of integrating density, economy and design to create outstanding urban solutions.
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Project: Architecture
A8 - Mixed Use

WINNER

Z Square

Gandhinagar

Ar. Ronak M Patel

Project Name: Z Square

Location: Gandhinagar, Gujarat

Site Area: 12,322 sqm

Built-up Area: 50,000 sqm

Z Square

Crafted with the motto 'Connecting Urbanity', this urban oasis impresses its image of an inclusive, well-

connected and entertaining space exceeding the limits of form and building. The planning maximises the sustainability potential of the built mass, along with a strong conceptualisation. There is a sense of accidental curiosity for every visitor going through each level. The aura of the spaces was created as a sweet irony, a larger-than-life building that offers a humane, cozy and comfortable scale once inside.

62



Figure 1: Building elevation during the evening



Figure 2: Street view of the building in the evening

Planning

Orientation of the design has helped us achieve breezy and tranquil interiors. We have profusely oriented the building blocks facing the east-west, suited to the hot and dry climate of the city, accessed by roads from south and north directions. The modernist east and west wings are positioned inscribing a 30-meter-wide nostalgic 'urban sanctuary'. The step-up massing cultivates 'eco-voids' - landscaped microenvironments for the daily dilly-dally from the office floors. This efficient massing also reduces extreme heat by the passive technique of sculpting a wind tunnel.

Connectivity

Breaking the mundanity of passages, the connectors of the building have become vistas for the urban plaza within and a splendid sunset over the back. Like a serene labyrinth, the bridges binding the buildings are graphically directional, yet, visually eclectic.

Storeys of the Z Square

Our design ceases to express commerce which reeks elegance but remains intimate. Bringing this maxim to life, all the levels are well-knit and easily walkable.

The ground floor houses retail shops that open into the central avenue, with clear glass facades that help ease interaction and viewability. The monarchs - the first and the second floor - are shaded with walkways pondering the downward avenue. The second storey, however, connects the tale of the east and west wings through a pedestrian bridge, that crowns the extravagant LED entrance below. Climbing up the third, offices and corridors intersect through the tall-ceilinged floating café over the pedestrian bridge. The fourth to sixth floors flaunt the pocketed landscape terraces, flamboyant observing decks and luxurious offices with the greenway bridge on the fifth.

Green Urban Plaza

The perennially shaded avenue, the colossal entrée, the Vegas-strip-like LED, the life of our project is in this urban plaza. It is Z Square's warm yet grand first impression attracting visitors and building a trade success. It is adorned with all successful street elements. Opening in a longitudinal wide walkway in the center, the plaza can contain a party of people for hosting events. This central walkway is branched in two sideways - accessing the stores - through



Figure 3: Evening view of 'urban street'



Figure 4: View of fountain on the 'urban street'



Figure 5: Group seating area on the ground floor



Figure 6: View of the connecting bridge from the viewing deck



Figure 7: Elevation view of East block showcasing the elevated courtyard, viewing decks, individual terraces and louvers

synchronised cascading fountains, benches with planters and a chic landscape median. The plaza is an all-inclusive design for visitors and businesses alike.

Services

The planning allowed creative space-building with the services. The linearity of the plaza helped a well-engineered staircase and elevator system. The air conditioning ducts are designed on the back elevation - enhanced with the help of the louvered screen creating melodious light patterns utilised as smoking zones. The bridges and signage engage the visitors creating easier trips.

Terrace Courtyards and Viewing Decks

Inspired by vernacular courtyards, we designed terraces in two varieties: private ones on office floors and expansive eco-voids—shared double-height green spaces—serving as rejuvenating idea hubs for all. Expansive viewing decks are designed as well-lit panoramic ‘zen zones’ with rejuvenating plantation.

Skybridge Walkway and Caf  zza

Positioned on the second floor, the sky bridge connects east-west wings with a panoramic view

and intricate pause spaces, plant-integrated benches and informal meeting spaces. The trailblazing double-height caf   bridge is intricately designed with a modernist interior and a central open kitchen overlooking the festive plaza.

Greenway Bridge

The terrace bridge on the fifth floor is a delightful breezy space throughout the year. With a lush(ious) and vibrant plantation, enveloping the circular sitting spaces, the bridge is a green escape.

Multi-level Parking

Fulfilling the parking crisis of the urban frontage, we have designed a two-level parking facility accommodating the rush hours dodging the ‘where to park’ gush.

Materials and Aesthetic

We wanted the building to have an industrial look and use less concrete for the looks and feel. Keeping the futuristic and grand picture in mind, the structure is majorly metal - hollow metal pipes are used for the truss structure allowing more retail space and glass fa  ade looking over the scenic design. The front



Figure 8: View from elevated courtyards



Figure 9: View of ground floor Lilly ponds and LED Screen



Figure 10: View of terrace garden

façade holds the edgy steel name plate revealing the character of architecture within, while the perforated aluminum sheets and louvers add a play of light and color to it. Contrasting the industrial exterior, the interiors are subtle and welcoming, suited for outdoor work areas.

Light

Soft and warm lighting is maintained through the vistas of Z Square. The louvers on the façade as well as ducts and screens add harmony to daylight falling inside the structure. The glamorous entry below the passage, however, contrasts the rhythm with energetic LEDs adding value to the infographics.

Z Square

Tranquility envelopes, as the visitors step away from the city's chaos into the serene embrace of the symphony of nature and architecture, where productivity flourishes effortlessly.

All images courtesy Author



Ar. Ronak Patel (A19683) believes that simple, clean designs with bold lines create timeless aesthetics. Architecture, like art, allows designers to express values and connect spaces. Nature inspires his work, guiding design through observation. Through his design, he intends to shape social behavior, creating environments of comfort and tranquility. He also believes sustainable, integrated design enhances every project, regardless of size.

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Project: Architecture
A5 - Institutional (Large)

WINNER

Maher Ashram Karandwadi

Ar. Pankaj Bhagwatkar

Project Name: Maher Ashram / *A place for all*

Location: Karandwadi, Maharashtra

Site Area: 470 sqm

Built-up Area: 1,121 sqm

The view of people towards orphans vary a lot. Somewhere we feel architecture has the power to change the perspective and fill the gap between orphans and the society, so we intend to open up the entire ground floor as a public space for society intervention with the children so that they can get along and grow with them. This will and has definitely aided in diminishing their mental and

physical trauma, as and when they were treated as one amongst themselves.

Orphan children, who have no parents or guardians, who have no shelter, are forced to spend their life under the sky. The major problem faced by these unfortunate orphans is the forced labour, where they slogged for 14-16 hours per day with no returns. As day turns to night, for girls, it is even more difficult as they are being targeted for abuse both mentally and physically from the greedy ones. This is the sad reality of what happens daily on the streets of India. Food, clothing and shelter being the basic survival rights, these children still lack it.

69



Figure 1: View from South-West



Figure 2: View of Aangan (Ceremonial courtyard)



Figure 3: Entrance with security cabin



Figure 4: View from neighborhood

Maher trust which is a NGO working since quite long for such needy and under-privileged children, approached us to build an orphanage for the destitute girls in and around Satara, where they could stay, learn, eat and get the quality of life which otherwise they would have been deprived of. Our challenge was to create more welcoming atmosphere where



Figure 5: Levels with seating

these children could enjoy every season in and out, within the budget constraint though.

We enter the building through the ceremonial courtyard, which is kept open and welcoming. The space has been raised so that we could accommodate the dining below it, giving more free transmission for the children to play and communities to gather and celebrate. Our thought process and climatological



Figure 6: Classroom



Figure 7: Community engagement

analysis helped us develop a building mass which was split into two, separated with a central court. The sun path study and respecting the client's brief of complete privacy from the surrounding, as the building aimed to accommodate female street children, we created 350mm thick cavity walls to block the east-west sun. This ultimately also served our purpose to avoid any openings on the either side. This opened up the building on the north-south axis. The staircase has been placed strategically on the east to block the neighborhood and to borrow the landscape from the west side which covers the scenic mountains.

The section generated is a ground+2 structure with careful considerations of different activities being played out at multiple levels. We enter the building through the ceremonial courtyard, where the building reveals itself to us. The curvilinear colored walls accentuate the spatiality while harmoniously carving out a place of its own. The dry landscape with bushes and creepers, creates buffer from the adjoining neighborhood. There stands a delightful stone carved '*Tulsi vrindavan*' giving it that much needed homely touch.



Figure 8: Recreational terrace

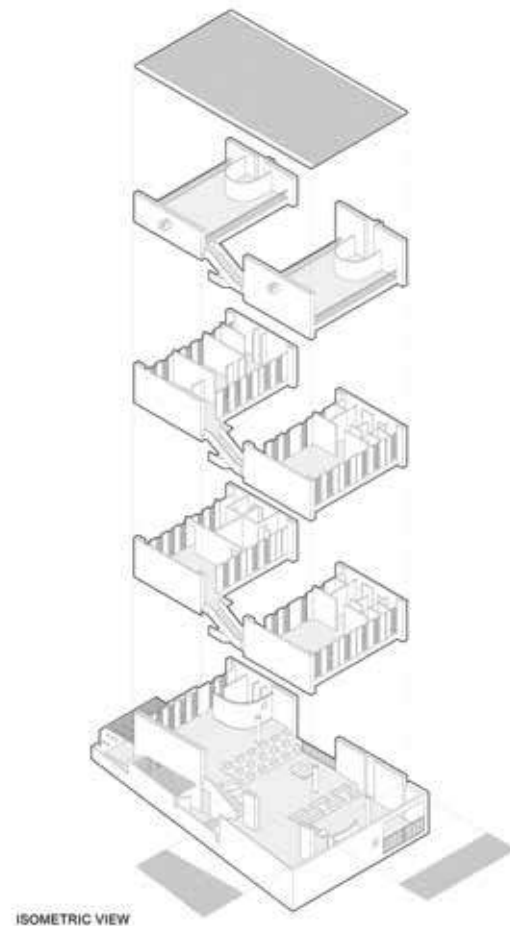


Figure 9: Exploded isometric

The ground floor has been designed as a space with multitudes of functions in mind, with a play area for the children where one skip/hop into interesting levels. The space is intended to bring out the child in oneself. Due to the levels we could place the dining at the rear and designed the backyard for the utility so that it is not directly visible from the front. The residing places for the children are placed one above the other, so that the sister (attendant) can visually



Figure 10: Section

be connected to both the floors at the same time.

The upper intermediate levels enfold the sleeping areas. The visitor's room, sick room, activity spaces accommodates the further levels. They all lead to a common utility terraces on either side of the central court which are semi covered and shaded with pergola. These recreational terraces are designed so that the children can have their morning classes, prayers and other activities under the open sky. The entire design process has been executed with utter legitimacy understanding the psychology of the children coming from that strata of society which epitomise major Indian streets. It was not aimed to be just a residing place but have tried to carve each and every corner where they could be flexible in terms of their usage. Every space is multifunctional according to the demanding scenario.

The plan is developed on 750mm grid which is derived to accommodate the entire building components. This grid pattern generates an iterative mould which ennobles a regularity. The elevations are also part of this grid as they have been expressed with the same language on the facade as well. Pergolas at different levels perform distinct roles. They provide the much needed shades in the parched settings. Additionally, they create a fluid display of shadows which is ever-changing with every passing moment of the sun.

After a few years of its existence and the way we nurtured and perceived our design to reciprocate, we have witnessed society gatherings, surrounding school visits, medical camps and festivals being celebrated in the house. It is more of a community plaza than mere an orphanage. Ultimately the architecture has served its role of acceptance and has helped to change the parameters for the neglected class of the society. Our genuine association in this project was to give them not only a shelter to live but

make them content in a place which would be their own 'home' creating memories to cherish. More than anything else, these children need love, affection and a heartfelt acceptance from the society.

All images courtesy author



Ar. Pankaj Bhagwatkar (A20005) co-founded the 'studioPPBA', a young and award winning design practice based in Pune. Their approach is rooted in the pursuit of contextually relevant solutions. They believe design should evolve from the place on which it stands, it should respond to the climate, functionality, available technology and aspirations of the people.
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Project: Architecture
A5 - Institutional (Large)

WINNER

Engineering College Rajkot

Ar. Kishore N Trivedi

Project Name: Engineering College

Location: Rajkot, Gujarat

Site Area: 26 Acres (1,05,267 sqm)

Built-up Area: 27,500 sqm

Introduction

The city of Rajkot sits at the heart of dry, semi-arid Kathiawar peninsula on the western most stretch of India. This part, on account of its peculiar geographical situation, today, is somewhat isolated

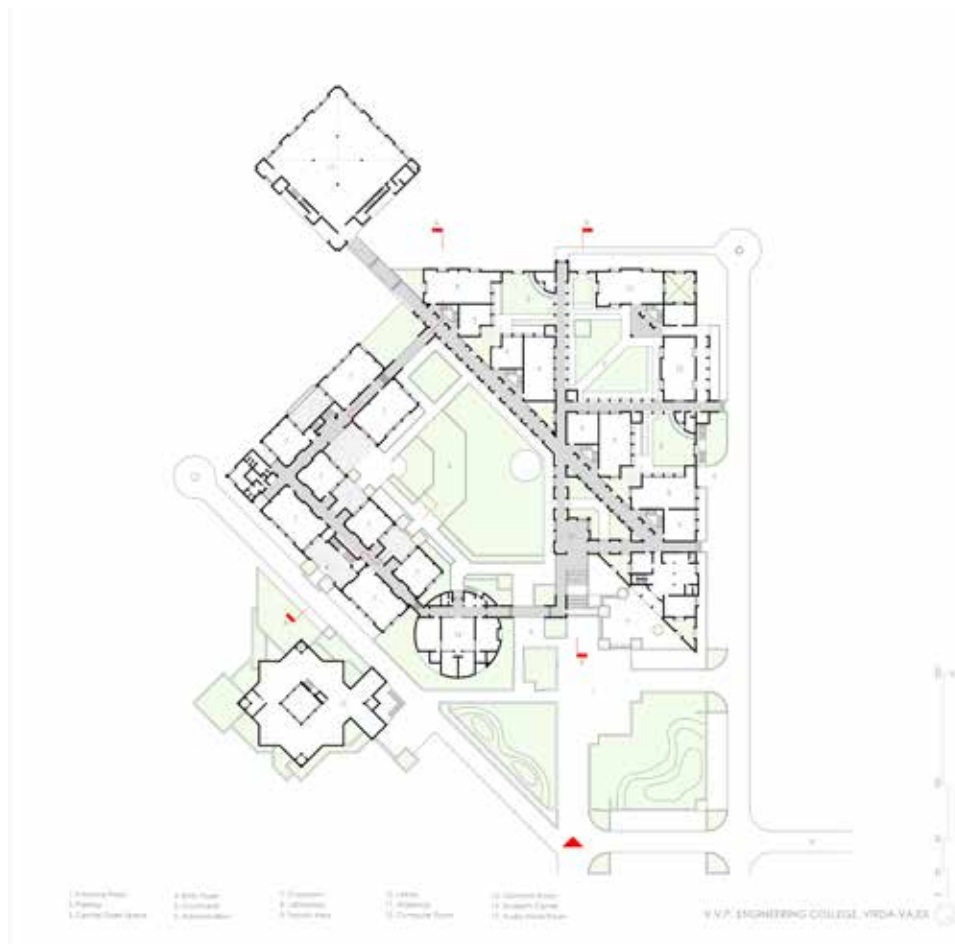


Figure 1: Plan



Figure 2: Un-adulterated massing of the institution (Arrival plaza)



Figure 3: Entrance bridge as a Connector



Figure 4: Central courtyard



Figure 5: North-south central spine

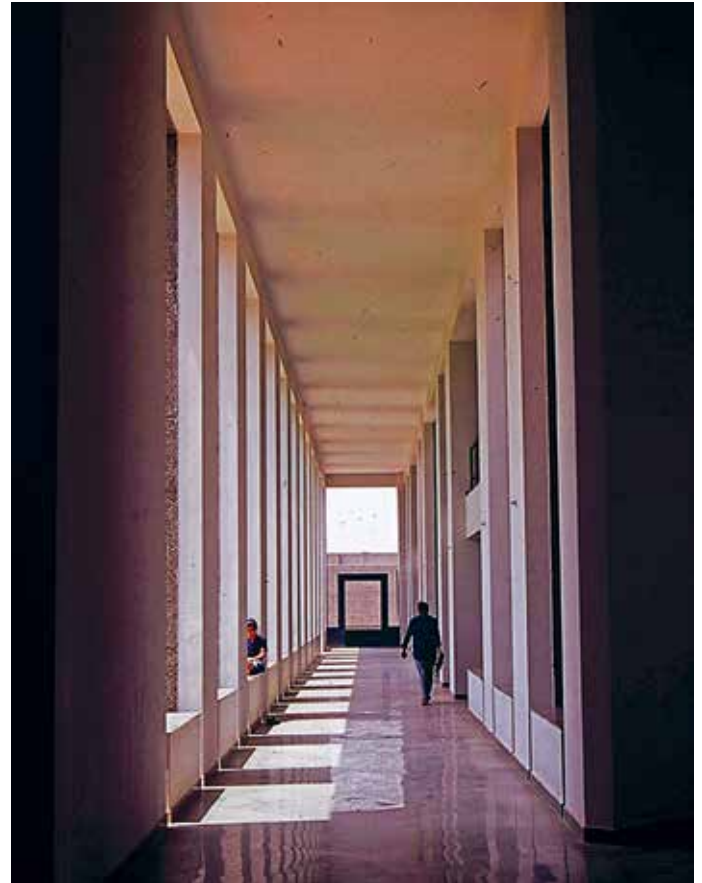


Figure 6: Double-heighted spine



Figure 7: Subtle yet bold transition (In-direct entry to central spine)



Figure 8: Entrance to Academic Theory Block



Figure 9: Windows of Knowledge (Student's center)



Figure 10: Southern and Western courts acting as light-wells

from the mainstream and politically underserved. The design and organisation of primary, secondary and tertiary thoroughfares had its genesis in the organic ambience of the traditional towns of Kathiawar where the primary trunk route is often equated with that of the river course into which all the tributaries merge.

Courtyards of various sizes and characters relate to that of a traditional Kathiawar town. Moreover, the hierarchy of open spaces ranging from Choro to an individual small courtyard of a house is also seen reflected in the design. The extensive use of semi covered areas in towns for different activities find resemblance in use of shaded verandahs and shaded courtyards for students' extracurricular activities.

Significance of project

The design attempts to fuse historical continuity to the contemporary needs. The building creates an institutional design norm in an underserved region which helps catapult the backward area into the future of far reaching consequences, one of which is to create benchmark for institutional building design. The traditional town like elements - thoroughfares, courtyards, shade verandahs are carefully studied and used to cater to modern day needs. These elements create a microclimate which make them more comfortable to use even in extreme seasons.

Premises of design

The vanguard principles around which the design framework was to evolve were first listed out and seriously mulled over. In the final deduction a triad

of filters emerged through which all the subsequent creative impulses were sieved on the way to a final refinement of the design solution. These were –

- Achieving Timelessness through simplicity of form
- Respecting pure Geometrical and Structural Order
- Unadulterated formal expression

Climate

The region is semi-arid, windy and suffers the extremes of heat and cold, maximum of 47°C to a minimum of 7°C. Rainfall is scanty amounting to less than 20mm annually. Climate control devices like verandahs and courtyards help to combat harsh weather conditions. Openings on the west and south are kept to the minimum. There is a protective grid of 0.70 mt around all the openings.

Cortiles as breathers/lungs

The cortiles of varying sizes, characters and varied vegetation cover function as air purification plants, noise muffs, visual relaxants, tactile ticklers as well as congregation triggers. These courts do not revolve around the function capsules nor is it the other way round. They are integral to the design scheme rather than incidental or peripheral.

Constraints and the solution achieved

The following constraints were taken care of which are either regional or part of the brief given by the client or self-imposed. Fiscal Conservatism - India, given her resources crunch can ill afford to squander monetary resources. The needful was achieved by evolving design that has simplicity and clarity of structure and use of pure forms. The spacing of structural member (at 3.00 mt. c/c) horizontally and vertically has helped restrict their depth, thus saving on very expensive concrete. The flooring material is Kota stone which is economic but graceful. Timely completion of the project has also helped to control cost.

Landscape

The landscape design intends to understand the basic geometry of the architectural disposition and evolve a design for external area that is complementary to it. The natural ground profile is retained in its original form besides appropriately identifying the activity area for end users. The court has been designed as a transition space between the open to the built. It formulates a contained space with the Institution building forming two of the edges and the natural mounds the other two. The campus is made as green as possible to modulate the microclimate to relieve the users from harsh climate prevalent in the region.

Future growth

Built-in-possibility for de-freezing the built periphery to allow for future expansion. Appearing completed and wholesome at present, the complex offers scope for expansion without in anyway affecting the overall integrity for this contingency, the ends of access routes are left uncapped and function capsules are made modular with built-in provision for growth within and around.

All images courtesy Author



Ar. Kishore N Trivedi (F7212) is a graduate from M.S. University of Baroda and is into practice since 1975. His professional practice includes variety of projects ranging from individual residences to multi-family high end apartments, EWS housing, commercial – industrial and institutional buildings. He has also won many design competitions. He was instrumental in initiating School of Architecture (IPSA) at Rajkot, where he was Professor Chair and Dean of the Faculty of Architecture. His architectural language remains rooted to the context endorsing timelessness by exploring modularity, articulating geometry and respecting simplicity.

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WINNER

VAAZH

Vedanthangal

Ar. Yogalakshmi A

VAAZH

Location: Vedanthangal

CLIENT BRIEF

The client is raised in the city. His heart dreamt of the same dream W.B. Yeats expressed when he wrote, *"I will arise and go now, and go to Innisfree, and a small cabin build there, of clay and wattles made."* The client, his wife, and three children have lived in Chennai all their lives. "I'm a workaholic, spending countless hours at the office. But when I come to this village, I feel a deep sense of peace." "We love the rain," he said with a smile, "and our children love climbing." After the pandemic, he secured a remote job to build a home in Vedanthangal and escape from the chaos. The house was to be the antithesis of artificially cooled air and the plastic walls of corporate life; a home rooted in climate and place. A home to relax and unwind.

CONCEPT NOTE

Birds fly and make homes in lands far away. Vedanthangal is a chosen land for migratory birds. The untouched vegetation and aquatic plants maintain the bird sanctuary in Vedanthangal as one of the country's oldest protected regions. The client's story is that of a man caged in the walls of a city. Setting him free in this chosen land was our role as architects.

A home in a vulnerable ecosystem had to be a breathing edifice, born of the earth, slowly ebbing into the soil. A living home for living beings. With reference to the indigenous construction practices of mud architecture and courtyard houses, our design approach was grounded in history and equally



Figure 1: Inviting Thinnai
Source: Author



Figure 2: Dining which Interacts
Source: Author

modern for the city dwellers to adapt. The shell had to allow the gaze to penetrate the surfaces, bear witness of age and history on its skin and withhold the openness of the client in its layout.

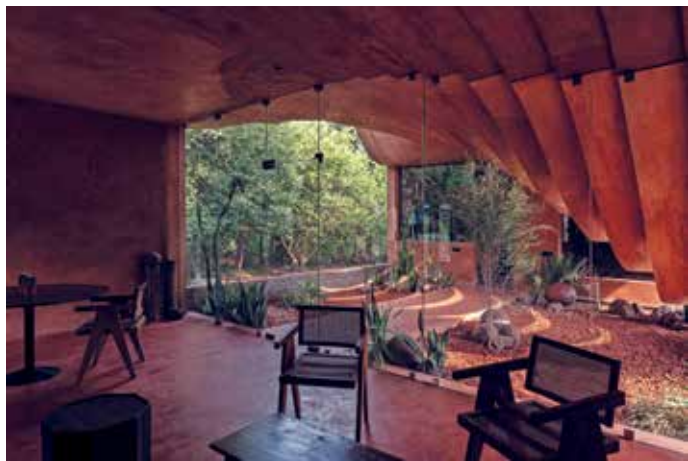


Figure 3: Living Interacts with Central yard
Source: Author



Figure 4: West Light Reflections from Dining
Source: Author

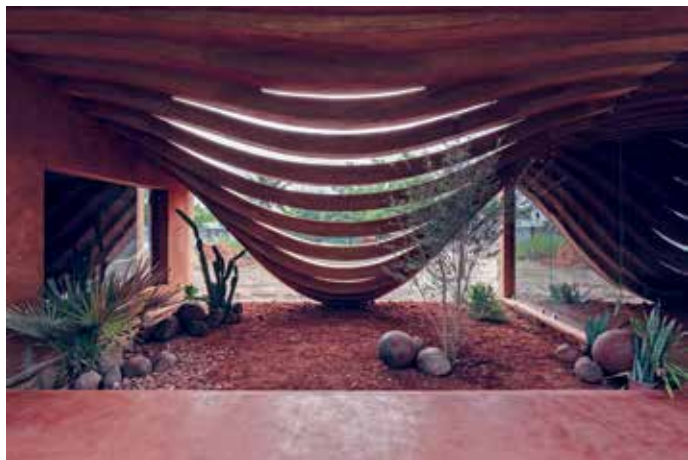


Figure 5: Courtyard
Source: Author

DESIGN PROCESS

Amid a cluster of family-owned houses, the north-facing rectangular site belongs to a borderless neighbourhood with the only true boundary being the *thinnai*—a raised, covered veranda intrinsic to Tamil households. This space, where the family chit-chats with neighbours and feed dogs, serves as the heart of belonging.



Figure 6: Kitchen
Source: Author



Figure 7: Master Bedroom
Source: Author



Figure 8: Private Bedroom
Source: Author



Figure 9: Light Transit from Private Bedroom

Source: Author



Figure 10: View from West Side

Source: Author

The plan is zoned into three. The communal spaces—*thinnai*, living room and courtyard, and the more private kitchen and bedrooms are linearly arranged such that every space is visually connected. At the core of the house is a courtyard. A wall curves through the volume of the courtyard and shelters the west from harsh sun. On the east, the curve

extends to the roof, forming an open space to bask in the morning sun. The perforations in the curve let the sun cast patterns on the earth-like oxide floor and shower rain into the courtyard. The river rocks in the courtyard are mnemonic objects, reminiscent of the river flowing nearby. The curve, more than a sculptural element, is a play wall to climb up to the roof and lie back, watching clouds drift by. The curve connects the ground and the roof, creating a three-dimensional recreational area. The courtyard invites not just the family, but also birds, insects, dogs, and cats, turning the home into a sanctuary for all. Here, the home celebrates the climate's veracities—bare feet on cool, damp soil, raindrops from the open roof, stargazing at a clear blue sky—breathing life into the narrative.



Ar. Yogalakshmi A. (A29686) is the co-principal architect of Vy Architecture Studio, where she specializes in merging eco-friendly design practices with parametric architecture. With a keen focus on sustainability, her work ensures that buildings are not only visually striking but also highly functional and environmentally responsible. She is passionate about data-driven design, leveraging algorithms to optimize structures for their specific environmental contexts. Her approach prioritizes client-centric collaboration, working closely with clients to realize bespoke, high-performance architectural solutions.
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COMMENDATION

Inside Outside Kochi

Ar. Monolitha Chatterjee and Ar. Ramesh J. Tharakan

Edgar and Bree like to describe themselves as minimalist people who do not like clutter. The project to adaptively reuse an older regular structure within the heritage precinct of Fort Kochi, only 500 metres away from St. Francis Church, was a challenge in many ways. It was important to translate the strong tenets of traditional architecture in Kerala, as well as the heritage context of the region, while responding to the needs of this 21st century modern couple who wanted to celebrate open living and living with nature in their lives.

The design approach was driven by the essential conviction that today's approach to creating spaces needs to embrace strong methodologies to re-adapt and recycle built structures to new needs and sensibilities. With real estate being one of the biggest carbon footprint generators of the world, it is essential that we build less and equip our structures to respond with strong climate and context sensibilities. This house, by its minimal open approach, is an attempt to redefine living spaces in such a manner.

The old house gave us very little inspiration, as ordinary as it was in its look and feel. By the time we landed on the job, the client had started demolishing much of the haphazard additions that were done by the previous owner

The approach was in four ways:

a) Minimise b) Diffuse c) Merge d) Open

The transformation focuses on dissolving external walls to extend to outdoors which become parts of the house even as they make the house part of the outdoors. This essential feature is carried out in the



Fig 1: Fluid spaces - living and entrance foyer merging with sit-out under the tree, in seamless barrier-free transitions



Fig 2: Light and shade are the building materials, as the elephant god sombrely looks in...

public and the private spaces to make living spaces harmonious with nature. This method of dissolving also creates long connected fluid spaces that are multi-use and with multiple users.

The starting points of the design were

- the old banyan tree in the front courtyard with light filtering through its leaves,
- the art collection that the client had, and
- the stiff old building with little light and air that needed a rethink to transform into lightness.

The building was a skeleton to be *opened* up and reinvented for the new occupants' needs. A reinvention of the courtyard, now as a luminous cuboid flanking the northern side of the building, allowed us to re-imagine the circulation which would be a 'walk over water' that would hug the long edge of the house, entering into the house where the view is framed by 'the human' (an art piece given to us by the owner right at the concept stage for us to plan spaces *for* it) diving into the water below. This set the tone for the blue right from the entrance, entering the building and then again exiting it into a small swimming pool guarded by a gargoyle.

The southern side similarly was *opened* to the green – the existing big banyan tree, emulating nostalgic memories of a childhood sitting under a tree for a leisurely chat with our cup of tea or snacks. The banyan tree and its fallen leaves become an integral part of the imagination of spaces and a hark back to tradition, within contemporary imagination and aesthetics. The heritage context was interpreted not just by the architectural context of the site but also the ancient trees of Fort Kochi, which date back over two centuries.

The essential plan was imagined as a flow of space where one rolled into another, *diffusing* boundaries between functions and uses, inside and outside, light and shadow, water and ground and green. The building sections became instruments to call back the stack effect of the climate-responsive Kerala architecture, while using that as a method to translate the spaces to a modern one with light and openness.

The entire public space of the house is that of a continuous area – opening on to courtyards on all four sides, a translation of the 'natumuttam' (central courtyard) to a 'chuttumuttam' (courtyard on four sides); flanking the living on the southern and eastern side, the entrance and the dining on the northern and western side, bathing every part of the house with soft light, filtered through leaves and reflected off the waters.

The living, entrance foyer, circulation, dining and cooking spaces *merge* with each other as well as with the water and the green surrounds in one large

extent of open living with only the bedrooms and bathrooms, themselves with their own openness, separated out. The courtyards, circulation, functional spaces and the water bodies that flank both edges of the building *merge* with each other, respecting this continuity. The building is allowed to *merge* with its surrounds by *opening* up the design language to



Fig 3: Boundaries dissolve between the living and the patio where under the shade of the great tree we chat while sunlight filters through the pinhole cameras created by the leaves



Fig 4: The patio, the patterns of the leaves from the great tree, and the sculpture of the diving man.



Fig 5: Fluid spaces - dining to backyard



Fig 6: The house opens out to the backyard without any separation between the inside and outside



Fig 9: The entrance to the house is a sombre walk over water, along the busts of the sentinels, as the water weaves in and out of the house further on.



Fig 7: Double height courtyard - the 'chuttumuttam' that also becomes the vertical circulation core



Fig 8: Spaces like toilets reimagined in light and air, with art and warm colours as complimentary



Fig 10: The house embeds itself into its context – elevation treatment to open out to the front garden as well as emulate colonial roof patterns with modern aesthetic translations.

the dynamism of the trees – leaves which fall on the glass, grass which pokes out between floors and the curious patterns in nature that have the ability to impose upon the man-made, *diffusing* its solidity to softness and fluidity. The carefully chosen material palette weaved around steel, glass, wood, art, trees, plants and water.

The mandate from the homeowners was 'minimalism' in all respect. The design team aimed to create an indoor – outdoor space that challenges notions of barriers and walls, nature and the built. Thus, every space was inspected for what is essential only – and incorporated only that much, with the opulence reserved for the owners' art collection and nature itself. This resulted in monastic interiors with its metal or all-white furniture, metal doors and staircase harking brutalism, the eating, cooking, sitting and working coming together as one space to reduce overall footprint, but keeping it spacious with its openness and bringing in warmth with tones of *diffused* sunlight falling on natural wood. These central ideas – these thematic – *merged* with each other to produce the home that houses this small family.

All Images Courtesy: Architect



Ar. Monolita Chatterjee (F16602), Design Combine, Architects and Designers, has over two decades of experience as an award-winning architect in the fields of residential architecture, adaptive reuse and sustainable design, urban design and planning, leisure and heritage conservation. She teaches design at KMEA College of Architecture, Kerala and is an empanelled consultant for Kochi City.

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Ar. Ramesh J. Tharakan, Partner at Design Combine, Cochin, is an architect with 51 years of experience. A B.Arch graduate from SPA, New Delhi, he specializes in heritage conservation, hospitality and urban projects. A founding member of INTACH Cochin, he has advised various governmental and tourism organizations on architectural initiatives.

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WINNER

The Pavilion Ahmedabad

Ar. Keta Varun Shah

The Pavilion is a part of a weekend home of a large joint family in the outskirts of Ahmedabad. As the primary public space within the entire development, the Pavilion caters to a varied range of activities for the diverse interests of the entire family.

The site is located on a 21 acre parcel of land that is

about an hour's drive from Ahmedabad. It is located near a large natural wetland called Thol Lake, which is a habitat for migratory birds. The landscape, architecture and planning of this entire site is done by Ar. Aniket Bhagwat and his team from Landscape India.

84



Figure 1: Earthy tones dominate the palette, complemented by subtle pops of color that add visual interest without overpowering the serene aesthetic.



Figure 2: Rounded furniture elements soften the space, adding comfort and a sense of ease to the interiors



Figure 3: This space captures a calm and grounded mood with its mix of wood textures, soft light, and clean lines. The striped counter detail, curved arch, and cane stool add a warm, handcrafted feel—perfectly framing the view outside.



Figure 4: A monumental pivot door crafted in textural wooden relief forms the threshold to a layered interior.



Figure 5: Gridded wooden partitions delicately frame the dining area, allowing glimpses across the space while preserving a sense of enclosure.



Figure 6: The table features a striking checkered pattern made from end-grain wood blocks. Each square reveals natural rings and grain, adding depth and character. The rich tones and smooth finish highlight fine craftsmanship. Woven cane chairs add texture and warmth. Dark stone flooring grounds the scene with contrast and elegance.



Figure 7: The sculptural lights anchor the spaces, serving both as a functional element and a focal point.



Figure 8: The interior surfaces are kept simple to accentuate the architectural volume.



Figure 9: The custom table sourced from locally available materials and soft leather chairs create an elegant yet intimate setting. Hand-finished wooden surfaces echo regional sensibilities while grounding the room in comfort.



Figure 10: Details and material continuity allow for a seamless inside outside experience

The interior design for the 3000 square feet recreation area draws inspiration from its strong architectural shell and the surrounding landscape and strives to blend it into the scheme of things. The material palette focuses on using everyday natural materials that age well – grey limestone flooring, wood, local black granite and a lime wash on the walls that keeps the space simple and rooted. The attempt has to been to innovate on how these materials are used, creating a space that feels comfortable and familiar, yet offers elements of surprise and intrigue.

To respond to the volumetrics of the space, custom-made lighting elements have been designed to highlight each zone. Bespoke furniture elements like the 14 feet long customized dining table made out of 3000 pieces of wood, the bar table that integrates stone, metal, wood and fabric, or the large 5 metre rug that creates a lush landscape on the floor, dot the space. The focus has been on incorporating a lot of tactile details within all the elements by play of various textures on all the surfaces.

All Images Courtesy: Ar. Keta Varun Shah



Ar. Keta Varun Shah (A26393) graduated as an architect from CEPT University, Ahmedabad. She is a founding partner at Workshop Inc, a design practice operating within the fields of architecture, interior design and exhibition design since 2014. The firm strives to create meaningful work, where experiential narratives, fresh ideas and relevance to the context become driving factors of the design, across residential, commercial, hospitality, educational and recreational design projects across India.

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COMMENDATION

Tranquility

Ahmedabad

Ar. Keta Varun Shah

This serene workspace is designed as a project office for the one of the tallest upcoming residential towers in Gujarat. The architectural shell, designed by Apurva Amin Architects, consists of two spatial masses of 1750 square feet each, overlooking a central landscaped courtyard. The two blocks house different functions – one is the public zone for visitors and has cabins for the sales team and the other is a

private zone with two cabins for the directors and a large board room. Responding to the clients' vision to create a workspace that conveys understated luxury, a restrained material palette is chosen for the entire space, with its application creating a subtle difference in the experience of the two zones. With ample natural light streaming inside through the court, the idea was to create a soothing and calm

88



Figure 1: A long, bold and simple reception greets one as one enters the public area



Figure 2: The understated interiors allow for maximizing natural light and create a calming environment



Figure 3: This is the public zone which is designed as a more structured business environment



Figure 4: The granite flooring continues outside for a seamless experience



Figure 5: The lounge is designed for informal conversations with clients and business partners

atmosphere inside with minimal intervention so the entire focus through all the spaces can be only on the courtyard outside. The interior blends seamlessly with the exterior spaces. The luxury aspect unfolds through crisp details which have been carefully worked out to maintain floor levels and junctions for a seamless feel. And the interior blends completely with the architectural shell. The clients are extremely quality-conscious developers, and so this space is essentially designed to reflect their taste and quality



Figure 6: The directors' cabins features stark black granite on the walls. Clean lines and sharp details define the space



Figure 7: The office is designed to seamlessly blend the interiors with the exteriors



Figure 8: The office consists of two spatial masses, overlooking a central landscaped courtyard



Figure 9: The boardroom features a custom-designed table and an artwork designed from acoustic panels in varying shades of blue



Figure 10: The design features crisp details and thoughtful design to create multiple opportunities to connect with the lush garden outside

of project that they offer. The public zone follows a cooler palette, the cabins are all encased in glass to ensure that the natural light flows seamlessly into the space. The directors' zone is designed to be warmer and more intimate, articulated in wood and stone, giving a calm environment to reflect on the wonderful landscape outside.

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COMMENDATION

The Fluted Cuboid Chhatral, Gujarat

Ar. Ronak M. Patel

The Fluted Cuboid

Location: Chhatral, Gujarat

Built-up Area: 2886 Sqft.

CONCEPT: The impetus behind the concept for a new corporate office of Arfin India Ltd., was the client's vision of growth for the company that believes in being bold and innovative. The client's brief for this office building was, it should not only be iconic and bold, but also it should give back something to nature. The massing of the elevation for this G+3 storied building, crowned with a cozy private space above, depicts growth.

CONTEXT: The metal manufacturing office is envisioned as a sweet metaphor for green architecture on all three storeys. The fluted cuboid welcomes visitors through a triple-height ceiling with a reused wire-art statement sculpture. This sun-drenched waiting area leads to a small courtyard flaunting its minimal chic interior: the warmest welcome. It further envelopes a conference room, two meeting rooms, and a manager's cabin. The interior highlights the factory's work by using scrap metal wires as art, and the furniture is outlined with metal, micro cement, and wood. The pebble court and a work-of-art staircase



Figure 1: Street view of the building

Source: Author



Figure 2: Entrance view of the building

Source: Author



Figure 3: Metal sculpture in the triple height reception area

Source: Author



Figure 4: View of the Staircase

Source: Author



Figure 5: Director cabin on the second floor with its private terrace

Source: Author



Figure 6: Seating in the director cabin

Source: Author



Figure 7: Cashier and Marketing workstationsx

Source: Author



Figure 8: Staff workstation with a view of the triple height lobby

Source: Author

reveal a small lobby with three manager cabins and a meeting room. The other half of the floor plan consists of an interactive workspace. The second storey houses two hierarchical director cabins facing a green screen for visual appeal. A boardroom catering to private meetings sits on the other half, making this floor an inward space. Two guest bedrooms for esteemed partners and visitors are provided on the third storey, along with a terrace and eating space for the employees, creating a collaborative space interacting with people and the landscape. The interiors are custom creations of our studio, ranging from cabin tables to workstations, aiming to give a minimal



Figure 9: View of the conference room

Source: Author



Figure 10: Ceiling of triple-height space with metal chandelier

Source: Author

industrial yet edgy aesthetic. A matte-finish anti-skid floor was one of the most prioritized requirements, providing not only an easily manageable but also a posh surface. The material palette reflects our idea of earthy undertone interiors that maximize the presence of the surrounding landscape.



Ar. Ronak Patel (AI9683) believes that simple, clean designs with bold lines create timeless aesthetics. Architecture, like art, allows designers to express values and connect spaces. Nature inspires my work, guiding design through observation. Architecture shapes social behavior, creating environments of comfort and tranquility. Sustainable, integrated design enhances every project, regardless of size.

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WINNER

Jaipur Rugs

Surat

Ar. Snehal Pravinbhai Shah and Ar. Jigar Dalal

Jaipur Rugs

Location: Surat, Gujarat

Built-up Area: 2980 sqft.

In 1978, Mr. N. K. Chaudhary started the company Jaipur Rugs with the intention of providing livelihood through skill development to artisans from villages. So he trained them to produce world-class rugs. Today, after 47 years, Jaipur Rugs has become one of the largest rug manufacturing companies

in India, exporting to 60 countries. Presently it employs 40,000 plus artisans across India in five states without uprooting them from their context.

They had, at that time, 5 company-owned stores including Jaipur, Mumbai, Bangalore, Milan and USA. They planned to open the next store in Surat through a franchisee - Kaizen, a company formed by three dynamic friends from Surat.

95



Figure 1: Floor Plans and Material Palette
Source: Author



Figure 2: Design Intent
Source: Author



Figure 3: Right Angle 01 – The Beige Camel
Source: Author



Figure 4: Right Angle 01 – The Beige Camel
Source: Author



Figure 5: Right Angle 02 – The Forest Greens
Source: Author

Site

Jaipur Rugs is located in Surat, Gujarat, within the bustling Bhatar area of the city. The site is a modest 2980 sq ft space in a commercial building, featuring a double-height area that accommodates a mezzanine floor level.

Design Programme

The project shall be the franchise store of Jaipur Rugs, and shall have the following:

1. Wall display and stacking for about 500 rugs
2. Private Lounge for entertaining clients
3. Open work desk for the showroom manager and team
4. Pantry
5. Sanitation Facilities
6. Administration / Accounts Cabin for 2-3 persons
7. Well Defined Goods entry and Guest Entry
8. Cheerful Entrance lobby on the Ground Floor



Figure 6: Right Angle 03 – The Crimson Light
Source: Author



Figure 7: Right Angle 04 – The Black Powder Room
Source: Author



Figure 8: Right Angle 05 & 06 The Black Study Corner & The Brown Living
Source: Author



Figure 9: Right Angle 07 The Oriental Lounge
Source: Author



Figure 10: Kaizen Café
Source: Author

Design Intent

The idea revolves around discovering the meaning of THE RIGHT ANGLE – Jaipur Rugs, in so many ways, is committed to bringing the RIGHT impact for the society, creating a wonderful synergy between the co-existing parallel realities of our large nation. The manifestation of the idea is explored in multiple places so as to create corner elements that functionally and aesthetically communicate the variety of demonstrations of the Rug in our residences and workplaces.

Material Palette

We employed a neutral beige coloured material palette within the store, deliberately using minimalistic and neutral backdrop elements. This approach was adopted to create a striking contrast that allowed the colourful rugs to be conspicuous against the quiet base and prominently enhancing its intricate craftsmanship.

Main Features

The chandelier - one of the captivating features of the design, serves a triple purpose of ambient lighting, highlighting the product, and following the L-concept design, while also providing acoustic comfort. Additionally, incorporating rugs as a material into the chandelier not only enhances the acoustics but also introduces a diverse range of textures and colours wrapped over it.

The Kaizen Kafe, an integral part of the space, elevates the customer experience by fostering warmth and hospitality. This thoughtful design ensures a harmonious fusion of tradition, craftsmanship, and modern retail aesthetics.



Ar. Snehal Shah (14446) & Ar. Jigar Dipeshkumar Dalal (A14995) of EssTeam, have led over 900 projects, including 30 Platinum-Certified green buildings, earning 40+ design awards. With academics from CEPT and TU Delft, he also co-founded iKoVerk and teaches at Sarvajani University. Passionate about sustainability, entrepreneurship, and education, he enjoys drumming, tennis, and self-help books.
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COMMENDATION

House of Porcelain Pune

Ar. Ranjit Wagh

House of Porcelain

Location: Pune

Built-up Area: 3500 sq. ft

Completion: December 2022

House of Porcelain - a retail store for sanitaryware and bath fittings

Finished-Unfinished - Celebrating the beauty of materiality, the store design intends to break stereotypes associated with perception of materials as 'unfinished'. By using plywood, stone, steel and micro cement as their raw exposed selves, the design looks for inherent beauty by refining the inside rather than applying an acceptable 'veneer' outside.

The concept is reflective of our client, a self-made man, someone who through years of hard work and grit has become a stalwart in the industry, demonstrating both encyclopedic knowledge, understated sophistication and a refined design aesthetic that is truly rare.

Space - The store is located within a commercial building on the outskirts of Pune.

A generous reception foyer featuring carefully designed displays is unusual for a retail store. It allows visitors to get accustomed to the store and gather their thoughts for the upcoming engagement and gives staff a meet-and-greet area to welcome customers.

The galleries are designed as a series of interconnected spaces with a looped circulation allowing a single direction flow such that all products on display may be viewed sequentially. Alternatively, customers may choose to take short cuts through to areas of specific interest.



Figure 1: Waiting Area



Figure 3: Reception



Figure 5: Display Gallery



Figure 4: Display Gallery



Figure 6: Display Gallery



Figure 7: Sanitaryware Display



Figure 8: Display Gallery



Figure 9: Sanitaryware Display

The store is an independent retailer and not wedded to any specific brand. Display systems are designed in a neutral manner that allows flexibility of changing products without affecting the overall experience.

The store becomes a memorable space that is experienced through choreographed movement – one in which products reveal themselves against a dynamic and intensely photogenic backdrop – a ‘Museum of Wares’.

Workings - Key materials in display are birch plywood, raw steel plates, micro cement and honed granite. These are easily available, minimally expensive to customize and lend themselves to the concept. Their arrangements are meticulously calibrated to ensure

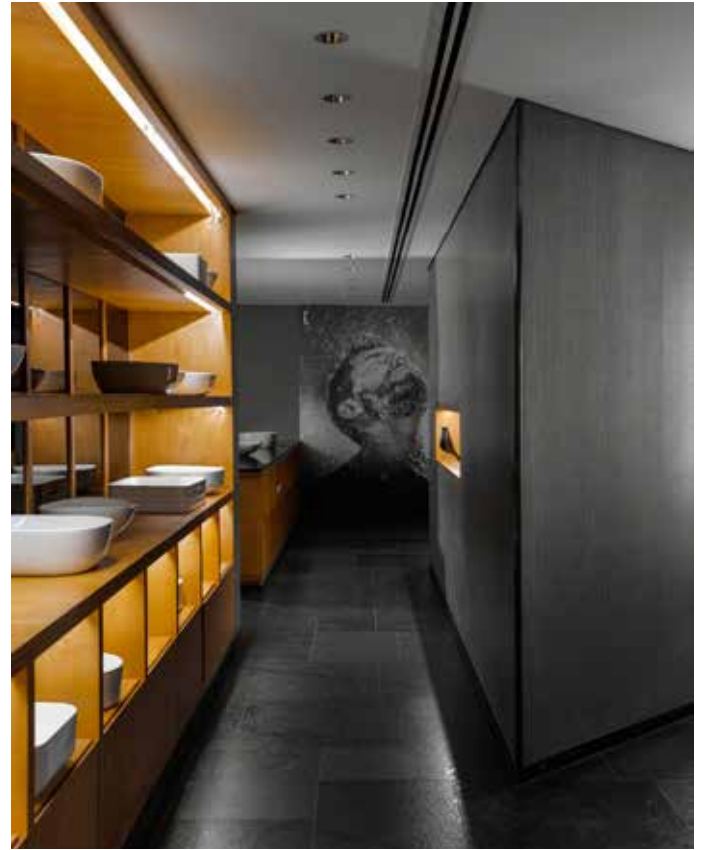


Figure 10: Display Gallery

aesthetic effect and clarity. Mockups tested the constructability, stability, durability and efficiency of the design.

Thoughts Beyond - The design would like to take a witty and contrasting approach to trigger questions and thoughts by introducing refinement in rawness. Our intent is to stimulate memory which can bring about the sense of belonging and deeper connections to space. An unusual shopping experience is beyond physical enjoyment, which encourages more profound reflection and discussion.

All Images courtesy Author



Ar. Ranjit Wagh, a Gold Medalist from CEPT University and T. U. Delft, has worked with leading firms like Christopher Benninger, WOHA Architects and Kerry Hill Architects. In 2016, he co-founded Dar & Wagh. His projects span multiple countries and have earned recognition at global architectural forums and awards.

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Project – Landscape Architecture

LA1 – Small (Site Upto 1 Acre)

WINNER

Ruinscape Bengaluru

Ar. Varna S. Dhar

Ruinscape

Location: Bengaluru

Site Area: 1 Acre

Ruinscape is a landscape design for the largest microbrewery in India (at the time of opening) located on 1-acre site (built footprint 33550 sqft.) surrounded by high-rises and a busy main road in Hennur, Bengaluru with significant noise and pollution.

CHALLENGES: This is a complex project involving limited non slab planting area, had to cater to heavy footfalls (2000 people per event), with urban stressors, a quick implementation time, resilient planting scheme was needed to cater to microclimatic needs and sensorial requirements, while additionally creating a bio diverse experience that would engage the visitors. The brewery has been designed architecturally as a ruin, as is of a theatrical scale.

Taking cues from the architectural character of the built (a ruin) the concept for the landscape is a Ruinscape while the built decays, in contrast the landscape thrives and imbues life into the decay, eventually completely taking over and reclaiming the structure. Buildings are pavilions amidst this ruinscape. It has also been planned as successional landscapes that over time, can have a mix of species that will encourage biodiversity. The project was also complex given the scale of brewing equipment and associated services and the entire structure was on slab, with very limited access to natural ground / earth for planting.

The main areas of the landscape include a central water garden, a massive water related infrastructure



Figure 1: Ruinscape view of the space
Source: Author



Figure 2: Ruinscape View before landscape intervention
Source: Author

that was highly built, and so incorporating planting and boulders greatly softens this. A huge volume of high speed water creates the effect of a rapid. Hence plants incorporated were to be hardy to sustain this effect. Idea was to create a series of landscape experiences to the users to enable them to engage with the landscape. The landscape occurs on podiums, and slabs, with nearly limited or no contact with the natural earth. The landscape implementation time was short. The design had to be resilient to function with limited maintenance. Therefore, it required an innovative planning and creation of zones for planting amidst these challenges. This included visualizing the large expanse of water at the core as



Figure 3: Place prior to landscape intervention built on slab lack of contact to natural ground or earth
Source: Author

a planted environment, a rich aquatic microhabitat to create a feeling of an oasis.

The Landscape has been carefully distinguished into the following zones to maximize surfaces for planting and to create microhabitats (small scale environments which supports distinctive species). The zones are:

1. AQUATIC ZONE comprising of floating, Emergent & Submerged Vegetation
2. VEGETATED BUFFER ZONE forming a rich edge of a species mix of edible, medicinal herbs and creepers and vines)

103



Figure 4: Planting Strategy
Source: Author

ZONE A (water) WATER GARDEN



ZONE B (water's edge)



Figure 5: Planting palette

Source: Author

3. **SURFACE & CREVICE PLANTING ZONE** (vegetal walls). Over 75 species of both native and adapted medicinal plants (ayurvedic), edibles and aquatic species (from local nurseries within 50 km) have been incorporated in the planting palette. The staff actively forage edible flowers & herbs to use in the drinks and meals served.

The aquatic zone was created as habitat for several urban pollinator species including bees, butterflies, and dragonflies, offering a bio-diverse, resilient landscape that is experiential for the visitors, offering

sensory delight (flowering, fruiting, fragrant) and a forage-able productive landscape design. As there was very limited open space for planting even at upper levels, wall surfaces and crevices between tiles and stone and brick have been used for planting, using an innovative technique of light weight soil mixes, planting involving seeding and plug planting saplings carefully by hand. Plants for pollinators, medicinal creepers and vines, and edible flowers and herbs form a distinctive landscape. As quoted by Roloff Benny & R. Maculay from The Pleasure of



Figure 6: View
Source: Author



environment with limited contact to earth



available space for planting negligible

Figure 7: View Before Landscape intervention
Source: Author



Figure 8: Water Garden Views
Source: Author



Figure 9: Water Garden Planting Strategy - Before
Source: Author



Figure 10: View of Ruinscape with inset of before photo
Source: Author

Ruins “The imagination formed it after, the vision vanished”. What was once a series of concrete slabs and walls have now come alive, the Ruinscape is an ever-changing vegetal space.



Varna Shashidhar (IIA23-0418) is a Landscape Architect with a regional landscape practice **VSLA** that focuses on the creation of contextual landscapes. Varna graduated with a Bachelors of Architecture from RVCE and obtained a Master’s degree in Landscape Architecture from Harvard University’s Graduate School of Design. Her interest lies in the intersection of the built and the natural world, and in the ecology and aesthetics of the everyday South Asian landscapes.
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COMMENDATION

G Corp Linears

Thane

Ar. Prachi Umesh Wakaley and Ar. Umesh Sharadchandra Wakaley

G Corp Linears

Location: Thane, Maharashtra

G Corp is a project of an existing tech park in Thane, a standalone IT campus fully functioning for more than 15 years. The project came during the 2021 Covid times for upliftment and refurbishing, when we all started realizing the importance of open spaces.

A peculiar fan shaped site, with linear open spaces, barely 1/3 of an acre each, jetting out in 3 directions hence the name Linears. For Landscape projects land means everything. *GCORP TechPark is a LANDSCAPE RETROFIT which proves to be an excellent example of how Landscape architecture can transform and elevate a seemingly concluded site development to lend more meaningful outdoor experience by conscious design interventions.* It derives an approach to explore the potential of public open spaces, a significant typology evident in urban infrastructure.

The site is located along the Ghodbunder Road, Thane which is a sprawling urban extension of Mumbai. For a city like Mumbai, where every sqft. counts, deriving more out of less - maximising output, has been its trait. Can this be a program for landscape also? That was a real challenge and hence also the objective borrowed for this Landscape Renovation.

Existing Site Conditions indicated the lacunas in landscape infrastructure. It was not easy when you look at a site that was fully functioning what exactly should be the relevant intervention and where? There were gaps that needed to be addressed such as underutilised, defunct or redundant amenity areas, services that were exposed, missing character, lack of identity, dearth of cohesiveness or homogeneity which in turn started defining the programme.

Campus wasn't a blank canvas; it came with its own constraints of time pressed execution. Roads that could not be changed, trees that could not be removed. Access that could not be stopped or driveway could not be altered, as offices were partially functioning. In landscape renovation, you are working on a live site with living entities of plants. So careful implementation was also part of the strategy design decision.

To address the given conditions and to explore the potential to its fullest, an academic exercise of mapping of the site was undertaken to analyse zoning, accessibility and softscape.

Zoning

There were odd shaped, disconnected, redundant pocket spaces, fragmented in nature. This study helped us take some strategic decisions on identifying prospective areas towards forming sequence, identifying nodes, inserting stimulants to activate spaces, bringing in character.

Accessibility

Stark and barren, pro-vehicular, unorganised, segregating vehicular and pedestrian movement pattern, making it cohesive, streamlining adding footpath.

Softscape

Fragmented, scattered, ignored vegetation. Inducing meaningful greenery, to make it more verdant, elevating planting pattern towards scaling down and humanising spaces alongwith introducing flora that invited biodiversity. Thus, within these constrained linear pockets, we tried to find 'windows of opportunity'. So the project is not about one big



Figure 1: Entrance

Source: Author

idea, but about recognising potential in smaller pockets, finding newer possibilities, reprogramming it to suit current needs.

Design Evolution

By virtue of its profile, the site was divided into 3 major parts, the entrance fin, the drop off and the social fin.

Entrance Fin

New entrance was about inviting and accentuating green, punching lower tiers shrubbery and softening the floor making it more verdant. A strategic decision to remove the existing portal was made and the signage wall was integrated with the compound wall. Verticality was explored by induction of more greens in this tight space on the floor.

Approach Road / Driveway

As public transport is popular amongst citizens of Mumbai, there is a lot of walking and pedestrian movement. Mounds were introduced along driveway to break the linearity with changing datum; an exclusive pedestrian walkway was introduced and greened.

The Node, at the driveway turn was introduced with a pause point, a sitout space with easy to maintain granite benches without disturbing the walking path. This was to be a waiting /resting area for drivers, delivery boys, and other allied visitors: an inclusive attribute.



Figure 2: Driveway

Source: Author



Figure 3: Pause point

Source: Author

The existing site layout was a pro-vehicular Layout. The drop-off was a very big strategic differentiator. The island layout was modified to segregate pedestrian and vehicular movement. In Mumbai where public transport is more in use than private vehicles, the island was modified into a drop off and



Figure 4: Drop Off zone
Source: Author



Figure 5: Pergola at drop off
Source: Author



Figure 6: Pergola at drop off as a community space
Source: Author



Figure 7: Cafeteria
Source: Author



Figure 8: Community space
Source: Author



Figure 9: Amphitheater
Source: Author



Figure 10: Work pods
Source: Author

the rest of space was converted into an outdoor foyer or lobby. This was achieved with the dynamic pergola structure that brings down the scale of this exit completely, hiding the MLCP floors, so once one is out of the glass box, it's again lush green where the trees emerge through the punctures. It has transformed into a hub, an ideal pause point reducing the barrenness and heat island effect.

2nd Fin

It had some redundant amenities. With compensatory monoculture tree plantation, and a pool bang in front of the main Corporate block, this place was totally unattended and underutilized. This was converted to social fin that needed a stimulus to pull people in. the frontage of the Cafeteria now can also be used for small get-togethers, social events and community gathering. The existing changing room structure was converted into a gym.

The Café is great stimuli for people to chit chat, hangout, wait for someone - a crowd puller. As one is drawn towards the cafe, the space beyond the block opens up and invites one to the amphitheater. The graded floor with crushed metal organises the place. The compensatory tree plantation of the monoculture floor below was made accessible, by working out the drainage and merely laying crushed metal or 'khadi' on the floor. This allows seepage of rain water into the floor. Four work pods or kiosks are introduced in the shaded area allowing the space to be used effectively.

Thus the Masterplan evolves from the multiple interventions. Summing up, this landscape is a collage of simple, yet sensitive interventions woven into the site. It responsibly brings out the potential of tight open spaces through spatial design.

Collage

The value of land and real estate is determined by the quality of life it lends to people. Conducive outdoor environments are essential in the psychological and emotional well-being of society, especially in urban areas where it engages directly with its users. For a city that is rushing by the minute, it helps people slow down, pause, enjoy a peaceful walk to the workplace or back home with a relaxed mind.

Therefore, through a private development, the project attempts to establish the significance of open spaces in public areas. It is a humble gesture of weaving tiny stories into an urban fabric and offering more meaningful experience to people in their day-to-day activities and lives, making it inclusive and democratic in essence.



Prachi (A16364) & Ar. Umesh Sharadchandra Wakaley (A26707) are partners at STUDIO roots. A 20+ year-old award-winning design firm based in Pune. Both are post graduates of CEPT University in Landscape Architecture, known for their significant contribution in field of Landscape Architecture through academia and practice.
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COMMENDATION

Restoration of Karnikara Mandapam Calicut

Ar. Ritu Sara Thomas, Ar. Swathy V S and Ar. Savita Rajan

Restoration of Karnikara Mandapam

Location: Kunnamangalam Bhagwati Temple,
Karuvannur, Calicut, Kerala

Area of Building: 743 sq. ft.

Plot size: 1.5 acres

110

Historic temple complexes of Kerala are knowledge centres of traditional architectural practices, skilled craftsmanship and intangible traditions. Nestled deep within the quaint village of Karuvannur in Kozhikode, the Kunnamangalam Bhagawati temple is a testament of the rich history, beliefs and identity of its environs. Within the sacred complex of the Bhagawati temple facing the Sreekovil (Sanctum Sanctorum), stands a semi-open hall called the **Karnikara Mandapam**. The sixteen pillared square hall has a laterite stone plinth (adisthana), mud flooring with a granite border, clay-tile roofing, along with pillars and roof structural members made of timber. The centrally located mandapam represents the centre of a sixteen-petaled lotus blossom (Karnikara Bindu) and hence its name. The restoration of the Karnikara Mandapam is a regionally and culturally significant initiative commissioned by Mr. Vivek Sahni and executed by **EZHA**, a team of three conservation architects in collaboration with **ARPO** (Archival and Research Project), a non-profit organization.

Years of neglect and deterioration, however, had taken a toll on this once-remarkable structure. The mandapam had succumbed to the ravages of time, water seepage and termite infestation leading to decayed pillars, beams, rafters and a deteriorated



Figure 1: The restored Karnikara Mandapam at Kozhikode



Figure 2: Restored Karnikara Mandapam in preparation for the annual festival

ceiling over time. The structure had lost its original finial and the timber elements had fallen into disrepair due to cracks and fungal rot. On initial inspection, the outer beams and pillars were temporarily supported



Figure 3: Kalamezhuthu ritual in progress within the Mandapam



Figure 4: Restored mandapam dimly lit for the annual festival creating a divine aura



Figure 5: Mandapam used as a green room for Kolamvettu ritual. (Image Courtesy: ARPO)

by scaffolding and steel tie-rods. The lack of legal policies for heritage protection and dedicated funds for maintenance for the temple complex, however, posed a further challenge.

The restoration of the Mandapam embraced a meticulous approach rooted in ancient Indian treatises of Vastushastra. Combining **Jirnoddhaarana** (restoration) and **Punarudharana** (regeneration) principles, the project sought to preserve the original



Figure 6: Rendered section of the Karnikara Mandapam

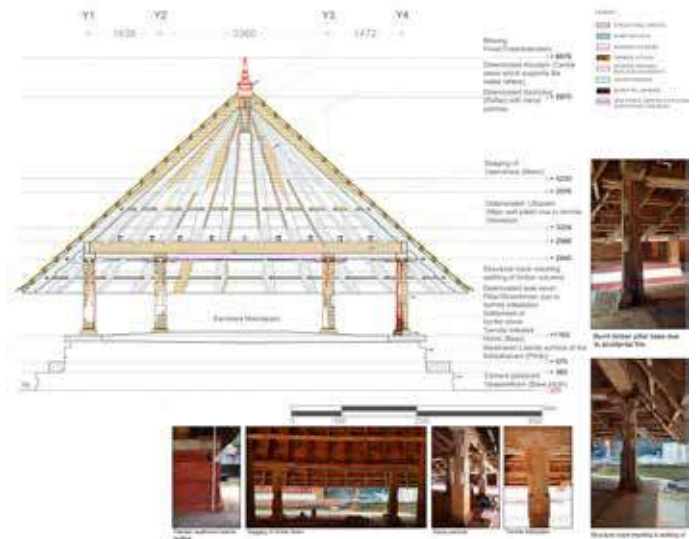


Figure 7: Condition Assessment of the section of Karnikara Mandapam

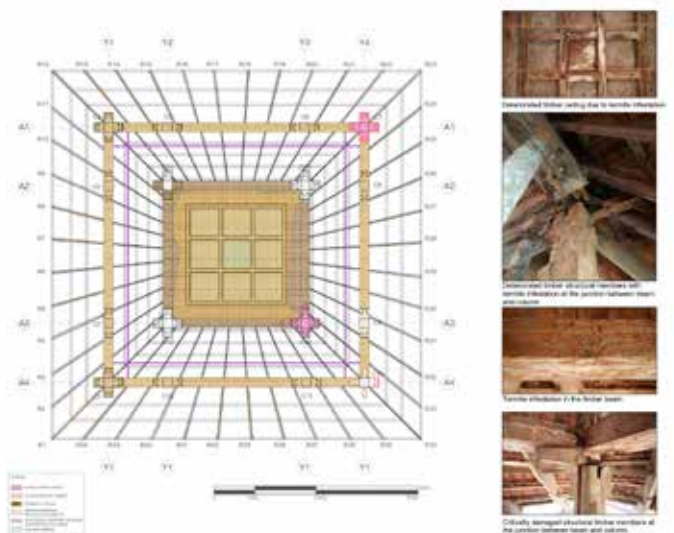


Figure 8: Condition Assessment of the Reflected Ceiling Plan of Karnikara Mandapam

stone and laterite elements while reconstructing severely damaged timber members using authentic materials. The restoration process involved

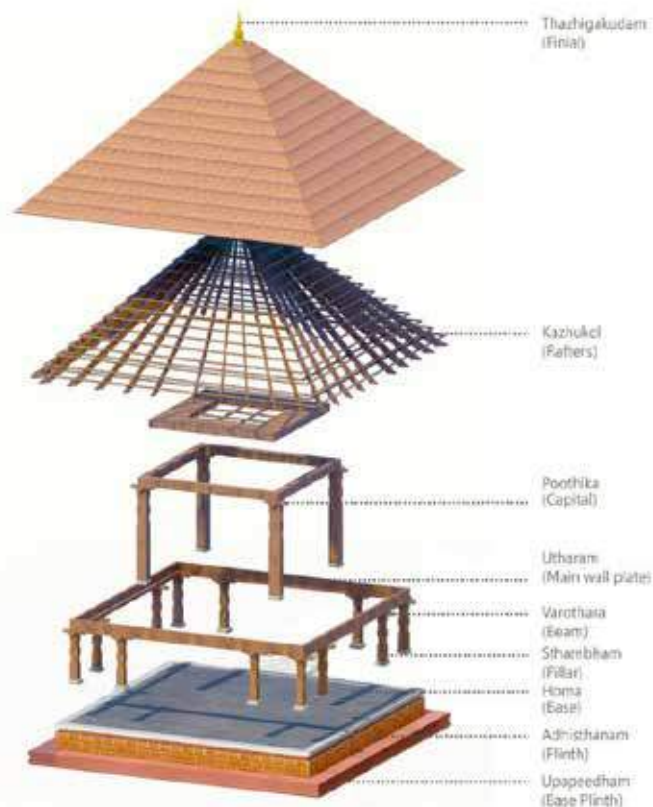


Figure 9: Exploded Axonometric View of the Karnikara Mandapam



Figure 10: View of carpenter at work using Traditional Knowledge Systems

removing cement additions, repairing broken roof tiles, addressing leakage issues, while maintaining the structural and material integrity.

To safeguard the restored materials, traditional preservation methods, skilled craftsmen and experts were employed. The exposed laterite stone of the plinth received a coating of natural stone polish, preserving its timeless beauty, while lime plaster (kummaya koottu) enhanced binding and allowed moisture flow.

A medicated oil from **Vriksha Ayurveda** rendered the timber termite-resistant. The aromatic properties of

Vriksha Ayurveda created an environment where visitors could breathe in its therapeutic essence, promoting a sense of tranquillity and well-being. Concealed illumination was incorporated into the timber elements, highlighting the Mandapam's exquisite carpentry work and creating an enriching ambience of that of a lighted oil lamp. Careful design considerations maintained the sacred aura of this revered space, providing a holistic experience to the visitor.

The restoration of the Mandapam at Kunnamangalam Bhagawati Temple aimed not only to revive its architectural splendour but also to ensure the continuity of the temple's rituals such as **Kolamvettu** and **Kalamezhuthu** and preserve its historical and cultural significance. Fuelled by community support and driven by a passion for preserving cultural heritage, the restoration process ensured the preservation of the temple's cultural legacy for future generations.

All drawings and images courtesy Authors



'EZHA' Architectural Design and Heritage Conservation Consultancy, is an award-winning firm, composed of conservation architects Ar. Ritu Sara Thomas, Ar. Swathy VS and Ar. Savita Rajan. The name EZHA signifies an 'interwoven thread' between heritage, nature and community, weaving these facets into heritage conservation, interpretation and adaptive reuse projects.

EZHA has won numerous awards including the 2023 **UNESCO Asia-Pacific Award** of Distinction for Cultural Heritage Conservation and Special Recognition for Sustainable Development, **DOMUS International Award** for Restoration and Preservation IX Edition 2023, Honorable Mention, Vanitha **Veedu Architecture Awards** 2024 in Conservation Category, **IIA Kerala State Awards** 2023 - Gold Leaf of Excellence in Architecture in Conservation Category, **Devi Awards** by TNIE and **ID India Design Honours** 2025. Currently, EZHA is committed to developing sustainable heritage conservation models.

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Project: Conservation

C1 - Conservation & Restoration & Preservation & Adaptive Reuse

COMMENDATION

VARIYATH BUNGALOW

Thrissur

Ar. Shyam Raj Chandroth and Ar. Aziya H Mondal

Variyath Bungalow

Location: Guruvayur, Thrissur, Kerala

Pulkeezhe Variyath Tharavadu, nestled in the heart of Guruvayur, is a true testament to the rich legacy of the Nair family, whose history spans over six decades. This family's deep connection with their roots is most evident in their sacred tradition of conducting the Ashtami Vilakku ceremony at the revered Guruvayur Temple, a role they have upheld for generations. The family ancestral lands were once partitioned and the charming Variyath Bungalow was passed down to PV Manohara Menon, Dr. Ajayakumar's father-in-law. The 60-year-old structure, originally constructed from the remnants of the majestic Pulkeezhe Variyath Tharavadu, has a unique history of its own, having served as a government post office for over 40 years, becoming an integral part of the community during that time.

Dr. Ajayakumar and Mrs. Rakhi Menon, passionate bibliophiles with an unyielding love for literature and culture, saw potential in this old bungalow. Inspired by the literary ambiance of Shakespeare and Company in Paris, which resides within a 150-year-old building near the iconic Notre Dame Cathedral, the couple envisioned a new chapter for Variyath Bungalow - transforming it into a library café where literature, history and heritage would come together seamlessly. Their goal was not just to create a space for books, but to reimagine it as a place where stories could come to life.

Variyath Bungalow, once a lively hub for art and culture within the family, would once again become a vibrant haven for intellectual exchange and creativity. The older generation had long since moved

to quieter lives while the younger generation sought opportunities abroad. Yet, the vision to preserve and breathe new life into the bungalow remained steadfast. The transformation would be more than just a physical change; it would be an infusion of the bungalow's rich legacy into a new age, one that honours the family's tradition while embracing the modern-day spirit of community and learning.

The vision of the Variyath Bungalow becoming a library café represents the intersection of literature and heritage - a tribute to the legacy of the past and a celebration of the future. This new chapter for Variyath Bungalow is not only a renewal of a historic building but also an homage to the place it once held within the family and community. The library café, with its literary charm and cultural richness, will offer a space for stories to unfold - both those written in books and those lived in the walls of the home itself.

The story of Variyath Bungalow is a beautiful example of heritage meeting innovation. Originally



Figure 1: Front Elevation



Figure 2: Front Foyer



Figure 3: Library

standing as a significant landmark and functioning as the Guruvayur Post Office for over four decades, the bungalow became an integral part of the community's daily life. However, when Mr. Ajayakumar, the client, and his family returned after years abroad, they found the bungalow in a state of neglect, an unfortunate sight for a place that once held so many memories. Determined to restore its legacy while adapting it to contemporary needs,

Mr. Ajayakumar decided to transform Variyath Bungalow into a public library. The challenge was to preserve the bungalow's rich history and traditional values while infusing modern amenities to make it a functional space for the community. The design needed to respect the bungalow historical essence while offering an inviting atmosphere for reading, learning and cultural exchange.

The solution emerged in an innovative and striking concept: furniture made from steel mesh. This material was not only an architectural marvel, but it also served a dual purpose. As a structural member, the steel mesh reinforced the design, while its transparency allowed light to flood the space, maintaining an open, airy feel. The material choice made the furniture an integral part of the space aesthetic, simultaneously blending with the traditional elements and offering a modern touch. The decision to use steel mesh furniture brought a fresh, dynamic quality to the library. The open framework allowed users to feel connected to their surroundings, fostering an atmosphere of openness and inclusivity. The transparency of the material also enhanced the spatial quality of the interior, ensuring maximum light penetration and helping the bungalow breathe new life while staying true to its original heritage. In the end, Variyath Bungalow evolved into a beautiful fusion of past and present - a library that honoured the area history while providing the modern facilities necessary for a vibrant community space. Through thoughtful design and innovative solutions, the legacy of Variyath Bungalow was successfully revived and it now stands as a beacon of learning, culture, and architectural beauty.

In the restoration of Variyath Bungalow, the design team took great care to incorporate traditional materials and techniques that would honor the building's heritage while ensuring its functionality as a modern library cafe. One of the key elements of this thoughtful restoration was the use of mud plastering on the walls. Mud plastering, a technique rooted in Kerala's traditional architecture, not only enhances the aesthetic appeal of the space but also contributes to a cooler, more sustainable environment. The natural material helps in regulating temperature, ensuring the interiors remain comfortable throughout the year, while also giving the walls a rustic, earthy finish that echoes the bungalow's history.

To complement the mud plaster, oxide flooring was carefully laid in the interior. This material is iconic in traditional Kerala homes, offering a smooth, durable and visually appealing surface that ties the interior



Figure 4: Rear Patio (Day)



Figure 5: Pantry



Figure 6: Rear Patio (Night)



Figure 7: Staircase Ground Floor View



Figure 8: Staircase First Floor View



Figure 9: First Floor Passage



Figure 10: Guest Lounge

design to its regional roots. The vibrant tones of the oxide flooring add warmth to the space and provide a sense of continuity with the past while maintaining a timeless elegance that is suitable for a modern public space like a library cafe.

For the exterior of the building, laterite stone was used to lay the floor, paying homage to the materials historically employed in Kerala's architecture.

Laterite stone, with its distinctive red hue, not only adds to the visual richness of the building but also serves as a practical material due to its strength and weather resistance. The use of this stone for the exterior flooring creates a seamless connection between the building and the natural surroundings, reinforcing the bungalow's strong ties to the local landscape.

By blending these traditional elements - mud plastering, oxide flooring and laterite stone, Variyath Bungalow maintains its cultural and architectural roots, yet adapts to modern needs. The building's materials are a testament to Kerala's rich architectural legacy and the thoughtful restoration that honours both the past and future.

All Images courtesy Authors



Born on 14th May 1988, **Ar. Shyam Raj Chandroth** graduated from the Govt. Engineering College, Thrissur in 2011. He started his career at MR Associates as an associate Architect. He established his own firm named Viewpoint Designs in 2013 based in Thrissur.

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Born on 23rd November 1998, **Ar. Aziya H Mondal** graduated from TKM School of Architecture, Kollam. She started her career at 7th HUE Architecture Collective.

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WINNER

Produce Market Bihar

Ar. Ruturaj Parikh

Produce Market

Location: Narindrapur Village, Siwan District, Bihar

Built-up Area: 250 sq. mt. for the modules & 1280 sq. mt. in site development

Cost of Project: INR 54 Lac (₹ 54,00,000)

Since decades, a bi-weekly market has been sitting on this site – an odd-shaped strip of land on opposite sides of the Narindrapur road in Siwan, Bihar. We were approached to design a simple, cost-effective structure that can house the market and improve the experience for the buyers and sellers. By organising the market on plinths and under the shade of a roof, the design accounts for ideas of interaction, circulation and accessibility in an attempt to invigorate the place as a small urban node with additional possibilities of activities even on days when the market does not sit. The idea was to create a construction prototype that can be employed simply and affordably without losing the quality or commitment to a positive public space. The final executed design was built at 30% of the cost of conventional construction. Now, more markets in the vicinity are using this system for their purpose. While it was designed to be a market, it was also imagined to be a place for occasional ‘melas’ and other local festivities.

The design employs a unique structural system – a simple space-frame made out of reinforcement steel bars – to create an affordable spanning system that can serve as a prototype and a model for such developments in the future as well. The use of brick in multiple forms enables this structure to be made locally by masons and fabricators without

employing a large contractor and thereby keeping the production of architecture local and within the community.

The project had to be value-engineered for a very cost-effective and replicable model. The detail of a ‘space-frame’ was explored using affordably available reinforcement steel in a recurring pyramidal geometry. This helped us to reduce the cost of the fabricated roofs significantly and the surplus was committed to better paving, landscaping and enclosure in the form of wire-cut bricks. The platforms were carefully designed to create an equitable distribution as different vendors had individual and specific requirements of space. The heights were also adjusted to facilitate comfortable exchange. The brick screens protect the plaza from



Figure 1: Plan

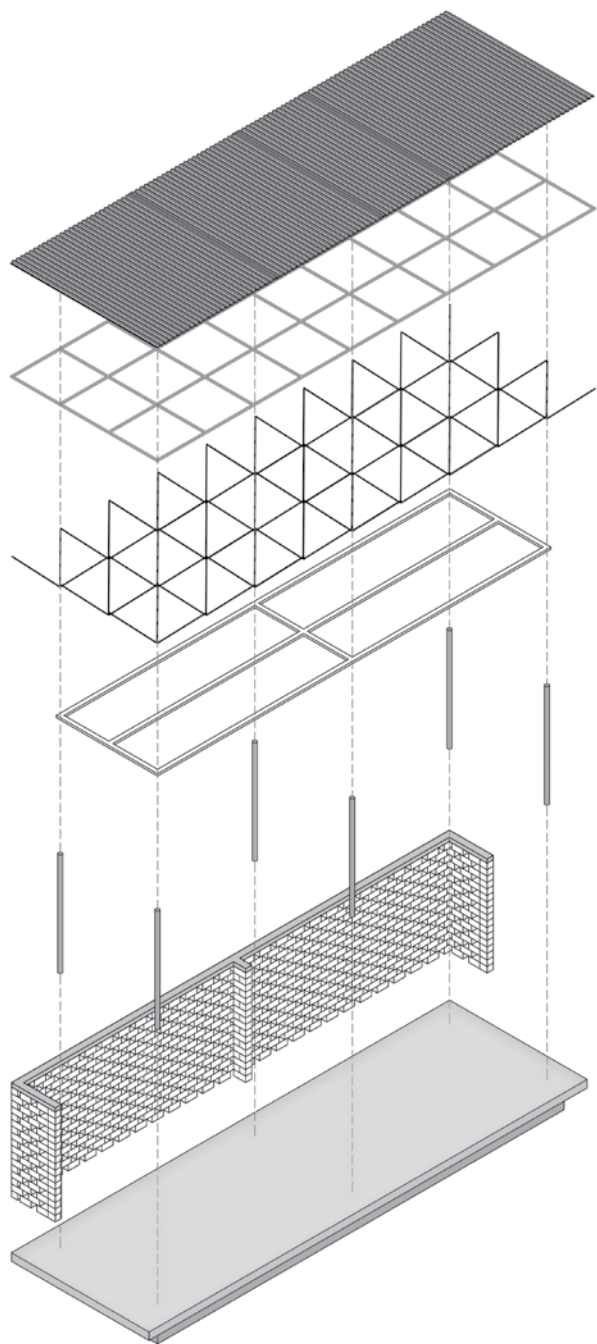


Figure 2: Exploded Isometric View

the west sun while the enormous banyan tree was celebrated.

The standard of public infrastructure is often abysmal across rural India and the design proposes a new, simpler and efficient way of looking at the issue of quality public space. The space, its context and the changing light capture the compelling visual aspects of the market as it comes alive with colors, noise and chatter when the market sits. The building was imagined as a platform and a backdrop for this life to unfold.

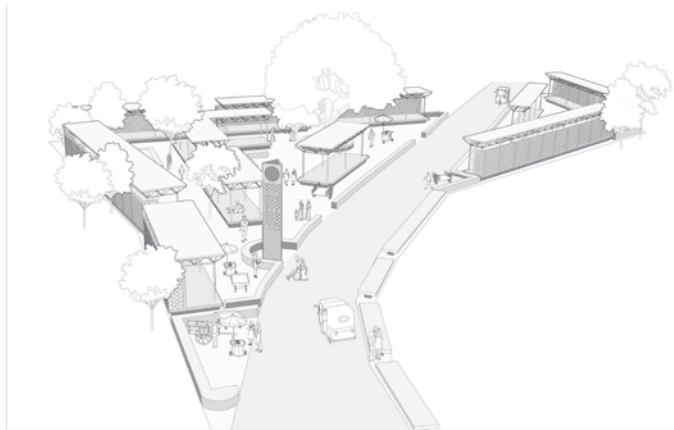


Figure 3: Perspective View



Figure 4: Top View



Figure 5: View of the Market



Figure 6: View of the Market



Figure 7: View of the Market



Figure 8: View of the Market



Figure 9: View during Non-Market days



Figure 10: View during Market days

While architectural design does improve quality of experience at the top end – airports, transit hubs, civic centres, galleries etc., we firmly believe that at the bottom of the social pyramid, people have a right to quality design. Often, in production of affordable spaces, the quality is compromised. Design thinking enables us to create a quality experience at the grassroots and set a benchmark for the stakeholders as well as the users in the process. We truly believe that design must work for everyone and catalyse the process for creation of a degree of social equity.

The market is very popular amongst the 19 villages that source their bi-weekly rations from this place. It was even featured in a local news channel! While the place significantly improves the quality of experience for the users and stakeholders for the place, in days when the market is not functional, it is a space for people to gather and rest. One often finds groups of villagers clustered around the tree or a solitary farmer resting in the shade. For us, it is important that this space is cherished by the local people. That is the reward of the effort.

All Images courtesy Author



MATTER is an interdisciplinary Architecture and Curatorial practice focused on design in the Indian subcontinent. In 2014, MATTER was established as a partnership firm with design and editorial verticals with Ruturaj Parikh and Maanasi Hattangadi as directors. The India-based practice works on architecture projects, urban design projects, research initiatives and curatorial projects in multiple contexts and at various scales.
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COMMENDATION

Lessons of Sustainability

The Folk Reading of a Ritualistic Landscape

Dr. Anjali Cheriya

This is a short summary of the research paper, co-authored with Dr Vishakha Kawathekar, published in the journal, Cracow Indological Studies, Vol. XXV, No. 1 (2022), pp. 1-40. (Available at: <https://doi.org/10.12797/CIS.25.2023.01.01>)

The current paper investigates the reciprocal relationship between the agrarian landscape and the cultic practice of *teyyam* in Kolattunāṭu, a culturally defined territory in northern Kerala. The paper unfolds an analytical reading of the socio-historical realities underpinning *teyyam* and its inextricable ties to agrarian history, production patterns and resultant social formations. It argues that the distinctive features of *teyyam* performance, and its consistent co-existence with an ecologically varied landscape, are key exemplars of both ecological and social sustainability.

The study begins by examining how *teyyam*, a cultic practice embedded in tribal culture, not only shapes its sacred realm but is also shaped by the singularities of geography. Kolattunāṭu is delineated by its natural boundaries: from the River Perumba in the north to the River Valapaṭṭanam in the south, and bounded by the forested hills of the Western Ghats to the east and the Arabian Sea to the west. This unique terrain, ranging from undulating coastal plains to forested highlands has nurtured a mosaic of agrarian practices, including swidden cultivation, wetland paddy systems and garden lands. These practices have, in turn, given rise to a ritualistic landscape where *teyyam* emerges as an integrated expression of art, music, dance, spirituality and agrarian celebration. Methodologically, the research employs historical studies, ethnographic surveys, participant observations and spatial documentation

to understand *teyyam* in its contemporary context. The inquiry relies on historical research, live recordings, oral narratives and interviews with *teyyam* performers and local stakeholders. The emic approach—studying the social group from within, allowed the author to capture the layered narratives of *teyyam* as they intersect with agrarian traditions and indigenous ecological practices.

Central to the paper is an exploration of the agrarian and ritualistic landscape of Kolattunāṭu. Here, the territory is mapped as a conglomeration of multi-crop agrarian units influenced by geographical constraints. The topography marked by forested hills, undulating slopes, and fertile river valleys has directed the evolution of distinct settlement patterns and production agglomerations. Swidden cultivation, for example, is characterized by its cyclical process of burning and fallowing, while the spread of paddy-cultivated wetlands along the riverbanks reflects the deep entrenchment of agrarian cycles. These agricultural practices are interwoven with *teyyam* liturgies, where performance spaces such as *kāvṛu* (sacred groves) differ from permanent structures like temples, emerging instead as transient sanctuaries within the natural landscape. In these *kāvṛus*, where every element from flora to micro-entities is protected by unwritten laws of ecological consciousness, the performance of *teyyam* both reflects and reinforces the indigenous environmental ethos. The paper further delves into the spatial dimensions of *teyyam* performance. It analyses how the temporal and spatial arrangements of *teyyam*, coinciding with agricultural cycles such as the onset of harvest and post-harvest festivities create a performance space that mirrors the socio-cultural fabric of the region.

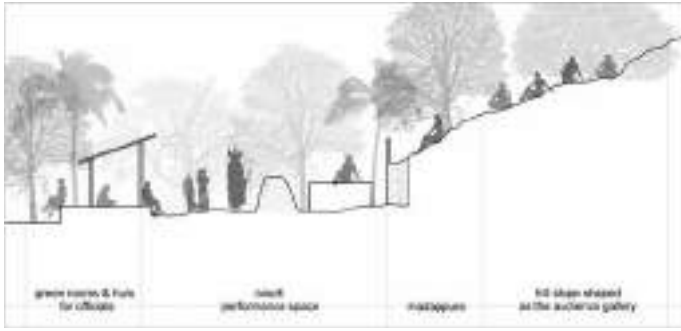


Fig. 1: Performance configuration at Kunnattūrpaṭi - The tribal abode of Muttapān

Here, the boundaries between the performance space and everyday agrarian life blur; even domestic spaces become imbued with ritual significance when deities are invoked and the landscape is sanctified.

Social structure and settlement patterns form another significant facet of the inquiry. The paper highlights how *teyyam* liturgies encapsulate the hierarchical spatial organization of settlements in Kolattunāṭu. The settlements are depicted as a microcosm of the larger social order, where temples and sacred centers act as nuclei around which occupational groups, from agricultural laborers to craftsmen and service providers, are spatially and socially organized. Through *teyyam* performances, these groups not only participate in the ritual but also re-enact the existing feudal agricultural hierarchies. The sacred performance space becomes a site for both ritual celebration and a re-enactment of socio-economic roles, where the margins occupied by tillers and the central zones administered by higher castes mirror the collective re-resistance to, as well as the reinforcement of, established power structures. In addition, the emergence of land rights, conceptualized as *Cerujanmam*, illustrates the intersection between agrarian economics and ritual practices. Land, although not individually owned in the traditional sense, acquired transactional value through customary rights and grants. The paper explains that these land rights were integral in reinforcing the authority of the land-holding classes, who in turn extended their influence to the religious sphere. *Teyyam* performances often require the patronage of these landowners (*koyma*), and the ritual spaces themselves are defined by these territorial demarcations. This dynamic not only maintained the balance between land use and ritual performance but also ensured that agrarian sustainability was achieved through a system of shared resources and clearly defined communal rights.

A case example presented in the paper is the *teyyam* festival at Kunnattūrpaṭi, a sacred hill associated

with the deity Muttapān (see Fig. 1). Here, the performance is characterized by its adaptability and ephemerality where the ritual can be conducted in any space; whether it is a simple ritualistic setup known as *Poṭikaḷam* arranged under a sacred tree or a more structured *Maṭapūra* built into a hill cave. The festival demonstrates the ephemeral nature of the ritualistic landscape; following the month-long celebrations, the landscape-carefully and manually shaped by human hands gradually reverts to its pristine, undisturbed condition. This cyclical process exemplifies a sustainable model of human intervention, one that harmoniously integrates with nature's inherent capacity for regeneration while respecting its untouched essence.

In conclusion, the paper offers a comprehensive reading of how *teyyam*, through its liturgical and spatial practices, communicates deep-seated principles of ecological and social sustainability. By embedding ritual performance within the natural and agrarian landscape of Kolattunāṭu, *teyyam* becomes a living testimony to the indigenous community's ability to balance tradition, environment and social order. This reciprocal relationship between the ritual and the landscape not only preserves indigenous knowledge systems but also offers valuable insights into sustainable practices that have been honed over generations.

All images courtesy: Author



Dr. Anjali Cheriyaṭh (A19952) is a Conservation Architect and Academic based in Calicut. She earned her PhD from the School of Planning & Architecture, Bhopal, and holds a master's degree in Architectural Conservation from the School of Planning & Architecture, New Delhi. She has authored numerous journal articles and book chapters, and her research has been showcased at renowned international conferences. Her conservation initiatives have received significant recognition, including the UNESCO Asia-Pacific Award for Excellence for the conservation of the Sree Vadakkunathan Temple. She has also been honored with the IIA Kerala State Award for Academic Research. Her scholarly interests centre on intangible heritage, cultural landscapes, and the preservation of folklore traditions. She is currently serving as an Associate Professor at AVANI Institute of Design, Calicut.
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WINNER

Colonialism, Uprising and the Urban Transformation of Nineteenth-Century Delhi

By Prof. Jyoti Pandey Sharma

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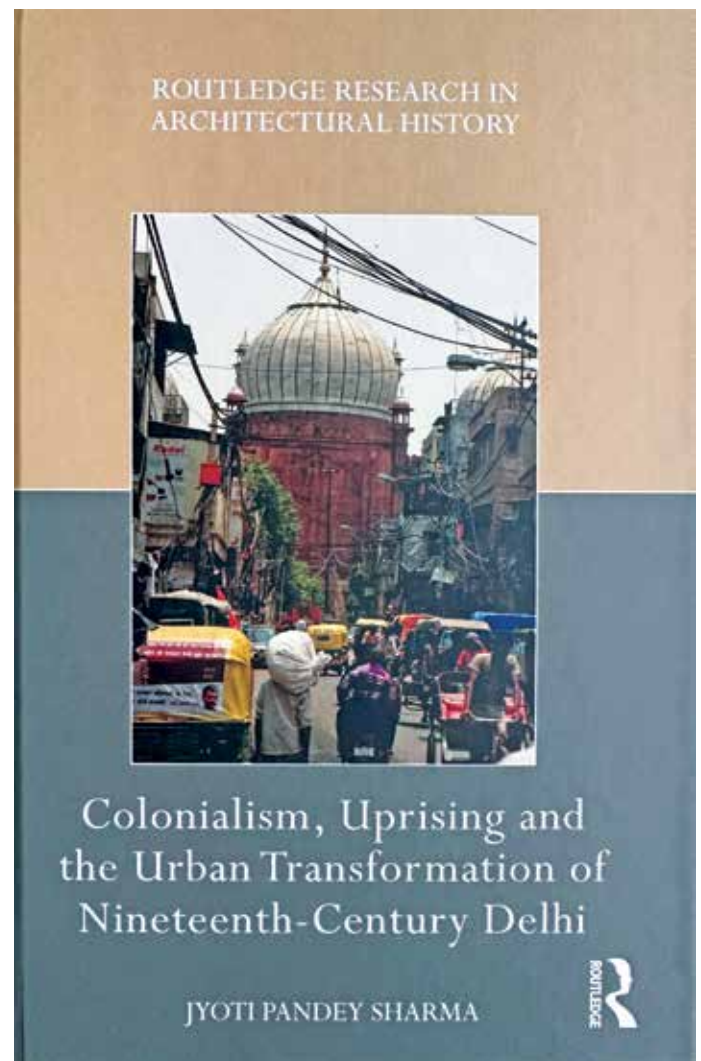
Formats: **Hardbound; Paperback; E-Book**

Available [online] at: **www.amazon.in & www.routledge.com**

Book Summary

Resting on the premise, *Har Shahar Kuch Kahta Hai* (Every City has a Story to Tell), this book is a tale of nineteenth-century Dilli-Delhi. The city of Delhi is the protagonist situated in the subcontinent 'Long nineteenth century' whose watershed event is the 1857 uprising against British colonial rule. In fact, the uprising is the fulcrum on which the subcontinent's and by extension Delhi's politically and culturally dynamic 'Long nineteenth century' rests and gets compartmentalized into pre-1857 and post-1857 eras.

Employing the built environment lens, the book traces the architectural trajectory of Delhi via the city's urban actors' non-linear and politico-culturally entangled architectural actions. The urban actors are namely *Dilliwallahs*, i.e., indigenous, non-European residents of the city whose families have resided in the city for generations and notably included the Mughal imperial family and other elite. The second set of actors are whom *Dilliwallahs* refer to as *Farangiis*, i.e., European residents of the city, notably officials of the British East India Company. The book argues that their architectural actions produced a traditionalism-modernity binary whose trajectory continuously transformed the city. First,



from the seventeenth-century Mughal *Badshahi Shahar* (imperial city) into a culturally hybrid Dilli-Delhi combine of the pre-uprising era and thereafter into a modern British city following the uprising. This architectural and urban transition is presented

via four constructs that draw on the Mughal-British binary and include: (i) *Marhoom* Dilli (Dead Delhi) (ii) Picturesque Delhi (iii) *Baaghi* Dilli (Insurgent Delhi) (iv) Tamed Delhi.

Each construct is presented as a chapter. Bolstering these four chapters are four additional chapters. A brief outline of each chapter is as under:

- *Chapter 1: Introduction: Delhi in the 'Long Nineteenth-Century'.*

This chapter introduces the book and presents its methodological framework via the following five sections:

- The subcontinent in the nineteenth century
- The subcontinent modernizing itself in the nineteenth century
- The subcontinent's built-environment in the nineteenth century
- Examining nineteenth-century Delhi
- Thematicizing Delhi's 'Long Nineteenth Century'

- *Chapter 2: 'Mughal Badshahi Shahar: Shahjahanabad*

This Chapter presents Delhi in its pre-colonial avatar as the seventeenth-century Mughal *Badshahi Shahar* called Shahjahanabad and critically examines the following aspects:

- Mughal *Badshah-i-yat* and its architecturalization
- The Mughal *Badshahi Shahar* construct
- Planning and building Shahjahanabad: *Badshahi Shahar* par excellence
- Eighteenth-century Shahjahanabad

- *Chapter 3: Marhoom Dilli (Dead Delhi): Fashioning a New Identity*

This chapter presents Delhi's first construct that emerges from *Dilliwallahs'* perception of British-ruled Delhi in the pre-uprising era that signaled both the end of the Mughal era and Delhi's essence as a quintessential *Badshahi Shahar*. It presents the following themes:

- The construction of the Dilli-Delhi combine
- The architectural construction of *Marhoom* Dilli
- The Residency-Church-Bungalow-Kothi combine

- Delhi Residency: Alternate locus of power
- Transformation in Dilli-Delhi's indigenous city quarters

- *Chapter 4: Picturesque Delhi: Ruins and Leisurely Pursuits*

This chapter presents Delhi's second construct that emanates from a reading of the historic city by its new rulers in the pre-uprising era, who deployed the English aesthetic sensibility, the Picturesque, to engage with Delhi's unfamiliar landscape and architectural remains. It presents the following themes:

- The British, the subcontinent and the Picturesque
- Constructing Picturesque Delhi
- Experiencing and recording Picturesque Delhi
- Studying and repairing Delhi's ruins
- Creation of leisure infrastructure: Club-Ruin-Retreat ensemble
- Repurposing Shalamar Bagh as a retreat
- Building the Picturesque: Thomas Metcalfe's 'Dil-Koosha'.

- *Chapter 5: Baaghi Dilli (Insurgent Delhi): Constructing Heroes and Villains.*

This chapter, positioned at the cusp of the pre-uprising and post-uprising eras, presents Delhi's third construct that emerges when *Marhoom* Dilli resurrects itself from the dead as an insurgent city and the epicenter of the uprising to reclaim Mughal power in all its manifestations. It presents the following themes

- The outbreak of the uprising;
- *Baaghi* Dilli: epicenter of the uprising
- The *Shahar* versus the Ridge
- The battle for Delhi
- Vanquished *Baaghi* Dilli
- Mutiny myth making
- Delhi's Mutiny pilgrimage circuit
- The construction of Delhi Mutiny's hero-villain binary

- *Chapter 6: Tamed Delhi: Spatial tyranny & the weaponry of exclusion.*

This chapter presents Delhi's fourth construct that emanates post British victory following

the uprising and centres on the colonial state's implementation of punitive measures to spatially discipline and tame the once insurgent city into a colonial modern Delhi. It presents the following themes:

- Taming the insurgent city
- Penalizing *Baaghi* Dilli
- Taming Delhi
- Fashioning a military landscape
- Militarizing *Badshah* Shahjahan's *Qila-e Maula* as Delhi Cantonment
- Fashioning a civic landscape
- Delhi's new civic hub
- Fashioning an industrial landscape
- Delhi's railway station as an icon of modernity
- *Dilliwallahs* and their share of the fragmented city
- The *Haveli* versus the bungalow

• Chapter 7: Twentieth-Century Delhis: New Delhi versus Old Delhi.

This chapter presents Delhi's post-uprising, twentieth-century avatars. First, as Historic Delhi, the host of three colonial *Durbars* and second as Old Delhi, the predecessor and future neighbour of New Delhi, the new capital of British India to be built in its vicinity. The following aspects are critically examined:

- The *Raj* and the instrumentalization of the Mughal architectural legacy
- The Delhi *Durbars*
- New Delhi and its relationship with Old and older Delhis
- Transforming Old Delhi into a worthy neighbour of New Delhi.

• Chapter 8: Epilogue: The Future of Delhi's Past

The book goes beyond the nineteenth century to examine the vestiges of Delhi's four nineteenth-century lives in the present, while making a case for their acknowledgement as a cultural asset that can propel the city's urban development agenda. The following issues are examined:

- Old Delhi's twenty first-century avatar as a Historic Urban Landscape and the future of its past
- The state of Delhi's four nineteenth-century

lives today and mainstreaming of urban heritage conservation processes in the city within the urban planning framework.

Each chapter is well illustrated with archival and contemporary photographs, maps and drawings. The book ends with an exhaustive index.

By addressing Delhi's nineteenth-century lives both in terms of their past-ness and their now-ness, the book aims to satiate the intellect of not just scholars of the urban but also the general reader who is interested in how cities shape over time.



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WINNER

Thinking Hats Landscape Architecture Studio Kozhikode

Ar. Kripa K. Baby

Project 1: Vendome Rooftop Park at K-Mall

Location: K-Mall, Kakkattil, Kozhikode
Site Area: 785 sq. m. (Rooftop Terrace)
Design Approach: Multi-Functional Commercial terrace landscape

Project Overview:

Vendome is a 785 sq. m. rooftop terrace park at K-Mall in Kakkattil, Kozhikode, utilizing the largely unused terrace area of the commercial mall. With limited open spaces in the area, this project serves as a recreational and social hub for small to medium-scale gatherings. By efficiently utilizing the compact terrace, the design incorporates multi-functional zones, ensuring accessibility and seamless circulation while integrating greenery. Vendome transforms an unused rooftop space into a vibrant, engaging and restorative environment for the local community.

Design Highlights:

1. **Multi-Functional Spatial Planning:**
The space efficiently incorporates distinct zones for diverse activities, including an amphitheatre, open stage, rooftop dining, curvilinear seating and private pods, creating a vibrant and adaptable environment.
2. **Circulation & Accessibility:**
Smooth circulation is ensured, with clear pathways and barrier-free access to all areas,



Figure 1: Vendome is a 785 sq. m. rooftop terrace park at K-Mall, Kakkattil, Kozhikode, designed as a vibrant, accessible public space that integrates greenery and multi-functional zones for community gatherings.

prioritizing both connectivity and ease of movement.

3. **Versatile Amphitheatre:**
Designed for varying crowd sizes, the amphitheatre includes group seating and playful elements for families. Planters create intimate spaces within the larger social area, offering moments of solitude.
4. **Waterbody as a Focal Point:**
The waterbody at the entrance serves as a visual centrepiece and tranquil backdrop for the amphitheatre, enhancing the park's serene atmosphere.



Figure 2: Multi-functional design maximizes the terrace with an amphitheatre, open stage, dining space, and diverse seating, fostering a dynamic, adaptable gathering space.



Figure 3: Barrier-free circulation and curvilinear seating foster seamless movement, social engagement and a flexible, inclusive space for dynamic interactions.



Figure 4: Designed for both lively events and quiet moments, the amphitheatre blends group seating with playful and intimate elements.

5. Event Hub & Gathering Area:

A flexible space for events such as performances, talks and private functions. Overlooking lush planting buffers, this area adapts to different needs while maintaining a connection to nature.

6. Shaded Rooftop Dining Area:

Shaded by creeping plants, the rooftop dining space provides relief from the sun, ensuring year-round comfort.

7. Natural Partitioning with Plant Materials:

Plant materials of varying textures and sizes define spaces, ensuring privacy while maintaining a cohesive flow throughout the park.

8. Naturalized & Low-Maintenance Plants:

Resilient and low-maintenance naturalized plants are incorporated, offering sustainability and minimal upkeep, ideal for a commercial environment.



Figure 5: **Quiet Retreats** – Intimate seating pods nestled in layered greenery offer a serene escape for privacy, relaxation, and quiet engagement.

Design Philosophy:

Vendome is a dynamic, multifunctional rooftop park that enhances social interaction and engagement with the surrounding environment. The design integrates flexible spaces and green elements, creating a communal space that serves a diverse range of users.

Conclusion:

Vendome is an example of innovative landscape design that transforms urban terraces into vibrant, sustainable public spaces. By combining functionality with ecological sensitivity, it provides a much-needed space for Kakkattil and serves as a model for adaptable rooftop parks in commercial settings.



Figure 6: Rooted in Bhumi – Earth, the design harmonizes with the terrain, stabilizing and respecting its natural contours, while setting the stage for a dynamic interplay of elements.

Project 2:

Wind Charmers Court at Mr. Abdusalam Residence

Location: Perashannur, Malappuram

Site Area: 2025 sq. m.

Design Approach: Terrain-Responsive Residential Landscape Design

Project Overview:

Wind Charmers Court is a residential landscape that harmonizes with its natural terrain, spread across 2025 sq. m. with a 10-meter level difference. The design minimizes site disturbance, retaining existing contours while crafting functional and visually connected outdoor spaces. Positioned to capture views of the Nila River and harness prevailing winds, the landscape integrates ecological sensitivity with spatial experience.

Design Highlights:

1. Arrival Plaza and Approach Ramp:

A 2.6-meter descent via a ramp establishes a gradual transition into the site, creating a sense of arrival that respects the natural terrain. A feature wall anchors the space, serving as both a visual marker and a backdrop for the entry sequence.



Figure 7: Designed to evoke sensory and elemental harmony, the landscape creates spaces that invite connection, blending seamlessly with its natural surroundings.



Figure 8: The design embraces the site's natural flow, responding to the terrain and wind patterns to form a space that is both functional and contemplative, grounded in ecological sensitivity.

2. Topographical Response and Spatial Flow:

Retaining walls with strategically placed openings create visual and physical connections between levels, addressing structural stability while framing views. Graded pathways and steps across the site ensure accessibility without compromising the natural contours.



Figure 9: Crafted with a rain-responsive approach, the landscape utilizes strategic drainage and plant selection to embody Jal (Water), enhancing resilience and ecological balance.



Figure 10: The Infinity Court, a versatile space for yoga, meditation and gatherings, is shaped by a planting palette that interacts with the Nila River's wind currents, creating a sensory-rich environment.

3. Parijat Court – Sensory Pause:

Designed as a reflective space, the Parijat Court integrates seating and planting to encourage quiet interaction with nature. The reader's nook within this space offers a shaded retreat, enhanced by the seasonal fragrance of Parijat (*Citraxylem quadrangularae*) blooms.

4. Infinity Court – Multi-Functional Core:

Anchoring the design, the Infinity Court serves as a flexible platform for yoga, meditation and gatherings. Its planting palette is curated to respond to the site's microclimate, utilizing wind movement from the Nila River to create a dynamic sensory experience.

5. Planting Strategy and Species Selection:

The planting design adopts a layered approach to define spaces while maintaining visual openness toward the river. A combination of **native and naturalized species** has been strategically used to stabilize slopes, enhance

wind flow patterns and complement the terrain. While native species are often prioritized, this project highlights the **untapped potential of naturalized species** in landscape design—demonstrating their adaptability, ecological value and ability to create resilient and sustainable plant communities.

6. Materiality and Textural Layers:

The interplay of hardscape and softscape introduces texture and contrast across the site. Locally sourced materials ground the design within its context, while layered planting softens built interventions and reinforces the connection to the natural environment.

Design Philosophy:

The project emphasizes ecological sensitivity and a light touch on the terrain, focusing on creating spaces that respond to the site's natural conditions. By integrating spatial fluidity, wind patterns and visual connectivity, the design frames the landscape as both functional and contemplative.

Conclusion:

Wind Charmers Court exemplifies terrain-responsive design, weaving together structure and ecology to create an immersive landscape experience. Rooted in site-specific strategies, the project demonstrates a thoughtful blend of **native and naturalized species** and offers a model for sustainable, resilient and context-sensitive residential landscapes.

All Images courtesy Author



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WINNER

Ethos Foundation

Making Social Responsibility A Habit Clubs at Architectural Institutes, Grants and Scholarships

Ar. Gita Balakrishnan

Arcause: Architects for a Cause and for the Cause of Architecture

Beyond Buildings: A Movement for Socially Responsible Architecture

Architecture has always been more than just the act of building; it is about shaping lives, fostering communities, and responding to the needs of society. Founded by Gita Balakrishnan in 2021, the Ethos Foundation has championed this ethos, striving to bridge the gap between architecture and social responsibility. From its inception, Arcause has emerged as a movement that challenges architects to engage with pressing environmental and societal concerns. It encourages them to look beyond structures and focus on the deeper question: why and for whom are we designing?

The following projects, developed under Arcause, showcase how architecture can be a tool for meaningful change. This compilation highlights selected initiatives until December 2023, as per the awards brief, which are aided and mentored by our community wherever required.

Project 1: Grants & Scholarships

One of the most fundamental ways to inspire change is by investing in the next generation. Through its grants and scholarships, Arcause provides financial aid and mentorship to students, young architects, and design professionals who are keen on using their skills for societal betterment.

- Arcause Bridge Scholarship

Stands as the perfect testimony of Architects for a Cause. We had over 80 architects supporting the tuition fees of students in need. Rooted in the 'Pay-it-



Fig. 1: This collage captures the essence of the journey. A reflection of the connections, moments, and places that shaped the Walk for Arcause journey.

Forward' philosophy, this scholarship is designed for students facing financial hardships and disabilities. It not only provides monetary support but instills a sense of responsibility, encouraging recipients to support future generations, creating a cycle of shared learning and giving.

- Different Grant Programmes

Since 2011, our Grants programmes have fueled the vision of over 60 projects ranging from debris blocks to App for construction workers' safety, from Pinjrakari to supporting local communities with water-efficient solutions, offering essential funding to young architects working on socially driven and innovative architectural solutions. The grants have supported ideas that go beyond conventional construction, incorporating sustainability and inclusivity in their approach.

For projects that require the extra push to come to life, we offer funding between ₹50,000 to ₹1,00,000. These grants are awarded to individuals or teams



Fig. 2: This poster highlights the clubs' activities and collaborations, aligned with Ethos Foundation's focus areas.

that display innovation in architecture and design, with funds released in phases as projects progress. Successful grantees receive not only financial assistance but also recognition for their contributions to meaningful design.

Project 2: Walking to Learn: Walk for Arcause initiatives

Walking has long been a symbol of self-discovery, and for Gita Balakrishnan, it became a powerful tool for architectural advocacy. Walk for Arcause as an experiential journey—one that connects people, places, and ideas while raising awareness about the role of architecture in everyday life. These walks served as moving studios, bringing architects and communities together to engage in dialogue and action.

- Kolkata to Delhi (1,700 km in 70 Days, 13 Feb - 24 April 2022)

This monumental journey laid the foundation of Arcause, with walking as a metaphor for perseverance and change. Over 70 days, the walk covered rural and urban landscapes, creating opportunities to interact with grassroots communities, students, and architects. These interactions highlighted how design can be a catalyst for transformation, especially in underserved regions.

- Kolkata to Dhaka (306 km in 17 Days, 22 Oct - 7 Nov 2022)

This cross-border walk embodied the theme of Unity through Design, bringing together architects, students, and community members from India and Bangladesh. Flagged off by distinguished dignitaries, the journey encouraged spontaneous discussions on urban planning, heritage conservation, and community-driven architectural solutions. The walk showed us how we are united through similar context and background, and hence we can together be an inspiration for growth and development rather than take inspiration from irrelevant precedents from the West. This walk helped us identify six key pillars that reflect Ethos Foundation's holistic approach:



Fig. 3: This illustrated map marks the starting point of the walk journey in West Bengal.



Fig. 4: Enthusiastic school children during WFA.

1. ShramA (Shramik Action): Supporting the hands that build – our construction workers.
2. SAaTh (Sustainability in Action and Thought): Promoting sustainability in action and thought.
3. SVa-Des (See Value in Design): Enhancing design literacy.



Fig. 5: Engaging moments on Day 31 in Janpad village, MP, during the 1700 in 70 walk.



Fig. 6: Group photo from the Odisha Walking Studio, capturing moments with college students.

4. UDita (Universal Design is the answer): Fostering inclusivity through universal design.
5. BODH (Building on Design Histories): Preserving traditional design wisdom through building on design histories.
6. ADaR (Affordable Design, a Right): Advocating for affordable design as a right, ensuring equitable access to good design.

- Konark-Puri-Bhubaneswar (98.8 km, 24 Sept 2023)

The Odisha Walking Studio was an exploration of a new format of pedagogy with Sri Sri University, Pillo Mody College of Architecture, CET Bhubaneshwar, Veer Surendra Sai University of Technology, and Kalinga Institute of Industrial Technology. It shed light on how traditional and vernacular building techniques and art forms have stood the test of

Arcause Clubs: Oct-Nov 2023

WASHROOM ACCESS -



ENACTING ACCESSIBILITY FEATURES WITH A WHEELCHAIR

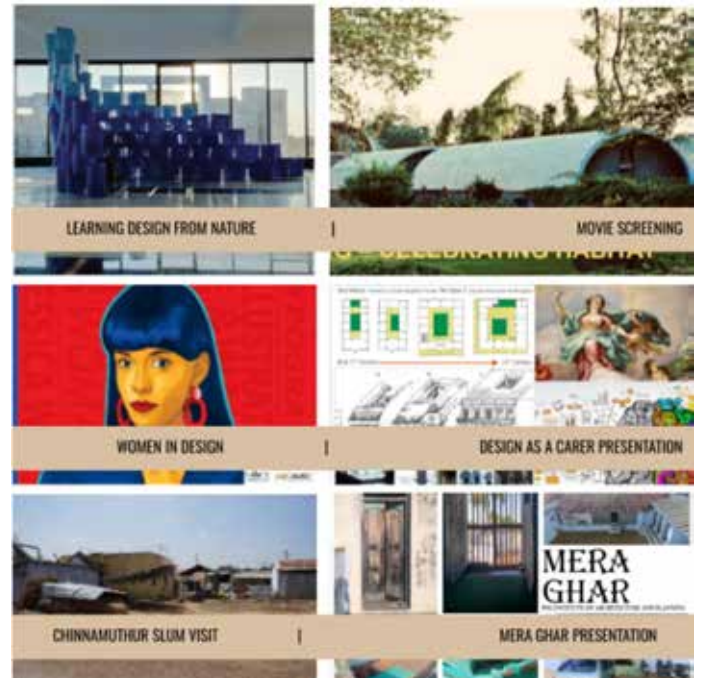


DESIGN AS A CAREER

LEARNING FROM A MASTER MASON

PAPERS EVERYWHERE

Fig. 7: Snapshots of diverse activities by college students as part of Arcause Clubs activities.



LEARNING DESIGN FROM NATURE

MOVIE SCREENING

WOMEN IN DESIGN

DESIGN AS A CAREER PRESENTATION

CHINNAMUTHUR SLUM VISIT

MEGA GHAR PRESENTATION

Fig. 8: Arcause Club, students' creative initiatives and efforts.

time, even as modern urbanisation threatens their relevance in the fishing, religious and artisans' communities like Raghurajpur, etc of Odisha. This walk reinforced the importance of incorporating regional knowledge into contemporary architecture to create solutions that are both sustainable and culturally rooted.

Project 3: The Power of the Collective: Arcause Clubs

Mainstreaming of social responsibility can be achieved if the architects of tomorrow are sensitised today as they learn. True change happens when

passionate minds come together with a shared purpose. Arcause Clubs were formed to foster this spirit of collaboration where pedagogues play a crucial role in motivating, sensitising and empowering their students. These clubs bring together students, young professionals, and established architects to tackle social and environmental issues through design interventions.

Quarterly challenges encourage members to step out of their comfort zones and apply their skills in real-world contexts. These initiatives are not mere academic exercises; they have direct implications on society, shaping responsible designers for the future.

Impact and Reach (Nov 2021 - Dec 2023)

- 28 active clubs across India
- Over 2,000 students engaged in hands-on projects
- Diverse challenges addressing critical architectural concerns

Key Focus Areas and Achievements (until Dec 2023)

- *UDita* – 12 Activities, 2,400 members
- *ShramA* – 24 Activities, 906 members
- *ADaR* – 51 Activities, 540 members
- *BODH* – 6 Activities, 297 members
- *SAaTh* – 8 Activities, 154 members
- *SVa-Des* – 44 Activities, 1,951 members

Each club initiative has contributed to a larger discourse on responsible architecture, proving that design is not just an aesthetic pursuit but a tool for empowerment and justice.

A Vision for the Future

Arcause is a movement, a philosophy, and a call to action. It challenges architects to step beyond the drafting table and into the heart of communities. It insists that architecture is not just about buildings; it is about people, resilience, and the lasting impact of design.

Through its scholarships, grants, walking initiatives, and student-led clubs, Arcause has already laid the foundation for a new era of socially responsible architecture. The journey ahead is long, but with every step, we move closer to an industry where architects are advocates, problem solvers, and changemakers.

Social responsibility in architecture is not just a passion—it is a viable career path. As we continue shaping the future, we invite more architects,

designers, and students to join us in redefining the purpose and impact of architecture.

All Images Courtesy: Author



Ar. Gita Balakrishnan (F-08633), founder of Ethos Foundation, completed her 100km walk in Uttarakhand, as a part of WFA 5.0. Having walked 2600+ km across 10+ states, her journey is chronicled in 1700 in 70 (*Rupa Publishers*). An SPA Delhi graduate, TEDx speaker, she champions sustainable, empathetic design.

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To learn more about the initiatives and how you can be part of this movement, visit www.ethosfoundation.in

COMMENDATION

PK_iNCEPTION

Ar. Pooja Khairnar

Three designs of this Emerging Practice have been showcased: House 20 X 22 and House of Overlaps (both featured in this article) and Community Canvas (which is also a Winner in Category A5 – ARCHITECTURE- INSTITUTIONAL (SMALL), which features elsewhere in this issue.

House 20x22

Location: **Khutwad Nagar, Nashik, Maharashtra**

Site area: **1329 sft**

Built-up area: **850 sft**

Date of completion: **April 2022**

Project Description

House 20 X 22 is located in a low-rise and densely populated locality of Nashik, which mainly consists of row houses which overlook each other. The site sits along the north-east corner of a cross junction along narrow streets. This corner has a tree and has always been a meeting place, a pause point for the colony. In response to its context and users, the brief derived, was to achieve a house with inward-looking private spaces with a possibility of outward expansion when required.

The project started with us looking for freedom for the users, inside a restrained margin, that the house could offer as a habitable space, while still being a secure envelope. The restricted size of the plot formed the building as a two-storeyed house, appearing as a vertical, disassociating with the scale of the neighbouring houses.

The use of marginal spaces was enhanced with the folding, enveloping compound wall. This also gave shape to multiple usable courts and its scale also broke the building's verticality. The permissible built

area expanded towards these envelopes, forming larger spaces inside, both visually and physically, which could be used for different activities.

Of the five envelopes formed, the first- on the NE corner junction was kept low, and it became the 'pause' and the initial point of interaction with the house. It is shaded by an existing tree and acts as a public courtyard for the house, a gathering space and also can be used for parking.

This leads to the second envelope, the semi-public courtyard. This cuboidal organization is an extended entrance for the family and guests. Its high walls provide a sense of enclosure and forms an informal living area. The entrance of the house is scooped out from this courtyard which orients the user towards the interiors.

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

All services are restricted to the south-west, which is the visual barrier due to the placement of neighbouring houses. The staircase in this corner leads one to the bedrooms.

The bedrooms on the first floor connect to the outside with recessed standing balconies. The strategic placement of these vertical niches allows the upper floor to connect with the courts, family spaces and neighbourhood. The element of a vertical opening derives from the *wadas* of Nashik, allowing for adequate light and ventilation, while



Fig. 1: House 20 x 22: The hierarchy of the public, semi-public and private spaces; the idea of open, semi-open and closed spaces, for different occasions, time periods and varying climate, all of these aspects of a house have been conceptualized in a tiny plot of 20x22 ft through interlocking cubes.



Fig. 2: House 20 x 22: The entrance court leads to the second envelope which is planned as the semi-public courtyard. This cuboid behaves as an extended entrance where the family and the guests can reside. The high walls of this court provide a sense of enclosures and forms an informal living area.

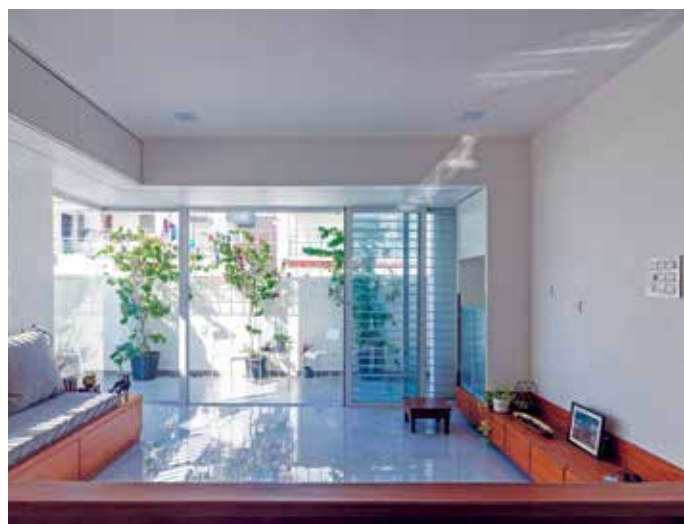


Fig. 3: House 20 x 22: The living Room is oriented towards the northwest corner where it flows into the third envelope formed at the outermost edge.

maximising privacy. The formation of the building appears as interlocked cubes, while the finishing and ornamentation is minimal. The expression is that of multiple white walls, folded strategically, showing the inclusive nature of the family.

The hierarchy of the public, semi-public and private spaces, the idea of open, semi-open and closed spaces, for different occasions, time periods and varying climate- all of these have been conceptualised by interlocking cubes in a space of 20 x 22 feet.



Fig. 4: House 20 x 22: The scale of this envelope creates a visual barrier from the neighbouring house and allows wind and light to flow in smoothly.



Fig. 5: House 20 x 22: Entrance and arrival court: The use of marginal spaces by strategic folding of compound wall as an enveloping element becomes the key concept. This organization of folding compound wall gave shape to multiple usable courts and the scale of built was able to break the verticality of building.

House of Overlaps

Location: **Vani, Nashik, Maharashtra**

Site area: **2540 sft**

Built-up area: **1936.80 sft**

Date of completion: **September 2023**

Project Description

Located in a semi-rural area of the pilgrimage town of Vani in Nashik, this house sits on a long, narrow rectangular strip oriented east to west, with its longer edges sharing walls with neighbouring houses. The client envisioned a home for a family of four, complemented by an office space to support their priesthood practice, which sees 50 - 60 visitors daily from the town and nearby villages.

Situated in a congested area and considering the narrow site conditions, the design strategically juxtaposes built and unbuilt spaces, creating four voids, used for open parking, public courtyard, private courtyard and backyard- which offer light and ventilation while providing flexibility for future expansion.



Fig. 6: House of Overlaps: The scale of the built form has been derived from the surrounding context. The design balances contemporary living with the humble scale and traditional character of habitable spaces in vernacular settings.



Fig. 7: House of Overlaps: Arrival Court

The vernacular homes surrounding the site are intimate in scale and alive with social activity. The design started by placing a semi covered veranda space along with the street, which is the first interaction of the house with its guests. It becomes the 'overlap' between the public and private activities. Opening into a public court, serving as the 'arrival' of the house, also extends the veranda's functionality, accommodating expanded activities as needed.

The second open space, placed a little deeper within the plot, becomes the private courtyard surrounded by the living room, dining and bedroom on the ground floor and also overlooked by two bedrooms on the first floor. This court, placed in the south, ensures maximum light and ventilation, and plays a pivotal role as a connective family space as all functions overlook it while maintaining privacy. The inward-looking plan strengthens family connections, with spaces like entrance courtyard, veranda, kitchen and inner courtyard are arranged to foster communication and interaction.

The office and veranda at street level have vertical fins ensuring privacy from the congested neighbourhood while offering ease of connection with the public



Fig. 8: House of Overlaps: Informal Living and office space expanding into the courtyard.



Fig. 9: House of Overlaps: Inclusiveness of Private courtyard connects dining, living room and master bedroom and creates space for family.

space, also encouraging elevating their business and creating a balance between personal and community life.

The woman of the house, who manages most household activities and is involved in the priesthood business, plays a pivotal role in shaping the design. Reflecting her needs and routines, the kitchen is strategically positioned to connect seamlessly with the public court, parking space and dining area. Incorporated elements, such as standing balconies enhance functionality and interaction. One of the balconies faces the parking area and street, connecting with neighbours and the outdoor public, while the other balcony opens into the public court, enabling effortless service during gatherings or office activities.

The two bedrooms, on the upper floor, have vertical openings and standing balconies to ensure ample light and ventilation while maintaining privacy amidst the closely packed neighbouring houses. Each room



Fig. 10: House of Overlaps: Office space and public court overlooked by the first floor balcony.

opens into terraces overlooking the various courts, seamlessly integrating the spaces and unifying the house as a cohesive entity.

The scale of the built form, derived from the surrounding context, has been conceptualized by incorporating a 7-foot covered entrance leading to an open-to-sky courtyard. The second covered space is an 8-foot veranda serving as a public interface. This is followed by the 9-foot ground floor which connects to the double-storey private spaces above. The entrance court acts as a flexible arrival space, linking private and public areas. The inner courtyard serves as the central family space, connecting private functions, while the backyard functions as a utility area, space to sun/ air-dry foods for preservation and ventilate the living room.

The built and unbuilt, the organisation of function, the detailing of the elements and the way of living life are overlapped and become the 'House of Overlaps', a space which invites, expands and intimates as per the changing time and culture. The threshold is a key aspect enriching the experience through various overlaps of activities, public and private spaces or built and unbuilt.

All Images Courtesy: Author



Ar. Pooja Khairnar (A26027) is an architect and educator whose practice spans both designing buildings and teaching architecture. As the founder of PKiNCEPTION, a multidisciplinary design studio, believes that architecture has a responsibility in betterment of life through creation of sensitive and impactful designs. She holds a Bachelor of Architecture from CANS, Nashik and a Master of Architecture in Theory and Design from CEPT University, Ahmedabad.

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WINNER

URBAN CONNECTOR

NANDURBAR

Ar. Pinkish Shah & Ar. Shilpa Shah

The contrast between particular and universal, between individual and collective, emerges from the city and from its construction, its architecture.

Ar. Aldo Rossi

The project situated on a main road in the center of Nandurbar city in Maharashtra, is about creating urban connections:

- > connecting parts of the city to each other
- > connecting people by creating a public space to gather
- > connection to nature

Increasingly as our cities densify, we find that projects become more and more self-absorbed, rarely willing to establish connections between different parts of the city to create a cohesive whole -maybe not always materially or formally- but as a networked connection of movement and spaces.

Situated between two large existing shopping complexes on a prime sliver of a site, just 15m wide (with a buildable width of only 9m on the ground) but 71 m deep, situated on the main Market Road between the bus stand and the railway station, we imagined ambitions for it far exceeding its footprint. Instead of 'selling' something right at its doorstep we created a stepped public plaza for people to

137

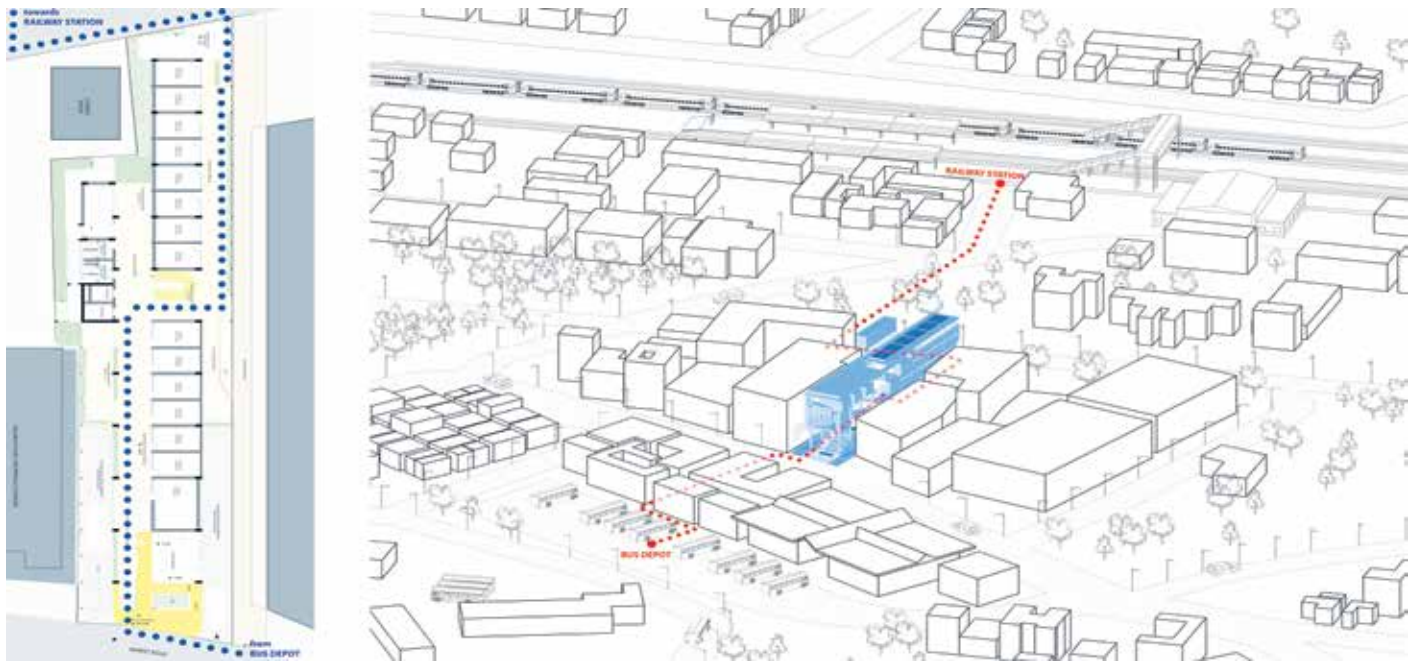


Fig. 1. Project in urban context indicating pedestrian connection

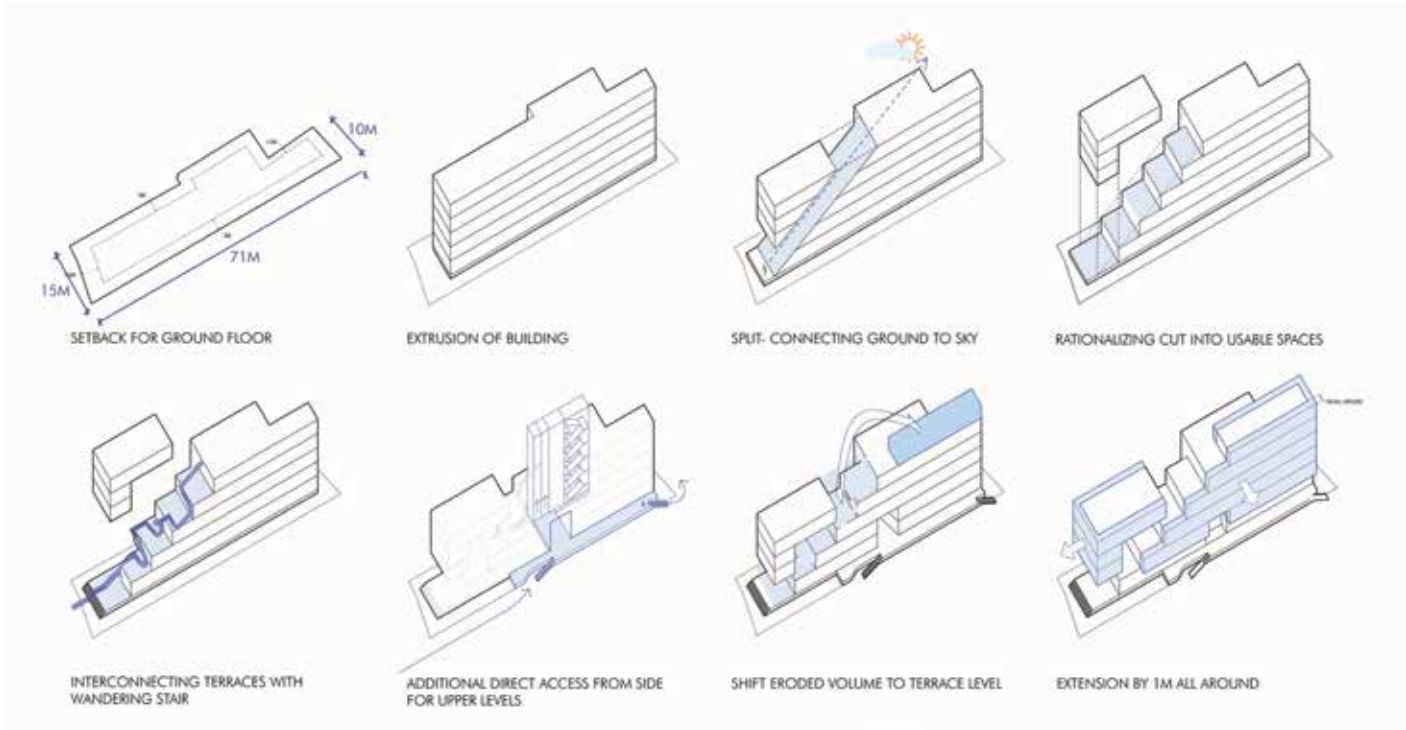


Fig. 2. Concept Diagrams



Fig. 3. All Floor Plans



Fig. 4. Staircase spine of project represented in regional Bhil Style

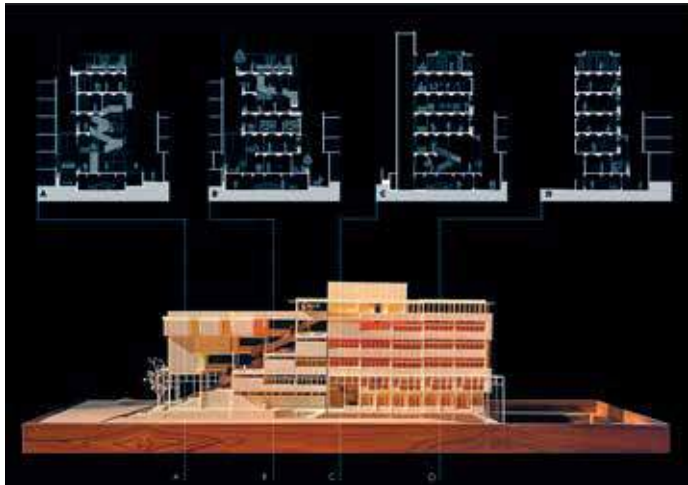


Fig. 5. Model and key sections



Fig. 6. Detail view of east facade showing public circulation with planting, CSEB walls & bamboo screens



Fig. 7. Entry to project with public plaza, amphitheatre; multiple choice of routes.

gather and hang out on the ground level, slowly drawing them inside the depth of the building and up to various levels till we reached the terrace. One could cross the street from the Bus Stand, pause for a moment in this open public space before passing through a shaded double height shopping arcade with an outdoor cafe on the way and then slowly be drawn towards the rear from where they could continue their journey to catch their train or vice-versa.

To compensate for the loss of 'prime' real estate on the ground floor we cut a diagonal stepped void through the building allowing not only for shops to front each of these large voids, but to allow the depth of the site, and the sky to be seen from what



Fig. 8. Intermediate double height public circulation space

is a very dense part of the city. A playful series of varying staircase types, continue and lead the movement from the street up to the terrace level connecting these stepped terraces, from where one could meet, overlook the city below and the open sky above. The front face picks up on the larger stepped gestures of the building by stepping away at a smaller scale toward the inside, with a double height void creating depth and opening up views of the interior, as compared to the flat fronts of its neighbors and typical of this typology.

Planting of various types fills these voids and along continuous planters on the periphery, further enabling this connection with nature that we

139



Fig. 9. West face with largely blank facades, recessed windows & bamboo screens with planting along with vertical circulation core.



Fig. 10. View of project from across main road

have lost in the city. Also due to its thin footprint the building is completely naturally lit and cross ventilated, with the south and west sides being largely blank or with recessed windows. The building uses an efficient 6 x 8 m concrete frame structure (with permissible fly-ash content) to address the seismic zone, with the infill walls in CSEB masonry with even the slabs being compression-based vaults in the same masonry minimizing the use of steel. Lightweight bamboo pergola's create respite from the hot sun with vegetal planting overtaking them.

Parking is provided for both cars and two wheelers in the basement, the balance areas besides the shops are leasable offices, with a public Community Hall and outdoor gathering space on the terrace. The entire roof of the multipurpose hall is covered with a bank of solar PV panels in the effort to become as self-sufficient as possible.

All Images courtesy: Authors



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