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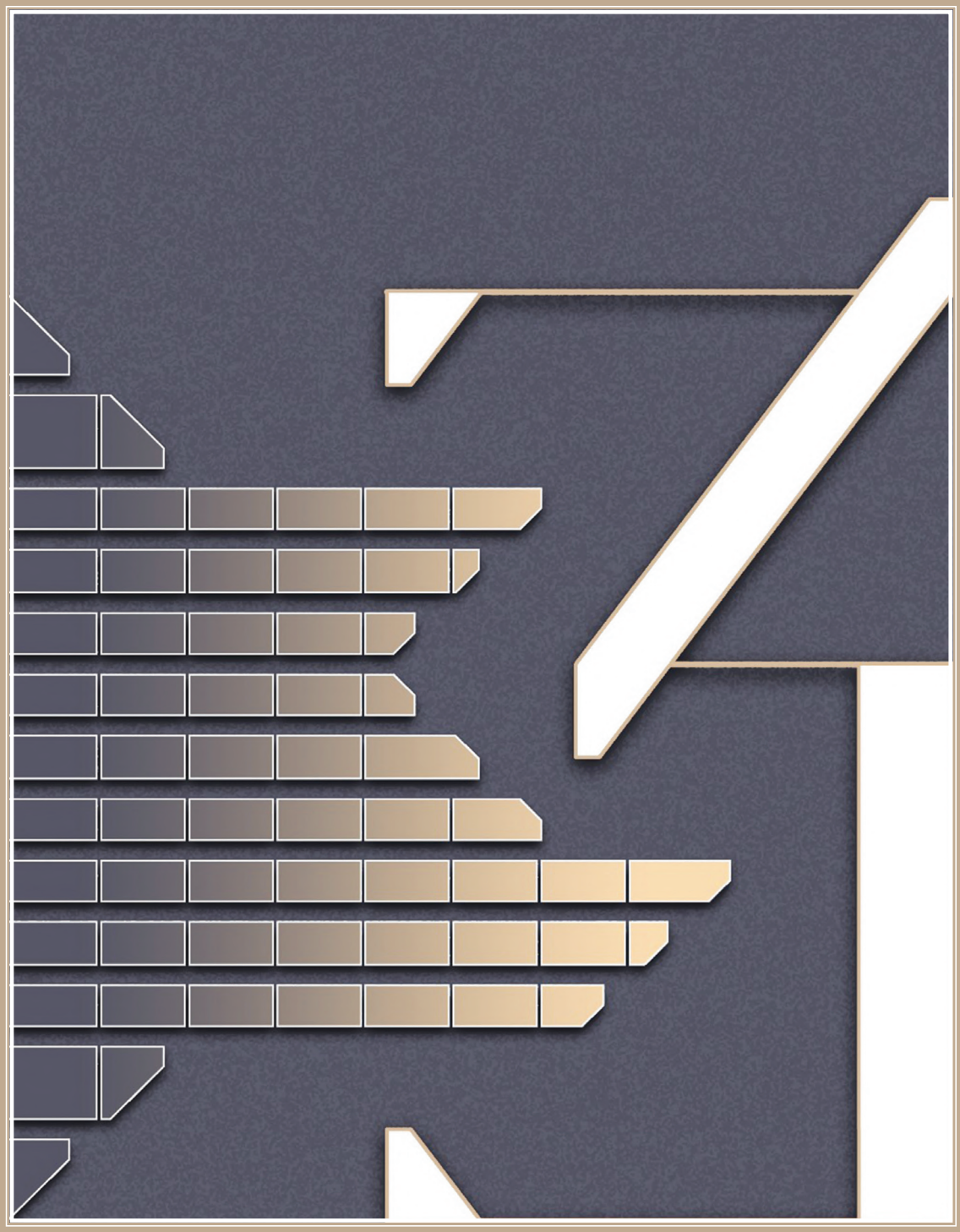

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THE 21ST ASIAN CONGRESS OF ARCHITECTS - INCHEON

2025. 9. 8. - 9. 12. Incheon, KOREA

ACA 21
A BETTER TOMORROW

ARCASIA STUDENTS' DESIGN COMPETITION 2025

THEME

PLUG-IN ARCHITECTURE FOR A BETTER TOMORROW

Announcement of Competition	10 March, 2025
Submission Closes (submission to Member Institutes)	10 June, 2025
Submission of 3 Finalists from each Member Institutes to KIRA	30 June, 2025
Final judging and notification of the finalists	30 July, 2025
Award Ceremony	10 September, 2025 during ACA 21

For Submission details and other inquiries
Email sdc2025.arcasia@gmail.com
Please enter the QR code
or visit : https://arcasia.org/arcasia-student-design-competition/

Korea Institute of Registered Architects

Incheon Metropolitan City

OPERATION SINDOOR

Thanking all armed forces for conducting successful Operation Sindoor

जय हिंद

CONTENTS

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+91 22 22046972 / 22818491 / 22884805
iiapublication@gmail.com
www.indianinstituteofarchitects.com

Editor Ar. Lalichan Zacharias
Kakkamthottil, Jaya Nagar, Marudu P.O., Pachalam S.O., Maradu, Dist-Ernakulam, Kerala-682304.
R.N.I. No.9469/57
lalichanz@gmail.com

Advisors : **Ar. Mukul Goyal**

Printer's Email
arihantdigiprint.offset@gmail.com
krish.graph2021@gmail.com

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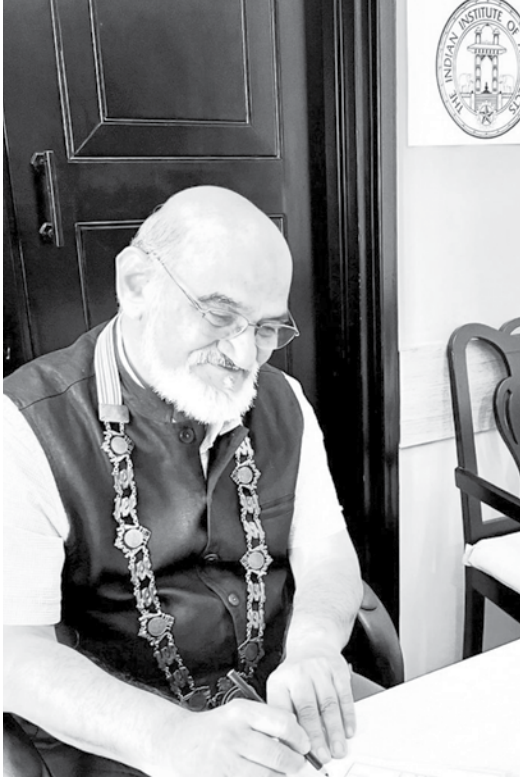
PRESIDENT'S MESSAGE



Dear Fellow Members,

There are so many events happening all over our country, both desirable and undesirable.

We pay our homage to the innocent people who have been brutally killed by terrorists at Pahalgam in a sheer act of extreme unkindness done to the innocent people of India. We at IIA strongly condemn this cruel act.

It is commendable that our Air Force, Military and Navy have been able to effectively respond to the terrorist threat by successfully executing OPERATION SINDOOR, thereby delivering a strong and decisive message.

As you all know that in the Third General body Meeting (GBM), All the IIA Members present, unanimously extended this term by another six months, due to various reasons discussed during this meeting.

Soon, we will have our Special General Body Meeting (SGBM) for the Amendments of the IIA Byelaws, which have been long pending. The existing byelaws, though extremely well-drafted and running smoothly for more than 100 years, are now due for progressive modification. A few of the clauses, redundant in today's scenario, need to be amended to keep in relevance with the contemporary situations. This will be beneficial to all the members.

I request all IIA Members to attend the SGBM and approve the amendments to the byelaws. The notice for the SGBM will be issued soon.

Warm Regards,

Ar. Vilas Avachat
President, IIA

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Imm. Past President, IIA

EDITOR'S NOTE

Greetings to all IIA members from the JIIA Team.

We, the whole architecture fraternity of Akhand Bharat, want to congratulate our Hon. Prime Minister Narendra Modi for initiating *Operation Sindoor* to serve the justice to the innocent lives sacrificed under heinous acts of terrorism. We also thank our Armed Forces for conducting this operation so successfully, in a calibrated manner, to annihilate the terror camps in Pakistan. This has certainly taught a stern lesson so that such people will think twice before committing such acts in future.

We also thank the entire nation and our citizens who stood firm behind our Government and Armed Forces in this effective mission which was controlled so precisely that it didn't escalate into a prolonged war, which may have derailed our economic growth. And after this mission, India has become the 4th largest economy of the world and soon it will be in the first three.

This growth in the economy is going to bring diverse opportunities for our fraternity and we should be equipped to take these up effectively and efficiently, to impress this progress upon the world canvas. Our National Team has made sure the canvas is ready for our profession, in the form of the ARCASIA and UIA Forums to be hosted by India in 2026 and 2027 respectively. We all need to start gearing up for these big events to showcase our strength from the present moment itself. We have so much to express and these will be great opportunities to reach out on these world forums.

With advancement in technology and growing artificial intelligence (AI), it's time for us to embrace it as our collaborator to compete in the world forum. Quality of services has to be at par with global standards. As a fraternity it's our responsibility to adapt to these standards. We definitely can create longer lines, where we do not have to fight for securing our practices from professionals of other streams.

To support and encourage this, *JK Cement* has constituted the Architect of the Year award to celebrate the journey of architecture in thirteen categories. This year the *34th Edition JK Architect of the Year Awards* are being celebrated. This JIIA issue is dedicated to these Awards as the commitment from *JK Cement* towards appreciation and acknowledgement of the architectural works carried out across India. Such appreciation is the backbone of evolutions in architectural expressions of contemporary India. We are honoured to commemorate the journey of JK AYA through this edition of JIIA. While also acknowledging the continued support and patronage extended by JK Cement to the IIA over the years, we look forward to carrying this association forward and eagerly anticipate the next Edition.

We sincerely thank all the committed IIA members who diligently contribute to building platforms for meaningful engagement and knowledge exchange. Your dedication plays a vital role in advancing Indian architecture and elevating its presence globally. We also take this opportunity to express our gratitude to the authors who have contributed to this effort.

We encourage all IIA members to actively engage in these initiatives and contribute to demonstrating our collective leadership on the global architectural stage.

We hereby again invite all members to contribute to JIIA- with articles, project features, research papers, and importantly, through sponsorship and funding. Your support and involvement continue to be the backbone of this publication.

Stay undivided and stay safe.

Jai Hind.

Prof. Vinit Mirkar
Editor, JIIA

EDITORIAL TEAM


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34th JK Architect of the Year Awards

This issue of JIIA is dedicated to the ***34th JK Architect of the Year Awards*** (JK AYA). JK Cement Ltd. is one of India's leading manufacturers of cement and has played a vital role in shaping the building industry.

The visual of the graphic is an abstract rendition for the vision of the JK AYA. The canvas for the graphic captures the textured look of cement. The darker grey tones express the nature of cast concrete which will eventually cure to become a part of various mega-structures seen all over the globe. This state of metamorphosis is a critical point of time as it showcases the translation of ideas to realities.

The **JK AYA Awards** aim to celebrate not just built projects but their conceptual reasonings and narrative as well. Every project starts as a thought which is eventually translated into a built form to finally then be erected in real life. This edition features thirteen such shortlisted entries.

Such an endeavour involving the translation of ideas to realities is captured by the thirteen polygons manifesting through the canvas. The muted shades of colour, representing a transformed output and clarity of result, symbolise the efforts taken by the designers at various timely stages to eventually reach this state of acknowledgement.

The graphic motions the viewer to look in the forward direction going from left to right. This along with a juxtaposition of the numbers 3 and 4 forming the icon for the *34th Edition* highlights the continuous and onward moving nature of the Awards and the organization as a whole. It inspires us to keep moving ahead with time and in the domain of limitless possibilities.

Aditya Shanbhag is a recent graduate of the Rachana Sansad's Academy of Architecture (IIA Affiliated Institute).He is passionate about heritage, writing and documenting art. He uses photography and live sketching as mediums to express his ideas and graphical explorations.
Email: adeetyashanbhag@gmail.com

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

Winners of 34th JK AYA

GREEN ARCHITECTURE AWARD

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

Ar. Manit Rastogi, New Delhi
Project: Surat Diamond Bourse, Surat

INDIAN ARCHITECTURE AWARDS (IAA)

Eligible Country: India

ARCHITECT OF THE YEAR
Ar. Sanjay Nayak, Mumbai
Project: Administrative Office Of JSW Steel Coated Products Ltd., Vasind

COMMENDATION AWARDS

PRIVATE RESIDENCE
Ar. Abhijit Kothari and Ar. Pranali Kothari, Nashik
Project: House of Five Line, Arghya Farmhouse, Nashik

GROUP HOUSING
Ar. Biju Kuriakose, Chennai
Project: 38 & Banyan, Bengaluru

YOUNG ARCHITECT'S AWARD
Ar. Aroty Panyang, Arunachal Pradesh
Project: Great Hornbill Gate, Itanagar

PUBLIC BUILDING
Ar. Ruturaj Parikh, Goa
Project: Narindrapur Market, Siwan, Bihar

PROJECT DESIGNED BUT NOT EXECUTED
Ar. Harpreet Kaur, Bengaluru
Project: Solina Silk Factory, Srinagar

ARCHITECTURE STUDENT OF THE YEAR
Mr. Qazi Shadman Qureshi
College: BMS College of Architecture, Bengaluru
Project: Sonzal - Rejuvenating the Lost Paradise, A Case of Kashmir

INDIAN STATES ARCHITECTURE AWARDS

Focus States: Chhattisgarh, Madhya Pradesh and Rajasthan

ARCHITECT OF THE YEAR
Ar. Ruchir R Tiwari, Indore
Project: Manmatha, Udaipur

COMMENDATION AWARD
Ar. Tushar Sogani, Jaipur
Project: Raffles Hotel, Jaipur

FOREIGN COUNTRIES' ARCHITECTURE AWARDS (FCAA)

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

ARCHITECT OF THE YEAR
Ar. Saiqa Iqbal Meghna, Bangladesh
Project: Zebun Nessa Mosque, Bangladesh

COMMENDATION AWARD
Ar. Palinda Kannangara, Sri Lanka
Project: The Courtyard Residence, Bengaluru

YOUNG ARCHITECT OF THE YEAR
Ar. Kasun C Parera, Sri Lanka
Project: Waraka Udawalawe, Sri Lanka

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

MESSAGE FROM THE DESK OF MD

Dr. Raghavpat Singhania

Dear Architects,

I am delighted to congratulate all the winners and participants of the 34th JK Architects of the Year Awards. It was an amazing sight to see such talent and creativity in the contest entries. It's always been a goal of these awards to highlight the excellence in architecture, and this is an excellent opportunity to celebrate the hard work of architects who have truly changed things.

Driven by our passion for these awards, we have rebranded the JK AYA logo and website this year, and are expanding our reach to inspire young minds with the ideologies of our winners and associated architects.

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

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

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

Once again, congratulations to everyone involved in the 34th JK Architect of the Year Awards. I'm excited to see more of your work, and I urge you all to keep innovating for a brighter future.

I invite you to participate in the 35th JK AYA. The deadline for participation is June 30, 2025. "Thanking you all.

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

About JK AYA

Architecture, the art and science of space design, mirrors human progress. Early structures, from simple shelters, evolved with new materials and techniques. Cultural shifts shaped styles, from classical grandeur to modern minimalism. The Industrial Revolution brought mass production and steel, enabling skyscrapers.

Today, sustainability drives innovation. Architects design energy-efficient buildings, integrating technology and nature. This evolution reflects our changing needs, values, and understanding of the world, shaping how we live and interact with our environment.

The JK Architect of the Year Award (JK AYA), established in 1990 by the late Shri Yadupati Singhania to honor architects for their creative vision, continues under the leadership of Dr. Raghavpat Singhania, Managing Director & Chairman of JK AYA, and Madhav Krishna Singhania, Joint Managing Director & CEO, with a dedication to recognizing outstanding architectural achievements.

The award, which was initially started as an Indian Awards, is now 34 years old and considered as a significant achievement among the architect community, not only in India but also in 10 neighbouring countries i.e. Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda.

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

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

Driven by the passion for these awards, we have rebranded the JK AYA logo and website this year, and are expanding our reach to inspire young minds with the ideologies of our winners and associated architects.

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

1st JK AYA	HON’BLE Dr. Shankar Dayal Sharma, Vice President of India
2nd JK AYA	HON’BLE Smt. Krishna Sahi, Minister of State for Industries.
3rd JK AYA	HON’BLE Smt. Sheila Kaul, Minister of Urban Development
4th JK AYA	HON’BLE Shri Madhav Rao Scindhia (Alternate Dr. Gaur Hari Singhania)
5th JK AYA	HON’BLE Dr. Smt. Najma Heptulla, Deputy Chairperson, Rajya Sabha
6th JK AYA	HON’BLE Shri HD Deve Gowda., Prime Minister of India
7th JK AYA	HON’BLE Shri I.K. Gujral, Prime Minister of India
8th JK AYA	HON’BLE Shri Ashok Gehlot, Chief Minister of Rajasthan
9th JK AYA	HON’BLE Lt. Gen. (Retd) J.F.R. Jacob, Governor of Punjab
10th JK AYA	HON’BLE Shri N Chandrababu Naidu, Chief Minister of Andhra Pradesh
11th JK AYA	HON’BLE Shri Digvijay Singh, Chief Minister of Madhya Pradesh
12th & 13th JK AYA	HON’BLE Vice President of India Shri Bhairon Singh Shekhawat
14th JK AYA	HON’BLE Shri T.N. Chaturvedi, Governor of Karnataka
15th JK AYA	HON’BLE Shri Chhagan Bhujbal, PWD Minister, Govt. of Maharashtra
16th & 17th JK AYA	HON’BL HON’BLE Shri S.C. Gupta, Chairman United Bank of India
18th JK AYA	HON’BLE Shri R.S. Gavai, Governor of Kerala
19th JK AYA	HON’BLE Shri Shivraj Patil, Governor of Punjab & Administrator UT of Chandigarh
20th JK AYA	Hon’ble Shri Digambar Kamath, Chief Minister of Goa
21st JK AYA	Hon’ble Shri Basil Rajapaksa, Cabinet Minister for Economic Development, Govt. of Sri Lanka
22nd JK AYA	Hon’ble Dr. K. Rosaiah, Governor of Tamil Nadu
23rd JK AYA	HON’BLE Shri Ram Naik, Governor of Uttar Pradesh
24th JK AYA	HON’BLE Gurudev Shri Sri Ravishankar, the founder of “Art of Living”
25th JK AYA	HON’BLE Shri Nitin Gadkari, Minister for Surface Transport, Govt. of India
26th JK AYA	HON’BLE Dr. K. Radhakrishnan, Padma Bhushan and Advisor and ex-Chairman ISRO
27th JK AYA	HON’BLE Ar. B.V. Doshi, Padma Shree and Pritzker laureate
28th JK AYA	HON’BLE Gen. V.P. Malik, former chief of army staff, Indian Army
29th & 30th JK AYA	HON’BLE Smt. Anandi Ben Patel, Governor of Uttar Pradesh
31st JK AYA	HON’BLE Lt. Gen. Gurmit Singh (Retd.), Governor of Uttarakhand
32nd JK AYA	Hon’ble Lieutenant Governor of Jammu & Kashmir, Shri Manoj Sinha
33rd JK AYA	Hon’ble Governor of Kerala, Shri Arif Mohammed Khan

AYA Fact File

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

Company Profile

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

The Company has an installed **Grey Cement capacity** of **24.34 MTPA** as of the date, making it one of the top cement manufacturers in the Country. JK Cement Ltd. is the **No. 1 manufacturer of Wall Putty in the World** and the **third largest manufacturer of White Cement globally**, with a total **White Cement and wall putty capacity** of **3.05 MTPA**. JK White Cement is sold across 43 countries around the globe and the Company has a strong international presence with two subsidiaries, JK Cement Works Fujairah FZC and JK White Cement (Africa) Ltd.

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

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

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

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

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

34th JK AYA JURY MEETING & WINNERS ANNOUNCEMENT CEREMONY

Location: Bhopal

DATES: 8 - 9 March 2025

The Jury Meeting and Winners Announcement Ceremony for the 34th JK Architect of the Year Awards was organized by JK Cement Ltd. at the Taj Lakefront, Bhopal, on March 8th and 9th, 2025. The event saw the participation of numerous local and international architects.

The Jury Meeting is a pivotal event for the JK AYA, marking the culmination of the year's participation and involving extensive discussions among jury members to determine the winners.

The first day commenced with a jury briefing and individual evaluations of the design panels exhibited by participants. Selected jury members from across India and abroad meticulously examined each entry and provided feedback. The exhibition was open for two days, allowing final-year architecture students from various colleges in Bhopal and nearby districts to engage with the jury members and discuss the designs and the future of architecture.

The second day featured in-depth discussions among the jury members in a closed-door meeting to finalise the winners. After thorough deliberation, the jury reached a consensus and selected the winning designs in various categories.

In the evening, the Winners Announcement Ceremony was held to reveal the recipients of the 34th JK AYA awards. Jury members announced the winners and presented detailed project descriptions of entries from both India and abroad. The ceremony was attended by architects, builders, and esteemed professionals from the building industry, celebrating architectural excellence.

During the ceremony, selected jury members from India and other countries presented their ongoing and completed projects, highlighting key design features and philosophies. This provided a valuable platform for architects, construction professionals, and students to engage in creative discussions and exchange innovative ideas.

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

We extend our heartfelt gratitude to all jury members and professional advisors for their invaluable support and contributions. Congratulations to all the winners of the 34th JK AYA. We look forward to celebrating with you at the Grand Award Presentation Ceremony later this year!

We look forward to another active participation for the ongoing 35th JK Architect of the Year Awards.

Rana Pratap Singh
Administrator, JK - AYA

Jury Members for 34th JK AYA Awards

Ar. Tara Prasad Dhal, Bhubaneswar

Ar. Shilpa Gore Shah, Mumbai

Ar. Sanjay Goel, Ludhiana

Ar. Srinivas Murthy G, Hyderabad

Ar. Shamini Shanker Jain, Jaipur

Ar. Shabani Mwatawala, Tanzania

Ar. Arjun Basnet, Nepal

Ar. Rebecca Gurung, Bhutan

Dr. Abir Bandyopadhyay, Raipur

Ar. Jitendra Mehta, Indore

Professional Advisor: Ar. Krishna Kumar Dhote, Bhopal

Jury Member for student award by COA: Ar. P.N. Medappa, Bengaluru

34th JK AYA Jury Description

Ar. Tara Prasad Dhal, Bhubaneswar

Ar. Tara Prasad Dhal established his architectural consulting firm, "THE DESIGN GROUP," in Bhubaneswar in 1991, following his graduation in Architecture from C.E.T (OUTR), Bhubaneswar. With "THE DESIGN GROUP," Dhal has been actively involved in various building projects across Odisha and Chhattisgarh. His firm has grown steadily since its inception, reflecting his commitment to providing architectural solutions tailored to the specific needs of his clients and the regional context. Dhal's work demonstrates a blend of contemporary design principles and sensitivity to local conditions, contributing to the evolving architectural landscape of the region. His long-standing presence in the field and continued engagement in diverse projects highlight his experience and dedication to the profession within Odisha and Chhattisgarh.

Ar. Shilpa Gore Shah, Mumbai

Shilpa Gore-Shah is a Founding Partner and Design Principal of S+PS Architects, a Mumbai-based firm she co-founded with Pinkish Shah in 1997. An alumnus of Sir J. J. College of Architecture, she furthered her education with a Master of Architecture degree from the University of New Mexico, USA. Her professional journey includes experience with firms like Ewing Cole Cherry Brott Architects in Philadelphia, and Architects Combine & Agora Architects and Anant Raje Architect in Ahmedabad. S+PS Architects is known for its design philosophy that emphasizes the uniqueness of each project, allowing the design to evolve from its specific characteristics. Their work is often influenced by their interest in history, academics, travel, and practical considerations. Gore-Shah has also contributed to architectural education as a lecturer and juror, including a long-term association as Visiting Design Faculty at KRVIA, Mumbai. Her involvement extends to international workshops, such as one in Chongqing, and professional organizations like the Indian Institute of Interior Designers.

Ar. Sanjay Goel, Ludhiana

Ar. Sanjay Goel is a graduate of Chandigarh College of Architecture, Punjab University, and a prominent architect based in Ludhiana. He is the Chief Architect of Designex Architects Ludhiana. Goel's extensive professional involvement includes serving as the Former Director of Ludhiana Smart City Ltd (2016-2023) and Former Chairman of the Indian Institute of Architects Punjab Chapter (2016-2023). He is a Registered Architect with the Council of Architecture, a Fellow Member of both the Indian Institute of Architects and the Indian Institute of Interior Designers, and a Registered Valuer with the Ministry of Finance. Goel's expertise is recognized through his role as an Energy Conservation Building Code Consultant with the Punjab Energy Development Agency and his empanelment with the Punjab Health Systems Corporation. He also contributes to architectural education as an Advisor Architect to Guru Nanak Dev Engineering College School of Architecture, an Advisory Board Member of Lovely Professional University, and a former Expert Architect with AICTE.

Ar. Srinivas Murthy G, Hyderabad

Srinivas Murthy G. is the founder and principal architect of SMG Design Inc., an architecture and design consultancy with a global presence, established in 1992. A graduate with distinction from the School of Planning and Architecture, New Delhi (1991), Murthy, widely known as SMG, has led SMG Design Inc. in diverse projects, including those in healthcare, museum design, tourism, corporate and IT infrastructure, and large-scale master planning. Beyond his practice, Murthy is a founding board member of the World Association of Architectural Organizations (WAAO) in Chicago and the Founding President of the Architecture and Design Foundation (India). His contributions to the field have been recognized with awards like the "Award for Excellence 2017" from the Government of Telangana and the "Fellow of IGBC" award in 2019.

Ar. Shamini Shanker Jain, Jaipur

Shamini Shanker Jain, an architecture graduate from CEPT, Ahmedabad, co-founded SS+PD Architects in Jaipur with Pranay Deep in 1987. Jain is actively involved in professional organizations, currently serving as the National Honorary Secretary of the Indian Institute of Interior Designers (IIID). Her contributions extend to education and industry bodies, as she is a member of the Board of Directors at Manipal University, Jaipur, the National Executive Committee of the WICCI (Women's Indian Chamber of Commerce & Industry) Architecture Council, and the Core Committee of the Rajasthan Chapter of IGBC. Her involvement in these various capacities highlights her commitment to the field of architecture and design, and her influence within the architectural community in Jaipur and beyond.

Dr. Abir Bandyopadhyay, Raipur

Dr. Abir Bandyopadhyay is a Professor (HAG Scale) and Head of the Department of Architecture and Planning at the National Institute of Technology (NIT), Raipur. He holds a Ph.D. from the Department of Architecture and Regional Planning, IIT Kharagpur (2006), a Master of Planning degree with a specialization in Urban Planning from the School of Planning and Architecture, New Delhi (1989), and a Bachelor of Architecture degree from Bengal Engineering College, Calcutta University (1986). Dr. Bandyopadhyay's academic career at NIT Raipur demonstrates his commitment to architectural education and research, and his qualifications reflect a deep understanding of both architecture and urban planning.

Ar. Jitendra Mehta, Indore

Ar. Jitendra Mehta is a prominent Architect and Urbanist based in Central India, with over 25 years of experience in both Architecture and Urban Planning. He is a strong advocate for sustainable design, promoting Green Architecture and its practical adoption in the field. Mehta's influence extends beyond his practice through his active involvement in professional organizations. He was elected as a National Council Member of the Indian Institute of Architects (IIA) from 2015-2019, and served as the Chairman of the IIA's Madhya Pradesh Chapter from 2011-2015, where he also contributed to the International Affairs Board. Mehta has organized numerous professional development programs for practicing architects, as well as motivational and educational events for architecture students, fostering collaboration between professionals and academia. He has also made significant contributions to international relations, notably as the Official Representative of the ARCASIA Committee on Young Architects (ACYA) from 2012-2014, and presently holds the position of Chairman of the IGBC Indore Center (Indian Green Building Council).

Ar. Shabani Mwatawala, Tanzania

Shabani Walad Mwatawala is the principal of RSM INITIATIVE, an architectural services and urban infrastructure management consultancy. For 18 years, he was a director at PSM Architects Co. Ltd. in Dar es Salaam, Tanzania, where he was involved in projects like Phase 3 of the Muhimbili Orthopaedic Institute (MOI), the National Public Health Laboratory (NPHL), and a Morogoro Municipality market complex. Mwatawala has served in professional associations, including the Architects Association of Tanzania, the Africa Union of Architects, and the East Africa Institute of Architects. He holds a Bachelor of Architecture degree from Middle East Technical University, Ankara, Turkey (1991), and a Master of Philosophy degree from the University of Cape Town, specializing in Urban Infrastructure Design & Management, with research on passenger satisfaction in Dar es Salaam Rapid Transit (DART).

Ar. Arjun Basnet, Nepal

Arjun Basnet is an Associate Professor at Himalaya College of Engineering, Tribhuvan University, and also holds positions as Principal Architect & Director at Shreesti-We Create Pvt. Ltd., and Director at Universal Engineering and Science College. With over 18 years of professional experience in both academia and private practice, Basnet states that he draws inspiration from the historical architectural marvels of Kathmandu Valley. His motivation to study architecture was also fueled by a childhood passion for drawing and painting

Ar. Rebecca Gurung, Bhutan

Rebecca Gurung holds a Bachelor of Architecture degree from Bangladesh University of Engineering and Technology (BUET), earned in 1991. She served as the first Architect of Bhutan for five years for the Royal Government of Bhutan. In 1997, she established Zorig Consultancy Pvt. Ltd., an architectural and engineering consultancy firm, where she served as CEO and Principal Architect until 2012. Gurung contested in the Second Parliamentary Election of Bhutan in 2013. Currently, she is the Vice President of the Bhutan Institute of Architects (BIA) and serves as a Technical Adviser to RENEW (Respect Educate Nurture Empower Woman) NGO and the Bhutan Association of Women Entrepreneurs (BOWE) NGOs in Bhutan. She is also a Board member of Sangchen Ogyen Tsuklag Monastery, Khedrup Foundation, Principal Designer of Bhairav Kund Temple Complex Eastern Bhutan, Hindu Samudaya of Bhutan, and Design Advisor for the "Happiness Center" at Bumthang, Bhutan, for the Gross National Happiness Center (GNHC).

Ar. Krishna Kumar Dhote, Bhopal (Professional Advisor-34th JKAYA)

Professor Krishna Kumar Dhote is actively engaged in academia, research and consultancy. Presently he is working as Professor in Department of Architecture and Planning at Maulana Azad National Institute of Technology Bhopal. He is actively engaged in teaching architecture and planning his research contribution is published in Books, Journals and presented in National and International conferences. His area of interest includes urban renewal and housing for poor. He has supervised many Ph.D candidates and is member of societies/ professional bodies.

Ar. P.N. Medappa, Benglauru (Student Jury)

P N Medappa, graduated from Malnad college of engineering, has 35 years of experience. He has briefly worked with Sri.Sharad Padalkar before joining Chandavarkar and Thacker where he worked for about 11 years. He was inducted as a partner in the prestigious firm Mindspace in 2008.

Medappa believes in human-centric, climate responsive, sustainable design. His constant search for spacial experience, poetics of light, integrating nature into the built is aimed at engaging emotive senses and spawn tranquil feeling. He believes that design is a language binding creativity and context.

He has achieved several accolades, including the A+D Spectrum Award for Institutional Architecture in 2006, the JK Cements Commendation Award in 2008 and again in 2010, the NDTV Design and Architectural Award in the Institutional category in 2014, and most recently in 2023, the JK Cements Architect of the Year Award for the design of KIPCER project in Bangalore.

Jury Meeting Photos


JURY MEETING


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SURAT DIAMOND BOURSE

By Ar. Manit Rastogi

The Surat Diamond Bourse (SDB), now the largest office building in the world as per the Guiness Book of world record, stands as a beacon of community-driven design, energy efficiency and decentralised development. Located in Surat, Gujarat—where over 92% of the world's diamonds are cut—the bourse unites cutting, polishing, and trading under one roof, eliminating the need for daily 250 km commutes to Mumbai for thousands of diamond traders.

A City Within a City

Spanning over 7.1 million sq. ft. on a 36-acre site, the bourse surpasses the Pentagon in scale and now houses 67,000 professionals across 4,700 offices, varying from 28 to 7,000 sq.mt. The amenities include a 10,000 sq.mt food court, retail plaza, wellness areas, conference zones and banquet halls.

A central circulation spine, inspired by the fishbone system, connects nine office towers and integrates

Fig.1: The Surat Diamond Bourse at dusk, showing its nine connected towers.

Fig. 2: Aerial view of the Bourse's central courtyards between office towers

vertical transport hubs within a one-minute walk of each other. Office towers are oriented north-south, allowing 75% of workspaces to benefit from natural, diffused daylight while shielding against the western sun. Shaded courtyards and open spaces encourage year-round community use, reinforcing the social and collaborative culture of the diamond trade.

Efficient, Liveable, and Secure

Designed for both maximum efficiency and user comfort, SDB aligns structural grids for optimal parking and circulation, avoiding pile foundations to reduce construction costs. Travel time from site entrance to the farthest office is capped at seven minutes and secure, yet seamless movement allows traders to traverse the space freely, post initial checks.

Flood-prone terrain was addressed by raising the plinth and installing a perimeter trench for rainwater harvesting. The building employs RCC with PT slabs, and urban-scale columns double as seating areas. The central spine is a vibrant social hub with informal workspaces and chance encounter areas, drawing from the community's tradition of open-air collaboration.

A New Benchmark for Sustainability

Offices are daylit and shaded, with 50% lower energy consumption than the highest green rating benchmarks. The structure performs at 45 kWh/sq.m./yr, compared to the Energy Conservation Building Code's standard of 110. Passive design elements—self-shading towers, narrow floor plates, and strategic orientation—minimise energy loads.

A hybrid climate strategy couples natural ventilation with mechanical cooling. 30% of the built-up area, including all community and circulation zones, is

Fig.3: North–south oriented towers of the Bourse façade with uniform window Arrangement

Fig. 4: Exterior view of the nine towers linked by a central spine under a clear sky.

Fig. 5: Close-up of the façade materials: Lakha red granite and Gwalior white sandstone at the main entrance.

naturally ventilated. The spine harnesses the Venturi effect to draw in wind, and staggered atria release heat through the stack effect, aided by internal landscaping. The bourse also features one of the largest radiant cooling installations, reducing air-conditioning loads.

Fig. 6: Lakha red granite wall with adjacent shaded walkway and landscaping.

Fig. 7: High angle shot of the building's angular rooflines and red cladding.

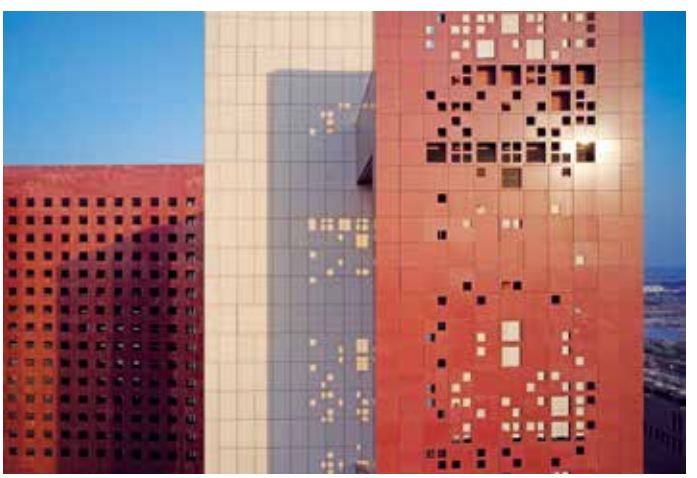

Fig. 8: Perforated sandstone and granite brise-soleil panels on the façade.

Community-Centric Construction

SDB is a cooperatively built venture, shaped by the very community it serves. Large and small-scale traders alike influenced the design, ensuring inclusivity. Traders and facility managers were part of the design process, resulting in a facility aligned with daily working patterns and cultural nuances. Materials were locally sourced, including Lakha red granite and Gwalior white sandstone, sourced

Fig. 9: Interior view of the central hall featuring tapering columns.

Fig. 10: A droplet sculpture floating above the water displayed in the entrance lobby.

within 300 km. The project adopted a low-waste construction approach, with regional stone-working communities involved from quarrying to application.

Catalyst for Regional Growth

Beyond architecture, SDB has spurred decentralised development. Local manufacturing units emerged to support its construction, generating jobs and boosting Surat's economy. Social infrastructure—schools, hospitals, and community services—has flourished in its wake, making the bourse a model for sustainable urban development in tier II cities.

All images courtesy: Edmund Sumner

Manit Rastogi, Co-Founder of Morphogenesis, is a globally acclaimed architect known for pioneering sustainable, passive design in India. A graduate of SPA Delhi and the AA School, London, he's led Morphogenesis to over 150 awards, including for the world's largest office. His work blends nature, innovation, and urban responsibility.
Email: manit@morphogenesis.org

34th Architect of the Year Award JK AYA

New Administrative Office, JSW Steel Coated Products Ltd., Vasind Works

By Ar. Sanjay Nayak

Project Information

Name of the Project: **Administrative office of JSW steel coated products ltd, Vasind plant**

Name of the Design Firm: **Edifice Consultants Pvt. Ltd.**

Name of the Principal: **Sanjay Nayak**

Typology: Commercial: **Plant office**

Location: **Vasind, Maharashtra**

Built Up Area: **55000 sq. ft.**

Site Area: **175000 sq. ft. (4 acres)**

Design Team: **Sanjay Nayak, Nilam Gosavi, Ravi Sarangan, Sanchita Pawar, Shriraj Pillai**

Project Description

The transformation of the JSW's Administrative Office at the Vasind works plant, Vasind was driven by the need to replace old and outdated, leakage-prone office buildings in various parts of the plant. The new administrative complex, set in the northwest parcel of the 110-acre plant, would bring together the plant administrative offices, housing 150 employees at one location, providing better infrastructure and a conducive working environment reflecting the JSW brand as a sensitive, sustainable and dynamic establishment. The site abuts the Mumbai Nashik Highway. The prevalent 125 m highway setbacks from its centre defined the primary zone of the development. The setback area served as a vital foreground for the development. The earmarked parcel was largely clear, except for tree cover in certain areas and a small old unused structure at the east corner of the parcel.

The design reflects our response to preserving the green cover, minimising footprint, organising spaces as per the functional needs & crafting the form in response to the climate. The arrival pavilion, pedestrian walk, wedge-shaped arrival foyer, the corridor connecting the café and the cafe with a utility block beyond are conceived as a series of robust experiences set in the landscape. The spaces engage with the landscape through shaded walkways and verandas. The built-form vocabulary is articulated in local stone and exposed concrete, with glazing at suitable areas, forming the unifying base of the complex. The distinctly crafted linear bars of the workspaces and shared facilities sit above this unifying base.

Workspaces largely in an insulated glazed cover overlook views and are well-shaded by deep overhangs and localised external screens. The

Figure 1: Shaded pedestrian walkway through the tree cover connecting to the arrival foyer.

Figure 2: The unifying base integrated with the landscape. Office spaces articulated in linear bars resting over the base.

spatial planning strategy, light-filled spaces and engagement with nature, foster collaboration and interaction among employees. Materials used in the construction of the complex were aligned with the sustainability goals and responsibly consumed while keeping the wastage factor to a minimum. The material palette comprises ordinary local materials like Black basalt, Kota, and granite, executed with extraordinary quality.

The project has set a benchmark for other plant offices, shaping the work experience and company culture at JSW. The project achieved a thriving landscape and a positive, productive work environment despite pandemic challenges. It continues to set new standards in sustainable and dynamic workspace design, aligning with the company's tagline, "Better Every Day."

Sustainable aspects of design:

1. Need of the project: The transformation of the JSW's Administrative Office at Vasind works plant, Vasind was driven by the need to replace old and outdated, leakage-prone offices buildings in various parts of the plant. The new administrative complex, set in the open northwest parcel of the plant would bring together the various plant administrative offices at one location, providing better infrastructure, a conducive working environment and reflecting JSW's brand as a sensitive, sustainable, young, and dynamic establishment. The old structures were cleared for landscaped green areas.

2. Responsible planning: The prevalent highway setbacks defines the primary zone of the development. The parcel was largely clear, except for tree cover in certain areas. The arrival pavilion, the pedestrian walk, the arrival foyer, the café with its outdoors and the utility block beyond is conceived as a series of robust experiences set in landscape. The compact foot print of the development ensured no damage to the existing trees and minimal disruption to the top soil. This base is articulated in local stone and exposed concrete, with glazing at suitable

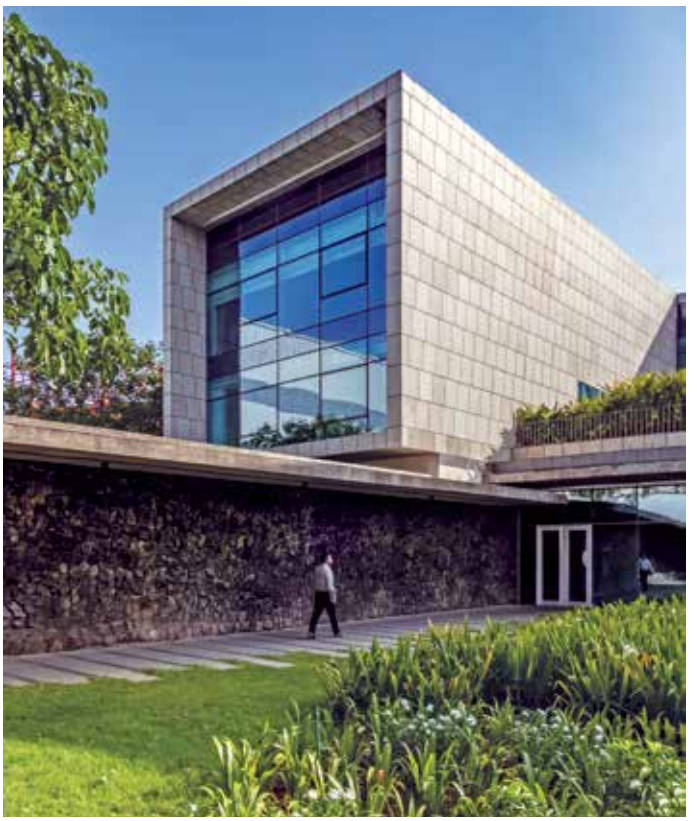

Figure 3: The shared facility spaces housed in linear bar dressed in local granite resting over the unified base.

Figure 4: Engagement with landscape. Deep overhangs in response to the climate

areas, forming the unifying base of the complex. The distinctly crafted linear bars housing the workspaces and shared functions rest above this unifying base

3. Form follows climate: The building's orientation is strategically planned to optimise natural light and ventilation, reducing the need for artificial lighting and mechanical cooling, thereby enhancing energy efficiency. Workspaces largely in an insulated glazed cover, overlook views and are well shaded by deep overhangs and localised external screens.

4. Interior planning: We spend over a third of our daily life at work. It is essential that the work spaces are thoughtfully designed and conducive for our wellbeing, enabling engagement, being adaptive, getting motivated and creating meaningful work. The key drivers for this are glare free natural light, planning of personal and communal space with optimal density, connecting with nature and expanse, acoustics, ergonomics & adaptive nature. The design attempts to address these needs.

5. Engaging craft and skill: It was important how the development enables engagement of artisans and celebrates skilled workmanship and craft. We sought to celebrate the extraordinary execution of ordinary materials. This was planned in critical transition and communal areas which would be a showcase to

Figure 5: Courtyard seen from the connecting corridor at 1st floor. The office block resting over the unified base.

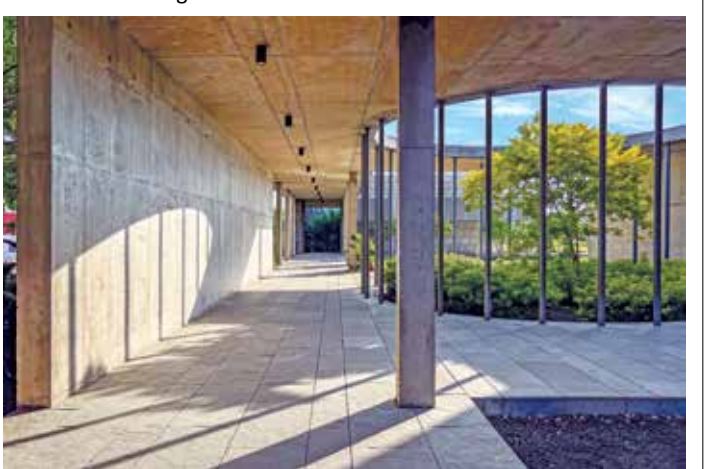

Figure 6: Play of light and shadow in the connecting corridor leading to the cafe.

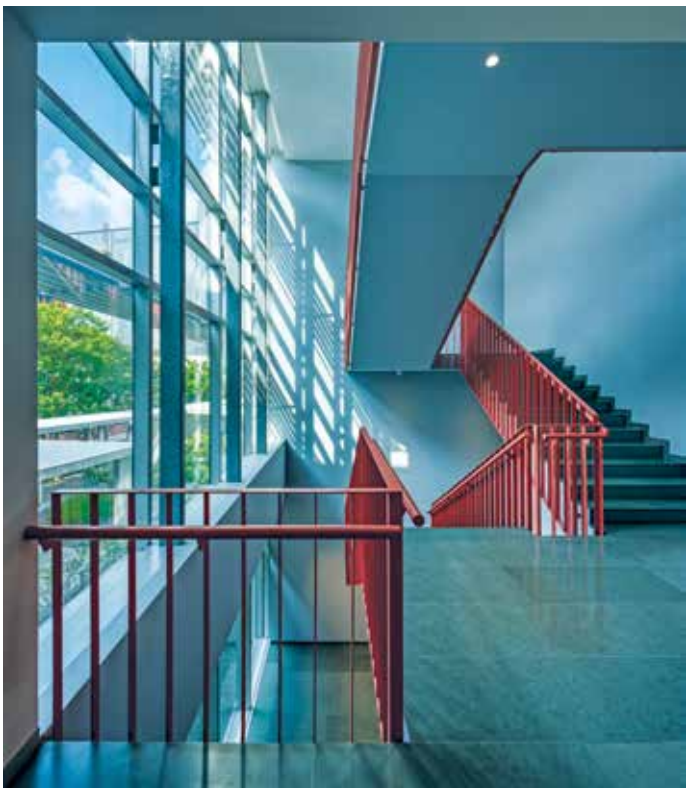

Figure 7: Light filled internal staircase, with splash of color adding vibrancy.

Figure 8: Naturally ventilated transition spaces in association with landscape.

the users and visitors to the office. A few notable examples are the tight joint local basalt dressed wall leading to the central foyer, terrazzo work in central foyer, skilfully done staircase railing by metal craftsman, sourcing of block print kalamkari fabrics for furnishings from NGOs working with weaver communities etc

Figure 9: Light filled work areas engaging with refreshing landscape.

Figure 10: Light filled work areas at executive level.

6. Materiality: The use of locally sourced materials such as Kota stone, granite, and basalt stone minimises transportation emissions and supports the local economy. These materials are chosen for their durability and low environmental impact. The workspaces extensively use JSW's steel and cement products, showcasing the company's commitment to utilising its own sustainable materials while ensuring the structure's longevity and strength.

7. Responsible consumption: Offices consume a lot of energy and resources. One of the primary aims towards sustainable development is to address how to reduce energy consumption and resources or rather ensure responsible consumption. We aimed to achieve this through the following ways.

a) Glazed façades were restricted to areas requiring natural light. Low-e double-glazing with superior performance criteria was used. It was further shaded by suitable shading devices.

b) The building roof was thermally insulated externally to reduce the heat gains.

c) Low consumption LED light fixtures are planned in the building.

d) Low water consumption fixtures were used in toilets and pantry areas. The waste water was centrally treated in the plant and used for horticulture and make up water for cooling tower.

e) Efficient water cooled chillers have been planned for the air conditioning of the premises. Most

of the transition areas are naturally ventilated, reducing the overall load on the air-conditioning.

f) Wastage in usage of materials like stone was kept to a very minimum (under 5%) by planning the application in the available sizes.

g) Paved areas were restricted to minimum as possible and soft-scape areas were designed for percolation enabling ground water recharge.

h) Use of recyclable products and no consumption of plastics in daily use.

8. Responsible landscape design: Excessive hardscaping around building perimeter causes heat island effect, resulting in heat gains, glare and visual discomfort. The design consciously attempts to minimise hardscape and maximise softscape and tree cover. Treated water from central plant STP is used to maintain the green cover with carefully planned drip and sprinkler system.

9. Optimising Life cycle cost: Through the adoption of sustainable practices, the construction costs of the project were largely optimised. Through sensitive planning, the life cycle operational costs of the development are also reduced.

10. Internal branding ethos: It is well known that the client are patrons of art. The Journey of Vasind works began in 1982. We saw the passion of the plant team who considered the organisation as their family. This led to our proposal of showcasing the overlaps between Self and Work resulting in this beautiful family and which would be more meaningful to the users rather than formal art. This was built through the narratives of:

Heroes of Vasind (Larger than life photos of blue-collar workers), Act of work (capturing people at work), Language of love (quotes in native language and script), Lifelines of Vasind (profile line work of key employees), Tools of Joy (Use commonplace objects from the factory to create interesting arrangements) & Name. Place. People. Things (Anecdote, Achievements, Accolades of people spread out chronologically)

All images courtesy Author

Ar. Sanjay Nayak is a Director at Edifice, and has been with Edifice since the year 2000, two years after his graduation. He does not let any corners be cut in the pursuit of excellence of any project he has been entrusted with. He has worked on multiple typologies and still considers himself a learner and constantly tries to better with every attempt.
Email: media@edifice.co.in

Commendation Award (Private Residence)

34th Architect of the Year Award
JK AYA

ARGHYA
HOUSE OF FIVE LINES

By Ar. Abhijit Kothari and Pranali Kothari

Under the foliaged blanket of a hill lies the Arghya farmhouse - a quiet residence for a spiritual client; built on a Nashik farmland bunded towards a dam. Merely a quarter of the entire four-acre plot is held by this house, which is laid out along a single horizontal plane to facilitate the movement of the elderly client. Five principal lines define the formal and spatial composition of the house - those that also connect land and water, the sky and the earth, inside and outside, the built and the green, in effect, the private and the public. Sitting between the boulders and the stream, silence and sound of nature, the Arghya farm house offers multiple opportunities to its users to unify with nature, and take recluse in its own interior setting.

Figure 1: Arghya-an intend of giving back to nature.

Figure 2: The U-cut facilitates the entry of the sky, the stream and west winds into the interior.

The house does not reveal itself to the viewer while approaching from the access road. A small branching pathway descends to the site for the vehicle as well as the pedestrian. Cascading down through a series of pedestrian steps, the forecourt of the house gets defined by the first line - a wall with a long slit that frames the dam against the green. It directs us into the covered portico which gives a peek into an internal courtyard, yet persuading us into the direction of the entrance. As one enters, a big view of the pool opens up. The living space where one is standing now, extends seamlessly into the view of the outside, and the pool merges with the water of the dam ahead. It is bounded on the right by the second principal wall that playfully layers the house and offers privacy to the bedroom space behind. This wall along the pool is pulled inside to connect to the water stream that runs beyond in the back.

The third principal wall-line acts as a retaining wall holding and allowing the earth for the home. This wall contains the kitchen within its U-fold, and has a U-cut within it to allow the stream-fountain inside. This central private sit-out in the house brings together the five elements of water, earth, sun (fire), wind and light (space). Despite being the innermost private core, this court is connected intimately with all the site elements, creating a timeless moment. The space abuts the outside through large openable windows on one side, while it sees a private contemplative courtyard on the other. The courtyard is a secret passage into the landscape around - a mini-private trek of one's own.

The fourth and fifth walls define the spaces for the private bedrooms and their public counterparts. While one bedroom opens into a silent portico facing the hill behind, the other opens into the lawn that faces the water of the dam and an intermediate pool platform on the side. A terrace garden on top of the

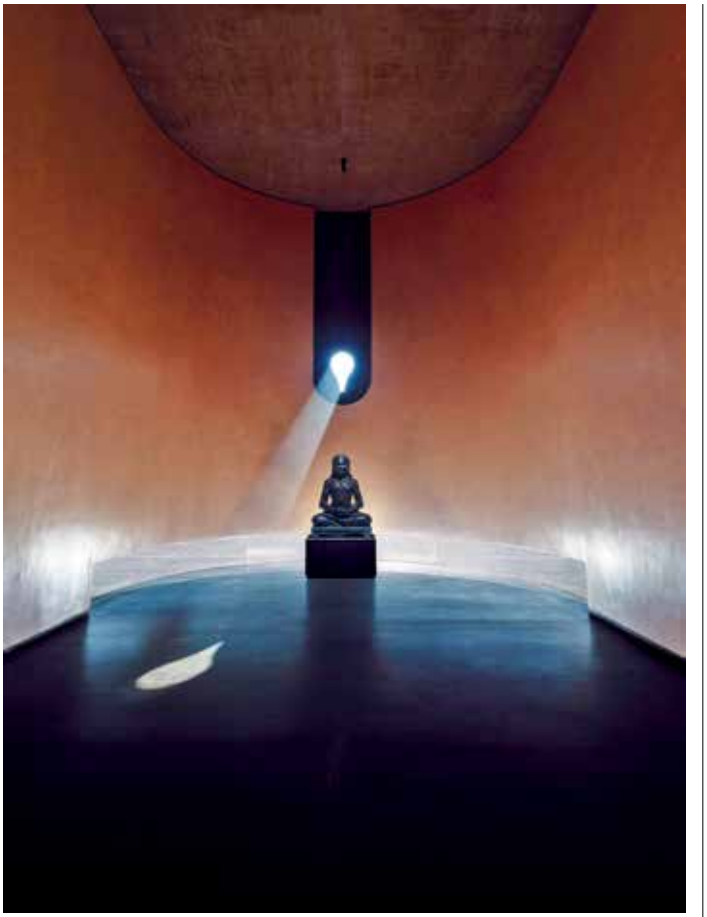

Figure 3: Meditative sunlight reflects into the space in the form of Tilak at different places during the course of the day symbolising divine blessing of Lord 'Vitthal'.

Figure 4: Louvered window and the lower back slit help to pull the west wind and facilitate cross ventilation.

Figure 5: Pool deck helps to create a direct connection with the tranquility of outdoors.

Figure 6: Seamless interplay helps to expand the family sitting-cum-dining area to the outer court.

Figure 8: The individual bedrooms release into smaller private backyard, merging into the landscape.

Figure 9: The environment surrounding the house fosters an atmosphere of contemplation and serenity.

Figure 7: Dining space, basking in natural light, yet protected from direct sunlight.

Figure 10: The gentle spacing of rooms breaks up the front elevation, creating a continuous interplay between public and private areas.

house becomes not only an extended landscape of the house, but also integrates it with the topography of the original site. Certain parts of the walls of the house below protrude on this green terrace to become seating spaces above. The edge landscape becomes a natural barricade for the terrace, and droops below to cut the low angle light entering the rooms below.

Through a minimal palette of materials, and using the natural elements of light and landscape, the Arghya Farmhouse does not pretend to make a statement. Rather, its horizontal view-frame is broken by the soft staggering of rooms, to create a constant play of public and private spaces that activate in different ways. The terrace is not a singular slab, rather, is broken down to cascade down gently on both sides along its elevation. Amidst these spaces that whisper stories, the meditation room is silently hidden into a circular fold - the blind wall of which is lifted above the ground to cut any distraction at the eye level, while the user meditates in its special resonance. A carefully placed skylight lights up the space strategically during the morning. The space has its own private courtyard for contemplation and solitude.

As one wanders into the landscape around, one realises that the architect has created distinct spots from where you can gaze deep and long perspectives - both, inside out and outside in. Moreover, the house and the site are seamlessly interwoven within each other in various ways, creating multiple contemplative corners.

Held between the mountain and the water, the house is a gesture in five lines, folding life in an attempt to make architecture timeless.

Credits:
Photography: Hemant Patil
Text: Ar. Anuj Daga

Abhijit and Pranali Kothari, founders of Spacestudio Architects, bring rich experience in architecture, interiors, and urban design. Their award-winning work, recognised by JK AYA, A' Design, IIID, and FOAID, reflects a user-focused, innovative approach that harmonises form and function to create dynamic, meaningful spatial experiences.
Email: spacestudio.nsk@gmail.com

Commendation Award (Group Housing)

34th Architect of the Year Award
JK AYA

HOMES AROUND TREES

By Ar. Biju Kuriakose

Location: Bangalore

Built-up Area: 141,000 sq. ft.

Urban housing in India stands at the intersection of rapid urbanisation and a shifting sense of identity. The pressures of land scarcity and market-driven development have transformed housing into a commodity, often prioritising maximum yield over the fundamental idea of home. In the process, the very essence of housing—as a space that fosters identity, community, and rootedness is increasingly eroded. The relentless stacking of units, the erasure of open space, and the homogenisation of urban environments leave little room for meaningful engagement with nature or with each other.

In this challenging context, Homes Around Trees seeks to redefine housing by fostering a deep relationship between architecture and nature. It is an exploration of how living spaces can be shaped around the existing environment rather than imposed upon it, creating homes that are both grounded and transformative. More than just an alternative to conventional high-density housing, Homes Around Trees is an attempt to restore the balance between built form and its surroundings, between private dwelling and shared experience, and ultimately, between city and nature. It seeks to demonstrate that density and liveability need not be opposing forces but can coexist harmoniously when the built environment responds sensitively to its context.

Located on a densely wooded 1.1-acre site in Bangalore, this project reimagines the conventional housing model by redefining the relationship between architecture and nature, weaving thirty-eight apartment units into an existing ecosystem of trees. Rather than clearing the land, the design evolves from it, using trees as anchors around which the building is sculpted. The result is a living environment where architecture and nature coexist, reinforcing a sense of rootedness and belonging.

Figure 1: Aerial view showing how the building weaves around the trees

A rectangular footprint was devised in response to the trees' locations, shaping a sculpted mass where concave 'tree-scoops' imprint their presence onto the ten-story structure. These voids not only preserve the trees but also create immersive communal spaces that foster interaction and engagement. The tree-scoops define reading rooms, lobbies, and indoor sports areas at the ground level, ensuring that shared spaces remain connected to nature. A diagonal incision—framing two of the largest trees, a Banyan and a Raintree—creates a dynamic, street-like movement through the project. Additional communal amenities, including a swimming pool and amphitheatre, are situated on the terrace, offering panoramic views of the city skyline across the tree

Figure 2: Top view of the project showing community space at roof

canopies. These spaces transform throughout the day, responding to shifting light and shadow, reinforcing their experiential quality.

The thirty-eight apartments are arranged along two linear cores, with each unit opening to light, air, and the lush greenery outside. The planning maximises natural ventilation and daylight, ensuring that living spaces—bedrooms, dining, and living rooms—are directly influenced by the trees' presence. This proximity fosters a deeper connection between residents and their surroundings, reinforcing a sense of belonging and continuity with nature.

Visually, the tree-scoops shape the building's four facades, their concave profiles forming an interplay between solid and void. Louvered screens act as porous skins, framing the trees and allowing them to become the defining visual and spatial experience of the architecture. The result is a cyclorama-like effect—an evolving backdrop where the built form neither dominates nor diminishes the landscape but coexists in a symbiotic balance.

Moving through the building, one experiences the city through the layered filters of louvers and trees, a shifting perspective that blurs the boundary between built and natural. The terraces surrounding each unit, shaded by both foliage and screens, become dynamic spaces that transform with the rhythm of the day—shifting between darkness and light,

Figure 3: View showing curvilinear balconies opening into the tree courts

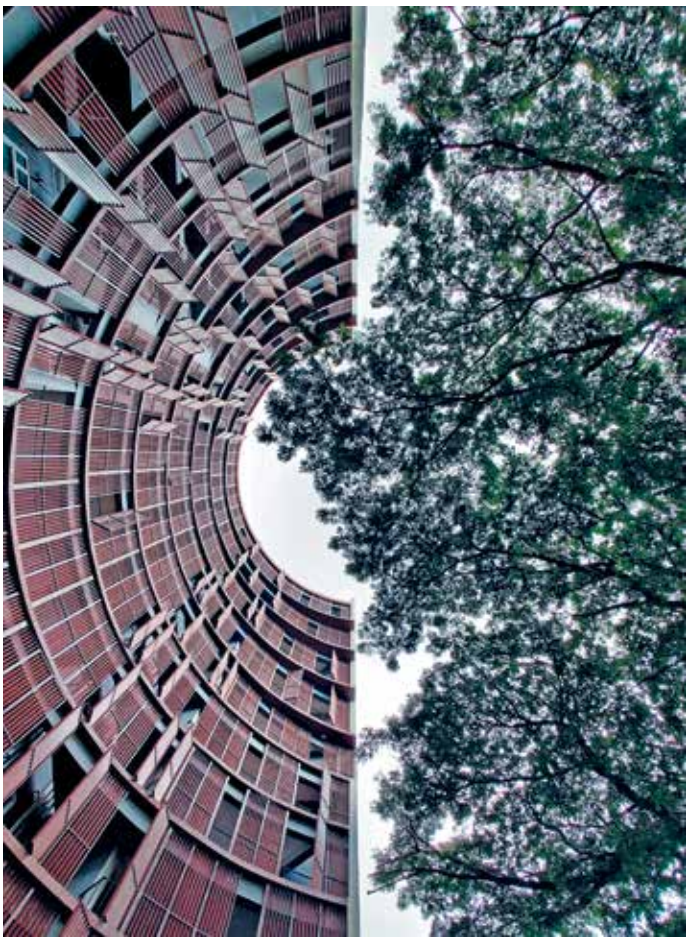

Figure 4: Juxtaposing the trees and the units

Figure 5: Framing the banyan tree

intimate and communal. As sunlight filters through the layers, it creates a constantly evolving play of shadows, reinforcing the idea that homes are not static enclosures but living, breathing spaces.

Homes Around Trees is an argument for a more conscious urbanism—one that acknowledges the

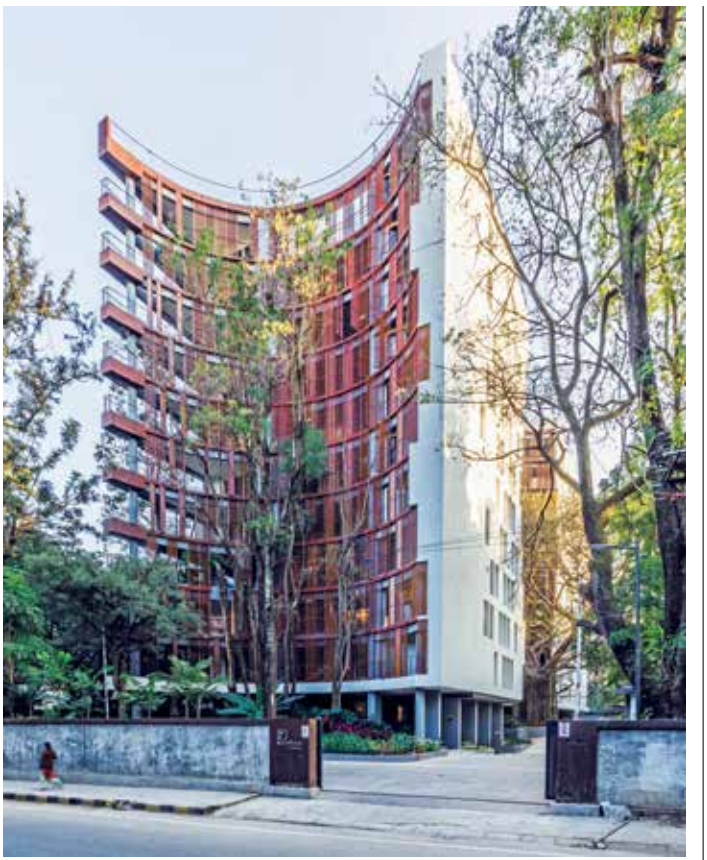

Figure 6: Street view of the building

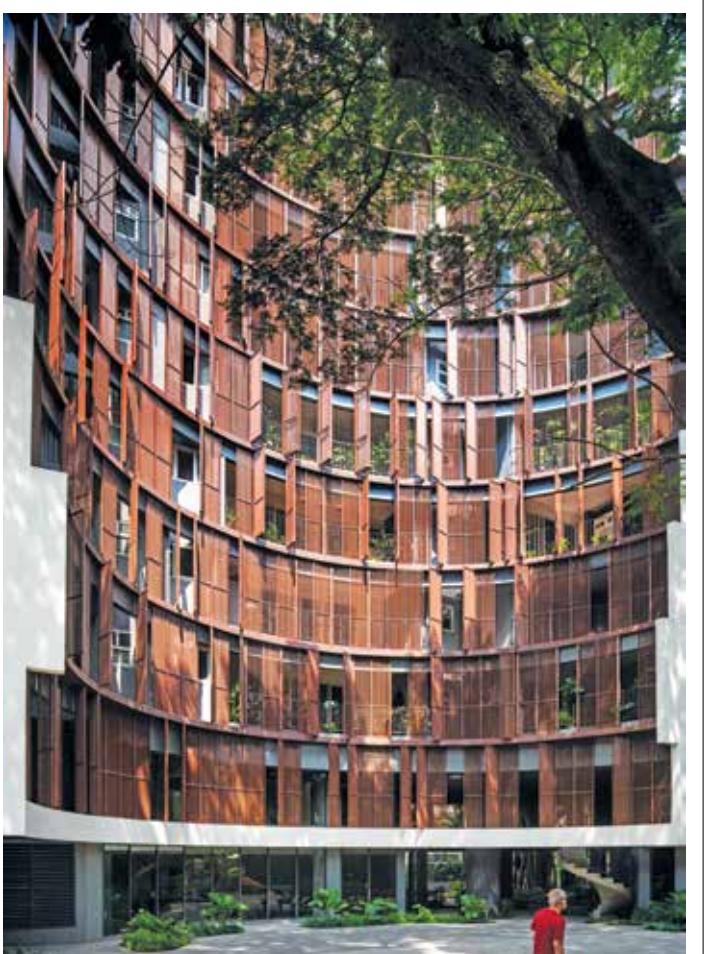

Figure 7: Raintree court

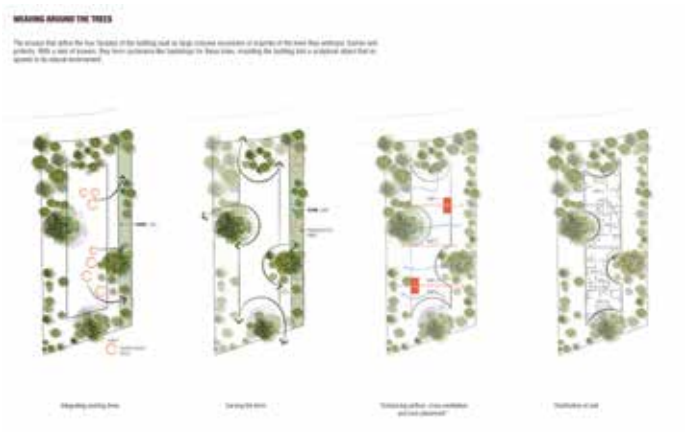

Figure 8: Conceptual diagram illustrating the built responding to the trees

Figure 9: Ground floor plan

urgency of preserving our natural environment while creating places for people to live meaningfully within it. In a city where development often comes at the cost of ecological loss, this project is an attempt to demonstrate that housing can be both dense and sensitive, both urban and green. It is a call to rethink how we build, placing nature at the core of how we conceive and inhabit our cities.

Figure 10: Typical floor plan

All images courtesy Author

Biju Kuriakose co-founded architectureRED along with Kishore Panikkar, an architecture and urban design firm based out of Chennai, India. Having studied architecture in Mumbai, Biju received his MS in Architecture and Urban design from Pratt Institute, New York. architectureRED is positioned as a practice that approaches design as an exercise in place-making, strengthening communities and facilitating the expression of identities. The act of building is viewed as an inquiry into creating places for people – a spatial manifestation of movement, memories and life patterns.
Email: biju@architecturered.com

Commendation Award (Public Building)

34th Architect of the Year Award JK AYA

Produce Market at Narindrapur, Bihar

By Ar. Ruturaj Parikh

Project information

Location: **Narindrapur Village, Siwan District, Bihar – 841446**

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

Built Up Area: **250 sq mt for the modules and 1280 sq mt in site development**

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.

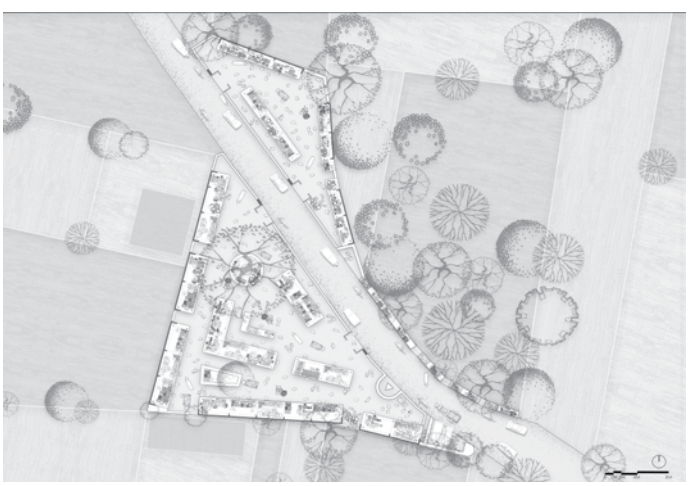

Figure 1: Plan of the market

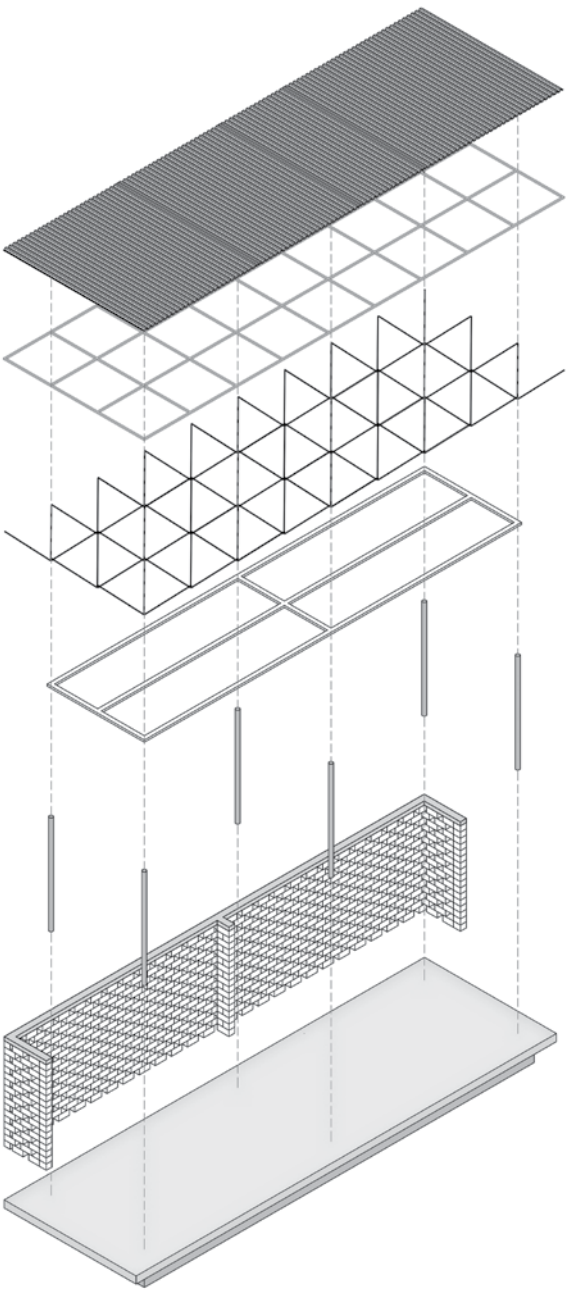

Figure 2: Exploded Isometric View

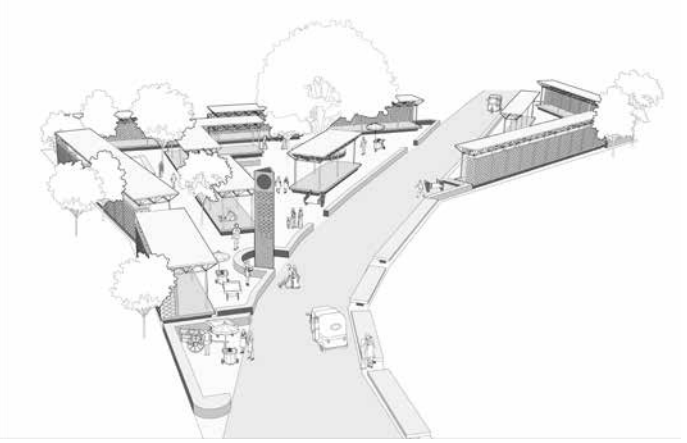

Figure 3: Perspective View

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 the west sun while the enormous banyan tree was celebrated.

The standard of public infrastructure is often abysmal across rural India, hence this 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 colours, noise and chatter when the market sits. The building was imagined as a platform and a backdrop for this life to unfold.

While architectural design does improve the 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.

Figure 4: Top View of the market

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

The market is very popular amongst the 19 villages that source their bi-weekly rations from this place. It was also 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.
Email: studio@matter.co.in

Commendation Award (Project Designed but Not Executed)

34th Architect of the Year Award JK AYA

Solina Silk Factory
Reshamkhana

By Ar. Harpreet Kaur

This is the winning entry for the competition for the Solina Silk Factory, also known as *Reshamkhana*, located in Srinagar, Kashmir. The site spans a 22-acre campus that includes approximately 20 heritage buildings, all constructed in the early 20th century. Among these, three Filatures and three Godowns are listed as heritage structures, each featuring a distinctive linear form extending up to 130 meters in length. The project is envisioned by J&K Industries and the Project Implementation Unit under the Jhelum Tawi Flood Recovery Project, with support from the World Bank. The initiative prioritises the regeneration of this industrial heritage site and more importantly, aims to support the livelihoods of local artisans. A deep understanding of the site was essential to propose a thoughtful masterplan and identify suitable adaptive reuse strategies. Each building's history, significance and current condition was carefully studied to assign appropriate reuse functions. A similar process was undertaken to assess the landscape typologies and their historical significance, ensuring that this knowledge would inform a meaningful design proposal.

The site's historical development was mapped using a series of archaeological references, helping trace its evolution over time. It was discovered that the open maidan space between the Filature and Godown buildings was historically significant, as a key road once ran through these structures, terminating at the southern channel. This route was a major axis for the movement of goods, a fact supported by visible physical tracks still found on-site. In response, the proposal revives this north–south corridor as a central organising spine—now reimagined as *Jashn-e-Aam*, a vibrant public space for gatherings, events and festivals. This large congregational maidan transforms during events and festivals, while landscaped paths around it function as mapped trails for exhibitions and secondary events.

Figure 1: Artistic rendering of the proposed Masterplan

The site naturally divides into two distinct zones. The southern zone, defined by a 100-meter offset from the protected buildings, is treated as a more sacred heritage zone. Most of the built fabric here is retained in its original form, with minimal yet meaningful interventions that enhance its value. In contrast, the east–west axis is conceived as a route of discovery. This approach creates a journey from the parking area through a series of public plazas and buildings, culminating in a rich spatial experience. Along this

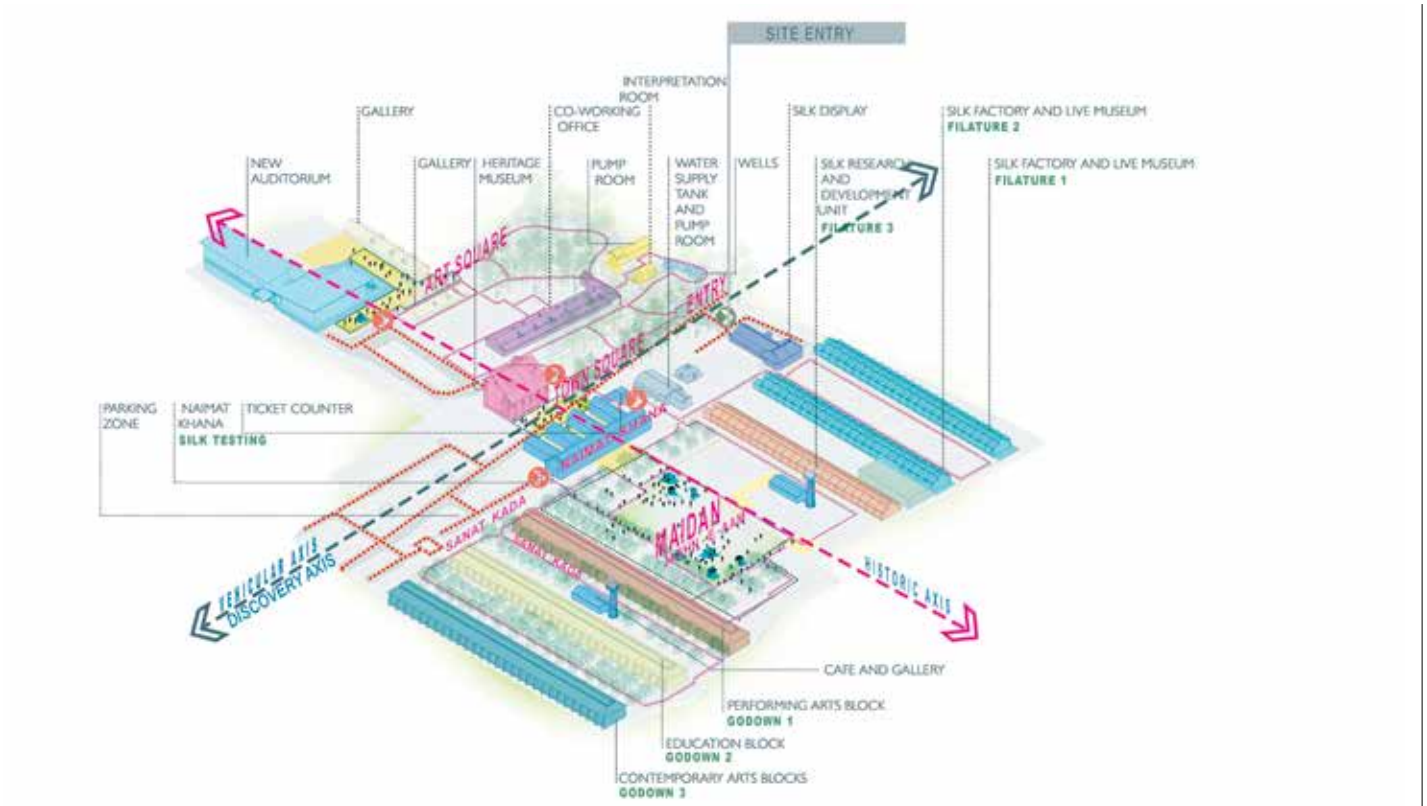

Figure 2: Program Distribution in the Masterplan

axis lie the *Naimat Khana* ("Home of Abundance") and *Sanat Kada* ("House of Arts and Crafts"), both of which transform in character during bazaars. The cultural and culinary expressions—forms of intangible heritage—lie at the heart of the complex, infusing it with vitality and identity. *Sanat Kada* operates as a monthly arts and crafts bazaar where artisans and weavers directly sell their products. At other times, particularly on Sunday mornings and evenings, the space transitions into a farmers' market, showcasing fresh produce from local farmers and emerging agro-start-ups in the city.

The venue is designed to be an inclusive and inviting destination, supported by a vibrant mix of restaurants, cafés, shops and galleries, creating a safe and welcoming environment for all. The aspiration is to establish a public space that is locally cherished, regionally respected and internationally recognised. In line with this vision, the site is being developed as a culture and leisure destination that bridges Srinagar's rich past with exciting possibilities for the future—by integrating heritage, the arts and community engagement into a dynamic user experience.

The proposal seeks to optimise interior spaces and introduce flexibility without compromising the defining features of the listed heritage structures. All interventions are designed to be time-honest

Figure 3: Drone Image of the three Godown Buildings

Figure 4: Drone image of Silk testing Building

Figure 5: View of Filature building from inside

Figure 6: View of the Filature as an exhibition space

Figure 7: View of the filatures as a studio with silk partitions

Figure 8: View of the Town square in front of Admin building

Figure 9: View of the Town square with PDD and Silk Testing building on either side

Figure 10: View of the Art square adjacent to the Store building repurposed as Gallery

and reversible. This approach is rooted in a detailed understanding of each building's history, architectural typology and current state. One particularly innovative transformation feature is the use of curtain rails with silk curtains and partition panels adorned with silk prints. This not only provides spatial flexibility but also showcases locally manufactured silk, creating a contemporary contrast with the historic built fabric.

All images courtesy Author

Harpreet Kaur is the co-founder of Architecture Dialogue, a multidisciplinary architecture and design practice based in Bangalore and Hyderabad. The practice is grounded in a collaborative, research- driven design process, with a strong emphasis on contextual thinking, material sensibility and inclusive stakeholder engagement. Before founding Architecture Dialogue, Harpreet led Purcell UK's India studio, representing one of the UK's foremost heritage and conservation practices. Her deep interest lies in transforming existing structures—heritage or otherwise—through sustainable, forward-thinking interventions that enhance their performance, relevance and relationship with communities.
Email: harpreet@architecturedialogue.com

34th Architect of the Year Award
JK AYA

The Great Hornbill Gate

By Ar. Aroty Panyang

The Great Hornbill Gate is designed in the shape of a majestic bird known as the Great Hornbill and constructed entirely of locally sourced bamboo and cane. Designed by young architect Aroty Panyang and built by her firm STUDIOARO, the gate stands at the entry of a new airport in Arunachal Pradesh, symbolising a bridge between the cultures and traditions of the region, as they come into contact with the modern world.

As the wings span across the entry and exit roads, the gate is designed as a double-headed Great Hornbill so that anyone who passes underneath is greeted by this great and majestic bird. Covering an area of 2500 sq ft, the structure consists of 26 interlocking arches that span a width of 38 feet on each side and a height of 25 feet to create the form of the Great Hornbill. At the time of construction, this project was heralded by the Indian media as “the largest public structure in India made of natural materials.”

Figure 1: The Great Hornbill Gate at sunrise

Figure 2: A majestic creature deeply rooted in the region's biodiversity

Figure 3: Symbolising a bridge between the cultures and traditions of the region, as they come into contact with the modern world

Figure 4: Some of the most striking characteristics of the Great Hornbill were incorporated into the design of the gate

Figure 5: Redefining the utility of natural materials for traditional communities in the region, by building the structure entirely of bamboo and cane

Figure 6: Highlighting the Great Hornbill through the project to contribute to the protection of endangered species around the world

Figure 7: Intricate patterns come together with the use of bamboo and cane

Aroty Panyang, the lead architect, who belongs to the same region, had the following to say regarding the project: "When our company was approached to design and build the gate for the airport, we were very excited with the opportunity. It gave us a great sense of pride to develop such a landmark project for our people. As airports represent flight and the first airplanes were inspired by the flight of birds we wanted to integrate this aspect into the design. For our inspiration, we chose the Great Hornbill - a unique bird with very distinct features and also the state bird of Arunachal Pradesh. All aspects of the Great Hornbill were studied – the features, the form and the flight. Some of the most striking characteristics were the beak and how majestic it is in relation to the size of the body and also the bird's immense

Figure 8: Covering an area of 2500 sq ft, the structure consists of 26 interlocking arches that form the wings of the majestic bird.

Figure 9: Honouring the age-old relationship of the region between its people and nature

Figure 10: The Great Hornbill Gate - a symbol of sustainability.

wingspan. These features were incorporated into the design of the gate. By highlighting this beautiful bird through the project we hope to contribute to its protection and the protection of other endangered species around the world.

In addition, by building such a large modern structure entirely of bamboo and cane, we hope to redefine the utility of natural materials such as these for traditional communities in the region. In a place that has such a deep tradition with bamboo, we can see an increasing adoption of modern-day resources like concrete and steel. By demonstrating what is possible to achieve with natural materials such as bamboo, we hope that this gate will help rekindle the relationship of this remarkable resource with the people of the region as well."

All images courtesy Shahul Shibili

Aroty Panyang is a young architect from Arunachal Pradesh, who specialises in building with bamboo. Her firm STUDIOARO engages expert artisans from across Northeast India, where bamboo is found in abundance. Through her work, Aroty aims to demonstrate the versatility of bamboo and its place in the modern architectural world.
Email: info@studioaro.in

Sonzal – Rejuvenating the Lost Paradise

A Case of Kashmir

By Qazi Shadman Qureshi

Through this extraordinarily rare intersection of talents, knowledge and lived experiences, *Sonzal* (meaning "rainbow") lives up to its name by showcasing the multifaceted and multihued artistic cultures of Kashmir.

The project aims to rejuvenate the cultural tapestry of the region, which has gradually faded into obscurity over time. The project manifests as a transformative force poised to leave an indelible mark on the region's identity. The meticulous integration of cultural elements within the architectural framework not only pays homage to the rich heritage of Kashmir but also serves as a symbol of reinforcing the dwindling identity and socio-cultural heritage of the region.

The project embarked on a journey of uncovering the intricate layers of history, heritage and community essence encapsulated within the region of Kashmir. With a deep-seated commitment to restoring the lost glory of the revered site chosen, the abandoned Mughal Bagh - Saif Khan Bagh, nestled in the heart of Srinagar City, the endeavour commenced with a thorough understanding of its historic significance, the pulse of its people, and the aspirations of the surrounding community. Through meticulous research and empathetic engagement, the project unfolded as a thoughtful and sensitive endeavour, where the site's heritage remained paramount. The approach was guided by a profound reverence for the site's legacy, ensuring that architecture served as a complement to its intrinsic value, rather than overshadowing it.

Figure 1: Essence of Kashmir

Figure 2a: Master Plan

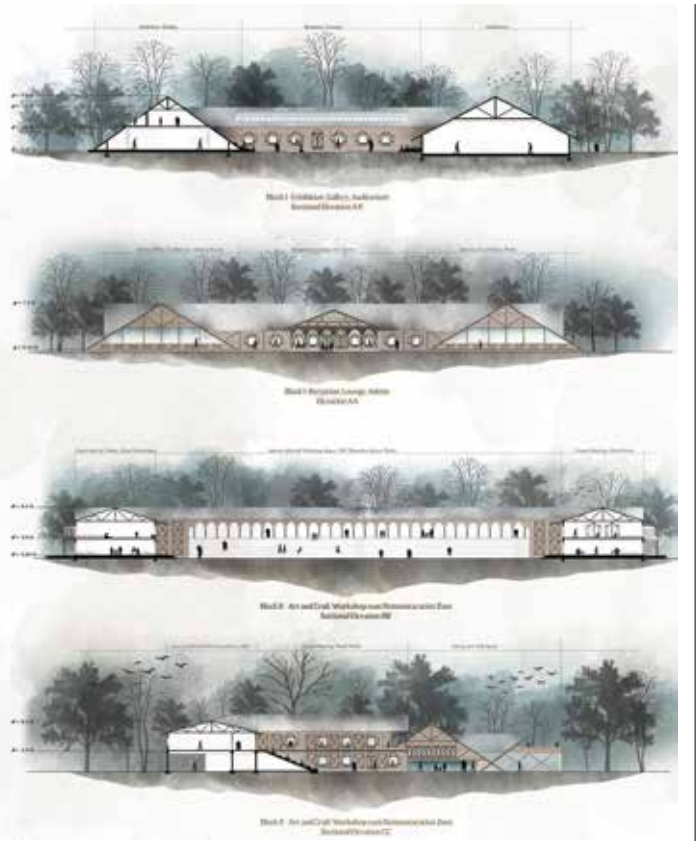

Figure 2b: Sectional Elevations

The project addresses the critical social need of preserving and revitalising Kashmir's cultural identity. The project seeks to enhance the region's imageability, conjuring renewed living patterns, empowering local communities and fostering sustainable tourism. The design fosters a profound sense of belonging among locals and provides an authentic and holistic experience for visitors. Through functions such as craft workshop zones, cultural experiential spaces, live museums, community spaces for interaction and dialogue, local bazaars, performance spaces and cuisine experiential areas, the project creates a vibrant, inclusive environment that resonates with the cultural roots of the community. By breathing new life into the abandoned Saif Khan Bagh and infusing it with renewed purpose and meaning, the project not only restores a significant historical site but also serves as a catalyst for community engagement, cultural exchange and sustainable tourism. This aligns perfectly with the goal of providing a better social fabric of life that is deeply rooted in the inherent cultural ethos of the region.

Figure 3: Art and Crafts Block

Moreover, the project transcends its physical boundaries, acting as a cultural ambassador to the world. Tourists are welcomed into an immersive experience where they not only appreciate the architectural aesthetics but also develop a deep respect for the culture embedded in every facet of the design through direct engagement with the community and shared live experiences through the conceived spatial program. The seamless integration of local crafts not only showcases the valley's artistic prowess but also serves as a testament to the enduring legacy of Kashmiri craftsmanship.

The design approach embarks upon a distinctive trajectory, intertwining the revival and reinterpreting traditional Mughal Garden planning principles and traditional vernacular architecture and building

Figure 4: View of the central court

Figure 5: Museum block

Figure 6: Community Plaza

Figure 7: Recreation Zone

Figure 8: Library Block

practices, such as the iconic *Dhajji Dewari* system of construction, incorporating local crafts such as papier mâché, Kashmiri embroidery and Mughal-inspired ornamentation, with contemporary sensibilities. Rooted in a profound reverence for Kashmir's architectural heritage, the design meticulously incorporates these time-honoured methods and aesthetics to pay homage to the region's long-lost architectural legacy. By embracing these traditional construction techniques, the project seeks to reignite a sense of cultural pride and ownership among the community, serving as a tangible testament to the enduring timelessness of Kashmir's architectural vocabulary. Moreover, the design ventures beyond mere preservation, aspiring to explore how this wealth of traditional knowledge could be harnessed to conceive a modern, contemporary architectural language. In doing so, the project not only breathes new life into the past but also leaves a trail of possibilities for the future, offering a glimpse into the untapped potential of heritage-inspired innovation and sustainability.

While rooted in the local context of Kashmir, the project also addresses global challenges such as sustainability and cultural and historic preservation. By revitalising a culturally significant site and fostering sustainable tourism, the project makes a positive contribution to the world, promoting inclusivity and cultural heritage. The minimal impact development approach ensures that the architecture complements the site's historical character, setting an example for culturally sensitive and sustainable design practices globally.

In essence, this architectural thesis goes beyond the realms of design – it becomes a narrative, a bridge between the past and the future, fostering not only a physical space but a legacy. The project encapsulates the spirit of Kashmir, providing a source of pride for

Figure 9: Retail Space

the locals, a source of enlightenment for the tourists and a testament to the enduring brilliance of the valley's crafts. It is not merely a design – it is a living, breathing testament to the resilience, richness and potential of Kashmir's cultural heritage.

All images courtesy Author

Qazi Shadman Qureshi, a State Gold Medalist from BMS College of Architecture, VTU, is an architect at CP Kukreja Architects, New Delhi. Rooted in cultural sensitivity, sustainability and innovation, his work spans diverse scales—from housing to urban design. Passionate about human-centric, resilient architecture, he recently represented India at the Harvard Project for Asian and International Relations (HPAIR), bringing global perspectives to the evolving discourse on the built environment.
Email: qazishadmanqureshi@gmail.com

34th Architect of the Year Award JK AYA

Manmatha, Udaipur

By Ar. Ruchir R Tiwari

Manmatha is a luxury eco-stay, built in the heart of Morwaniya village in Udaipur district, Rajasthan. The site is at a distance of 3.4 km from Badi Lake. It covers an area of approximately 28,864 sqft. The aim of the project was to craft a poetic retreat space which offers royal premises to explore activities of relaxation, mediation and recreation.

Manmatha was developed by desiring to learn from local communities to integrate the culture and values of Rajasthan. The site offered extreme contours and beautiful views which helped in maintaining the overall sustainability.

A bee hive form was selected for development to represent core community structure. Materials were

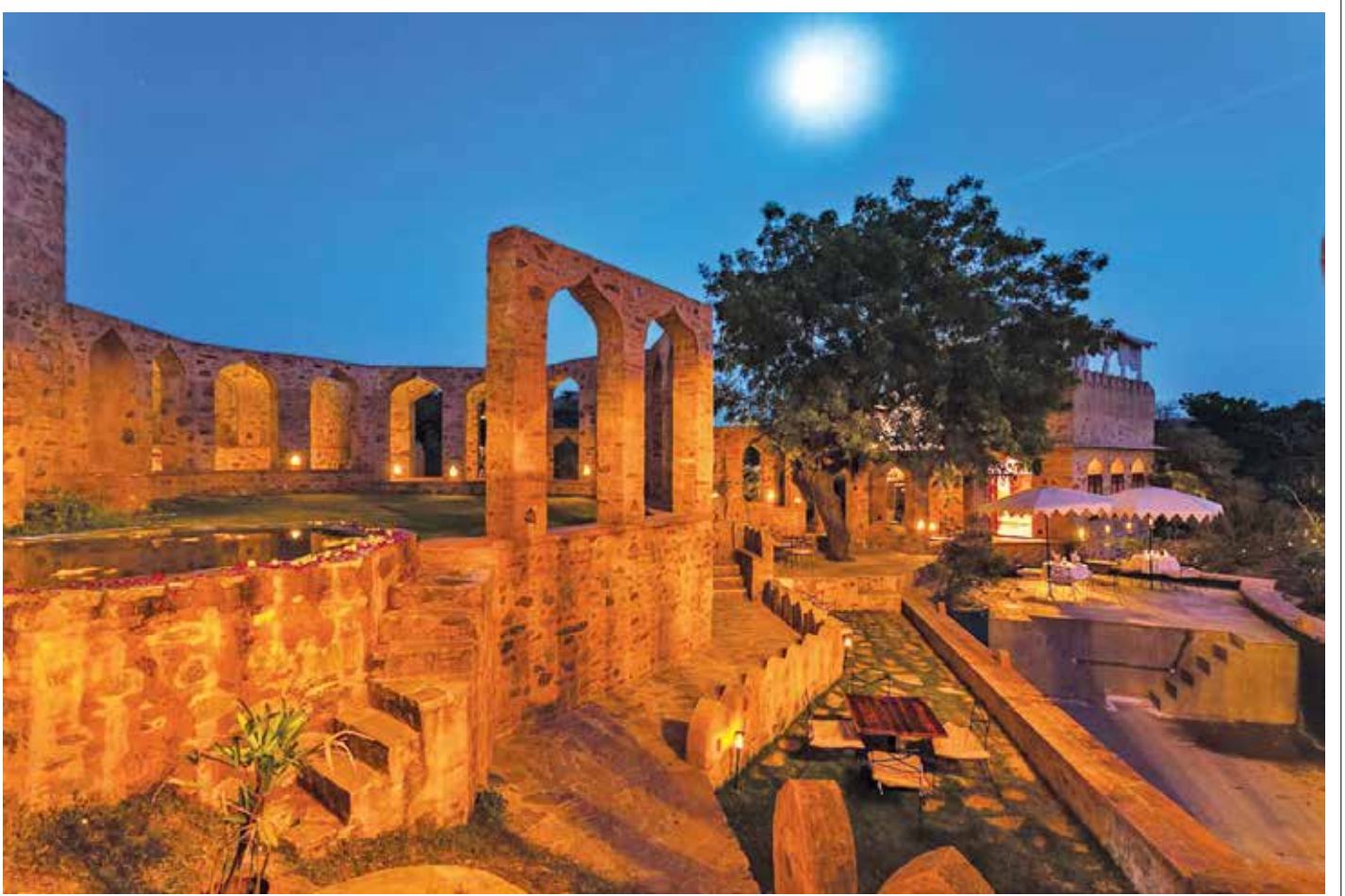

Figure 1: An evocative interplay of moonlight and heritage architecture—where timeless ruins are reimagined through sensitive lighting and spatial layering.

Figure 2: An introspective spatial insert where vernacular textures meet minimal design interventions. The floating staircase anchors contemporary function within historic form, while the stepped water feature below invites pause and reflection—reinterpreting traditional elements through a quiet, restrained architectural vocabulary.

Figure 3: The archway, illuminated by the soft glow of candles, invites you to step into a space where history and modernity co-exist harmoniously.

Figure 4: This project reflects our commitment to creating space that honour their surroundings, while standing the test of time.

Figure 5: This image captures the enchanting entrance as dusk falls, the goal was to blend functionality with the rich narrative of historic architecture.

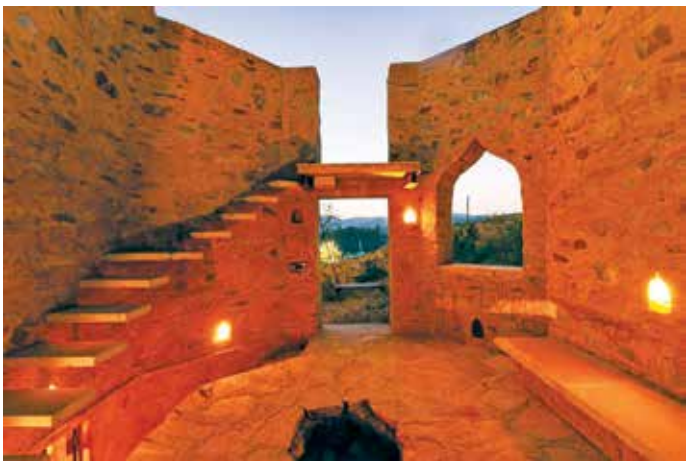

Figure 6: This fire pit not only adds a focal point for gatherings but also embodies the spirit of community. These steps are designed to guide visitors through the space, enhancing the overall experience.

Figure 7: In this bathroom, the stone floor and wall create a serene atmosphere, inviting relaxation and tranquillity. One can feel both, luxurious and grounded.

Figure 8: The pool, nestled within a carefully crafted catchment area, serves as a vital water body, collecting and managing all site runoff. This project not only enhances the aesthetic appeal but also promotes sustainable water management practices.

Figure 9: A peaceful oasis surrounded by a reflective water pool.

Figure 10: As the sun sets over, this courtyard transforms into a serene meditation area, inviting reflection and tranquillity. It serves as a peaceful retreat from the world.

selected considering site topography and climatic conditions, such as locally available stone, lime plaster and vernacular techniques for construction to keep the site raw and breathable.

We planned to build five residential units, each designed uniquely, and inspired by God Manmatha's five arrows named Kumudini, Ratimohini, Chitrini, Shankhini, and Bodini.

The interiors were proposed to have rustic walls like those of an old fort, a swing in the room, the bathroom which features a brass basin, a natural plunge pool. We concluded with developing an eco-conscious, sustainable retreat, curated with amalgamation of tranquillity, luxury and a deep sense of care towards nature.

All images courtesy Author

Ar. Ruchir R Tiwari is the Principal Architect and founder of the firm Architecture Basics. With over two decades of experience, the firm specialises in delivering context-driven, sustainable design solutions across residential, commercial and urban scales. Ar. Ruchir believes that architecture is a dialogue—shaping environments that inspire, endure and enhance the human experience.
Email: architecture.basics@gmail.com

Commendation Award

34th Architect of the Year Award JK AYA

Raffles Jaipur

A Contemporary Palace Rooted in Tradition

By Ar. Tushar Sogani

In the heart of Rajasthan, where architectural heritage runs deep, the expansion of the iconic Fairmont Jaipur has given rise to a new landmark — Raffles Jaipur. Built on the same site, this project is a masterful amalgamation of the old and the new, a seamless union that retains the grandeur, style and soul of its predecessor while introducing a distinctly elegant contemporary narrative.

At the core of this union lies a courtyard, evoking the spatial layout of traditional Rajasthani palaces. This central space does more than connect buildings — it reflects the spirit of royal architecture, where multiple wings of a palace revolve around a communal, open space. In this way, the courtyard becomes both a visual and functional anchor, creating a sense of unity, scale and regal intimacy.

Symbolically and spatially, the project draws from the dichotomy of traditional palace zones — the *mardana* (male) and the *zenana* (female). The existing Fairmont, with its robust scale, strong geometries and masculine presence, represents the *mardana*. In contrast, the new Raffles Jaipur adopts a softer, more feminine sensibility — evident in its delicate detailing, refined ornamentation, graceful proportions, and lighter colour palette. This gendered architectural metaphor adds a layer of cultural and

Figure 1: A majestic symphony of Rajputana architecture where intricate jaalis, chhatris, and domes converge in flawless white marble elegance.

Figure 2: Rooted in heritage, the design captures the spirit of royal Rajasthan with domical roofs, layered façades and a hierarchy of spatial volumes.

aesthetic depth, evoking the ethos of age-old palatial traditions where spaces were designed with such symbolic identities.

Although the materials used in Raffles Jaipur are largely contemporary — concrete, steel, AAC blocks, aluminium windows, GRC, ferrocement and tensile fabric — the language of their application draws heavily from traditional Rajasthani craftsmanship. Arches, jharokhas, intricate jaali patterns and courtyards are reimagined with modern techniques, ensuring that the building, while current in its construction, feels timeless in its character.

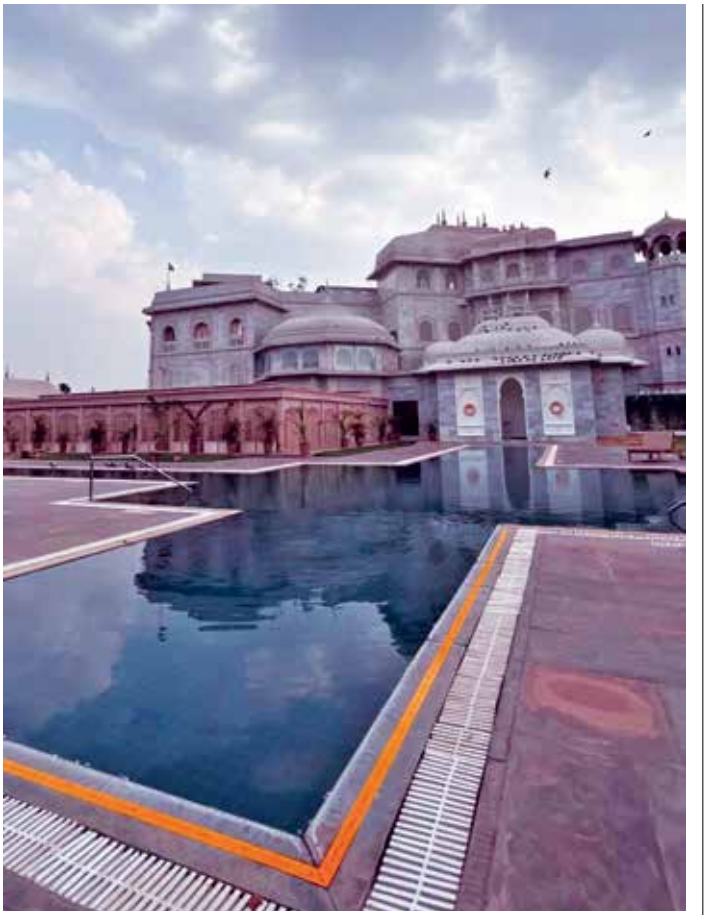

Figure 3: Sharp orthogonal pool edges contrast with the soft curves of domes and arched fenestration, showcasing spatial balance in design.

Figure 4: Timeless craftsmanship carved in stone and crowned with light.

Figure 5: A majestic triple-height courtyard infused with Rajput-Mughal elegance, softened by classical furniture and golden focal points.

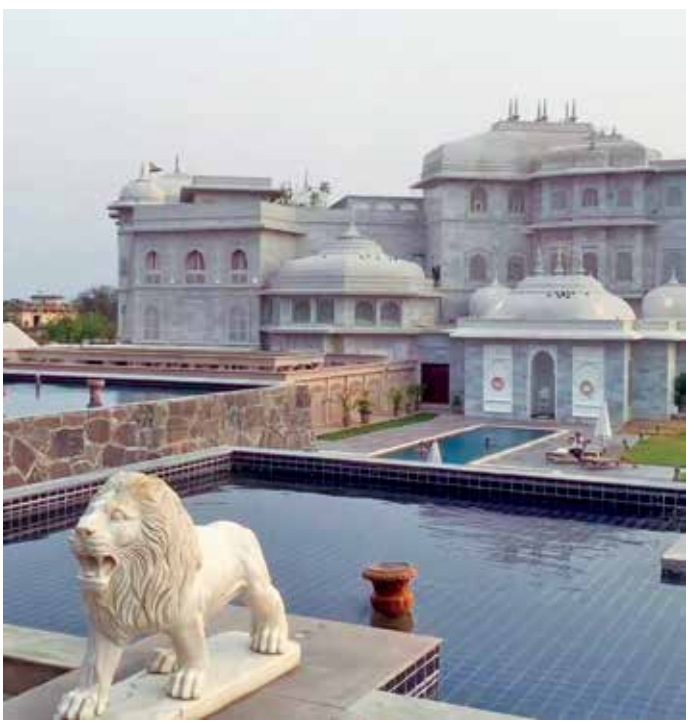

Figure 7: Architectural opulence in white stone—elegantly layered domes and latticed balconies echo the royal essence of heritage palaces.

Figure 6: A picturesque blend of form and function—this courtyard pool merges Mughal-Rajputana design with contemporary indulgence.

Figure 8: Where every detail—from fluted columns to geometric jaali patterns—echoes centuries of architectural mastery.

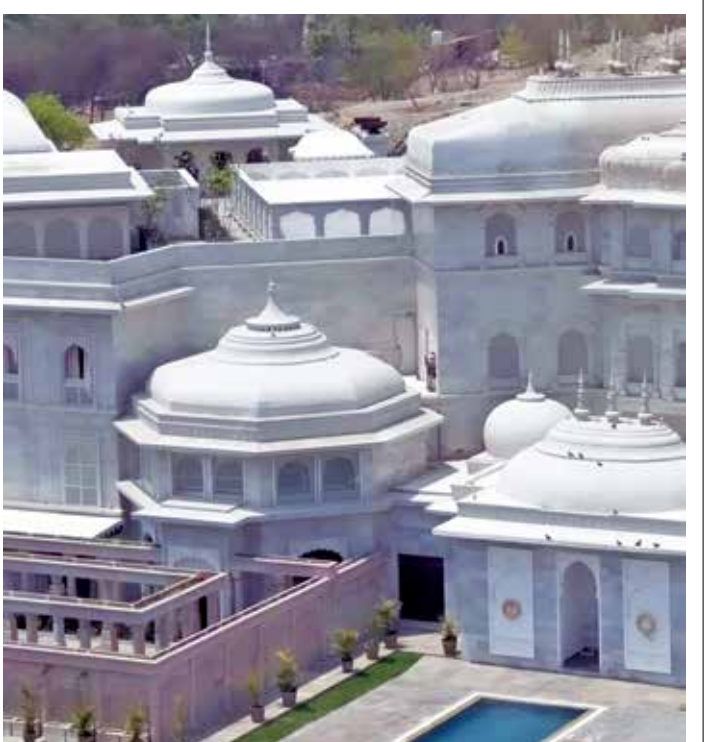

Figure 9: Where heritage meets harmony — intricately crafted domes and arched niches define the regal facade.

This architectural duality — masculine and feminine, traditional and modern — is what sets Raffles Jaipur apart. It does not merely extend the footprint of Fairmont Jaipur; it completes a narrative, enriching the complex with a thoughtful spatial dialogue and a layered sense of place. It stands as a modern-day palace, rooted in the heritage of Rajasthan, yet speaking the language of contemporary luxury.

In essence, Raffles Jaipur is not just a hotel extension — it is an ode to Rajasthan's storied past, a reflection of its layered architecture, and a forward-looking interpretation of timeless design principles.

All images courtesy Author

Ar. Tushar Sogani is a B.Arch graduate from Malaviya Regional Engineering College, Jaipur, and a pioneer in modern high-rise development in India. He is Chairman of IIA Rajasthan Chapter, GEM Rajasthan, and ASSOCHAM Rajasthan Council, and Junior Vice President of IIA National Committee. A past chairman of ARCASIA's ACGSA and India's country representative to AIA, he has received several awards for his innovative commercial and residential projects.
Email: tushar@tsdplarch.com

34th Architect of the Year Award JK AYA

ZEBUN NESSA MOSQUE

By Ar. Saiqa Iqbal Meghna

PROJECT DESCRIPTION

A monolithic pink concrete mosque finds its location at the edge of an existing water body amidst a fast-growing industrial area at the outskirts of Dhaka City. The mosque is designed as a Permeable Pavilion that establishes a deeper connection between water and land which serves as both spiritual and breathing space within an industrial compound. The owner of the industry wanted to build a mosque for the workers to commemorate the memory of his late mother in the hope of inducing softness within the harsh industrial area. This narrative inspires the architect to design the mosque as a spiritual-social space enhancing mutual care and trust between owner and the workers.

The mosque incorporates elements that allow for filtered natural light and ventilation, creating a "breathing pavilion". The mosque features a simple yet effective design, with a monolithic mass situated on a high plinth, reminiscent of the vernacular house forms built on 'Bhiti' (mound) in the deltaic landform of Bangladesh. The plan of the mosque evolves from simple geometric shapes, with a square surrounding a circular volume to create four enclosed gardens that serve as light courts on each side. The outer square volume melts into subtle curves in the east and west directions to interact with the site forces. The north-east hanging corner of the curved wall defines the main entry, facing the existing node of the two main internal roads of the industrial compound. The thick concrete walls are perforated with small rectangular voids. Filtered light seeping through the voids resembles hanging lanterns of old mosques.

The double layered thick walls create a microclimatic atmosphere within the mosque ensuring thermal comfort. Sunlight plays inside the garden-courts along the 'jaali' openings and reflects into the interior spaces while the heat dissipates out from the interior. Being in a hot and humid climate the mosque is designed and encouraged to be a true naturally ventilated space devoid of any artificial air conditioning. Cool breeze passes through all openings coming from the outside natural water body that flows across the sequence of constructed water-pool to the interior prayer hall to outdoor elevated plinth surface. The doors and other thresholds are all made with perforated metal sheets to ensure filtered flow of wind during the heavy monsoon. All these features establish the very idea of a 'breathing pavilion', a deeply rooted architectural form of this tropical climate.

Mono-materiality is expressed through the exposed pigmented concrete structure. The warm hue of the rusted pink concrete form has a cooler turquoise hued mosaic floor. The outside broken brick mosaic work is an innovative take on the age-old terrazzo and mosaic flooring where broken brick pieces are used instead of marble pieces. Addition of broken bricks on the traditional terrazzo flooring adds an excellent friction for the exterior floor surfaces. With its perforated as-cast pigmented concrete surface and uniquely crafted terrazzo floors, this handcrafted mosque promotes local craftsmanship which is becoming extinct due to the market pressure of using ready-made imported building materials. 35-40% of the shuttering material is reused from the old shuttering materials that were used during the construction of the adjacent washing hub building.

A shallow thin shell dome levitates over the perforated curve walls, elevating the singular

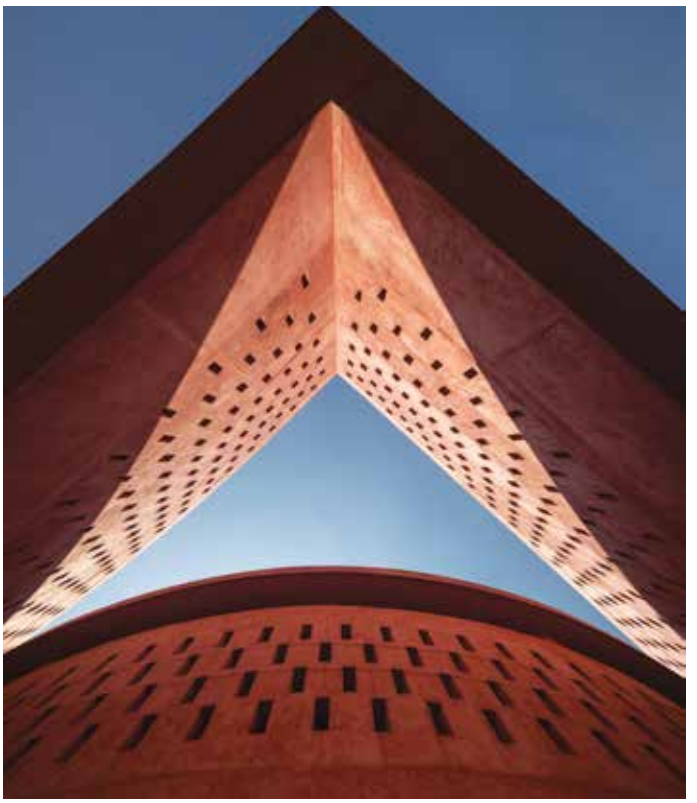

Fig. 1: Light-court between double layered 'jali' walls
Photo credits: Asif Salman

interiority of the prayer hall. Use of the shallow dome comes as the most efficient means of covering a large span in terms of cost-effectiveness and material optimisation. The floating dome evokes the structural ingenuity of covering large space without intermediate supports manifested through chronological development of mosque architecture in the Islamic world.

Unlike solid qibla walls in conventional mosques the qibla of this mosque is defined by a wide arched opening on the subtle curved western wall. A reflective water body connects the turquoise mosaic interior through the arched opening to the existing pond, allowing the prayer space to flow seamlessly towards a light-filled infinity. The mosque is devoid of any glass surface except for the translucent glass mihrab which is placed on the shallow water body. The glass mihrab is uniquely handcrafted on site using local glass pieces.

The south-east courtyard of the mosque holds a perforated metal stair connecting to the crescent shaped upper floor preserved for female workers of the industrial complex. The space serves both as a meeting and prayer space for the women. A "Chhatim" tree is planted near the stair to make the space filled with fragrance at the time of full bloom. Participating in the mosque activities caters a sense of empowerment and belongingness within the female workers of the industry.

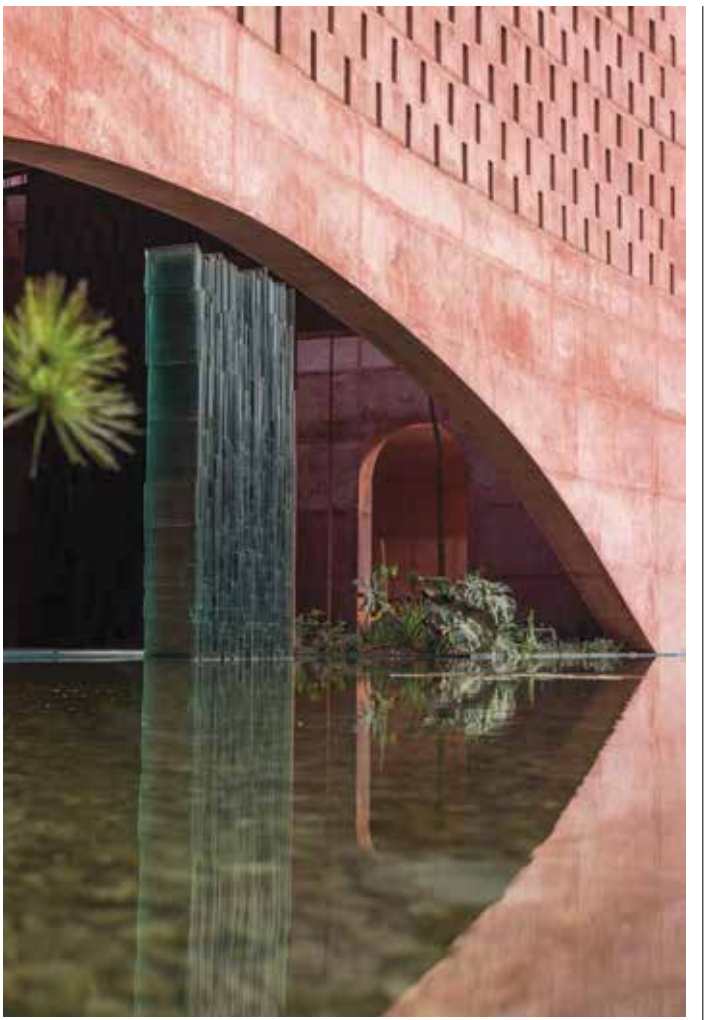

Fig. 2: Handcrafted Glass Mihrab placed on a reflecting pool
Photo credits: Asif Salman

The ablution area is designed to induce a sense of spirituality during the act of purification before performing the prayer. The rustic pink mosaic floor becomes turquoise representing tranquillity. The turquoise and pink mosaic with carefully laid broken brick pieces reflects the mastery of age-old craftsmanship where the use of these colours connects with the collective memories of the users. The used ablution water is recycled and reused for watering the gardens.

PROJECT SIGNIFICANCE

The very concept of designing it both as a prayer space and a social space for community gathering is remarkable. The owner of the industry wanted to build a mosque for the workers to commemorate the memory of his late mother in the hope of inducing softness within the harsh industrial area enhancing mutual care and trust between owner and the workers. A significant focus was to engage the women workers into the religious and social activities of the mosque by providing designed space for them.

Fig. 3: Architecture of the Land_ A Breathing Pavilion on an Elevated Plinth
Photo credits: Asif Salman

Fig. 6: Metaphysical Void beneath a Shallow Dome_ Prayer time congregation
Photo credits: City Syntax

Fig. 4: Entry court for women workers adorned with a sculptural perforated stair spiraling around a fragrant flowering tree
Photo credits: Asif Salman

Fig. 7: View from north-east side from nearby factory building showing the locality and existing lake.
Photo credits: Asif Salman

Fig. 5: Nearby madrassa students playing on the green foreground during monsoon
Photo credits: Asif Salman

Fig. 8: Multipurpose use of the space holding regular classes and discussions
Photo credits: Asif Salman

Fig. 9: Prayer_ Blurring boundary between the Terrestrial and Celestial
Photo credits: Asif Salman

Fig. 10: Top view of gathering of women workers over the broken-brick mosaic plinth during monsoon
Photo credits: Asif Salman

The planning constraints was to design the mosque within a confined leftover space of an industrial compound, surrounded by an existing ETP plant, washing hub, garment and utility buildings and numerous scattered ducts and pits. It was very challenging to maintain construction flow within a running factory zone which also got interrupted during the covid lockdown. The whole team comprising the owner, architects, construction team and craftsmen efficiently orchestrated the whole process.

Mono-materiality is expressed through the exposed pigmented concrete structure. The power of traditional craftsmanship is expressed anew with customised use of locally available materials.

The interior atmosphere remains cooler than exterior temperature as gentle breeze passes through double layered perforated walls, shallow water body, shaded light courts and gardens adorned with fragrant flowering plants. The mosque celebrates the seasonal attributes of the tropical climate. The mosque's architecture promotes natural ventilation and employs recycled water for the gardens – embodying the vision for a space that respects and enhances its natural surroundings.

The design approach to this mosque, integrating sustainable practices, engaging the community, and balancing the modern with the traditional, showcases the owner's and architect's commitment to architecture that serves people, respects nature, and enriches the spirit. The mosque not only offers a serene oasis for the workers of Ashulia but also stands as an inspiring example of how architecture can foster a sense of belonging, care, and spiritual well-being in even the most unexpected places.

Saiqa Iqbal Meghna is a renowned architect from Dhaka, Bangladesh, with a diverse academic background and significant contributions to both practice and academia. Her works have received national and international acclaim including the TIME's list of World's Greatest Places 2025, 34th JK Architect of the Year and the IAB Award. Meghna has been a faculty member at BRAC University since 2013. She co-founded Sthanik Consultants and Studio Morphogenesis Ltd., both of which have won several architectural awards. Her work emphasises sociability, inclusivity, and humanity, inspiring many in the field.
Email: saiqa@studiomorphogenesis.com

Commendation Award

34th Architect of the Year Award JK AYA

THE COURTYARD
AT KORAMANGALA, BANGALORE

By Ar. Palinda Kannangara

Name and Location: **The Courtyard at Koramangala, Bengaluru, India**

Cost of Project: **INR 2 crores (INR 2,00,00,000) (Approx. 240000 USD)**

Built- up Area: **3765.0 sq.ft Site Area: 4820.0 sq.ft**

Description of Project: The design of this home for a young Bengaluru family, draws inspiration from its historical context, the Garden of the city of Bengaluru and its beautiful architecture, Tippu's summer place- a small architectural gem, a summer pavilion amidst a garden near at the centre of the city and where the magic of the stone, greens, water, and ancient walls meld. The family home is designed like two pavilions, a family pavilion and a guest pavilion connected by a large central courtyard, which is the social space of the home (Anagala). It marks the context, the geological history, through the presence of the ubiquitous ancient gneiss rock, found in the paved functional outdoor spaces of the home's temples in older neighbourhoods. The clients are a young couple & urban designer & entrepreneur, having two young daughters, living with the clients' elderly mother. Their desire was to live simply but have a home that was about spacious communal spaces that would be connected to the environment and for the family to spend time outdoors enjoying Bangalore's salubrious climate. The spacious puja room that the grandmother spends most of her mornings in meditation and puja, wrapped by a reed and lily pond that reflects the sky, opening directly out to the angala or courtyard and the sacred Tulsi and Bakula tree.

The inner spaces of the bedrooms and kitchen can be closed by the specially designed timber shutters, at dusk while most of the living happens in the veranda spaces of the pavilions that are open to the gardens. The linear site (40'X120'), an amalgamation of two 40X60 feet plots facing parallel roads, built there is a level difference of 2'-6" between the two roads that have been used in the creation of a journey from the exterior of the home, to a raised courtyard level and then stepping up to the family pavilion through wide stone steps.

Material of Construction Details

Alongside drawing inspiration from the local craft & context, the material palette and construction technique is very much contextual as well. The home is designed with two light pavilions connected by a courtyard, the idea was to keep the building light, slender steel columns create a light floating effect in the building, the building appears to float above a more historic ground / terrain of stone. The textural variation of rough-hewn chappadi stone to the monolithic stone slabs for steps of the pavilion, to a smoother river bed granite of the main family pavilion and once within in the smoothness of the polished cement finish, signals the transition from outdoors to the inner sanctum of the home. The living space had been designed to comprise of verandas sheltered but open to the garden and skies, to enjoy Bangalore's salubrious climate. Setbacks of 1m on both sides become service passages. A timber jaali that enables light and air to circulate but scales down and cuts off the view of a tall building multistorey

Fig. 1: View from the main entrance connecting a series of courtyards.

Fig. 2: The central courtyard paved in local chapadi stone forms the core of the house.

paying guest accommodation that adjoins the building on the west, the trellis wraps the building at the upper level of the guest pavilion adding to the effect of a sanctum once within the home.

The family pavilion has a veranda like living, with an upper timber deck that forms the family living space open to the raised but open to courtyard. The inner private spaces within the home can be secured through a slatted timber shutter. The family living is set back through a deep colonnade that enables shade and protection from the rains. The indoor outdoor

Fig. 3: The family pavilion features a verandah-like living area with an upper timber deck that serves as the family space.

Fig. 4: The living space overlooking courtyard & the gooseberry tree. Based on the idea of vala angala inner court, the space is for daily activities and social gatherings.

connect is maintained throughout. The furniture too is light and easy to maintain. The upper-level timber family rooms have hinged windows that open out to the tree tops and maintain a connection of the members of the family with the courtyard below. It's completely open to passive ventilation throughout. A narrow bridge connects the living space with the guest pavilion that comprises of a multipurpose / guest room, a service quarters for the domestic help that can be accessed through an external staircase. There is privacy for the visitors and guests as well who enjoy views of the courtyard but also their own private terrace, enclosed with flowering jasmine creepers. The master bedroom and children's room make use of the space that is available due to the nature of the lean-to roof, and this gap above the cupboard and roof has been designed as a play attic. The 1m set back is used to create light shafts into the bathroom, and maintain additional ventilation and bounce light into the bedroom. The staircase too has a shaft of light that, recollecting light conditions of the darker local rock temples like the Gavigangadraeshwara.

Fig. 5: The inner dining area overlooking the courtyard.

Fig. 7: The dining area, the earth pigmented walls catch the Bengaluru sun.

Fig. 6: The dining room a double height space created to allow the borrowed mature tree canopies.

Fig. 8: The family room & study at the upper level, comprises of very simple furniture.

The slender lean-to roof is a steel structure, sandwiched with timber sandwich design that provides heat insulation and has a thinner light profile. A specially designed copper gutter and downpipe taken through the wall, lean to the roof forced into the centre courtyard, with custom-made exposed to visually. When the car is not parked in the garage at the guest space, it becomes an extension of the event space during parties. The courtyard is painted in an ochre with earth pigment textured plastered with a handled finish to complement and

Fig. 9: The master bedroom features a long desk overlooking blooming Cassia Fistula—Bengaluru's golden shower trees.

Fig. 10: Each bathroom has a play of light and maintains connection to the sky.

work with the Bangalore sun. Local dark granite and polished cement forms the flooring within.

Special Features:

The home was largely about experiencing the salubrious climate of Bangalore, through more veranda like living spaces, smaller rooms but larger communal spaces, many outdoors, expecting gardens, borrowed views of the street tree canopies, keeping the tradition and culture of south Bangalore alive. The family desired a garden that was productive and useful. The exterior small garden is an oushadi garden that has traditional ayurvedic herbal plants used for daily medicinal & herbs for cooking. The inner courtyard Vala Angala, the large congregation Court is sparse, paved with local chapadi or gneiss stone in a pattern reminiscent of old temples / traditional homes. A Bengaluru bench is a long monolithic in raw chappadi stone familiar to the Bengaluru context, under a Bakula tree.

The central courtyard has three sthala vruksha's sacred trees Neem, Champa and Bakula flowers & leaves used in the daily offering at pooja. A fruiting gooseberry for the children & birds to pick and eat from. A small sliver of water reflects the sky and wraps around the puja room, has water lilies and reeds. Like a small water Kalyani in a local temple courtyard. The project was built without a site contractor with daily labour, supervised by a technical supervisor and coordinated by the client, to bring the vision alive. Specialised local teams of carpenters, stone workers, wall plasterers were a part of this process. Simple locally available material and craftsmen were used. The intent of the design was to highlight the beauty of the local material and craft. Timber, local dark granite stone (in a river bed finish), rough chapadi (gneiss) for the exterior, cut cement flooring highlighted earth pigment plastered walls.

As one moves to the interior core of the building the flooring transitions from rough to smoother (river bed finish granite) and then smooth in the sanctum of the home the dining and bedroom spaces which is polished cement with brass in-lays. Copper gutter and spout bring the roof run off into the main courtyard. A touch of luxury and through the small copper and brass touches is found within the home.

All images courtesy: Author

Palinda Kannangara Architects is known for an experiential architecture that hinges on simplicity, and connection with the natural environment. The firm's work has been recognised for contextual sensitivity, crafted material use and minimalism reflective of the Sri Lankan ethos. The firm has been the recipient of several prestigious national and international awards in its 20 years of practice and has been featured in the recent El Croquis monograph 212.
Email: architectpalinda@yahoo.com

WARAKA UDAWALAWE, SRI LANKA

By Ar. Kasun C. Perera

A Tropical Haven in Udawalawe…….

Nestled amidst the lush greenery of Udawalawe, Sri Lanka, this family-friendly boutique villa offers a serene escape where tranquillity meets contemporary comfort. Overlooking a picturesque waterway and embraced by a grove of majestic jack trees, the villa draws inspiration from the jackfruit—a symbol of abundance and rejuvenation. Thoughtfully designed with eco-consciousness at its core, the villa harmoniously blends into its natural surroundings. Each structure reflects a unique architectural identity that incorporates earthy tones and elements inspired by the jackfruit, creating an authentic tropical ambiance.

The property features:

- A semi-open restaurant offering immersive dining experiences
- An infinity swimming pool with views of the serene landscape
- 06 deluxe rooms, 04 spacious family rooms, and 02 large suite rooms
- A tranquil Ayurvedic spa for holistic wellness
- A welcoming entrance building that sets the tone for your stay

Guided by the concept of “Between Trees”, every structure has been meticulously designed to sit gently between the existing trees, preserving and enhancing the natural ambiance of the site. Each building lightly touches the landscape, maintaining privacy while fostering a deep sense of harmony with the surroundings. At the heart of the property lies the elevated, semi-open restaurant, gracefully overlooking the adjacent water body. Designed to integrate seamlessly with the natural topography, the restaurant minimises site disturbance, ensuring the preservation of the environment while welcoming guests with understated elegance while the rhythmic flow of the nearby waterway becomes part of the dining experience. Blurring the line between indoors and out, the open-plan dining area flows effortlessly into an outdoor floating deck—perfect for relaxation amidst nature. This seamless integration fosters a feeling of openness while maintaining intimacy.

This project is the first resort in Sri Lanka to use concrete light posts as primary construction elements, transforming industrial waste into striking architectural features. These posts form part of the visual and structural identity of the resort, celebrated for their raw, minimal beauty and true to its eco-conscious ethos, the entire property prioritises sustainable construction practices. Reclaimed materials, such as discarded concrete light posts and repurposed steel H-beams, were thoughtfully incorporated to minimise environmental impact and reduce costs. This approach not only avoids the cutting of any existing trees during construction but also aligns with contemporary sustainable design trends.

Further reflecting the project’s deep commitment to sustainability and innovation, fibre cement—recognised as a green material by the Green Building Council of Sri Lanka—has been extensively used throughout the property. This material, known for its durability and low environmental impact, was employed across walls, ground floor decks, attic floors, ceilings, and pool decks to evoke the warm, natural appearance of wood while minimising deforestation and material waste.

Fig. 1: Restaurant with Bar

Fig. 2: Entrance of Ayurvedic Spa

Fig. 3: Entrance of Restaurant

In a bold expression of sustainability and artistry, the project embraces creative reuse of industrial by-products to craft distinctive architectural details. Lighting fixtures and handrails were designed using discarded electrical fencing bobbin insulators—varied in size and colour—and repurposed cables. These elements not only reduce waste but also serve as meaningful design gestures that echo the natural and cultural essence of the site. Further enhancing the atmosphere, additional light features were handcrafted from cracked batik fabrics and recycled jam bottles. These sculptural pieces, rich in

Fig. 4: Interior of Suite Room

Fig. 5: Exterior facade of Deluxe Room

texture and translucency, bring a sense of warmth and authenticity to both interior and exterior spaces. Through this thoughtful material cohabitation, recycled elements are transformed into storytelling components—infusing the architecture with depth, character, and environmental conscience.

The flooring finishes across the villa are equally thoughtful. Main bedroom areas feature rendered cut cement for a smooth, elegant touch, while bathroom floors and front verandahs are finished with coloured steel checker plates. These contrasting textures and hues create a dynamic interplay of surfaces, enhancing the sensory experience of the space while preserving a sense of rustic sophistication.

Fig. 6: Outdoor dining deck with pool deck

Fig. 7: Main dining area

The colour palette of the boutique villa is thoughtfully inspired by the lush natural surroundings—particularly the jackfruit trees and the tranquil lake that fronts the property. This selection of colours reflects the rich landscape, native flora, and vibrant fauna of Udawalawe, fostering a strong sense of place and authenticity that resonates deeply with guests. Shades of green and yellow, drawn from the leaves and fruit of the jack tree, are used throughout the interiors and exteriors to evoke freshness, growth, and warmth. These tones are complemented by calming hues of blue, inspired by the nearby lake, which add a serene and reflective quality to the ambiance. Together, this harmonious

Fig. 8: Interior of Deluxe Room

Fig. 9: Restaurant with the infinity swimming pool

blend creates a cohesive architectural language — one that forges a meaningful connection between the built environment and the natural world.

In keeping with the villa's philosophy of privacy and environmental integration, the architectural layout avoids side openings or windows in guest accommodations. Instead, all-natural light and ventilation are channelled exclusively through the front façade. This design not only maintains guest privacy but also frames uninterrupted views of the

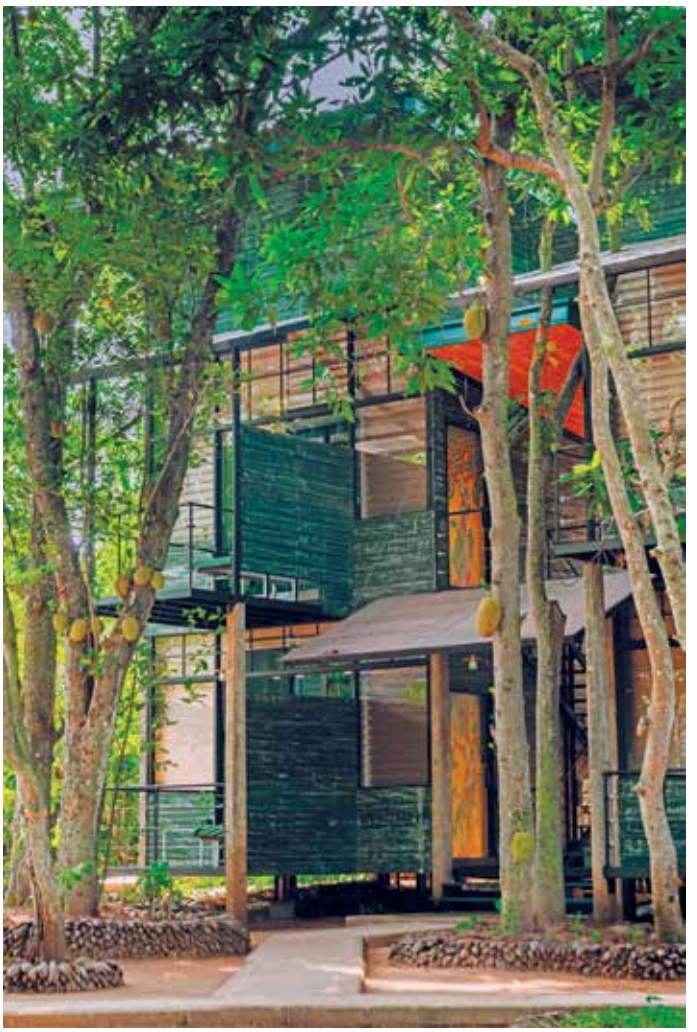

Fig. 10: Entrance for Family & Deluxe Rooms

front lake through the pool, creating a peaceful, immersive connection with the surrounding landscape.

As part of its commitment to sustainability, the villa complex prioritises renewable energy sources and environmentally conscious operations. An extensive in-house solar farm—strategically positioned across the main building, staff quarters, and villa rooftops—currently generates approximately 80% of the resort's total energy needs. The use of energy-efficient lighting further reduces environmental impact and operational costs. In addition, water conservation is a key focus. Grey water produced onsite is treated through an eco-friendly purification system and reused for garden irrigation, helping to maintain the lush, green surroundings without additional strain on local water resources.

These integrated sustainable strategies not only reduce the ecological footprint of the resort but also contribute to a more responsible and enriching guest experience.

All images courtesy: author

Kasun C. Perera is an award-winning young architect from Sri Lanka who earned his Bachelor of Architecture from the University of Moratuwa. After becoming a Chartered Architect in 2020, he established his own architectural practice and he continues to explore experimental designs within the language of tropical modernism architecture.
Email: kasuncarchi@gmail.com

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IIA MERITORIOUS AWARDS

The IIA Meritorious Awards were instituted in the year 2012 by the IIA Board of Examination to recognise outstanding students who successfully clear all parts of the IIA Course of Examinations in their first attempt. The Award is presented by the IIA President during a national event of IIA and includes a Certificate of Merit along with prize money of Rs. 10,000.

This year, the IIA Meritorious Award was presented to the following students who have successfully passed all parts of the IIA Examination (Scheme - 2014), held from 2018/2019 -2024, in their first attempt with first division:

Ms LIMA M.T., Kerala
Regn. No.: IV-180341
(2018 – 2024)

Ms RIMA ROHIN PATEL, Gujarat
Regn. No.: IV-180411
(2018 – 2024)

Ms FRANCISCA ANTONY MANNALY M.A., Kerala
Regn. No.: IV-190498
(2019 – 2024)

Ms STALY GEORGE A., Kerala
Regn. No.: IV- IV-180335
(2018 – 2024)

Ms SHEMEENA K.M., Kerala
Regn. No.: IV- 180235
(2018 – 2024)

We at IIA extend our heartfelt congratulations to the above awardees for their dedication, consistency and exceptional performance.

We wish them continued success and a bright future ahead.

14th COUNCIL MEETING OF THE TERM 2023-2025 AT IIA HO MUMBAI ON 31-05-2025.

Sr. No.	Associate to Fellow	Chapter	Membership No.
1	Ar.Antony S L Morais	Tamil Nadu	F19240
2	Ar.K Periyannan	Tamil Nadu	F09725
3	Ar.T R Palaniappan	Tamil Nadu	F10585
4	Ar.Akshay Prabhakar Patil	Maharashtra	F22615
5	Ar. Lokesh Gupta	Punjab	F14593
6	Ar. Anoop Kumar Sharma	Jammu & Kashmir	F18759
7	Ar. Kalpak Prakash Deshmukh	Maharashtra	F20129
8	Ar. Malay Prakash Deshmukh	Maharashtra	F17205

Sr. No.	Direct Fellow	Chapter	Membership No.
1	Ar.Kavita Ahuja	Haryana	F30162
2	Ar. Mathan Kannan K	Tamil Nadu	F30163
3	Ar. Ravi Mahendra Anita Desai	Maharashtra	F30164
4	Ar. Kedar Arvind Bhat	Maharashtra	F30165
5	Ar.Dinesh Kumar S	Karnataka	F30166

Sr. No.	Associate Members	Chapter	Membership No.
1	Ar.Atish Anil Lahoti	Maharashtra	A30167
2	Ar.Sandarbh Anil Rajput	Maharashtra	A30168
3	Ar.Vedant Charudutt Galgate	Maharashtra	A30169
4	Ar.Pushkar Charudatta Kulkarni	Maharashtra	A30170
5	Ar.Sachin Chandrakant Gawali	Maharashtra	A30171
6	Ar.Onkar Dattatraya Deshmukh	Maharashtra	A30172
7	Ar.Akash Naresh Gidwani	Maharashtra	A30173
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10	Ms.Mousumi Roy Naskar	West Bengal	A30176
11	Ar. Anitta B Moonjely	Kerala	A30177
12	Ar. Amy J Peter	Kerala	A30178
13	Ar. Sarath Babu	Kerala	A30179
14	Ar. Utkarsha Pramod Dhurve	Maharashtra	A30180
15	Ar.Shreyash Milind Shambharkar	Maharashtra	A30181
16	Ar. Riddhi Jitendra Kothari	Maharashtra	A30182

17	Ar. Tejas Prakash Hemane	Maharashtra	A30183
18	Ar. Abhilash Arunrao Khurpade`	Maharashtra	A30184
19	Ar. Shraddha Manoj Rathi	Maharashtra	A30185
20	Ar. Shreya Vivek Lonkar	Maharashtra	A30186
21	Ar. Yashaswi Prakash Kesharwani	Maharashtra	A30187
22	Ar.Shraddha Vijay Kolekar	Maharashtra	A30188
23	Ar.Pinky Anil Bhawani	Maharashtra	A30189
24	Ar.Chetan Rajendra Goyal	Maharashtra	A30190
25	Ar.Poorva Pravin Bhansali	Maharashtra	A30191
26	Ar.Purva Jayesh Shah	Maharashtra	A30192
27	Ar.Saifuddin Arfaq Shaikh	Maharashtra	A30193
28	Ar.Omkar Rajendra Kale	Maharashtra	A30194
29	Ar.Arti Manharlal Mehta	Maharashtra	A30195
30	Ar.Anand Bhavanibuwa Nikam	Maharashtra	A30196
31	Ar.Sanjokta Sanjay Wakchaure	Maharashtra	A30197
32	Ar.Shruti Rajesh Khadilkar	Maharashtra	A30198
33	Ar.Pankaj Dilip Kulkarni	Maharashtra	A30199
34	Ar.Dhananjay Ramdas Mote	Maharashtra	A30200
35	Ar.Arnav Abhay Kele	Maharashtra	A30201
36	Ar.Prasad Dattatrey Chede	Maharashtra	A30202
37	Ar.Atul Chandrakant Diwane	Maharashtra	A30203
38	Ar.Pallavi Satish Bhosarekar	Maharashtra	A30204
39	Ar.Dhananjay Jeevan Deshmukh	Maharashtra	A30205
40	Ar.Ameya Vikas Bhosekar	Maharashtra	A30206
41	Ar.Anagha Ashok Lawate	Maharashtra	A30207
42	Ar.Captain Raman Singh	Punjab	A30208
43	Ar.Tarannum	Punjab	A30209
44	Ar.Bhavya Lakhmani	Uttar Pradesh	A30210
45	Ar.Akshay Gupta	Uttar Pradesh	A30211
46	Ar.Prateek Agarwal	Uttar Pradesh	A30212
47	Ar.Rajiv Bajpai	Uttar Pradesh	A30213
48	Ar.Jiteshu Singh	Uttar Pradesh	A30214
49	Ar.Vaibhav Kashyap	Uttar Pradesh	A30215
50	Ar.Ashok Oberoi	Uttar Pradesh	A30216
51	Ar.Aryan Gupta	Uttar Pradesh	A30217
52	Ar.Ashutosh Pathak	Uttar Pradesh	A30218
53	Ar.Anurag Tripathi	Uttar Pradesh	A30219

54	Ar.Abhay Agarwal	Uttar Pradesh	A30220
55	Ar.Aman Ahuja	Uttar Pradesh	A30221
56	Ar.Aishwarya Gupta	Uttar Pradesh	A30222
57	Ms..Ankita	Punjab	A30223
58	Mr.Sushant Sharma	Himachal Pradesh	A30224
59	Ar.Rashid P A	Karnataka	A30225
60	Ms.Sunita Kumari	Haryana	A30226
61	Ms.Preeti Singh	Northern	A30227
62	Ar.Yalamanchi Uday Kumar	Andhra Pradesh	A30228
63	Ar.Vishnu Sai S	Andhra Pradesh	A30229
64	Ar.Pooja Agarwal	Uttar Pradesh	A30230
65	Ar.Sivaprasad K	Kerala	A30231
66	Ar.Pisini Trinadha Rao	Andhra Pradesh	A30232
67	Ar.Pradeep R	Tamil Nadu	A30233
68	Ar.Dheeraj Earnest John Pinto	Karnataka	A30234
69	Ar.Kalahasathi Divya Tejini	Andhra Pradesh	A30235
70	Ar.Tunisha	Bihar	A30236
71	Ar.Soumya	Karnataka	A30237
72	Ar.Aishwarya	Karnataka	A30238
73	Ar.Varsha Kandkur	Karnataka	A30239
74	Mr.P Thirunama Selvan	Tamil Nadu	A30240
75	Ar.Vardan Singh Kasana	Northern	A30241
76	Ar.Sudeep K	Kerala	A30242
77	Ar.Abhishek Narayan	Punjab	A30243
78	Ar.Prasad P V L V	Andhra Pradesh	A30244
79	Mr. Mohit Saini	Haryana	A30245
80	Ar.Murikinati Sai Sumanth	Andhra Pradesh	A30246
81	Ar.Arpit Gaur	Uttar Pradesh	A30247
82	Ar.Nusreen Thabsheera P A	Kerala	A30248
83	Ar.Abhinav Gupta	Uttar Pradesh	A30249
84	Ar.Rashmi Rajenrda Mohod	Maharashtra	A30250
85	Ar.Ramalakshmi R	Karnataka	A30251
86	Ar.Pranav Arvind Pratibha Mane	Maharashtra	A30252
87	Mr.Abhishek Singh	Uttar Pradesh	A30253
88	Ar.Vidhi Elesh Pramila Shah	Maharashtra	A30254
89	Ms.Shakshi Gola	Uttar Pradesh	A30255
90	Ar.P R Karuppiah	Tamil Nadu	A30256

91	Ar.Sharada Priya A	Tamil Nadu	A30257
92	Ms.Simran Sharma	Uttar Pradesh	A30258
93	Ar.Haja Najumudeen R	Tamil Nadu	A30259
94	Ar.Kodivel K	Tamil Nadu	A30260
95	Ar.Saravana Kumar R	Tamil Nadu	A30261
96	Ms.Swapna Barma	West Bengal	A30262
97	Ar.Reenu Jose	Kerala	A30263
98	Ms.P Kumudavalli	Karnataka	A30264
99	Ar.Gautam Kumar Agrawal	Odisha	A30265
100	Ar.Ikhlaq Ahmad Dar	Jammu & Kashmir	A30266
101	Ar.Bhupendra Kumar Ayyappa Kotha	Andhra Pradesh	A30267
102	Ms.Manisha	Haryana	A30268
103	Mr.Deepak Prajapati	Uttar Pradesh	A30269
104	Ar.Sameer Jagdish Divekar	Uttar Pradesh	A30270
105	Ar.Arpita Banerjee	West Bengal	A30271
106	Ar.Achinta N Shetty	Karnataka	A30272
107	Ar.Suhasini Kotala	Telangana	A30273
108	Ar.Mohhamad Yasin	Andhra Pradesh	A30274
109	Ar.Anjan Das	West Bengal	A30275
110	Ar.Rudrani Kundu	West Bengal	A30276
111	Ar.G Vinoth Kannan	Karnataka	A30277
112	Ar.Varsha Kaulapur	Karnataka	A30278
113	Ar.Abbas Shabbir Vohra	Maharashtra	A30279
114	Ar.Balaji Rao Parshi	Andhra Pradesh	A30280
115	Ar.Renu	Haryana	A30281
116	Ar.Mujammil Khan	Haryana	A30282
117	Ar.Sakshi Jain	Madhya Pradesh	A30283
118	Ar.Naresh Kumar Patti	Andhra Pradesh	A30284
119	Ar.Shipra Suvarna	Odisha	A30285
120	Ar.Somaya Sarangi	Odisha	A30286
121	Ar.Tulika	Haryana	A30287
122	Ms.S Arularasi	Tamil Nadu	A30288
123	Ar.Shambhavi Prabhu	Karnataka	A30289
124	Ar.Mayank Choudhury	Odisha	A30290
125	Ar.Ananya Saha	West Bengal	A30291
126	Ar.Tejal Goenka	Odisha	A30292
127	Ar.Preshit Arun Borse	Maharashtra	A30293

128	Ar.Ajeesh K	Kerala	A30294
129	Ar.Anjali Rawat	Northern	A30295
130	Ar.Kumaresh T	Tamil Nadu	A30296
131	Ar.Vinod K	Kerala	A30297
132	Ar.Shreekrishna Popat Dolase	Maharashtra	A30298
133	Ar.Nabadeep Kakati	Assam	A30299
134	Ar.Kumar Satyam	Assam	A30300
135	Ar.Subhashree Suchismita Taral	Odisha	A30301
136	Ar.Naveen Kishore K	Karnataka	A30302
137	Ar.Sandeep P V	Kerala	A30303
138	Ar.Raima Naskar	West Bengal	A30304
139	Ar.Jhanvi Gupta	Punjab	A30305
140	Ar.Saswat Pati	Odisha	A30306
141	Ar.Siddharth C	Kerala	A30307
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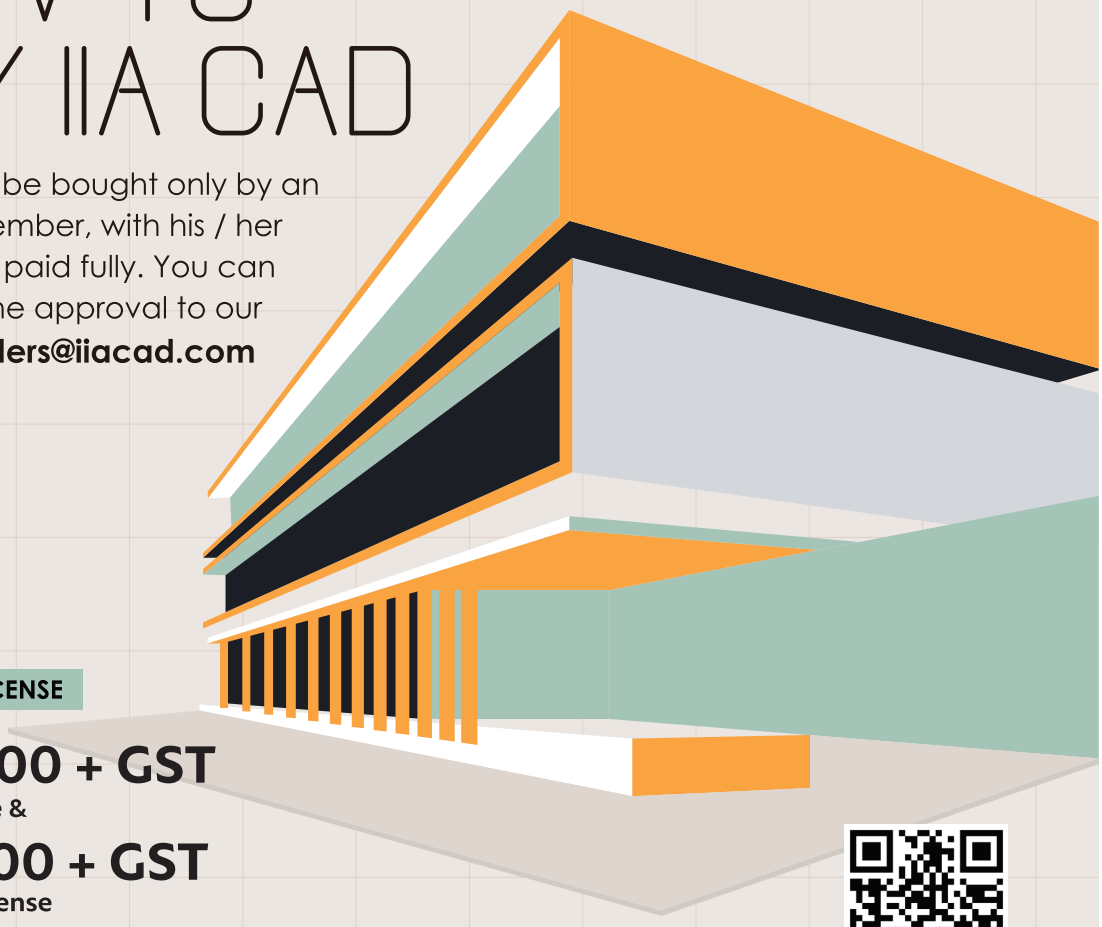

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