JOURNAL OF THE INDIAN INSTITUTE OF ARCHITECTS

REFEREED JOURNAL OF IIA | ISSN-0019-4913

2018 APRIL | VOLUME 83 | ISSUE 03 | ₹ 100

JK - AYA AWARDS ISSUE

Looking for the better door ?

Sauerland Spanplatte

7 Reasons to use Sauerland Boards

4 Doors that close properly

Sauerland Guarantee

No bending

1 Doors with ideal weight

Sauerland Guarantee

About 50% weight reduction

5 Doors with a perfect surface

Sauerland Guarantee

Thickness precision +/- 0.1mm

2 Doors resisting daily stress

Sauerland Guarantee

No damage under workload

6 Doors reducing sound transmission

Sauerland Guarantee

Less noise pollution

3 Doors production with high efficiency

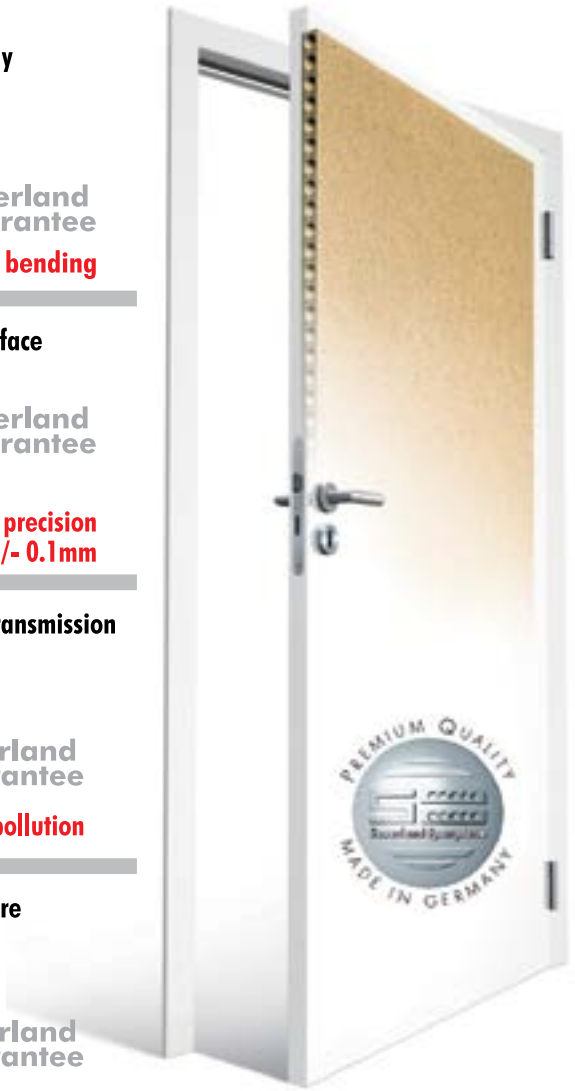
Sauerland Guarantee

Low operating costs

7 Doors protection from fire

Sauerland Guarantee

Fire protection



Solution for the better door!

E1 PEFC FSC

WE OFFER :

Support in Door Construction
... following your specific requirement.

Testing in the Sauerland Lab
... regarding all technical demands.

Sauerland Door Concept

+

Sauerland Service

Please compare your actual door construction with the option to apply the **Sauerland Door Concept.** You will improve quality and performance. Please do not hesitate to contact us.

Door manufacturers interested in new technology Contact :

Sleek Boards Marketing Services LLP
20, "Landmark" 4th Floor, Paud Road,
Kothrud, Pune 411038. INDIA
TEL: 020 - 25463471/25421021
Fax: 020 - 25442559
sleekboardsmarketingservices@gmail.com
www.sauerland-spanplatte.de

Contents

JIIA IS REFEREED JOURNAL
ISSN-0019-4913

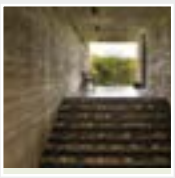
REGISTERED UNDER SOCIETIES REGISTRATION ACT, XXI OF 1860
JOURNAL OF THE INDIAN INSTITUTE OF ARCHITECTS
VOL-83/ISSUE 03 - April 2018











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

Tel.: +91.22.22046972/22818491/22884805 **Fax**: +91.22.22832516
Email: iiapublication@gmail.com / iiaho1214@gmail.com
Website: www.indianinstituteofarchitects.com
Editor: Ar Divya Kush **R.N.I. No.9469/57**
Email : divyakush@yahoo.co.in
Printer's Email : krish.graph@gmail.com

Ar Anand Palaye

Dear Fellow Architects,

Greetings,

We at the Indian Institute of Architects are proud of our association with J K Cements Ltd. and take immense pleasure in presenting you another milestone in this glorious journey of appreciating architectural talent in this part of the world.

This issue marks 27 years of an ongoing process of high quality encouragement for architectural design that leads to a better living environment for mankind. The quality and variety of design projects selected are a testimony to the thought process behind this mammoth exercise.

We once again appreciate the support from J K Cements Ltd. and its Chairman Shri Y P Singhania and congratulate the entire team led by Shri M P Rawal for their tireless efforts in this exercise.Looking forward to a continued journey into a glorious world of architecture.

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

PRESIDENT'S MESSAGE

Ar Divya Kush

Dear Fellow Architects,

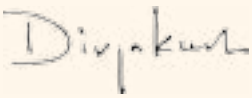
Warm Greetings,

"Architect of the Year Awards" instituted in the year 1990 by the J K Cements Ltd. is coming out with its 28th edition to celebrate excellence in architecture with active support & involvement of The Indian Institute of Architects.

I take this opportunity to Congratulate Shri, Y.P. Singhania for his foresight in taking this great initiative, to recognize & encourage excellence in Architecture annually not only in India but also across the continents.

The issue also covers award winning projects of the 27th JK Architects of the year awards. I am sure you will find the projects very interesting & thought provoking

This issue of the journal is also very special as it covers another very important & popular initiative of IIA for uniting the architectural fraternity through games & sports that is IIAPL 2018 at Ahmadabad in the month of February 18th. The event was very well attended by members from most of the chapters & centres of IIA & was rated as one of the best ever held.



Ar Divya Kush
President,
The Indian Institute of Architects

JK Cement LTD.

VIJAY STAMBH

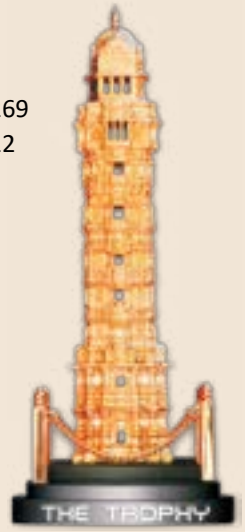
Company Profile

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

Product	Location	Capacity MTPA)	Total
Grey Cement	Nimbahera	3.25	11.00 MTPA
	Mangrol	2.75	
	Gotan	0.50	
	Mudhol	3.00	
	Jharli	1.50	
White Cement	Gotan, India	0.6	1.2 MTPA
	Fujairah (UAE)	0.6	
Wall Putty	Gotan	0.5	0.7 MTPA
	Katni	0.2	
Power	Nimbahera	21.00 MW (Coal based)	126.7 MW
	-do-	13.20 MW (Waste Heat based)	
	Mangrol	25.00 MW (Coal based)	
	-do-	10.00 MW (Waste Heat based)	
	Mudhol	50.00 MW (Coal based)	
	Gotan	07.50 MW (Coal based)	

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

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



PRODUCTS

J.K. Cement Products

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

J.K. White Cement Products

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

J.K. White Cement Applications:

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

Management Systems:

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

JK PrimaxX White Cement Based Primer

JK WALL PUTTY White Cement based Putty

JK SUPER CEMENT BUILD SAFE

JK WHITE CEMENT THE PERFECT WHITE

A Report on 27th JK Architect of the Year Awards

Guwahati, the principal town of North-East India was the venue for Jury meeting of 27th JK Architect of the Year Awards. On 5th January, 2018 very senior Architects from India, Sri Lanka, Mauritius & Uganda got together in Hotel Radisson Blu to participate in Jury meeting of 27th JK AYA.

Jury members were briefed by Mr. M.P. Rawal, Administrator, JK AYA on 5th January afternoon about the process to be followed to ensure smooth and unbiased judging o f entries. The team members of AYA Secretariat were busy in arranging the display of around 200 entries to ensure a smooth jury meeting.

Jury members started their work at 3 PM sharp on 5th Jan. In the first phase there was independent study of displayed entries by each jury. It later boiled down to intense discussion amongst the jury members to select the winner under each category.

Mr. M.P. Rawal, Administrator, JK AYA, Ar. Shriprakash Sandilya from Guwahati, Professional Advisor for 27th JK AYA and members of JK AYA secretariat provided support to ensure smooth jury process. The jury lasted for 1 ½ day. Jury members after thorough deliberations were able to come to conclusion and identify all the winners on 6th January.

All the displayed entries were open for public viewing after jury conclusion. Architects from Guwahati, members of construction industry, Government officials connected with housing & town planning and our business associates were invited to visit the entries display.

Winner announcement function was organized at 8 PM on 6th January in hotel premises in presence of all invited guests. Ar. Shriprakash Sandilya from Guwahati introduced all the jury members. Ar. Dr. Ranee Vedamuthu declared the winners under various categories. Ar. Shriprakash Sandilya, professional Advisor spoke about the conduction of jury process. Mr. M.P. Rawal, Administrator, JK AYA spoke about progress of JK AYA, books publication about winner entries for the noble aim of knowledge / experience sharing, complimentary distribution of these books to all architecture college libraries in India & participating foreign countries and future plans of JK AYA. He then delivered Vote of Thanks.

The program was concluded with Dinner for all guests.

Architecture Student of the Year was selected in a separate jury in collaboration with Council of Architecture from the Final Year Thesis from Architectural colleges of India. Jury was conducted at Delhi. Jury members for Architecture Student of the Year selection were:-

1. Prof. Ravi Swaminathan, Chennai
2. Prof. R. Chandrashekhar
3. Prof. Charanjit S. Shah
4. Ar Ujan Ghosh

Ms. Ambika Malhotra, student of SPA, Delhi was unanimously selected as winner.

ABOUT TROPHY

- The Trophy represents a heritage architectural marvel, called “Vijay Stambh” (Victory Tower).
- The Victory Tower is situated in western Indian state of Rajasthan, in Chittorgarh town.
- It was built in 1440 AD by “Maharana Kumbha”, a powerful ruler of the region (Mewar), to commemorate his victory over the rulers of Malwa & Gujarat.
- It is 37 meter high stone structure with nine storey having staircase within to climb to the top.
- The structure is covered both inside & outside with exquisite sculptures of Hindu deities depicting episides from the two great India epics – Ramayana & Mahabharat.

AYA FACT FILE

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

Note from the Desk of

Mr. Y. P. Singhania

CMD, J.K. Cement Ltd. Chairman (JK AYA)

To Beign With, I congratulate the winners of 27th JK AYA. I also want to thank the participants whose enthusiasm has made JK AYA one of the most coveted and sought after award in the Architectural fraternity of India and other participating countries.

While Looking back I Could see with Satisfaction that the seed sown in 1990 with a couple of awards for Architects of India has now grown into a big Tree touching nearly all age groups of Architects right from the Architecture Students to the Great Masters. I know, award secretariat has to work tirelessly and keep on generating new ideas, and ensure their implementation as perceived, so as to continually improve the system of awarding and maintain Trustworthiness of the awards.

It is also praiseworthy that the remotest parts of the country are being considered and jury function is organized at places like Guwahati (Assam) in North - East India. Carrying all the entries to such Very distant places and arranging the infrastructure to successfully organize the function is an uphill task which is possible only through a perfectly synchronized team. I congratulate Mr. M.P. Rawal, Administrator JK AYA for doing this synchronization amongst the AYA secretariat, local marketing team, local CTS team and Architect & Real Estate Community of Guwahati. I would also like to thank the Jury members for sparing their valuable time and participating in identifying the best.

I have been informed that from 26th JK AYA Great Master Jury is being organized separately and the Jury members to select Great master are previous Winners of Great Master's Award of JK AYA. This is a very logical step and I appreciate the thinking process behind this change.

We have Kept " Literary Architecture" as a Category for 28th JK AYA, With a Purpose of encouraging architectural writing.

I once again congratulate all the winners and thank the Jury members and participants for their contribution in making JK AYA a grand success. It is my humble request to the Architecture fraternity to send their entries in large numbers so that there is a tough but healthy competition. Wishing you all the very best for future.

27th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 27th AYA

Jury Members & JK AYA Secretariat Members.

Ar Abhishek Sharma, Patna

Completed Diploma in Architecture, (At par with degree) with 1st Class in 1991 from D.C. Patel School of Architecture, Institute of Environment Design, Vallabh Vidya Nagar, Anand (Gujarat).

Worked as Architect with number of firms in Delhi. Has been Associated with Delhi Technical Education Council. Was Consultant Architect for Bihar Education Project, Consultant for Bihar State Agriculture Marketing Board, empanelled as a Consultant Architect with government and private organisations like Banks, schools etc. Also visiting faculty in the department of Architecture NIT Patna. Besides Architecture, Ar. Sharma is also Professional Theatre actor and set designer. Acted in feature films and bagged National Award. Worked as associate art director for films.

Ar Atul Kumar Rai, Varanasi

Completed Bachelor of Architecture from Govt. College Of Architecture Lucknow in 1989. Worked in Surat and for UP Housing and Development Board, before starting private practice in Varanasi, the Cultural Capital of India .

Completed several projects successfully. Variety included individual residences, Group Housing , Hospitals, Educational Institutions, Hotels, Commercial/ Office buildings and Govt. Projects.

His Area of interest is Sustainable development concerning affairs of society. Conservation of heritage buildings in general and Historical monuments and Ghats of Varanasi in particular.

27th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 27th AYA

Ar (Ms.) Belkies Jeelani, Srinagar

Masters in Urban Planning from ITPI, New Delhi, Bachelors in Architecture from Chandigarh College of Architecture 1988-1993, Ar. Belkies Jeelani is Practicing since 1996. She is also the Divisional Town Planner, Srinagar Development Authority.

She has been dealing with urban issues of the valley with respect to its master plan, housing and tourism. She has worked extensively on the environmental and heritage aspects of the old town in an attempt to maintain balance of flora and fauna with the growing urban sprawl.

She has also been affiliated with the research teams to understand water urbanism in Srinagar. This became a much elaborate study after the floods of 2014 to comprehensively understand the way river and lakes flush the city and need to be preserved.

Ar D.H. Wijewardene, Sri Lanka

Ar. Wijewardene is currently President, Sri Lanka Institute of Architects and Council Member, Chamber of Construction Industry, Sri Lanka and many more Government institutions.

He is B.Sc. (Built Environment), and M. Sc. in Architecture both from University of Moratuva, Sri Lanka. He also holds Diploma in Project Management from Sri Lanka Institute of Architects.

He is the managing partner of DH WIJEWARDENE ASSOCIATES, Chartered Architects and Engineers. He has also been Head of Pier Review Team and Muscat and Salala International Airports, Oman, 2008.

Ar. Wijewardene is a visiting faculty in number of institutions and has been on the Jury panel of many awards in the field of Architecture.

Ar Snehal P. Shah, Surat

Ar. Snehal Shah, an alumni of CEPT Ahmedabad, is an Urban Designer with an Architecture background having experience in the fields of micro-level design issues, energy efficient design, space optimization, green buildings, mass housing & project implementation strategies. Based in Surat but has worked on projects at Delhi, Mumbai, Sangli, Ahmedabad, Surat, Baroda, Jamnagar, Rajkot, Bahraich, Bardoli and Pune. His acaaemic career is dotted with number of Gold Medals at Graduate and Post Graduate levels. His firms EssTeam, Urban Initiatives and EssAct, have successfully completed over 350 projects in the last fifteen years. for segments: Residential, Commercial, Industrial, Hospitality and Institutional .

He has been writing articles for public awareness about urban issues, published in Gujarati Daily 'Gujarat Mitra' and 'Samvad – Newsletter of Indian Institute of Architects – Surat Centre'.

Ar Dr. Ranee Vedamuthu, Chennai

Graduated from the SAP, University of Madras in 1983. She is a Professor of Architecture currently heading the School of Architecture and Planning, Anna University as Dean.

She has been Controller of Examinations, Head of Department of Architecture; Chairperson and dean of Faculty of Architecture and Planning.

Her contributions to the field of architectural Education are many, Such as:

(i) Curriculum development and Syllabus preparation for various universities

(ii) organize conferences, workshops, seminars both for students and professionals. Presented number of papers at national and International Conferences.

(iii) Initiated number of MoUs with foreign Universities which have enabled student and faculty exchange. Recognized supervisor for the joint Ph D program between Anna University and Universite of Francois Rabelais, Tours, France. Representative from Anna University for the ERC Grant awarded to University of Westminster, London for project MONASS: Monsoon Assemblages a collaboration between three SE Asian Universities and Westminster.

Awarded Getty Foundation Fellowship, awarded German Academic Exchange (DAAD) grant to attend Science Tour City of the Future- Research on Sustainable Development. Participated in the Embrace Rivers - Visitor's Program II of the Goethe Institut; Germany and the Erasmus + International Credit mobility July 2017 at Edinburgh University, UK .

27th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 27th AYA

Ar Kenneth Amunsimiire , Uganda

Currently Member, Board of Practice & Ethics, East Africa Institute of Architects, Member, Board of Practice ,Uganda Society of Architects Member,Board of Research and Development, Uganda Society of Architects Chairman, Entare 89-92, Old Boys Foundation

Holds a Bachelor in Architeture from Makerere University 2000. Certificate in PRINCE 2 (Management of PRojects IN Controlled Environments). Has been trained in Alternative Dispute Resolution methods; namely Arbitration (entry level), Mediation and FIDIC procedures by the Chartered Institute of Arbitrators (Kenya Branch). Currently a Corporate member of the Uganda Society of Architects, serving on the Boards of Practice and Research &Development after serving in different capacities on the leadership team for 6 years at both national and the East Africa region level.

He joined Infrastructure Design Forum and participated in various private and government- funded building projects. Is currently Director and Principal Architect in Space and Places Ltd, an architectural firm in Kampala, Uganda.

Ar A. Mridul, Jodhpur

An internationally awarded architect, has a variegated palette of projects in India and the US. He is passionate about ancient water heritage of India and has been campaigning for its regeneration, mainstreaming and replication. He has been delivering talks at various forums in India, Australia and UK. Melbourne School of Design has collaborated with his practice for their WaterLore programme. His portrait as Leader of Sustainability has been compiled by mid-career professionals pursuing the Executive Master of Natural Resources program of the Virginia Tech University, USA. He sits on juries and boards of public and private institutions. His projects and articles have been published in leading national and international magazines.

Ar Kevin Sew, Mauritius

M.Arch from ENS d'Architecture de Lyon. He is currently President of the Mauritius Association of Architects and Associate director of the firm Hodesco, also founding partner of the firm. Hodesco is specialised in developing business and buildings for Hotel Groups.

His project list includes the Sofitel So Mauritius of the Accor Group, the Royal Palm Marrakech by Beachcomber in Morocco, the exclusive Luxury Plantation d'Albion Villas for the Club Med Group from France, the Constance Belle Marre Hotel and many more.

He is a part-time lecturer at the Ecole Nationale Superieure d'Architecture de Nantes – Mauritius and an assistant professor for the project studio.

Ar Shriprakash Sandilya, Guwahati - Professional Advisor

Ar. Shriprakash Sandilya is a practising Architect and Town planner from Guwahati with his firm Design Forum and has been in practising in North Eastern region for last 35 years. He obtained his B.Arch Degree from MS University Baroda in the year 1971 and Master of Town Planning (Specialisation in Housing) from School of planning and Architecture in New Delhi in 1988.

He is life member of Institute of town planners. He has designed private residential projects, industrial buildings, institutional buildings. He specialised in interior design of Banks and corporate bodies. As a Town planner he has been involved in number of township projects in north eastern region. He is also a visiting faculty at the Royal School of Architecture and Guwahati College of Architecture. He has been involved in research projects in Housing and urban developments. He has participated and won number of design competition and presented various papers in seminar and conferences. He is ex-general secretary of Association of Architects, Assam and also one of the founder member for the Indian Institute of Architects, Assam chapter.

27th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 27th AYA

Dr. Ranee Vedamuthu announcing the winners.

Shri M.P. Rawal addressing the August audience

We are proud to have such great jury members with different areas of specialization in the field of architecture.

SOUND AND FIRE RATED DOORS

Sauerland Spanplatte has been active in the Indian door industry since 2008 and has introduced the tubular door concept enriched with their vast experience of more than 65 years and spanning exports to 90 countries in Year 2017.

Sauerland have further upscaled the technology for the Indian door industry to introduce fire containment cores for fire rated doors up to 60 minutes together with Sound Reduction of up to 34 dBs as an additional benefit through their channel partners in India for door set passing the 1 Hour rating using the Sauerland Cores as per BS 476: Part 22: 1987 or as per IS 3614 Part 2 (1992).

The specialty of fabricating fire containment door with Sauerland core is that it eliminates the use of any inorganic material in the construction like Gypsum board, Cement board or Calcium Silicate or Fiberglass etc making the door light weight and 100% recyclable. With additions of certain accessories like Drop down seals, one can make the door - fire rated; smoke arrestor as well as sound reduction up to 34dBs.

The Acoustical features benefit on daily basis by keeping out or keeping in the sounds, restricting the noise pollution to a great extent.

Now Door manufacturers in India can offer the builders and architects a triple acting door set which provides for the much necessary fire protection of 60 minutes clubbed with sound reduction of 34dB and also with smoke containment technology.

Sauerland Cores are having very low formaldehyde level of E1, which means they are safe for internal use in residential buildings. These are the most lightweight fire doors, highly performance oriented for the 30, 45 and 60 minutes fire rated door category now available in India.

Sauerland Spanplatte
...Solutions for the better door

To learn more about Sauerland Fire Rated + Acoustic Cores and drop down seals, Contact

Sleek Boards Marketing Services LLP

sleekboards@gmail.com

or call on +912025463471/25421021.

JOURNAL
OF
THE INDIAN INSTITUTE OF ARCHITECTS

ADVERTISEMENT TARIFF CHART

S.No.	Location	1 to 4 issues Per Insertion	1 to 8 issues Per Insertion	1 to 12 issues Per Insertion
1	COLOUR			
	Inside front cover	1,00,000	87,500	75,000
	Back cover	1,00,000	87,500	75,000
	Inside back cover	80,000	70,000	60,000
	Full page Right Hand Side	60,000	55,000	50,000
	Full page Left Hand Side	50,000	45,000	40,000
	Half page	30,000	27,500	25,000
	Quarter page	20,000	17,500	15,000
2	BLACK & WHITE			
	Full page Right Hand Side	40,000	35,000	30,000
	Full page Left Hand Side	35,000	30,000	25,000
	Half page	20,000	17,500	15,000
	Quarter page	12,500	10,000	7,500

The Cheques to be issued in the name of **" THE INDIAN INSTITUTE OF ARCHITECTS"**

- Great Master's Award/Chairman's Award which is by nomination for lifetime / outstanding contribution to Architecture is "GIVEN ONCE IN TWO YEARS". It is due this year. Nominations are invited.
- All other Awards are declared annually by selection of a project completed during calender year 2016 / 2017.
- **There is no fee for participation.**

2. AWARDS CATEGORIES For 28th JK AYA

GREAT MASTER/CHAIRMAN'S AWARD — (There is one award under this category)

2.1	Open to Architects from : India, Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda	**INR 3 Lacs (Approx. US$ 5000), Trophy & Citation.**

GREEN ARCHITECTURE (Environment Conscious Design) — (There is one award under this category)

(10 point write-up justifying green status is a MUST. Each point not exceeding two sentences. Drawings should show green features in distinct colour . Mention shall be made about number of occupants of the building & use of building.)

2.2	Open to Architects from : India, Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda	**INR 2 Lacs (Approx. US$ 3300), Trophy & Citation.**

INDIAN ARCHITECTURE AWARDS (IAA) — (There are Seven awards under this category)

2.3	Architect of the Year Award		**INR 1.75 Lacs, Trophy & Citation.**
	Commendation Awards For :		
2.4	Private Residence	(PR)	**INR 1.25 Lacs, Trophy & Citation.**
2.5	Group Housing	(GH)	**INR 1.25 Lacs, Trophy & Citation.**
2.6	Public Building (In case of Public Building minimum built-up area should be 1000sq. meter)	(PB)	**INR 1.25 Lacs, Trophy & Citation.**
2.7	Literary Architecture (Books Published between January 2013 to December 2017 pl. also refer separate enclosure.)	(LA)	**INR 1.25 Lacs, Trophy & Citation.**
2.8	Young Architect's Award		**INR 75,000/-, Trophy & Citation.**
2.9	Architecture Student of the Year (Only for Colleges in india)	Winner Student shall be awarded at National Level with all other winners.	**INR 25,000/-, Trophy & Citation.**

INDIAN STATE ARCHITECTURE AWARDS (ISAA) — (There are three awards under this category)

(Focus States : West Bengal, Sikkim, Assam, Arunachal Pradesh, Nagaland, Manipur, Mizoram, Tripura & Meghalaya)

2.10	State Architect of the Year Award	**INR 1.25 Lacs, Trophy & Citation.**
2.11	State Architect Commendation Award	**INR 75,000/-, Trophy & Citation.**
2.12	State Young Architect's Award	**INR 50,000/-, Trophy & Citation.**

FOREIGN COUNTRIES' ARCHITECTURE AWARDS (FCAA) — (There are three awards under this category)

(Foreign Countries : Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda)

2.13	Foreign Countries' Architect of the Year Award	**INR 1.75 Lacs, (Approx. US$2900) Trophy & Citation.**
2.14	Foreign Countries' Commendation Award	**INR 1.25 Lacs, (Approx. US$2000) Trophy & Citation.**
2.15	Foreign Countries' Young Architect's Award	**INR 75,000/-, (Approx. US$1250) Trophy & Citation.**

Grand Total 15 Prizes

Last date for Submission of ENTRY : 30th June, 2018

For details, log on to : **www.aya-jkcement.com**

KONDAN - THE RETREAT RESORT, PUNE

"lush green nature entwined with seamless design, aids wellness permeate through the open spaces"

Project Cost : ₹4 Crores **Built-Up Area: 5600 SqM**

Ar Prasanna Morey

pma.madhushala@gmail.com

27th Architect of the Year Awards

Green Architecture Award
- Kondan, The Retreat Resort Pimpri, Pune

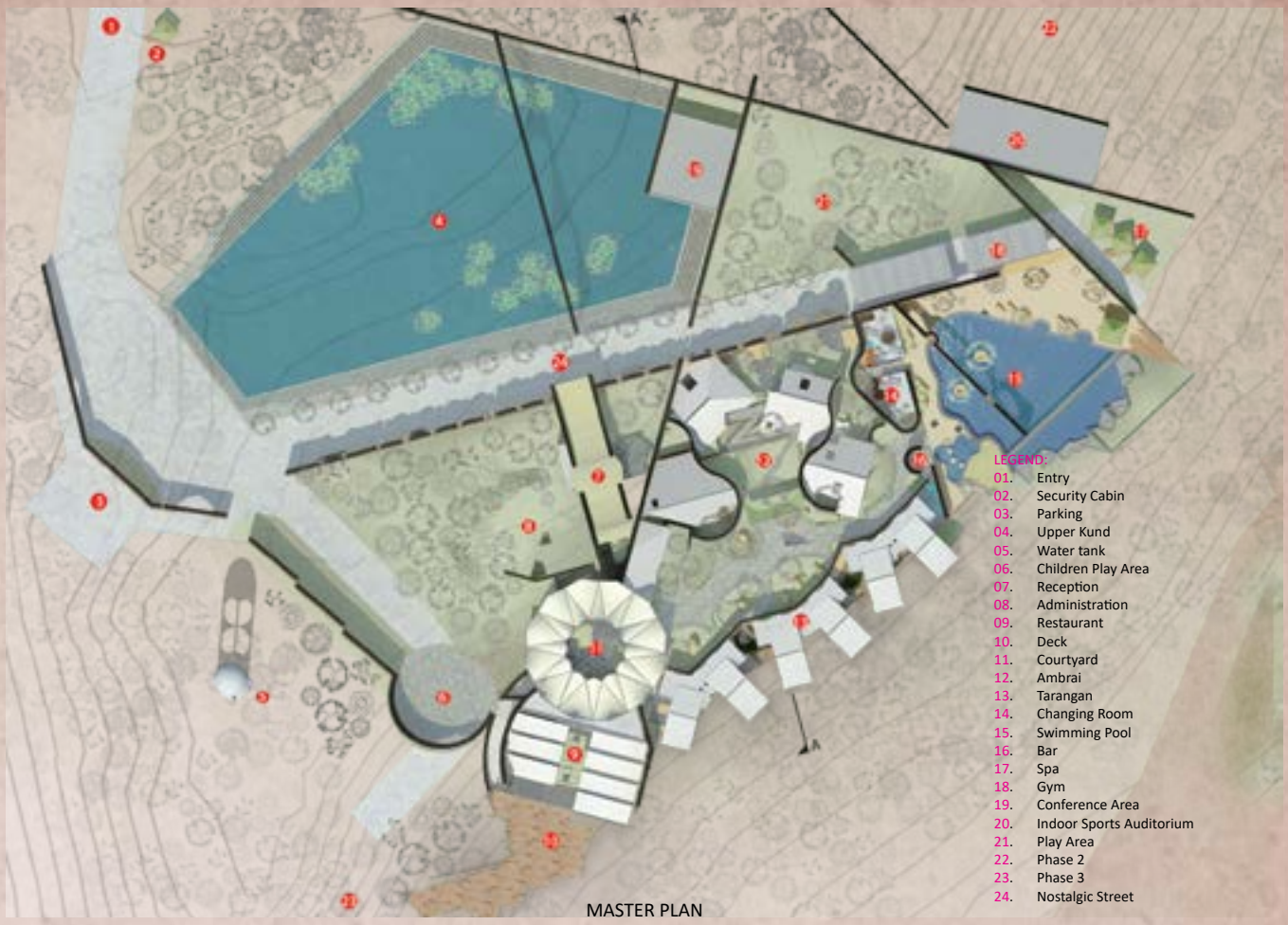
After formal graduation without anticipating any assured rewards started learning under Pune-based architect Girish Doshi, through observing his fearlessness and devotion for twelve years that marked my gurukul learning in architecture like a Vrhaspati Yuga. In 2010, founded madhushala that suffused with this inherited stance of impermanence into open-ended practice.

Studio Madhushala: an opportunity to dream and play, to discover and explore, to build and break, to share with and be inspired by each other. We are a collective of hearts, minds and hands brought together by a shared love of architecture. Our objective is to breathe life into her, nurture her to, respond appropriate to traditional and natural environment, and ensure that she provides a respectable livelihood to those who give her form.

The resort complex emboldening a titular space of exquisiteness, incredible hospitality facilities, terrific leisure avenues, a comprehensive entertainment boulevard, and immense aquatic pleasure! - the opportunities offered by its varied spaces are a boon for one's stepping out of the urban grunge.

Fig #2: Caption pending

Fig #1: Open courtyard embracing nature



MASTER PLAN

Project Description:

Maval, a scenic region between Mumbai and Pune facilitates the needs of these cities like food, dairy, power and water supply. Though rich in natural resources, the villages along interior hills still lack availability of transportation, school and medical facilities. Only income source here is farming and dairy. The client chose the site so that it would not only satisfy his business module but also open up livelihood opportunities for local people.

Fig #2: Entry to the Centre

01. Formation of Kund for water. Abundance of Stone available for construction

02. Wall segregrating the public and private zones with retaining of the nostalgic era to create a backdrop for Kund.

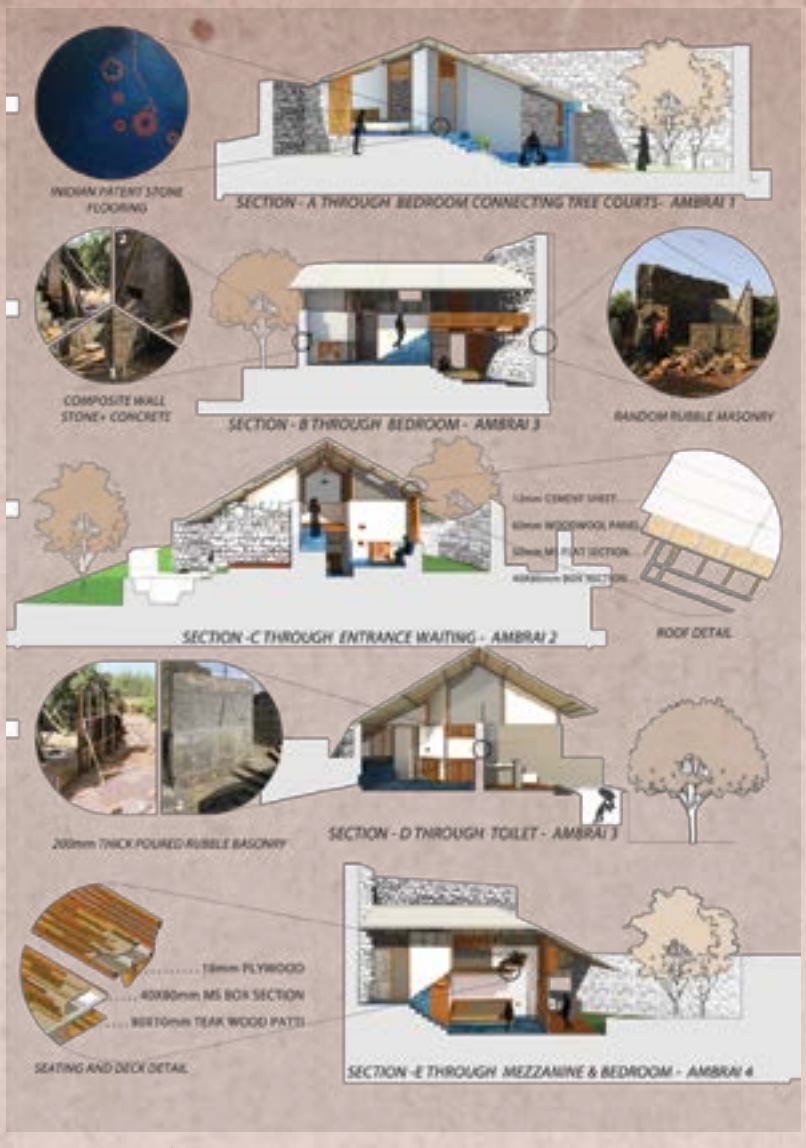
03. Wind wall for westerly winds.

04. Congregration of walls

05. Unfolding of walls to create a stage of scenic beauty

06. Delicacy moulded to serve the personal need.

07. Receptive feminism with water



The project sprawls over 30 acres of sustainable campus, out of which 5 acres is dedicated for the resort, 3 acres for the water lagoon and power management plant and 7 acres for plantation and nature. The remaining land is leased out for economic sustainability of the project.

Design Philosophy was based on these core factors:

☑ Site should be self-sufficient in terms of water resource.

☑ Strategic energy generation to achieve high performance with low maintenance and minimum dependability on the grid.

☑ Development with minimum intervention to the site by its proportions, planning and everyday waste management.

☑ Proper site management, suitable Landscape design with local plants to maintaining its primitive ecosystem.

☑ Use of local resources in the form of material and manpower.

☑ Providing opportunities for locals retaining the traditional values to uplift the current living standards.

Design:

In the process of maintaining the virginity of the site, it was divided into social and private spaces. Only the built form is designed to facilitate the use with actual urban level comfort and surrounding has left to retain its original sense, encouraging the user to adjust with surrounding nature.

Social space which includes area for weekly market by villages, parking, streets, local artifact and consumer shops, conferences building, ghats and upper lake, is designed to enhance the economics of the project as it acts as a big catchment area. It is designed that reflects the nostalgic values of traditional public spaces, where people connect themselves with the characteristic elements like main door of any fortified city “Pramukh Dwara”, water kund, streetscape of traditional bazaar, designs which are proven to deal with the maximum people by enriching quality of spaces.

Considering the scale, the site is zoned with 8 walls of individual characters, resulting in interwoven spaces for

Fig #3: Reception area

different activities. This eventually grew the built form with its own characteristic microenvironment without disturbing the existing site condition, flora and fauna.

Spaces:

Health and Spa, found the north east of the site that stretches down toward eastern forest valley providing privacy and serine environment. All indoor sports, gym, conference are connected to public area to get direct entrance without disturbing the main private resort area.

Swimming Pool, opens up with the infinity edge toward eastern scenic valley. Its organic shape and two existing trees excel the 'nirvana'.

Fig #5: Open Air Theatre

Fig #4: Congregration of walls

Fig #6: Restaurant

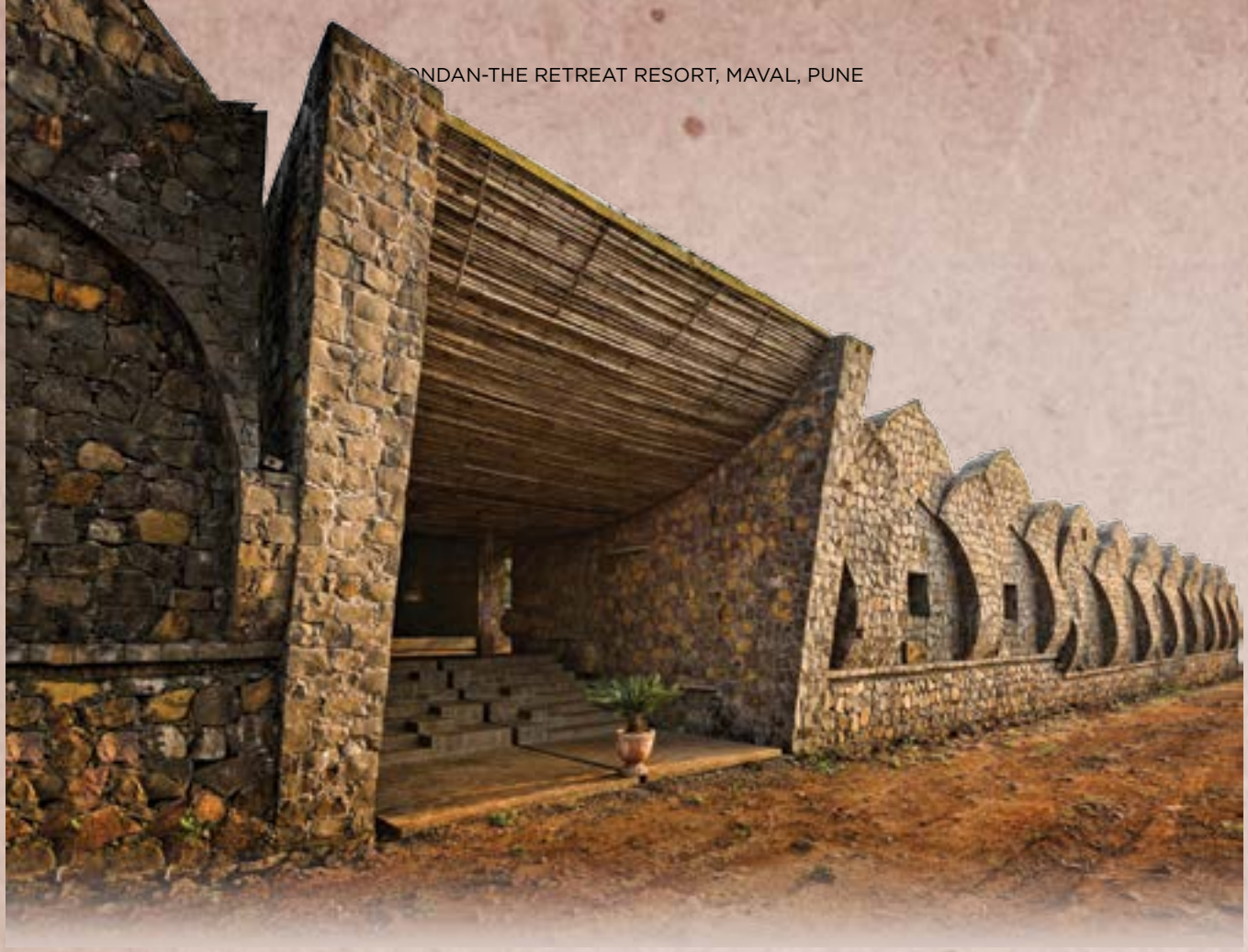


Fig #7: Nostalgic Wall

Fig #8: Tarangan

Suites Aamrai, are the introvert multilevel cottages inside the existing mango plantation. These spaces play along with trees on existing contours with courtyards and open garden toilets.

Tarangan Cottages, are series of six cantilevered rooms on south eastern side facing the valley separated by bottle wall from main axis.

Reception, *Administration* & *Restaurant* create an experiential connection characterized by the existing environment from public to private space. Whole experience is a slow rise transformation from series of narrow introvert lanes and in–out spaces release to vast valley of beautiful nature.

Fig #9: Central congregration of walls

Fig #10: Tarangan Wall

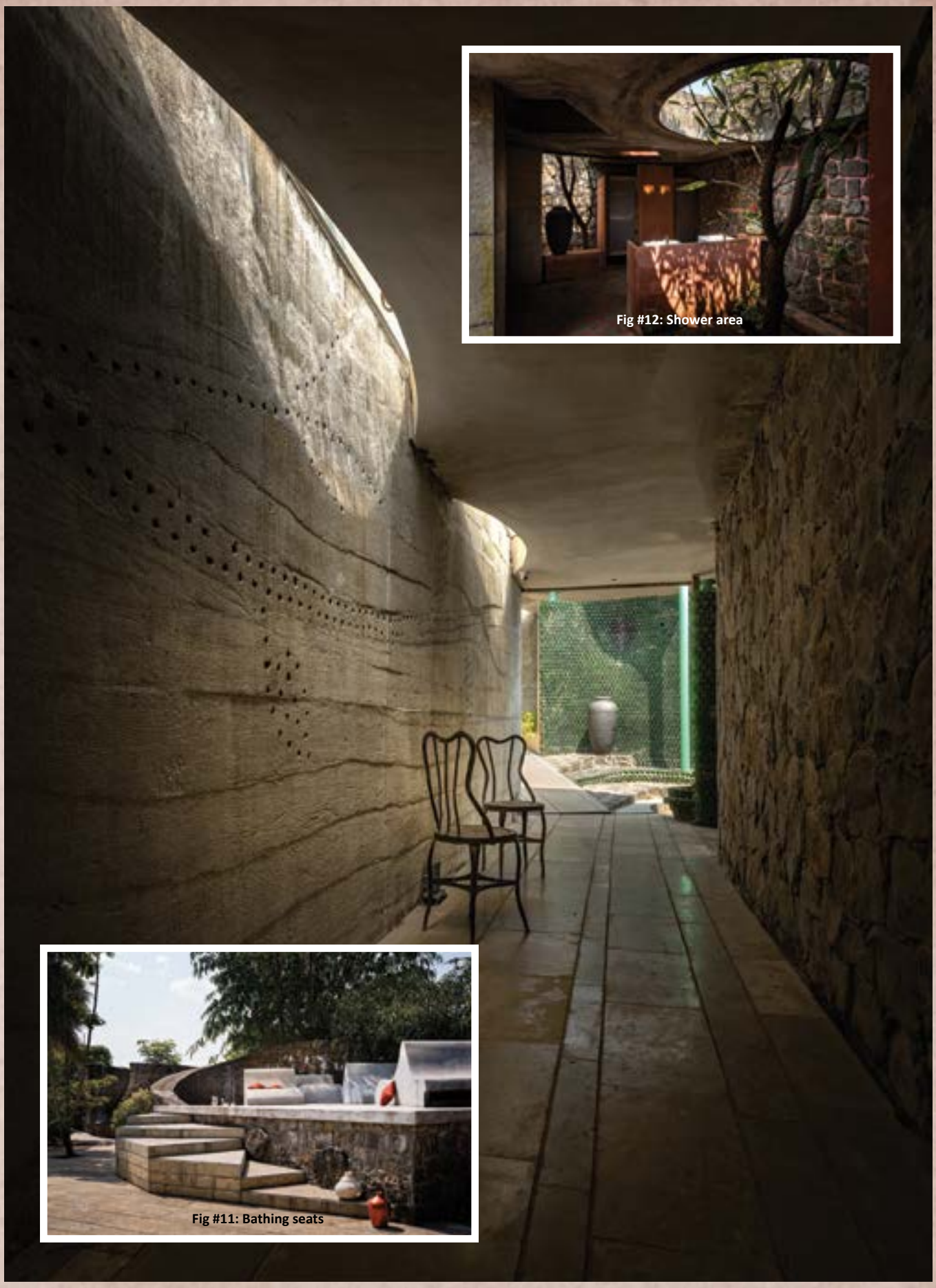


Fig #12: Shower area

Fig #11: Bathing seats

Fig #10: Passage - play of light and dark

Construction :

Effort has been taken for each amenity not to disturb the terrain of the location so that rain water flow is maintained as per existing site. Available stone from excavation has been used for walls with different typology like dry masonry, thin composite stone wall, finished stone wall. Roofing in lightweight insulated wood wool panels and bamboo roof to achieve the economy and free flowing nature. Local artisans are used for stone light fittings and mosaic work. Labour trained for skill work and later endure them as a team to run the resort.

Aesthetics:

The project with cluster of open, semi-open and closed spaces creates an inclusive experience to enjoy the nature of surrounding rainfall, clouds, trees, birds and fire-flies. Whole project was great process of close understanding about this region, their people and beautiful landscape.

PROJECT DETAILS

Project Duration	:	2013 to May 2016
Built-Up area	:	5600 SqM
Project cost	:	4 Crores
Associate Architect	:	Ar Gaurav Bhangre
Struct. Engineer	:	Er Tanaji Thite
Civil Contractor	:	Narayan Tandale

Fig #13: Courtyard

Art and Innovation Hub
Agastya International Foundation

"...a well composed musical score with symmetry, balance and coherence"

Project Cost : ₹. 1.8 Crores **Built-Up Area: 1487 SqM**

Ar Shahrukh Mistry

IAA
Architect of the Year Award
Agastya International Foundation
Guddivanka, Chittoor district,
Andhra Pradesh
sharukh@mistrys.com

27th Architect of the Year Awards

For three decades Renu, Sharukh and their team have practiced "natural" architecture, constantly innovating to include every known sustainable means to strive towards an ever lighter footprint.

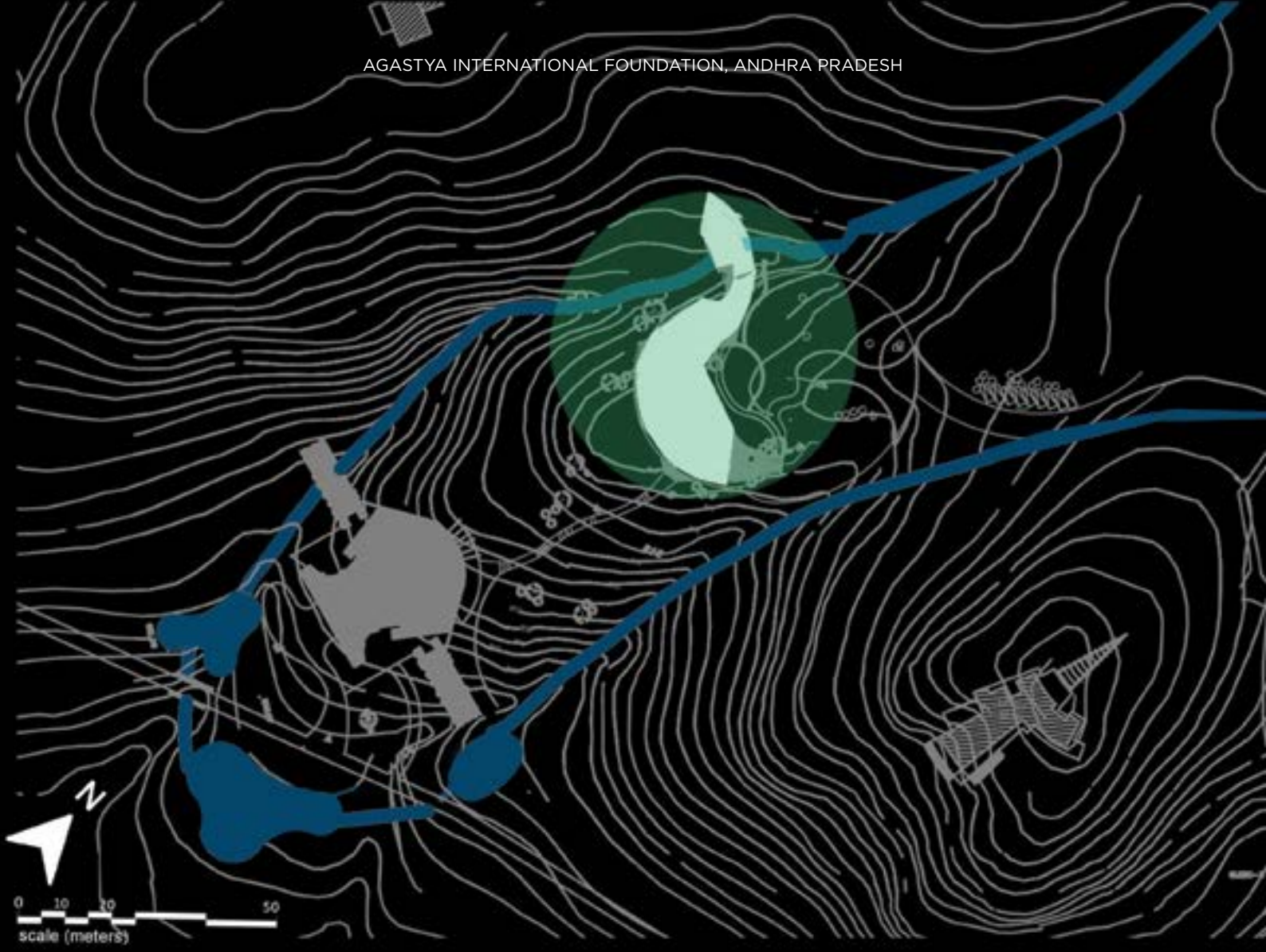
Known for his integrity and inspirational leadership, Sharukh's tireless endeavour towards holistic architecture takes its inspiration from his keen observation of man's interaction with nature.

Known also for his talks which he does a lot of – Sharukh likes to take his audience on a journey of creative exploration.

Despite running a diverse practice, ranging from tsunami and earthquake rehabilitation in India and now Nepal, SOS children's villages to giant exhibition centers, and campuses engaged in rural education, the Mistry team's interactions with their clients, the earth on the site, the project managers and contractors, the trees, and the laborer's children make it unmistakably clear that Sharukh's architecture definitely has a heart.

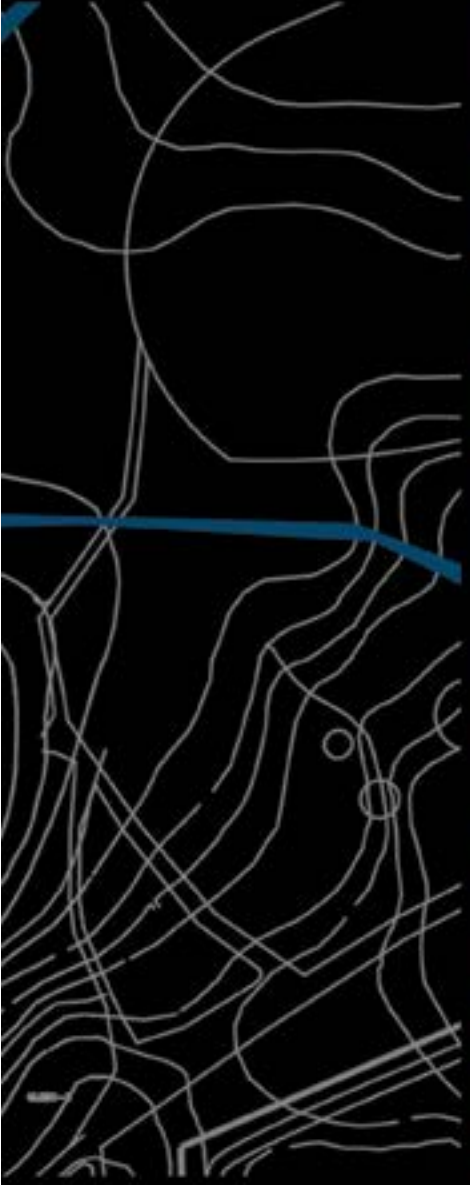
Fig #2: Caption pending

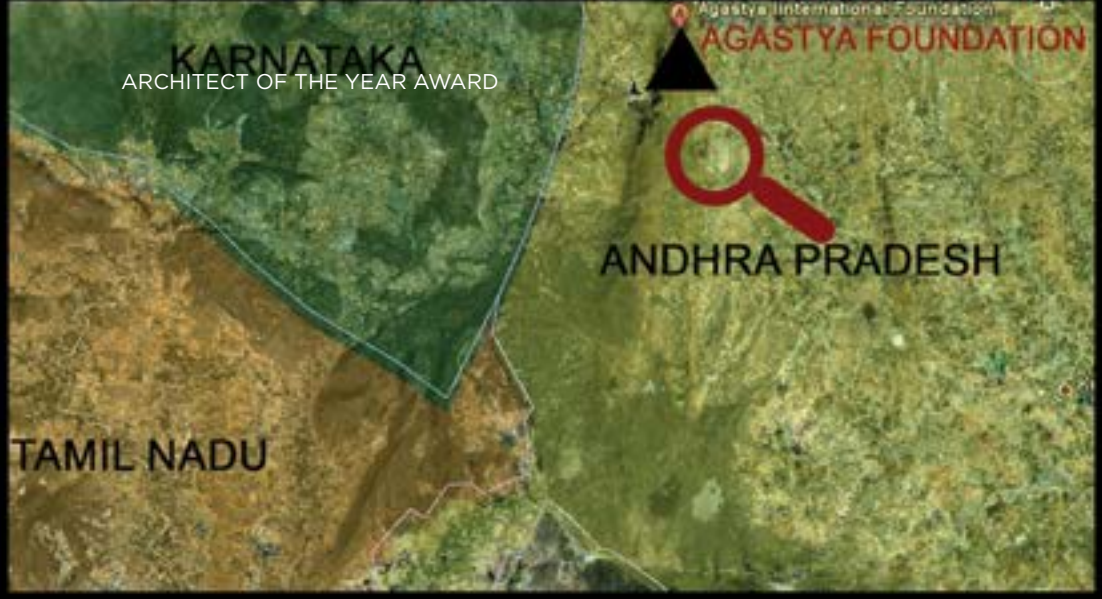
Cobbled courtyards, passages, waiting murals with ample light and ventilation collectively lend a distinct character to the academy and assist young and prodding minds to adopt to the building without a sense of awe...



"The project explores the possibilities of the built form interacting with the land harmoniously"

Agastya International Foundation is
The camus is set in 172 acres of u
rolling hills of a rural district, Guddi
mission of the foundation is to spa
and instill confidence in ecnomicall
government school teachers by b
science education and peer-to-peer l
and villages across India. The site fo
project was located between two va
North to South by about 4 meters. T
to build along the lay of the land an
surrounding.





Location

Aerial view of Site

a non-profit educational trust. ndulating terrain amongst the vanka in Andhra Pradesh. The rk curiosity, nurture creativity y disadvantaged children and ringing innovative, hands-on earning to government schools or the art and innovation hub lleys that dropped down from he essence of the project was d merge the structure into its

Site Picture

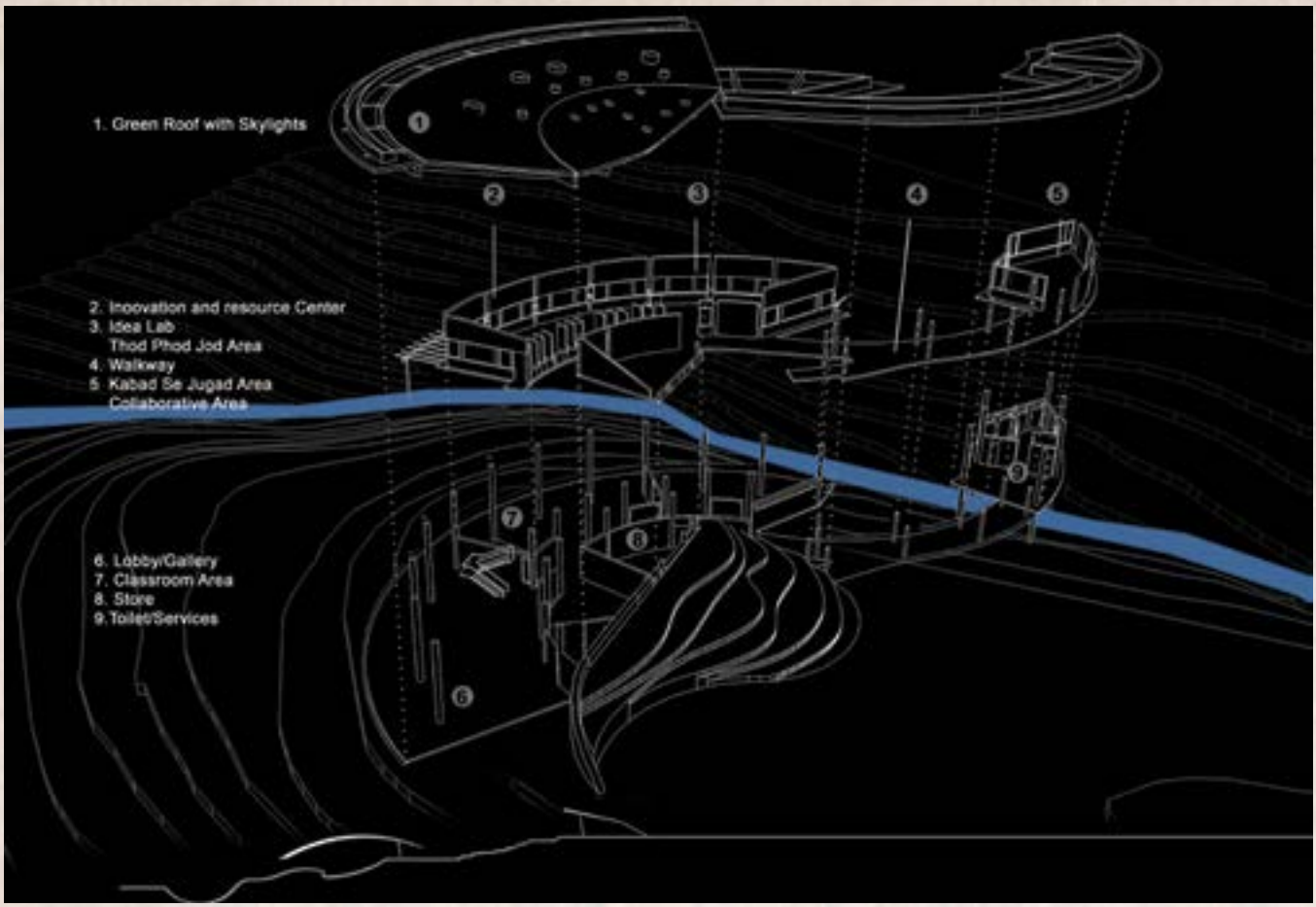


Fig #1: Ground Floor Plan

Project Story

I am reminded of the time when I walked this land where I saw the 'Dung Beetle'.

This is the story of the project, from a rural child's perspective studying at the art school and innovation hub at the Agastya Campus, Guddivanka, Andhra Pradesh.

I am a kid from the village of Guddivanka, where Agastya is building a campus. I am a first generation learner and my interest is in art. My story starts where I pick up something from the junk yard at Kolar town or wooden twigs and shale rocks available abundantantly at the campus and complete my narrative of my home and the place I come from.

The space I inhabit is known as the art school, it meanders at the top of the knoll looking over the auditorium facility into the distant hills beyond.

I await the rains. It is hot but I know they are coming. The clouds will soon rumble over our campus and I am looking forward to getting drenched.

The torrential rain with gusts of wind beats down into the entrance verandha –we jump with joy, throw away our shoes. 'Somebody asked? Do you want this place closed up to keep the rain out?…We say no, never, please leave it as it is.For a few days of wetness who wants to feel closed in for the rest of life. Besides it teaches us the power and beauty of

Fig #2: Art schools - opening vistas to the valley

Fig #3: Blurring boundaries between outdoors & indoors

Fig #4: Integration of structure to the land

nature and our place in it. We are farmers and so we love the rain. Working in our studios during the rain is immense joy.

The rain also shows us how the water is flowing in the stream around us and then collects in the pond below. They tell us it is called 'Water harvesting', and while this is happening the fragrance of the earth heralds – 'The monsoon is here'. Time to come out of the studios and engage with the 'Big One' all around us. I suppose this is what makes us children!

The two structures of the art school at the top and the auditorium below seem comfortable straddling the contours. 'They effortlessly slip into the earth trying to be one with it' they remind me of the 'Dung Beetle' digging away to settle in effortlessly in to the landscape. His other friends the lizard, the snake, spiders and snail, they also have found sanctuary in these two buildings amongst the stone and rocks that lend comfort to their day to day lives.

Fig #5: Break away tucked into the slopes

So it's great to know that all of us humans and critters inhabit this beautiful abode called Agastya.

Description of Project:

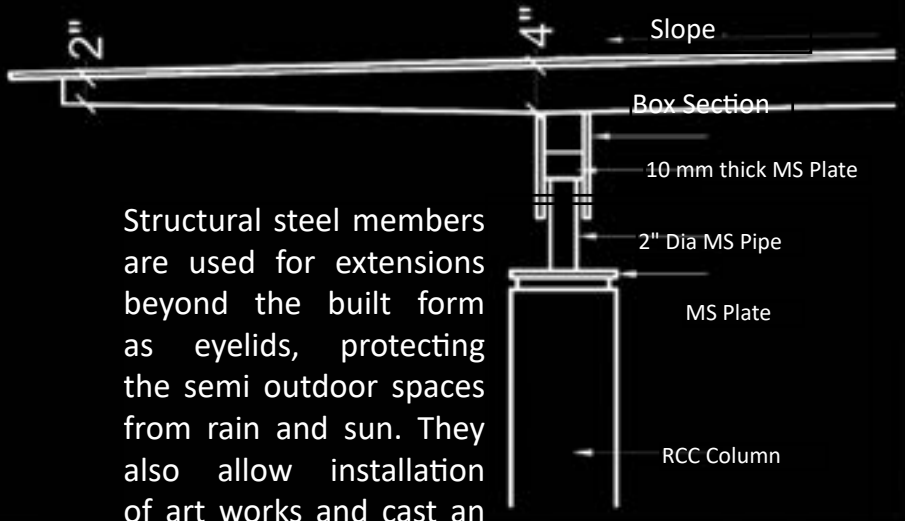
The Art and Innovation hub project has been envisioned with a clear understanding that all sites have stories. So if we designers understand the language of the land, we would be able to design sustainably meaningfully economically contextually to the cultural determinants of the community around and finally have a lighter footprint.So the questions in our mind were, how do we capture the essence of the strong character of this beautiful site? Will our interaction make or break the landscape?

What we ultimately decided was to build with the lay of the land and we tucked our architectural response into the hill side.

We opened the art and innovation hub to the magnificent view while pulling our spaces into the hills bosom.

To the cut and fill that became the process of integrating our structure to the slopes we added the dimension of covering all our buildings under the sweep of the earth, which eventually was covered with greenery, merging the structure to the surrounding landscape.

Outdoor Classrooms



Structural steel members are used for extensions beyond the built form as eyelids, protecting the semi outdoor spaces from rain and sun. They also allow installation of art works and cast an interesting play of light and shadow.

Structural elements are exploited beyond its functionality and seem as art works spread in the interior. The sliding folding doors in perforated metal sheets allow the classrooms to extend the semi covered outdoors with ease. The porosity of the material allows for good ventilation and lighting into the interiors.

Dynamic Art Display

Place based learning

The double height walls have steel member framework with adjustable slots of different dimensions, for show casing art work done by the kids. The wall becomes dynamic and allows changing of panels and display with ease.

The pivoted panels separating the innovation hub and double height gallery are used for display as a sketch board. It extends the possibility of the surface on both the sides.

Pivoted Exhibit Panels

Details

Fig #6: Double height art gallery

Fig #8: Art Installation - Concreted Hippos - Water scarcity

"The project explores the possibilities of the built form interacting with the land harmoniously."

Materials of Construction Details:

The built form is predominantly a column and beam structure is kept in grey tone, with exposed concrete columns and ceiling, Local stone retaining wall, cement flooring and structural steel members painted grey.

The uniform colour scheme creates a perfect background, an open canvas to display art and sculptures done by the kids that brings colour and texture into the interiors.

The shale rock available in the terrain is used in combination with the random rubble masonry for the exterior retaining walls and outdoor flooring along with precast panels with leaf imprints.

Fig #7: Waste and local shale rock as art

"The shale rock extends in to the interior for art works blurring lines between inside and outside".

Special Features:

The valley on both sides of the structure were connected to a series of water holding ponds that not only harvested rain water, but also recharged the natural aquifer of the land and enhancing the microclimate of the site.

Structural steel members are used for extensions beyond the built form as eyelids, protecting the semi outdoor spaces form rain and sun, they also allow installation of art works and cast interesting play of light and shadow.

Structural elements are exploited beyond its functionality and seem as art works spread in the interior.

The programme is sensitively designed to cater the needs of the rural children and teachers and infuse the idea of large meaning of sustainability through place based learning.

"The structure seems carved from earth with each space creatively sculpted to suit the requirement along the lay of the land". ■

PROJECT DETAILS

Built-Up Area	:	1487 SqM
Site Area	:	8097 SqM
Project Duration	:	2014 to 2017 (42 months)
Project Cost	:	₹ 1.8 Crores
Structural Engineer	:	Cruthi Consultants
Associated Architects	:	Ar. Sandeep Umapathy Ar. Vinoth Kannan, Anand R
Plumbing, Sanitation & Drainage	:	Maple Hydraulics Consultants
Landscape Design	:	Mistry Architects
Civil Contractor	:	Vijay developers Pvt. Ltd
Elect. Contractor	:	Maple Hydraulics Consultants
Photography	:	Umeed Mistry, Tasneem Khan and Anand R.

COURTYARD HOUSE
AURANGABAD, MAHARASHTRA

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

Project Cost : ₹.70 Lakhs **Built-Up Area: 102 SqM**

Ar Amruta Daulatabadkar

Commendation Award
- Private Residence
Courtyard House
Aurangabad, MAH
amrutadaulatabadkar@gmail.com

27th Architect of the Year Awards

A graduate from MIT College of Architecture, Aurangabad, Ar Amruta Daulatabadkar's potfolio includes architecture and interiors for private residences, commercial spaces, restaurants, Stage design, mock ups, hostel and institutional buildings with a host of coveted awards bestowed on her. An avid animal lover, she's currently a visiting Design faculty with Dr Abdul Kalam College of Architecture, Aurangabad.

with its inner transformative spaces and usage of intricate form over function, maneuvering of sunlight, evokes an exuberance through sky to building and sky to earth connections...

Fig #2: Caption pending

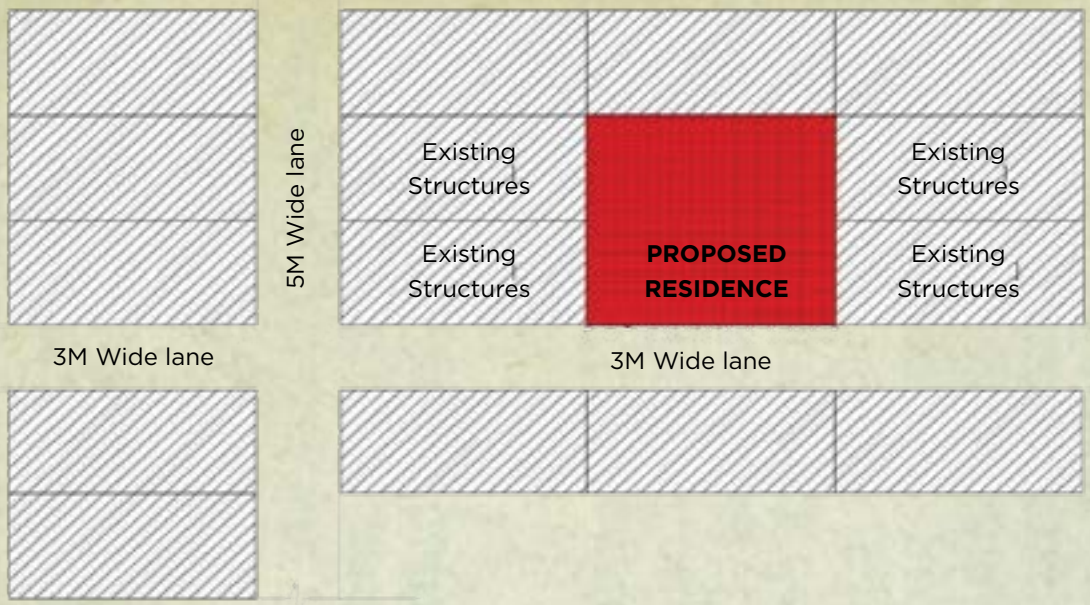


Fig #1: Site Plan

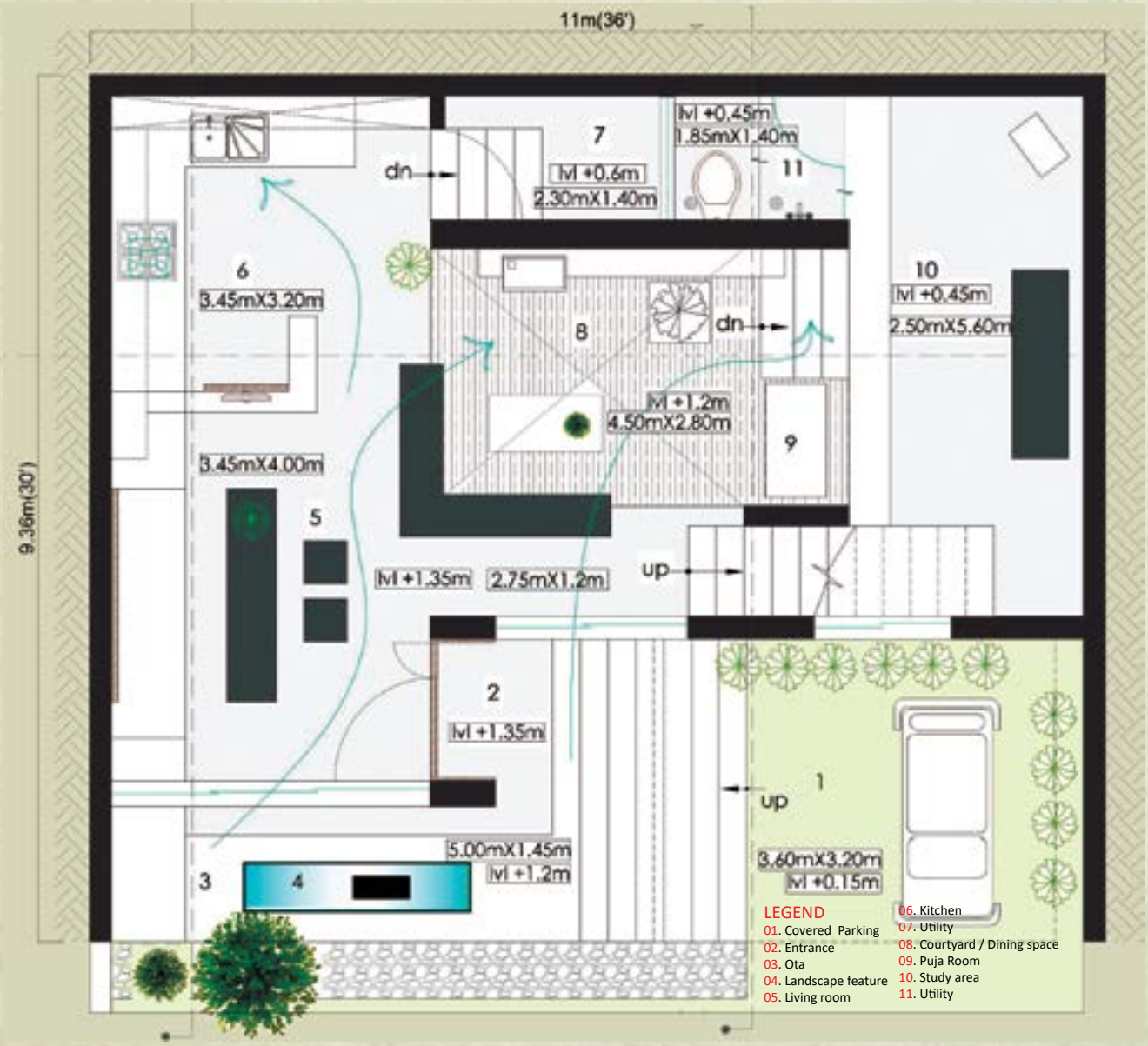


Fig #2: Ground Floor Plan

Fig #3: Section A-A

Fig #3: Section B-B

Fig #3: Section C-C

INWARD LOOKING COURTYARD HOUSE

Salient Features:

It was an opportunity for us to design a bungalow within a densely populated area. With homes nestling cheek by jowl, within such neighbourhood often people are searching for individuality for their houses. The craving for individuality often tending towards loud architectural statements, it has to be matched with the street context at the same time, the residence should act in resistance to the neighbourhood around in some extent. And it's becoming an interesting task to design a bungalow.

The site is closed from three sides, with the fourth 'free' road-facing side to the north. This brought to the fore the challenge og reconciling the requirements of privacy. The approach of the design was pragmatic, focusing on creating a mass structure, carved with interesting spaces

Fig #4: Courtyard view showing staggered levels and connectivity.

and volume within. The staggered internal spaces, double height volumes, fenestration and visual links further glorify the design. Use of the strategically placed courtyard and landscaped areas and its texture make it a fascinating space. Often the simplest space leaves the most profound of impacts. A somewhat same thing happens with the inward looking courtyard house...

Location and Brief:

The site is located in a densely populated residential neighborhood, with homes nestling cheek by jowl. The footprint of the plot is a compact 102 SqM, with laws capping

Fig #5: North facing view with entrance and parking

Fig #6: North west external view

built-up at twice the plot area. Creation had to be done sensitively: projecting affluence through architectural form or material usage were anathema, as that would result in a certain disassociation from the social fabric of the locality.

Spatial Programme

The site is closed from three sides, with the fourth 'free' road facing side to the north. This brought to te fore the challenge of reconciling the requirements of privacy (the distance to the house across the street is hardly 3M), ventilation and daylight penetration. This, and the compact size of the plot, together birthed the design concept: a staggered section

Fig #7: Top view of courtyard from terrace level.

Fig #8: Attached toilet for master bed 2

Fig #9: Master bed 1

Fig #10: Courtyard and kitchen view through living

concept instead of a continuum of spaces, placed at every half-level. This arrangement saved circulation areas, and conseqently, facilitated the creation of terraces at various levels. For natural light penetration, a courtyard was a design root. This multifarious space performs the functions of dining areas, a pooja area and a circulation space. Around the courtyard are arranged the living room, the kitchen, children's study areas (on the lower level) and three master suites (one on every consecutive level, not stacked above each other but in a zigzag fashion). The skylight crowns the well of the courtyard.

The doing away of circulation areas also facilitated the creation of a terrace above the kitchen, which gives natural light to kitchen and natural ventilation to all toilets. Placement of toilet one above other effectively reduces the duct distribution. The spatial programme that pivoted around a central hollow volume resulted in enhanced connectivity and interactivity. Visual linkages have been established on and across levels, creating a feeling of expanse and, at the same time, lending an explorative quality to the space. The staircase block is located on the north, and shielded for privacy by granite louvers that give a filtered view of the person using it.

Front Facade

The one-sidedness of the facade is alleviated by creating tiny, and shallow, offsets on either side of the building so that it appears to be free of its neighbors. The offsets themselves hold lights so enhance this illusion at night. The frontage is setback by about 1.1M (contrary to other structures that lie flush along the street) to accommodate plantation. The elevated main entrance faces north west to afford some privacy.

The stair near the door extends outwards to create an "OTA", a gathering place, to keep the cultural connect alive. Directly above the entrance lies the white protruding cube, which accommodates the bedroom on the first level (whose windows are positioned on the north west, again, in a bid to allow it some privacy). The terrace on the first level also enables the creation of a compact parking space on the ground storey, a rarity in the locality where buildings stake their claim right to the road, without thought to private parking. The staircase block is also located on the road-facing side, and shielded for privacy by granite louvers that give a filtered view of the person using it.

Material and Colour Palettes

The material selection consciously veers towards familiar, comfortable choices - even humble ones - to prevent alienating the home from the society both architecturally and psychologically. Of course, the strict budget, too, played a role in shaping the material selection. It was also filtered by colours - shahbad, kadappa, vitrified tiles, granite and cement sheets - the idea being to create a monochromatic play. Internally, expanses of walls deliberately shun cosmetic overlays, and in themselves become contributors to the almost stark aesthetic.

The focus is on the way the materials could be used to create textural plays, and how large expanses of flat-painted walls would becme a canvas for the dynamic choreography between sunlight and shadows. The palette also ropes in the contrast between the animate and the inanimate: a flourishing frangipani marks the plantation area at the edge of the plot, while its lifeless version paradoxically lends life to the central courtyard, and participates in the ever-changing play of light and shade. Cement sheets have been used as wardrobe shutters; internal shelving system has been fabricated out of MS frames and cement sheets; interesting textiles have been transformed into artworks.

PROJECT DETAILS

Built-Up Area	:	102 SqM
Project Duration	:	2014 to 2015
Associated Architect	:	Abhidya Shah
Interior Designer	:	Mitali Parmar
Project Cost	:	₹.70 Lakhs
Structural Engineer	:	Er Anil Datar

P A V I L I O N
PLANE TERMINAL & BOAT CLUB

"...a well composed musical score with symmetry, balance and coherence"

Project Cost : ₹. 11.7 Crores **Built-Up Area: 1534 SqM**

Ar Rohan S Deore

27th Architect of the Year Awards

Commendation Award
- Public Buildings
Pavilion Sea Plane Terminal & Boat Club, Nashik, Maharashtra

swastikarch9@rediffmail.com

Ar. Rohan S. Deore is a practicing Architect based in Nashik. A 1994 alumnus of MMCA, Pune leading a design studio with a diverse portfolio of University, educational campuses, public spaces, industrial and infrastructure works as well as residential projects. His Works are influenced by the Master Architect B. V. Doshi with whom he worked early in his career. Architecture to him is sensitivity in the usage of application, technology and design. The pursuit of this philosophy continues in his unique and challenging projects.

the task of putting the 'invisible' part , the 'feelings' part of architecture into a 'formal' statement has been made visible in this project designed with bold lines, varied material palette & a vivid colour scheme.

Description of the Project

: "Sail Away – Explore, Dream, Discover" is what the soaring PAViLiON calls out. It was a quest for creating an Iconic structure for Maharashtra Tourism Department at the Gangapur dam, Nashik - a pilgrimage city, a tourist destination & a rising business centre.

The transport hub was designed as the landing point for the sea planes to enhance Nashik-Mumbai connectivity as a gen-next level of transportation and for recreational Boating activities.

The site was finalized with an intention to create a visual journey for the tourists; to get a breathtaking vista of the

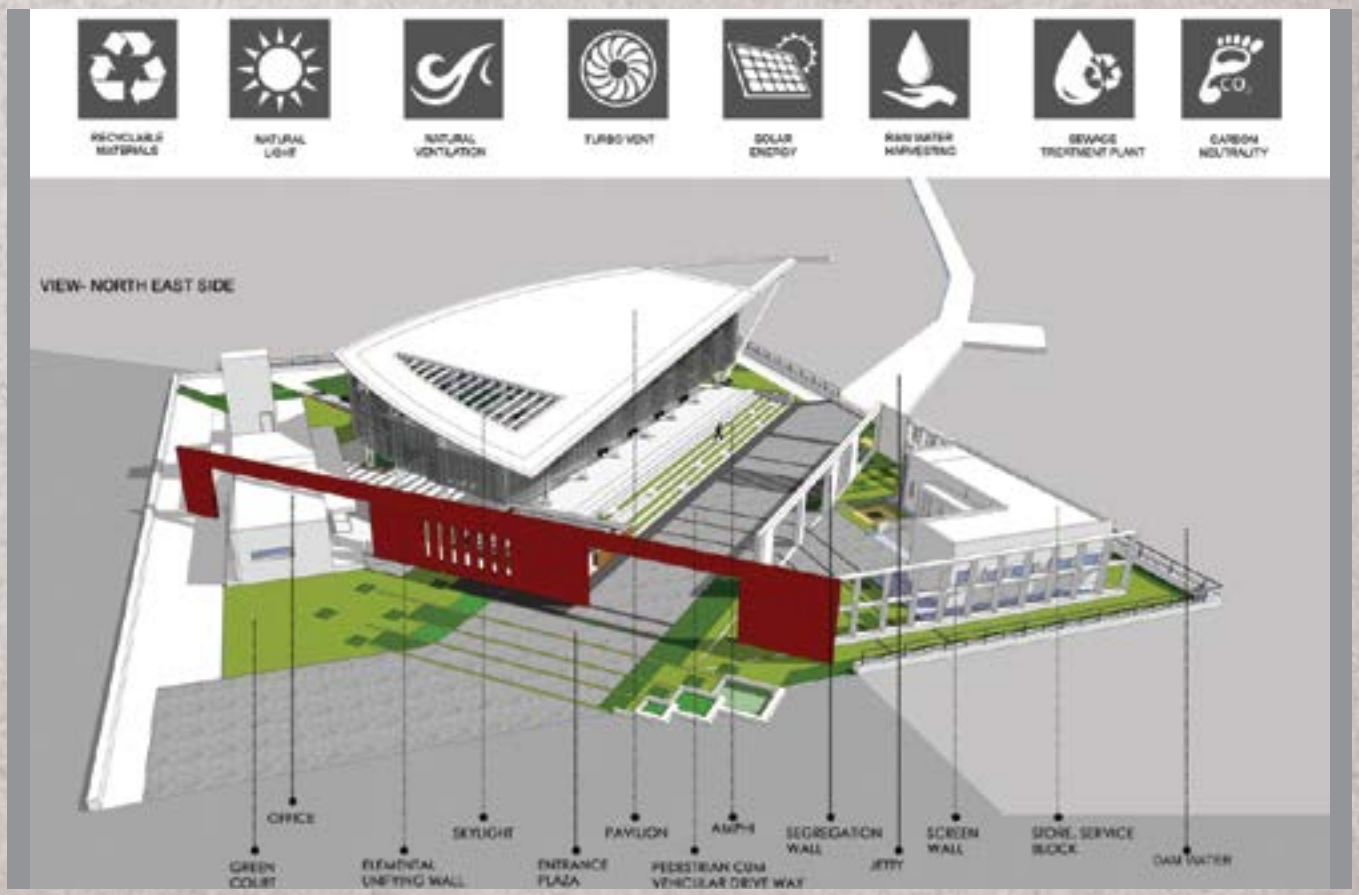


Fig #1: Rendered Plan

Fig #2: Site Plan

horizon, where the dam water meets the mountainscape of the famous Anjaneri hills and the Trimbakeshwar hills. The important reference point was the idea of sail boat that stands against wind and water, which were the main elements of the site.

The design took its cue from the transverse structure of a sail boat – the form, the anchor and the inflated sails

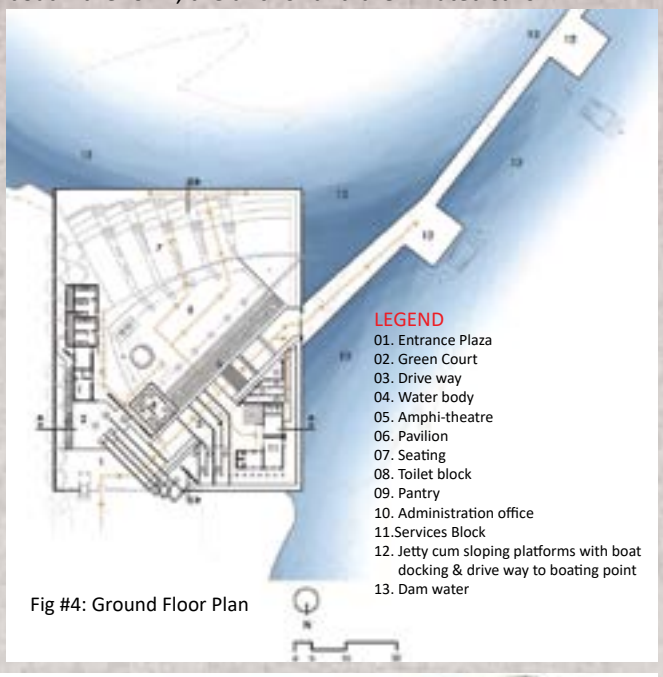


Fig #4: Ground Floor Plan

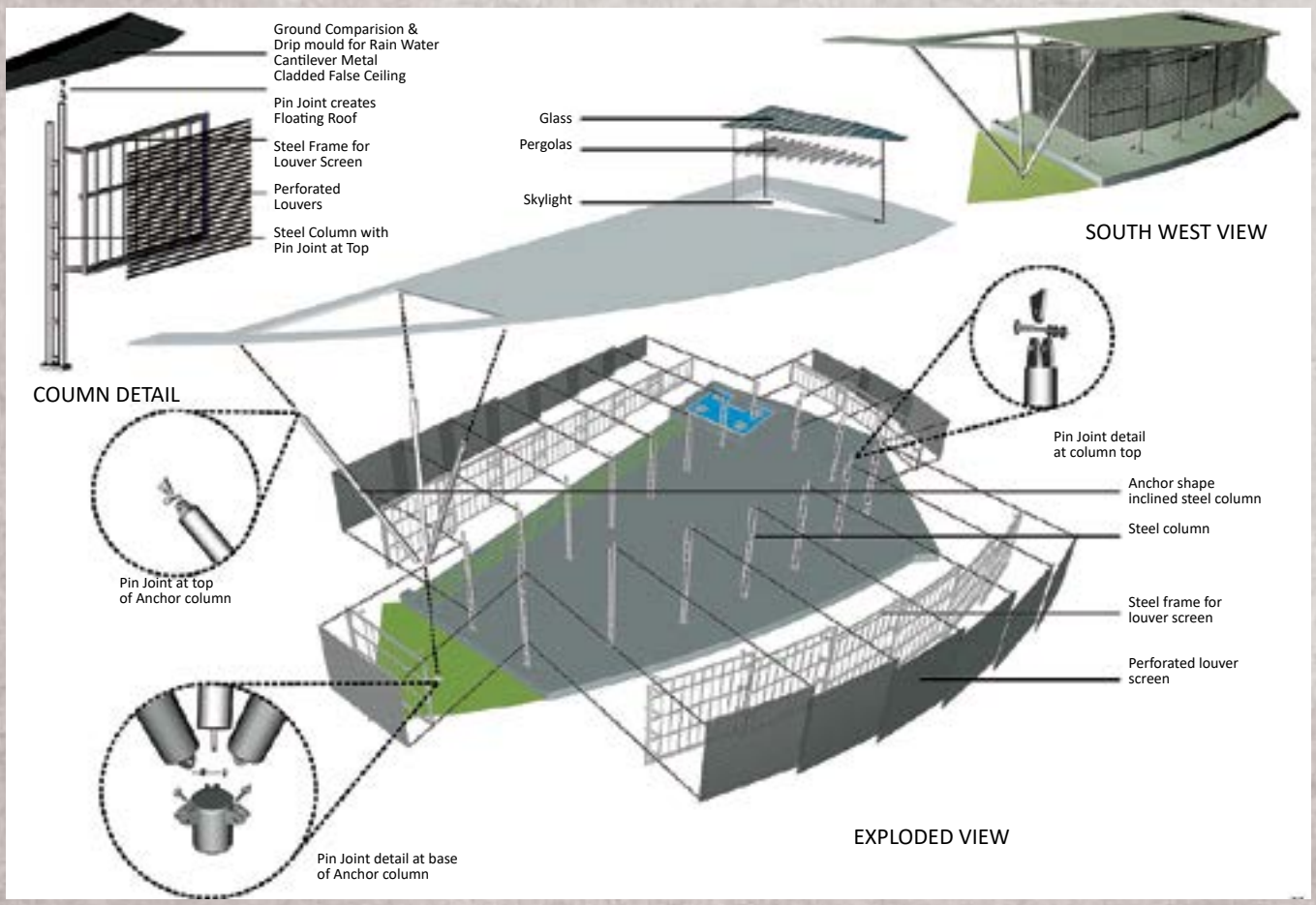


Fig #3: Section Details

Fig #6: Anchor columns under installation

Fig #7: Steel columns under construction

Fig #8: Skylight under construction

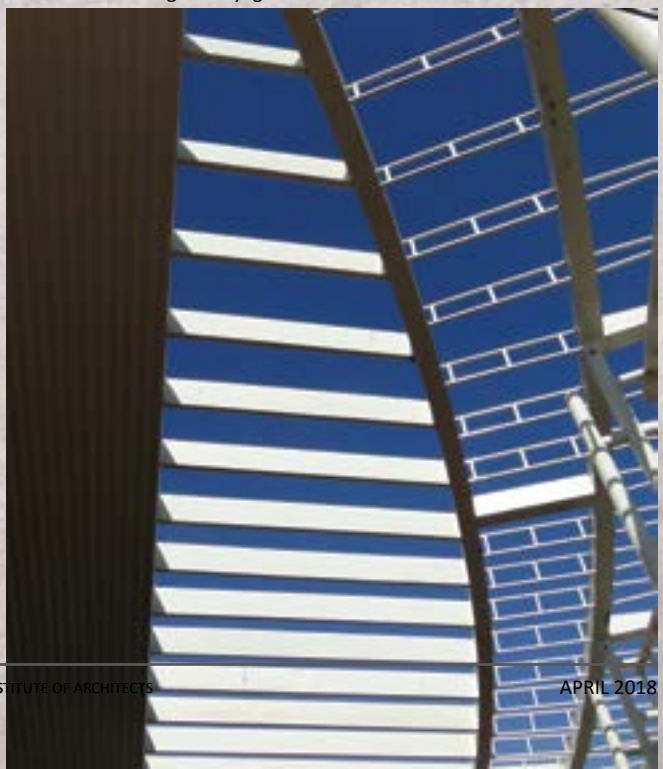


Fig #9: Column detail

Fig #11: Dual Steel Columns under construction1

Materials : The entire pavilion was structurally designed in steel frame structural system to achieve large spans with minimum depth & size of the main members.

For the Infills, silted soil from the dam was re-used. Hunter Douglas perforated louvers for facades. High strength Galvo-aluminium roof sheets with glass-wool Insulation for roof. Pavilion frame is of Mild Steel structure with Stainless steel pin joints. Sky lights with toughened glass. The pavilion was fabricated at site.

Special features - The Pavilion taking its cue from the transverse structure of a sail boat adds a new fragment to absolute architecture, where the structure acknowledges the place – progressive and reflective!! The orientation of the PAViLiON allows an easy and unobstructed dialogue with the vast expanse of the picturesque surroundings, seamlessly integrating the landscape with the travelling experience.

It was a novel experience to go through a process of reverse designing where the architect's visualizations was first culminated to form a model and then the drawings!

The challenge was overcome to balance the contradictory design factors in an open structure and be climatically responsive.

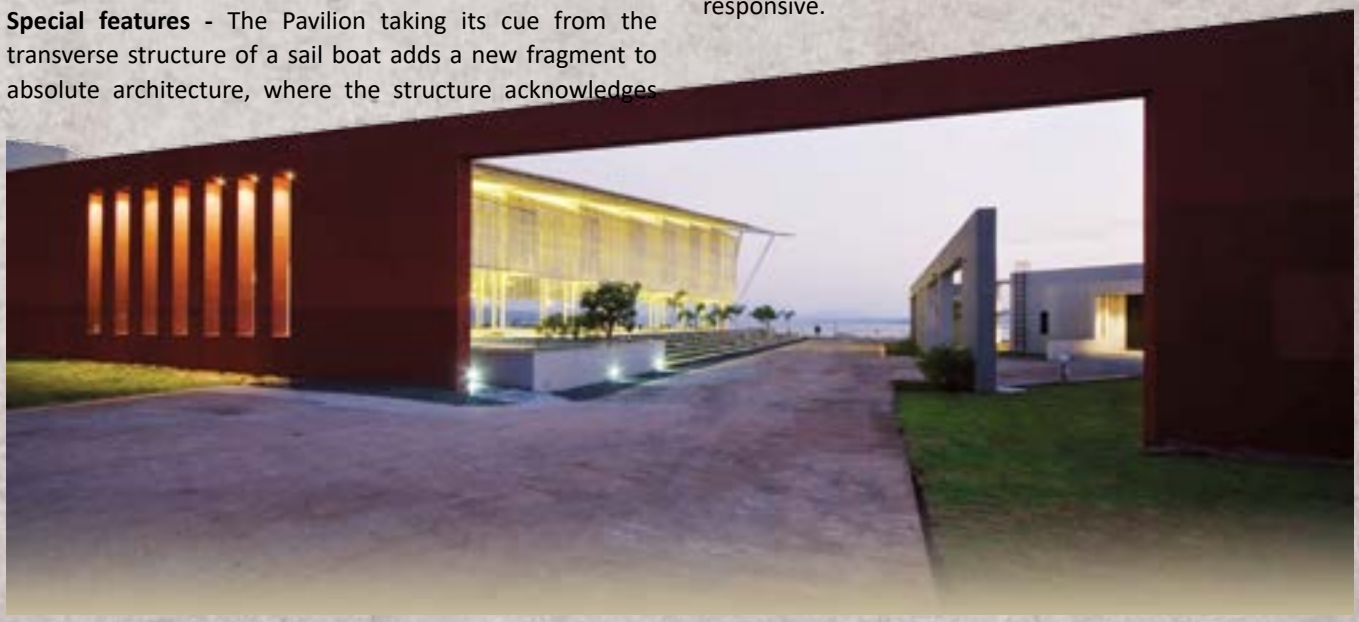


Fig #10: Dual Steel Columns under construction

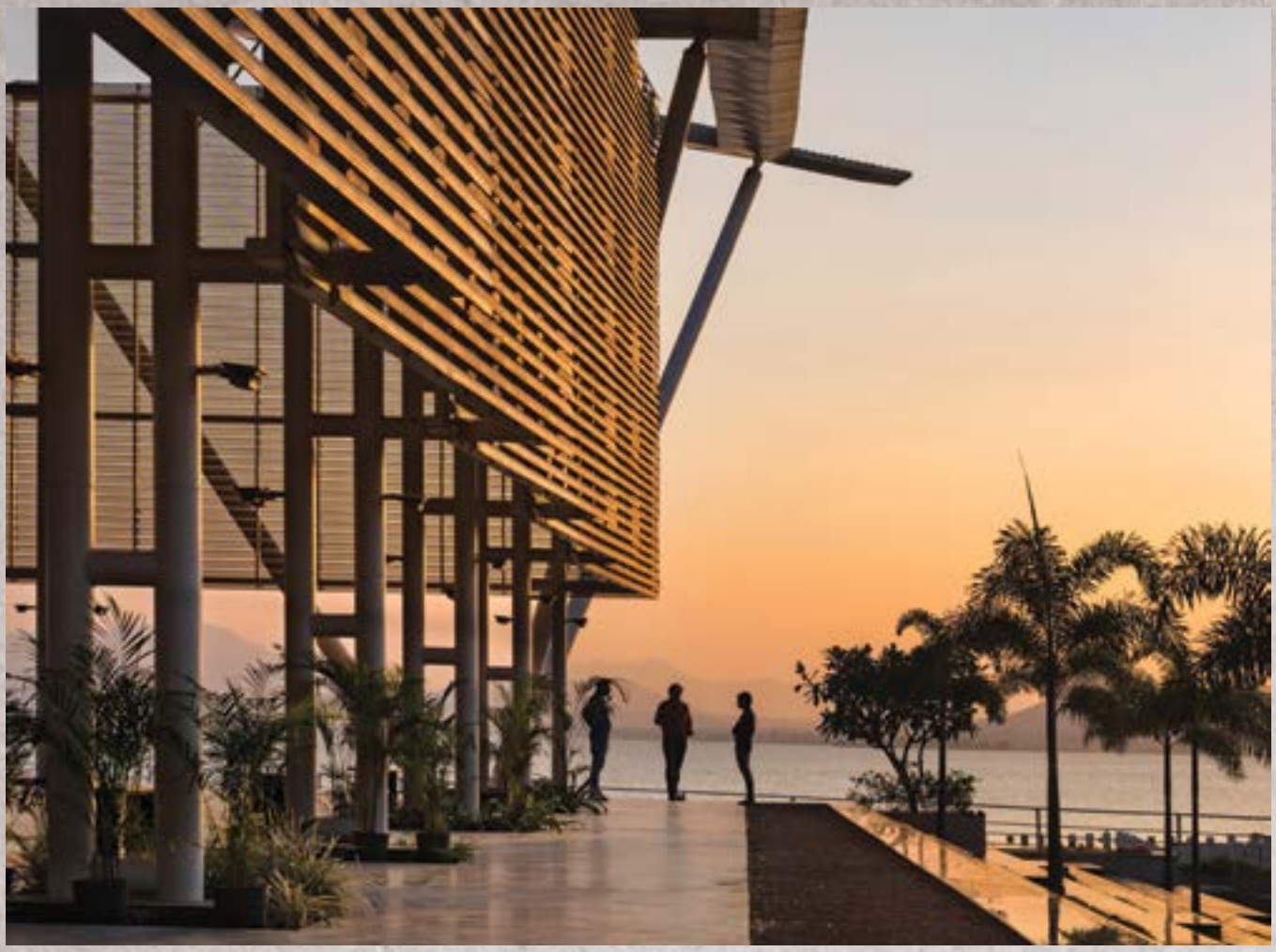


Fig #12:

The pin – joints between the column and inclined trusses of roof create a floating effect.

The elemental unifying walls were designed to segregate the public and technical domains. The landscape pathways and sit outs looking out towards the water front have been designed to look like a continuation of the flooring pattern and courts inside the pavilion. Shade and shadow pattern have been applied in designing fenestrations such as grid walls, perforated louvers, size and length of cantilever.

The minimalistic design of the space, with paneled perforated louvers all around and an ascending floating roof gives the visitors an open yet enclosed experience. As one alights from the sea plane on the floating jetty to head towards the terminal by a boat, the pavilion acts as a landmark to draw attention to the RISING NASHIK campaign. The Man, with an innate yearning towards nature, revels in this space and the enriching experience it provides……

GREEN STATUS POINTS

1. **Use Of Recyclable Materials:** The Pavilion is a structure

Fig #13:

Fig #14:

Fig #15:

Fig #16:

constructed with steel and glass which is 100% recyclable. Bare minimum use of concrete reduces wastage and does not pose problem of waste disposal.

2. **Sustainable Site Development:** The silted soil from the dam was re-used for raising the site and for landscaping. Desilting the dam has led to improved reservoir capacity and increased water storage in the dam.
3. **Natural Lighting:** Due to its open planning and use of perforated louvers, maximum use of natural daylight is achieved. Absence of solid walls and the presence of skylights eliminates the use of artificial lights during the day.
4. **Natural Ventilation**: The pavilion's south west orientation towards the wind flow coming from the dam water and by the sun-path makes it a climate responsive design. This orientation helps to achieve unobstructed vista of the dam water, vast unblocked expanse of the sky and of natural winds.
5. **Use Of Turbo Vents:** For the enclosed toilet block changing rooms and admin block, turbo vents have been installed to enhance natural ventilation. Also skylights in this area produce natural light.
6. **Use Of Solar Panels:** Energy efficiency is maximized with the use of solar panels in the admin and service blocks for energy generation especially for LED lighting and water heating systems thus reducing the dependency on **traditional power sources.**
7. **Rain Water Harvest:** Rain water collected from the roof of the pavilion as well as from the admin and service blocks is redirected through down-take pipes and filtered naturally through layers of aggregate and fine sand to be reverted back to the dam.
8. **Sewage Treatment Plant:** As it is a public space, a sewage treatment facility has been provided, from which the soil waste and gray water is used for plantation over large acquired Government lands at a lower stream of dam.
9. **Optimizing Land Use:** There was abundant land around the dam available from the government for this project however just 1.5 acers of barren waste land was taken as the site for to minimize harm to the natural habitat.
10. **A Step Towards Carbon Neutrality:** The use of recyclable materials, reuse of soil, maximum use of natural light and ventilation and use of alternate energy sources enables the projects to take a right step towards carbon neutrality. Also the pavilion promotes use of seaplanes which are more eco-friendly than other motorized transport modes.

Use of granite and Jaisalmer stone coalesce into a seamless flooring pattern flowing into tables and then merging back into the floor. The outdoor furniture is created in poured concrete to reduce maintenance.

Materials

Structural system: The entire pavilion was structurally designed in steel frame structural system to achieve large spans with minimum depth & size of the main members. And the pavilion was fabricated at site. Series of dual counter balancing steel column out of which one column supports the inclined roof creating the floating effect with the help of pin joints in between column and inclined portal beams of roof. Rest of the buildings are of composite system like concrete and steel. ■

MATERIAL PALETTE

Infills	Onsite material like murum and soling were used
Rendering of facades	Hunter Douglas perforated panels
Floors	Granite slabs and vitrified tiles
Ceilings	Panel rib sheets for ceiling
Others	High strength Galvo-aluminium roof sheets with glass-wool Insulation for roof. Pavilion frame is of Mild Steel structure with Stainless steel pin joints. Sky lights with Laminated toughen glass.

PROJECT DETAILS

Built-Up Area	:	1534 SqM
Project Duration	:	2011 to 2015
Project Cost	:	₹11.7 Crores
Structural Engineer	:	Sanjay Ratnaparkhi

DESIGN I-Y HOUSING

LONAVALA, MAHARASHTRA

"inter-connected boxes, clad in locally sourced material palette, create a versatile getaway on the outskirts of a fast developing hill station"

Project Cost : N.A. **Built-Up Area: 16200 SqM**

Ar Pinkish Shah

IAA Commendation Award
- Group Housing
- Gated Community
- D I Y Housing, Lonavala, MAH

spsarch@gmail.com

27th Architect of the Year Awards

Ar Pinkish Shah & Ar Shilpa Gore-Shah set up the Design Studio 'S+PS Architects. Beyond designing interiors and furniture, their prime focus lies on Urban Planning and Architecture. Prodigies of the famed Sir J J College of Architecture, they pursued their Master's in Design from University of New Mexico, Albuquerque, USA. Winners of many coveted Awards, their works have been widely published in national as well as international publications.

"...this gated community project filled with its own flavours of approaches, entrances, path configurations, accesses, modulation of spaces, courtyard, climate adaptabilities and material selections, guides oneself to help unravel the secrets of mother nature in the hills of Lonavala.

Fig 12: Caption pending

LEGEND

01. Main Entry
02. Gateway Commercial Building
03. Banquet Halls
04. Overhead Water Tower
05. Service Access to Banquet Hall
06. Direct Entry to Banquet Hall
07. Parking
08. Shops + Offices above
09. Utility Area
10. Central Street
11. Children's Play Area
12. Green Buffer Zone
13. Amphi-Theatre
14. Multi-Purpose Hall
15. Open Spillover Area
16. Heritage Clubhouse
17. Pool Deck
18. Pool
19. Central Garden
20. Pedestrian Stepped Street

Fig #1: Site Plan with Street Elevation

LEGEND

01. Covered Parking
02. Entrance Porch
03. Living Room
04. Kitchen
05. Bedroom
06. Toilet
07. Powder Room
08. Lobby
09. Private Garden
10. Sit-Out
11. Planter
12. Terrace Garden
13. Balcony
14. Street
15. Common Garden

Fig #2: Unit Plans

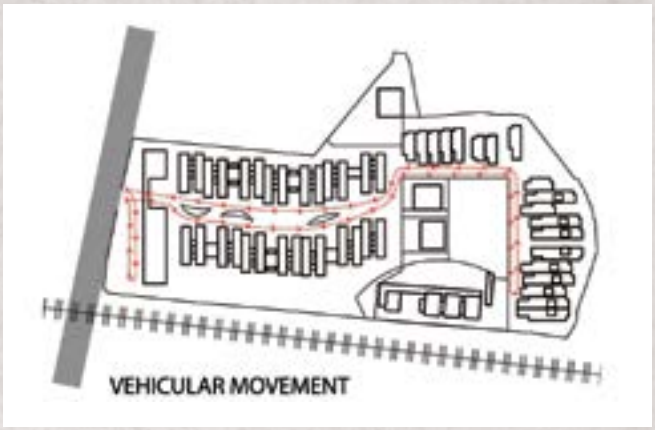
Description of Project

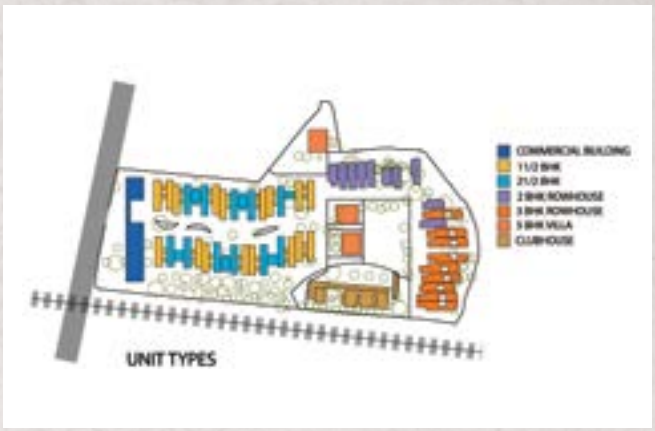
The project is situated in Nagargaon, Lonavala, about 80 kms from Mumbai. The approximately 4 acre site was in its earlier avatar an old Parsi sanitarium with several mature trees and is situated abutting the railway tracks and a crossing.

The project offers a range of sizes and configurations from a 1.5 BHK to a 5BHK, a variety of types within a size, locations, floors, a choice of walk ups, internal stairs, railings, screens, windows, toilet layouts, finishes etc. The particular combination that one chooses allows one to individualize their home to reflect their own identity.

To make it all manageable and executable, it is regulated with a limited palette of choices such that certain efficiencies of mass housing are possible through repetition. Provided within the complex are amenities like shops, offices, banquet halls with terrace and a pool with clubhouse facilities.

Fig #3: Green spaces are interwoven within the housing scheme at various levels.





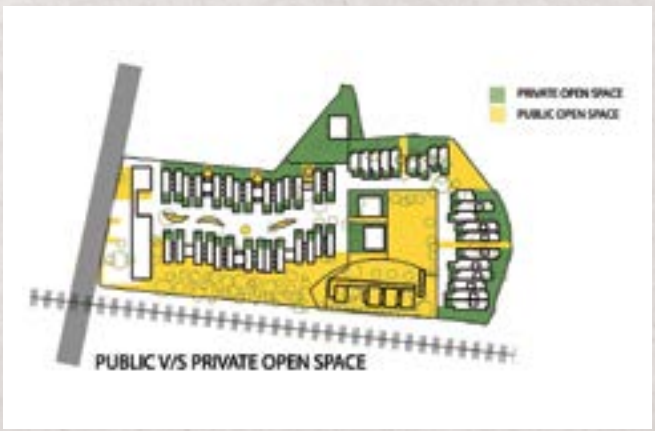


Fig #4: Site diagrams

Fig #5: Interior views

Fig #6: A pergola portal spans across the street scaling down the length of the street

There is also a large amount of open space with a landscaped garden and another area with a plantation of native trees. There is a balance between private individual gardens and communal open spaces.

Materials of Construction Details:

The Prime material used for construction is Reinforced Cement Concrete.

Special Features:

Homeowners get to choose from a range of sizes and configurations from a 1.5 BHK to a 5BHK, a variety of types within a size, locations, floors, a choice of walk ups, internal stairs, railings, screens, windows, toilet layouts, tiles etc. The particular combination that each one chooses allows one to individualize their home to reflect their own identity. To make it all manageable and executable, it is regulated with a limited palette of choices such that certain efficiencies of mass housing are possible through repetition.

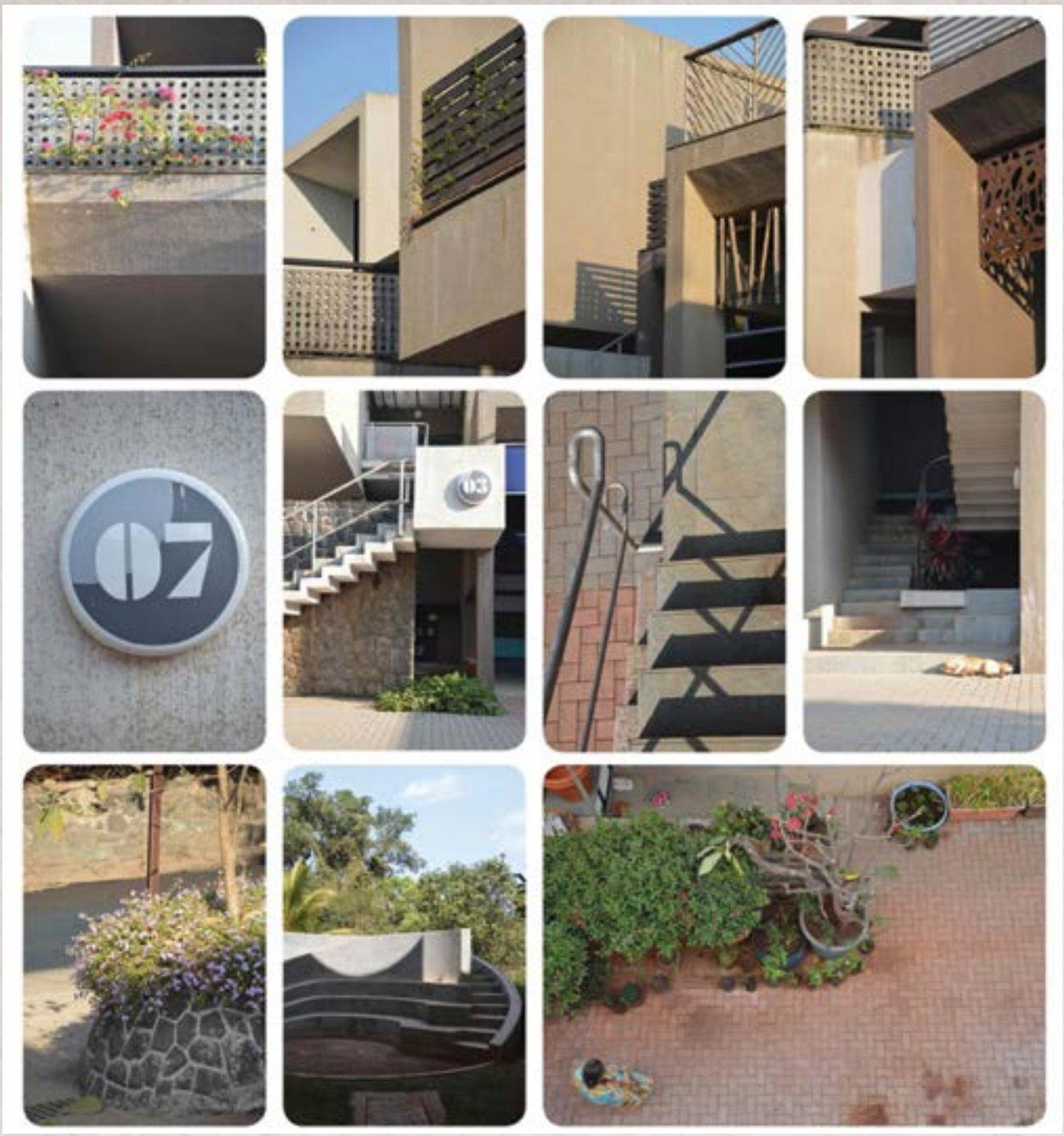


Fig #7: The street opens up to three play areas, framed by the Bridge unit.

PROJECT DETAILS

Built-Up Area	:	3000 SqM
Project Duration	:	2009 - 2016
Project Cost	:	N A
Associated Architects	:	Shilpa Gore-Shah, Divya Malu, Pooja Satam, Divya Jain, Rhea, Nusrat, Benny
Structural Engineer	:	Er Rajeev Shah
Civil Engineer	:	Er Khalil Shaikh
Civil Contractor	:	M/s. Nipra Consultants

TEMPLE IN STONE & LIGHT
Barmer, Rajasthan

temples are the most visible form of public architecture that are ephemeral and which help shape society for centuries to come...

Project Cost : ₹. 2 Crores **Built-Up Area: 138 SqM**

Ar Amritha Ballal

27th Architect of the Year Awards

Ar Suditya Sinha

Religious Architecture Award
- Temple in Stone & Light
Barmer, Rajasthan

amritha@spacematters.in

Amritha Ballal is an architect and urban planner, and a founding partner at Space Matters, a multidisciplinary, Delhi based design studio. The studio combines design projects with action-research initiatives that engage with emerging habitat challenges. These include developing one of the first Integrated Development Plans for an urban village in Delhi, mapping the spatiality of urban homelessness in Delhi, designing the memorial for the Bhopal Gas Tragedy and working on the revival of traditional rural building crafts in Kumaon. Amritha teaches at the School of Planning and Architecture, Delhi and is the co-editor of the international publication 'Bhopal 2011-Landscapes of Memory' which explores themes of spatial memory through the case of the Union Carbide tragedy site in Bhopal. Amritha has been nominated for the Rolex Arts Foundation Mentor Protégé Initiative in 2014 and named in the annual international shortlist of emerging woman architects Architecture Journal, UK in 2013. She has collaborated on urban research projects with the School of Planning and Architecture, Bhopal; Research Council of Norway, University of Tokyo and University of Gothenburg. Amritha's written works also include 'The city is our home' on urban homelessness. Her on-going research includes documentation and study of traditional wood carving techniques of Likhai in the Kumaon region of India.

Suditya Sinha, the core design management resource for SpaceMatters, his competence with the actual business of crafting built form and producing tangible and realistic solutions are his key assets. Projects he has led at SpaceMatters have won multiple awards and citations, including Design Today, IAB Young Architects and ArchiDesign Awards. He represented Space Matters as a Director on board Team India Infrastructure Advisory (TII) - an Indo Japanese joint venture and sits on the managing committee of Brisk Infrastructure. Suditya has served as Design Studio-Director at School of Planning and Architecture, Delhi, and was instrumental in drafting the interim architectural curriculum for the newly established SPA Vijayawada, Andhra Pradesh.

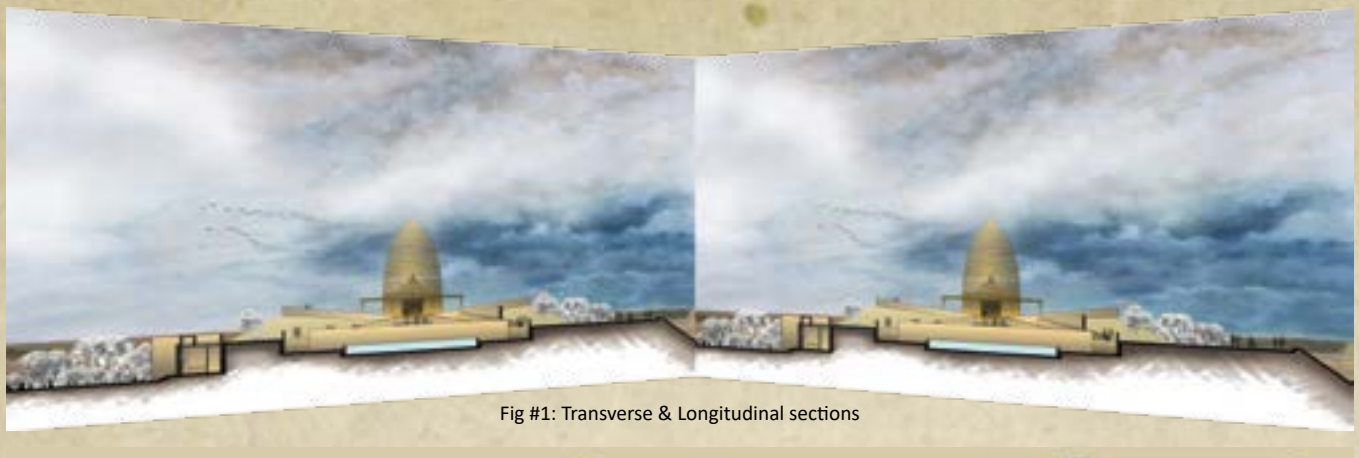


Fig #1: Transverse & Longitudinal sections

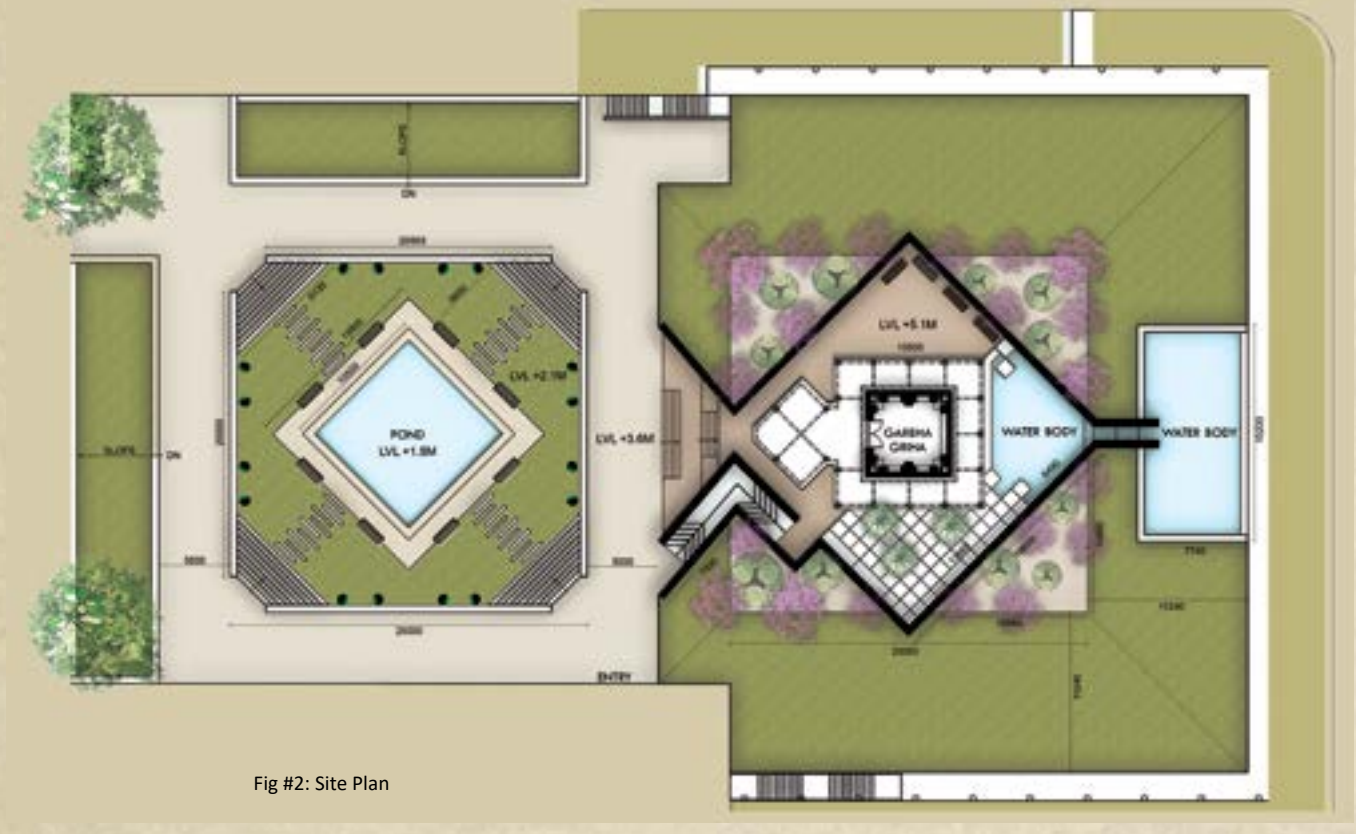


Fig #2: Site Plan

Description of Project:

The project was an opportunity to explore and establish contemporary interpretations of traditional typologies and building techniques. The project was aimed to cater the local community and employees of the industrial township in the village of Bhadresh. With prominent industrial structures as a backdrop, the brief was to evolve a form intended as a contemporary interpretation of the traditional temple; familiar and exciting at the same time.

Located in the culturally rich area of Rajasthan, the contextual response to the region's architecture rendered a design which sought to push the boundaries of modern temple architecture without compromising on the symbolic aspects of temple design.

The temple connects with the community through representation of the local culture, workmanship and heritage. As a place of worship, it provides a deeper connection by redefining spaces of spiritual refuge in India.

The decision to use stone masonry was an attempt to pay homage to the region's building style and yet provide novelty in a temple of that region. Hence, though the region has traditional temples of stone, the Temple in Stone and Light would add value by bringing a new design and aesthetic to the region. The legacy of temples is taken forward by retaining the symbolic aspects and expanding the scope of temple design in the region.

The native flora was taken into account and landscaping was done envisioning the temple nestled in dense vegetation. Due to the reservoir for the power plant in the vicinity, the area has a very high water table, unusual in the desert. Though still saplings, the landscape has already started to create a local ecosystem.

Fig #3: Water from the nearby powerplant is used to landscape the complex creating green spaces

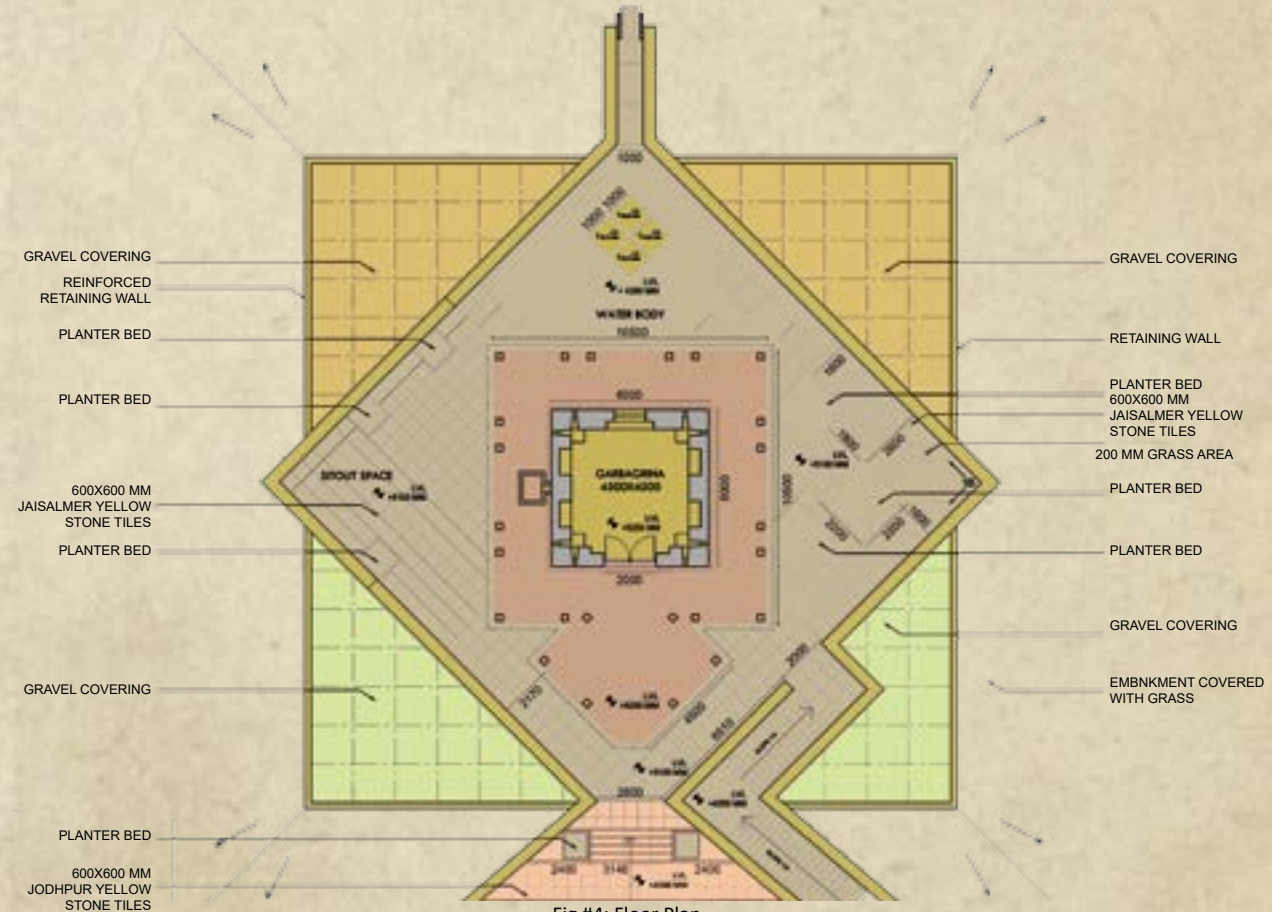


Fig #4: Floor Plan

Fig #5: Schedule of Stone Masonry

Fig #6: The yellow stone reflects the desert sun

Since it is intended for the local people, the use of the temple was considered to be the most during the tolerable temperatures of mornings and evenings. Thus the design, along with the landscaping, provides spaces for individuals and families instead of built canopied areas for large gatherings.

Materials of Construction Details: The traditional Indian temple is strongly associated with stone - a testimony to the material's beauty, strength and timelessness. The availability of resources such as excellent quality of stone and depth

Fig #7: The temples exudes an ethereal yellow glow at night

Fig #8: View from below the finial, or the vedika

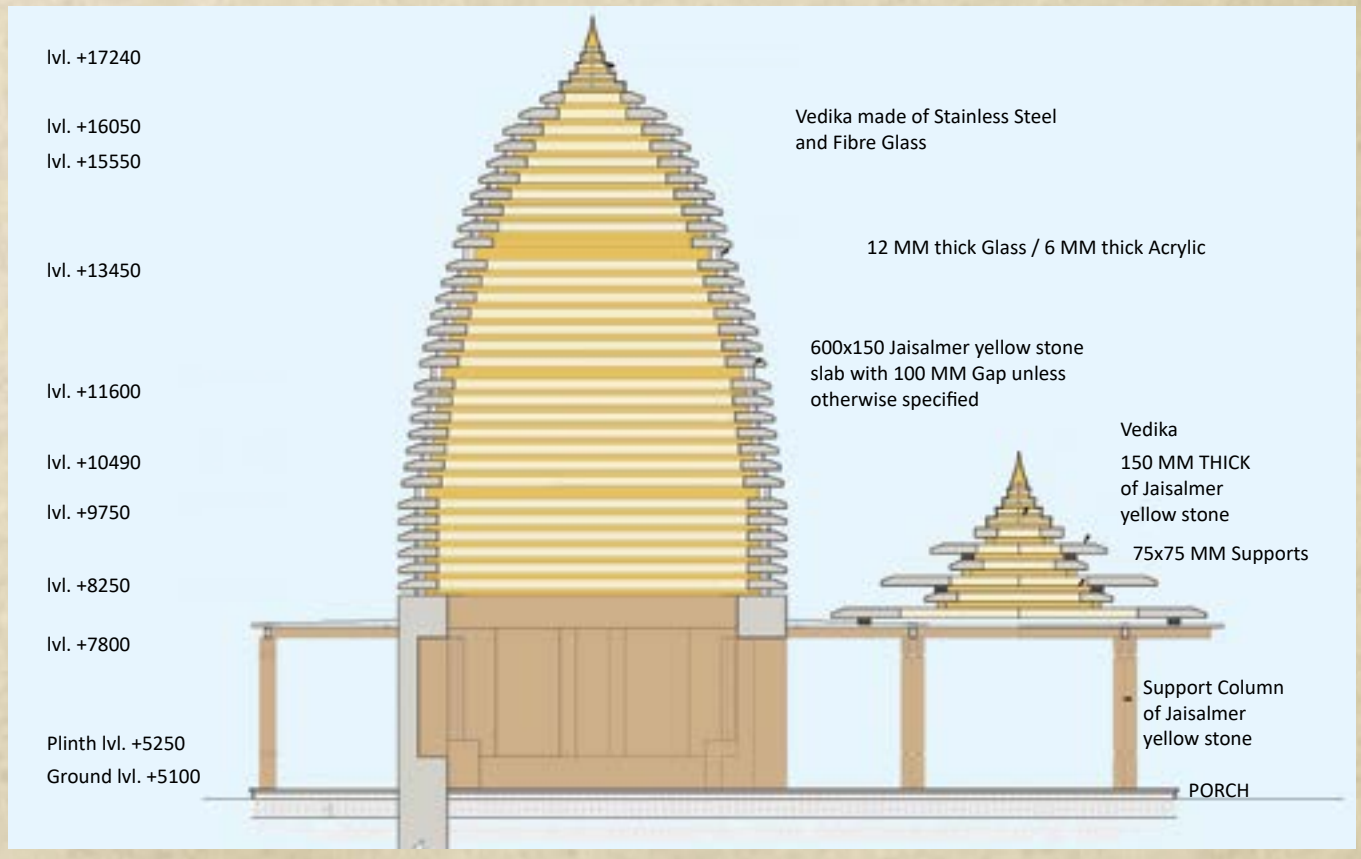


Fig #9: Section through Temple

Fig #10: Shikhara Details

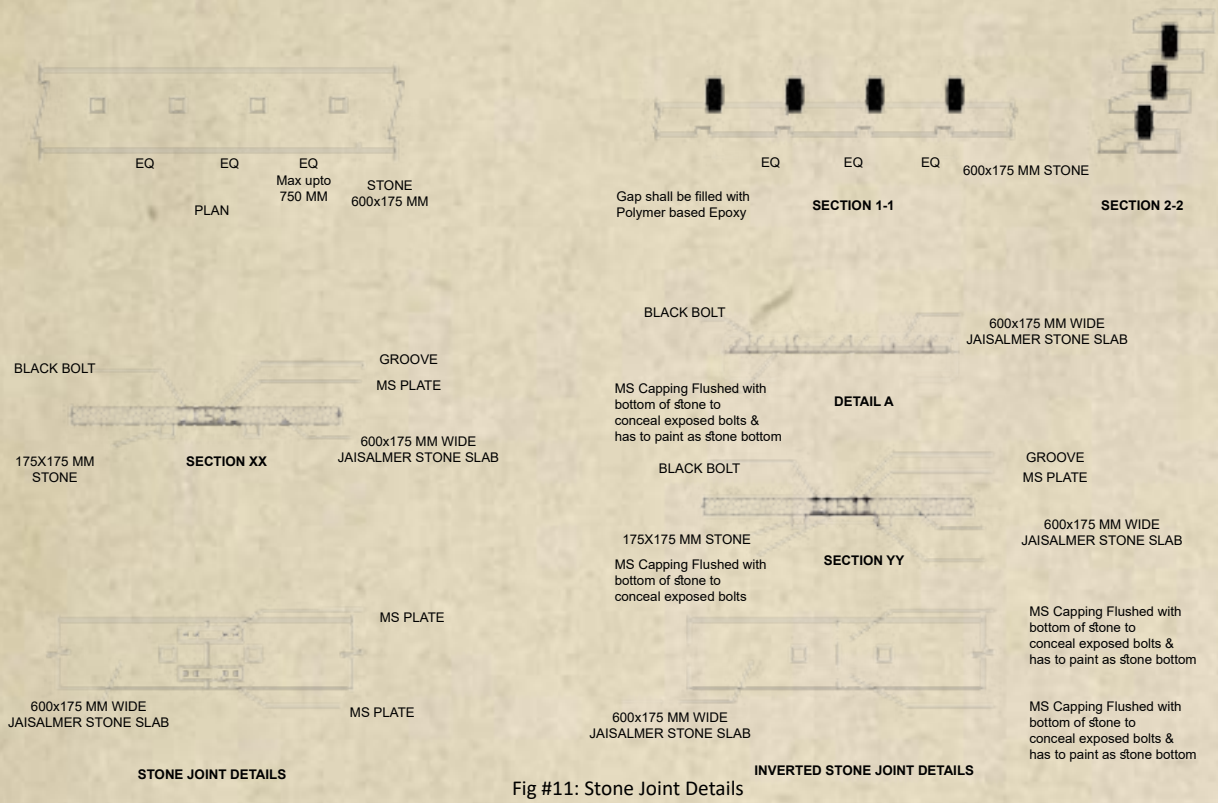


Fig #11: Stone Joint Details

Fig #12: The shikhara of the temple are formed from massive stone slabs on stone pegs

Fig #13: A circular opening forms a halo around the shivlinga idol

Fig #14: The temple becomes a glittering lantern in the desert at night

of knowledge of skilled traditional craftsmanship which we wanted to utilize, led to the consideration of stone as the only material to use.

Considering the setting of the temple in the wonderfully stark and alive canvas of the Thar Desert, the primary building material was the yellow, locally available Jaisalmer sandstone. The yellow sandstone gives the temple an appearance of having risen from the surrounding sands. Instead of hiding the details of structural construction, we decided to make them an integral part the temple aesthetic. The use of using stone structure is intended to achieve beauty not through ornamentation but through usage of stone in its pure form.

The main innovation is in the shikhar of the temple which is supported by solid dressed stone masonry. Rather than a solid block, the individual components of the shikhar of the temple are offset from each other using interlocking stone blocks with epoxy binder. The slabs in the shikhar with their interlocking blocks had to be designed in a manner that the structural stability was achieved and that symmetry was retained when the structure was strongly visible during the night. The stone slabs are held at their joints by steel plates and studs.

The massive stone masonry walls are designed to hold the stone shikhar. The placing of the blocks and workmanship are such that one sees only hairline joints between the blocks. Each massive stone component had to be placed precisely in place to balance the various requirements. As the stone was used for structural purposes and not just decorative, the density of the stone was specified and these were specially sourced to meet the requirements. The pure compression structure is revealed through each course and component that forms the superstructure. Low operational costs were achieved through usage of locally available stone and by employing local skilled labour.

Heaviness of stone was to be balanced with lightness. And it was done through introduction of light. Stone is carved out to create porosity for natural light to get in, while retaining its solidity as a volume. LED lighting was used to transform the structure in the night-time such that it appears as a glittering lantern in the stark desert landscape.

The stainless steel vedika, or the peak atop the stone shikhar, catches the light during sunrise and sunset and also celebrates the industrial legacy of the organization that commissioned this building. In addition, marble was used for a finer finish and detailing on the landscaping wall cladding and flooring separate from the masonry structure.

Special Features: The temple, built of Jaisalmer stone, lets in air and light; water flows through and around it. The interlocking stone joinery is employed to let light into the inner sanctum or the garbhagriha of the temple during the day and let light out during the night, transforming the temple from day to night. Niches and stone screens provide an element of lightness to the structure. The architecture of the temple combines the heavy materiality of the stone with the lightness of the form; the solid looking stone exterior dissolves as the night dawns and transforms into a delicate lantern in the dunes. The light deepens the natural yellow of the Jaisalmer stone of the temple. A balance of opacity and transparency is achieved by play of stone and light as architectural elements.

While in the first appearance the form of the temple evokes the lines of a traditional Shiva Temple, at closer glance the temple reveals a reimagining of the fractal geometry of the traditional Indian temple structure. Through the design process, the brief was changed from being a Shakti to a Shiva temple, in other words from being a temple for a female deity to a male one. This resulted in an unusual juxtaposition of symbolically masculine and feminine elements of temple architecture in the design. Masculine and feminine are often approached as a continuum, rather than a binary in ancient Indian philosophy and mythology, and the architecture of this contemporary temple also came to symbolically represent the same.

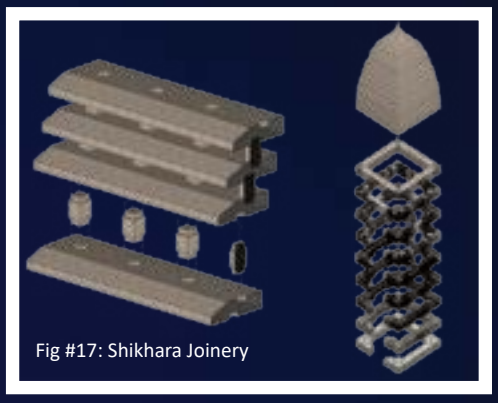


Fig #17: Shikhara Joinery

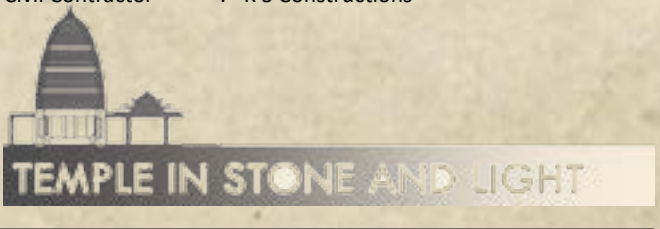
Fig #15: The light from the temple is reflected in the pool

As a result, Parikrama (circumambulatory) of Shakti temple is juxtaposed with symbolic structure of Shiva temple that emerges into a spiritual space with an androgynous sensitivity for this place of worship.

The design of the temple was intended to evoke timelessness; the traditional and still be rooted in its time and place. Through the research and design development process the structured symbolism of tradition based temple architecture was filtered to evolve the form. At different times of the day, from different directions, the temple is heavy and light, solid and translucent, valid and void, past and present. ■

PROJECT DETAILS

Built-Up Area	:	138 SqM
Site Area	:	4360 SqM
Project Cost	:	₹. 2 Crores
Project Duration	:	2014 to 2015
Associated Architects	:	Anand Lakhani, Juhi Mehta, Rishi Suman, Adarsh, Sneha & Waseem
Structural Engineer	:	Er Sanjeev Aggarwal - ACE Designs
Civil Contractor	:	K S Constructions



VIVEKANANDA KENDRA VIDYALAYA, ASSAM

"drawing on local influences and sacrosanct traditions, the school designed with a vernacular slant embodies the social fabric"

Project Cost : ₹ 1.56 Crores **Built-Up Area: 1808 SqM**

27th Architect of the Year Awards

Ar Rasika Naik

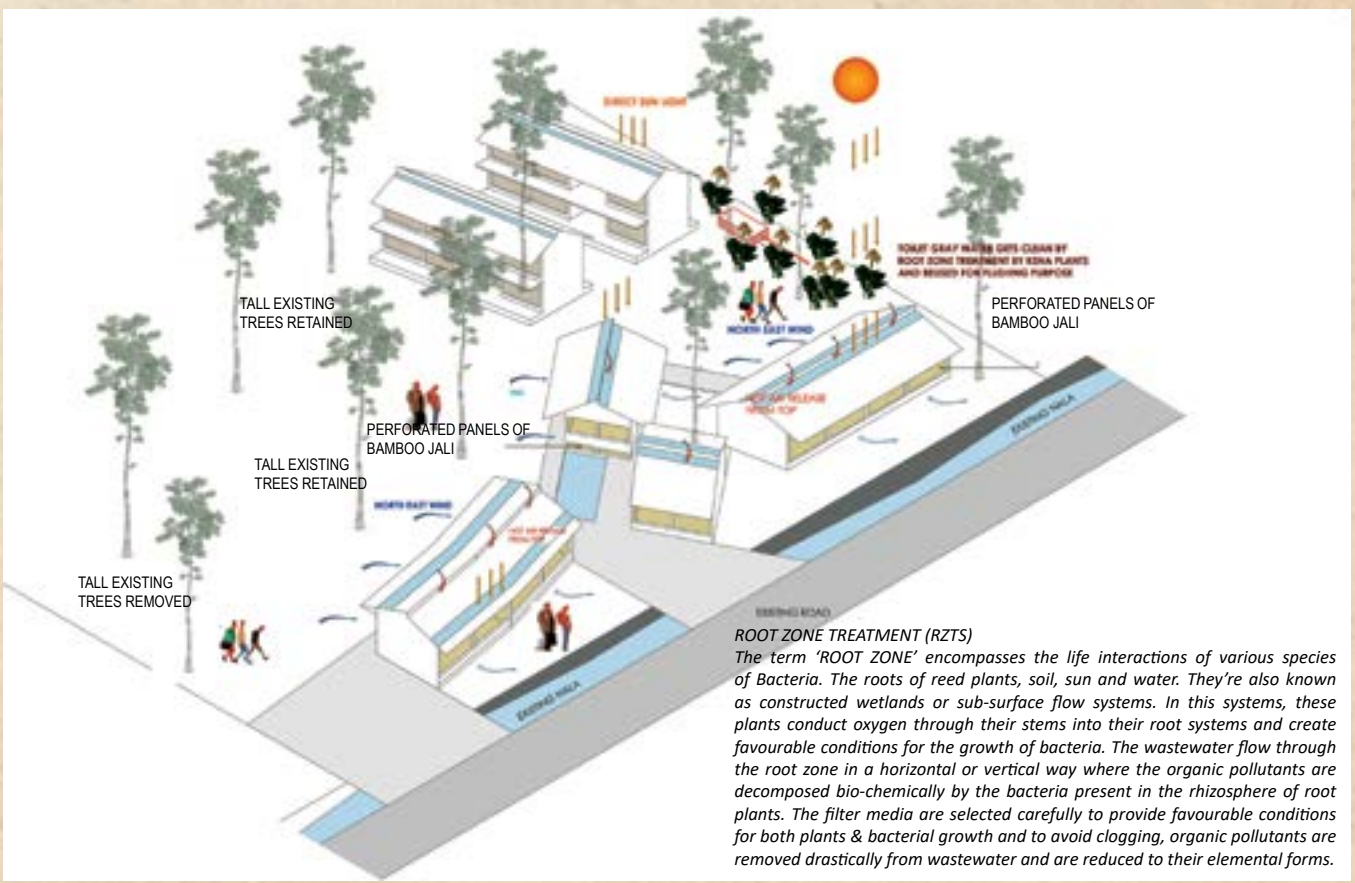
Young Architect's Award
- ***Vivekananda Kendra Vidyalaya***
- Mothiasingha, Shivasagar, Assam

studioadvaita@gmail.com

Armed with an challenging internship with Ar. Jaisim's Fountainhead at Bengaluru, Ar Rasika Naik had the opportunity to work for reknowned corporates like ITC & InfoTech, designing individual houses and apartments as a design team member. As a senior Architect with Ar. Sen Kapadia, Mumbai she worked on various institutional and housing projects including the famed National Institute of Design at Gandhinagar, Osianama art complex at Mumbai, Artist Anju and Atul Dodia studio & residence and various individual houses. On completing her Post graduation diploma course of Art Criticism and Theory from Janapravah, Mumbai with course director Ar. Kaiwan Mehta she worked with INTACH as a zone representative for listing of heritage structures in Maharashtra. She also has immense exposure as an empaneled architect on various forts in Maharashtra for State Archeology Panel of Maharashtra.

Besides working as a visiting faculty for design subject at Brick College of architecture, Pune, she is currently working on various design projects with NGO throughout India and working on rural development at various remote areas. The practice involves sustainable approach towards design by giving significance to respective climate, availability of material and local technique of construction.

"Architecture is as much about history as it is about design. Influences from the past permeate new works as architects seek to develop their own interpretation of established ideas in conjunction with local materials. The extent of this can be seen particularly clearly in this vernacular design that has been influenced by cultural and contextual needs.



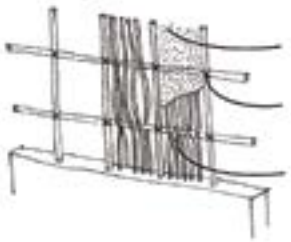
ROOT ZONE TREATMENT (RZTS)
The term 'ROOT ZONE' encompasses the life interactions of various species of Bacteria. The roots of reed plants, soil, sun and water. They're also known as constructed wetlands or sub-surface flow systems. In this systems, these plants conduct oxygen through their stems into their root systems and create favourable conditions for the growth of bacteria. The wastewater flow through the root zone in a horizontal or vertical way where the organic pollutants are decomposed bio-chemically by the bacteria present in the rhizosphere of root plants. The filter media are selected carefully to provide favourable conditions for both plants & bacterial growth and to avoid clogging, organic pollutants are removed drastically from wastewater and are reduced to their elemental forms.

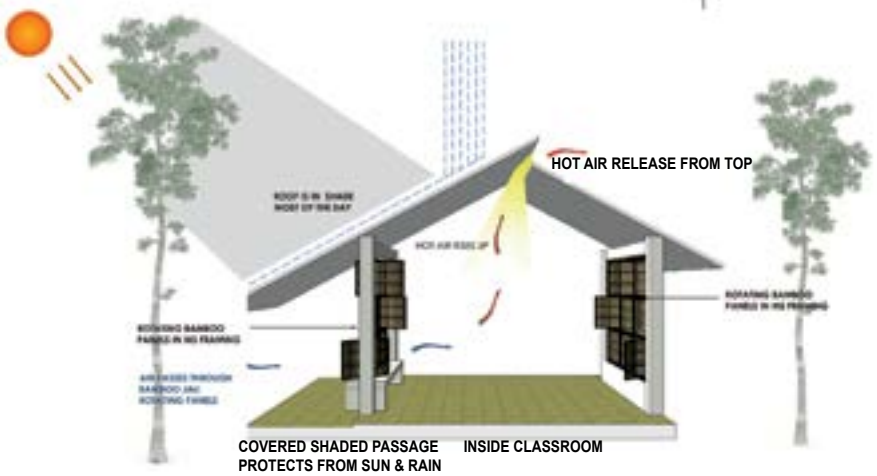
Fig #1: Isometric View

BAMBOO CONICAL CAP COVERS ENTIRE BODY

In traditional construction technique the walls are made up of Bamboo and Timber framing with mud plaster which allows air to percolate through. Commonly used traditional big conical cap (Jappi) covering entire body from rain and sun made from tightly woven Bamboo.

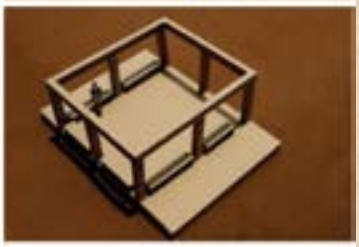
SECTION OF A TYPICAL CLASSROMM WITH PROJECTIONS ON BOTH SIDES





COVERED SHADED PASSAGE PROTECTS FROM SUN & RAIN

INSIDE CLASSROOM



INTERNAL VIEWS WITH BAMBOO ROTATING PANELS

ELEVATION

SECTION AT AA

VARIOUS PATTERNS OF BAMBOO OPENING PANEL

VIEW WITH BAMBOO ROTATING PANELS + WHITE BOARDS AT MIDDLE LEVEL

HAND-BUILT BY LOCAL CRAFTSMEN. PUPILS AND TEACHERS WORKING IN COLLABORATION

Fig #2

Mothiasinga site is 20 kilometers south of Shivsagar in forest area. The school was conceived in line with a policy of decentralization and making education more accessible to those living in remote areas.

2.5 acre site without contours having densely existed full grown tall trees. Because of existing 7 to 8 m tall evergreen trees penetration of natural sunlight up to the ground is very less. There are also some interwoven small areas which used to be brightly lit and acting like a light well.

Classrooms are placed under the existing trees, instead of placing in open empty space. So that open empty space becomes a sun lit courtyard for various common school activities.

Entire organic planning of a school which resembles village typology and is evolved by placing of built forms by on site analysis of relation between existing naturally formed light wells and shaded areas.

Considering Assam's heavy rainfall and humid climate the traditional houses, their daily outfits and farming equipments they are using extensively bamboo as a main material. In

traditional construction technique the walls are made up of bamboo and timber framing with mud plaster which allows air to percolate through. Commonly used traditional big conical cap (jappi) covering entire body from rain and sun made from tightly woven bamboo.

Bamboo material represents a bridge between past and present, creativity and tradition, cheap and precious, and transparency.

Innovative low-cost techniques that reinterpret traditional bamboo facades for classrooms.

The project was hand-built by local craftsmen, pupils and teachers working in collaboration with architect.

Innovation and transferability – Progress

Indigenous materials and technology fused with modern needs allows dissemination of knowledge to community. Considering Assam's heavy rainfall & humid climate sloping roof has been projected from all sides like commonly used traditional big conical cap (jappi) covering entire body from rain and sun made from tightly woven bamboo.

Locally available bamboo is fused with steel framing to form

Fig #3

Here they are fused into contemporary material steel that appears as interactive surface because of rotating panels. children enjoy playing with rotating bamboo panels by displaying their individual work which turns in to outside passage exhibition

Ventilated pivoted bamboo panels creating play of inside and outside.

Each classroom breathes through porous bamboo walls, keeping the classroom ventilated and cool.

rotating panels. This rotating panels act as an informative and interactive surfaces in-between community and school. It allows us to create various patterns for various purpose and need of the community.

Envelope of building has been challenged by introducing interactive and open able bamboo panels, instead of conventional envelope which allows flexible multiple openings.

Trend setting idea behind conventional classroom with

Fig #4

student seating in a row in front of black board is discarded and educational program has been reset to build confidence in deprived students by introducing breakthrough idea of new classroom organization by providing white boards for each student & placing of openings.

Ethical standards and social inclusion – People

As being a community school for their children we received overwhelming responses while designing which was beneficial as an architect to understand local traditions, ethics and knowledge. Also local employment is formed by involvement of village people in bamboo construction.

Resource and environmental performance – Planet

By placing classrooms under densely existed full grown tall trees forming interwoven brightly lit small areas acts as a sun lit courtyard for various common school & community activities

Also this entire organic planning of a school which resembles village typology.

Each Classroom breathes through porous bamboo walls, keeping the classroom ventilated and cool considering local climate.

The project was hand-built by local craftsmen, pupils and teachers working in collaboration with Architect.

Contextual and aesthetic impact – Place To improve existing contextual dark and cosy indoor spaces, we have used skylights, rotating perforated bamboo panels to allow adequate amount of light and ventilation throughout the day and also reduce the electricity gain.

PROJECT DETAILS

Built Area	:	1808 SqM
Project Duration	:	2014-2016
Associated Architects	:	Ar Prasad Badave
Structural Engineer	:	Chanchalda Dey
Project Cost	:	₹ 1.56 Crores

Fig #5

Fig #6

Fig #7

Fig #8

Fig #9

CITY CENTRE RE-DEVELOPMENT

CONNAUGHT PLACE, NEW DELHI

ARCHITECTURAL THESIS

Est. Project Cost : US$75,000/- Built-Up Area: 1069 SqM

Ar Ambika Malhotra

Architect Student of the Year Award
- ***City Centre Development***
- Connaught Place, New Delhi

ambikamalhotra94@gmail.com

27th Architect of the Year Awards

Ambika has completed her undergraduate studies in architecture (B. Arch) in 2017 from the prestigious university, School of Planning and Architecture, New Delhi and has now been accepted at Harvard University – Graduate School of Design's program in Master of Architecture - Urban Design. She has been conferred with the JK AYA Best Architecture Student of the Year Award – 2017 under the banner of Council of Architecture's National Award for Excellence in Architectural Thesis for the project 'City Centre Redevelopment, Connaught Place Extension, New Delhi'.

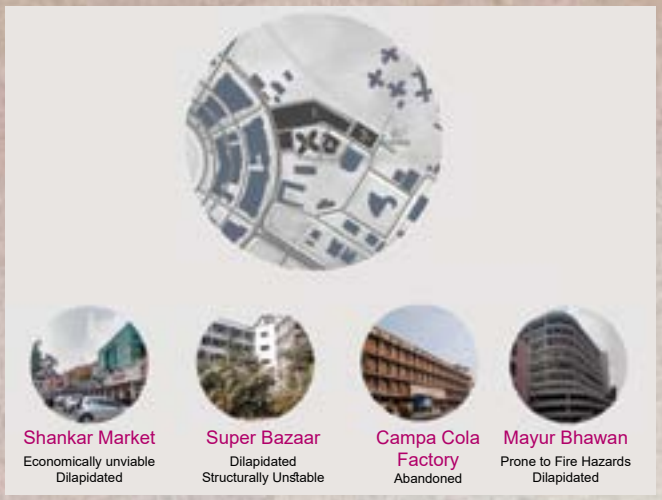
Her spectacular academia is backed by coveted awards, recognitions and invitations from other prestigious schools of architecture to come and address their students. In recognition of conferment of this prestigious Council of Architecture's award, her Final Year Dissertation will now be sent to all the Architectural Colleges across India. JIIA is proud to carry her award winning dissertation on "City Centre Re-Development, Connaught Place, New Delhi in this special issue.

How can redevelopment of desolate and untended spaces in a city, help make the given area active and exuberant?...the author hypothecates through her synopsis. On a different note, there is a global demand for an alternative urban development vision beyond high-rise constructs and expansive blueprints with a large carbon footprint."

Indian cities are currently plagued by one of the biggest urbanization challenges in the world – the acute lack of synergized urban environmental and social planning. My academic interests are focused on effective design and planning processes that balance the environment capacities, local community concerns and urban context with market feasibility. As Winston Churchill once said, "We shape our buildings, and then afterwards they shape us".

The thesis 'City Centre Redevelopment' dived deep into the creation and analysis of the design program which was beyond the prescribed curriculum in the limited time frame. I used my thesis as a basis to elaborate, modify and interpret the problems faced in addressing the troika of sustainable urban development, economic stimulation and cultural growth.

My thesis focus was the city of New Delhi that is engulfing its surrounding



Should the Shankar Market Precinct reflect the essence of its historically significant context?

revitalise an area in central Delhi that is not living up to its full potential. The site I chose is the Shankar Market Precinct that is adjacent to Connaught Place and is 7.75 acres.

It consists of the following buildings or group of buildings -

Shankar Market – a once popular local shopping centre for textiles, is now losing customers due to its dilapidated condition. It has existed for over 50 years and is only 2 storeys high. It does not end up using the site area to its full potential and is in dire need of redevelopment.

Super bazaar – this was the first shopping centre to open in Delhi that housed the needs and requirements of middle class shoppers under one roof. It has been sealed for the last 12 years as it was unsafe for use lacking maintenance and structural stability. It has been condemned to be demolished by the authorities.

KURVE-7

Type of Building – Local Shopping Centre
Location – Bangkok, Thailand
Case Study Choice – It's a shopping center that is not enclosed and has a passive design.

Ermenegildo Zegna Hq

Type of Building – Mixed use (adaptive Reuse)
Location – Milan, Italy
Case Study Choice – Its an adaptive reuse project and like the current project is reuses an old factory

Hughes Warehouse

Type of Building – studio and office (adaptive reuse)
Location – San Antonio, Texas, USA
Case Study Choice – Its an adaptive reuse project and is able to create interesting volumes

Automobile Design Studio

Type of Building – Design Studio (Adaptive Reuse)
Location – Mumbai, India
Case Study Choice – Its an adaptive reuse project and like the current project is reuses an old factory

Galleria Market

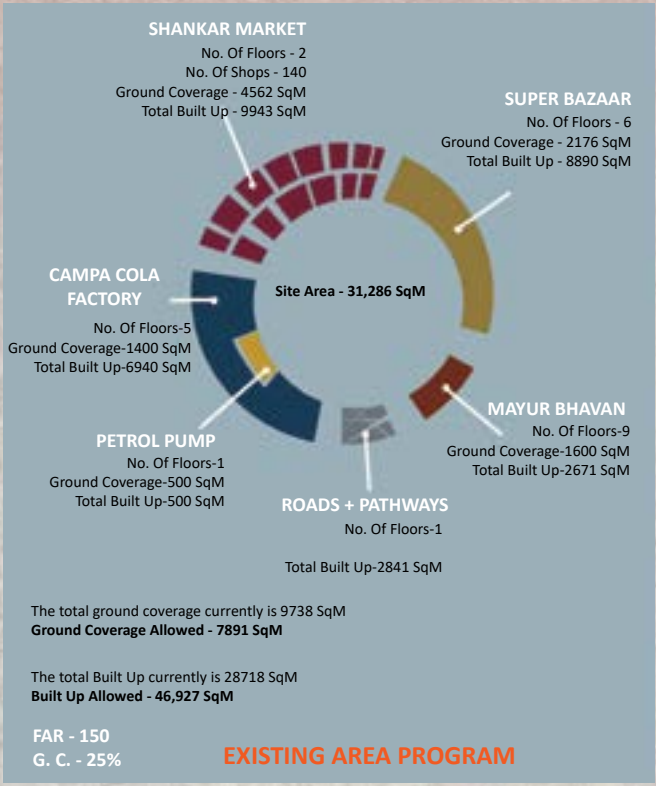
Type of Building – Local Shopping Centre**Location –** Gurgaon, Haryana
Case Study Choice – It's a shopping center that is not enclosed and has a passive design.

CASE STUDIES

land and increasing its sprawling footprint instead of reviving redundant and dilapidated spaces. Taking advantage of an unconstrained studio setting, unhindered by the complexity of fragmented governance, I imagined a utopian situation where the entire space was developed under one comprehensive vision. How can redevelopment of desolate and untended spaces in a city, help make the given area active and exuberant again? I decided to redevelop and

Campa Cola Factory – this building has been redundant since the last 7 years due to internal litigation. Campa Cola was India's first popular aerated drinks company.

Mayur Bhawan – this building houses the Income Tax department. Though it was not part of the original proposal, it needed to be engulfed as this was turning into an island in a large proposed road roundabout.



Applying my intent more specifically to the site chosen - ***Should the Shankar Market Precinct reflect the essence of its historically significant context?***

These five case studies were chosen to understand and experience the five aspects -

- ✓ The workings of a local shopping centre
- ✓ Rejuvenation & redevelopment of an old building or site
- ✓ Adaptive reuse
- ✓ Passive design
- ✓ Mixed use design

Derivatives from the research done was charted down under the various heads –

- ✓ Areas of Research
- ✓ Location and its surroundings
- ✓ The current site
- ✓ Case studies

The force acting most persistently against the cultivation of good public space in Delhi is "car culture" because it has completely destabilised pedestrian life. The critical relationship between public space and pedestrian life is currently lacking as the car culture is given priority.

A site like this has a lot of potential as it is located near Connaught Place and is well connected by public transportation like the Delhi metro, DTC buses and Auto Rikshaws. Juxtaposed to the site is a small railway station where trains from East India pass by and many local trains stop too. The Shivaji Bridge Railway Station is adjoining the site and pedestrian movement at this junction is a vital part of the proposal. Being well connected by public transport, the site chosen could help revitalize the area and its surroundings.

For the given site, ground coverage is 25% but the FAR can go up to 150. The current ground coverage is 9,700 m2, while as per current bye-laws only 7900 m2 can be constructed. The current usable space is only 12,600 m2 as against 47,000 m2 of area that can be built. This calculation is catapulting the built-up space by 4 times its current used area.

Studying the current buildings from the perspective of structure, life remaining in the buildings, volumes, and functions, I decided to redevelop – Shankar market, Mayur Bhawan and Super Bazaar. Adaptive reuse for the Campa Cola Factory was proposed because its structure was stable and allowed for other functions like exhibition halls to easily fit in with minor structural retrofitting.

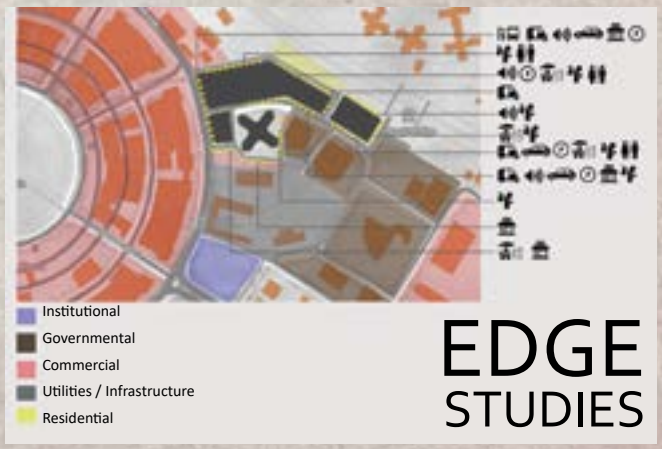
The design directives for this thesis are –

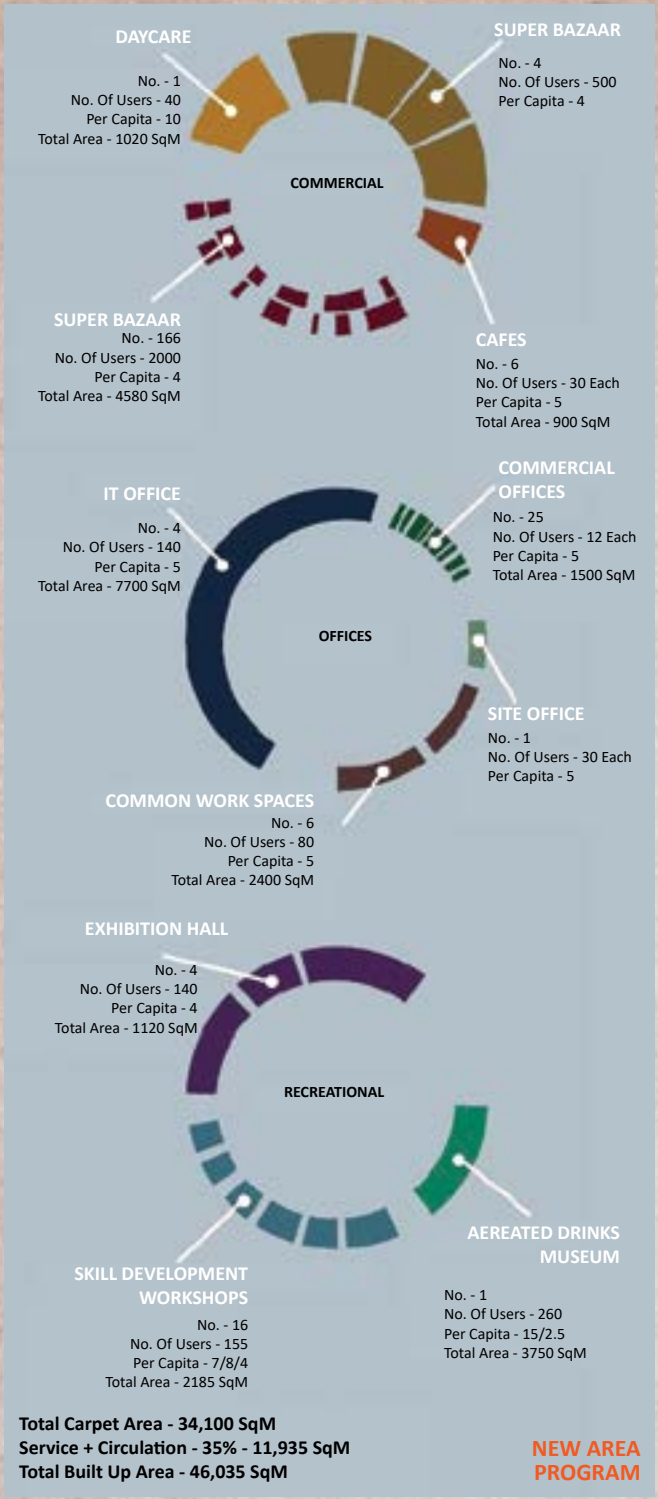
- ✓ To create a relationship between urban form, pedestrian life and public space by the effective combination of built, landscaped open spaces and public art.
- ✓ To create seamless pedestrian connections to its surrounding spaces.
- ✓ To guide sustainable growth, while stimulating economic and cultural growth at the city centre.
- ✓ Increasing green cover in the public domain
- ✓ To ensure that the essence of Connaught Place and Shankar market in terms of its open spaces, courtyards and volumes is preserved.
- ✓ Promote the survival and predominance of marginal businesses and activities which are essential to the functioning of a market.

The site and its surrounding were studied in terms of distribution of spaces, infrastructure, parking, entry exit points, ease of navigation inside the market, navigation around the site, infrastructure, cleanliness and shopping experience. An edge study was also done for the demographic of visitors, vehicles, activities taking place on all sides of the site currently.

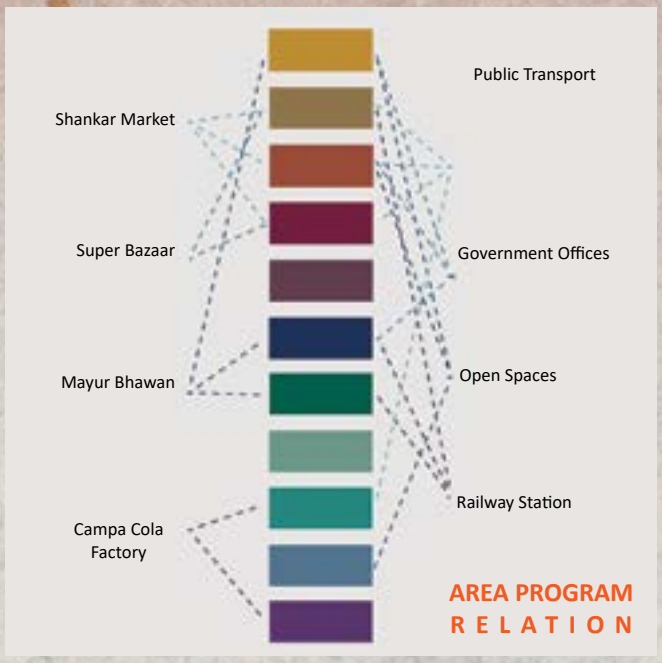
After doing a survey of the various people using the given and surrounding spaces, the program was built ground up and is based around the needs of the surrounding area.

For example, a day care facility was added into the design program as the site is surrounded by government and private offices and nuclear families are becoming more and more





common in the city. With both spouses working the demand for day care facilities is increasing. The Shankar Market program is still present with an addition to the number of shops. In the earlier years of Shankar Market, the first floor had skill development workshops like batik and typewriting classes. I have brought back these classes with an addition to it program with courses like theatre, ceramic, art, computer etc. With it, there are also exhibition halls and a walking gallery connecting the two sites.

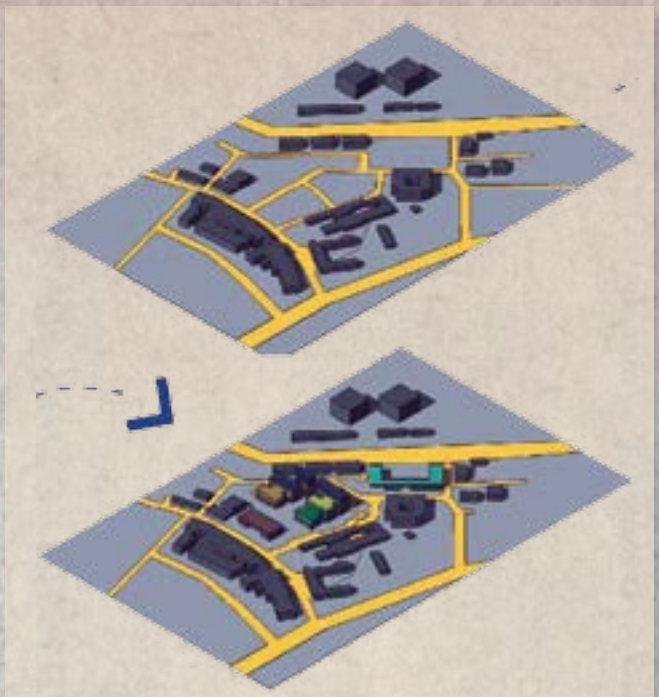


Super Bazaar has also been revived. While keeping in mind the nostalgic value in the mind of the public that is attached to the Campa Cola Factory, an aerated drinks museum has been added. The centre of the city lack spaces for smaller firms or start-ups to work, therefore common work spaces have been provided for. Along with Mayur Bhawan offices, commercial standalone offices have also been added to the program.

The site is divided into two parts, one being the public owned and the other which has the Campa Cola Factory on it as a space leased out for public use under the public private partnership. The design creates a space where pedestrians have been given priority and the vehicular roads are only on the periphery. To create smooth movement patterns in and around the site, some of the surrounding roads were changed in the design, making the project reach an urban design level by conquering all the issues in the immediate surrounding public spaces as well within.

The project needed to bring people, design and commerce on the same page. The design created, needed to keep the essence of shopping in Shankar market but also create new attractions for a different type of visitor that is not currently drawn to the market like children and parents who come to the museum or day-care or for skill development classes. The program is divided by floors and has more public functions below and semi-public functions above. The design had a visible evolution where it went from being a block, to a space that allowed people to walk through with a design like fingers on the ground floor.

With only small pockets of open area in the original built space, the new design has a continuous open space flowing into one another which is more than 20000 m2 of a green oasis. All the spaces connect onto the major spine that



CHANGE ON SURROUNDING MOVEMENT LINES

The immediate and surrounding roads were changed to help create a smooth flow for the traffic as well as the pedestrians. The design gives priority to pedestrianization which is possible due to the close proximity of public transport nodes.
The central road that crossed throughout the site has been removed and the surrounding roads have been widened. It was breaking the site into too many fragmented parts.

crosses and connects both the sites. The front building has been pushed back to create an entrance plaza for the pedestrian.

The fundamental roles of a public space are — meeting place, market place and thoroughfare, these have all been inculcated into the design. The site has three non-built features that connect it, the water body with seating below that plays with more than two senses, the gallery in between and the open-air theatre at the end. The volumes of the building increase as they move further away from Connaught Place. The first building has a similar volume as that of Connaught Place. This create a respectful relation to the surrounding. The currently existing subway crossing between Shankar market and Connaught Place was also amalgamated into the design to encourage a smooth pedestrian movement in and around the site.

With help of solar and shadow analysis by Revit solar 360, I was able create and check the design of my façade. Since there is uninterrupted direct sunlight on the west face, it has covered with dye sensitised solar panels. These are colourful and see through. On the other facades, there are louvers with troughs that pop out with trees on them. Between the troughs, there is a green wall.

There are some walls designated to wall murals that would help in making it a community-oriented space. The roof has a grid which 2.6 meters above and has solar panels placed on it. This allows for the installation of more number of solar

SOUTH WALL

The sun falls upon the south facade from a high angle.
There is too much heat gain from this wall.
The windows on this wall should have louvers to present the sun from penetrating and help in keeping the building cool.

WEST WALL

The sun falls upon it from a high angle. Mostly throughout the year, if it is not shaded by the wall in front of it.

There is too much heat gain from this wall. The windows on this wall should have horizontal and vertical louvers. In some area like the wall on the right. Dye sensitized solar panels have been placed. They come in three colours and most efficient on the west wall.

NORTH WALL

As the sunlight is not direct, the north facade is relatively cool and doesn't require any type of fenestrations.
A green wall can be built on this side of the buildings.

TECHNOLOGY - SOLAR ANALYSIS

panels than if they were placed directly on the roof. With the help of rain water harvesting 10% of the supply water is reduced throughout the year. The technology sections help in understanding the structure and façade design.

To sum it up I would like to reiterate that I have been able to achieve the following –

- ✓ The total site area is 31286 m2 and the current area in use is 12614 m2. I have been able to achieve 47000 m2 of usable vibrant space. This is catapulting the space into 4 times its current usage area. There is more 20000 m2 of green oasis achieved.
- ✓ I have tried to work towards making my design into a zero-energy building.
- ✓ Successfully brought together the three fundamental roles of a public space – a meeting place, a market place and a thoroughfare.
- ✓ The design is a vibrant, lively, safe, sustainable and a healthy public space for a very diverse audience keeping the essence of the historic city centre.
- ✓ This thesis renews my confidence in the potential for public space, reminding us of the spirit with which they can be designed and built. It reinforces important, fundamental principles about transit, pedestrian life and public space. ■

City Centre Redevelopment

Site Area	– 31,375 SqM
Built-up	– 28,718 m^2
Buildings a part of the site	– Shankar Market, Super Bazaar, Campa Cola Factory and Mayur Bhawan
Current Usable Area	– 12,614 m^2
Proposed Built-up	– 47,000 m^2

STUDIO DWELLING
RAJAGIRIYA, SRI LANKA

"laced with immaculate innovative details, architecture expressed by the architect is a fine balance of feelings and function"

Project Cost : US$. 167120/- **Built-Up Area: 140 SqM**

Ar Palinda Kannangara

FCAA Foreign Countries' Architect of Year Award
- ***Studio Dwelling***
Rajagriya, Sri Lanka
architectpalinda@yahoo.com

27th Architect of the Year Awards

Ar 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 recognized for contextual sensitivity, crafted material use and a minimalism reflective of the Sri Lankan ethos. The firm has been the recipient of several prestigious awards in its decade in practice. With over 10 national awards (Sri Lanka Institute of Architects), the Commendation at the 1st Cycle of the Geoffrey Bawa Awards 2008, Golden Emerging Architect Award, Sri Lanka instituted by A+D and the Emerging Architect Asia Award by Architecture Asia (2014, 2016).Palinda Kannangara Architects have been on Architectural Digest, India's AD50 list of best practices in the subcontinent for three consecutive years (2015, 2016, 2017). More recently the firm has been awarded 1st prize in 2A Awards Asia (residential category 2016, 2017) and Merit Award Azure Canada (2017), First Prize residential category in Geoffrey Bawa Awards (2017). Their recent work includes a guest house and SCADA building for a Wind Power Park in Jaffna. Their own Studio at Rajagiriya is on the long list for the RIBA International Prize 2018.

A visual journey of sensory experience through structure, space, form, and through built forms designed by him...

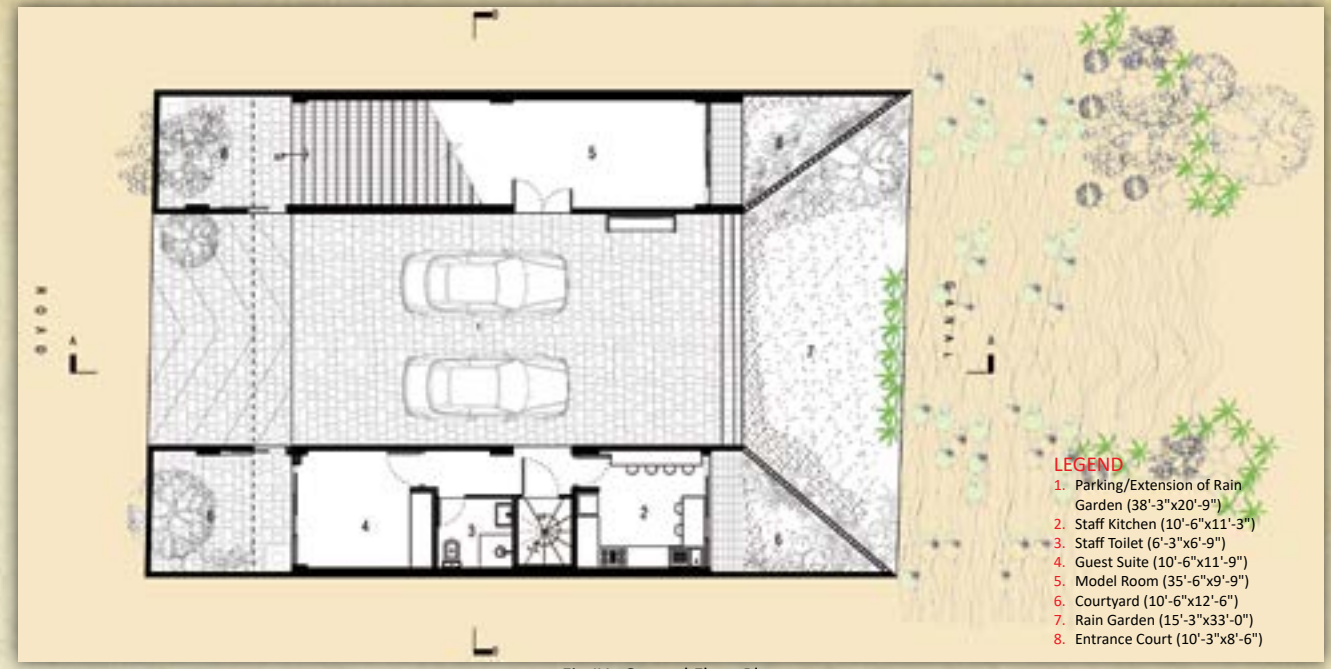


Fig #1: Ground Floor Plan

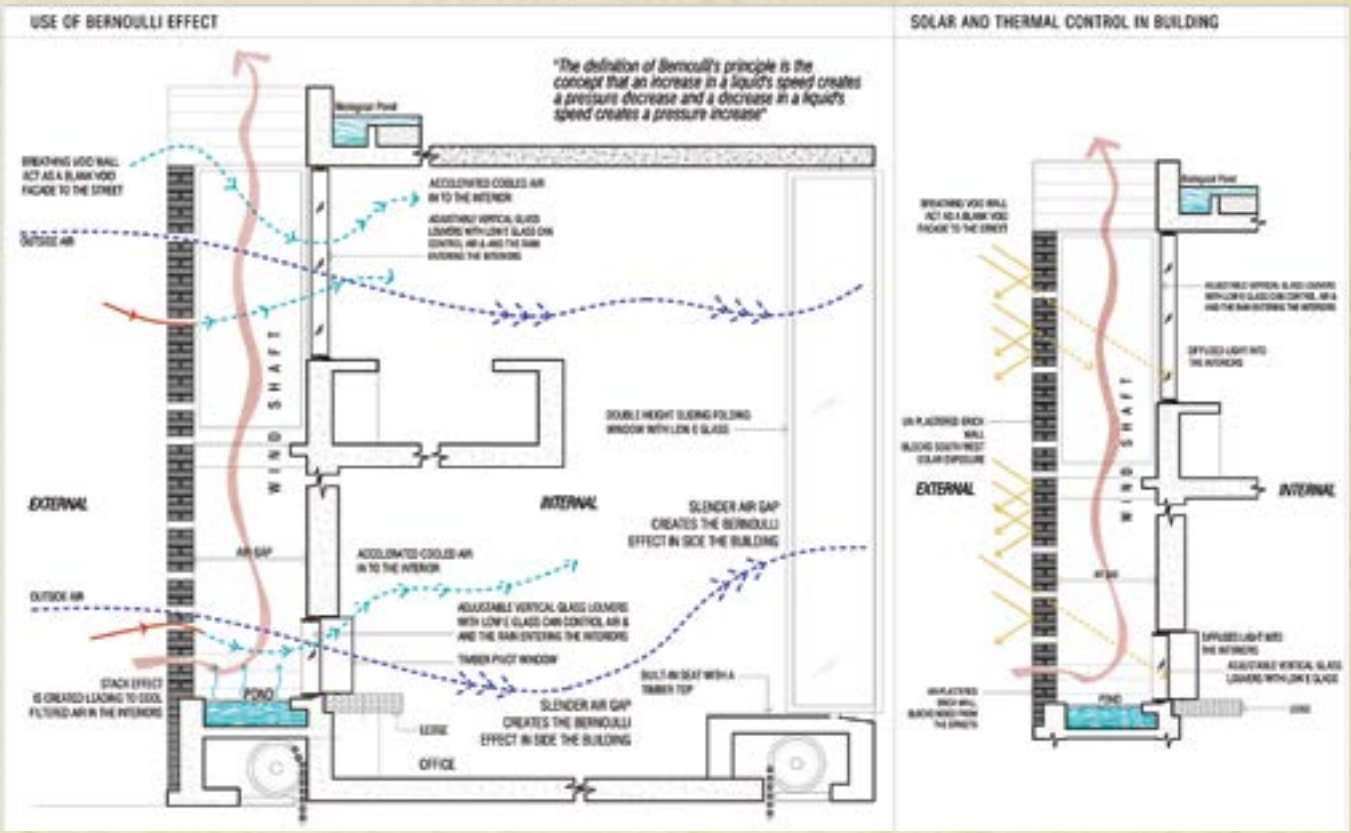


Fig #2: Use of Bernouli Effect + Solar and Thermal Control in Building

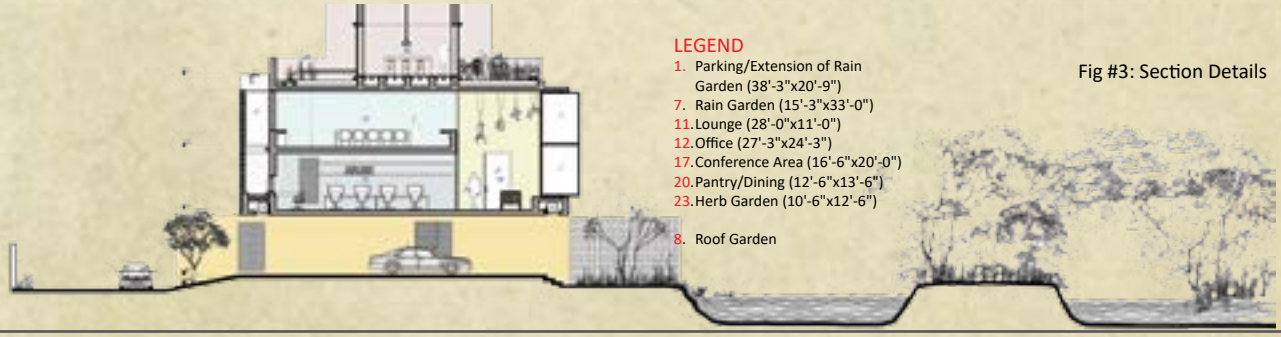


Fig #3: Section Details

Fig #6 (Inset)

Fig #4

Fig #5

Project Description

Located by the marsh, in Rajagiriya Sri Lanka, this is a studio home of an Architect. Although located near a series of high-rises, and urban fringe. The building is designed like a fortification. It is sealed from the heat, traffic and noise of the road but once within reveals unexpected views of the marsh and is totally permeable to the natural setting. The building plays with volumes to create many areas for living, work and leisure, and also with materials and tectonic devices to create a cooler microclimate within the building. A roof top entertainment/ living pavilion on the upper level opens out to views of the city as well as dramatic sunsets over the marsh. The roof top is also indistinguishable from the marsh, an intensive green roof that has ponds and an edible roofscape encourage bio-diversity and use.

Materials of Construction:

Material palette is simple, concrete wall, dark cement rendered flooring, cement rendered walls at the lower level, and local salvaged timber floors in the bedroom and upper pavilion. No painting is necessary, hence no vocs and toxic components'. Low UV glazing has been used to keep the temperatures within cool. Reused stone pavers from demolished sites were used for ground floors paving, and main staircase.

Special green Features:

- ☑ Southern and Western solar exposure is avoided by creating of a breathing wall of un-plastered bricks that creates a baffle effect
- ☑ Specially designed double height windows (6m high) offer uninhibited views of the marsh.
- ☑ Noise of the roads are additionally filtered through this Jaali screen system
- ☑ Additionally cooled winds that pass through courtyards with native trees (neem, syzinium)
- ☑ Adjustable vertical glass lovers can control air and the rain entering the interiors
- ☑ The building totally opens out to the northern filtered light and extensive marsh views.
- ☑ Maximum use of daylight (hardly any artificial light is required during office hours).
- ☑ Rainwater collected is used for landscape irrigation.

Material Palette – Studio Dwelling:

A simple Material palette with locally available materials has been used. Raw local wood used for shuttering and has been exposed to create a textural concrete finish. Exposed brick walls with voids as a double skin /baffle layer or external wrapper wall, as an outer wall that thermally insulates the inner concrete surface. An air gap exists between these two layers further allowing for movement of air and breeze while keeping out glare and noise.

Dark cement rendered flooring have been used throughout except for the local wood used in the bedroom floor and the upper pavilion flooring. Cement rendered walls at the lower level, and local salvaged timber floors in the bedroom and upper pavilion. No painting is necessary; hence no vocs and toxic components associated with paints are avoided. Low E glazing has been used through out to keep the temperatures within cool.

Fig #6

Fig #7

Fig #8

Reused stone pavers from demolished old roads and tea estate were used for ground floors paving, and main staircase. Waste wood blocks have been used in the design of doors. ■

PROJECT DETAILS

Built-Up Area	:	140 SqM
Project Duration	:	2013 - 2015
Project Cost	:	US $. 167,120/-
Associated Architects	:	Palinda Kannangara
Structural Engineer	:	Er Ranjith Wijegunasekara
Civil Contractor	:	M/s. Watsala Constructions

ARCADIA PROJECT

KERANJIKUNJ, DHAKA, BANGLADESH

"influenced by location, the centre's design and elements used, connects it to the land and the area's rich history"

Project Cost : US $.47,000/- **Built-Up Area: 330 SQM**

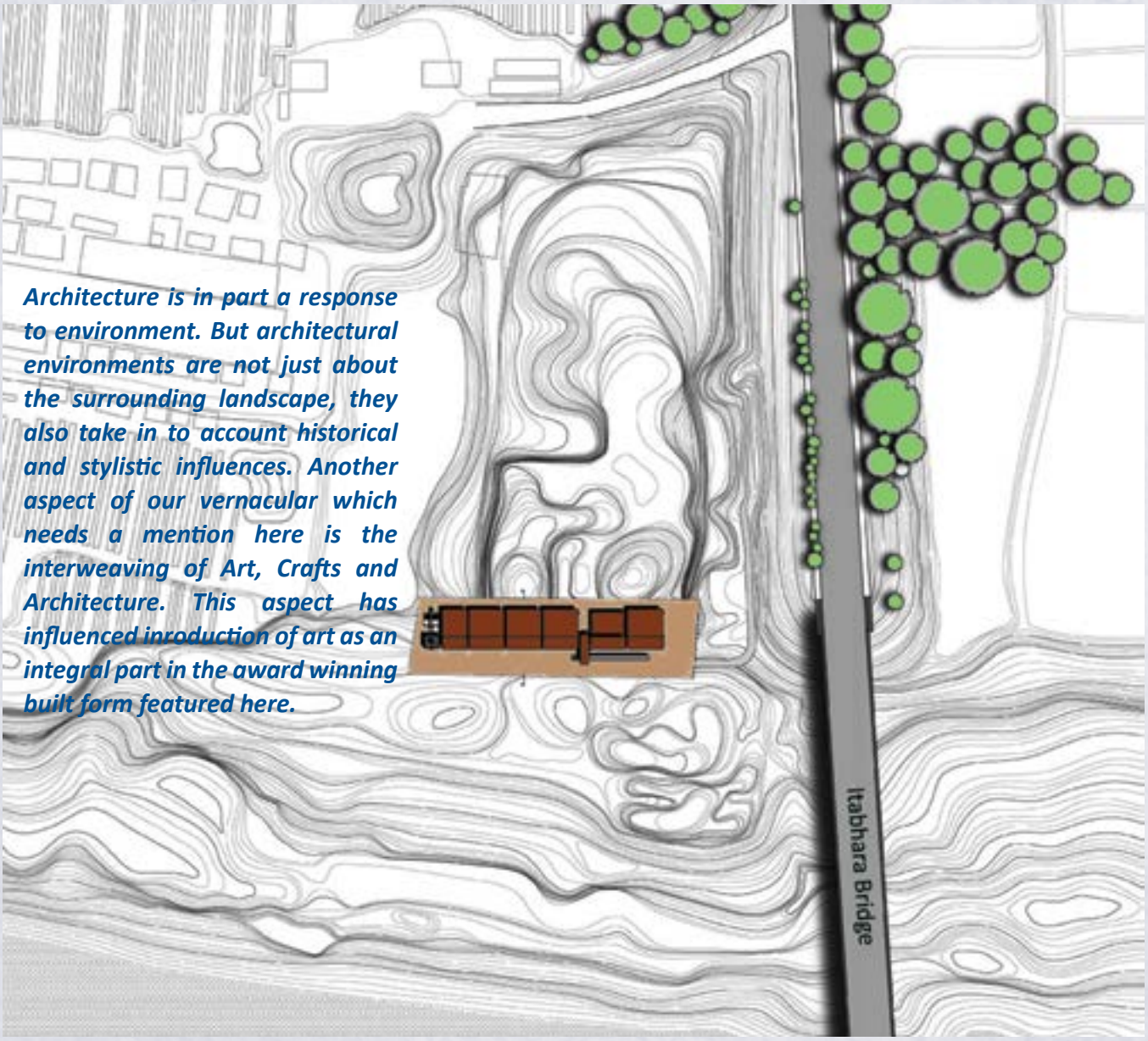
27th Architect of the Year Awards

Ar Saif Ul Haque Sthapati

Foreign Countries' Commendation Award
Arcadia Project, Keraniganj, Dhaka, Bangladesh
saifulsthapati@gmail.com

Saif Ul Haque (b. 1958, Dhaka) is Principal of Saif Ul Haque Sthapati(SHS) and Director of Bengal Institute for Architecture, Landscapes and Settlements in Dhaka, Bangladesh. His notable built works include Arcadia School, Govinda Gunalanker Hostel, Camp house for Archeologists, Banchte Shekha Training Center and BRAC Training Center, all in Bangladesh. Besides being involved in design, research and education, he writes on topics related to architecture and urbanism.

He has also been pro-actively involved in organizing few major exhibitions on architecture in Bangladesh.



Architecture is in part a response to environment. But architectural environments are not just about the surrounding landscape, they also take in to account historical and stylistic influences. Another aspect of our vernacular which needs a mention here is the interweaving of Art, Crafts and Architecture. This aspect has influenced introduction of art as an integral part in the award winning built form featured here.

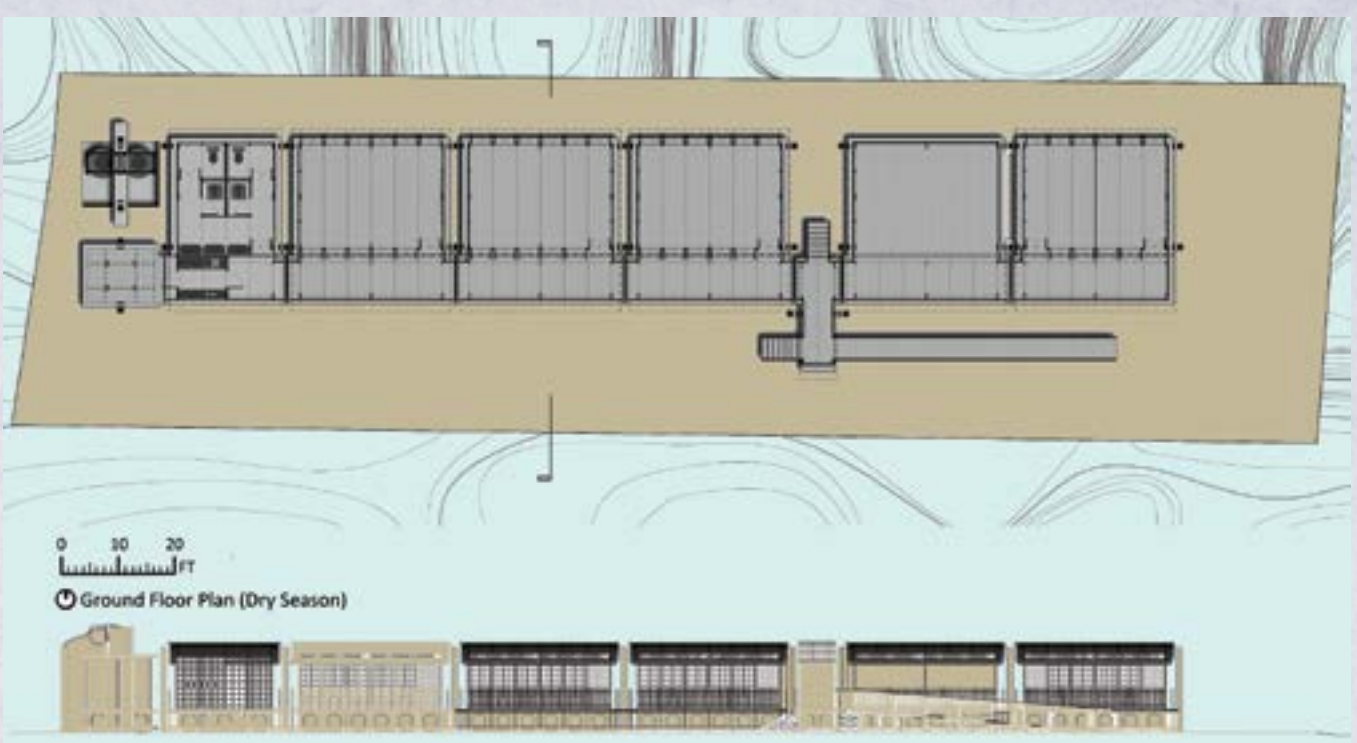


Fig #1: Ground Floor Plan and South side Elevation

The idea for establishing an institution of this nature emerged a few years after the earthquake of 2001. The after effects of the earthquake were varied.

Description of Project:

This is a multipurpose facility for social welfare that includes kindergarten, skill development training and primary health care. The facility is run by a trust and was operating from a rented premise prior to the construction of the structure in their own land in current location. The land is located on the bank of a river and is a typical floodplain of Bangladesh that gets inundated in monsoon. The facility is designed as an amphibious structure that floats in water during wet season and sits on ground during dry season. The facility has four

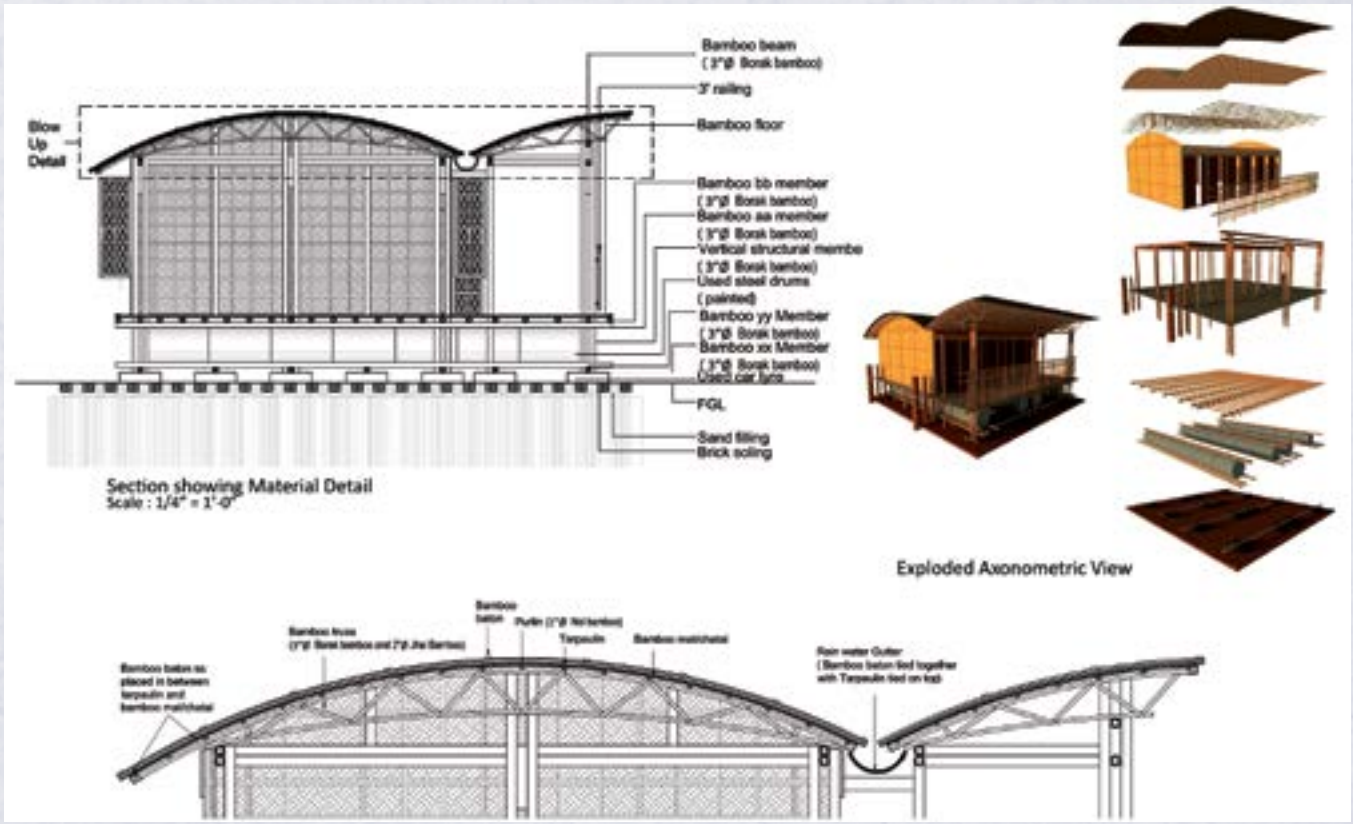
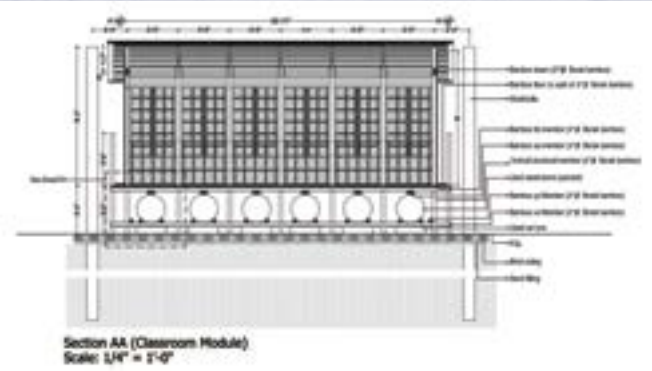
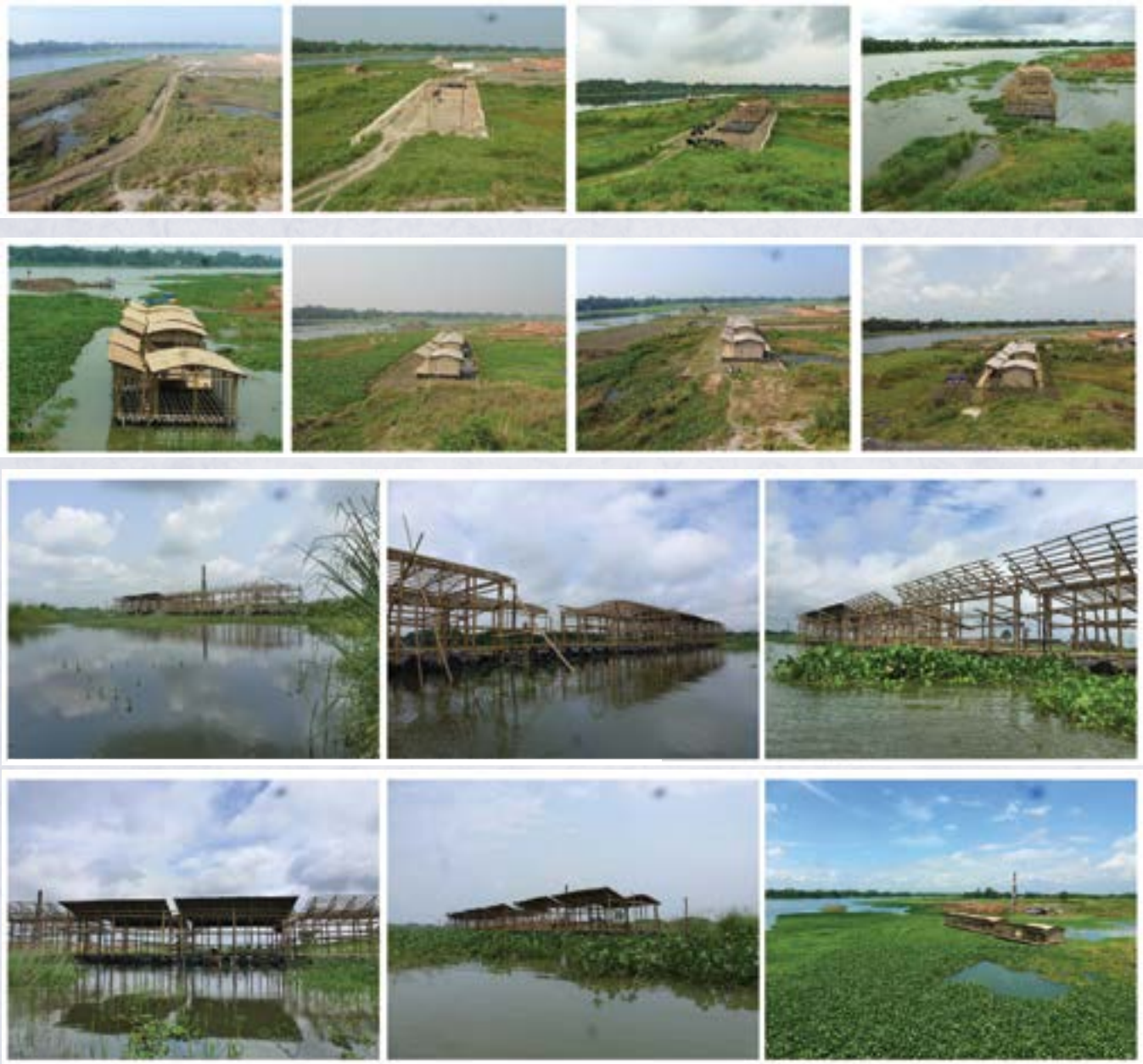


Fig #2: Blow up Detail of Section



Material Palette

1A Bamboo
1B Bambusa balcoos Roxb (local name Borak Bamboo)
1C Bambusa bambos Schrad (local name Jai Bamboo)
1D Melocanna baccifera (Roxb) Kurz (local name - Muli bamboo)
02 Used Tyre
03 Used steel Drum
04 Nylon Rope
05 Coir Rope
06 Tarpaulin
07 Brick
08 Mild steel round bars, bolts, nuts and assorted hardware



identical rooms with one designated for office and the rest three to function as class, training and meeting rooms.

Materials of Construction Details:

The sub-structure is constructed with bamboo, used steel drums, and rope resting on leveled ground with brick flat soling and used automobile tires. Super-structure is constructed with bamboo, ropes and tarpaulin. The curvilinear bamboo-tarpaulin roof is supported by bamboo trusses resting on bamboo posts. The floor of the structure is also constructed with bamboo. The bamboo used in the construction was procured from nearby markets and were treated with preservative chemicals. The entire structure was constructed with labor available in the vicinity of the site.

Special Features:

The design objective was to construct the facility without making major changes in the topographical condition of the site for facilitating the flow of water during monsoon and the preservation of the particular condition of the floodplain. The site area was also small to allow the raising of the site to flood free level with proper slope protection. The other option was to construct the facility on stilts but accessibility during dry season and also cost was a limitation. The amphibious structure fulfills this objective. The technology adopted for construction is simple and the structure could be constructed with locally available skills.

Also the use of bamboo as the major material promotes its use as a sustainable material for construction. ■

PROJECT DETAILS

Built-Up Area	:	330 SqM
Project Duration	:	2014-2016
Associated Architect	:	Ar Salma Parvin Khan
Contractors	:	Maleka Welfare Trust
Project Cost	:	$ 47,000/-

MOHORPARA MOSQUE

Shibpur, Bangladesh

"the luxury and love of making a magnificient place of worship emanates in this project, quintessential for society's wellness".

Project Cost : US$163,200/- **Built-Up Area: 27 2 SqM**

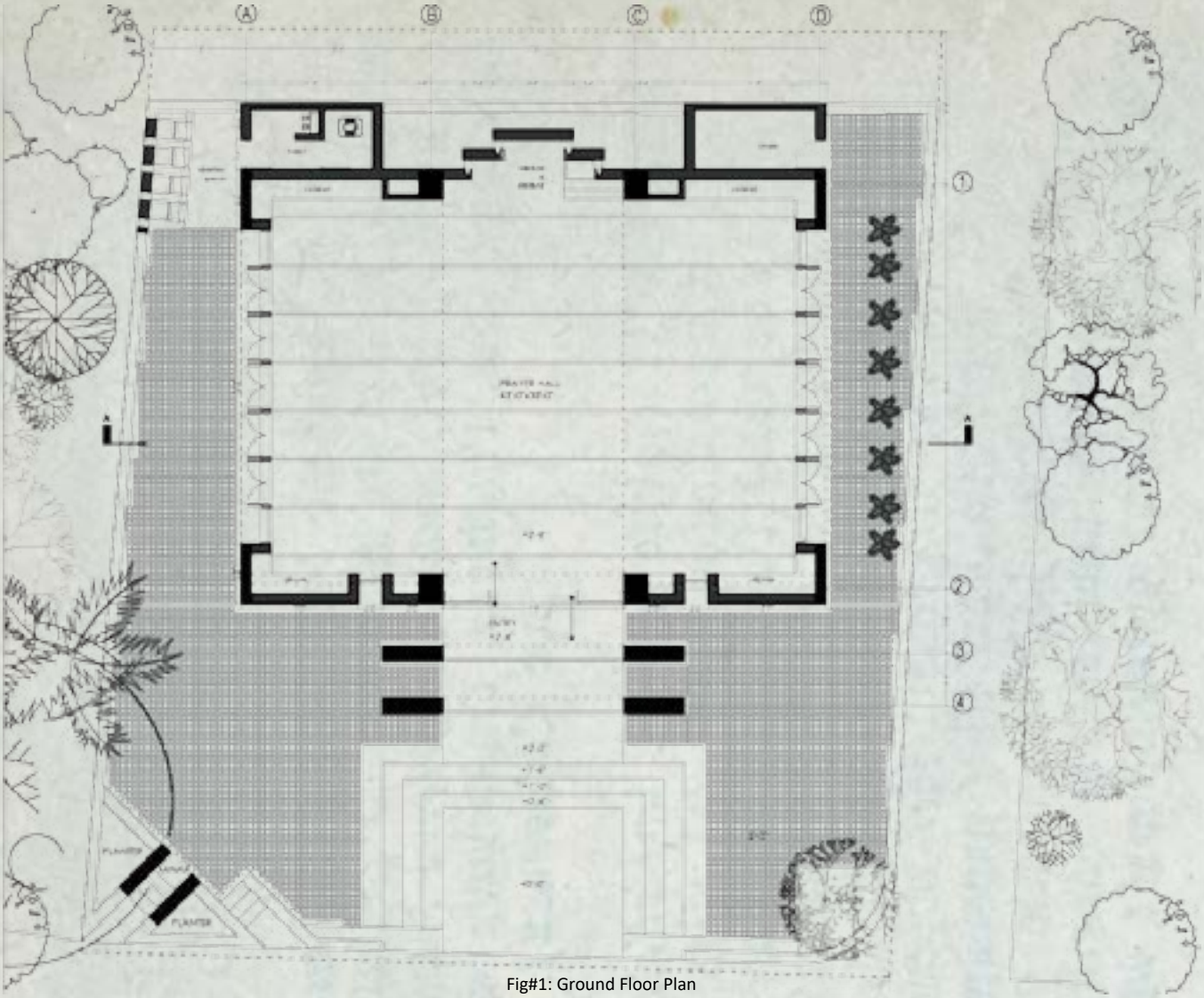
Ar A K M Tanvir Hassan

FCAA
Foreign Countries' Young Architect Award - Mohorpara Mosque, Shibpur
taan007@gmail.com

27th Architect of the Year Awards

A K M Tanvir Hassan, born in 1983, from Dhaka, Bangladesh, conferred his Bachelor of Architecture in 2009 from Bangladesh University of Engineering and Technology (BUET). Currently He is the Co-Founder Partner of 'And ORDEN' and Partner Architect at 'Synthesis Architects', a multi award winning firm including JK Cement award (FCAA) 2013, with 9+ years of working experience. To enhance his professional experience he also conducted one day design workshop Design Charrette, BUET, in April 2016. Tanvir is passionate about architecture education as well, he became part-time faculty of Dept. of Architecture, BUET, Dhaka in July 2016. In March, 2013, Tanvir Participated in 'Atlas of The Unbuilt World,' The Bartlett School of Architecture, London, UK to exhibit his project 'Vacation House at Tarabo'. He was also the winner of 'ARACASIA FORUM 12' Logo Design Competition, Dhaka, Bangladesh, in December 2003. Tanvir believes that architecture is a formation of virtuoso architects and wants to create a common platform for young professionals to keep the bequest of the practice. He is working on integration of technologies of renewable and alternative energy in design forms lately. Tanvir is aiming to face the global pressing issues with local knowledge and expertise.

this design incorporates not only certain new modes and principles but also reflects the religious and social needs of the Muslims with arches, vaults and domes, columns and a trabeate highlighted by the play of light through intricate Jali work.



Fig#1: Ground Floor Plan

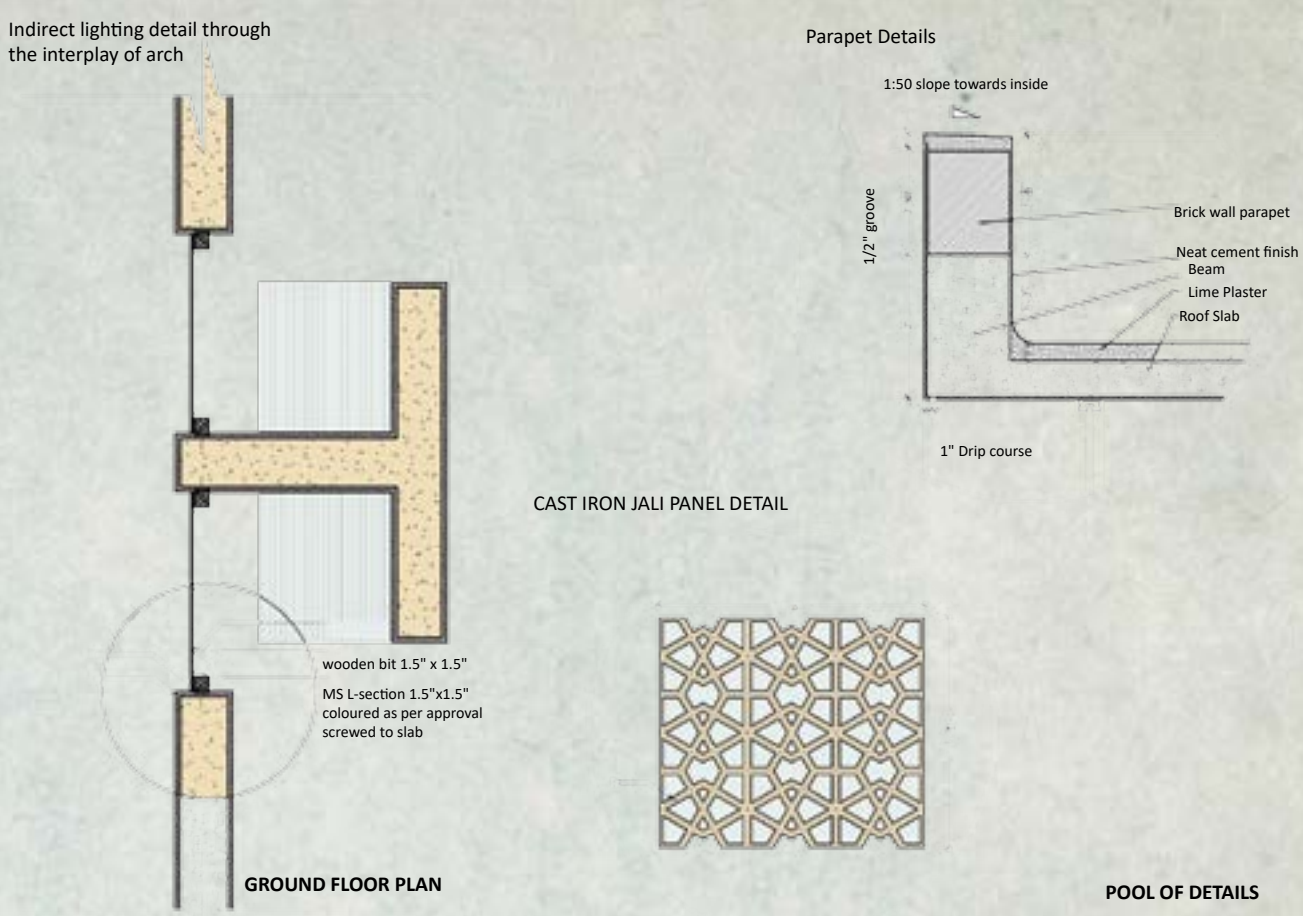
PROJECT DESCRIPTION

It was intended to design a Socio-cultural landmark for the village of Mohor para, which is associated with the needs and ambition of the client and the community.

The client's aspiration was not only to serve the community in the enlightenment of Islam, but also to present them a socio-cultural space to congregate, where the Mosque was the impetus of development. He wanted to build a mosque rooted to tradition yet contemporary in material and technology, so that the village dwellers move forth intellectually and spiritually.

In this era of misconception of Islam, the respected client wanted to manifest true Islamic ideology and education to become more sympathetic to all religion. So he covets the expansion of the mosque platform

Fig#2: Enlivened Premise



Fig#3: Details

with the provision for a library, research center, gallery (on northern side within school) and Maktab for elders (on southern side) in future.

THE RURAL LANTERN

Bangladesh is a deltaic plane dotted with many Mosques from various Architectural Style Period, mostly Pre-Mughal and Mughal. The Mohorpara Mosque is a contemporary endeavor to commemorate those traditional design in local context.

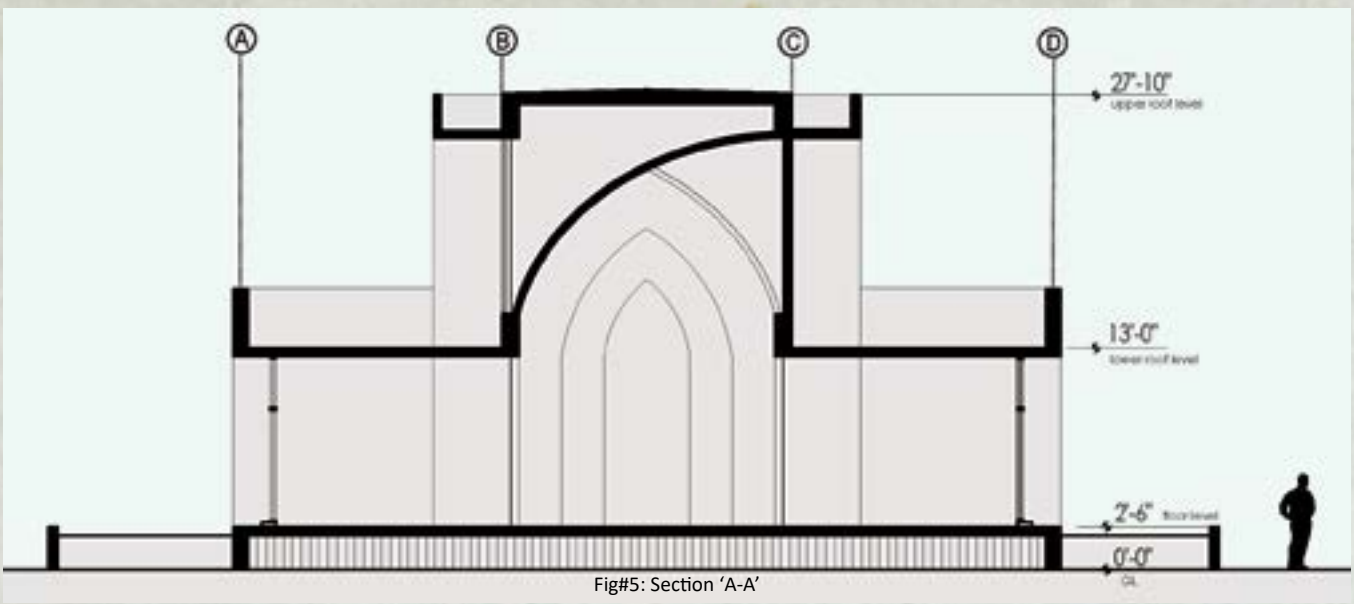
The Mosque is conceived as a 'rural lantern' amidst the exuberant greenery illuminating Mohorpara and beyond with its spiritual guidance and omnipresence. The white radiant facade bold yet sublime adjures the worshippers and passers by throughout the day.

During Night the transparency of the mosque acts as a lantern against darkness and calls for submission to the Almighty. The white mosque became innate part of landscape as well as the land-form, whereas the traditional mosques floating amidst lush green with the glimpse of red bricks or lime plaster.

Pre-Mughal and Mughal Mosques were collectively small in scale yet monumental in essence. The Mohorpara Mosque translates the traditional lofty prayer halls and fore room (iwan) arched facades of the old mosques in Bengals by its contemporary rhetoric.

The interweaving curves being detached from each other creates a progressive vista of oneness, resembling a pointed arch yet connected only in spatial-temporal-visual field. It represents the abstract connection between believers and the Creator; Their faith in the unseen and Omnipotent amidst the rural setting.

Fig#4: The Lantern



Fig#5: Section 'A-A'

The pointed arch replaced by half curved lines creating an illusion of arches. These half arches diffuse the exterior light at day time and creates a pleasant ambience. On the contrary the half arches deflects light at night and acts as a lantern. The premise is naturally ventilated. The wide open windows on North-South façade ensures prevailing wind circulation. The hot air rises to the ceiling and a mechanical exhaust fan keeps the air circulating. The Mihrab niche has been also transformed to reflect the light from the sides.

The Mohorpara Mosque has drawn certain attention within the Narshingdi Shibpur region by its communal service to people. During the regional Tablighi congregation period, Mohor Para mosque becomes a station point for the travelling Tablighs.

MATERIALS OF CONSTRUCTION DETAILS:

Structure: The R.C.C superstructure based on a shallow foundation and locally produced brick was employed in the construction, which is cost effective and locally practiced. Local wooden formwork and steel formwork (for arches) had been made by local craftsman for shuttering.

Door System: Metal framework with floor-mounted pivotal system designed for the ease of maintenance and usage. Furnished with wood and glass.

Window System: Swing window panels produced with custom made of hollow profile section with metal sheet. Floor mounted pivotal system, specially designed hidden hatch bolt concerning ease of maintenance was used.

Hardscape: Custom made hollow pavers was used to give the essence of tactility and permeability of storm-water runoff. The hollow paves help promote green grass and adds another tactile soft edge along the entrance of the mosque.

Flooring: Locally produced artificial quartz stone with reflective white finish contrasting brown marble inlay were used for floor finishing. These 2" marble lines also define rows for prayer hall running transversely at 4' interval.

Wall Finish: Plaster finish with bontile paintwork impacts the overall presence of the mosque, inspired from the Mughal Mosques of Bengal where plaster were used on brick walls.

Furniture: These are made of particle board and wooden frame in-situ to store the Qurans, other religious books along with prayer rugs.

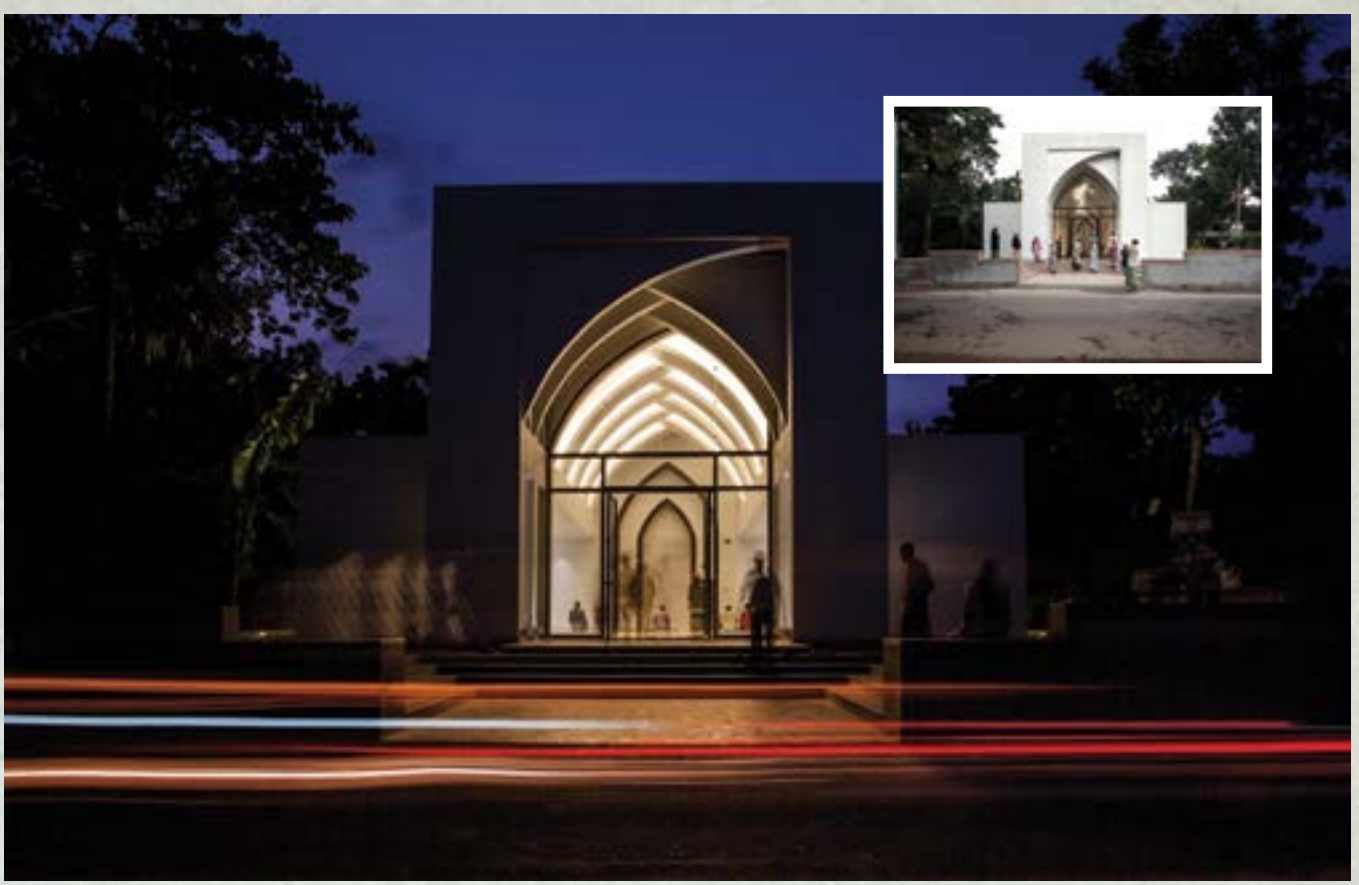
Screen: Geometric patterned and especially cast iron jaail (latticed screen) were used on entry portico (iwan) and Minaret to behold a place to call the believers both visually and acoustically.

SPECIAL FEATURES:

Weekly Friday prayer (Jummah) has become a ceremonial activity in the area. An Imam comes from Dhaka to deliver Khutba (Islamic preaching) every Friday. People from close community joins the Friday prayer particularly to attend the Khutba by the humble Imam. The Mosque also provides potable water to the school children, the mosque users and the passersby.

According to the client the white Mohorpara Mosque has an impact on the local users. They have become more


Fig#6: Congregation & Submission



Fig#7: Path of Enlightenment

aware about the cleanliness and hygiene. They try to keep It auspicious and pure like the color white.

It has become a village center to gather. The low height walls around the mosque encourages the users and locals to sit and chat animatedly. The future extension of Islamic center is anticipated by the village dwellers.

Native trees like Chhatim (Alstonia scholaris) is planted for its seasonal white small flowers with aroma and beautiful leaves formation. In traditional Bengali villages territory is defined by planting Betel nuts trees (Areca catechu). Here this arboriculture has been followed and Betel nuts are planted along the northern side. It's an extension of the surrounding plantations to enhance bio-diversity.

Hardscape consists of hollow permeable pavers, infiltrating rain water for greener environment. ■

PROJECT DETAILS

Site Area	:	477 SqM
Entry Plaza	:	95 SqM
Main Prayer Hall	:	177 SqM
Landscape Area	:	200 SqM
Project Duration	:	2012 to 2015
Project Cost	:	US$ 163,200/-
Associated Architects	:	Nahid Akram, Manifa Rehnuma, Kamrun Nahar Aliba
Struct. Engineer	:	Er Saiful Bari
Contractor	:	Osman Ali Construction

Fig#8: The Peaceful Emptiness

Fig#9: Sky Through 'Iwan'- The Portal

JIIA ONE YEAR **SUBSCRIPTION** GENERAL

MEGASAVER

GENERAL SUBSCRIPTION
Other than IIA members

J O U R N A L
OF THE INDIAN INSTITUTE OF
A R C H I T E C T S

Prospect Chambers Annexe, 5th Flr., D.N. Road, Mumbai 400 001
Tel.: +91 22 22046972/22818491/22884805 Fax: +91 22 2283 2516
Email: iiapublication@gmail.com / iiaho1214@gmail.com
Website: www.indianinstituteofarchitects.com

Please enter my annual subscription at **Rs. 1,000/-**
Payment is enclosed herewith. (Please tick appropriately)

☐ Demand Draft ☐ Cheque ☐ Money Order

Name : Title

Address :

City : Pin :

Signature : Date :

Please tick the appropriate box only

- ☐ Architect registered with the Council of Arch
  Arch. CA No.
- ☐ Planner
- ☐ Engineer
- ☐ Builder
- ☐ Designer
- ☐ Educationist
- ☐ Administrator
- ☐ Business
- ☐ Other than above
  (Please Specify)

JIIA ONE YEAR **SUBSCRIPTION** STUDENT

MEGASAVER

GENERAL SUBSCRIPTION
Other than IIA members

J O U R N A L
OF THE INDIAN INSTITUTE OF
A R C H I T E C T S

Prospect Chambers Annexe, 5th Flr., D.N. Road, Mumbai 400 001
Tel.: +91 22 22046972/22818491/22884805 Fax: +91 22 2283 2516
Email: iiapublication@gmail.com / iiaho1214@gmail.com
Website: www.indianinstituteofarchitects.com

Please enter my annual subscription at **Rs. 500/-**
Payment is enclosed herewith. (Please tick appropriately)

☐ Demand Draft ☐ Cheque ☐ Money Order

Name : Title

Address :

City : Pin :

Signature : Date :

CERTIFICATE

This is to certify that

(Student's Name)

is a bonafide student of

(School, College of Arch.)

City

Please enter student Subscription

Signature of Head of the Institution
(Please affix stamp of the Institution)

ATHMER SEALING SYSTEMS

Sleek Boards Marketing Services introduces in India, world class accessories from Athmer Sealing Systems necessary for optimum performance of a door.

Athmer Seals help in achieving the key functionality of a door by bettering the Privacy of Sound function that every type of door should provide.

Athmer is a world renowned company, producing automatic door seals and perimeter seals for more than 60 years.

Athmer offers the right solution for practically every type of application - both new builds and renovation projects. The automatic door seals from Athmer support the principles of sustainable and energy-efficient building.

Advantages of Athmer Drop Down & Perimeter Seals :

- **Noise Pollution Reduction** - Doors with Athmer Seals prevent noise from penetrating from the outside to the inside or vice-versa.
- **Smoke Proof** - Special sealing profiles made of smoke-resistant materials enhance safety.
- **Moisture Proof** - Doors with automatic drop seal can isolate moisture, and make indoor more comfortable.
- **Draught-free** - Well-sealed doors reduce air draught in the room. This creates a more comfortable room climate and increases the personal well being!
- **Energy Saving** - Thanks to well-sealed doors, less energy is needed for cooling in summer and less energy is needed for heating in winter.
- **Protection from insects** - The sealing of the gaps of the door provides effective protection against the penetration of insects from door gaps.
- **Fire Proof** - Special sealing profiles made of smoke-resistant and fire retardant materials enhance safety.
- **Radiation protection** - Specially developed for radiographic rooms in hospitals and medical practices. Athmer radiation protection seals help to reduce the radiation level.

Application

Athmer's extensive range of automatic drop down seals guarantees a drop seal for every type of door, be it an aluminium door, PVC Door or Wooden door.

The Indian door industry is maturing with more and more engineering orientation. It would be a good time to introduce the real door sets as they are available in other developing and developed economies of the world.

For more details, send an email to

Sleek Boards Marketing Services

sleekboards@gmail.com
or call on +912025463471/25421021.

AN APPEAL

Dear Friends,

It gives me immense pleasure and satisfaction to inform you that a long cherished desire of the members of the Institute of owing the IIA Head Office premises at Prospect Chambers Annexe, Fort, Mumbai of which we ar the tenants for the last several decades has fructified.

Friends, we have finally entered into an agreement to purchase, with the Owners of the premises for a price of Rs. 1.25 crores. Applicable Stamp Duty and other fees amounting to Rs. 6.55 lakhs along with a token advance of Rs. 1 lakh has already been paid.

I congratulate all the members of the Institute for this achievement in the Centenary Year of I.I.A.

I also take liberty of appealing to all the Chapters/Centres/Sub-Centres and also individual members of the Institute to handsomely contribute to meet the requirement of the balance payment to be made to the Owners.

"Wishing you all the Best once again".

With warm regards,

Divyakush

Ar Divya Kush
President,
The Indian Institute of Architects

The Story of IIAPL-7 Ahmedabad, 2018.

- Ar Rishit Shorff (IIA, Ahmedabad)

The IIAPL (Indian Institute of Architects Premier League), brainchild of Ar Lalichan Zacharias, was conceptualized in 2011, with the idea of bringing the architectural fraternity together through sports. It entered into its 7th consecutive year in 2018, with IIA Gujarat Chapter as the hosts.

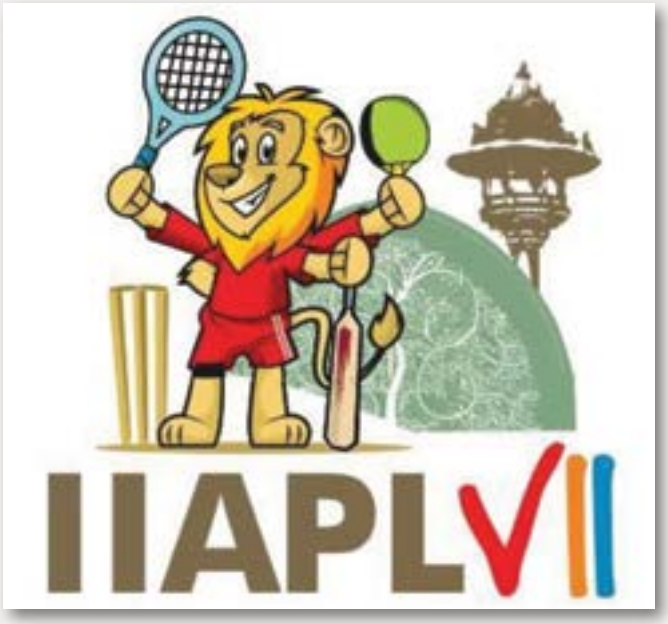
It all began in Guwahati, during the 6th IIAPL, when Ar. Mihir Parikh, Chairman of the IIA Gujarat Chapter, announced that Gujarat will be the hosts of IIAPL 7. The magnitude of this "Mihir Pratignya" began to sink in after their return from Guwahati, and the Committee members began to ponder on the mammoth task ahead. The baton was passed on to the Ahmedabad Center to conduct the event.

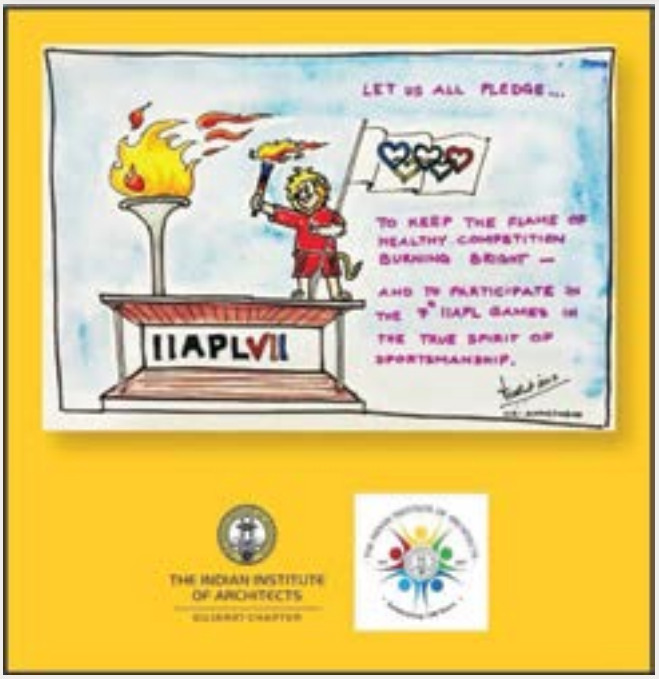
Thus, the entire responsibility of planning, management, and execution of the event fell onto the Ahmedabad Center and the challenge was taken up by Ar Vatsal Joshi, Ar. Anand Tatu and Ar Vipul Patel. Ar Vipul Patel who was the convener formed a core committee and defined the responsibilities for each one of them. Ar Tarang Mehta accepted the charge of the entire registration process. Ar Chintan Shah was in charge of the venue facilities, and Ar Hardik Patel headed the sports committee. They were further assisted by the sub committee, who took up all the responsibilities given to them with great enthusiasm, and gusto! All this was planned under the able guidance of Ar Jitendra Mehta, Head, National sports committee.

IIAPL 7 MANAGING COMMITTEE DETAILS

NAME	DESIGNATION	RESPONSIBILITY
Mihir Parikh	Chairman	Registration
Anand Tatu	Chairman	Media Managemen
Vipul Patel	Convener	Event Design
Vatsal Joshi	Co Convener	Finance
Tarang Mehta	Core Committee	Registration
Hardik Patel	Core Committee	Ports
Chintan Shah	Core Committee	Accomodation & Food
Malay Shah	Core Committee	Sports
Devdatt Pandya	Core Committee	Transport & Souveniers
Rushang Parikh	Sub Committee	Accomodation & Food
Rutvik Agnihotri	Sub Committee	Sports
Ronak Patel	Sub Committee	Registration
Amrish Mandlik	Sub Committee	Souveniers
Nirav Patel	Sub Committee	Transport
Vimarsh Pandya	Sub Committee	Sports
Deshal Nima	Sub Committee	Accomodation & Food

The social media campaign was superbly taken up by Ar Amrish Mandlik, in tandem with Iinfi designs, a graphic design firm based in Ahmedabad. As the IIAPL 7 was to be hosted in Gurajat, the selection of the Game Mascot, naturally and unanimously zeroed into the Asiatic Lion, known as "Sawaj" or "Dala Matho" in the local Gujarati dialect. Since the concept of IIAPL was to get the architectural fraternity together, the graphic designers created a very friendly looking lion, which symbolized patience, brute strength, courage, and "pride" in the literal sense! This was further enhanced by a series of hand drawn cartoons by Ar Rishit Shroff.





The six IIAPLs in the past consisted of cricket, badminton and table tennis matches. This year, for the first time in

the history of IIAPL, swimming was introduced by the host committee. This suggestion was warmly welcomed by the National Sports Council, and swimming became a part of IIAPL from 2018.

With the events charted out, it was time to decide about the venue, which, ideally should have everything under one roof which can facilitate interaction amongst the visiting teams, and reduce travel time. The committee, after a lot of deliberations finalized Club 07 as the venue, which provided rooms for the visiting team, had a number of badminton courts, table tennis courts and an Olympic size swimming pool too! Moreover, it also had an amphitheater, restaurants, and a vast lawn for dinner and other events. Four, lush green cricket grounds, were also finalized by the venue committee. One of them, the Sardar Patel Stadium, designed by Ar Charles Correa has a great historical past, where stalwarts like Kapil Dev, Sunil Gavaskar and Sachin Tendulkar have played.

The National Sports Committee of the IIA stressed on having all the games played following interntional rules, and presided over by referees/umpires of international repute. The sports committee thus brought on board Mr. Amish Saheba and his team of umpires to preside over the cricket matches. Mr. Amish Saheba is a member of the international team of elite umpires, and has officiated in more than 35 international matches. He was the on-field umpire during the "monkey gate" scandal between Harbhajan Singh and Andrew Symonds. National level referees were also finalized for table tennis, swimming and badminton. With this, the stage was set for the upcoming sports events. The teams began to arrive on the 3rd of January, 2018, and thanks to the efficiency of the transportation committee, led by Ar Devdutt Pandya, they reached Club 07 without any hassles, where they were warmly welcomed by the hosts.

Day 1 began with a grand opening ceremony in the amphitheater of Club 07. All teams gathered at the venue, wearing their team uniforms and waving their team flags. The function was presided over by Ar Jitendra Mehta and the Guest of Honour was the legendary Ar B.V. Doshi. All teams looked splendid in their team uniforms and were lead onto the stage by "specially abled" children. They were gifted with gifts relating to sports. 90 years young Ar B.V Doshi not only gave an inspirational talk, but also danced to the beats of the Garba with the Gujarat team! IIA Indore Chapter made magnanimous gesture by gifting a sum of Rs. 1 lakh to the NGO taking care of the "specially abled" children. A dedicated cricket app for IIAPL was also launched, where all the statistics can be uploaded, and the matches can be followed live! This was then followed by a scrumptious Gujarati dinner, serving the flavours of Gujarat.

18 Teams participated in all the sports. Following are the team names:

Sr. No.	Team Name
1	Gujarat Garuda
2	Bengal Dadas
3	Chhattisgarh Bulls
4	Deccan Charges United
5	Dilli Krafters
6	Gujarat Giants
7	Hengdang Heroes
8	Horalsi The Hurricanes
9	Karnataka Kings
10	Kerala Tuskers
11	Maharashtra Legions A
12	Maharashtra Legions B
13	MP Tigers
14	President XI
15	Rajasthan Ryders
16	Shan E Avadh
17	Tamil Tigers
18	Tamilkaalais

Day 2 began with the start of the cricket matches. All the teams and their supporters reached their respective grounds on time, again, due the great co-ordination of the transportation committee. The lush green grounds, the teams in their respective colours, the white leather ball and the blue skies provided just the right atmosphere needed for cricket! About a dozen matches were played over the next couple of days, and, not a single untoward incident was recorded! All the teams played with great dedication and commitment!

Whilst Day 2 began with cricket in earnest, if ended with a wonderful presentation by internationally acclaimed senior Ar Prof. Ravindra Vasavada. The city of Ahmedabad, has been recently declared as the UNESCO World Heritage City of India (the first city in India, ever to be declared so). Ar Ravindra Vasavada was the man behind this campaign, and it would not be wrong to say that Ahmedabad achieved the "UNESCO World Heritage City" status due to the efforts of Ar Vasavada. In his presentation, he shared the Dossier which showcased "how and why" was Ahmedabad awarded this honour.

Day 3:

The second round of the cricket league matches began on this day. These matches were followed with a lot of interest by all teams as the competition was very tough. Many teams

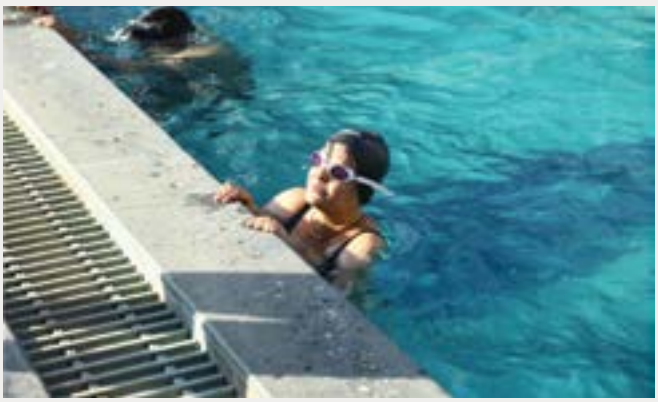
were going neck-to-neck, and finally the officials had to refer to the net run-rates to decide on which four teams will go the semi finals. The favourite phrase of the cricket pundits- "Cricket is a game of glorious uncertainties" – proved correct once again, when the Champions and the defending champions of IIAPL were out of the tournament on basis of the net run-rate.

Table tennis and Badminton league matches also commenced upon the arrival of the teams after playing the cricket matches. It was great to see a lot of participation in both, badminton and table tennis. The players played long and hard, giving tough competition to each other. The women members of the IIA also participated in the matches with great enthusiasm!

The highlight of the day though, was swimming. There were about 30 registrations, of which, 22 were male members and 8 were female members. The heats were under three categories; below 40, above 40 and seniors for both genders. The event kicked off with the seniors – Ar Leena Kumar (57, Karnataka), and Ar Sarosh Wadia (58, Gujarat) leading the way. They showed an amazing level of determination and fitness, swimming unflinchingly in the freezing cold water and won in all their respective events. The level of competition in the rest of the events was also very high, which showed in the timing between the winners and the runners-up. The difference was in micro seconds! The female members of the IIA also swam with great enthusiasm to make this event a big success! The final results are as under:

IIAPL 7 Swimming Winners

Sr No	Category	First	Runner up
1	Under 40 (Ladies)	Shruti Hippalgaokar (Rajasthan)	Suparna Ghosh (Northern Chapter)
2	Under 40 (Gents)	Kaushal Karkhanis (Maharashtra)	Hemant Emoliya (M.P.) Gaurav Deore (Maharashtra)
3	Above 40 (Gents)	Nalin Goel (Jarkhand)	Rishit Shroff (Gujarat)
4	Senior Category (L)	Leena Kumar (Karnataka)	
	Senior Category (G)	Sarosh Wadia (Gujarat)	



The evening continued with a presentation by CERA, one of the main sponsors of the event, and other sponsors Jaquar, Astral, LG & Somany, followed by light music and dinner. The event was also supported by Nitco, AGL, Amaze Marble, Remson Rails, Swaminarayan Engineering, Asiatic Overseas & Studio 9.

Day 4: An Architectural Heritage Walk was organized by the hosts, early in the morning. More than 50 guests, accompanied by Ar Mihir Parikh & Ar Rushang Parikh attended the walk, and were guided through the Heritage City by a specially appointed guide. It was great to see such active participation after all the exertion of the sports events.

This was the day of the big matches. The semi finals and the finals of cricket! The first semi final was played between the Delhi Krafters & Tamilkaalais. Delhi Krafters won the toss, elected to bat and put up a total of 136 runs for the loss of 2 wickets at the end of their quota of 14 overs. They put up a brilliant show in all departments of the game, especially bowling, and finished up the Tamilkaalais in 12.5 overs, giving away just 77 runs, winning the first semi finals by 59 runs!

The second semi final was played between the Maharashtra Legion A & CG Bulls. Maharashtra Legion A, having lost the toss, batted first. They displayed a superb batting performance and put up a score of 154 runs for the loss of 3 wickets in their stipulated 14 overs. The CG Bulls, managed 77 runs, being all out in just 11 overs. Thus, Maharashtra Legion A won the second semi finals by 77 runs.

The mother of all league matches, the IIAPL Cricket final, was played at the historical Sardar Patel Stadium, between Delhi Krafters and Maharashtra Legion A. It was a 15 over game, and the Delhi Krafters having won the toss, put up a total of 143 runs for 5 wickets, batting first. Maharashtra Legion A, chasing a target of 144, put up a total of 128 runs for 7 wickets in their designated 15 overs. Thus, the Delhi Krafters won the IIAPL 7 by 15 runs! A splendid performance by both the teams! All the team that had participated put up a great show, and the starts of IIAPL were as under:

IIAPL 7 Cricket Winners

Sr No	Category	Name of the players	Team
1	Winning Team IIAPL 7	Delhi Kraftersw	
2	Runners – up IIAPL 7	Maharashtra Legion A	
3	Player of the finals	Amit Sharma	Delhi Krafters
4	Player of the Tournament	Amit Sharma	Delhi Krafters
5	Batsman of the Tournament	Amit Sharma	Delhi Krafters
6	Bowler of the Tournament	Amit Kothiwal	Rajasthan Ryders

The post lunch session belonged to the Badminton and Table Tennis tournaments. A lot of brilliant performances were witnessed in both the games, with active participation of the female as well as male members. The events included individual events in the males and females categories, males and females doubles, and mixed doubles.

IIAPL 7 Badminton Winners

Sr No	Category	First	Runner up
1	Women's Singles	Snehal Sontakke (MP)	Shruti Hippalgaonkar (Rajasthan)
2	Women's Doubles	Snehal Sontakke + Surbhi Agrawal (MP)	Asma Bhat + Saloniu Wadhwa (Northern Chapter)
3	Mixed Doubles	Snehal Sontakke + Prakash Sarode (MP)	Manisha Sharma + Anup Gupte (Rajasthan)
4	Men's Doubles	Anup Gupte + Akash Chawat (Rajasthan)	Ayyappan K A + Amshunath R (Kerala)

IIAPL 7 Table Tennis Winners

Sr No	Category	First	Runner up
1	Women's Singles	Snehal Sontakke (MP)	Surbhi Agrawal (MP)
2	Women's Doubles	Snehal Sontakke + Surbhi Agrawal (MP)	Shruti Hippalgaonkar + Akanksha – Modi (Rajasthan)
3	Mixed Doubles	Snehal Sontakke + Arpit Kabra (MP)	Surbhi Agrawal (MP) + Avnish Kushwah (MP)
4	Men's Singles	Upendra Pandit (Maharashtra)	Mohammed Waris (Tamilnadu)

With this, the IIAPL 7 came to a close, and the stage was set for the grand presentation ceremony. A magnificent dias was set up by the event management team of Point Black Events, let by Akash Agarwal. The huge stage, set up in the vast lawns of Club 07, with a huge curved LED screen as a backdrop was a site to behold!

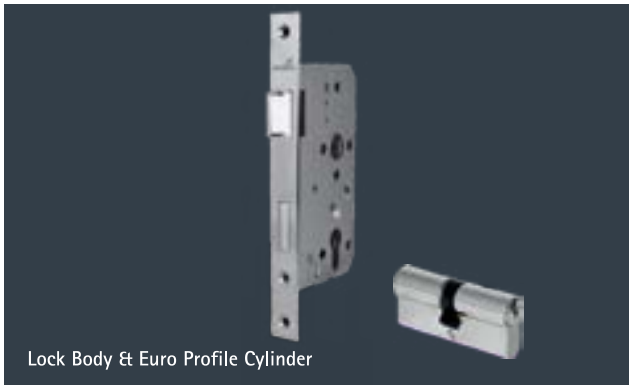
The closing ceremony began with a beautiful musical performance by Ar Aakash Bhatt and team. Designer Utpal

Trivedi and Ar Divya Kush, National President, IIA, along with Ar Lalichan Zacharias, Ar Anand Tatu, Ar Jitendra Mehta, and other senior members of the committee. Ar Jitendra Mehta finished with an emotional speech, and the lighted torch of IIAPL was passed onto the committee members of IIA Jaipur, the hosts of IIAPL 8, to be held I 2019.

The IIAPL 7 hosted by the Gujarat Chapter, planned, managed, and executed by the Ahmedabad Center has surely set very high standards for the future IIAPLs to follow!

German quality you can trust

Mortise Handles; SS/Nylon/Alu; Fire Rated



Lock Body & Euro Profile Cylinder

Be-spoke Handle

Buy Hettich, Buy Peace of Mind: **Hettich ProLock 2, 3 & 4**

German Locking technology for your Doors

CE/EN Certified, Fire Rated & Guaranteed for 200,000 to 1 Million cycles

Catalogues

CE EN 1906 F

Toll Free : 1800 209 2096 (office hours)
Email: sales_enquiry@in.hettich.com
www.hettich.com

- Door Hinges
- Locking Solution
- Glass Patch & Sliding solutions

Hettich

83/03
IIA PUBLICATION
POSTAL REGD. NO.MCS/007/2018-20

RNI NO.9469/57
POSTED AT PATRIKA CHANNEL SORTING OFFICE, MUMBAI-400001
PUBLISHED ON 14TH OF EVERY FOLLOWING MONTH AND
POSTED ON 15TH & 16TH OF EVERY FOLLOWING MONTH