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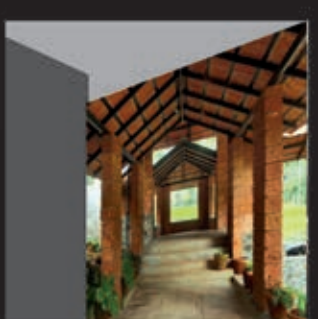



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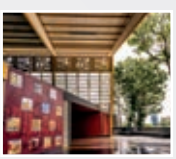


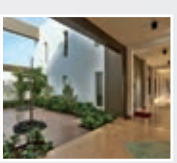


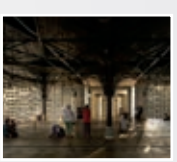

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21 TO 25 MAY 2017

Ar Anand Palaye

We take great pleasure in presenting yet another edition of the J K Architect of the year award.

The contribution of J K Cement in encouraging talent in Architecture is very important for the profession.

We congratulate the winners and highly appreciate the efforts of the entire J K Team in presenting this edition of JIIA.

With best regards,

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

PRESIDENT'S MESSAGE

Ar Divya Kush

Dear Fellow Architects,

Warm Greetings.

Once again I have the privilege of being part of an exercise which brings out the best of the creative works in Architecture and are very professionally evaluated by a panel of eminent jury for the "JK Architect of the Year" Awards.

I take this opportunity to extend my hearty congratulations to all the winners of 26th JK AYA.

Continued and tireless efforts of the entire JK Team under the stewardship of Shri M P Rawal and patronage of Shri Y P Singhania in recognising and encouraging excellence in Architecture are praiseworthy.

This special issue of JIIA is dedicated to the winners of 26th JK Architect of the Year Awards.

Divyakush

Ar Divya Kush
President,
The Indian Institute of Architects

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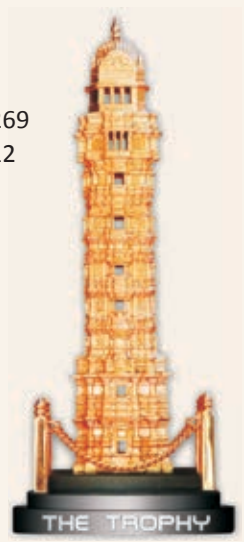

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A Report on 26th JK Architect of the Year Awards

Cochin, the commercial capital of God's own country was the venue for Jury meeting of 26th JK Architect of the Year Award. On 7th February 2017 very Senior Architects from India, Nepal and Bangladesh got together in Hotel Le Meridian, Cochin to participate in Jury meeting of 26th JK AYA.

A month before this, 4 Great Masters i.e Ar. Shivdutt Sharma from Chandigarh, Ar. B.V. Doshi from Ahmedabad, Ar. K.R. Jaisim from Bangalore and Ar. Christopher Charles Benninger from Pune met in Hotel Marriot, Pune to select the Great Master of 26th JK AYA. There were total 10 names recommended for Great Master Award. The Jury spent nearly whole day and had detailed discussions to come to a conclusion and select Ar. Shirish Beri from Kolhapur as the Winner of Great Master award for 26th JK AYA.

Similarly the Architecture Student of the Year Was selected in an independent Jury meeting from the Final Year Thesis of all the Architectural Colleges of India. Jury members for Architecture Student of the Year selection were –

1. Ar. D.D. Roy, Faridabad
2. Ar. Soumyendu Shankar Ray, Bhubaneshwar
3. Ar. (Ms.) Sabeena Khanna, Gurgaon

Coming back to Cochin, Jury members were briefed by Mr. M.P. Rawal, Administrator JK AYA on 7th February evening about the process to be followed next day to ensure smooth and unbiased judging of entries. The team members of AYA Secretariat were busy for the whole day in arranging the display of around 200 entries to ensure a smooth Jury meeting next day.

On 8th February the jury members started their work at 9.00 AM sharp. First there was independent judging which later on came down to intense discussion amongst the Jury members to select the winners under various categories. Mr. M.P. Rawal, Administrator JK AYA along with Ar. Santosh Paul from Cochin, the professional Advisor for 26th JK AYA and members of JK AYA secretarial were there to ensure smooth jury process and answer any query raised by Jury members. The jury members were able to come to conclusion and identify all the winners by 5.00 PM in the evening.

All the displayed entries were open for public viewing from 7.00 PM onwards. Architects from Cochin, members of construction industry, Government Officials, our business associates were invited to visit the exhibition.

Winner announcement function was organized at 8.00 PM in which Ar. Kishore Thapa from Kathmandu introduced all the Jury Members and Ar. Chetan Vaidya, Director SPA, New Delhi declared the winners under various categories. Ar. Santosh Paul, professional Advisor spoke about the whole Jury Process and Mr. M.P. Rawal, Administrator JK AYA delivered Vote of Thanks.

The Program was concluded with Dinner.

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 A.D. by "Maharana Kunbha", 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 episodes from the two great Indian 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)

At the outset I congratulate the winners of 26th JK AYA. I also want to thank the participants whose enthusiasm has made JK AYA one of the most coveted and sought after awards in the Architectural fraternity of India and other participating countries.

I am thrilled to look back and see that the seed sown in 1990 with a couple of awards for Architects in India have 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 thinking for 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 very satisfying that the remotest parts of the country are being touched and jury function is organized at places like Cochin. Carrying all the entries to such far flung areas 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, the local marketing team, local CTS team and Architect Community of Cochin. I would also like to thank the Jury members for sparing their valuable time and participating in identifying the talent.

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

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.

26th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 26th JK AYA

L - R(Sitting): Ar Narasimham V V L, Ar Gita Balakrishnan - Kolkata, Ar Kishore Thapa - Nepal, Ar Prof Chetan Vaidya, Mr M P Rawal, Ar Kazi Golam Nasir - Bangladesh, Ar Nitin Killawala - Mumbai, Ar Santhosh Paul M - Cochin, Ar A Mridul - Jodhapur, Ar Vikram C Devraj - Coonoor.
(Standing): Ar Suhasini Ayer - Auroville

Ar A Mridul, Jodhpur

Ar A Mridul has setup his architectural consultation practice A. Mridul, Architect three decades back in 1985. A. Mridul, an alumnus of Chandigarh College of Architecture, India have sat on numerous jury panels. He has Delivered lectures & talks in India, U.K., and Australia. His projects are an extension of our heritage and contemporize traditional practices to make them timeless, thus modern and futuristic. This is best exemplified by, among others, a recently built massive subterranean step-well, built out of site quarried sandstone for harvesting 17.5 million litres of rain-water in a water strapped region of India's arid zone.

Ar Kishore Thapa, Nepal

Mr. Kishore Thapa, born in 1958 in Kathmandu, is the Chairman of SAARC Association of Architects (SAARCH) and the President of the Society of Nepalese Architects(SONA). He has 32 years of experience in architecture, building engineering and urban planning. He joined the civil service in 1983 and served the nation for 32 years in various positions before retiring in 2014. He has served as the Secretary in the Ministry of Urban Development, Ministry of Education, Ministry of Tourism and Civil Aviation, Election Commission and Water and Energy Commission. He has a bachelor's degree in architecture from Calcutta University in 1982 and master's degree in urban planning with specialization in housing from School of Planning and Architecture, New Delhi in 1994. He has studied urban redevelopment and affordable housing in the United States as a Humphrey Fellow.

26th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 26th JK AYA

Ar Narasimham V V L, Hyderabad

Topper of B.Arch from JNTUniversity Hyderabad in 1987 and Master of Landscape Architecture from School of Planning and Architecture, New Delhi 1989, Ar.Narasimham Vadlamani V.L.is a Practicing Landscape Architect and Ecological Planner since 1992 in Hyderabad. He had worked with great Masters like Romi Khosla, Narendra Dengle and Md.Shaheer in New Delhi. He is the Founder Principal Consultant of firm 'NARSIMHAM ASSOCIATES' based at Hyderabad and been in practice since 1992. He has been a Visiting Professor, Jury and Examiner for the last 25 Years at various Schools of Architecture in Hyderabad, Telangana and Andhra Pradesh States and outside since 1992 for both Graduate and Post Graduate courses. He had won many Design Awards in India and overseas. He was the CHAIRMAN for THE INDIAN INSTITUTE OF ARCHITECTS (IIA) of Telangana and Andhra Pradesh State Chapters for the Term 2012-2015 where Architect Members were nearly 1000. He received IIA's prestigious OUTSTANDING MEMBER OF INDIA -2013 AWARD at National Convention Chennai in Dec2013.

Ar Nitin Killawala, Mumbai

Graduated in Architecture from Bombay in 1974 and gained invaluable professional experience with the then M.P., Mr. Piloo Mody for next four years. Formed Group Seven Architects & Planners Pvt. Ltd. in 1984. The group specialises in all Architectural / Planning Services and closely co-ordinates with allied services such as structural, electrical, mechanical and landscape works which completes the multifaceted services in different typologies of building design. Worked on varied types of Architectural projects from Residences to Housing Complexes, from Research Centres to Corporate Offices, from Educational Institutes to Spiritual Campuses. He has been awarded for the Excellence in Architecture on several occasions such as JIIA, IIID , JK Awards, etc., as well as nominated as one of the top 15 Architects by Construction World Magazine. He has been actively involved with NGOs' in spearheading movement for integrated transport plan for the city of Mumbai.

Ar Prof Chetan Vaidya, New Delhi

Prof Chetan Vaidya is an Architect-Planner with over 30-year experience He is Director of the School of Planning and Architecture New Delhi, an institute of National Importance under an Act of Parliament from September 2012. The All India Council of Technical Education has appointed him as Chairman of Planning Education Board. The University of Melbourne has nominated him as Melbourne-Asia Visiting Fellow for 2014-15. He was recently nominated to Chief Minister's Advisory Council of Madhya Pradesh. He is Member of State Level Strategic Urban Expert Committee set up by Andhra Pradesh Government. He was awarded Distinguished Alumnus Award 2015 by IIT Kharagpur. He is/was on several Committee/ Expert Groups set up by Ministries of Human Resource Development, Urban Development and Culture as well many State Governments. He worked very closely with the Ministry on various urban issues and assisting various city and state governments sharing experiences under the Jawaharlal Nehru Urban Renewal Mission (JNNURM). He coordinated large number of urban studies for Government of India as well as international organizations. Prof. Vaidya published his paper on Town Planning Scheme in early 1980s and he continued his interest in the technique over last three decades. Prof. Vaidya has academic, research and consultancy experience in fields of architecture and planning.

Ar Suhasini Ayer, Auroville

Ar Suhasini Ayer – Guigan, is a graduate of "Delhi School of Planning and Architecture"; living in Auroville since 1985 and co-founder of the "Auroville Centre for Scientific Research"; an organisation dedicated to research and experimentation in the field of appropriate building materials and technologies, water management, renewable energy and solar passive / climatic architecture and sustainable urban planning. The head the "Auroville Design Consultants", the Planning and Design wing of this organization, have designed and implemented over 50+ projects in India in the last 25+ years.

26th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 26th JK AYA

Ar Kazi Golam Nasir, Bangladesh

Architect Kazi Golam Nasir, born in 1958 at Barisal, Bangladesh. After completion of BArch from BUET in 1983 he was engaged in architecture profession in the private sector. In 1987 Ar. Kazi Golam nasir started his professional career in the public sector by joining Department of Architecture, Ministry of Housing and Public Works as Assistant Architect. His relentless and sincere contribution to the profession has rewarded him the top most position in the Department of Architecture as the Chief Architect of Government of Bangladesh. During his 33 years of professional journey he has been actively involved with various professional organizations, regulatory bodies, both in public and private sector. He is the Convener of steering committee of Upgradation of Bangladesh National Building Code 2006, Member of Urban Development Committee (Ministry of Housing and Public Works), Member of Governing Council of Housing and Building Research Institute (HBRI), Director of Bangladesh Services Ltd. (owner of Hotel Intercon, Dhaka). He has served as member of BC Committee and Special Project Committee of RAJUK for about 2 decades. He was also the member of "Chittagong Nogor Unnoyon Committee".

Ar Gita Balakrishnan, Kolkata

Ar Gita Balakrishnan has specialisation in Alternative and eco-friendly methods of construction. She has completed B.Arch from School of Planning & Architecture, New Delhi. Ar. Gita has worked Under Dr. Volker Hartkopf at the Center for Building Performance and Diagnostics, Carnegie Mellon University, Pittsburgh, U.S.A. She is an architect with a difference. Her philosophy is to stay away from conventional architectural practices. Ar. Gita was part of the Bangalore Urban Poverty Project - an Indo-Dutch venture as a habitat specialist. Have designed and constructed many buildings using alternative methods of construction in Bangalore including an Ashram for Atmadarshan Yogashram, a branch of The Bihar School of Yoga. She Started "Ethos" in 2001 on moving to Kolkata, her birth place, with the objective of building awareness on our built environment with special focus on young and upcoming professionals. All the events conducted under Ethos have seen participation from far-flung locations in different parts of India.

Ar Vikram C Devraj, Coonoor

Ar Vikram C Devraj is a senior architect from Coonoor, Tamil nadu. He has completed his graduation in architecture from Madras University in 1977 and Master in architecture from University of Roorkee in 1983. He is doing private practice in the Nilgiris from 1983. His firm has completed many residential and commercial project in the area of Coonoor. He has designed house of may famous personilites including Azim premji (Business man), Rakesh Sharma (Astronaut) etc.

Professional Advisor for 26th JK AYA

Ar Santhosh Paul M, Cochin

Ar Santhosh Paul is one of the leading architect from Cochin, with more than 35 years of experience. His firm has designed and executed various projects including educational institutions, commercial buildings, hospitals, star hotels, multi storied commercial complexes apartments etc. Ar. Santhosh Paul was one of the first recipient from Kerala State in Japanese government scholarship for extensive travel and study and on job training in Japan in the field of architecture, landscape planning and interior designing in the year 1986-87 while in Japan, apart from Commercial complexes, hostel and resort hotels, industrial buildings etc. He has also received exclusive training in projects like Disneyland type amusement parks, industrial parks, museums etc. He has completed his graduation in architecture in 1981 from Kerala University. Ar. Santhosh Paul has worked with M/s Kuldeep Singh and Associates in 1983. Ar. Santhosh Paul was partner in the firm Santhosh & George from 1985-2004. He has started his independent practise with his firm Santhosh Paul M Architects and Associates in 2004. His firm has delivered more than 100 projects until now. His firm is a leading architectural firm in south India, having more than 35 years of experience in the field of architectural consultancy.

26th Architect Of The Year Awards

- A REPORT ON JURY MEETING FOR 26th JK AYA

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

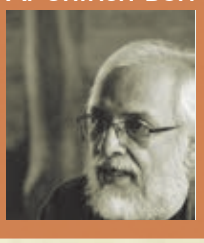
Prof Chetan Viadya addressing the summit

Shri M P Rawal addressing the august audience

SELECTED WORKS OF Ar SHIRISH BERI

"laced with immaculate innovative details, architecture practiced by the Great Master is a fine balance of feelings and function"

Ar Shirish Beri



26th Architect of the Year Awards

Great Master's Award

shirish.beri@gmail.com

Since 1975, Ar. Shirish Beri's works have been bearing a distinct mark on modern Indian architecture. His works tend to reflect his values in life and strive to address his life concerns of man moving further away from nature, from his fellow human beings and from his own self. They have been widely published and have won him a number of national – international awards and recognition.

He has been invited to chair and give talks, slide shows and conduct design workshops in various professional and educational institutions and in national/international seminars. His book (Spaces inspired by nature), exhibitions and a film (The unfolding white) on his work have been received very well everywhere.

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

Fig #1: B V Agriculture College

For Ar. Shirish Beri, it is difficult to imagine any activity as unrelated or cut off from the totality of life. Architecture too, in its greater vision, is life itself - thereby communicating, responding and belonging to the fascinatingly interrelated web of life.

Thus, any serious architect's approach to his architectural design would evolve from his understanding of life. To him, the outer manifestations in space are reflections of the quality of our inner space and vice versa.

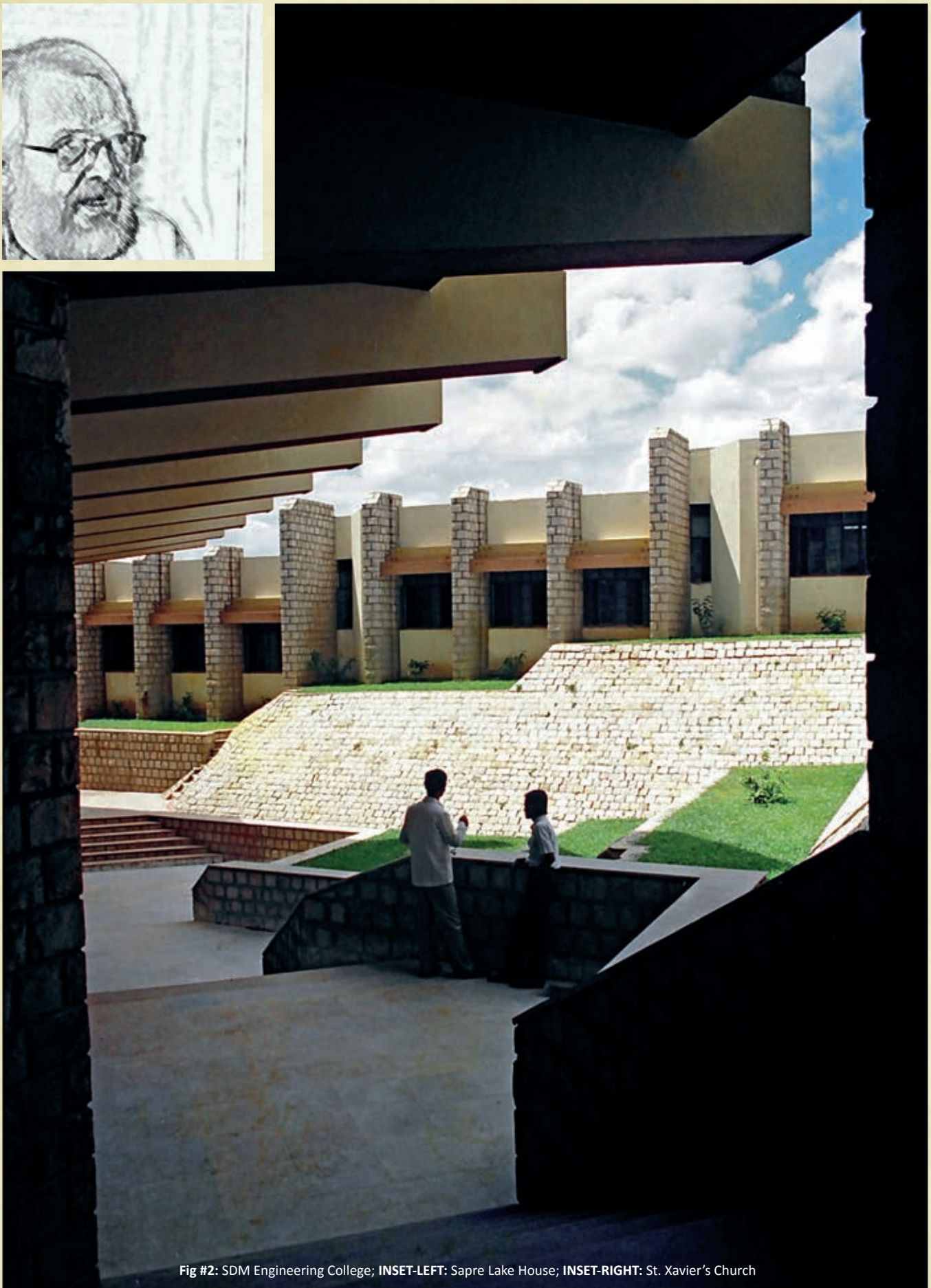
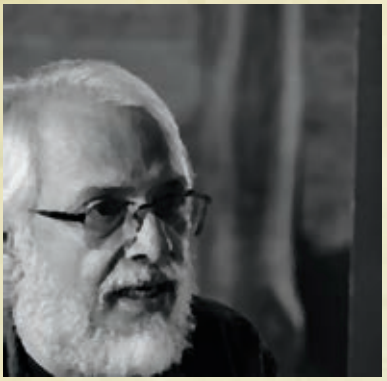


Fig #2: SDM Engineering College; **INSET-LEFT:** Sapre Lake House; **INSET-RIGHT:** St. Xavier's Church

Fig #3: Drug De-addiction Centre; **INSET-TOP:** Shirish Beri's residence; **INSET-BOTTOM:** Green Fingers School



It is our duty as architects to redefine and expand upon the brief given by the client so as to give him much more besides satisfying the functional requirements in terms of the design's environmental relevance, quality of space and JOY. In today's technocratic consumerist, urban life style, Ar. Beri feels concerned about various issues that are making our lives as human beings poorer. He asks whether he could design spaces that would, in whatever small way, contribute their share in responding to these concerns in a positive manner.

Fig #4: Dental College & hospital, UAE; **INSET-TOP**: Gandhi Farm House; **INSET-BOTTOM**: Kolhapur Institute of Technology

His concerns, which he attempts to address through his work are -

1. An overall fragmentation resulting in a schizoid state of life

..Can his designs reflect an inherent sense of unity and harmony with various natural and man made elements and forces?

2. Man moving further away from Nature :It is difficult for him to design anything in which Nature is not an inherent part. So he asks…

..Can this symbiotic relationship between Nature & architecture act as a catalyst in bringing man closer to Nature?

..Can trees/nature become an integral part of the family space to calm the stressed nerves of the users?

..Can a natural work space help in increasing the work efficiency?

..Can hospital spaces designed with nature help us to heal?

..Could his building become his respectful homage to these trees and the million year old rocks – our natural heritage?

3. Man being isolated and missing the meaningful interaction with fellow human beings.

..Can our Architecture help in bringing man closer to man?

..Can we design humane spaces with man at the centre?

..Can we leave behind the segregated, exclusive, invulnerable enclosed spaces to create unified, inclusive, equitable, vulnerable open spaces?

..Can our designs invest in the dignity of the places and the people we serve ?

..If we design transparent, interactive spaces, wouldn't they help in the learning process ?

4. Over commercialization and deterioration of human values, information overload and over consumption resulting from greed. Thus, he asks …

Fig #5: LaCONES

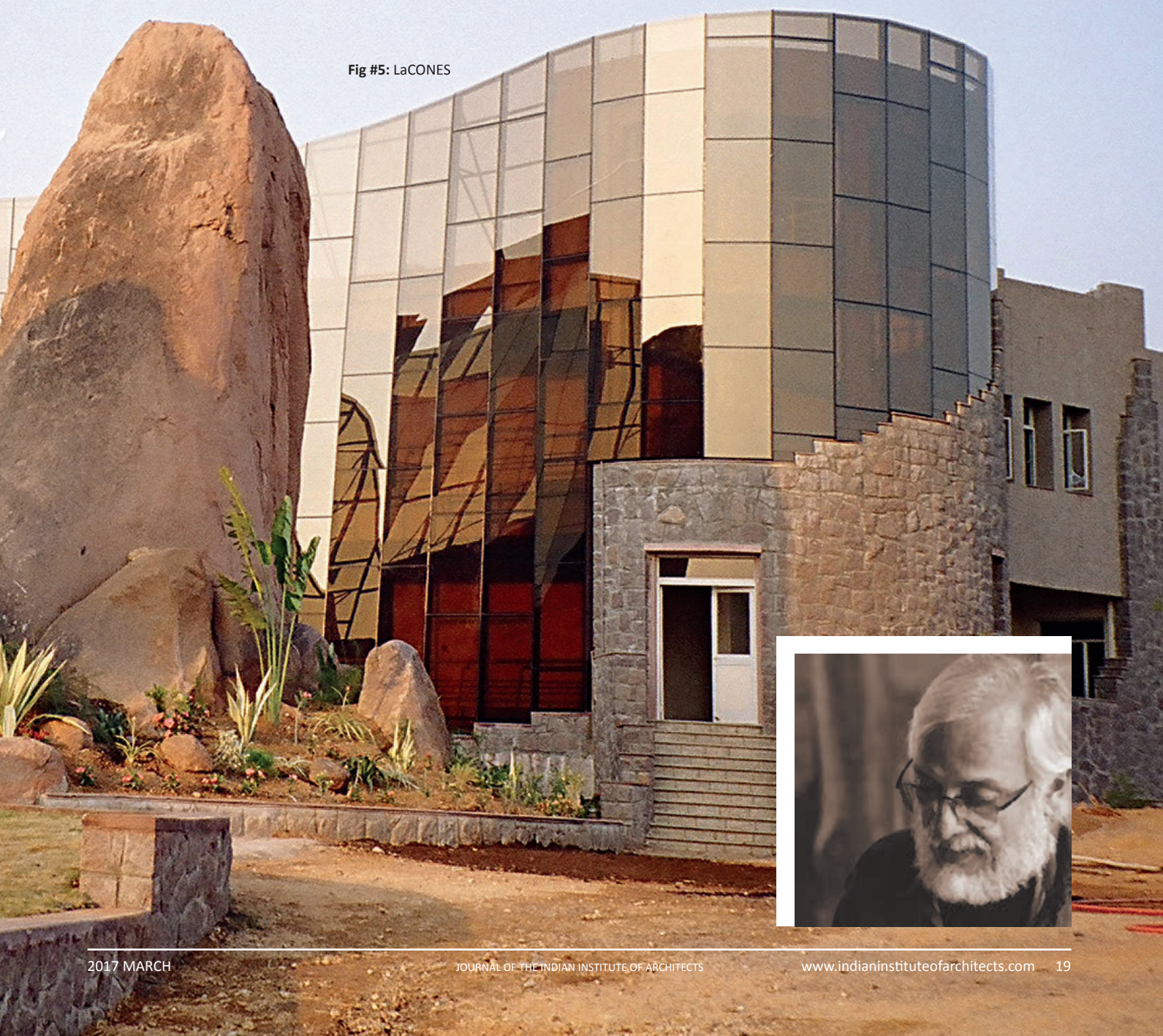


Fig #7: B V VIP Guest House; **INSET** - SDM Engineering College

..Could commercialization in architecture be reduced by shifting the emphasis from saleability to sanctity, from glossy wrappings to inner content, from superimposed architectural gimmicks to function and climate related forms, from overindulgence to restraint and simplicity?

..Can value based architecture act as an agent of social change?

5. The blunting of our sensitivity – leading to a boring, predictable monotony or an imposed, gaudy ensemble.

..Could our architecture, the spaces that we live in evoke a kind of time perception that nurtures sensitivity?

6. Too much dependence on technology and an overall loss of identity in a mass produced environment, with a sudden break in the traditional socio-cultural continuum.

..Can our designs be modern and still keep continuity with tradition, history and social cultural values?

7. Destruction of natural resources and disturbing of the ecological balance.

..Can our designs be geared towards sustainability?

.. Instead of working for attributed green ratings, can we work with truly green, sustainable attitudes ?

..In a country like ours, where mechanical systems are expensive as well as difficult to maintain, why can't our buildings breathe naturally and reduce their environmental footprint?

..With the almost total irreverence to the contextuality of site and climate, Can we not ask the site what kind of building it would like to have?

..Can we build with locally sourced or with completely recycled, discarded materials to reduce the embodied energy of our buildings ?

8. Most of our modern living and work environments make us feel alienated exhausted, dispirited and alienated from our own selves. This happens in spite of all the measurable prerequisites of a good work environment. What is amiss?

..Can our designs include this immeasurable dimension of the "human spirit" that will rejuvenate us and integrate us with the wholeness of life. Can our architecture help in taking us closer to our own selves.

..Could these spaces personify that much needed pause and silence ?

..Rather than being expressive sculptures, can our buildings be expressions of our personal and collective aspirations?

Though Shirish appreciates the work of a number of modern architects, the major inspiration for him has been from the past – the monuments as well as the vernacular architecture (Architecture without architects).

He has been travelling, observing, imbibing various architectural responses to life and attempting to reinterpret them in contemporary architectural vocabulary.

Architecture as a shaper of space which is an important attribute of our lives, has been explored by him in various ways

– as a symbolic metaphor, an agent of socio cultural change, as an expression / barometer of human aspirations and sensitivity, as an interpreter of Life's values and as a relevant, functioning organism within the great interconnected environmental totality.

In a world of enmeshed, entwined, enigmatic experiences; in a world where dynamic systems, contingent, diverse programs are replacing stable systems and simple, clear programs, he prefers working with a certain doubt and uncertainty.

Working with open ended uncertainty allows for unforeseen, unknown anomalies to find their own space with ease in the overall design matrix, which itself is designed for such inclusive evolution.

Shirish Beri's architecture seeks joy, a sense of wonder and a special spatial beauty by befriending the simple, the mundane and the ordinary. He has started realizing the full meaning of what Samuel Mockbee says – "as architects our goodness is more important than our greatness and our compassion more eventful than our passion."

His works are not designed to create iconic, grand, exhibitionist, sculptural forms that attract the eye, but to create more humane, socially relevant, more natural and sustainable spaces that nurture the human spirit. ■

Fig #8: National Centre for Cell Science

Fig #9: Andur Lakehouse

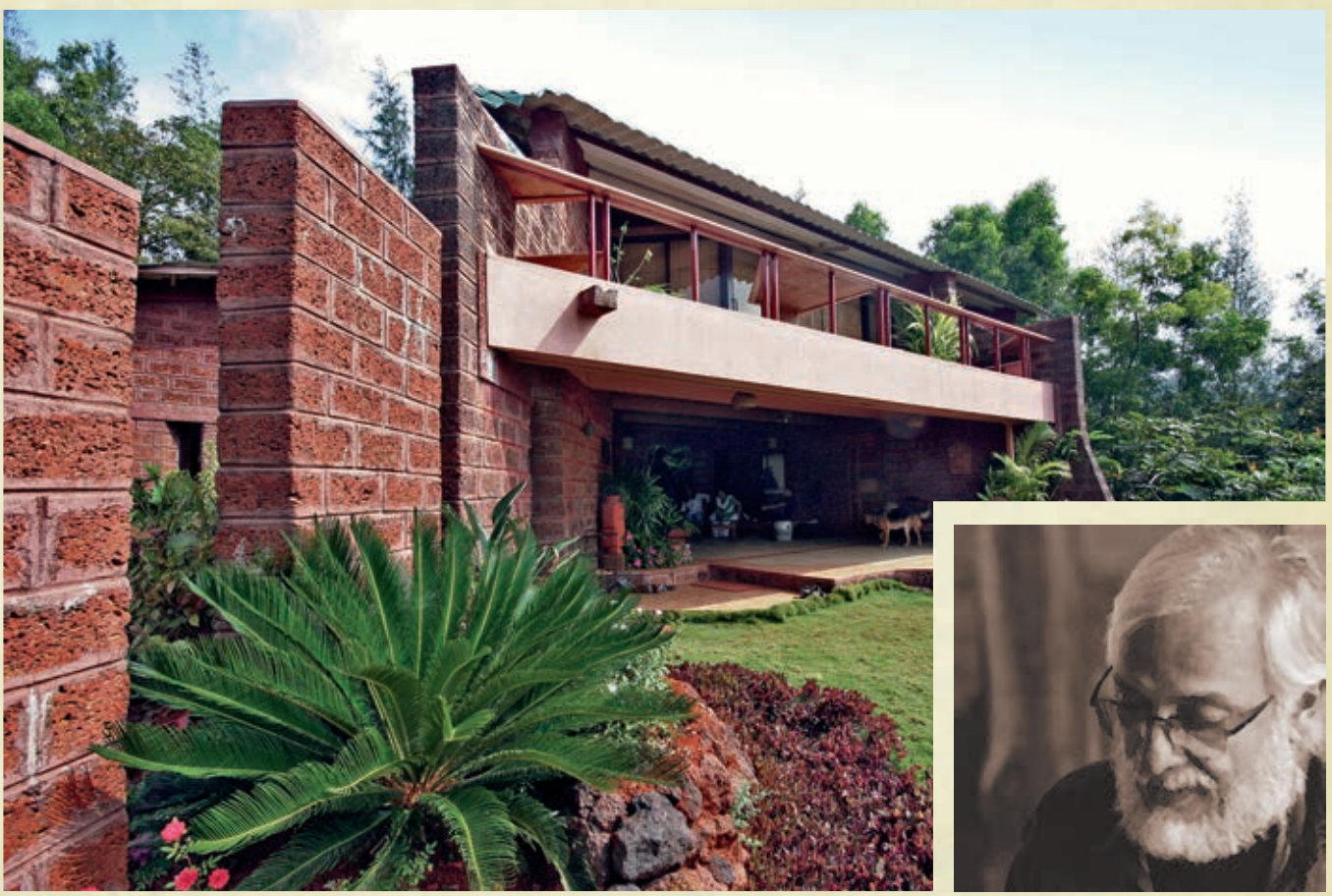


Fig #10: Andur Lakehouse

LIVING & LEARNING DESIGN CENTRE AT PADDHAR, KUTCH, GUJARAT

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

Project Cost : ₹.18.3 Crores **Built-Up Area: 8500 SqM**

Ar Uday Andhare

indigoarchitects@gmail.com

26th Architect of the Year Awards

Green Architecture Award
- Living & Learning Design Centre Kutch, Gujarat

INDIGO ARCHITECTS is an Ahmedabad based studio practice founded in 1998, led by Mausami and Uday Andhare. Their projects address several facets of a consious eco- sensitive approach to architecture. A process oriented practice, their work elucidates primacy of 'place' over 'form', exploring many overlapping layers of the formal and informal, to bring about a rich spatial experience in seemingly simple gestures.

Strategies for thermal comfort such as using stored rain water for cooling, use of lime in construction, local materials and seeking clues from vernacular traditions have become cornerstones of their practice. They believe that 'architectural expression' rooted in these sensibilities, can define a language that belongs to its time and place.

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 inroduction of art as an integral part in the award winning built form featured here.

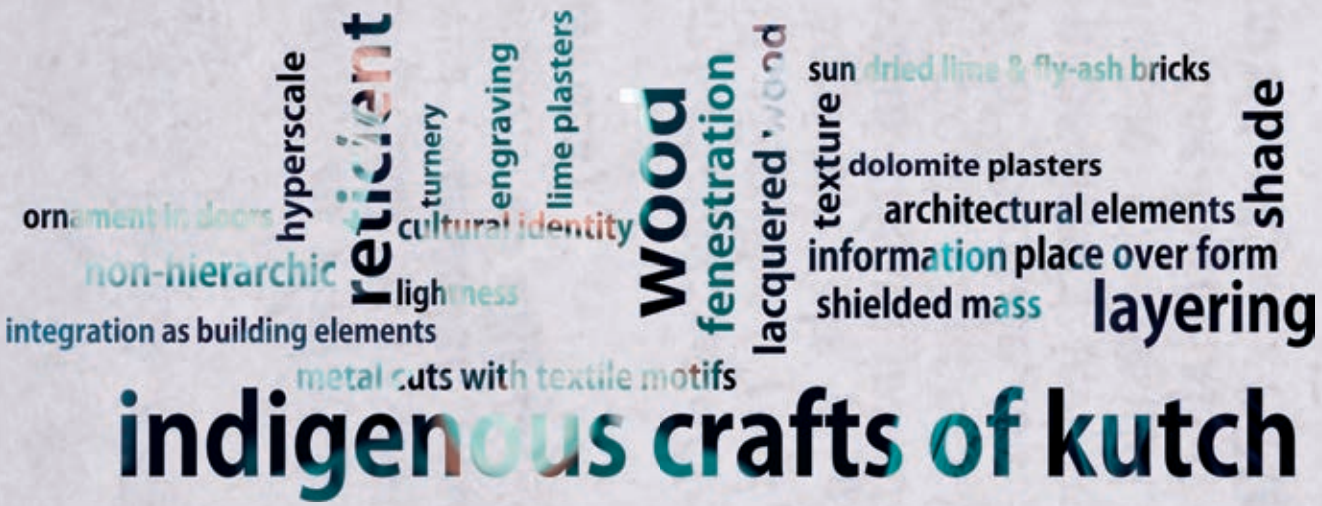


Fig #1: Platonic volume of the museum block

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. First, the physical impact destroyed the built habitat across the region resulting in the loss of human lives, and means of livelihood. The second was an extraordinary pouring in of help - monetary, emotive, genuine and also otherwise.

The tax sops offered to industry by the government to set up large manufacturing units, started to change the landscape. Over a short time, the indigenous was under a serious threat. People with native artistic skills were being lost to jobs offered by industry. A dangerous reality, affecting an entire generation and its skill sets.

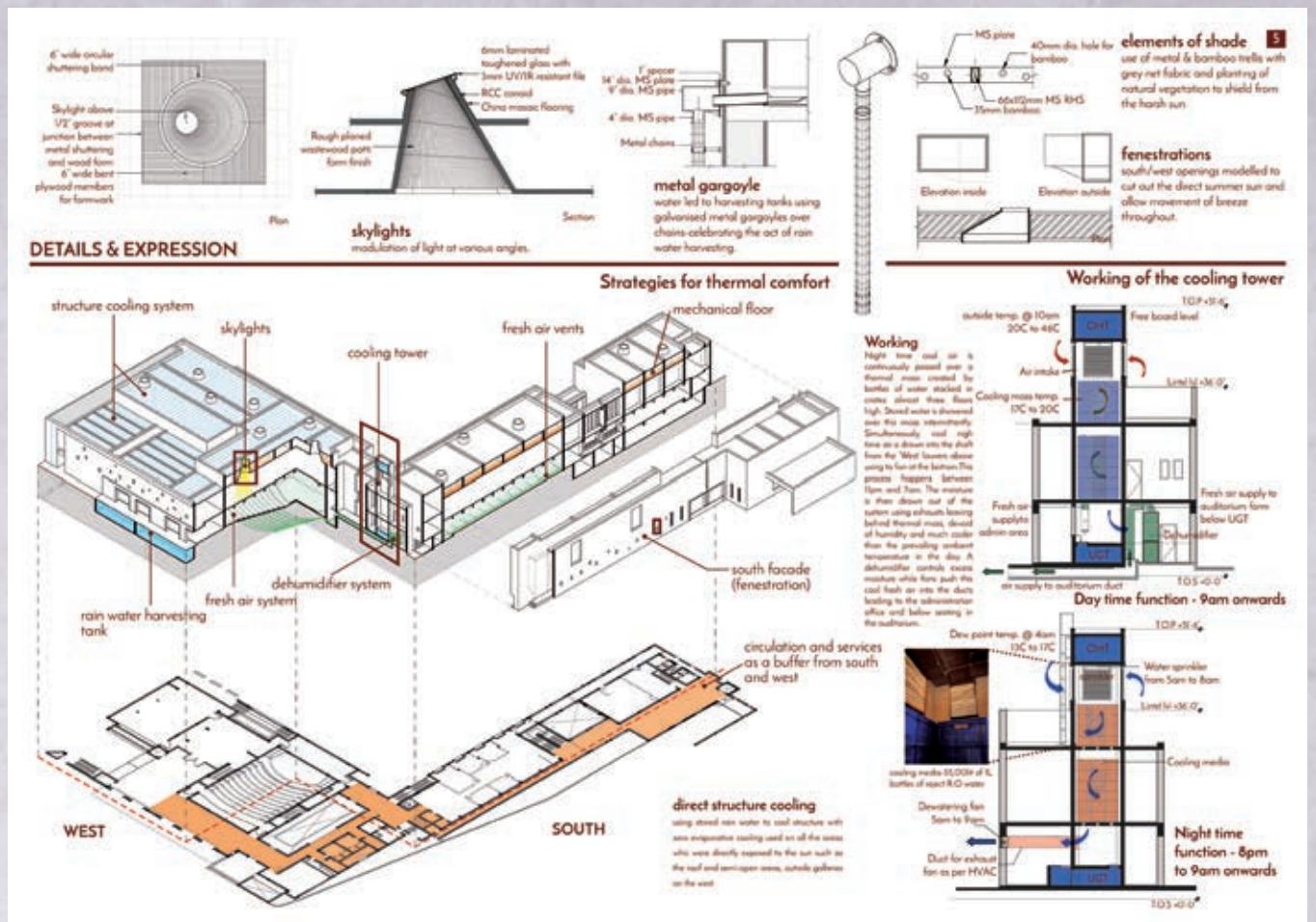


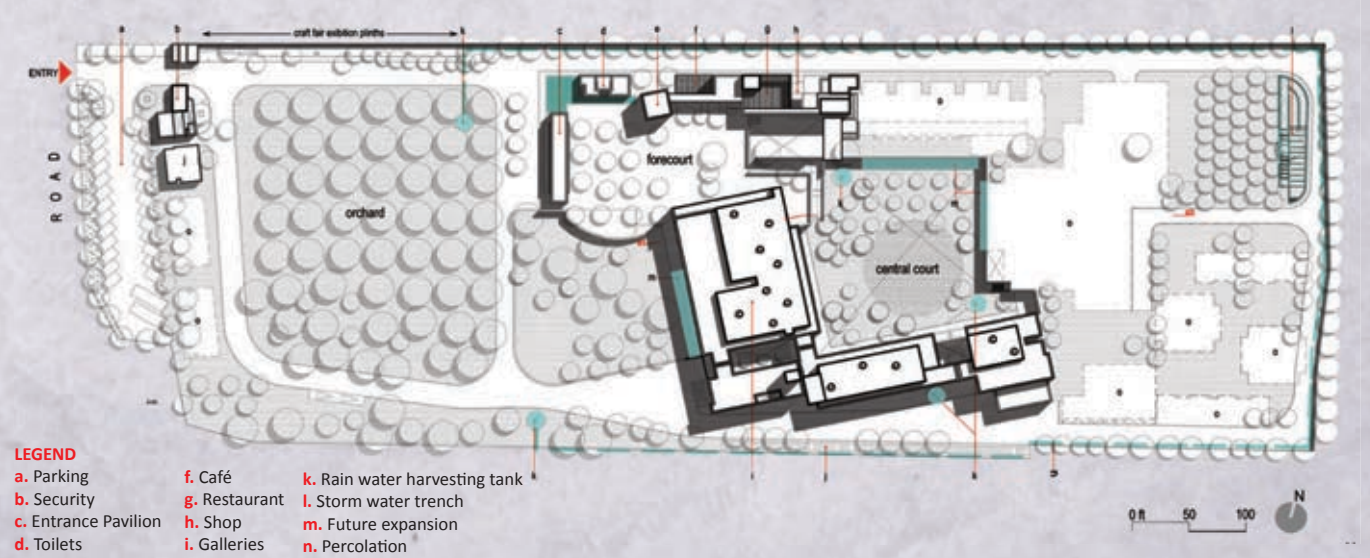
Fig #2: Strategies

Shrujan, an NGO, led by Chanda Shroff was one such organization that took the initiative to create a residential learning center that would ensure, transfer of skills from the master craftsmen and women to the next generation of karigars (artisans). It was meant to be a 'place' that would become a tactile and visual repository of the various crafts of Kutch. Its primary role being a resource center for artisans, a public museum and a place for demonstrative, hands on learning.

It was to shelter all the crafts of kutch, primarily the textile crafts of weaving, embroidery, natural dye printing, tie and dye etc. Along with these, it would also support crafts in various materials such as wood, leather, metal, stone and pottery.

Our Context: The state of the Crafts and the Physical Milieu

'Crafts traditions' that were once only for personal use, had grown into an industry, thanks to several well-intentioned



LEGEND

a. Parking
b. Security
c. Entrance Pavilion
d. Toilets
e. Ticketing
f. Café
g. Restaurant
h. Shop
i. Galleries
j. Parking
k. Rain water harvesting tank
l. Storm water trench
m. Future expansion
n. Percolation
o. Decentralised Waste water treatment

Fig #3: Site Plan

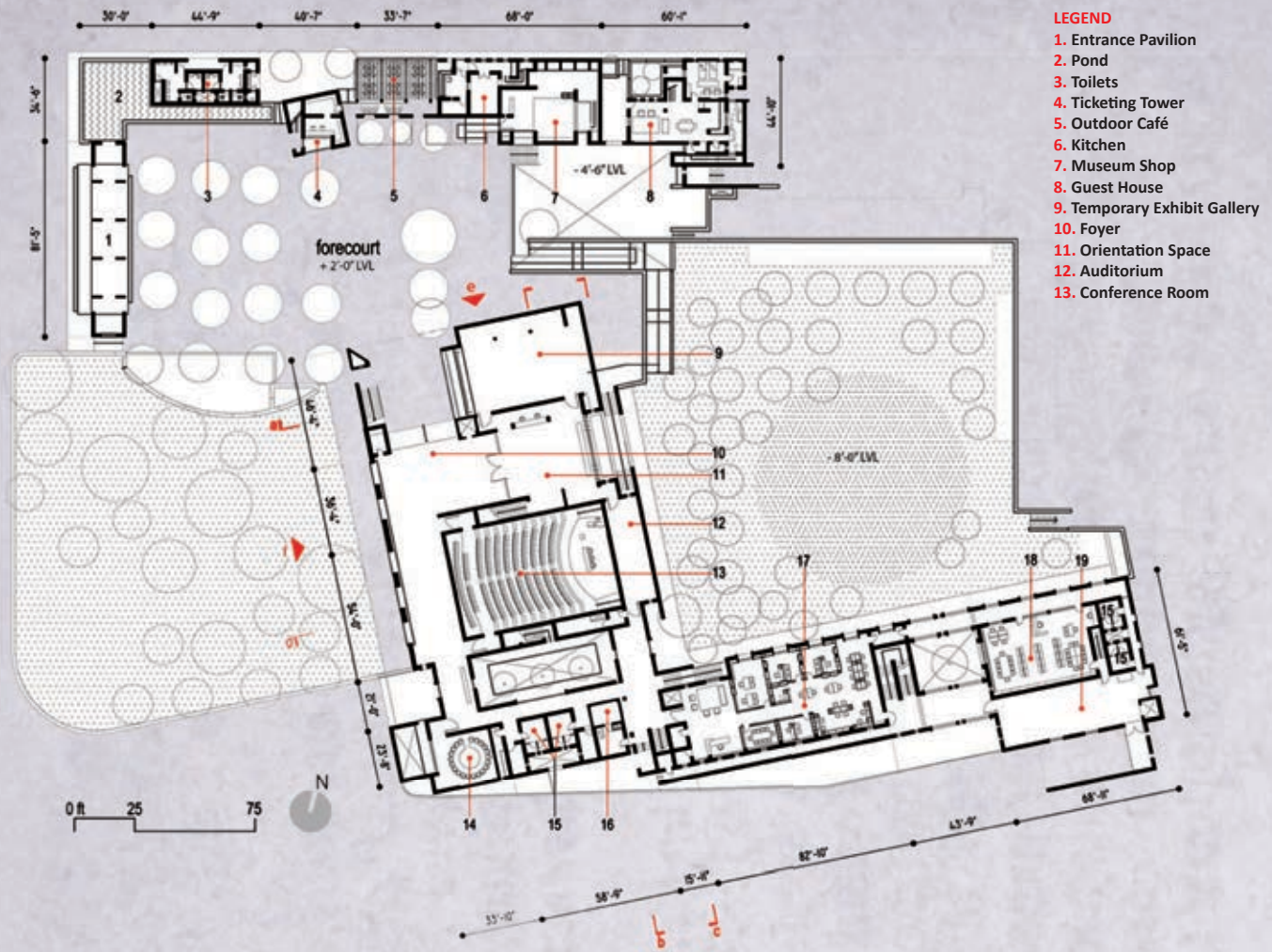


Fig #4: Ground Floor Plan

interventions after the earthquake. Exquisite contemporary examples of textile and other crafts co-existed with the ones made for the masses.

The proximity to new Ajrakhpur, a settlement of Ajrakh printers, random industrial units of varying sizes, the diverse landscape of verdant patches, dusty flats, hot dry arid conditions, and a non descript built environment, defined our context. This project attempts to respond to this dichotomy with the freedom to define its own space in this context avoiding the known archetypes of the region.

THE ARCHITECTURAL RESPONSE

Within the 8 acre campus, the buildings are approached though an existing fruit orchard of mangoes, chickoos and coconuts trees. An entry pavilion, that is reminiscent of the bus stop and the 'traditional delo', is the metaphorical point of arrival. It straddles the open orchard at one end and the water pool on the other.

Symbolic of ablution and rejuvenation, the pool is home to an installation of abstract steel cut flamingo forms that highlight and comment on the nature of migrations in this land and the evolution of its cultural milieu.

The forecourt is a preamble to the buildings, a place of repose and congregation. Through its informal definition, it becomes an effective transition into the ticketing block, cafeteria, museum shop and orients one to the large entry

volume of the museum itself. The trees in the forecourt and spaces in the shade make for a convivial public character.

A vocabulary of earth colored platonic volumes, receiving the intense desert sun with small, punctuated openings, deep shaded passageways is prevalent through out. Complementing these volumes are the informal spaces such as the café, museum shop and other functions, in the fore court defined by elements in exposed concrete and rough stone.

The main buildings, comprising, the museum, workshops and the guesthouse block are organized around a large congregational sunk court, accessed by ramps. Shaded walkways provide refuge along its perimeter to access the classrooms and workshops as well as the administrative areas.

The architectural design is purposefully reticent and non-hierarchic. It was essential to give primacy to 'place' rather than 'form' in order to establish the dialectic between formal functions of the museum and auditorium and informal workshops.

The buildings present, an open-endedness, their amorphous quality and contemporary visage being both deliberate and desired. This ambivalence provides for surfaces and spaces that freely lend themselves to different interpretations and uses at various scales.

FORM IV

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Place of Publication	:	Prospect Chambers Annexe, 5th Floor, Dr. D. N. Road, Fort, Mumbai – 400 001
Periodicity of Publication	:	Monthly
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I, Anand Palaye, hereby declare that the particulars given above are true to the Best of my knowledge

Date : 31-03-2017
Place : Mumbai

Ar Anand Palaye

The design responds, to the local climate, program and economic realities. The need to create a thermally stable environment for textiles and other crafts, challenges the dictates of expensive climate controlled environments in museums today. The adaptation of multiple sustainable design strategies, materials and details, form an architectural language that is expressive of these concerns.

SUSTAINABILITY DESIGN STRATEGIES

Plan organization: Segregation of service functions, layering of spaces with circulation and ancillary functions ensured a stable and protected core. A solid façade and porous layered inner spaces ensure breathability allowing for breezes to tunnel across during the night and day ensuring comfort. This idea pervades every scale of space and use.

Thermal barriers/materials: Lime and fly ash bricks were manufactured on site using waste carbide lime slurry, sand and fly ash to reduce costs. Lime mortar was prepared on site by slaking lime in large ponds and grinding it with sand and crushed brick. Gauged lime mortar was used in the masonry work and natural dolomite lime plaster using traditional methods was used in the inner areas.

Fenestrations: Meticulously details windows and cutouts on the west and south allow the winter sun to warm the interiors while keeping out the summer sun. Controlled apertures, calibrated to the sun angle ensure its working effecting a simple strategy to ensure ventilation without effecting thermal gain.

Stored rainwater cools the structure: Rainwater harvesting tanks, integrated in the design collect 500,000 liters of rain annually. Use of radiant cooling pipes circulate this stored water below the floor on terraces and other slabs, draining the heat continuously to maintain the mean radiant temperature of the structure between 30 and 34oc. ensuring that very little energy is used to cool the air and maintain the desired humidity.

Fresh air and cooling: The space within the vertical shaft of the overhead water tank is designed to act as a cooling tower. Night time cool air is passed over a thermal mass created by stored bottles of packaged drinking water, stacked in crates almost three floors high. Nighttime temperatures in Kutch generally drop to about 15 -18 oc during summers.

Stored water at the base of the tower is showered over this mass. Simultaneously, cool nighttime air is drawn into the shaft from the louvers above, using an exhaust fan at the bottom between 11pm and 7 am.

The moisture is then drawn out of the system using exhausts leaving behind a thermal mass, devoid of humidity and much cooler than the prevailing ambient temperature in the day. A dehumidifier controls excess moisture while fans push this cool fresh air into the ducts leading to the administration office, through tubes right up to the work spaces.

The same cooled fresh air is guided to the auditorium area through ducts that run below the seats. The auditorium has a two tier cooling system. A dehumidifier carries the latent and fresh air load, while cooling happens by cool (not cold) air supplied under the seats.

This works in conjunction with structure cooling and heating as explained earlier, to make for extremely comfortable working conditions in the administration and auditorium areas. Improved fresh air quality, a treated fresh air system and energy saving is achieved.

Grey water usage: Decentralized wastewater treatment system (DEWATS) is designed to handle all the wastewater from the site including the process effluents from the printing and dyeing workshops. ■

PROJECT DETAILS

Built Area	:	8500 SqM
Site Area	:	32,660 SqM
Project Duration	:	2009-2015
Project Cost	:	₹.18.3 Crores
Associated Architect	:	Ar Mausami Andhare
Struct. Engineer	:	Ami Engineers-Ahmedabad
HVAC	:	PANASIA Engineers, Mumbai
Civil Contractors	:	SHRUJAN / QUICK BUILDERS
Electrical Design	:	Associated Consultants, Ahmedabad
Metal Fabricators	:	khodiyar Engineering, Ahmedabad
Plumbing	:	Jay Consultants, Ahmedabad

In-situ Slum Rehabilitation Project for Urban Poor under BSUP, JNNURM Scheme

...housing for all

Project Cost : ₹.22.5 Crores **Built-Up Area: 22500 SqM**

26th Architect of the Year Awards

Ar Prasanna Desai
IAA Architect of the Year Award
- Insitu Slum Rehab. Project, Pune
ar.prasannadesai@gmail.com

Born in Calcutta & brought up in Delhi Prasanna Desai obtained his B. Arch in 1980 and M. Arch (Urban Design) in 1983, both from the School of Planning and Architecture (SPA),New Delhi. After spending more than 30 years in Delhi he moved to Pune in 1990 where he currently runs an architectural practice which is involved with urban design issues emphasising the role of an architect in the Public Domain namely JNNURM BSUP Slum Rehabilitation work at Yerwada & Designing of Safe & Socially Shared Streets leading to creation of Healthy Hygienic & Humane Neighbourhoods.

The firm has been actively involved with JNNURM - BSUP Slum Rehabilitation Programme in Yerwada Pune and the project was selected by Smithsonian's Cooper-Hewitt, National Design Museum, New York & was on display as part of the Exhibition titled "Design with the Other 90%: CITIES." at United Nations in New York in 2012 & was awarded the First Prize in the category Cost effective Urban Housing of HUDCO Design Awards 2013, IIID Award 2016 in the category Design for Masses & the prestigious JK Cement Architect of the Year Award 2016.

He is also the Director at P.V.P. College of Architecture, Pune & has been the guiding force in establishment of Forum for Exchange & Excellence in Design FEED, an academic platform for students & architects in the city of Pune.

He firmly believes that an Architect who is trained to be a sensitive person needs also to be a aware citizen thus playing a much larger role in the development of the society and contribute considerably for the betterment of the quality of built environment in the cities.

All is not always as it seems. Platitude applies to the project featured here. The 'Raisond'etre' here is the space that goes beyond the functional part into wider social issues giving it an emotional reason to exist.

PROJECT DESCRIPTION

Approximately 17 % of the world's slum population resides in India. With increasing rates of migration into cities, slums are constant reminders of rapid urbanization that we see as an unwanted corollary to our cities. Thus in order to achieve the vision of a "sustainable slum less city' we must look at the urban poor as partners rather than adversaries in addressing this challenge.

We must accept and acknowledge their leadership in a spirit of collaboration. Adopting this approach of collaborative and participatory design Prasanna Desai architects accompanied by various NGO's such as Society for the promotion of Area Resource Centers (SPARC) , Cooperative Housing Foundation (CHF) international and Mahila Milan and with the aid of the government of India , undertook the up gradation of 7 existing slums in Yerwada ,Pune .

The project was a part of the unique opportunity called BASIC

Fig #1: Design process and building type design

Fig #2: Newspaper articles

SERVIES FOR THE URABN POOR (BSUP) , offered by JNNURM under which 4000 housing units would be upgraded . Each house would be given a housing subsidy of Rs. 3,00,000 per unit of which 90"% would be funded by the Government of India at various levels , and 10 % would be beard by the beneficiary / slum dweller himself . Out of the 30 slums identified by the Pune Municipal Corporation, the 7 slums of Yerwada were assigned to PDA for up gradation.

As mentioned earlier, the design approach was based strongly on the contribution, participation and consent of the community involved. By involving the community one could ensure, that the assets created would be maintained and nurtured in the future. An attempt was made to preserve the existing fabric of the slum, in term of its patterns that have evolved over time and by respecting the existing social networks.

PROCESS / ROLES AND RESPONSIBILITIES:

Each of The various agencies that were involved in the process of up gradation had a vital role to play . The central and state governments provided 50% and 30% funding respectively , whereas the local government body (Pune Municipal Corporation) , besides providing 10 % funding, also took the responsibility of identifying the NGO's that could aid this process .

Fig #3: Mock up Model

Fig #4: Actual Site photograph and Individual Units

Fig #5: Before & After photograph of Cluster A-24 in Mother Teresa Nagar, Yerwada, Pune

Fig #6: Beneficiaries feedbacks

The NGO's appointed were responsible for releasing funds as per stage wise development, sanctioning the project at individual slum level and supervising work during construction and infrastructure development. They were further responsible for appointing the architects, consultants, quality control team, project management team and surveyors.

The first phase of implementation dealt with exhaustive surveys mainly the plain table survey; socio economic survey and biometric survey that helped identify vital characteristics of the existing slum fabric. Kutcha and pucca structures were mapped, Street patterns, open spaces, community spaces were studied and local skilled laborers were identified.

These included people like masons, carpenters etc whose services could be employed in this process giving them a source of income and further increasing their involvement in the project. The architectural team verified the data that was collected, based on which, it designed feasible building typologies for the entire slum. These were then discussed with the beneficiaries and modified accordingly.

This process that went back and forth between design and community input led to specific customized designs for each dwelling. Mass community meetings that were held during this stage were termed as Janata Janardhan meetings whose agenda was to describe the project to the people, and present design possibilities. They were instrumental in incorporating

Fig #7: Public participation

Fig #8: Before & after pics of B3 House No. 106/107 & 109 in Sheela Salve Nagar, Yerwada, Pune

Fig #9: Finished houses from inside

Fig #10: Workshops and Community meetings conducted within the slums, where the Architectural team and Mahila Milan explained the possibilities of layout and design for the houses in the slum settlements.

Fig #8: Before & after pics of House no.343 in Mother Teresa Nagar, Yerwada, Pune

the apprehensions and concerns of the beneficiaries into the design. This process of effective communication of the design was further strengthened by the use of architectural models. Also, mock models made of bamboo and cloth at a scale of 1:1 helped the beneficiaries visualize the design better.

DESIGN DEVELOPMENT:

The site plan of the slum has been redesigned in a manner such that the user has easy accessibility to his residential unit, and keeps in minds basic requirements such as ample natural light, good ventilation, better location of amenities and better sanitation. This would achieve better living conditions not only at the individual unit level but also in the overall settlement thus resulting in the effective up gradation of the slum. Each beneficiary was entitled to an area of 270 sqft which was then designed into two typologies depending on the exiting footprint of the 'kutcha' house. It was endured that the design was contained within the footprint of the kutcha house.

Type A – INDIVIDUAL HOUSE – In this option, the footprint of each individual house is retained and a new ground + 1 house is designed on the existing footprint with 135 sqft carpet area on each level. After detailed discussion with the people, balconies and an underground water tank were included. The verandah thus created added a semi private entrance porch in front of each house.

Type B – CLUSTER HOUSE / APARTMENT TYPE – These were proposed wherever the existing footprint was too small & individual house could not be accommodated. The entire area of 270 sqft per house is provided on a single level. For example, the footprint area of three houses of 100 sqft each house was designed as a ground +2 building type with common overhead & underground water tanks and staircase for three houses.

As seen in type B, it was possible to return a considerable amount of ground space to the community for its social and religious activities. The design of the slum keeps in mid hierarchy of public private spaces transitioning from the most public community spaces to the verandah of each house and finally into the private space of each dwelling.

CONCLUSION

This approach to design proved to be an extremely enriching one, intertwined with various layers of public participation and negotiations, as a result of which, no two houses are the same.

It involved understanding the needs, problems & psyche of the beneficiaries that enabled a part to whole process, generating tailor made dwellings that lead to unique cluster and finally entire upgraded neighborhood.

Thus rather than the conventional strategy of imposing a foreign living environment, the beneficiaries were given a chance to generate their own tailor made neighborhood that would prove to be more sustainable and long lasting for years to come. ■

PROJECT DETAILS

Built-Up Area	:	22,500 SqM
Project Cost	:	₹. 22.5 Crores
Civil Engineer	:	Er Akhil
Contractor	:	Mahila Milan & Team, Pune

RIPARIAN HOUSE

"inter-connected boxes,
clad in locally sourced material palette,
create a versatile getaway on
the fringe of a vast rural landscape"

Project Cost : ₹.1.5 Crores **Built-Up Area: 300 SqM**

Ar Shefali Balwani

info@architecturebrio.com

26th Architect of the Year Awards

IAA Commendation Award
- *Private Residence*
- *Riparian House, Karjat, Maharashtra*

Ar Shefali Balwani studied at the renowned School of Architecture CEPT, Ahmedabad. She studied during an exchange program at the famed Technical University of Delft in the Netherlands. After completing her thesis on the Architecture of Contemporary Mosques, she moved back to Mumbai to work with Rahul Mehrotra on several public projects. In 2004 she joined the office of Channa Daswatte in SriLanka where she was responsible for a variety of projects such as the part refurbishment of Geoffrey Bawa's Light house Hotel. In 2006 she co-founded Architecture BRIO in her hometown together with her partner Ar Robert Verrijt. They have won many a coveted awards and brought laurels to their firm ARCHITECTURE BRIO over the last decade of their illustrious careers.

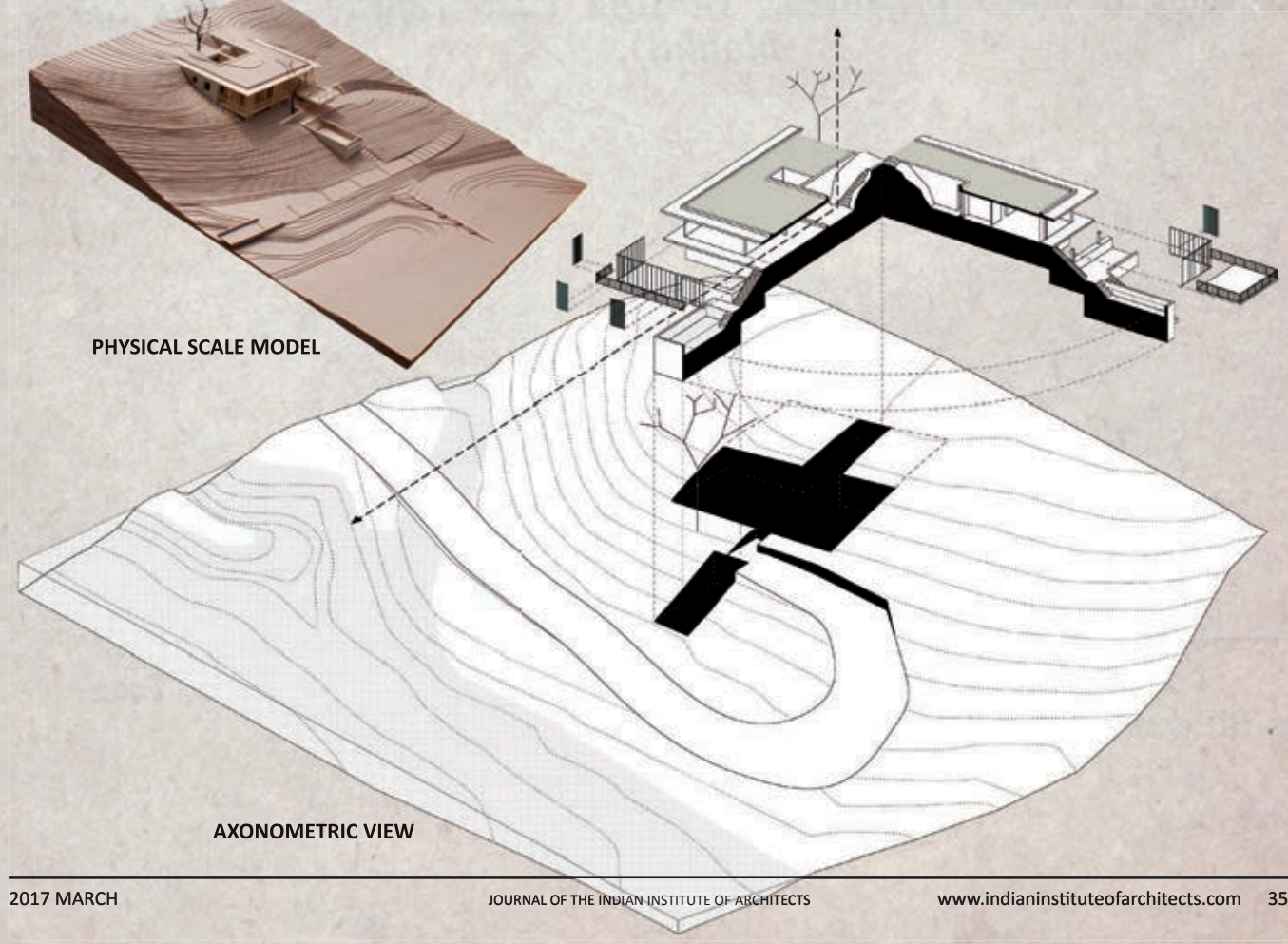
"...this serene ruralscape filled with its own flavours of approaches, entrances, path configurations, accesses, modulation of spaces, courtyard, climate adaptabilities and material selections, guides oneself to help unravel the secrets of mother nature

Riparian:
Adjective:
a) Of, inhabiting, or situated on the bank of a river
b) A dweller on the bank of a river
c) Denoting or relating to the legal rights of the owner of land on a riverbank, such as fishing or irrigation.

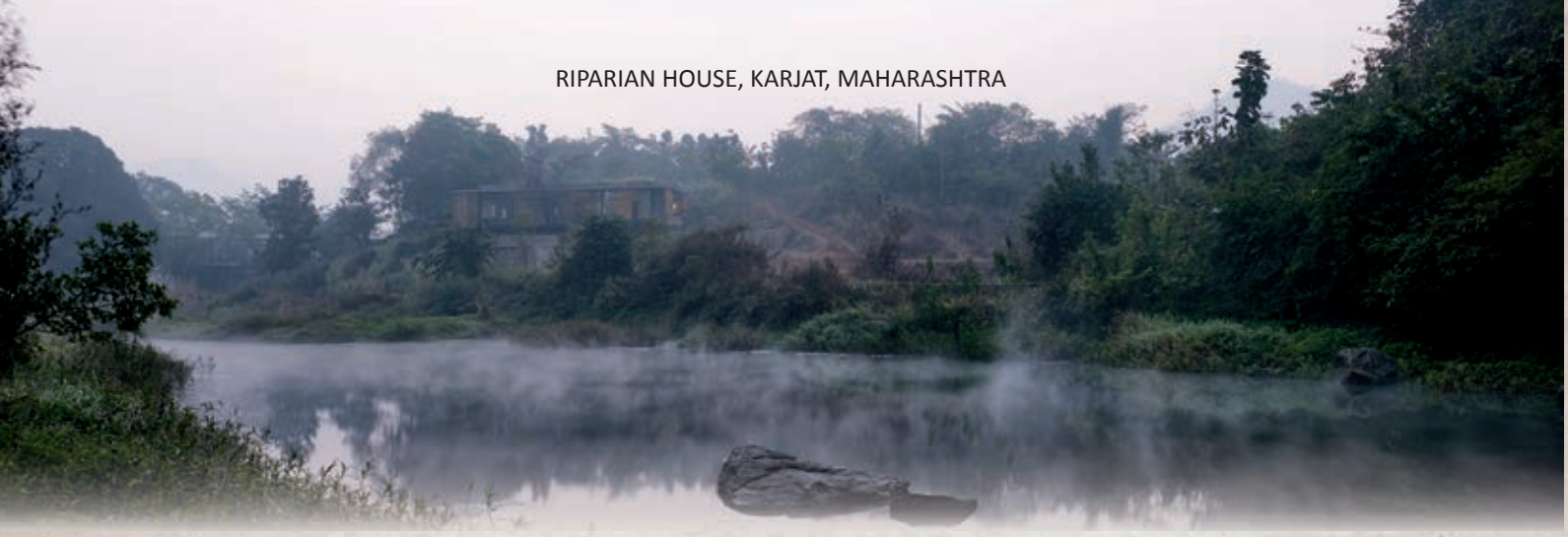
Fig 1: View from the river in evening

SITE PLAN

PHYSICAL SCALE MODEL



AXONOMETRIC VIEW



Not a long drive away from Mumbai, a mountainous landscape rises up, called the Western Ghats. From this UNESCO World Heritage area, numerous rivers and streams find their way down through an undulating landscape eventually feeding into the Bombay bay.

The Riparian House is placed just below the top of a hillock at the foothills of the Ghats. The top of a vegetated roof merges with the top of the hillock., hiding the house from the approach on the east side.

Fig #2: Master Bedroom, verandah, pool & the river in alignment

Fig #3: Pool view from entrance

Fig #4: Kitchen courtyard with carved steps

Fig #5: Master Bedroom & Desk

The brick house occupies a land parcel of 800 SqM. on the suburban edge of Kalas in Pune -with a reserve forest on the east and a haphazard cluster of slums and unorganized housing on the access road to the west.

The above situation creates an interesting opportunity to flip a typical suburban house condition and open up the major public areas to the backyard garden looking towards the forest beyond.

Instead of a mundane suburban house, the strategy here is to evoke a feeling of living in the country-side.

The living space, designed as a public node surrounded by built spaces, opens up to the verandah allowing a seamless view of the lawn and forest beyond. The east-west orientation of the living space welcomes the warm morning sun and some migrating birds and peacocks from the forest.

Fig #6: Kitchen courtyard with green roof

Fig #7: View of the house from across the river

Fig #8: Kitchen opening into the courtyard

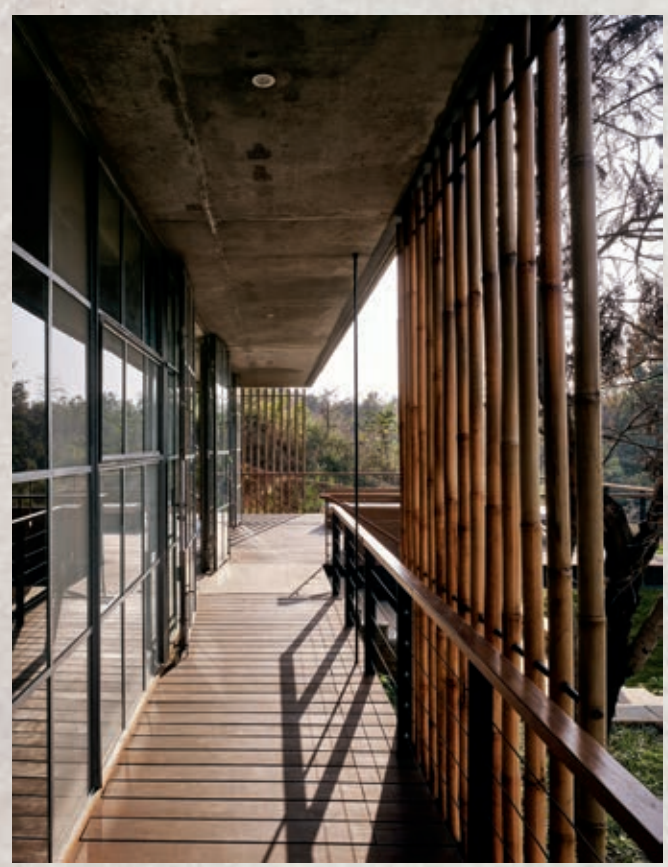


Fig #9: Front verandah in the evening

Fig #10: Pool and river view from verandeh

Fig #11: Master Bathroom

Fig #12: Shadow pattern of Bamboo screen

Fig #13: View of dining room from the verandah at sunset

Cooking, dining, sleeping, and bathing areas are aligned to the south and west of the site to protect the living areas from direct heat. Each bedroom is designed considering the intuitive usage of space with inbuilt seating and furniture to go beyond the normative idea of formal living spaces.

Each bedroom has got three different types of windows, one for seating -to enjoy interior space and exterior views, another small window for cross ventilation -peeping in the living space- and the third is a balcony to go out and enjoy the distant landscapes.

The house is conceived as an introvert form with a solid mass of brick which stands still, blank and bold from outside. The dynamic play of light and volumes is revealed only when one enters and walks through different spaces inside. The space is composed of all natural and earthy materials like the Black Granite floor - a reference to the monolithic basalt plinth of typical historic temples and forts in the region around pune.

The exposed brick walls constructed using Racking Monk bond -resembling the traditional Indian weaving patterns and adds a different value to the most conventional material like a brick.

Fig #14: Grassy mound with pool and entrance with steps

Fig #15: Verandah with Butterfly chair - time to relax

The wooden ceiling which floats above the public areas with pergolas at the edges and the center of it, creating an ever changing pattern of light throughout the day, making it a unique experience to be in the space at different times of the day. Finally, the grey-green cement box windows, sills and inserts with operable louvered windows to adjust with the changing weather conditions, framing views of the surrounding garden and distant forest.

This house is an attempt to create a level of privacy within the urban environment, where the users could interact with each other and nature as playfully as possible. Keeping all the formal layers of life aside and taking a pause from the busy life of the city. ■

PROJECT DETAILS

Built Area	:	300 SqM
Site Area	:	6124 SqM
Project Duration	:	2012 - 2014
Project Cost	:	₹. 1.5 Crores
Associated Architects	:	Ar Robert Verrijt, Ar Sahil Deshpande, Ar Shuba Shekar, and Ar Prajakta Gawde
Structural Engineer	:	Er Girish Wadhwa
Elect. Contractor	:	Upper India Electrik
Civil Contractor	:	Deviprasad Chauhan
Landscaping	:	Architecture Brio

MAHAPRASTHANAM
Hyderabad, Telangana

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

Project Cost : ₹.3 Crores **Built-Up Area: 1346 SqM**

Ar Krishna Chaitanya Dommu

IAA
Commendation Award-Public Bldg.
- Crematorium
- Mahaprasthanam, Hyderabad, Telangana

da.studios3@gmail.com

A designer, conceiver, and an analyst by nature, Ar Krishna Chaitanya Dommu envisions architecture through digital design approach. He has radicalized the architectural form with substantial diachronic research. His work is a series of experimentations on façade technology to find the language in a rich culture, which is the culmination of his graduate study outcome of "Technology in Architecture" from the University of Nottingham, UK. This has won him recognition at both national and international levels in architecture. His core interest lies in formalizing and visualizing architecture as a symbolic representation of its time. Along with his young and dynamic associates consisting of Ar Venkata Alluri and Ar Pradeepthi Ikkurthy, their firm Design Architecture Studios has taken architectural designing to greater heights and helped execute design paradigms par excellence.

"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. The extent of this can be seen particularly clearly in this modern day design that has been influenced by cultural and contextual needs of Hindu cremation rituals.

Prayaschitta Karma: The procession for the dead involving closest friends and family members carrying the body to the cremation site

ETERNAL EMBRACE

A procession of memories reliving with the dead is tough and thought provoking. Nothing can soothe the pain down unless it has all come to a form of acceptance. Hence, a form that embraces and reminds the living of truth of life & death, and thereby creating a passage of elf-realisation eternally supporting the bereaved.

Ekoddista-Sraddha: The body is purified as a preparation for the pyre; as an offering to the lord of fire.
Pancha-Pindadanam: Sacrificial offerings to several deities at various stages of the cremation take place before and after the cremation of the body.

ULTERIOR HONOUR

The weight and burden felt by the living of bitter-sweet memories and wishes stand unfulfilled is toughest of all the phases with death. An anxiety, a disoriented moment in one's life where time is frozen and weight full of memories sinks on the living. A surreal monument which stretches and bends, to support and shelter the memories, creating a form that respectfully bows.

Sthalashuddhi: Purification of the cremation ground and laying of the pyre
Dahana-Samskaram: The final rites of funeral

FURTHEST FAREWELL

The moment of cremation is one of pure liberation felt both by the lost and the loved for each other. An instant of strengthening and brittling felt by the living in finality as the spirit of the dead leaves the house; from whence a form monumentally stands reaching out symbolically, is the farthest reaching farewell.

Never the spirit was born; the spirit shall cease to be never,
Never was time it was not; end and beginning are dreams;
Birthless and deathless and changeless,
remaineth the spirit for ever
Death hath not touched it at all,
dead though the house of it seems."

• Sir Edwin Arnold, 1900

|Philosophy| In Hindu Philosophy of Ģta Life's purpose is fulfilled when one goes through the 16 phases called *Shodasha Samskara*. Death in Hindu Philosophy is but a journey in search of perfection and eventual *Moksha*.

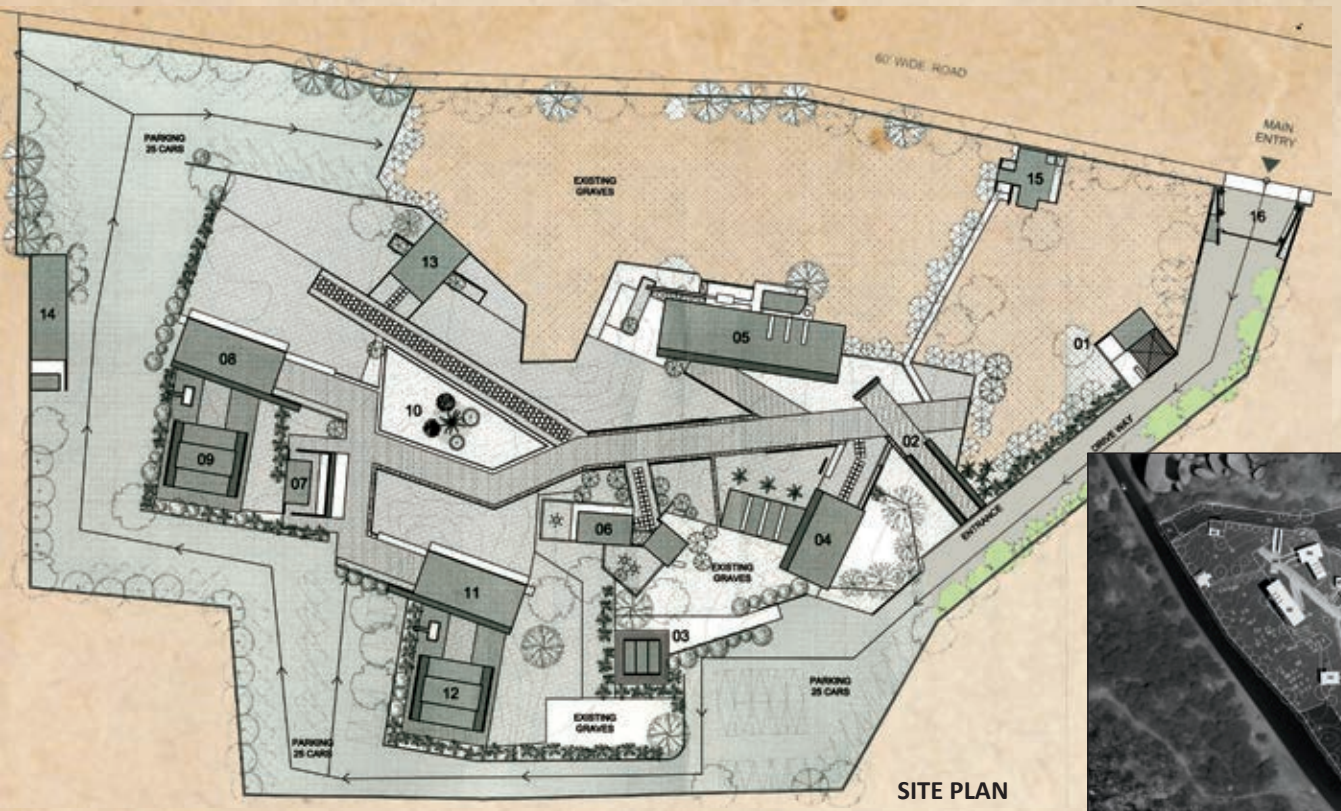
|Ritual| *Antyeṣṭi*, the final stage of life is the funeral ritual. Divided into 5 major stages- preparation, cremation, mourning, purification and commemoration- the last rite is fulfilled.

|Concept| lamenting the lost, the built forms are shaped in such a way that; Pavilions *embrace* to console the loved ones, Waiting halls *silently* bow in honour, & Pyres open up to *liberate* the lost in a farewell.

|Symbol| Every step, every stone & every turn empathises with the loss and lost as much as it was for the living and the life shared. It symbolizes the significance of love and loss as continuity.

|Form| The customized script casting onto the precast walls were assembled on site in a month. The cavumaedium forms with their angular tendencies behold the culture and concept. Wall surfaces are *splash over* texture finished adding the wrinkle of the wise to these lone standing structures.

|Function| Due to building on an existing crematory, the open land pockets left a scattered layout to the built forms. This leaves an organic layout of spaces. a screen od stone posts and plants add further privacy to each pyre.



SITE PLAN

LEGEND

01 - Cold Room
02 - Entrance
03 - Public Funeral Pyre - Anthim Sthal
04 - Office / Lockers / Book Store
05 - Electric Crematorium - Divya Sthal
06 - Ceremonial Yard
07 - Change Room / Showers
08 - Waiting Hall - Moksh Sthal
09 - Funeral Pyre - Moksh Sthal
10 - Dry Garden
11 - Waiting Hall - Mukti Sthal
12 - Funeral Pyre - Moksh Sthal
13 - Canteen
14 - Servant Quarters
15 - Toilets
16 - Entrance Gate

|INITIATION|

The client PHOENIX FOUNDATION with local Municipal Corporation undertook the task of accomplishing this state of the art crematorium from a neglected crematory. As an already existing 3.7 acre crematory/cemetery, the initiative was to build and accommodate the Hindu cremation rituals, culturally and contextually. A search for clarity, time constraints and impeccable order - being the modern outlook lead to picking up untouched land pockets amongst the graves, thereby being responsive and organic to the site.

Fig #1: Processional Entrance - The Eternal Embrace

Fig #2: Through The Cavumaedium Of Waiting Hall Over Looking The Funeral Pyre

MANIFESTATION

Every step is a reminder not of loss but of love, as spirit of the loved lives in many forms hence forth. Spaces took their shape form the functional demands; processional paths, leading to waiting halls, leading to the funeral pyres. The site was restructured into four layers each catering to several different functions to be borne byit. Layer 1 is of connectivity and circulation consisting of ample parking space; Layer 2 is the burial area for existing graves and future requirements; Layer 3 consists of both Primary and ancillary spaces of the crematorium. The former consisting of cold room, ceremonial yard, 3 natural pyres and 1 electrical pyre. The later has the canteen, lockers and a book store; Layer 4 is the lush greenness spread across all over the site to give the well removed privacy for the pyres, and a rolling landscape taking over the terrain. 25% of the total site is landscaped area!

Fig #3: Mahaprasthanam

MATERIALS OF CONSTRUCTION DETAILS

Since the site was an existing crematory, it was of utmost importance to construct the spaces as quickly as technology can permit so as not to hinder the processions. (1) The customised scripture casting into the walls was a meticulous and precise effort. (2) The walls were of precast construction technology and were assembled onsite within a span of a month along with the inlaid scriptures. The precast technology was chosen for its efficiency of time and longevity. (3) The processional path is laid out in terra-cotta tiles contrasting the surrounding greenery and graves and shall highlight the procession, flowers and people walking along. (4) Left over chunks from granite slab cutters were effectively reused for granite benches and as visual barriers laid along this path. All in all, the cost effectiveness, low maintenance, and promised longevity of these structures have given a new perspective to the dilapidated, thrown back condition of our crematoriums.

PYRES

The outer surfaces have a splashed over finish to add depth and texture, which eventually adds the wrinkle of the wise to these lone standing structures. The electrical pyres xan on an average burn up to four bodies in a day raking an approximate 2 hours for each. Whereas, natural wood pyres take upto 1 body per day amounting to 3 bodies from three pyres.

SPECIAL FEATURES

Architectural design here is a theoretical response to the ancient scriptures of Bhagavad-Gita. The customised script casting into the walls was a meticulous and precise effort. In

spite of it, the walls were of precast construction technology and were assembled onsite within a span of 30 days. Latest audio-visual equipment and wireless fidelity distribution along the site enables the inclusion of loved ones who could not attend the ceremony in time. Spirituality here is the founding stone for simplicity leading to a serene final resting place.

Cavumaedium of precast structures highlight the ritual and funeral procession as a linear and clear proceeding. The stately presence of volume higher than life seemingly provide a comfort to the bereaved as more quite and acceptance comes with each step. To lessen the bereavement, the structures are shaped in such a way that: The entrance pavilion is embracing to console the loved ones And the pyres open up to liberate the lost bidding them farewell.

Every step, every stone and every turn empathises with the loss and the lost as much as it was for the living and the life shared. A notion of continuity respected in the Hindu culture is emulated in the linear distribution of spaces for a smooth flow before, during and after the cremation ceremony. And as an addendum, these structures are going to age naturally due to the material, forms, finishes and function prescribed which eventually add to their grace and endurance. ■

PROJECT DETAILS

Built Area	:	1346 SqM
Project Duration	:	2013-2014
Structural Engineer	:	PRECA Solutions India Pvt. Ltd.
Contractor	:	PHOENIX Group
Design Team	:	Ar V K R Alluri, Ar S P Ikkurthy
Project Cost	:	₹. 3 Crores

Fig #4: Traditional Pyre - Stone and green fence help create privacy

Fig #5: Traditional pyre at twilight

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182	Ar. Nabin Kumar Patra	21677	Haryana
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184	Ar. Khushboo Bansal	21679	Ludhiana
185	Ar. Nikhil Jindal	21680	Punjab
186	Ar. Pooja Vermani	21681	Punjab
187	Ar. Ranju Singhi	21682	New Delhi
188	Ar. Vinod Singhi	21683	New Delhi
189	Ar. Ashwin Suresh Mandavgane	21684	Thane
190	Ar. Sharmistha Achintya Mukherjee	21685	Thane
191	Ar. Manoj Laxminarayan Jaiswal	21686	Nagpur
192	Ar. Nagesh Varma Danduprolu	21687	Telangana
193	Ar. S. Devender Rao Raja	21688	Telangana
194	Ar. Amarjit Kaur	21689	Chandigarh
195	Ar. Harshad Jaykumar Raisoni	21690	Pune
196	Ar. Yogesh Prabhakar Camblay	21691	Pune
197	Ar. Ankita Nilkanthrao Dudhe	21692	Amravati
198	Ar. Sneha Snehal Patani	21693	Pune
199	Ar. Dipti Nikhil Gaikwad	21694	Pune
200	Ar. Virendra Shrinivas Moolya	21695	Pune
201	Ar. Rupali Nilesh Mulik	21696	Pune
202	Ar. Samruddhi Ramakant Phalak	21697	Mumbai
203	Ar. Rasika Mukund Vatve	21698	Pune
204	Ar. Pratik Jain	21699	Mumbai
205	Ar. Vishaka Avinash Bhondwe	21700	Pune
206	Ar. Pratibha V Chaudhari	21701	Pune
207	Ar. Shreyas Nitin Paranjape	21702	Navi Mumbai
208	Ar. Smita Sunil Patil	21703	Akola
209	Ar. Tulsi Ravindrakumar Modi	21704	Pune
210	Ar. Vasanti Ambaprasad Londhe	21705	Pune
211	Ar. Shounak Arun Naik	21706	Aurangabad
212	Ar. Vrunda C Panse	21707	Pune
213	Ar. Saurabh Sharad Joshi	21708	Pune
214	Ar. Sudhir Dnyandeo Chavan	21709	Pune
215	Ar. Alok Laxmikant Baswanti	21710	Solapur
216	Ar. Deepak Pritamsingh Arora	21711	Pune
217	Ar. Tapasya Hemant Bendale	21712	Nashik
218	Ar. Amol Bhaskar Kharde	21713	Nashik
219	Ar. Jaishri Mohanrao Somawanshi	21714	Dhule
220	Ar. Saurabh Ravindra Amrutkar	21715	Nashik
221	Ar. Abizar Shakir Teawala	21716	Pune
222	Ar. Vivek Kanubhai Panchal	21717	Vododara
223	Ar. Sampat Achalaram Sutar	21718	Pune
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228	Ar. Dnyaneshwar Kishanrao Gaddamwar	21723	Maharashtra
229	Ar. Kunal Rakshit	21724	Pune
230	Ar. Kasturi Chandrashekhar Kulkarni	21725	Pune
231	Ar. Rajesh Kumar Singh	21726	Navi Mumbai
232	Ar. Amit Kumar Sharma	21727	Punjab
233	Ar. Amee Ketan Vora	21728	Mumbai
234	Ar. Vignya Chetan Shah	21729	Vododara
235	Ar. Shah Tithi Mayur	21730	Vododara
236	Ar. Paramjit Singh	21731	Chandigarh
237	Ar. Itishree Pradhan	21732	Odisha

WELCOME NEW MEMBERS

7th Com Dated 25th March, 2017 at Chennai

238	Ar. Kingshuk Kallol Sanghamitra Datta	21733	New Delhi
239	Ar. Pallavi Parmar	21734	Vododara
240	Ar. Pravinkumar Hansraj Suthar	21735	Vododara
241	Ar. Madhav Kailasam Pallerla	21736	Navi Mumbai
242	Ar. Swarna Latha N	21737	Andhra Pradesh
243	Ar. Sunita Doddamani	21738	Mangalore
244	Ar. Avni Bakul Gor	21739	Mangalore
245	Ar. Bindiya Talithaya	21740	Mangalore
246	Ar. Shoeb Mohammed S. K	21741	Andhra Pradesh
247	Ar. Chandan Nandi	21742	Belgaum
248	Ar. Vikas Kanojia	21743	New Delhi
249	Ar. Nidhi Ram Dandona	21744	Gurgaon
250	Ar. Anubhav Kashyap	21745	Gurgaon
251	Ar. V. R. Sourabh Reddy	21746	Andhra Pradesh
252	Ar. Vijay S. H	21747	Telangana
253	Ar. Rushikesh Ravindrarao Deshmukh	21748	Nagpur
254	Ar. Mattupalli Sai Saranya	21749	Andhra Pradesh
255	Ar. Uddagiri Sai Latha	21750	Telangana
256	Ar. Gouri Deopura	21751	Rajasthan
257	Ar. Amit Burdak	21752	Bhopal
258	Ar. Atul Patwa	21753	Indore
259	Ar. Ajay Sharma	21754	Indore
260	Ar. Meenaksh	21755	Punjab
261	Ar. Mehak	21756	Haryana
262	Ar. Jitesh Parshuram Pawar	21757	Thane
263	Ar. Soumya Gupta	21758	Bhopal
264	Ar. Surbhi Gupta	21759	Bhopal
265	Ar. Mohd Shibal Al Bilal	21760	Indore
266	Ar. Conrad Gomes	21761	Indore
267	Ar. Shilpa Mehta	21762	Indore
268	Ar. Rounak Khandelwal	21763	Indore
269	Ar. Prakhool Soni	21764	Indore
270	Ar. Rahul Ajay Chanodia	21765	Indore
271	Ar. Sunil Kumar Yadav	21766	Indore
272	Ar. Utkarsh Tagde	21767	Indore
273	Ar. Gunjan Badjatya	21768	Indore
274	Ar. Gaurav Khandelwal	21769	Indore
275	Ar. Huzefa Malak	21770	Indore
276	Ar. Garima Gupta	21771	Indore
277	Ar. Nimit Verma	21772	Indore
278	Ar. Ankit Patil	21773	Indore
279	Ar. Aman Shukla	21774	Indore
280	Ar. Devakumar P	21775	Chennai
281	Ar. Rishabh N. Dawani	21776	Indore

282	Ar. Darpan Bhalerao	21777	Indore
283	Ar. Suruchi Modi	21778	Gurgaon
284	Ar. V. V. Amshi Dhar	21779	Telangana
285	Ar. Mohamad Azharuddin M	21780	Tamil Nadu
286	Ar. Pushpak Bhagwati	21781	Rajasthan
287	Ar. Deepak Varma	21782	Rajasthan
288	Ar. Elavarasan U	21783	Chennai
289	Ar. Michael P. Jackson	21784	Tamil Nadu
290	Ar. Navish Sethi	21785	New Delhi
291	Ar. Yash Kukreja	21786	Indore
292	Ar. Sonam Preetam Batra	21787	Pune
293	Ar. Satyam Ramchandra Kulkarni	21788	Pune
294	Ar. Yaswantha Rao Kottala	21789	Telangana
295	Ar. Niravkumar Vipulkar Shah	21790	Surat
296	Ar. Mitesh Rameshchandra Gandhi	21791	Karad
297	Ar. Amit Vyas	21792	Rajasthan
298	Ar. Gazala Tabassum	21793	Rajasthan
300	Ar. Mahaveer Singh Meena	21794	Rajasthan
301	Ar. Ajay Goyal	21795	Rajasthan
302	Ar. Anubhav Bhatnagar	21796	Rajasthan
303	Ar. Anil Kumar Pathria	21797	Rajasthan
304	Ar. Amita Pathria	21798	Rajasthan
305	Ar. Mehul Kothari	21799	Rajasthan
306	Ar. Prateek Khandelwal	21800	Rajasthan
307	Ar. Akshay Sancheti	21801	Rajasthan
308	Ar. Ravi Sharma	21802	Rajasthan
309	Ar. Manisha Sharma	21803	Rajasthan
310	Ar. Ritu Bhargava	21804	Rajasthan
311	Ar. Arvind Pratap Singh	21805	Rajasthan
312	Ar. Renu Gurunath Bhagwat	21806	Rajasthan
313	Ar. Ravi Prakash Meena	21807	Rajasthan
314	Ar. Achintya Rajimwale	21808	Rajasthan
314	Ar. Akshada Nitin Khatavkar	21809	Satara
315	Ar. Prachi Satish Deshpande	21810	Pune
316	Ar. Rakhi Aditya Begampure	21811	Pune
317	Ar. Shamli Sandeep Shroff	21812	Pune
318	Ar. Akshay Anil Wayal	21813	Pune
319	Ar. Krushanali Kailas Kadam	21814	Pune
320	Ar. Mohammad Rajaullah	21815	Pune
321	Ar. Mohammad Shoeb Jafri	21816	Pune
322	Ar. Asees Prab	21817	Chandigarh
323	Ar. Ashish Sharma	21818	Haryana
234	Ar. Neha Rani	21819	Haryana
325	Ar. Gagandeep Singh	21820	Ludhiana

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- ☐ Builder
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- ☐ Administrator
- ☐ Business
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This is to certify that

(Student's Name)

is a bonafide student of

(School, College of Arch.)

City

Please enter student Subscription

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(Please affix stamp of the Institution)

CAMPUS CAFÉ AT
R V COLLEGE OF ENGINEERING

"...making spaces which has a dynamic relationship with activity that goes on within that space"

Project Cost : ₹.3.5 Crores **Built-Up Area: 2800 SqM**

Ar Sudeep Srinivas

creda.ar@gmail.com

26th Architect of the Year Awards

IAA Young Architect's Award

- Campus Café at R V College of Engineering Bengaluru, Karnataka

the task of putting the 'invisible' part , the 'feelings' part of architecture into a 'formal' statement has been made visible in this student-centric Food Court designed with bold lines and a vivid colour scheme

Campus Café at the R V College of Engineering, Bengaluru aims to provide relief from a formal study curriculum, at the same time breaking out from the tradition of a canteen to a more acceptable 'Food Court' format, an environment favoured by today's generation, putting them at ease from the rigid campus routine. The generous use of colour, screens and open amphi-theater integrated into the food court form the basis of design.

Designed around an existing large tree as the focal point in the center of the courtyard, with spaces radiating from this point, a seamless indoor and outdoor environment is created suitable for both day scholars and boarders who might choose to bring their own food and still use the space to eat with their friends. An inward looking plan aims to eliminate the unpleasant sight and smell of the adjoining open drain.

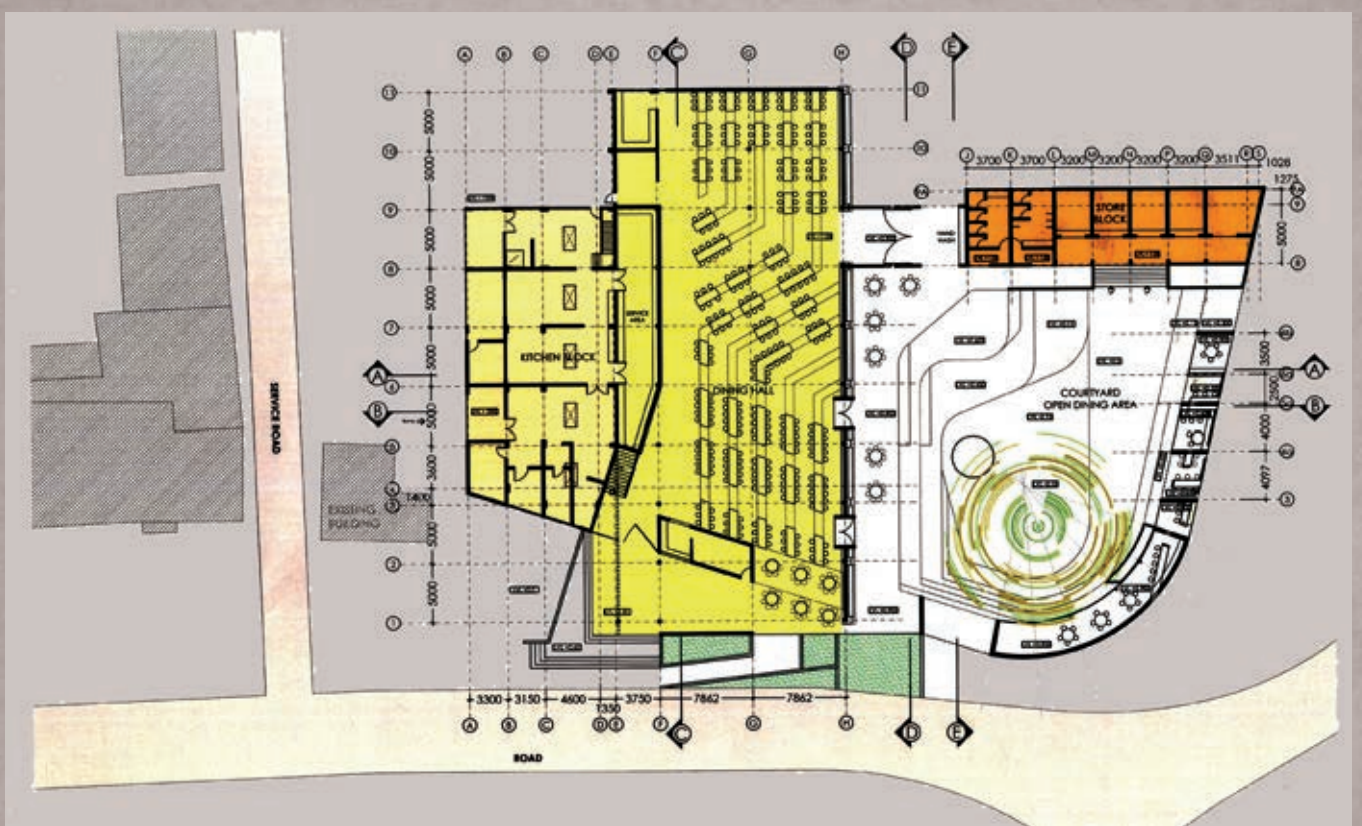


Fig #1: Ground Floor Plan

Fig #2: SITE PLAN

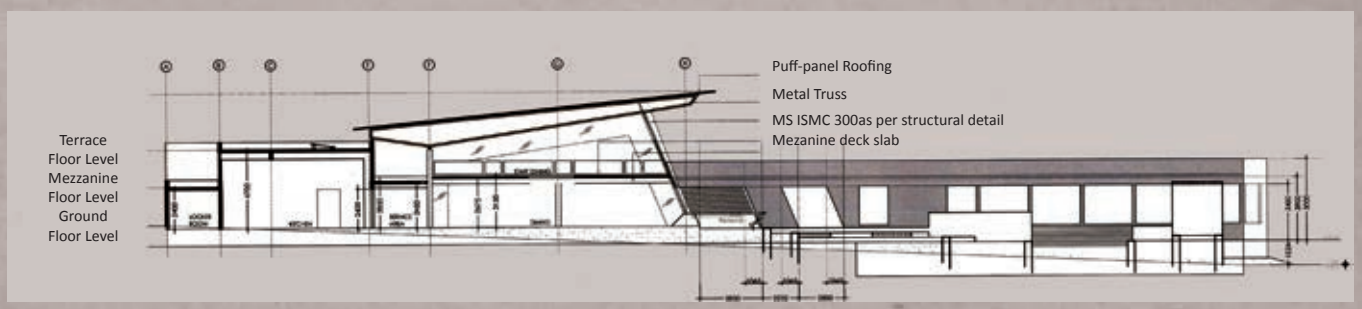
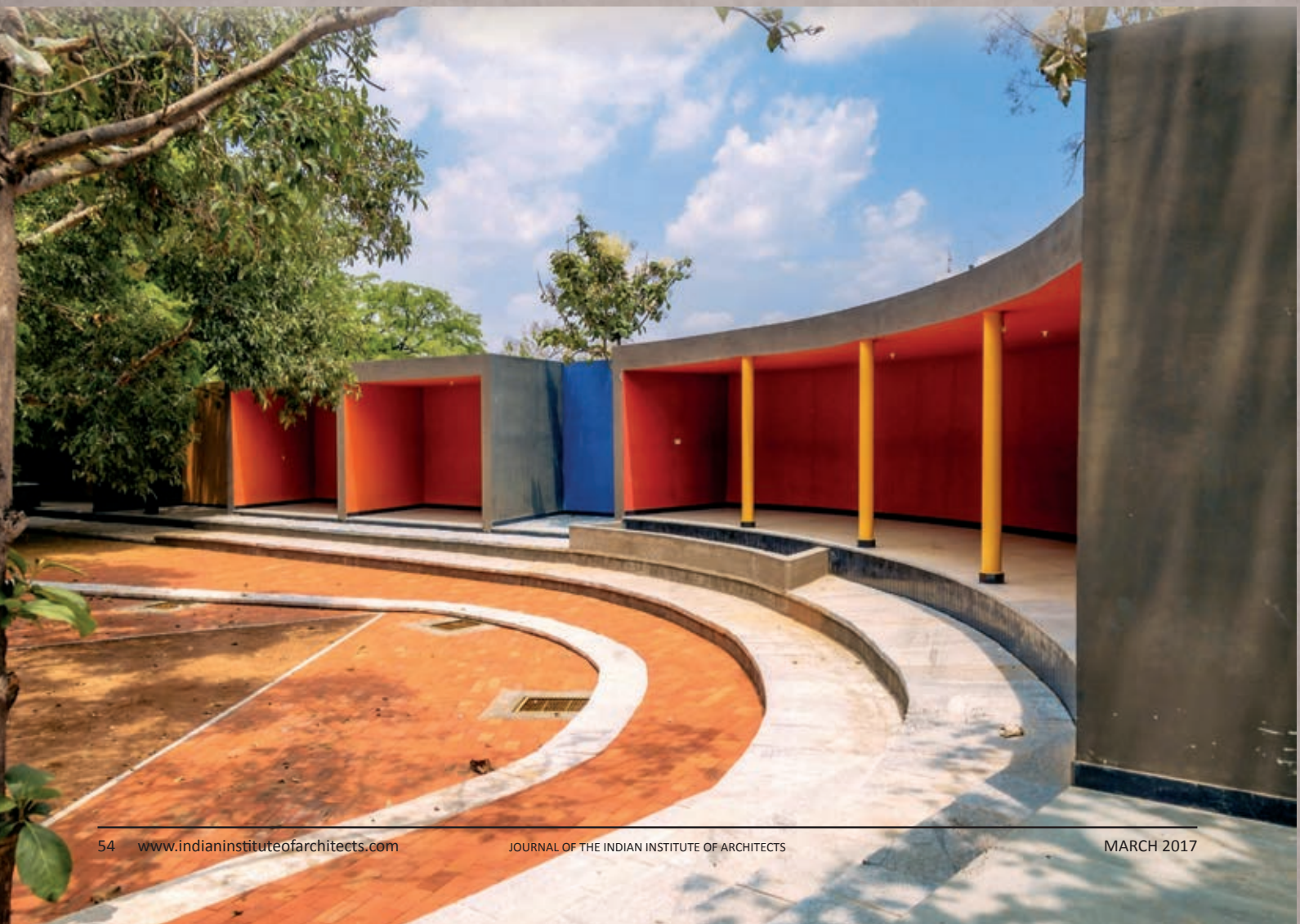


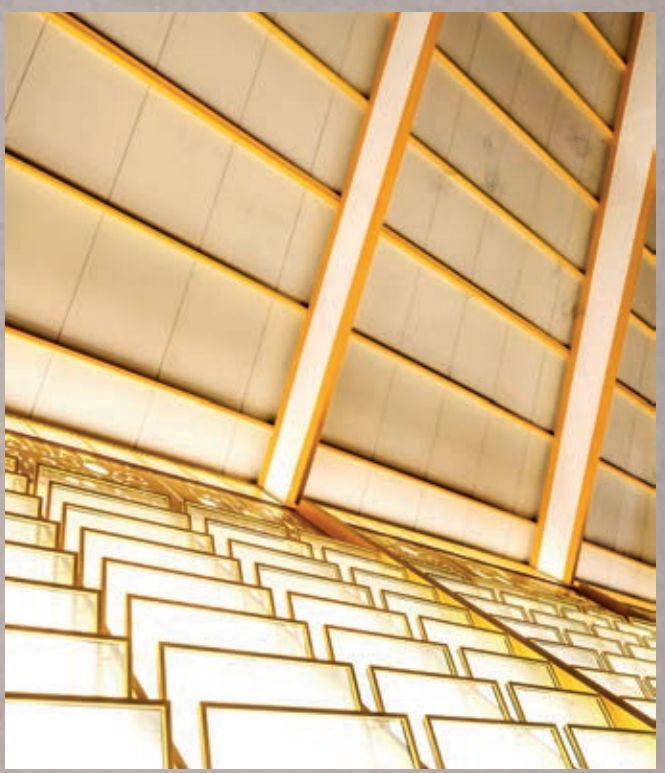
Fig #3: Section-A

The internal space is large in volume allowing uninterrupted movement within the food court with the flooring patterns guiding the flow. An elevated mezzanine provides advantage point overlooking the courtyard and also serves as the staff dining area. The outdoor spaces are created to facilitate intra collegiate gatherings with niches and nooks for temporary stalls. A set of services like a laundry and a salon can also be accommodated apart from a campus retail outlet.

The illustrious mechanical department has inspired the use of intricate metal screens and fish scale pattern for glass louvers. Built largely as a light weight metal structure, the inclined roof opens the space out to the green areas.

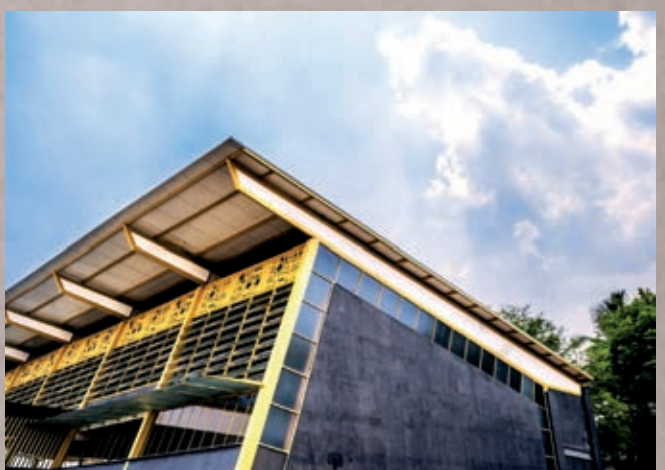
Use of granite and Jaisalmer stone coalesce into a seamless flooring pattern flowing into tables and then merging back into the floor. The outdoor furniture is created in poured concrete to reduce maintenance. ■





PROJECT DETAILS

Built Area	:	2800 SqM
Site Area	:	20,400 SqM
Project Duration	:	Oct 2013 to 2015
Project Cost	:	₹. 3.5 Crores
Structural Engineer	:	Arun Associates
Associated Architects	:	Ar Dharmjit Kak, Ar Snehal Panicker
Civil Contractor	:	K K Construction



CREMATORIUM CUM MEMORIAL COMPLEX

NIMTALA GHAT, KOLKATA, WB

" shunya, the start from the end...proposed anti-thesis offering much needed solutions to help rid the pollution affecting this ancient & sacred site..."

Project Cost : ₹.58.51 Crores Built-Up Area: 72 Hectares

Ar Dipon Bose

26th Architect of the Year Awards

Arch. Student of the Year Award

- *Unbuilt Architecture*
- *Crematorium cum Memorial Complex, Nimtala, Kolkata, WB*

diponbose2010@gmail.com

Ar Dipon Bose, a gold medalist architecture graduate from the Birla Institute of Technology, Mesra, Ranchi, has trained under Architect Rafiq Azam in Dhaka, Bangladesh, before joining the famed Architecture BRIO in Mumbai. He has worked earlier with Didi Contractor in Himachal exploring earth and bamboo construction. Dipon loves travelling, exploring various communities and their practices. He has led a community driven pro bono project for post earthquake reconstruction of a school in Nepal and has a keen interest in sustainable and contextual architecture practices.

Difficult to categorise the deep intuition that goes on in a sensitive Architect's mind, the author's dissertation featured here brings fillip to Funerary Architecture besides offering interprid solutions for this sacred site situated on the banks of the holy river Ganges, a primary objective of the "Namami Gange" Project initiated under the Swacha Bharat Abhiyan .

ABSTRACT

Public spaces are the core of any human settlement and when it comes to urban planning and human settlement, zoning of various public spaces is an integral part to form the matrix of the city. One public space, very crucial for the metabolism of the city, is the space for the disposal of dead bodies to term in the aspect of city service or the space for the last rites of the deceased to term culturally.

Always kept at the edge of the city, for hygiene purpose, crematoriums in India have always seen neglect in terms of planning, maintenance and acceptance in the urban spatial matrix.

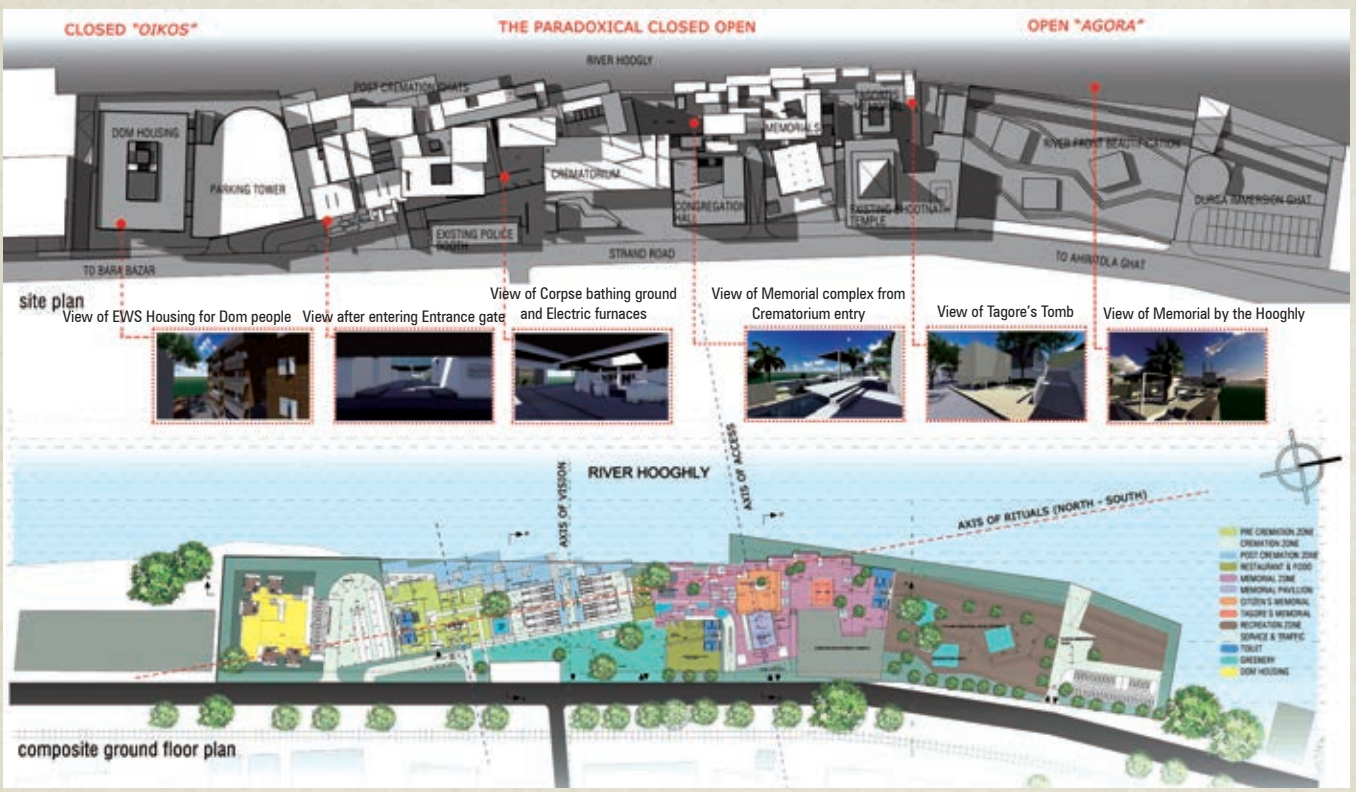


Fig #1: Solving Heterotopia by Hippodamus' Triad

शून्य
शून्य
SHUNYA
the start

from
the end

PROJECT: Expansion and up gradation of Nimtala Ghat crematorium
CLIENT: Kolkata Municipal Corporation
PROJECT BRIEF RELEASE: 2014
INITIATING AUTHORITY: National Ganga River Basin Authority under the guidelines of Namami Gange.

Nimtala ghat is a 187 year old cremation ground founded in 1827. Located on the banks of the Hooghly revered as the Ganga in Kolkata, this ghat is the second largest cremation ghat of Kolkata after Keoratola Smashan in terms of area and activity.

Site Area: 14,651 M (3.62 acre)
Built up Area: 9446 M
Ground Coverage: 30%
Building Type: Public & Cultural
Population catchment: 7 lakhs
Number of electric furnace: 8
Number of wood chulli: 3
Site ownership: Kolkata Port Trust
Maintenance:Kolkata Municipal Corporation

AIM AND OBJECTIVE OF THESIS

THE UNBUILT SMASHAN
THE SEMI-BUILT CREATION SHED
THE BUILT CREMATORIUM

indian space
built - unbuilt

amorphous
place

THE HYPOTHESIS
All **spaces** of primary civic importance should be meaningful **places** of socio-cultural expression and exchange.

THE ANTI-THESIS
All **spaces** of primary civic importance should be exclusive **functional** spaces. The new crematorium at the thesis site acts as a study for anti-thesis towards the argued hypothesis.

NEED OF ARCHITECTURAL INTERVENTION

Unplanned domain: In spite of being a major municipal service, cremation grounds have been remaining unplanned by authorities who see this as a highly utilitarian service space.

Increasing population pressure: Improper segregation of space causes problems when more than one family comes for cremation.

Failure of electric crematoriums: many facilities lie shut down because of poor maintenance and in acceptability by people due to conflict with rituals and lack of psychological acceptance.

Pollution: Open cremation activity are highly polluting releasing tons of carbon dioxide and particulate matter in atmosphere. They pollute nearby water resorrse and improper disposal is threat to community hygiene.

Namami Gange Project: The earlier Ganga Action Plan and the new guidelines under PM Modi's Swacha Bharat Abhiyan try to minimize pollution of Ganga by promoting crematoriums in 11 cities on the banks of the Ganga.

Fig #2: The place of final adieu: An evolution

STRENGTH
ACCEPTANCE
MEMORIES DEPRESSION
DENIAL ANGER BARGAINING
BONDING
The Acceptance
"On Death & Dying" by Elizabeth Kubler Ross

the entrance | DEATH AS A DOOR
the reception | LINKING SKY & WATER : SOUL AND GANGA
the function | NORTH WARD MOVEMENT OF THE BEREAVED
the cremation | PHYSICAL DEPARTURE PLATFORM OF THE DEPARTED
the architecture | INCOMPLETES WITH VOIDS

metaphors
narratives
paradoxes

post modernism

cultural architecture
social design
urban insert

heterotopic intervention

The Acceptance of death is a very difficult journey impacting psychologies severely.

The phenomenon of death itself is a neglected and horrifying image for the common

ROLE OF ARCHITECTURE

Monumentality : Non human scale at the entrance creates a sense of awe & submission to death in the event of denial and accept it as an inevitible reality

Voids : The presence of voids, incompleteness in the form expression and divergingent unfolding helps to relate to the loss.

CONCEPTUAL METAMORPHOSIS

Fig #3: Conceptual Metamorphosis

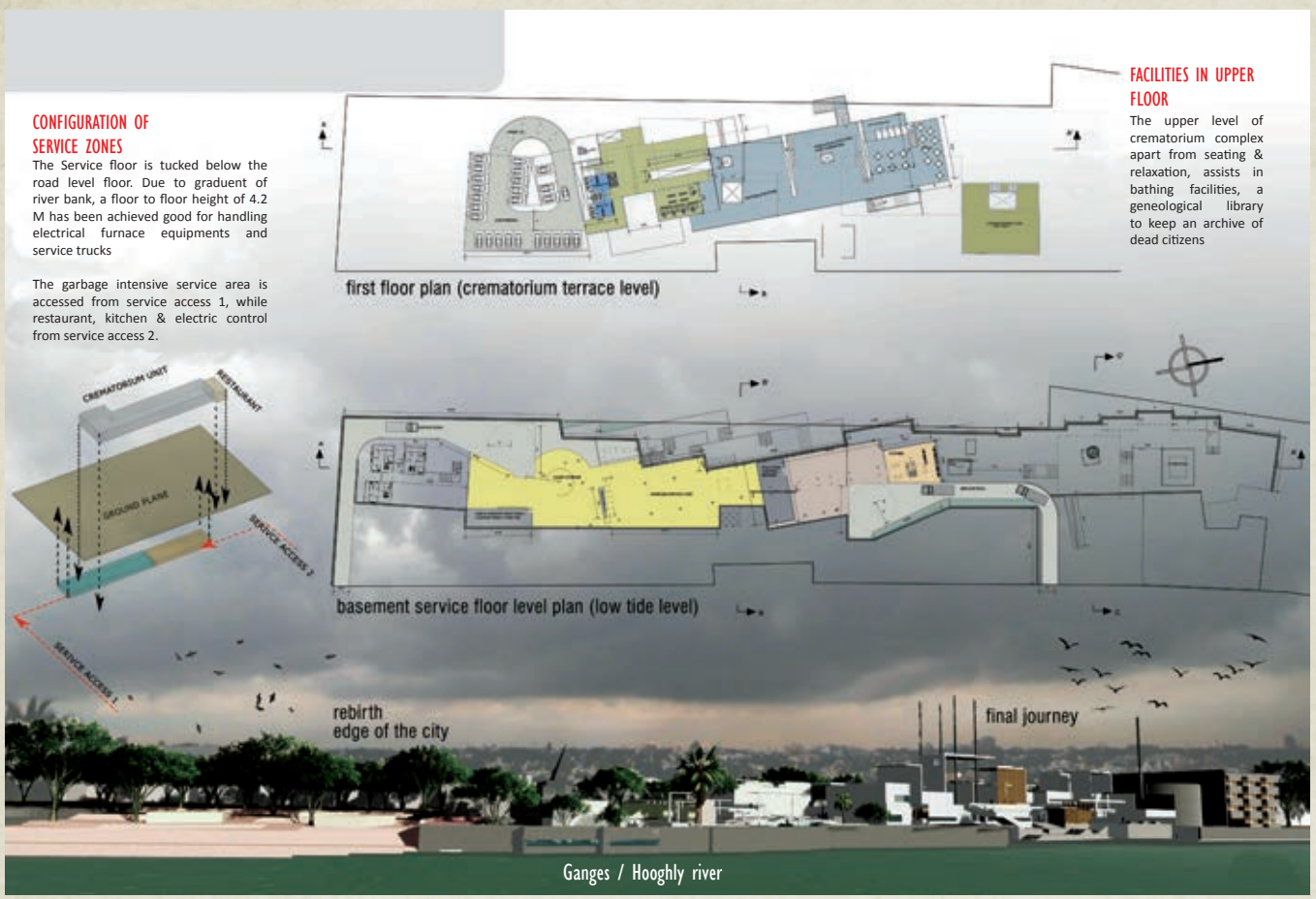


Fig #4: First Floor and Basement Plans

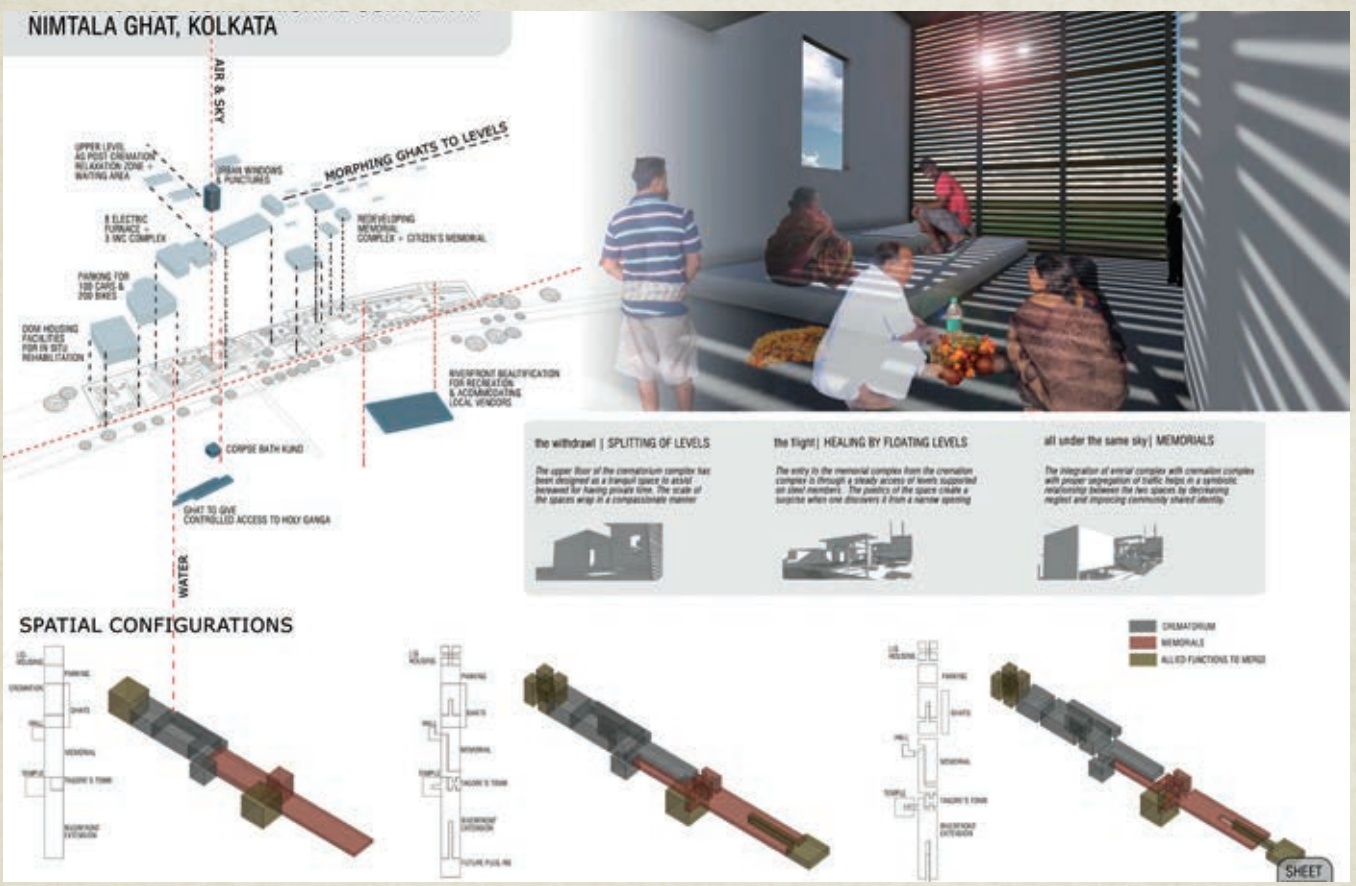


Fig #5: Spatial Configurations

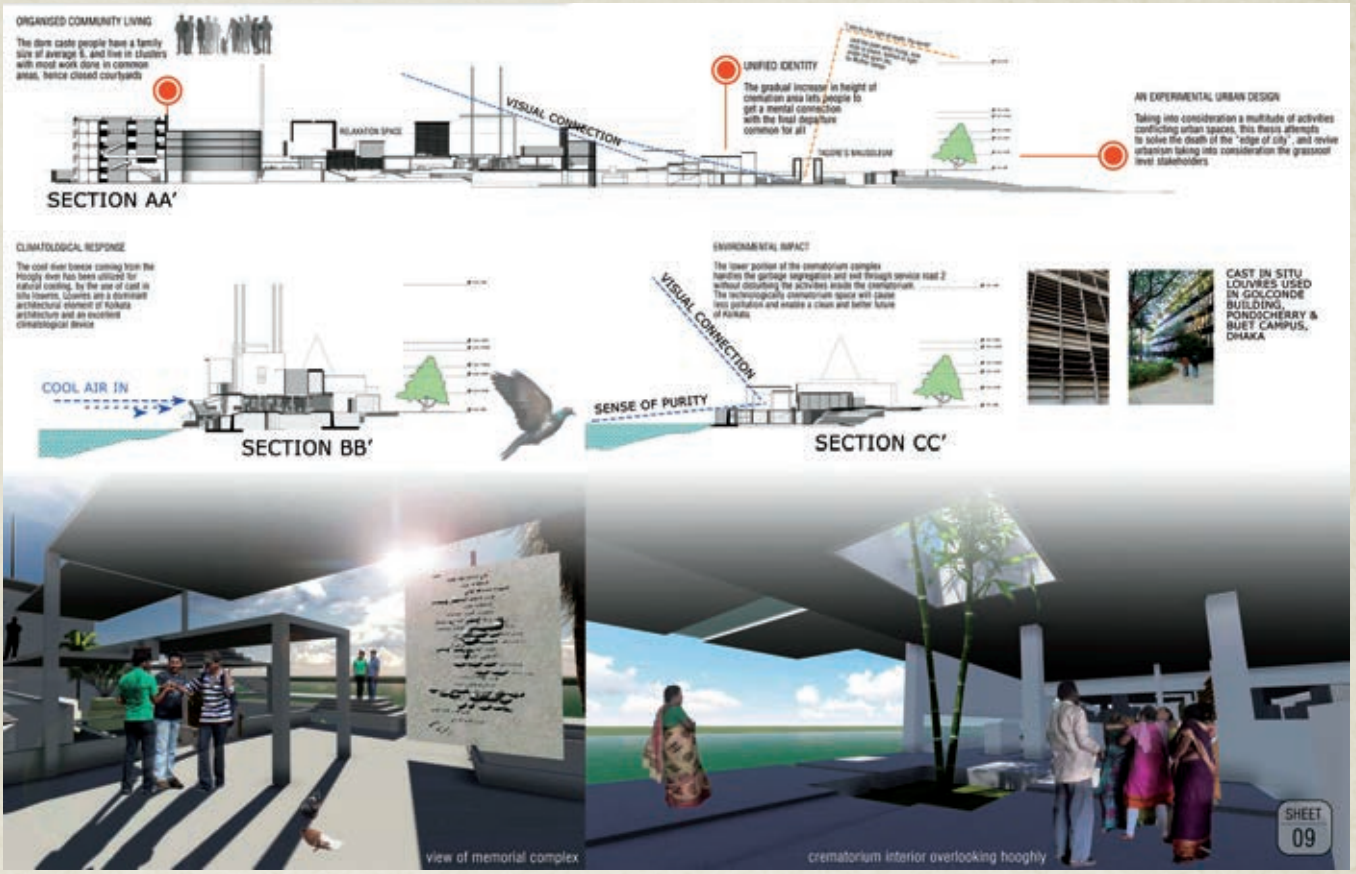


Fig #6: Sections 'AA', 'BB' & 'CC'

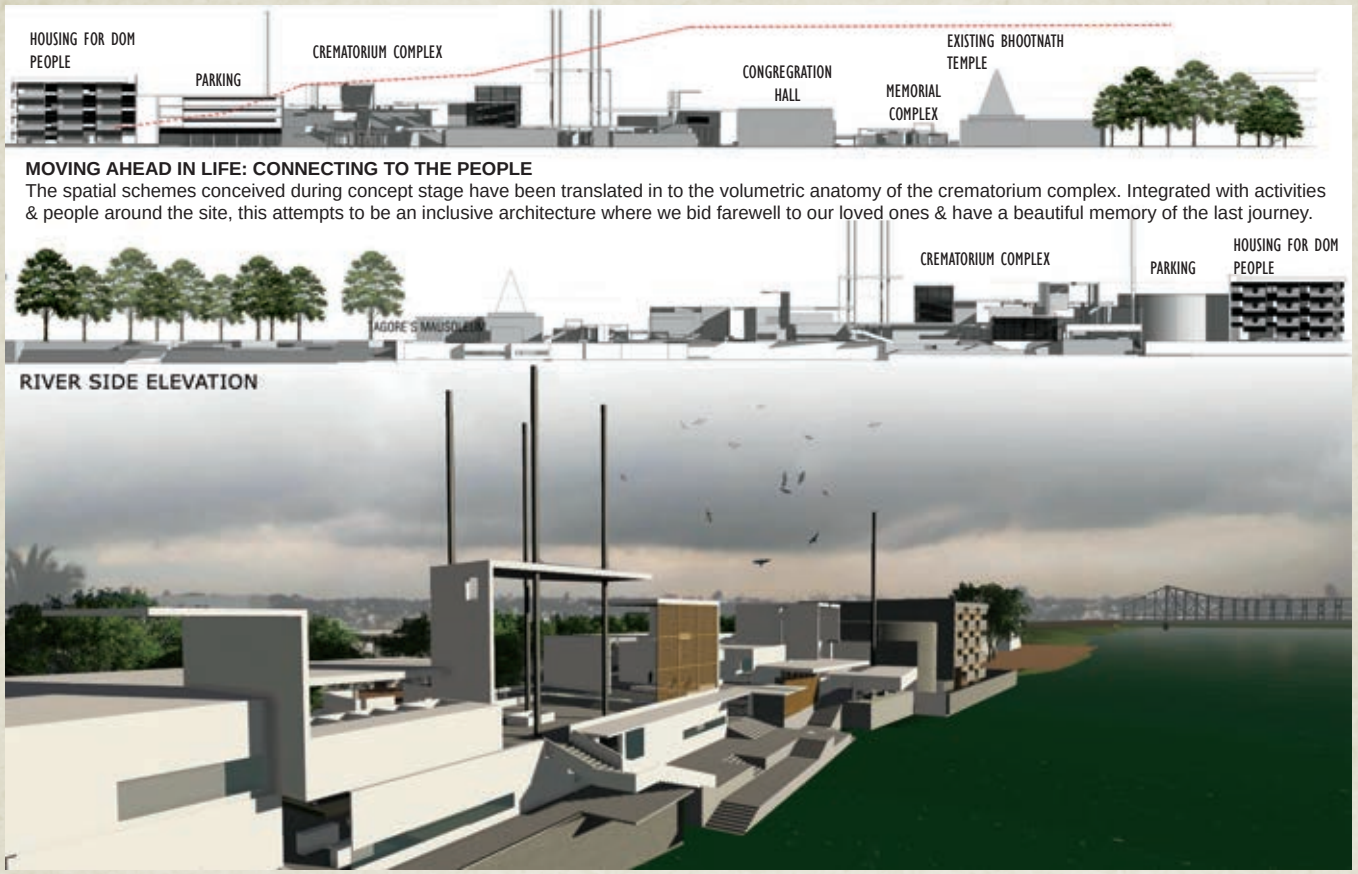


Fig #7: Elevations

When, death becomes the fundamental reality for all in terms of philosophy and the safe disposal of the dead bodies is a health and sanitation necessity, India cannot do away with the inclusion of crematoriums in its architectural discourse, research and master plan.

Though there are provisions and stipulations for cremation grounds in various master plans of India, the architectural specification is absent.

With the high growth of population in India, explosion of cities, cremation grounds which once were at the edge of cities, became surrounded by settlements, but the unchanged nature of the spaces resulted in heterotopian pockets in the middle if the cities, an other space where the norms are different, which breaks the continuity of the city.

Resulting in neglect in cleanliness, social stigma, cultural aversion, the land use around a cremation space experiences fall in land value and becomes a breeding ground for other heterotopian people and criminal activities. The concept of hetrotopia was given by French philosopher, Michel Foucault in paper “Des Espace Autres”, in March 1967.

At the point, where one cannot deny the importance of a cremation ground in our city as a fundamental reality and the importance cultural practices associated post death to cater to the psychological and religious needs of the family of the deceased, and looking at the undesirable atmosphere around present smashans or cremation ghats, architectural intervention of cremation spaces in India becomes the need of the century.

This thesis attempts to study the spaces and practices associated with death in the cremation grounds prevalent in South Asia with Hindu, Buddhist or Sikh traditions and analyse the rites, people and functional spaces associated with them.

Studying the cultural needs of the people over the past centuries and growth, mutation and evolution of traditional spaces in near future, the thesis proposes a crematorium complex integrated with a memorial complex and surrounding ceremonial ghats and housing for doms (a caste in India associated with cremation activities), in an attempt to argue over the design of heterotopian spaces in India in a structured manner.

The thesis aims at generating an archetype of cremation spaces functionally and the an attempt to sculpt the spaces in visual and spatial poetry in post - modern style to cater to the shifting cultural practices of India. ■

GREEN VALLEY RESIDENCE
Kolencherry, Kerala

"But there is a core, if less discussed, reason why during trying times we need to double-down on creativity; the arts make us smarter and provide tools for innovation both of which are essential to the city's evolution and civic willingness".

Project Cost : ₹.4 Crores **Built-Up Area: 620 SqM**

Ar Fahed A Majeed

ISAA

State Architect of the Year Award
- Green Valley Residence, Kerala

fahed.architects@gmail.com

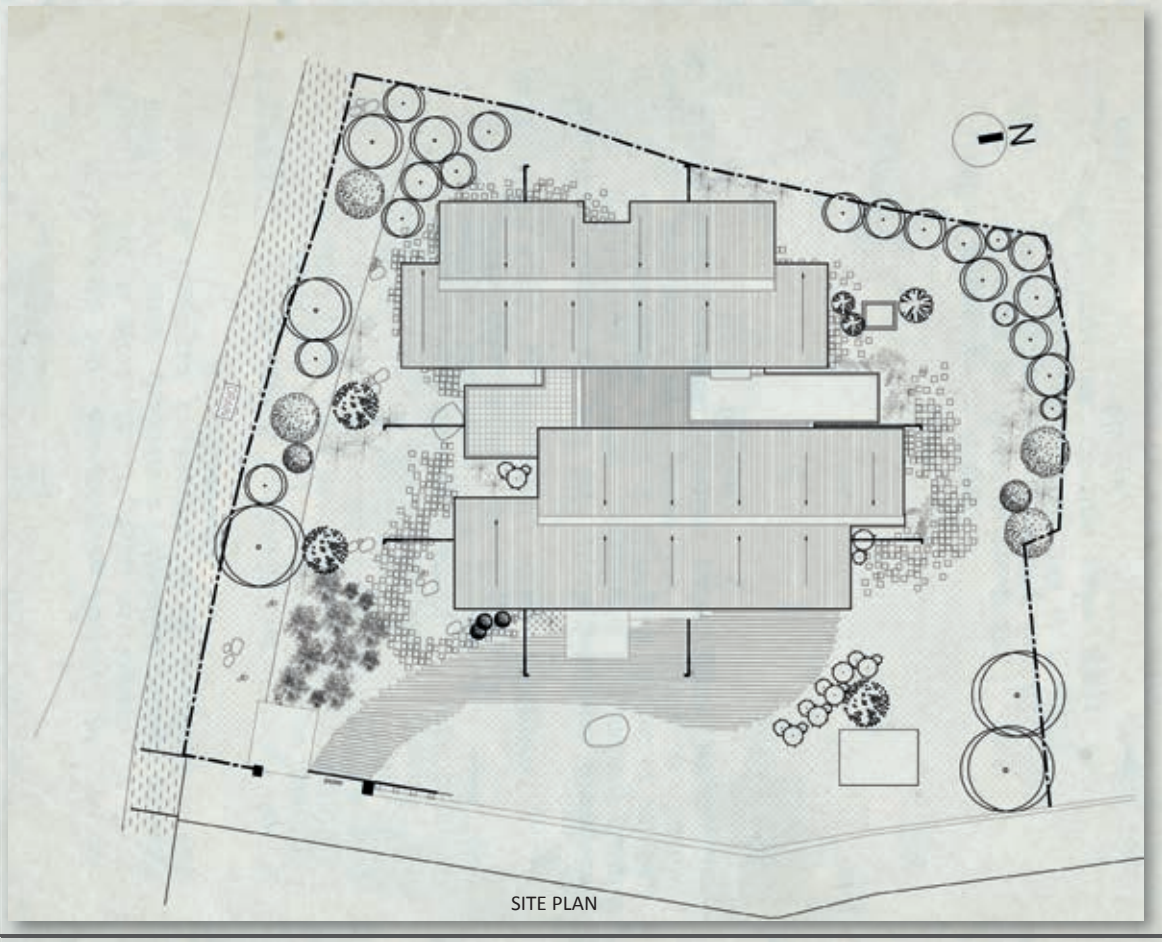
26th Architect of the Year Awards

An alumnus of Bangalore Institute of Technology, Fahed Majeed has extensive professional and academic experience. His practice has received numerous design awards, several commendations and special mentions since its inception like Gold Leaf Award from IIA, 2 Asian awards etc. It was listed as the 'Top 50 Emerging Practices' in 2013 and 'Top 100 Hot practices' in 2015 in India. Fahed is also a chartered member of the Royal Institute of British Architects (RIBA) from India. He is innately involved throughout all phases of the projects to ensure that his design vision remains strong and consistent.

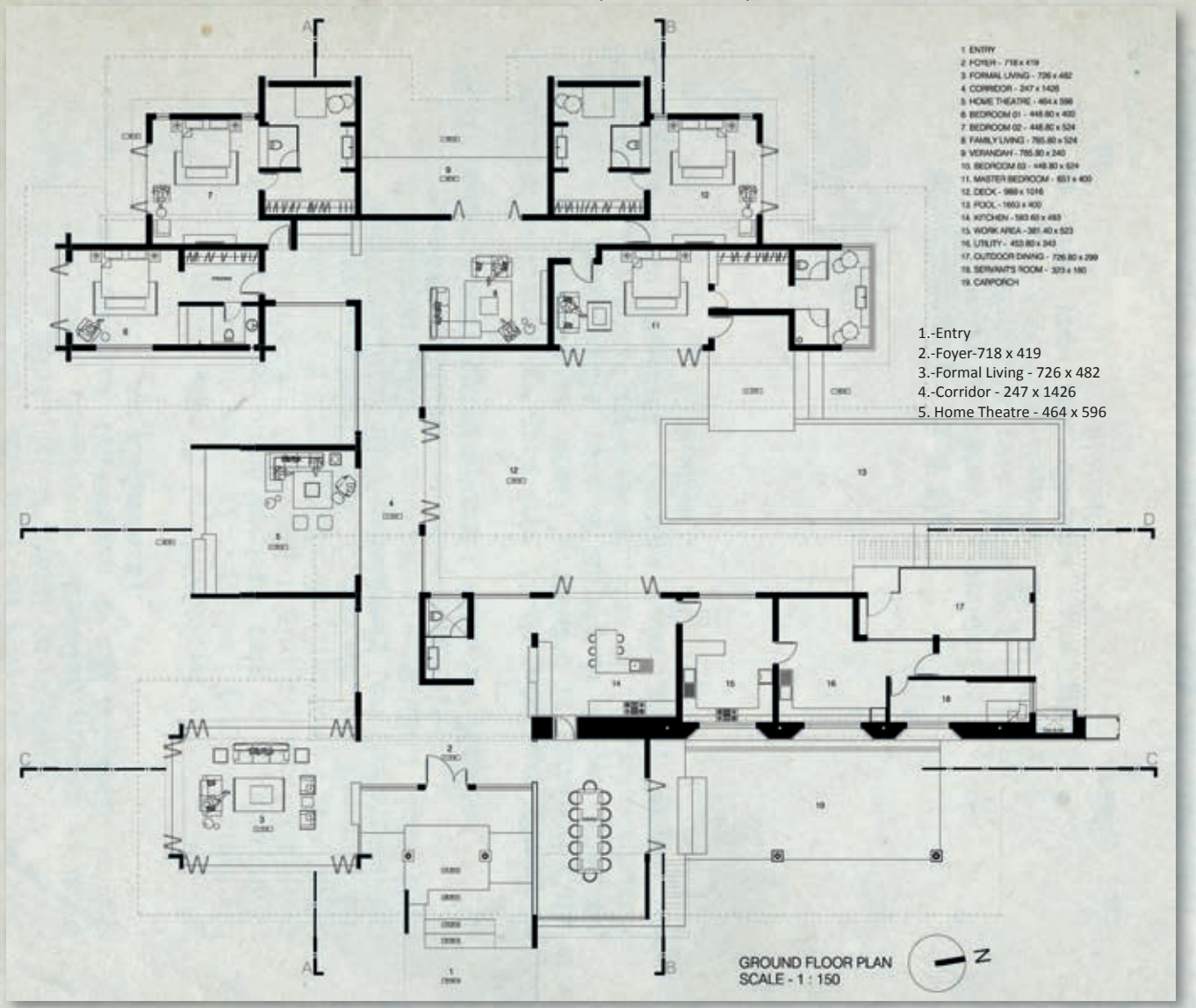
"On a different note, there is a global demand for an alternative urban development vision beyond high-rise constructs and expansive blueprints with a large carbon footprint."

The public, semi public and private spaces of residence have been zoned efficiently and the transition between them is subtle yet powerful. The orientation of the residence helps in ample ventilation of spaces and effective shading of the court and other semi private areas. The court with the pool and deck buffers as well as connects the two wings of the residence. Wood large openings, composite roofing system and elaborate landscaping lend a unique identity and character to the residence.

The interior spaces are well ventilated, shaded and protected from heat by the roof and double glazed openings cutting down the energy use significantly. These factors make the unit responsive to the tropical climate and site conditions.

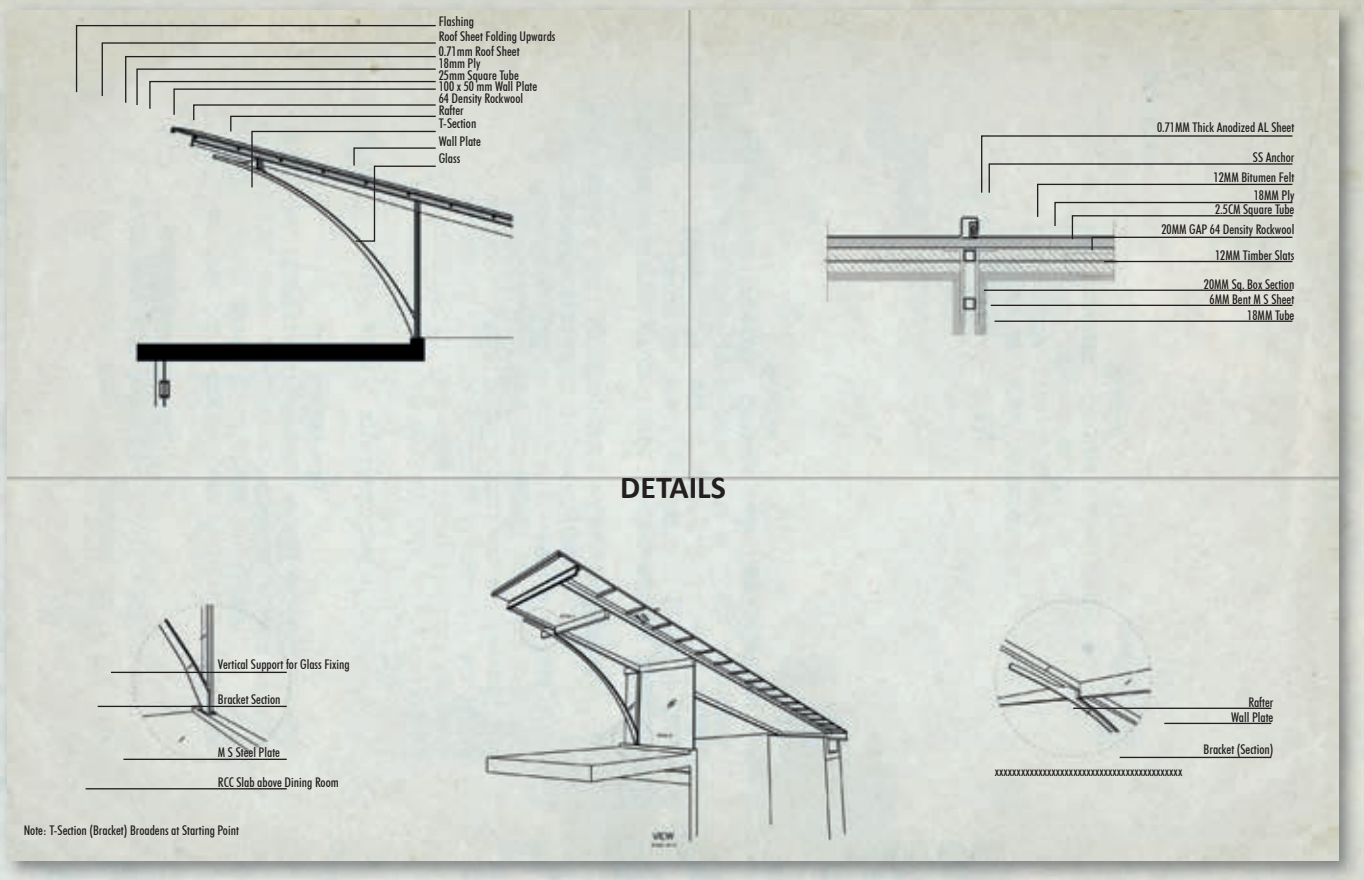


SITE PLAN



GROUND FLOOR PLAN

Fig 1: Aerial view of the residence



The client requirements included effective zoning of the residence into public and private zones. Naturally well lit and airy interiors were another request from the client's side. He also wanted the site to be landscaped extensively. Programme adherence is exemplary in this project.

DESIGN

Linking the Earth and Sky – Most of the spaces in the residence has the luxury of viewing the sky above and ground beneath simultaneously. This visual connectivity supplemented by the presence of lush green and water was a key component of the design conception and process.

Fig 2: Exterior View of the residence shows the transparency between the interiors and the exteriors.

FRONTSIDE ELEVATION

RIGHTSIDE ELEVATION

The large openings protected by the large overhangs of the roof provide the interiors with sufficient daylight and cross ventilation. Wood has been used extensively in the interiors. Walls are left plain, floor a monochrome black. Furniture is done in teak. Subtle elements like floor lamps, vases, curios add character to the spaces.

FUNCTIONALITY AND SPATIAL EXPERIENCE

The entrance leads to a well planned public zone with formal living, dining, kitchen, etc. The corridor flanking the court and the pool leads to the private zone with the family living and bedrooms. The spaces are airy and well lit and integrated to the site.

PROJECT DESCRIPTION

The residence is a single storey unit located on a 1.35 acre property in Kochi. This 4 bed room unit is self sufficient in terms of its power requirement. The public, semi public and private spaces of residence have been zoned efficiently and the transition between them is subtle yet powerful.

The orientation of the residence helps in ample ventilation of spaces and effective shading of the court and other semi private areas. The court with the pool and deck buffers as well as connects the two wings of the residence. Wood large openings, composite roofing system and elaborate landscaping lend a unique identity and character to the residence.

Fig 3: Family Living: Exterior View of the Formal Living Room

Fig 4: Formal Living Space: Located at the entry, the formal living room is a semi open space. The interior is a combination of wooden furniture and black lapothra granite flooring.

CLIENT BRIEF

The client requirements included effective zoning of the residence into public and private zones. Naturally well lit and airy interiors were another request from the client's side. He also wanted the site to be landscaped extensively. Programme adherence is exemplary in this project.

DESIGN

Linking the Earth and Sky – Most of the spaces in the residence have the luxury of viewing the sky above and the ground beneath simultaneously. This visual connectivity supplemented by the presence of lush green lawns and water were the key

Fig 5: Formal Dining Space

Fig 6: Corridor: The residence consists of corridors which connect to all parts of the residence. There are openings on opposite sides of the corridor which allows cross ventilation.

Fig 8: View to the pool from the master bedroom

components of the design conception and process. The Concept of interiors was "to do nothing". The interiors of this residence is not imposed, not an added layer. The elements and finishes simply complement the architectural spaces. The composite roof lends a unique character to the interiors. The large openings protected by the large overhangs of the roof provide the interiors with sufficient daylight and cross ventilation.

Wood has been used extensively in the interiors. Walls are left plain, floor a monochrome black. Furniture is done in teak. Subtle elements like floor lamps, vases, curios add character to the spaces.

Functionality and Spatial Experience

The entrance leads to a well planned public zone with formal living, dining, kitchen, etc. The corridor flanking the court and the pool leads to the private zone with the family living and bedrooms. The spaces are airy and well lit and integrated to the site.

Fig 7: View of poolside from the deck

MATERIALS

All the materials used in the project were locally available and encouraged local craftsmanship during the construction and installation. Aluminium, timber, ply along with other layers went into the production of roof. Teak for joinery, granite for flooring and stone for a few external walls were employed.

Ceiling: The ceiling is primarily the exposed roof of the house. Wooden planks and MS rafters enveloped by wood beneath the roof yields an inherent dynamism to the ceiling. The openings beneath the roof generate a play of light and shadow on the ceiling plane.

Walls: The Walls are plain white paint finish and complement the wooden roof well. They provide a neutral palette that can receive wooden furniture and any type of wall décor. The bases of the walls are lined with wood for skirting.

Flooring: The Flooring is done in Lapatto black granite with minimal divisions. Antique floor lamps, candle holders, neutral rugs, clay vases make this plane interesting.

Upholstery: The Upholstery is in neutral colours. PU, velvet and fabric were the materials used.

Lighting: All the lighting fixtures are LED based and are lit using the power generated by the solar panels installed on the roof. Fixtures include pendants, chandeliers, recessed lights, uplights, etc. Mood lighting has been done extensively.

PROJECT DETAILS

Built Area	:	620 SqM
Site Area	:	5511 SqM
Project Duration	:	2013 to 2015
Project Cost	:	₹. 4 Crores
Struct. Engineer	:	Er B L Manjunath
Contractor	:	Appu Thomas

FIREBIRD INSTITUTE
OF RESEARCH IN MANAGEMENT

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

Project Cost : ₹.21.4 Crores **Built-Up Area: 3820 SqM**

Ar Siddarth G Sankar

ISAA

State Commendation Award
Firebird Institute of Research
in Management

- Coimbatore, Tamil Nadu

admin@sankarassociates.in

26th Architect of the Year Awards

Ar Siddarth Sankar graduated in 1997 from Manipal Institute of Technology, with a B Arch, and subsequently completed his M Arch from the State University of New York, Buffalo, USA. His professional experience includes two years of working with C J M W Architects, Winston Salem, USA, with a concentration on educational projects and campus planning such as University of North Carolina at Greensboro, University of North Carolina at Chapel Hill, North Carolina State University at Raleigh. He has worked on a wide variety of commercial, educational, institutional, residential projects including interior design.

Green 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...

Fig #1: xxxxxxxxxxxxxxxxxxxxxxxxx

Fig #2: SITE PLAN

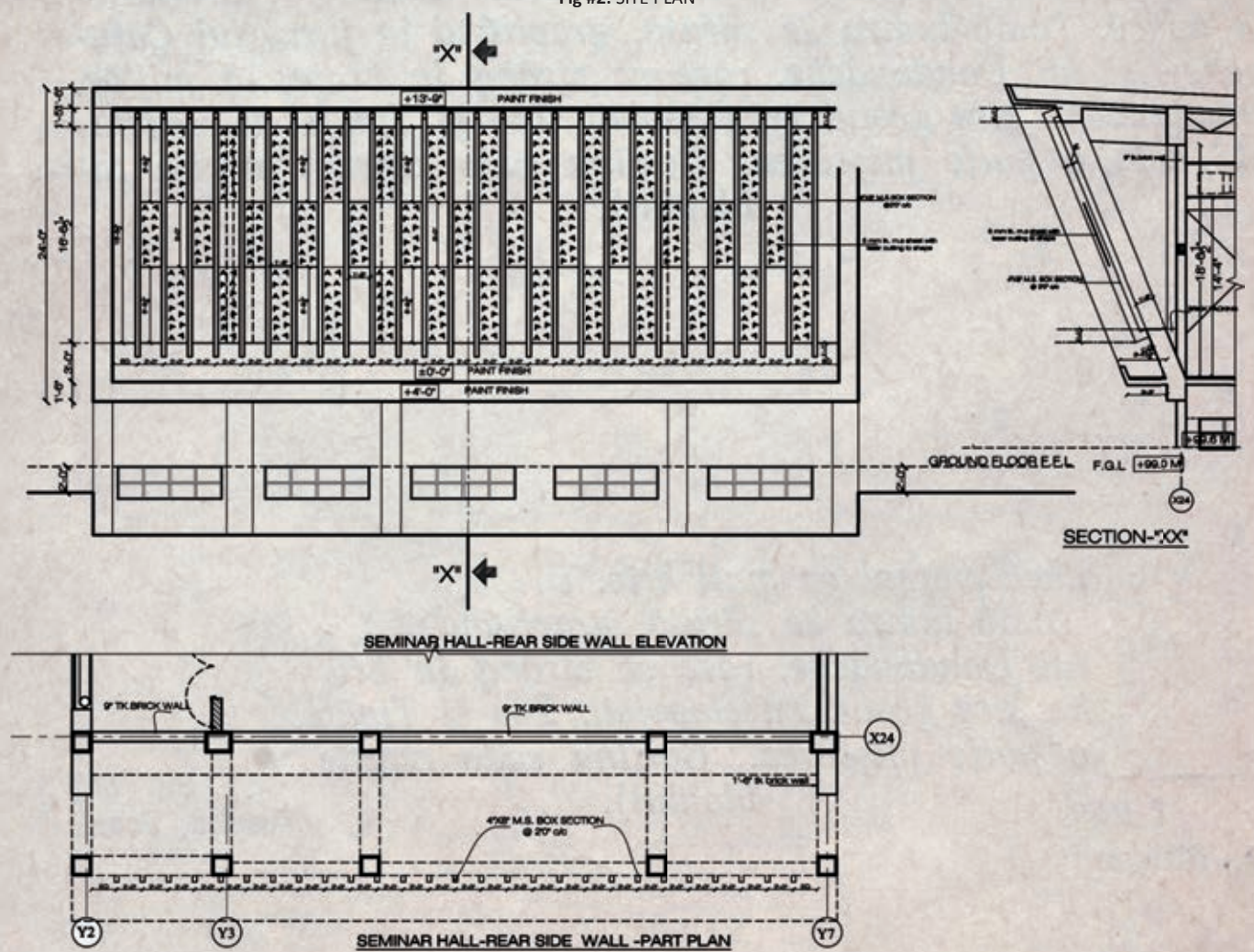


Fig #3: Details

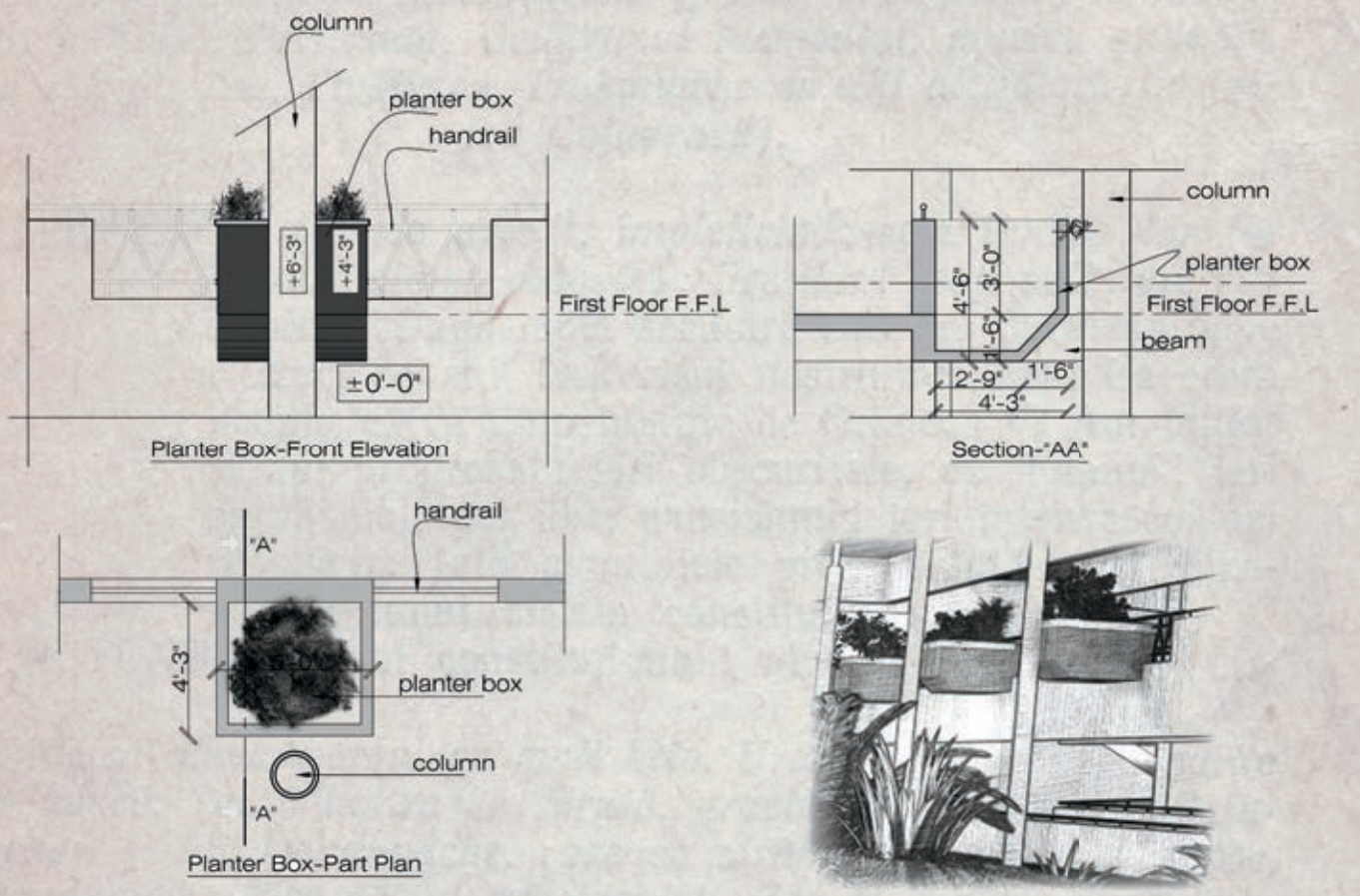


Fig #4: Planter Box Details

The Firebird Institute of Research in Management aims at creating corporate leaders through world-class, practical, experience driven management leadership.

Firebird is a part of the Shiva Tex Yarn and Bannari Amman Spinning Mills group, with expertise in spinning, garments, technical textiles, power generation, health care, automobile dealerships, food products and other areas with a turnover over 1400 Crores rupees and employ more than 8000 people.

Besides the programmatic requirements of the project, the clients wanted a facility which challenges conventional

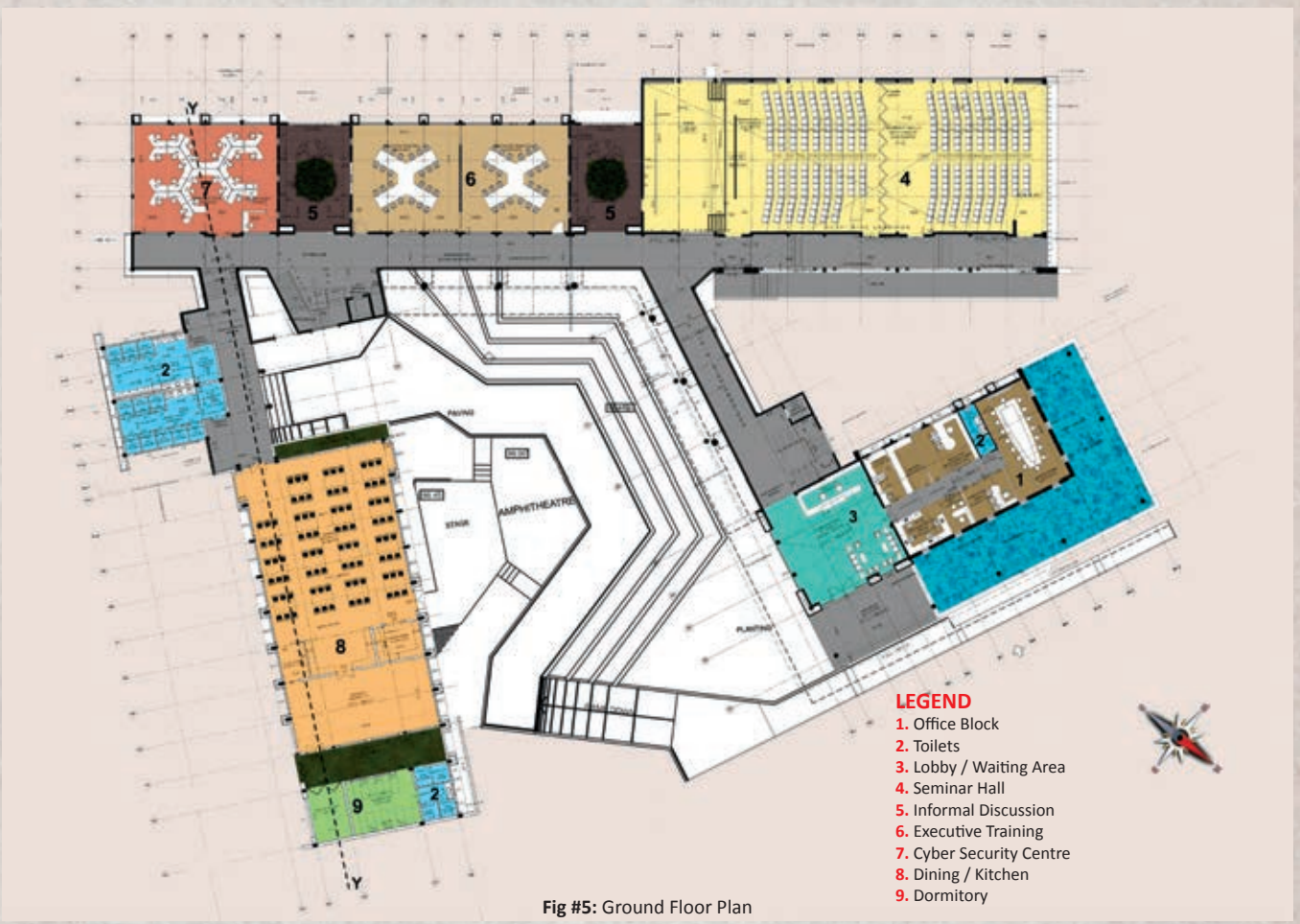


Fig #5: Ground Floor Plan

norms in educational spaces. They wanted spaces that are flexible, formal and informal at the same time and lends itself to various kinds of team and leadership building exercises.

SITE/ LOCATION/ CLIMATE :

The site is about 5 acres which is located in the sylvan settings of Chettipalayam, around 12 kms away from Coimbatore. The terrain has significant changes in the gradient with rocky outcrops in certain areas.

It enjoys a salubrious climate with temperatures varying between 25 and 35 deg. centigrade throughout the year.

DESIGN PHILOSOPHY/CHALLENGES

The Campus is planned in a way that it challenges the conventional notion of teaching. The geometry of the building is de-constructed and interspersed with informal landscaped "thought" corners that blur the difference between the outside and the inside.

A central amphi-theatre is designed taking advantage of the gradient change, serving both as the organising feature of

Fig #6: Mural wall

Fig #7: View of fore courts

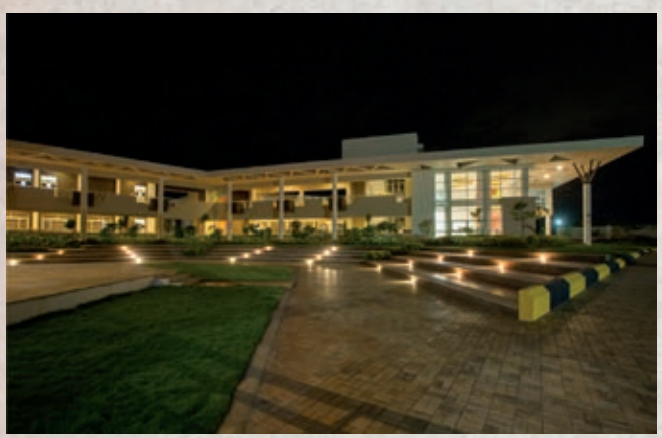


Fig #8: View of Amphitheatre

Fig #10: Cantilevered canopy provides a feeling of lightness to structure

the building and also as the harbinger of life to the campus. Various activities surround this nucleus, like the cafeteria, teaching rooms, library and discussion areas making it a pot-pourri of activity. Small landscaped nooks and terraces are created throughout the building facilitating not only daylight into the spaces but also encourage informal discussions and debate. Dynamic Graphic Art printed on fabric not only showcases the ability of Bannariamman mills but also brings a vibrant feel and adds colour to the building.

The vision of the institute in creating thought leadership through methods of transformational learning, coaching and mentorship has been represented through a "triangular" motif throughout the building. The building form is a flowing, dynamic one crowned with a punctured continuous

Fig #11: The building interspersed with landscaped courtyards

Fig #9: View of the main entrance to institute

parasol which a certain lightness to the structure through its large cantilevers. This canopy also serves both as a shading and a protective rain cover to the building. This geometry is contrasted by the solid auditorium block with its lit delicate filigree screen. The campus is kept particularly low slung with the corridors and the inter-building spaces providing magnificent vistas of the green surroundings.

The column grid, especially in the corridors, is pulled out to offer unbridled views of the landscaped areas, thereby blurring the lines between built form and Nature. The built form enables maximum daylight and natural ventilation into all habitable spaces.

MATERIALS OF CONSTR UCTION

The material language chosen for the campus is plastered and painted surfaces interspersed with sandstone cladding. A Harpee green sandstone floor interspersed with Jaisalmer motifs is used in the corridors, while the classrooms are carpeted to suit acoustic needs. Curtain Walling is also used in certain areas with reflective glass to give a "Corporate feel" to the building. ■

PROJECT DETAILS

Built Area	:	3820 SqM
Site Area	:	20,400 SqM
Project Duration	:	Oct 2014 to 2016 (18 months)
Project Cost	:	₹. 21.4 Crores
Structural Engineer	:	Er V P Ponnuswamy, Er R Prakash
Associated Architects	:	Ar C Prabhakaran
Plumbing, Sanitation & Drainage	:	Ar Siddarth Sankar & Ar C Prabhakaran
Landscape Design	:	Ar Jeykumar
Civil Contractor	:	GMS Elegant Builders (I) Pvt. Ltd.
Elect. Contractor	:	Electricals & Controls Corp.
HVAC	:	Voltas India Pvt. Ltd.

Fig #13: Highlighting the circulation and pause areas

Fig #14: View of entrance lobby

Fig #15: Lines between interior & exterior are blurred due to the column grid being taken outside

Fig #12: Interior of Auditorium

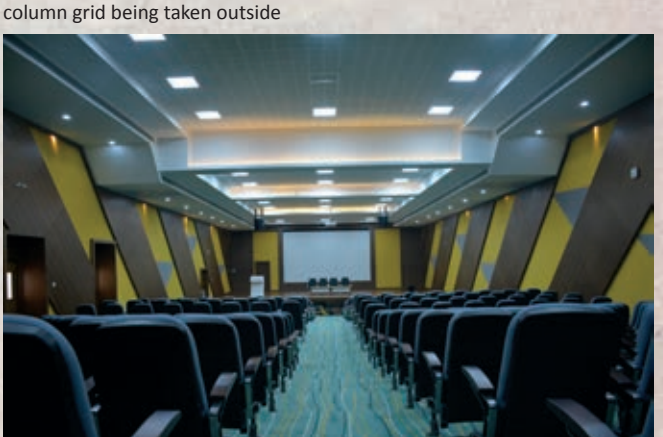


Fig #16: The internal space reflects its dynamism through chosen palette of materials

CENTRE FOR HARMONIOUS LIVING
PALAKKAD, KERALA

"seamless design helps wellness permeate through the corridors"

Project Cost : ₹.2 Crores **Built-Up Area: 1500 SqM**

Ar Haritha C

ISAA

26th Architect of the Year Awards

State Young Architect's Award
- Centre for Harmonious Living Pallakad, Kerala

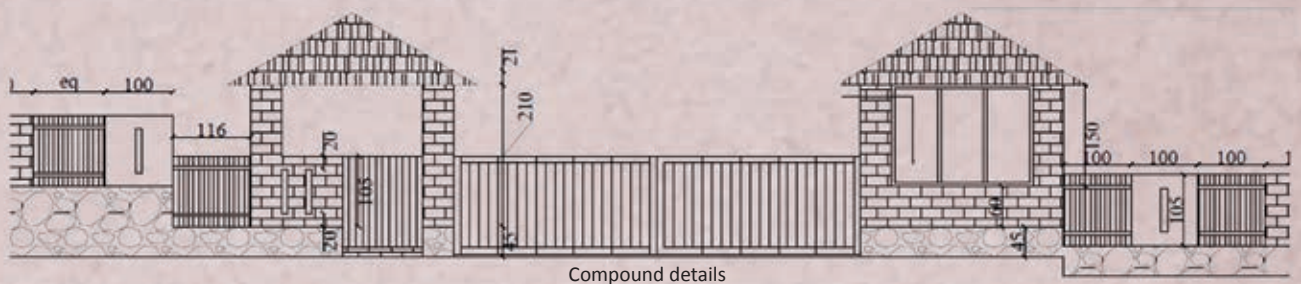
harithacivic@gmail.com

Recipient of many a awards during her illustrious academia and through her brief professional sojourn, Haritha C has also been freelancing with a focus on sustainability since 2008 after passing out from NIT Calicut with gold medal in B.Arch. The projects designed include residences, psychiatric care centre, office etc. She finished her Masters in Sustainable Architecture from CEPT University and believes in judicial resource usage and applies principles of sustainability that are rooted in the traditional architecture of Kerala. She also finds time to serve as assistant professor at TKM Engineering College, Kollam, Kerala.

The wellness community project 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 to the mentally challenged.

Centre for Harmonious Living is a psychiatric care centre which is visualized as a self-sufficient community space for people with psycho-social disabilities. It is located in a scenic village Kumbidi at Palakkad district overlooking the river Bharathapuzha. The site is highly contoured with lush greenery and natural water-bodies.

Fig 1: Open courtyard embracing nature



Compound details

Fig #2: Built along the contour overlooking the existing pond

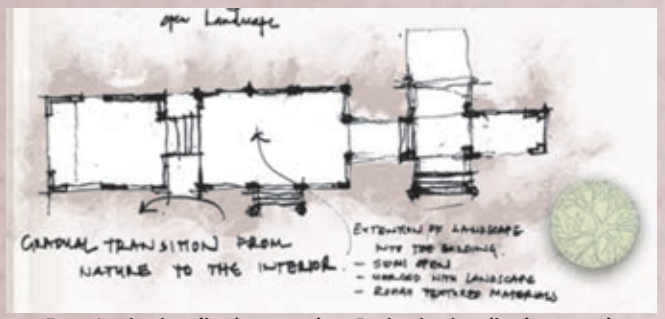
Fig #3: Built along the contour

Fig #4: Informal area overlooking the pond

Mental illness – the issue addressed in the centre is a serious disorder in this era of urbanization. Estrangement of the individual from the traditional anchors of the community is very direct fallout of urbanization.

Increasing instances of drug abuse and mental disorders are clear symptoms of the populace losing its moorings and being unable to cope with their day to day life. It is against the above backdrop that Centre for Harmonious Living has been founded.

Fig #5: Entry to the Centre



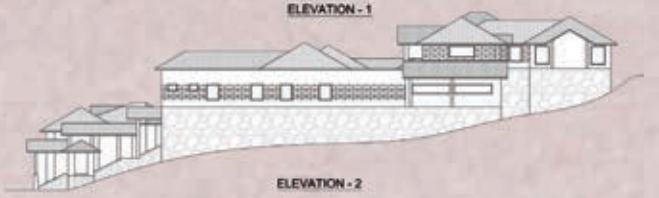
From Institutionalized approach to De-institutionalized approach

It is an initiative to enable a community's internal dynamics to address questions of participation and include all who are marginalized.

DESIGN CONCEPT

The architecture programme was formulated in such a way that the society's stigma towards mental illness to keep them aside as marginalized sections will be less. In order to

ELEVATION - 1



ELEVATION - 2

ELEVATION - 3

Fig #6: Casualty Wards

Fig #9: Transition spaces from Indoor to Outdoor

Fig #7: Open Air Theatre

Fig #8: Roof at different levels

Fig #10: Foyer area

Fig #11: Interior space

Fig #12: Open Air Theatre

achieve this the centre is designed more as a public cultural space for everybody. In addition to being a psychiatric care centre, the centre is also a place for the arts& theatre, a place for organic farming and a community space for the neighbourhood.

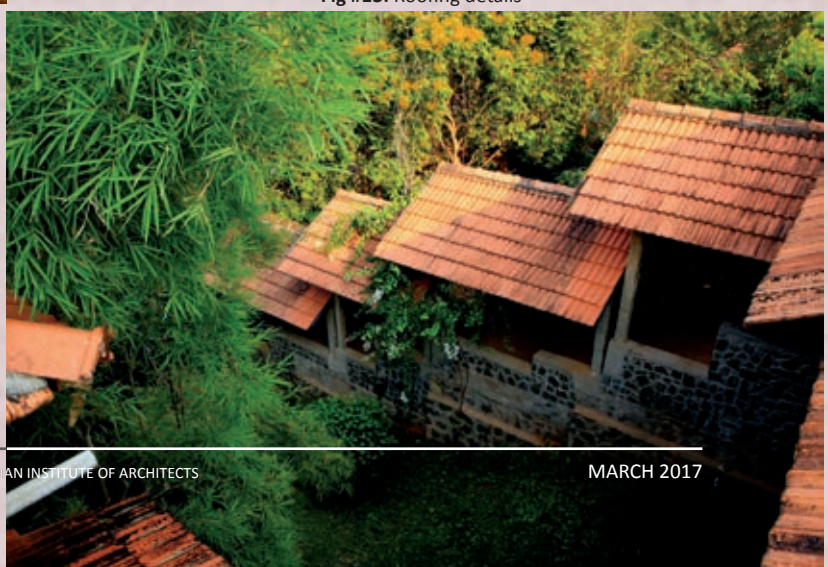
Another aspect of concern was the monotonous, scary and unfriendly nature of the existing mental hospitals. The idea was to have a de-institutionalized approach to the otherwise rigid institutional approach towards psychiatric care. The master plan is designed along the steep contours with appropriate cut and fill and stilts.

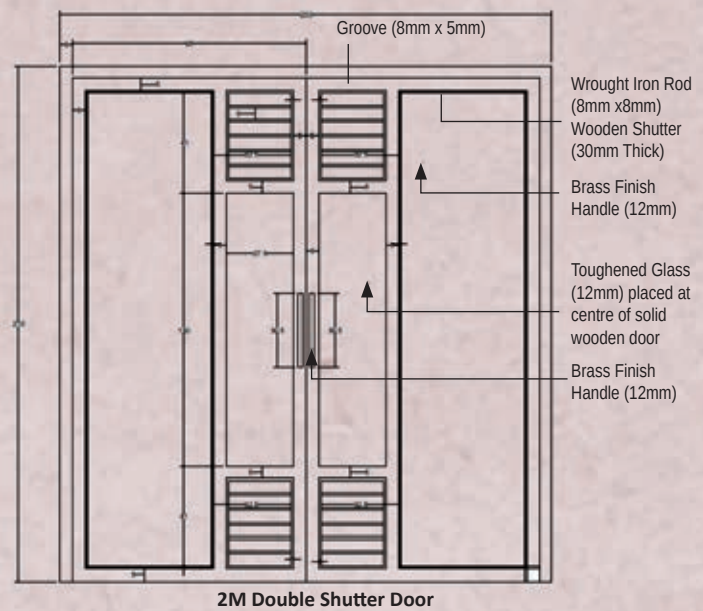
The spaces are visualized as a transition from the scenic exterior landscape into the interiors as open, semi open and closed. The landscaped exterior spaces are merged into the interiors as one opens into the other.

The scale of the building is kept very intimate and human to evoke a homely feel to the patients. The challenge of the design was to achieve open/ semi open spaces that welcome the nature inside and are also safe and secured.

The existing lush greenery of the site is integrated into the spaces by designing semi open spaces and courtyards that make the psychiatric care centre a very homely space.

Fig #13: Roofing details





2M Double Shutter Door

MATERIALS USED

Most of the materials are sourced locally and are kept exposed to show the genuine texture. This gives the building a rustic – down to earth appearance. It helps in merging the exterior landscape with the interior and lets the patients relate to the spaces better.

Wall: Exposed & plastered laterite masonry
Roof: MS truss, MP Roofing & Ceiling tiles, Filler slab with MP tiles
Floor: Flamed Granite, Kotah stone
Doors & Windows: Pincoda wood, Marine plywood, Mild steel

Minimal use of glass has been done. Louvres/granite pillars etc have been used to have a variety in fenestrations. Bamboo has been used in compound wall and entry gate. The Random rubble masonry and exposed laterite work has been done very skillfully with minimum cement & sand.

PROJECT DETAILS

Project Duration	:	2012 to May 2015
Site area	:	12150 SqM
Built-up area	:	1500 sq.m
Project cost	:	₹. 2 Crores
Design Architect	:	Ar Haritha C
Struct. Engineer	:	Er Santosh & Er Nazar Kakkodi
Elect. Engineer	:	M/s EC Centre
Landscape design	:	Mr Rahim N A
Photo Credits	:	Ajeeb Komachi & Prathap Joseph

Fig #15: Material Palette

Fig #16: Occupation Therapy units

Fig #14: Laterite rubble

Fig #17: Informal areas

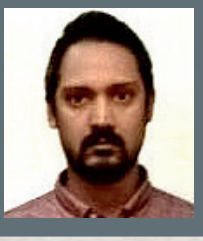
SHUTTLE LOOM FACTORY

Gazipur, Dhaka, Bangladesh

"natural, raw materials, such as bamboo and timber, are a feature of this denim factory, shed, enhancing it's casual, open look"

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

Ar Jubair Hasan



hasan@archeground.com

26th Architect of the Year Awards

FCAA Young Architect Award

- *Industrial*
- *Shuttle Loom Factory, Bangladesh*

Architecture is in part a response to environment. But architectural environments are not just about the surrounding landscape, they also take into account historical and stylistic influences. The effect of these combined influences can be seen in this vernacularly styled denim factory shed featured here.

District Map, Bangladesh

Satelite Image of Site

DESIGN CONCEPT

The design was inspired from the traditional land/waterscape of rural Bangladesh. Land and water is coherent here which is the main idea of the design, the lily pond and the vegetation around the loom shade reflects sense of place in the truest sense.

Shading is an important issue in our traditional architecture. The sense of belongingness is addressed keeping in mind the characteristics of tradition and culture. Traditional form of roofing, known as "do-chala", is interpreted in our project with simplicity and originality using handmade roof tali (CC Block).

CONSTRUCTION PHASES

Structural Element - 10.0" Metal Pipe.
It is a re-cycled material as these leftover pipes from another construction site of the same client were used here.

Material - Locally available Bamboo
Floor Finish - N C F (Neat Cement Finish)

Roofing Material - Handmade Roof Tali made of C. C. Block

NOTABLE FEATURES

Playing with Texture using Materials - Concrete and Bamboo Creating a dialogue of solid & Void in the interior spaces.

A transparent shade that connects the built form with the nature. Traditionally Bangladeshi craftsmen work on in shaded open verandas.

Connection between interior spaces, Buyers Lounge and working space.

Deck from Buyer's Lounge

Water-body emphasizes the Land/water scape of Bangladesh.

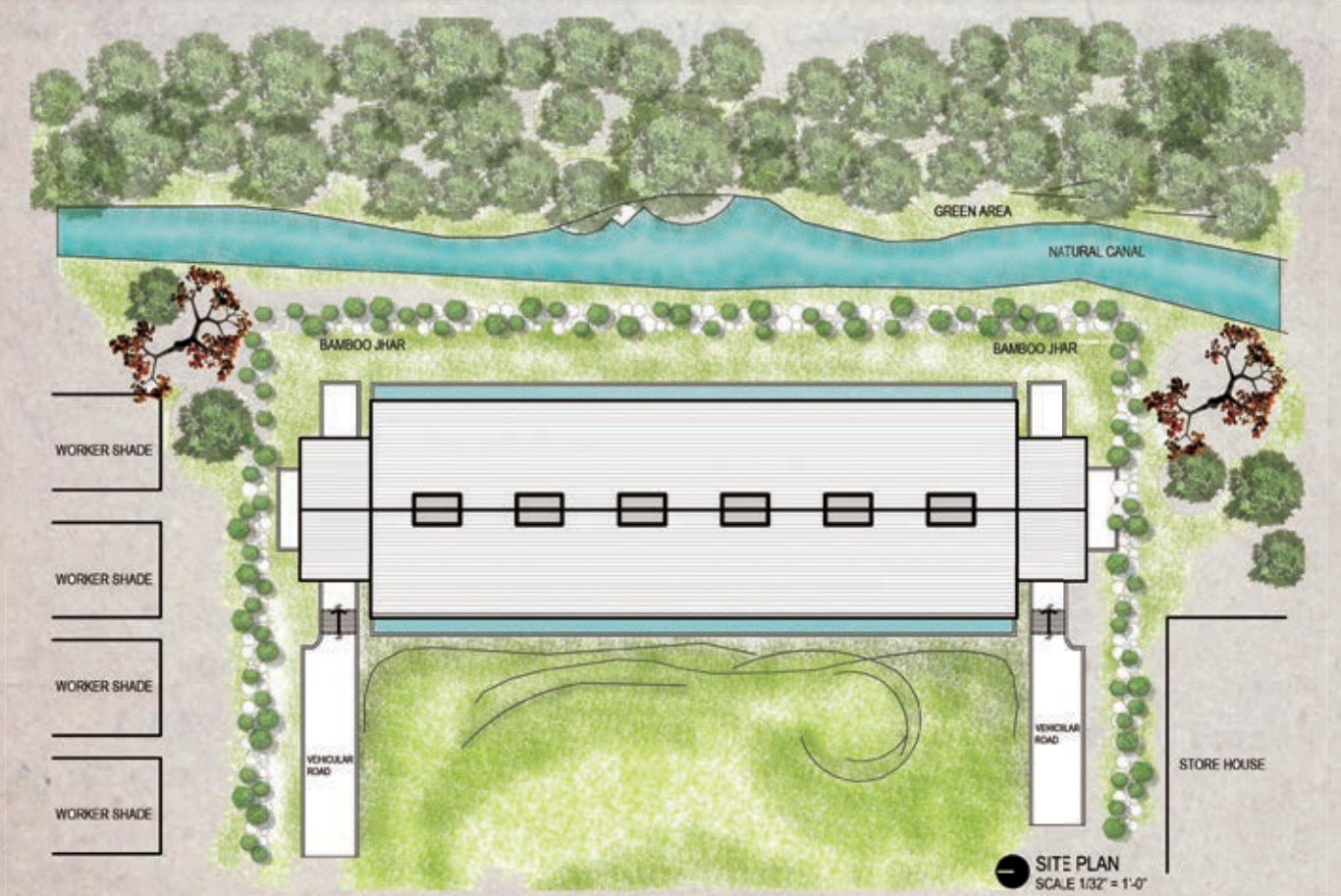


Fig 1: Site Plan

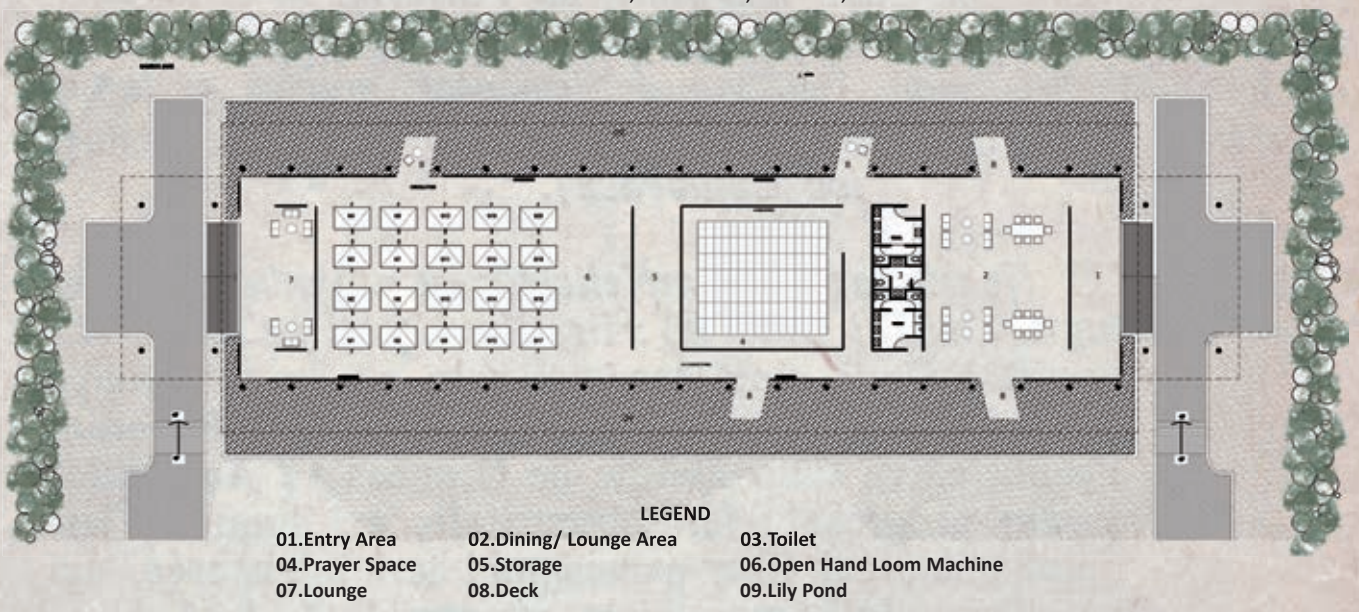


Fig 2: Ground Floor Plan

PROJECT DESCRIPTION

The evolution of the traditional houses throughout history has been a response to factors such as geography, climate, socio cultural aspects, craftsmanship and materials. With these essences, rural architecture has remained unchanged and their common features, showing genuine sensitivity to nature and its elements, survived the passage of time.

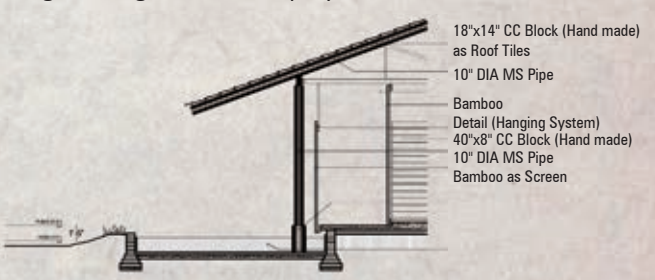
The project 'Shuttle Loom Shade for Amber Denim' got its inspiration from these traditional houses in Bangladesh sheltering ordinary people built by those with no architectural trainings but are more concerned with fulfilling their needs and what was suitable for the climate.

The building is placed within a natural setting located at a factory premise, at Gazipur, outskirts of Dhaka. The layout is kept as simple and open as was possible to house several Loom Machines, a Buyers' Lounge, and Dining for workers, Prayer space, and toilets.

Keeping the project's cost low was a challenge which was worked out throughout its Completion. As for running expenses, the introduction of a water body, bamboo screen, high ceiling and other vernacular elements substantially reduces electricity costs by eliminating the need for air conditioning and artificial lighting and makes the space cool and comfortable to work in.

The main intention is ease of use and comfort. Most of the materials used here are by their very nature durable: concrete walls, handmade concrete roofing tiles, bamboo for screen and wall, neat cement finish floors, and are used in ways and places that allow them to show their wear and provide easy repair and replacement. This project is an attempt to arrive at a modern or contemporary (Traditional Modernism) look following basic vernacular principles in design, using locally available materials, both natural and crafted, with modern amenities inside.

It is a Shuttle Loom Shed for Messrs. Amber Denim, placed withing a natural setting located at a factory premise at Gazipur in the outskirts of Dhaka, Bangladesh. The layout is kept simple and open that houses loom machines, buyer's lounge, dining for workers, prayer room and toilets.



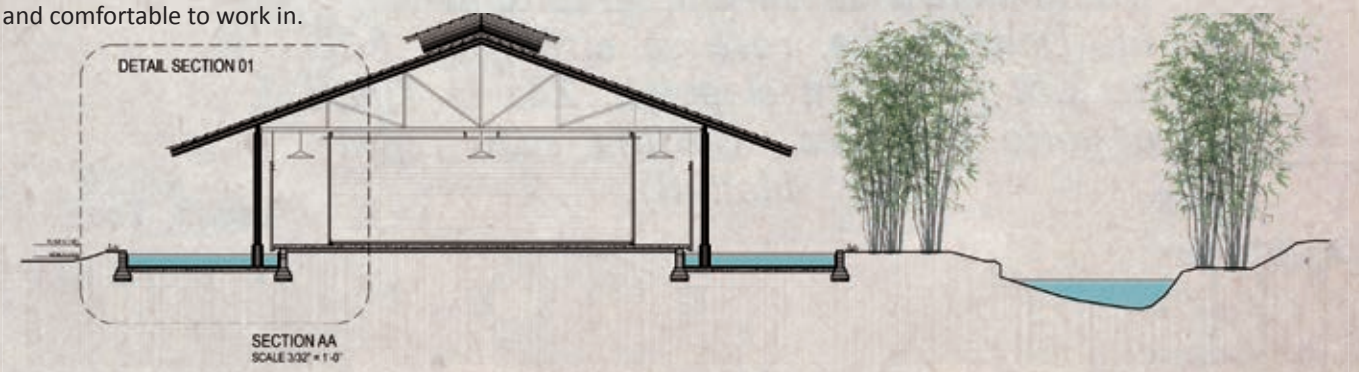
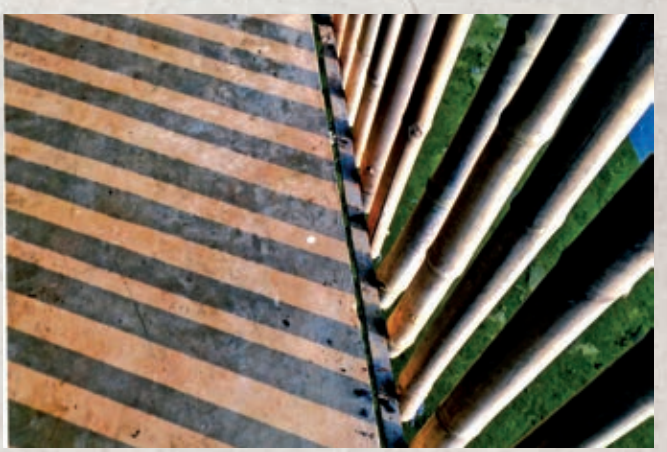


Fig 3:Detailed Section

Fig 4: View of the Shed



SHUTTLE LOOM FACTORY, GAZIPUR, DHAKA, BANGLADESH

It is a low-cost project where running expenses are considered as well. Introduction of a water-body, bamboo screen etc. are done. This project attempts to arrive at a traditional-modern theme by following basic vernacular principles in design.

MATERIALS OF CONSTRUCTION DETAILS:

- Bamboo screens - locally available and vernacular material as Building Facade
- High Ceiling - so that heated air is released outside
- Concrete walls - durable, makes the space cool & comfortable
- Handmade concrete roofing tiles - durable and climate responsive
- N. C. F. Floor - Neat Cement Finish floor is durable and keeps the space cool materials are used in ways and places that allow hem to use the inherent quality and provide easy repair and replacement.
- Roofing Material - Compressed CC Tile; MS Purlin and MS Truss as Structural Frame
- MS Pipe - as Structural Vertical Member
- Comp. CC tile - as Pavement

SPECIAL FEATURES:

- The project got its inspiration from traditional land/water scape of rural Bangladesh.
- Traditional form of roofing and plan layout is used here which is called “Do-Chala”.
- A dialogue with the surrounding landscape is created by bringing the nature in. Traditional loom craftsmen worked in crafts villages in this type of open layout. ■

PROJECT DETAILS

Built-up Area	:	1069 SqM
Project Duration	:	Nov 2013 - Feb 2015
Structural Consultant	:	Er Mohammed Tofazzal Hossain
Associated Architects	:	Ar Mohammed Faisal
Project Cost	:	US$75,000/-

THE PAVILION - RESIDENTIALEXTENSION

"we make spaces and in turn, spaces make us. The quality of space enhances our quality of life"

Project Cost : US $ 30,000/- **Built-Up Area: 178 SqM**

Ar W M K Sapumal Bandara

26th Architect of the Year Awards

FCAA - Foreign Countries' Commendation Award

The Pavilion

- Kurunegala, Sri Lanka

kasunsapumal@gmail.com

A Graduate from the University of Moratuwa, Sri Lanka, Ar Kasu Sapumal Bandara has worked with Chinthaka Wickramage Associates (CCWA), a leading design firm working for UN-HABITAT and is curently employed as a Senior Architect at Surath Wickramasinghe Associates (SWA) Pvt Ltd, Colombo, Sri Lanka. He also runs his own Architectural Practice, handling several International Prestigious Hotel, Residential, Administrative, Community, Commercial and Residential Projects. He's also very pro-actively engaged in many Non-Profitable Community Architectural Programmes across the island serving civilians. His rich experience includes exposure to the much acclaimed Multi-functional Green Belts for Tsunami Affected Families in Batticaloa, Sri Lanka and the Housing Resettlement Project for War Affected Families in Vavunia, Sri Lanka.

Architects are the alchemists and the task of architecture is to produce an appropriate response to people's aspirations to a better life.

Unlike yesterday, giving prominence to the privacy factor in designing residencies has become one of the main concerns of persons living in both Urban and Suburban Societies. While creating privacy becomes the sole factor in designing residencies, there is very little or no concern for interaction between human beings and their natural surroundings.

Fig #1: Greenery, Solids and Voids Connected to the Main Space

Fig #2: SITE PLAN

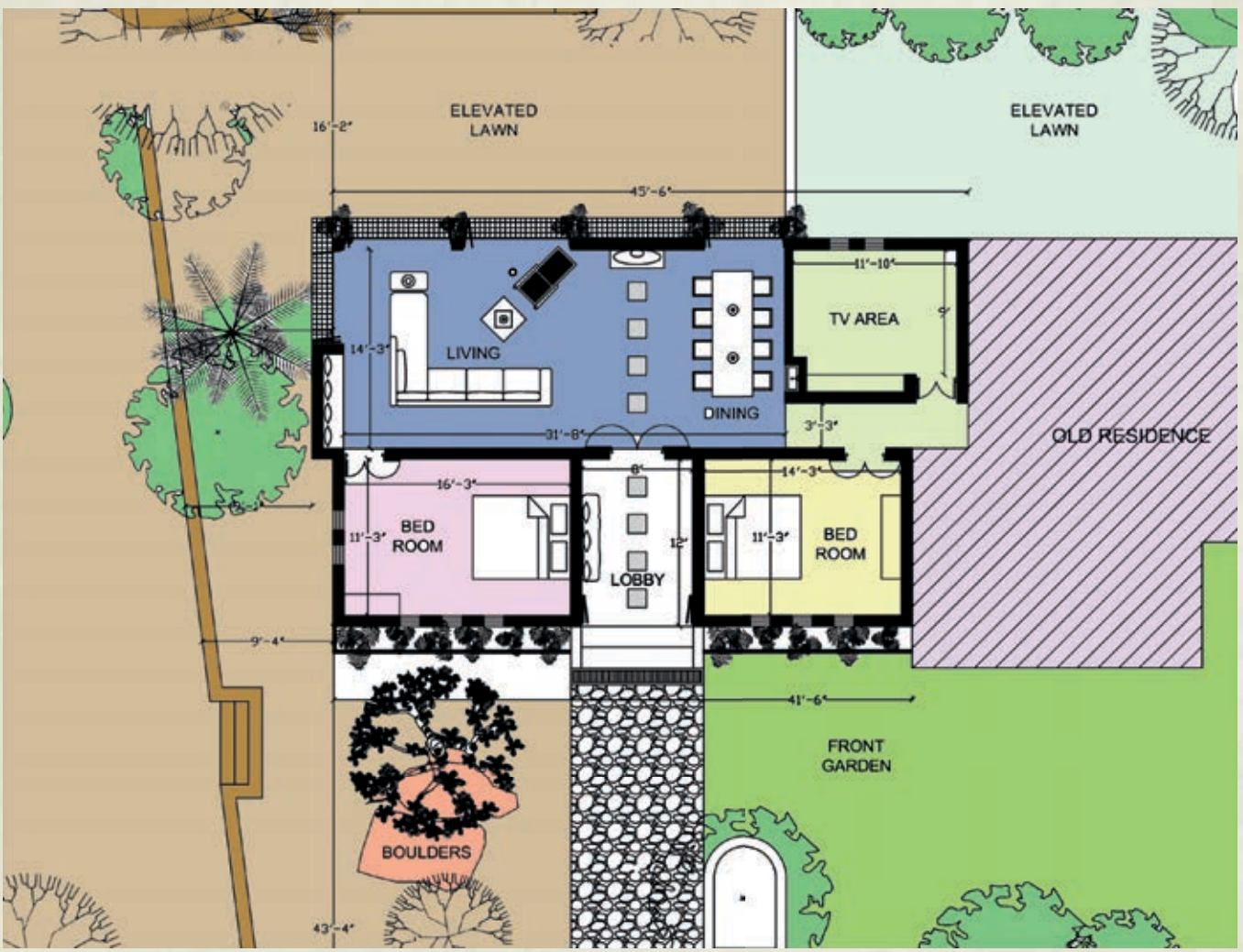
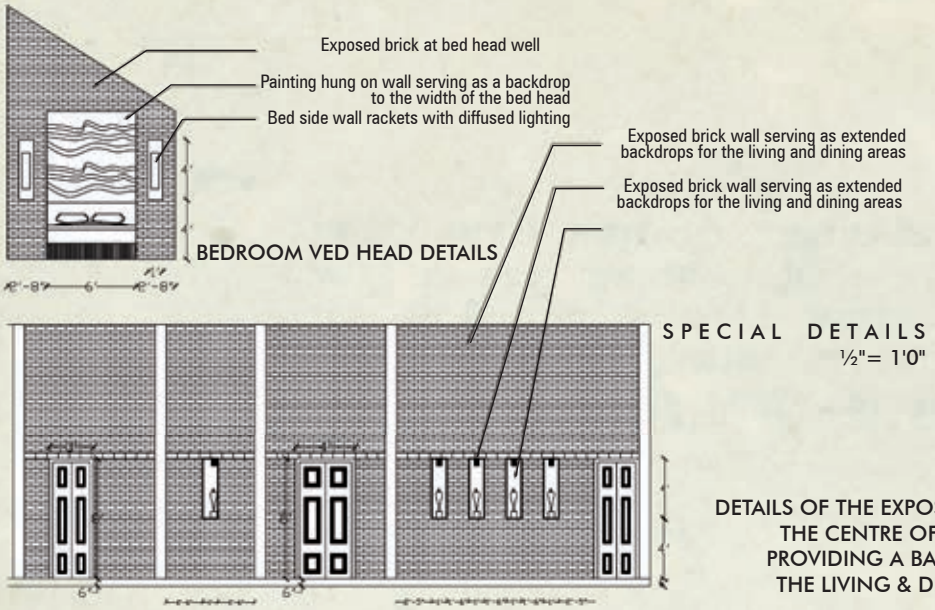


Fig #3: Ground Floor Plan



This has even contributed negatively towards the Psychological Dimension of persons living within such environments. Introvercy, self-centeredness, ignorance and weak human interrelations can be identified as some of these negative aspects.

Having to respond towards designing residential environment with respect to the need of privacy it is also the Social Responsibility of the Architect to contribute towards creating a healthy society. Therefore The Architect in certain situations is faced with the challenge of designing for both privacy and openness simultaneously.

The Extension to the house at Bamunakotuwa speaks about a residence located in the suburban environment. The site in which the residence is located is bordered by a mangrove swamp reservation of "Nabadana Wewa" at the rear, residences centered within 01 Acre of land plot either side and the "Wariyapola –Kalugamuwa" express road which is one of the shortest routes from Colombo to Anuradhapura at the front boundary.

Fig #4: Naturally Carved Welcoming Entrance Focused to Buddha Statue overlooking the Forecourt

Though the surrounding is not yet dense, the need for privacy was also the primary concern of its users due to the busy atmosphere of the road in front and the increasing litter of commercial activities developing along the other side of the road. Therefore the designer's main idea has been to take the main activities and visual links towards the rear of the site. In doing so the designer has cleverly handled the residential building itself as a façade diluting the transition between the busy and the calm.

The residence is around 70 feet set back from the main road. The entrance to the site is a naturally formed entry that has been carved through by retaining the existing natural green buffer between the Main Road and the site boundary. Therefore the residence is invisible from the express road until the user reaches at the entrance.

Fig #5: Relaxation of Living Space with the Natural Breeze Blows over the Lake

The in between space is a warm and welcoming forecourt turfed and landscaped with natural elements such as boulders that has been beautifully converted into benches as found from the surrounding itself centralizing a Sudu Araliya Tree (Plumeria), enhancing a private and calm interactive space.

The entrance to the building is offset to the entrance of the site avoiding visual axis from the road towards the inner part of the residence. The buildings front façade is designed as a solid wall with narrow openings to avoid visual permeability towards the inner part of the building.

Even the entrance is set back with a caved exposed brick lobby space in front that serves as a pause promoting a different mindset before entering into the residence. In terms of plan form, the building has been manipulated in a manner that main spaces that need large openings such as the living and dining spaces have been located at the rear facing the lush greenery.

This has enabled the designer to have large openings at most of the rear façade enabling to create a pavilion like space linking with the exterior when all windows have been opened up. This provides the user with the opportunity to extend activities within the living and the dinning towards the elevated garden space that overlooks the coconut plantation and the mangrove swamp reservation beyond.

The residence is also rich in spatial progression and a series of surprised spaces and different volumes. One who enters the premises through the natural entry, walks through the natural rubble path way arched with Ranawara (Senna auriculata) & Kolong (Haldina cordifolia) Trees leading from the entrance to the site to the residence lobby, enters through the main timber paneled double door that focuses directly towards a Buddha Statue that is back dropped by a cement wall and glass façade providing glimpses of the environment beyond that one is just about to experience. Turning left one is warmly welcomed into the studio type living area which is both physically and visually linked towards the turfed platform enriched by the shade of Mango, Cashew and Coconut Trees. To the right the experience is to open dining space back dropped by a featured wall. Timber Attic Space is visually connected to the main space which is used as a private library.

Even the finishes have contributed towards bringing in the natural surrounding into the residence. The main feature of the building is its horizontal façade which is out of natural exposed bricks. The 18 feet high ridge wall with engraved rectangles carrying the faces of “Yoga” Hermits and the

Fig #6: Reflection of Sunset on Earthly Materials

Fig #7: Dine at Sunset

Fig #8: Conversation of In and Out

double timber paneled door which adds a featured back drop to the living cum dining area while contributing towards the quality of space. The façade is combined together with cut cement and pure white rendered walls. Exposed natural calicut tiled roof supported by the coconut rafters stained in black, texturizes the earthly atmosphere. The natural cement cut and polished floor reflects the lush greenery at the outside which creates an illusion in extending the space and earthly ambiance.

Exterior garden is 03 feet elevated from the existing ground which is a multifunctioning interactive open space and stepping down towards the coconut plantation which runs to the reservation of the Nabadana Wewa (Tank). The view from the living and dining is embraced with the natural breeze blows through the Nabadana Wewa (Tank) and the western sunset seeping through the coconut verticals which enhances the earthly finishes of the space. The rear exterior is a combination of cement and rough plastered columns painted in black that disappears into the environment contributing towards the pavilion quality and again diluting boundaries between the "IN" and "OUT". ■

PROJECT DETAILS

Built-up Area	:	4082 SqM
Total built area	:	178 SqM
Project Duration	:	2012-2015
Project cost	:	US $ 30,000/- Approx.
Associated Architect	:	Ar J M A Miranda
Contractor	:	C Wimalagunasekara
Material Palette	:	Exposed Brick, WOOD: Sri Lankan Teak *(Tectona Grandis)*, Sri Lankan Mahogany (*Swietenia Macrophylla*), Sri Lankan Kolong (*Haldina Cordifolia*), Sri Lankan Jack (*Artocarpus heterophyllus*), Natural Clay Calicut Tiles, Black Stained Natural Coconut (*Cocos Nucifera*), Bamboo, Random Rubble & Stone Boulders.

Fig #9: Living Space Enhanced with the Western Sunset seeping through the Coconut Verticals over the Lawn.

Fig #10: Textures of Tradition and Layers of Activities in Harmony

DENIM MOSQUE
GAZIPUR, BANGLADESH

"equipotentiality of space exploited with the skillful use of the diagonal axis and porous walls"

Project Cost: US$30,000/- **Built-Up Area: 727.6 SqM**

Ar Lutfullahil Majid

26th Architect of the Year Awards

FCAA Young Architect Award

Denim Mosque

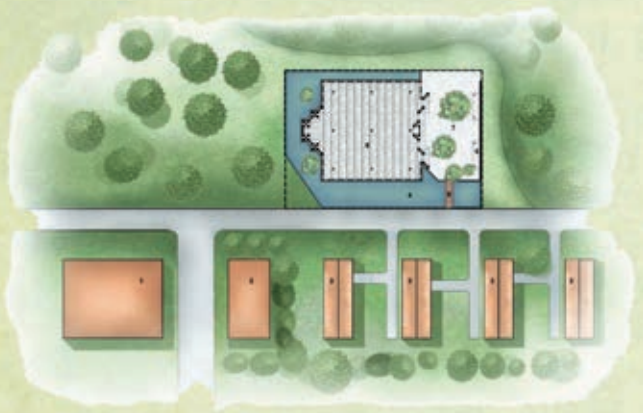
- Gazipur, Bangladesh

arche_ground@yahoo.com

Lutfullahil Majid is a currently practicing architect, inspired by the age-old, diversified architectural and cultural heritage of his country Bangladesh and the Sub-Continent. He started pursuing education and practice in architecture at such a time when the architecture scenario in a rapidly developing country like Bangladesh was largely and adversely dominated by western modernism. Under this scenario, he is continuously in search of a language, through his works, which would complement the Context, Climate and Culture of his country. Born on 1st October, 1981at Chandpur. It is a small town by the bank of the River Dakatia and Meghna. He completed his graduation from BUET in 2006. He is working as a Principal Architect and Partner in 'Archeground Ltd.' from February 2006.

Every interior, building and landscape project is an attempt towards his vision of developing an architectural norm that truly represents the socio-cultural attributes and contextual demands respecting the origin. For one of his projects 'A Vacation House at Rampal' Khulna, Bangladesh he received Berger Award , 2015 and got short-listed for 2A Asia Architecture Award in 2015. for 'Amber Denim Mosque' at Gazipur, Bangladesh got short-listed for 2A Asia Architecture Award 2016. He likes photography, painting, traveling, and music. His special interests are history and criticism of architecture, urban design and product design. The ideology of Master Architect Geoffrey Bawa and Architect Laurie Baker inspires him.

the mosques with their inner transformative spaces and usage of intricate calligraphy, jalis, and maneuvering of sunlight, evoke reverence through their sky to building and sky to earth connections...



LEGEND

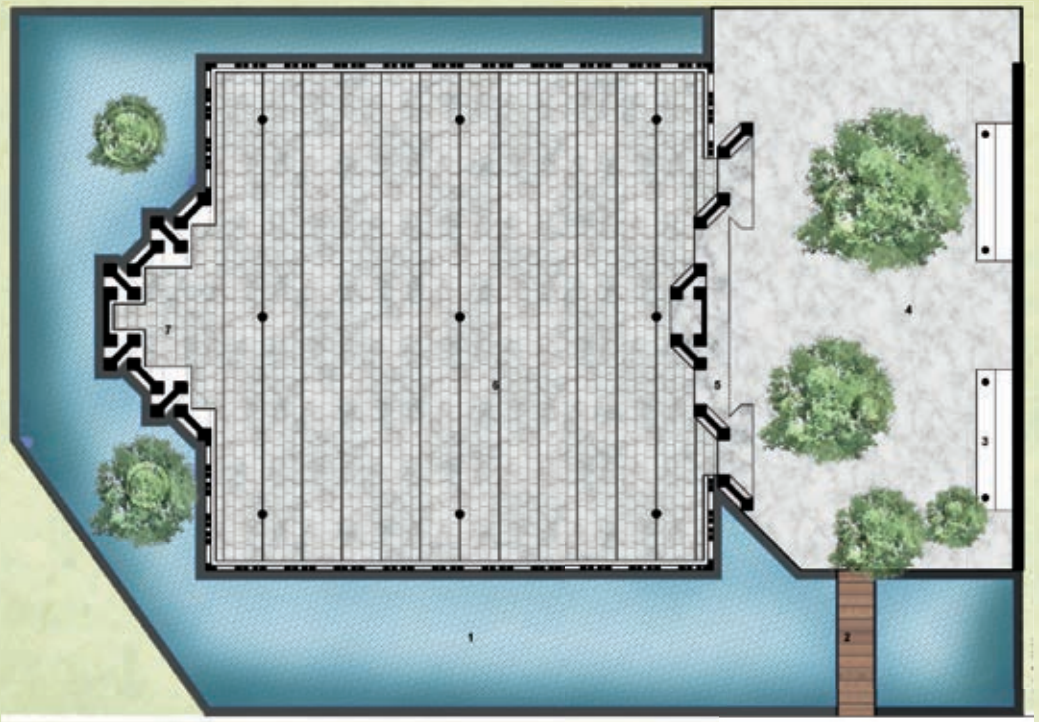
1. ETP	**3.** Worker's Dorm	**5.** Entry Bridge	**7.** Mosque Shaan
2. Worker's Room	**4.** Water Body	**6.** Ablution space	**8.** Mosque

Fig #1: Site Plan

Fig #2: Entrance

The rural setting of Bangladesh shows close relation and side-by-side existence of natural water and people. Each village home has a small pond beside it. These homes in the rural setting are self sustained, naturally ventilated. They exist in harmony with the surrounding nature and green. The Denim Mosque created such a sel sustaining system, harmoniously set in the vernacular setting. The water body around the mosque provides a necessary threshold to separate it from other buildings of this area. The mosque is completely naturally ventilated. It celebrates the tradition of craft from rural Bangladesh. The perforated screen of the mosque withholds a sense of crafted modernism in style. Its installation technique is inspired from the vernacular technology mud block installation.

The Denim Mosque is a low cost structure. In situ finishing materials are used instead of market materials. The floor is neat cement finished, screen has hand-made concrete block walls,



LEGEND
1. Water body
2. Entry Bridge
3. Ablution place
4. Mosque Shaan
5. Mosque Entry
6. Indoor Prayer space
7. Mihrab

Fig #3: Mosque Plan

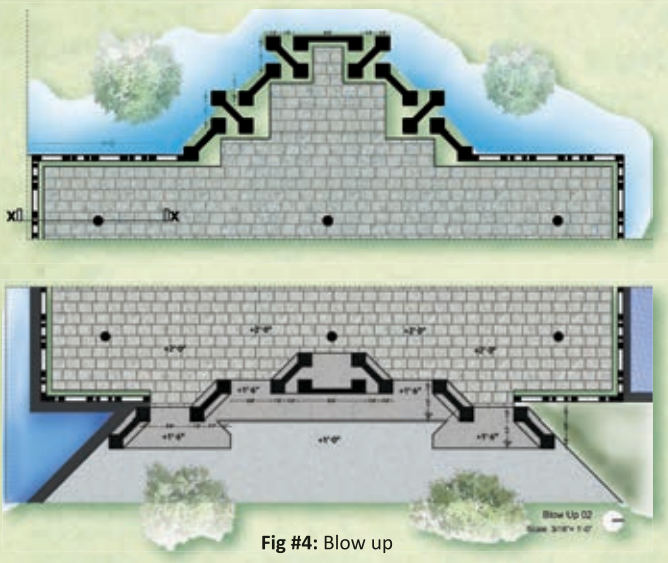


Fig #4: Blow up

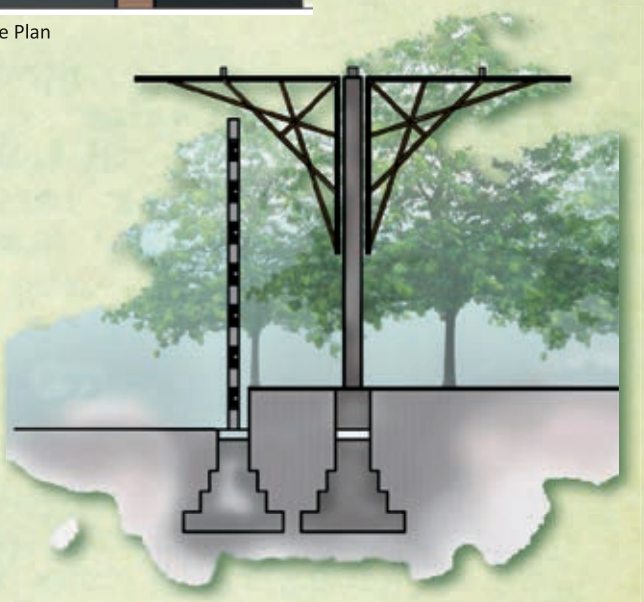


Fig #5: Conceptual Section of Truss

Fig #6: East side elevation

Fig #7: Entrance at the east facade

Fig #8: Daylight seeping through the perforated wall

Fig #9: View from the south-east corner

roofing material is industrial sheet and ceiling is made with pine wood. The mosque shows a contemporary tropical expression. The essence of crafted modernism is evident in here. The mosque surely creates the vernacular harmony between nature and people that stems from the very core of rural Bangladesh.

MATERIALS OF CONSTRUCTION DETAILS:

Foundation: RC Column on individual footing
Structure: Column and truss underneath roof
Space: Functional space is surrounded by perforated screen
Roof: Roofing system - Low cost industrial sheet roof

Finish: Mostly finishing surfaces are hand made, using CC block as wall finish, CC microtile as floor finish, Pine wood ceiling

SPECIAL FEATURES:

Side by side existence of natural water and people
Self sustained, naturally ventilated
Waterbody as threshold to create a buffer for mosque from the surrounding
The perforated screen of the mosque witholds a sense of crafted modernism in style.

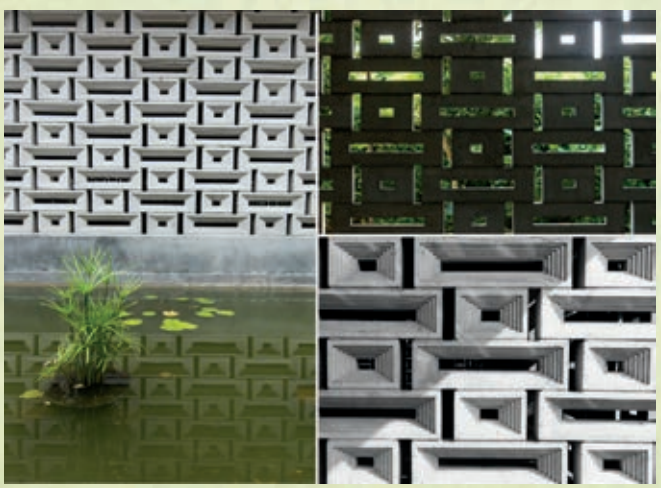


Fig #10: Custom-made perforated CC block wall

Fig #11: Spaces around and inside

Fig #12: Spaces around and inside

Fig #13: Tree branch column holding the umbrella shapped ceiling

Mosque is a sacred place. It requires isolation from the materialistic life. The surrounding water body provides a sense of isolation and the entrance bridge is a preparation space to create a mind set. The perforated screen allows the daylight to create a different set of mood in the different times of the day.

The rural setting of Bangladesh shows co-existence of natural water body and human being in a close proximity. Each village home has a small pond beside it. These village homes are self-sustained and naturally ventilated. The Denim Mosque shows such harmony and self-sustaining system of the rural Bangladesh.

The mosque is completely naturally ventilated. It celebrates the traditional craft of the rural Bangladesh. The perforated screen of the mosque with holds a sense of crafted modernism in style. Its installation technique is inspired from
the vernacular technology of mud block installation. The Denim Mosque is a low cost built form. Construction cost is minimized by using cast In situ materials.

Neat cement finish used as floor finish material. Hand-made concrete blocks screen as wall. The top of the tree brunch column made of pine wood and the roofing material is industrial sheet. The mosque contains a contemporary tropical expression. The essence of crafted modernism is evident in here. The mosque surely creates the vernacular harmony between nature and people that stems from the very core of rural Bangladesh. ■

PROJECT DETAILS

Built-up Area	:	727.6 SqM
Site Area	:	825.6 SqM
Project Duration	:	May2015 to October 2015
Project Cost	:	US $30,000/-
Structural Engineer	:	Er Saiful Bari
Associated Architects	:	Ar Rakib Rhine, Ar M Z Bappy
Contractors	:	Amber Denim
Elect. Contractor	:	Amber Denim

Fig #14: The Mihrab

Fig #15: Interior of the mosque

- 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 with 28th JKAYA. Nominations shall be invited with 28 JKAYA.
- All other Awards are declared annually by selection of a project completed during calendar year 2015/2016.
- There is no entry fee.

2. AWARDS CATEGORIES for 27th JK AYA

GREAT MASTER/CHAIRMAN'S AWARD

(Award Due with 28th JK AYA)
(There is one award under this category)

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 color. Mention shall be made about number of occupants of the building & use of building.)

1.1 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)

1.2	**Architect of the Year Award** Commendation Awards For:		**INR 1.75 Lacs, Trophy & Citation**
1.3	Private Residence	(PR)	**INR 1.75 Lacs, Trophy & Citation**
1.4	Group Housing	(GH)	**INR 1.25 Lacs, Trophy & Citation**
1.5	Public Building (In case of Public Building, minimum built-up area should be 1000 SqM)	(PB)	**INR 1.25 Lacs, Trophy & Citation**
1.6	Religious Architecture (Projects Completed between Jan-2012 to Dec-2016.)	(RA)	**INR 1.25 Lacs, Trophy & Citation**
1.7	Young Architect's Award		**INR 75,000/-, Trophy & Citation**
1.8	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/UT: Punjab, Chandigarh (UT), Himachal Pradesh, J&K]

1.9	State Architect of the Year Award	**INR 1.25 Lacs, Trophy & Citation**
1.10	State Architect Commendation Award	**INR 75,000/-, Trophy & Citation**
1.11	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

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

GRAND TOTAL 14 PRIZES

Last date for submission of Entry : **30th June 2017**
For details, log on to: **www.aya-jkcement.com**

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