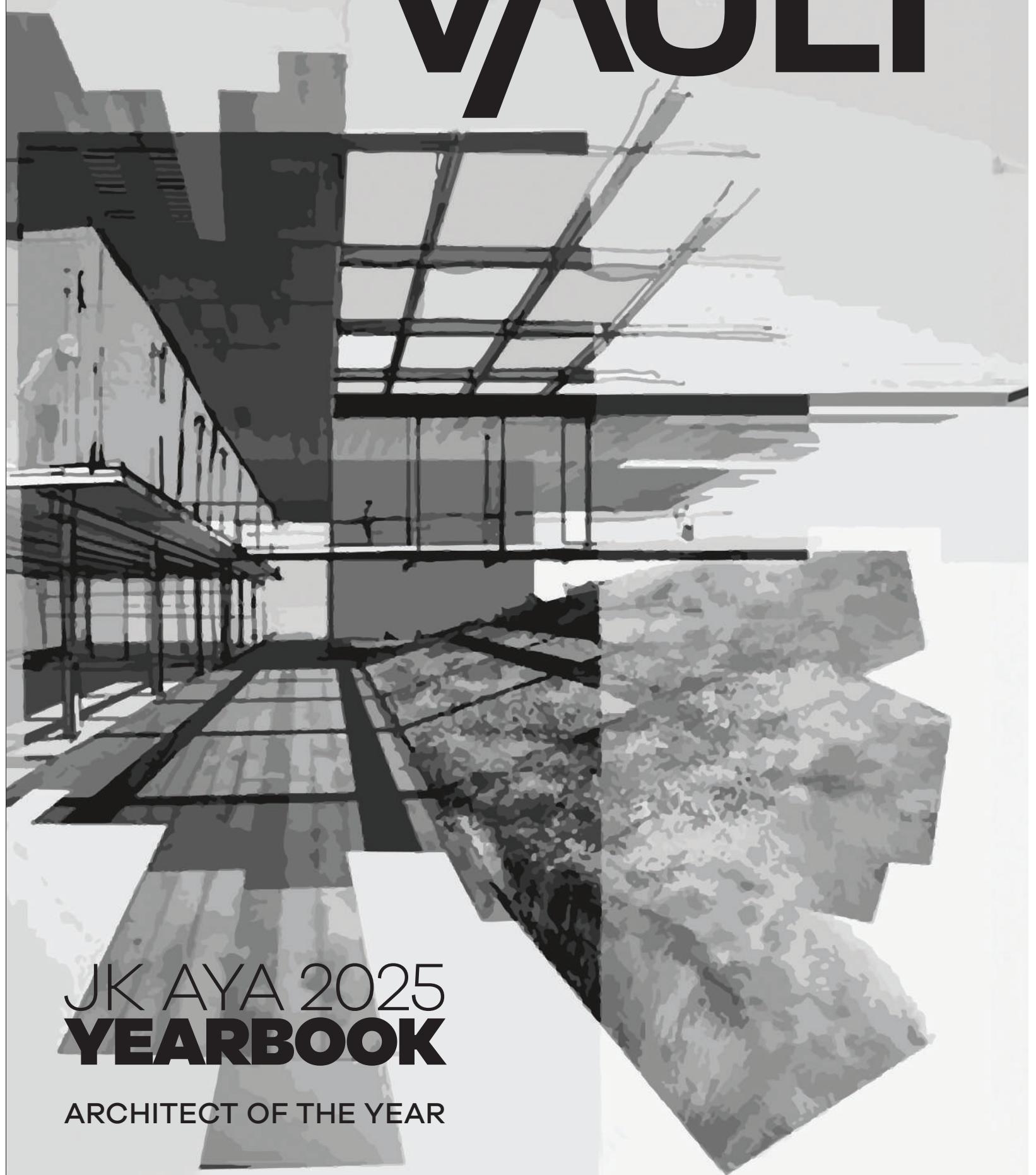




JURY: The Voices Behind the Verdicts  
WINNERS: 34th JK AYA  
Code of Participation (36th JK AYA)



# the VAULT



JK AYA 2025  
**YEARBOOK**

ARCHITECT OF THE YEAR



the  
**VAULT**

JK AYA 2025  
**YEARBOOK**

ARCHITECT OF THE YEAR

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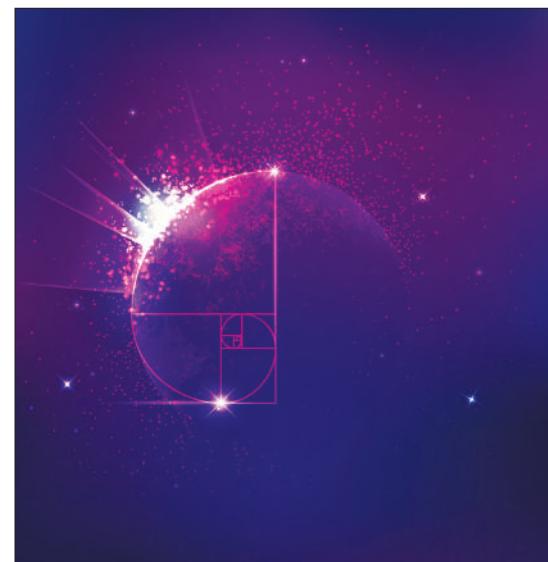
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# Note of Appreciation

The JK Architect of the Year Awards (JK AYA) extends its deepest gratitude to the vibrant architectural community across India and its neighboring countries. Your enthusiastic participation, whether as seasoned professionals or budding talents, fuels our mission and strengthens this prestigious platform. Thank you for making the JK AYA not just an awards ceremony, but a celebration of creativity, innovation, and the enduring power of architecture.

04



# Leader Speaks

“

**Dear Architects,**

Wish you a happy and prosperous New Year 2026 and a warm welcome to you for the 36th JK Architect of the Year Awards!

The JK Architect of the Year Award has always focused on appreciating designs that are not only aesthetically pleasing but also environmentally conscious and user-friendly. I want to thank you for all the help and support you have shown to make this platform what it is today and I am committed to continuing the legacy of JK AYA to ensure that these architectural achievements receive the recognition they deserve.

Every design project is unique and comes with its challenges, taking care of all the factors like climate, by-laws and user requirements can be a painful job when working on a strict timeline, but despite all these hurdles, you navigate through endless pitfalls to produce buildings and infrastructure that range from highly practical to truly breathtaking enormity.

Now the moment has come again to recognize those distinguished bodies of work and their creators who continue to drive architecture forward.

The 36th annual edition of the JK AYA Awards is now open for participation. We invite submissions from architects and designers from India and 10 Neighboring Countries.

We welcome you to make this yearly celebration a huge success once again.

”

With best wishes

**Dr. Raghavpat Singhania**

Managing Director-JK Cement Ltd. &  
Chairman-JK Architect of the Year Awards

# About JK AYA

**T**he JK Architect of the Year Awards (JK AYA) stand as a testament to architectural excellence, recognizing outstanding contributions across India and neighboring countries. Instituted in 1990 by the visionary Late Shri Yadupati Singhania ji, these awards have become a prestigious international platform. JK Cement Ltd., currently led by its Managing Director, Dr. Raghavpat Singhania, has been the sole sponsor and organizer, demonstrating an unwavering commitment to fostering architectural talent for over three decades.

The core objective of JK AYA is to identify, acknowledge, appreciate, promote, and reward creative excellence in architecture. The awards inspire professionals to continually raise design standards, provide a credible platform for recognition, and foster global interaction among architects. Through initiatives like the "Focus State Awards," which change annually to highlight different geographical areas, JK AYA ensures equal opportunities and broad participation from all regions, including Tier 2 and Tier 3 cities.

The JK AYA encompasses a comprehensive range of categories. These include the prestigious Great Master's Award for lifetime contributions, the Green Architecture Award for sustainable design, and the Indian Architecture Awards (IAA) covering Architect of the Year, Young Architect's Award, Architecture Student of the Year, and various Commendation Awards for specific building types. Additionally, the Indian State Architecture Awards (ISAA) recognize regional talent from designated "Focus States," while the Foreign Countries' Architecture Awards (FCAA) acknowledge outstanding work from participating neighboring nations.

The application and selection process for JK AYA is streamlined and fair. All submissions are exclusively online via the official website, [aya.jkcement.com](http://aya.jkcement.com), with no entry fee. The application period typically runs from January 1 to June 30. Participants can submit multiple distinct projects using separate forms (Form A for Indian participants, Form B for foreign, Form C for Great Master's nominations), with tutorial videos available for assistance.

A dedicated jury undertakes a rigorous evaluation, with final decisions being binding. While the awards are supportive in addressing initial omissions, entries not conforming to rules will be disqualified. By submitting, architects grant JK AYA the right to publish their work for inspirational purposes. Award ceremonies are grand international affairs, celebrating winners on a distinguished platform.

# Administrator Speaks

“

**Dear Architects,**

Dear Esteemed Members of the Architectural Community,



On behalf of the entire team at JK Architect of the Year Awards (JK AYA), I extend my sincerest gratitude for your invaluable contributions and enthusiastic participation. For over three decades, the JK AYA has been privileged to witness and celebrate the extraordinary talent, visionary designs, and unwavering commitment you bring to shaping our built environment. Your innovative spirit and dedication to excellence are the very cornerstones of this esteemed platform, continually inspiring us and setting new benchmarks for the profession.

It is your relentless pursuit of impactful and sustainable design that truly elevates the JK AYA. We are honored to provide a forum for recognizing your outstanding achievements, fostering crucial dialogues, and connecting architects from diverse backgrounds across India and our neighboring countries. Thank you for making the JK AYA a vibrant celebration of architectural prowess and for contributing to a legacy that continues to inspire generations. We eagerly look forward to your continued engagement and to celebrating many more years of shared accomplishments.

“

With best wishes

**Mr. Rana Pratap Singh**

Administrator - JK AYA



# JK AYA TROPHY

## HERITAGE

- The trophy represents a heritage architectural marvel, called 'Vijay Stambh' (Victory Tower).
- The Victor Tower is situated in the western Indian state of Rajasthan, in Chittorgarh town.

## HISTORY

- It was built in 1440 A.D. by 'Maharana Kumbha', a powerful ruler of the region (Mewar), to commemorate his victory over the rulers of Malwa & Gujarat.

## SIGNIFICANCE

- The structure is covered both inside and outside with exquisite sculptures of Hindu deities depicting episodes from the two great Indian epics - Ramayana and Mahabharata.

## THE JOURNEY OF JK AYA

- Awards conceptualised by late **Mr. Y. P. Singhania**. The **first Architect** of the Year awards were given in **1990**. Started for architects of **India only**.
- Hon'ble Dr. Shankar Dayal Sharma, **Vice President of India** was the Chief Guest at the **first Award Ceremony**.
- **Ar. Laurie Baker** was the first winner of Great Masters Award.
- **Ar. Anant D. Raje** from Ahmedabad was the first winner of Architect of the Year Award.

- **Focus countries' awards** were introduced from **7th JK AYA**.
- Young Architect Award was introduced from **7th JK AYA**.

- **Green Architecture Award** for Environment Conscious Design was introduced from **20th JK AYA**.
- Award Function was held **outside India for the first time**, at Colombo, Sri Lanka for **21st JK AYA**.

1990

1995

1996

1997-98

2011-12

- Trophy together with the name 'Architect of the Year Awards' **was registered as Artistic work with Register of Copyrights**, Govt. of India with registration No. A 52959/95

- Jury meeting and award function was **held outside Delhi for the first time** from the **8th JK AYA**, and since then, held each year in different towns.
- **Focus State Awards** were introduced from **9th JK AYA**.

## DETAILS

- It is a 37-meter-high stone structure, with nine storeys, and has a staircase within to climb to the top.

- Publication of **JK AYA Work & Play** - Compilation of Winning entries under Public Building.
- Publication of **JK Know & Heal** - Compilation of winning entries under Public Building.

- Jury meeting for **30th JK AYA** was held in February 2021 through **virtual mode**.
- For the first time ever, digital version of the 29th & 30th JK AYA award function was conducted with almost 2500 participants.
- An enhanced version of a **dedicated website for JK AYA** was launched.

2016-17

2019

2020

2021

2025

- **Student Architecture of the Year Award** introduced from **24th JK AYA**.
- **Kenya, Uganda and Tanzania** included in focus countries from **24th JK AYA**.
- The winner entries were compiled and published in the form of a **Coffee Table Book**. Three such books have been published so far.
- JK AYA Abodes- Compilation of winning entries under **Private Residence category**.

- **Dr. Raghavpat Singhania (MD of JK Cement Ltd & Chairman of JK AYA) took charge and continued the same tradition under his leadership.**
- Considering the COVID-19 situation, a microsite for submission of all the entries was developed, so that architects could submit their details from anywhere in the world. This was the first time, entries were called online.

- **34th Jury Meeting** held in Bhopal.
- **34th Award Ceremony** held in Delhi.

JOURNEY CONTINUES

THE TROPHY

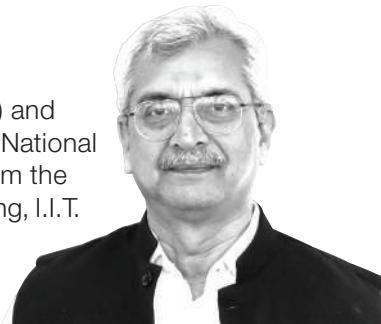
# JURY

## THE VOICES BEHIND THE VERDICTS

### Dr. Abir Bandyopadhyay

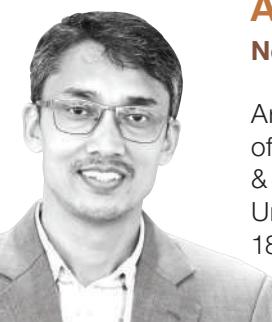
Raipur (Focus State)

Dr. Abir Bandyopadhyay is Professor (HAG Scale) and Head, Department of Architecture and Planning, National Institute of Technology, Raipur. He has a Ph.D. from the Department of Architecture and Regional Planning, I.I.T. Kharagpur, and is the author of three books.



### Ar. Arjun Basnet

Nepal



Arjun Basnet is Associate Professor, Himalaya College of Engineering, Tribhuvan University; Principal Architect & Director, Shreesti-We Create Pvt. Ltd.; and Director, Universal Engineering and Science College. He has over 18 years of experience in architecture.

### Ar. Jitendra Mehta

Indore (Focus State)

Jitendra Mehta is Chairman of IGBC Indore Center (Indian Green Building Council). He was elected as the National Council Member of the Indian Institute of Architects (IIA) from 2015-2019, and served as the Chairman of the IIA's Madhya Pradesh Chapter from 2011-2015.



### Ar. Krishna Kumar Dhote

Professional Advisor from Bhopal

Professor Krishna Kumar Dhote is Dean (Planning & Development), Maulana Azad National Institute of Technology (MANIT) and Professor in Department of Architecture and Planning, (MANIT). He has been associated with many professional bodies in architecture.



### Ar. P. N. Medappa

Jury Member for Student Award by COA

P. N. Medappa is a partner in Mindspace. He has won many accolades including the A+D Spectrum Award for Institutional Architecture, the JK Cements Commendation Award (twice), the NDTV Design and Architectural Award, and the JK Cements Architect of the Year Award for the design of KIPCER project.





### Ar. Rebecca Gurung

Bhutan

Rebecca Gurung is Vice President, Bhutan Institute of Architects; Technical Adviser, RENEW and BOWE; Board Member, Sangchen Ogyen Tsuklag Monastery and Khedrup Foundation; Principal Designer, Bhairav Kund Temple Complex; and Design Adviser, Gross National Happiness Center's Happiness Center.

### Ar. Sanjay Goel

Ludhiana (North India)



Sanjay Goel is a Technical Expert, Ludhiana Smart City Ltd. and Chief Architect, Designex Architects. He is a Fellow, Indian Institute of Architects and the Indian Institute of Interior Designers; a Registered Valuer with the Ministry of Finance, Government of India.

### Ar. Shabani Mwatawala

Tanzania

Shabani Walad Mwatawala is Principal, RSM INITIATIVE. He was a director at PSM Architects Co. Ltd., and was involved in Phase 3 of Muhimbili Orthopaedic Institute, National Public Health Laboratory, and a Morogoro Municipality market complex.



### Ar. Srinivas Murthy G

Hyderabad (South India)

Srinivas Murthy G. is the founder and Principal Architect, SMG Design Inc. and Founding President, Architecture and Design Foundation. He was bestowed the Award for Excellence 2017 by Government of Telangana and was conferred the 'Fellow of IGBC award by IGBC in 2019.



### Ar. Shamini Shanker Jain

Jaipur (Central India)



Shamini Shanker Jain is co-founder, SS+PD Architects; National Hon. Secretary, Indian Institute of Interior Designers; a member of the Board of Directors, Manipal University; member, National Executive Committee of WICCI Architecture Council; and member, Core Committee of IGBC Rajasthan Chapter.

### Ar. Tara Prasad Dhal

Bhubaneswar (East India)

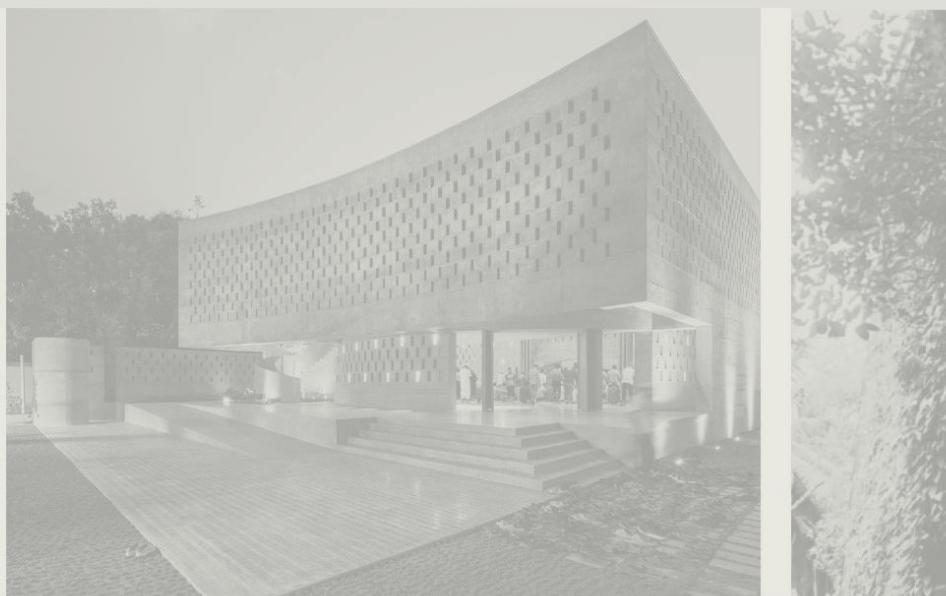
Tara Prasad Dhal is founder and Managing Director, THE DESIGN GROUP. He has been the recipient of many accreditations and awards including by the Governments of Odisha and Chhattisgarh. Presently, he works in Odisha and Chhattisgarh for various building projects.

### Ar. Shilpa Gore Shah

Mumbai (West India)

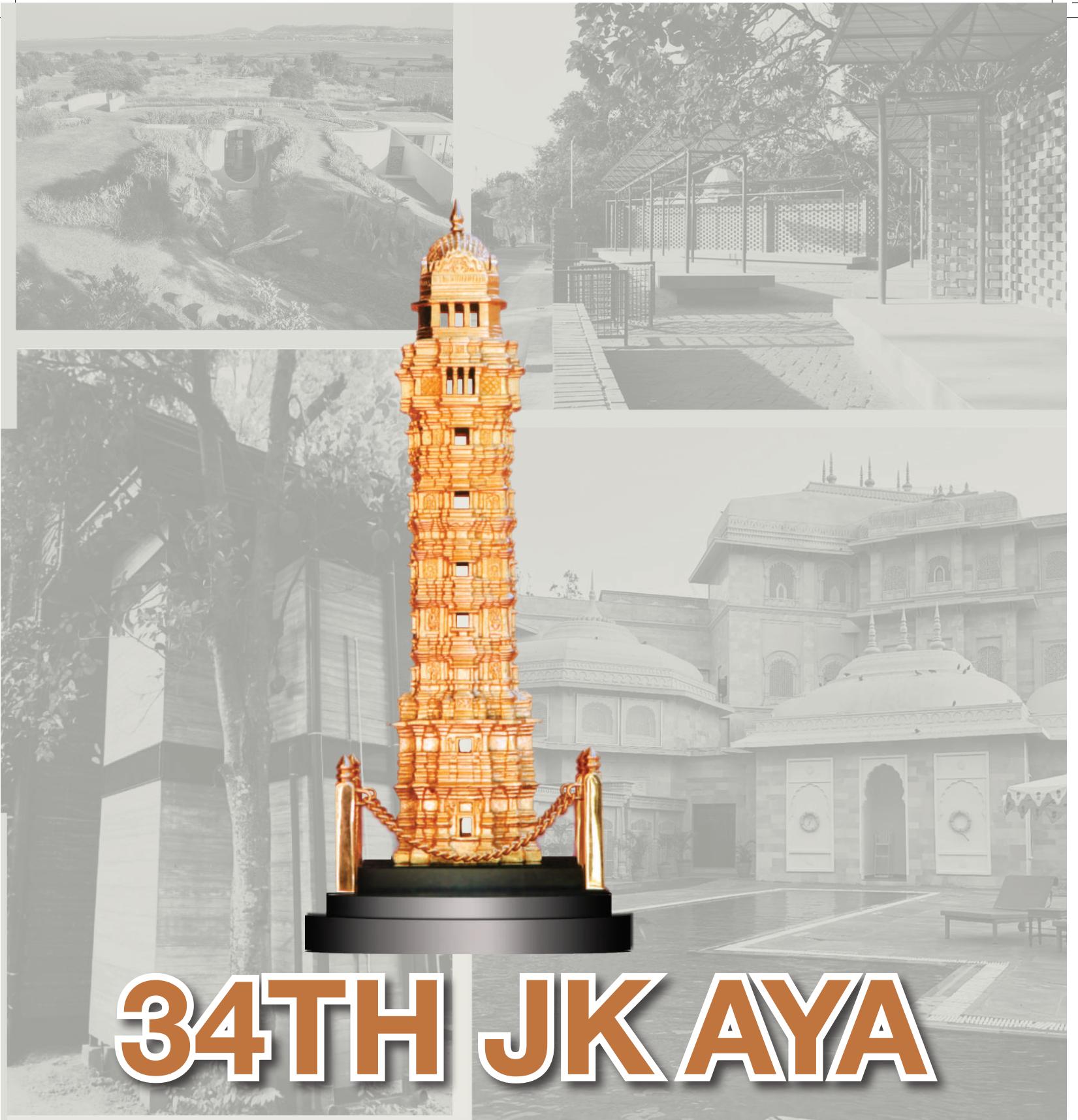
Shilpa Gore Shah is a founding partner and Design Principal of S+PS Architects. She has been a member of the National Executive Committee of the Institute of Indian Interior Designers and has numerous Indian and international awards and accolades to her name.



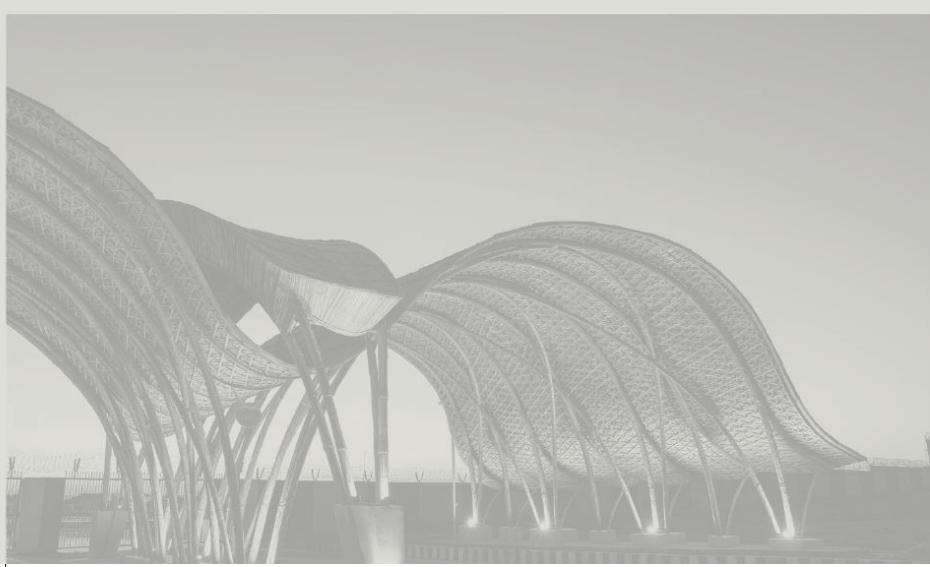


# WINNERS OF





**34TH JKAYA**





■ Night view of the lit-up Surat Diamond Bourse.



■ Site plan.



■ Site plan with ground floor plan.



**Ar. Manit Rastogi,**  
New Delhi  
**Co-founding Partner,**  
**Morphogenesis**

Manit Rastogi studied at the School of Planning and Architecture (New Delhi) and the Architectural Association (London) with a post-graduate diploma with distinction in Sustainable Environmental Design under Simos Yannas and an AA Diploma with Honours, under John Frazer. Manit is the Co-founding Partner at Morphogenesis, one of India's renowned Architecture and Urban Design practices. His professional portfolio includes several commercial buildings, residential complexes, smart cities, significant institutions, offices, and hotels across nations.



■ Building ISO view.



**Green  
Architecture Award**

# A City Within a City: Crafting Tomorrow's Diamond Legacy



Name of the Project: **Surat  
Diamond Bourse**

Typology: **Commercial**

Location: **Surat, Gujarat**

Size: **6,60,451 sq. m.**

Year of Commencement: **2017**

Year of Completion: **2022**

# Salient green design features

## 1 Site design and development:

**1 Site design and development:** The primary challenge in designing the world's largest commercial building was facilitating easy and efficient daily navigation, making circulation and sustainable development the defining parameters of its monumental design.

## 2 Efficient functional proximities:

**2 Efficient functional proximities:** The design optimises travel distances, ensuring that the farthest office module is reachable within five minutes.

## 3 Well-defined spine:

**3 Well-defined spine:** The central spine is built such that 100% of the building's circulation spaces are naturally ventilated. Staggered atria allow hot air buildup to escape while incorporating landscaped elements that create green lungs.

## 4 Daylight saving:

**4 Daylight saving:** The office towers are oriented north-south with narrow floor plates, blocking the harsh western sun and ensuring 75% of the workspaces receive diffused light throughout the day.

## 5 Integrated landscape strategy:

**5 Integrated landscape strategy:** The building features interconnected courtyards that create a variety of views and support functions like food courts, recreational spaces, and interaction areas.



■ Building Interior element

**S**urat Diamond Bourse (SDB) consolidates India's 67,000 diamond professionals within the world's largest single-office building. With a built-up area of 7.1 million sq. ft. occupying a 35.3-acre site, SDB exemplifies high-density office architecture and transcends global sustainability benchmarks. It is a seed building for the Diamond Research and Mercantile (DREAM) City, an upcoming business district, leading to an unprecedented socio-economic development in the region.

Focusing on environmental sustainability, it consumes 50% less energy than the highest green benchmarks and features one of the world's largest radiant cooling systems. For its sustainable development efforts, the project has achieved IGBC's GREEN New Building Platinum Rating.

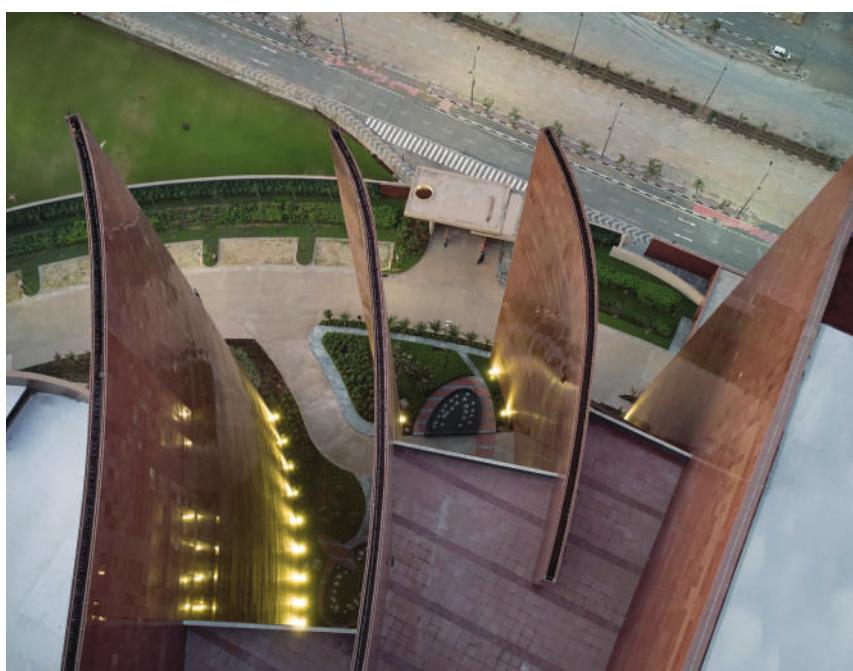


The modular structural grids align efficient parking layouts. Two basements have been designed to avoid the need for pile foundations, which would be typical in this area, thereby bringing costs down.

Flood mitigation was one of the primary site constraints because the site lies roughly a metre below the highway road. The plinth was raised, and a trench was created around its periphery to harvest rainwater.

The construction uses conventional RCC combined with post-tensioned (PT) slabs for the nine towers. Locally sourced materials were incorporated with

■ Building wing top view.



■ Column Cluster view.



# Salient green design features

**6 Local material:** Lakha red granite and Gwalior white sandstone used in the construction were procured within a 300 km radius. Stone-working communities from the Deccan Plateau were employed at all stages.

**7 Technological design innovation:** The radiant cooling system, spanning 300 km and one of the largest in the world, significantly reduces operational maintenance.

**8 Structural efficiency and robustness:** Modular structural grids streamline parking layouts and save 25% of the construction area, while the two basements eliminate the need for pile foundations typically required in this region.

**9 Enhanced user experience:** The design focuses on elevating users' spatial and transitional experiences. The central spine serves as an interactive hub with breakout spaces, green atriums, and dense vegetation.

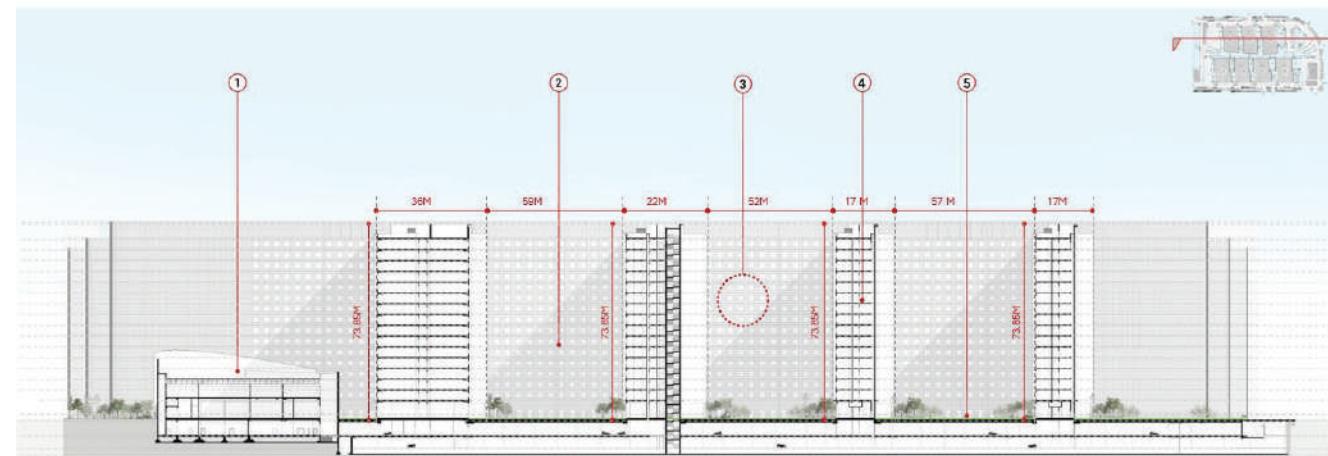
**10 Energy efficiency:** These measures have resulted in a 15% saving in Capex, 50% saving in Op-ex, and a 50% reduction in energy consumption. This has resulted in the building earning the Indian Green Building Council (IGBC) Platinum Rating.

a minimal waste-to-landfill approach. Lakha red granite and Gwalior white sandstone, used in the construction, were procured within a 300-km radius. Stone-working communities from the Deccan Plateau were employed at all stages, from quarrying to dressing and application.

The building also features one of the largest installations of radiant cooling (approximately 20 km of running length of radiant pipes per floor, with a cumulative length of approximately 300 km.), where 40% of the built-up volume is cooled by an energy-efficient system that uses chilled circulated water on the floors and ceilings.

■ Building side view.





- 1 Diamond Club
- 2 Shading through built-form and vegetation
- 3 Smaller openings of the spine enhance the E-W air movement
- 4 Narrow floorplates ensure day-lit Workspaces
- 5 The courtyards will take up many daily visitors like a bazaar

■ Longitudinal section.



■ Internal Courtyard View (Ground Floor).



■ Side Wing Night View.



## Architect of the Year

INDIAN ARCHITECTURE AWARDS (IAA)

# Sustainable and Dynamic Workspaces

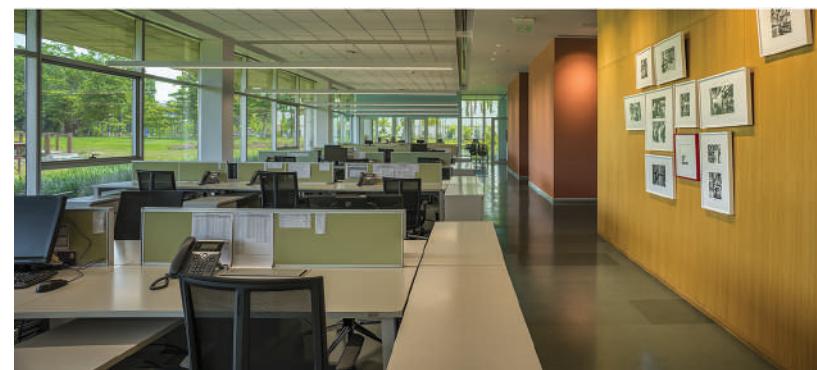
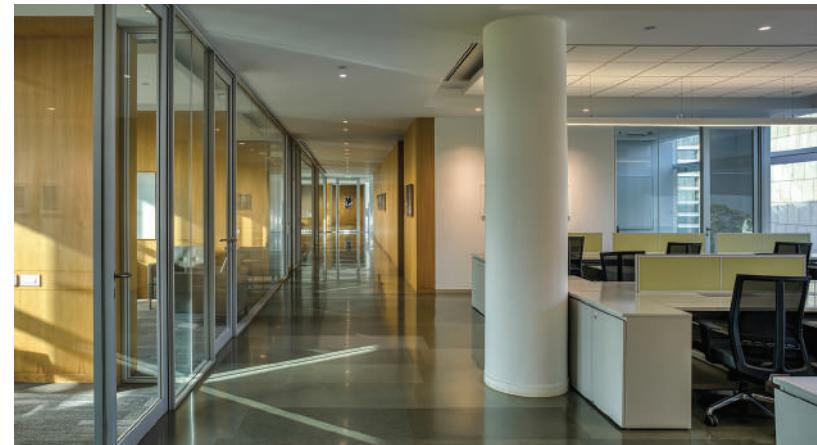
The transformation of the JSW's Administrative Office at Vasind Works Plant, Vasind was driven by the need to replace old and outdated, leakage-prone office buildings in various parts of the plant. The new administrative complex, set in the northwest parcel of the 110-acre plant would bring together the Plant's administrative offices, housing 150

- The unifying base integrated with the landscape.



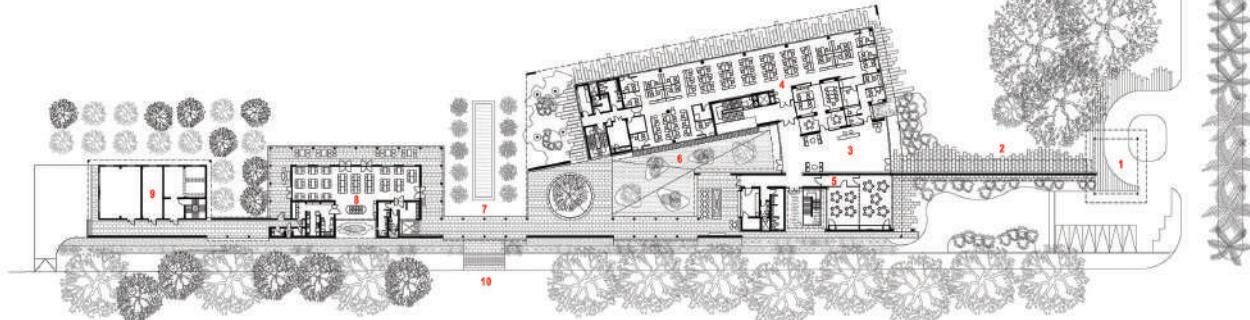
**Ar. Sanjay Nayak,**  
Mumbai  
Director, Edifice

Sanjay Nayak is a Director at Edifice, and has been with Edifice since the year 2000. He has worked on multiple typologies and many of his designs are award winners. He was awarded the Charles Correa Gold medal, as a student of Architecture, for the best design dissertation. His portfolio of projects handled as a part of Edifice include JSW at Mumbai, Dolvi & Bellary, Amara Raja.



■ Left, top right, and bottom right: Building and Interior views.

1 Drop off  
2 Pedestrian walkway  
3 Office block  
4 Office block  
5 Shared facility (Training rooms)  
6 Courtyard  
7 Cafe court  
8 Cafe  
9 Utility  
10 Pedestrian access



■ Ground floor plan.

employees at one location, providing better infrastructure, a conducive working environment reflecting JSW brand as a sensitive, sustainable and dynamic establishment. The site abuts the Mumbai Nashik Highway. The prevalent 125-m-highway setbacks from its center defined the primary zone of the development. The setback area served as a vital foreground for the development. The earmarked parcel was largely clear, except for tree cover in certain areas and a small old unused structure at the east corner of the parcel.

Name of the Project:  
**Administrative Office of JSW Steel-coated Products Ltd.**

Typology: **Commercial**

Location: **Vasind, Maharashtra**

Size: **55,000 sq. ft.**

Year of Commencement: **2019**

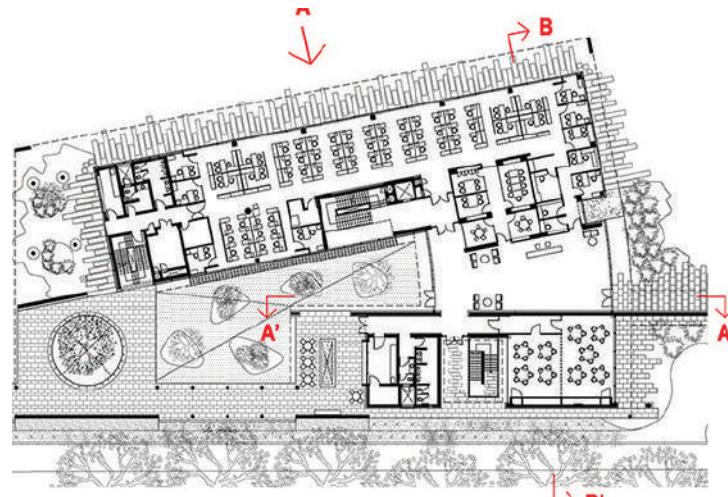
Year of Completion: **2022**



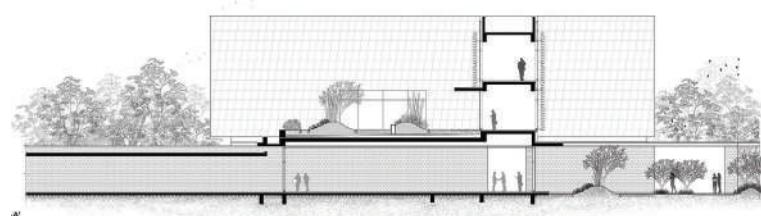
■ Staircase view

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

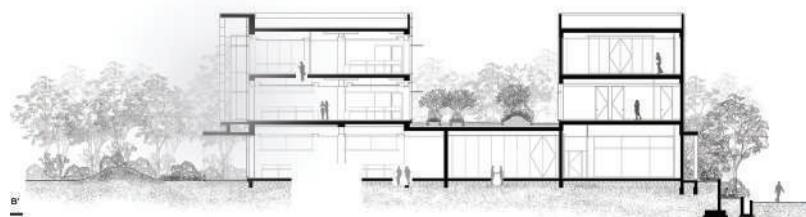
Workspaces largely in an insulated glazed cover, overlook views and are well shaded by deep overhangs and localized external screens. The spatial planning strategy along with the light filled spaces and engagement with nature fosters collaboration and interaction



■ Ground floor plan.



■ Section AA'.



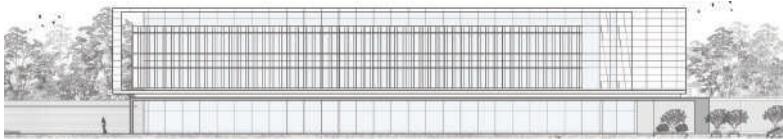
■ Section BB'.

■ Engagement with landscape and deep overhangs in response to the climate.

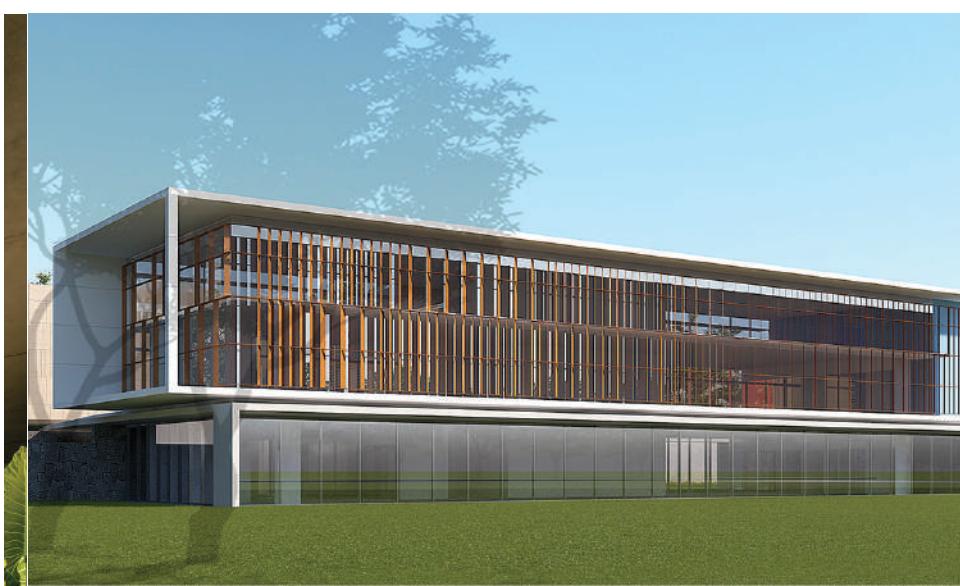




■ Front view



■ Elevation A.



■ Building ISO view

among employees. Materials used in the construction of the complex were aligned to the sustainability goals and responsibly consumed, while keeping the wastage factor to a minimum. The material palette comprises of ordinary local materials like black basalt, Kota, granite, executed with extraordinary quality.

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



## Ar. Abhijit Kothari and Ar. Pranali Kothari

Nashik  
**Spacestudio Architects**

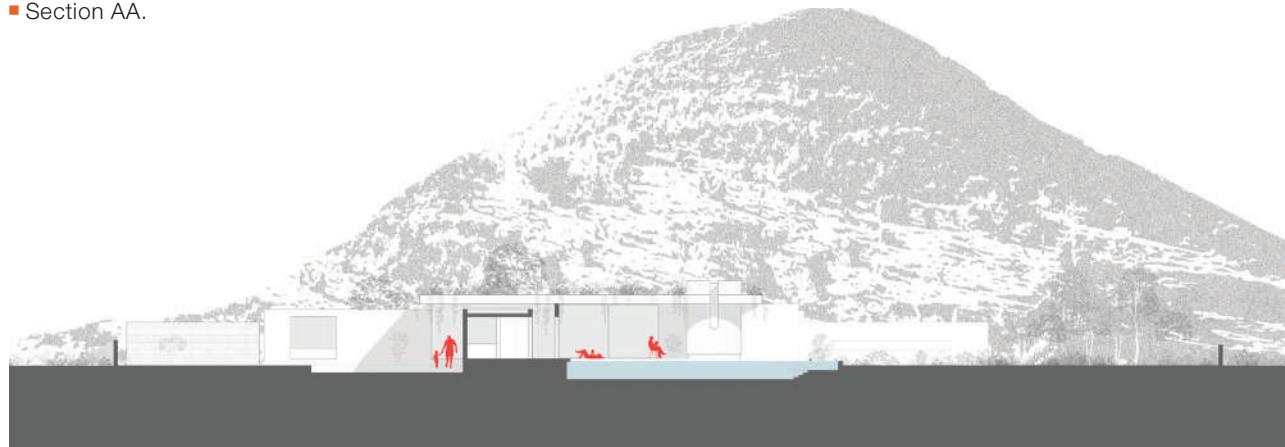
Pranali Kothari completed her Bachelor's of Architecture from NDMVPS College of Architecture, Nashik. After her graduation, Pranali worked as a Jr. Architect with Ar. Aslam and Tarannum Kadri, MORPHOSIS Architects, and after that as Associate Architect with Ar. Shital Sakhala Disha Architects. She started with a firm 'spacestudio' in Mumbai in 2010, and takes up projects related to interior as well as urban design.

Abhijit Kothari completed his Bachelor's of Architecture from Rachana Sansad's Academy of Architecture, Mumbai. He did his internship with Ar. Shilpa and Pinkish Shah, S+PS Architects, in Mumbai, and continued working as Assistant Architect. Later, he worked as Architectural Consultant with Architect Hafeez Contractor. Abhijit was also a Visiting Faculty at NDMVPS College of Architecture, Nashik.



■ Building blending with the water body in the front.

■ Section AA.





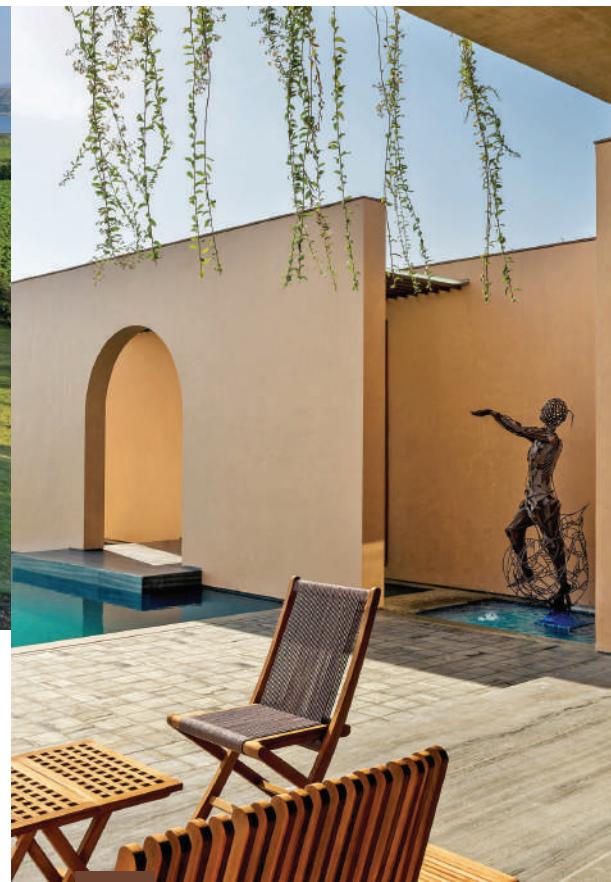
# Lines of Stillness and the Fluid Geometry of Nature



■ Arghya Farmhouse

The Arghya Farmhouse is a quiet residence for a spiritual client; built on a Nashik farmland bounded towards a dam. Merely a quarter of the entire four-acre plot is held by this house, which is laid out along a single horizontal plane to convenience the movement of the elderly client. Five principal lines define the formal and spatial composition of the house – those that also connect land and water, the sky and the earth, inside and outside, the built and the green, in effect, the private and the public.

Sitting between the boulders and the stream, silence and sound of nature, the Arghya Farmhouse offers multiple opportunities to its users to unify with nature, and take recluse in its own interior setting. The house and the site are seamlessly interwoven within each other in different ways, creating multiple contemplative corners between the mountain and the water.



Name of the Project: **House Of Five Lines, Arghya Farmhouse**

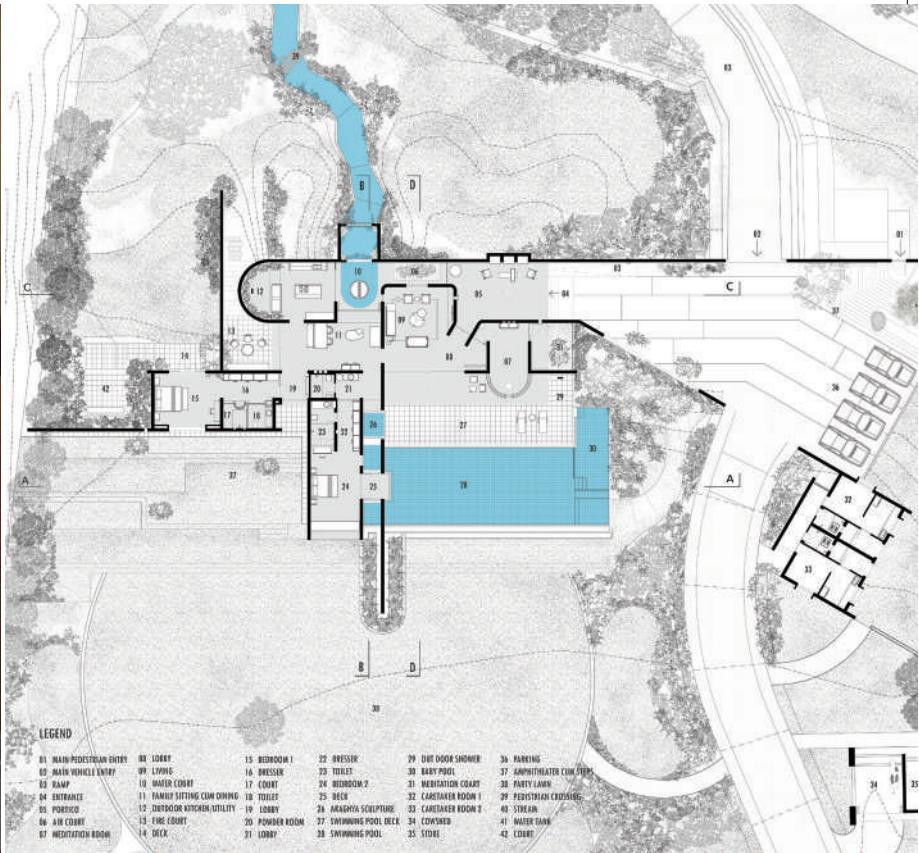
Typology: **Residential**

Location: **Nashik**

Size: **3,900 sq. ft.**

Year of Commencement: **2021**

Year of Completion: **2023**



■ Left: Sectional view. ■ Right: Layout plan.

## The House of Five Lines

Five principal lines define the formal and spatial composition of the house-

The first line is a wall with a long slit that frames the dam against the green.

As one enters, a majestic view of the pool opens up, bounded on the right by the second principal wall.

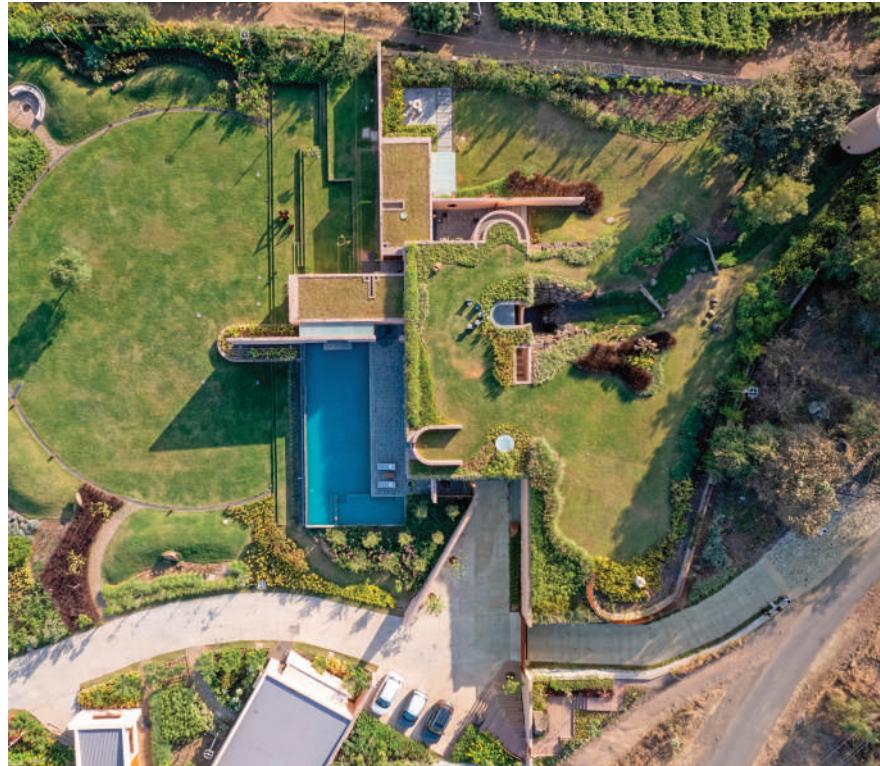
The third principal wall-line acts as a retaining wall holding and allowing the earth for the home.

The fourth and fifth walls define the spaces for the private bedrooms and their public counterparts.

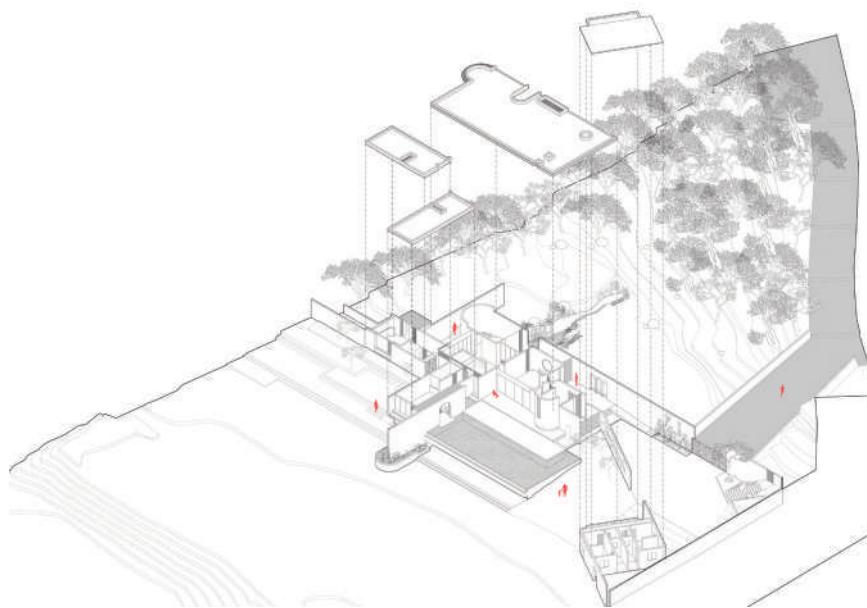
In order to maintain a low-key tranquil environment, the project works with a minimal palette of basic construction materials of brick and concrete. It has been painted with water-resistant lime-based paint from inside, outside and even toilet walls.

The flooring is leather finished Anita gray Indian stone, and the same marble is cut and used in small pieces, including all wastage, even on decks. All furniture, doors and windows is in teak wood, and the fabrication work and sculptures are in corton steel, which is kept raw. The house has a terrace garden on the top.





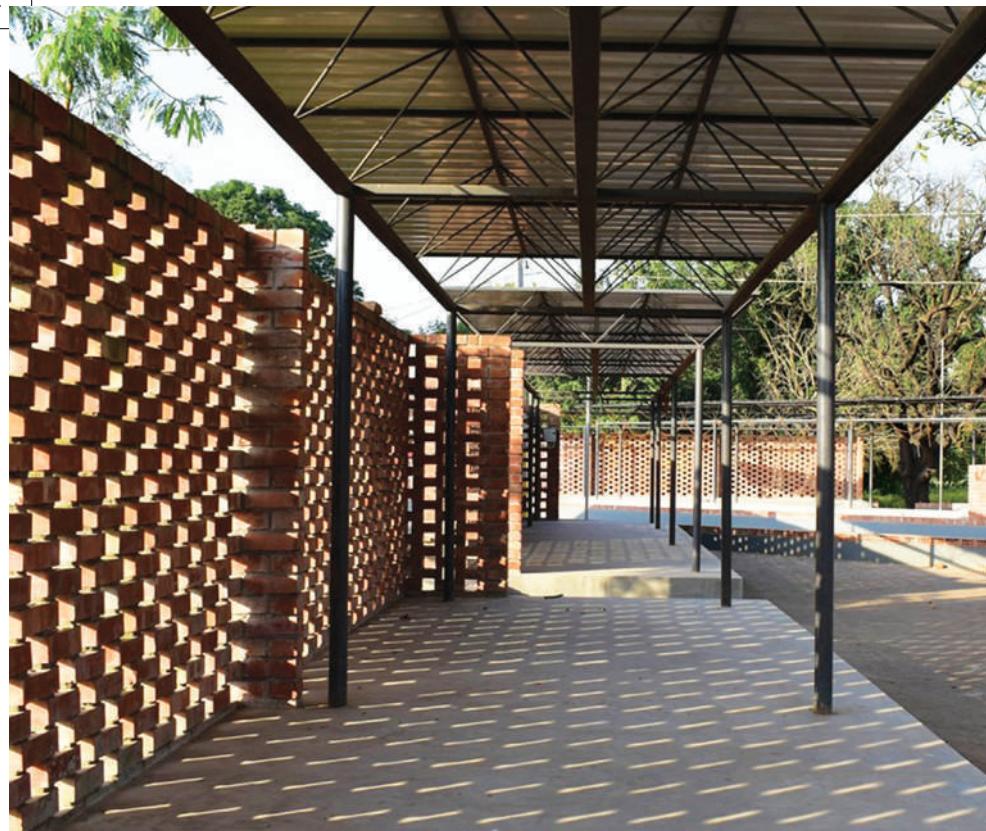
■ Arghya Farmhouse: An overview.



The house has been set such that it does not overpower the surroundings. The design has been made climate conducive by creatively altering the topography on the west side to allow natural air and light, creating cross ventilation. Special sculptures are placed at strategic intersecting axes that marry art and architecture. The house frames uninterrupted views of the dam, while also creating private pockets and spaces for contemplative meditation.



■ Top, middle, bottom: Interior Views.



■ Plinth view with the sun shade



# A Centre of Solace and Community Spirit



■ Site axonometry.



**Ar. Ruturaj Parikh**

Goa

**Partner, Studio Matter**

Ruturaj is a partner at Matter where he leads architecture, design and curatorial projects. Ruturaj is a former director of the Charles Correa Foundation where he led social projects and public forum initiatives. He is curator and editor of *thinkmatter* – a digital media platform for contemporary Indian architecture and *INSIDE*, a bi-annual professional design journal. Ruturaj is also Programme Curator for Arthshila, Ahmedabad.

**S**ince decades, a bi-weekly market has been sitting on this site – an odd-shaped strip of land on opposite sides of Narindrapur Road in Siwan, Bihar. We were approached to design a simple, cost-effective structure that can house the market and improve the experience for the buyers and sellers.

By organising the market on plinths and under the shade of a roof, the design accounts for ideas of interaction, circulation, and accessibility in an attempt to invigorate the place as a small urban node with additional possibilities of activities.

The idea was to create a construction prototype that can be employed simply and affordably without losing the quality or commitment to a positive public space



■ Top: Image showing the spatial movement for the visitors.  
■ Bottom: Narindrapur Market.

and the final executed design was built at 30% of the cost of conventional construction.

Now, more markets in the vicinity are using this system for their purpose. While it was designed to be a market, it was also imagined to be a place for occasional melas and other local festivities.

Name of the Project:

**Narindrapur Market**

Typology: **Public Spaces**

Location: **Siwan, Bihar**

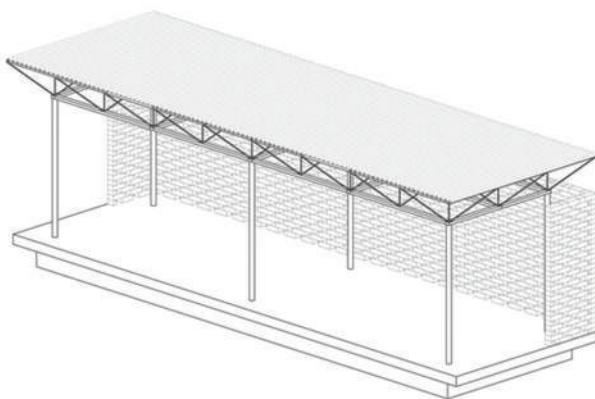
Size: **1,280 sq. m.**

Year of Commencement: **2021**

Year of Completion: **2022**



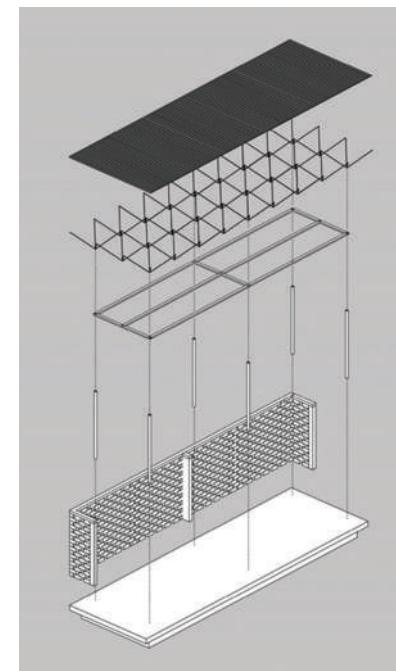
■ Top: Concept module.  
■ Bottom: Module.



The design employs a unique structural system – a simple space-frame made out of reinforced steel bars – to create an affordable spanning system that can serve as a prototype and a model for such developments in the future as well. The use of brick in multiple forms enables this structure to be made locally by masons and fabricators.

The project had to be value-engineered for a very cost-effective and replicable model. The detail of a ‘space-frame’ was explored using affordably available reinforcement steel in a recurring pyramidal geometry. This helped us to reduce the cost of the fabricated roofs significantly and the surplus was committed to better paving, landscaping, and enclosure in the form of wire-cut bricks.

The platforms were carefully designed to create an equitable distribution as different vendors had individual and specific requirements of space. The heights were also adjusted to facilitate comfortable exchange. The brick screens protect the plaza from the west sun while the enormous banyan tree was celebrated.



■ Exploded isometric plan.



The space, its context, and the changing light capture the compelling visual aspects of the market as it comes alive with colors, noise, and chatter when the market sits. The building was imagined as a platform and a backdrop for this life to unfold.

While architectural design does improve quality of experience at the top end – airports, transit hubs, civic centers, galleries etc, at the bottom of the social pyramid, people have a right to quality design. Design thinking enables us to create a quality experience at the grassroots and set a benchmark for the stakeholders as well as the users in the process.

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





**Ar. Biju Kuriakose**

Chennai  
Co-founder,  
architectureRed

Biju Kuriakose co-founded architectureRED. Earlier, Biju was an associate at FXFOWLE, a leading architecture firm in New York. Biju has a Masters in Architecture and Urban Design from Pratt University, New York, and is a USGBC LEED accredited professional. He has been invited as a guest speaker in many architecture and planning conferences across the country.



■ Back side iso view

# The Ecology of Living Together



Top: Ground floor plan.  
Bottom: Section.

Under the influence of market forces, we often witness the blind stacking of floors in housing projects and the unempathetic cramming of people into the tightest of spaces. This is usually followed by landscaping strategies that ironically start with the 'clearing away of trees and vegetation' of the site before construction. We wished to overcome the oft-seen failure of housing projects to exhibit the importance of generating a dialogue with their immediate environments.

The client presented us with a brief that included housing units and typical amenities along with communal spaces. They also requested for the preservation of trees on the given site, presenting us with an opportunity to explore a new paradigm within the housing scenario.

Sited amongst dense greenery within a residential precinct in Bangalore, the 'Homes around Trees' project is an apartment building development for thirty-eight units. The building places itself in a formidable thicket on a 1.1 acre piece of land.

A rectangular footprint is generated in conjunction with the existing trees on site as loci. A sculpted mass is

Name of the Project: **38 & Banyan**  
Typology: **Group Housing**  
Location: **Bengaluru**  
Size: **1,31,000 sq. m.**  
Year of Commencement: **2018**  
Year of Completion: **2022**



■ Left: Typical floor plan.  
■ Right: Terrace floor plan.



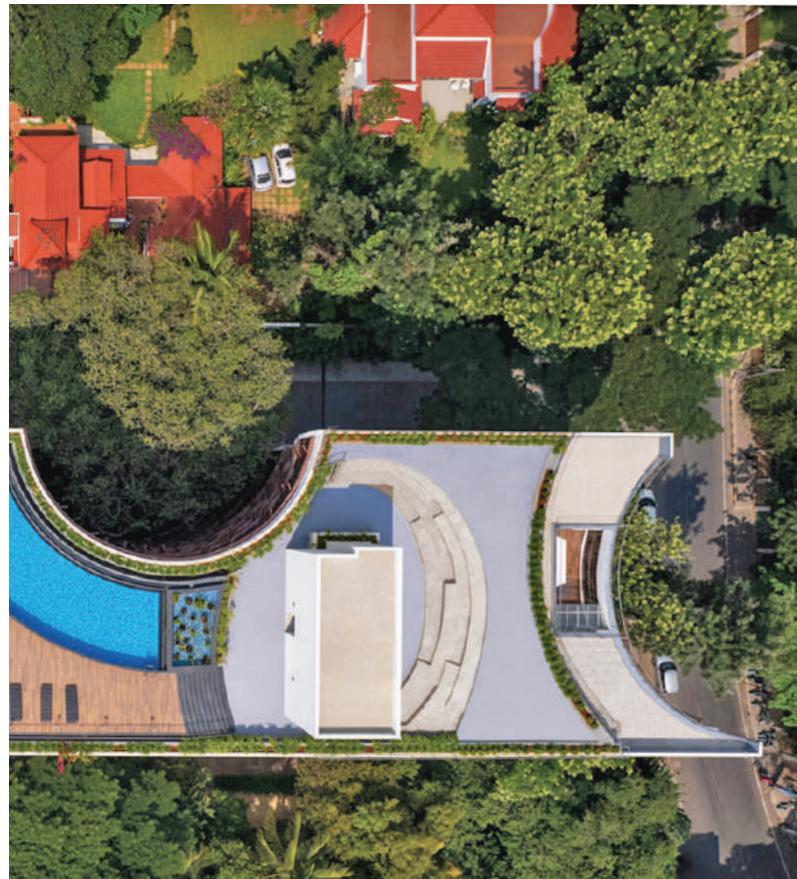
■ Top View showing how the building form blends with the landscape.



generated, with the tree-volumes imprinted onto the 10-storeyed building as a set of concave incisions. These tree-scoops are activated by programmes that ensure that people are drawn to the outer edges, naturally.

Communal spaces like reading rooms, lobbies and indoor sports areas occupy the double height volumes of the ground floor, bound by the vast volumes of the 'tree-scoops'. A diagonal incision between the two largest scoops that embrace and protect a banyan and a raintree respectively, forms a street-like activator. Another set of programs that include a swimming pool and amphitheatre is placed on the terrace of the building, which offer views of the city skyline across the tree canopies.

Sandwiched between these two layers are the dwelling units; all of which open onto the two long sides of the building. The units open up to abundant natural light and cross-ventilation. The spaces inside



the dwelling unit – the living room, dining room and the bedrooms – benefit from the close proximity of trees.

On the elevation, the scoops read as large concave incursions that define the four facades of the building; embracing and framing the trees they protect. With a skin of louvres, these scoops form cyclorama-like backdrops for these trees – an architecture that neither overpowers nor overwhelms the landscape. 'Homes around Trees' is a housing project that does justice not only to its users, but also to the habitat it is situated within. Respecting the symbiotic relationship a building ought to have with its surroundings, the structure compels viewers to comprehend the sense of urgency needed to preserve our environment.



■ Left and right: Preserved tree view



■ Collapsed section of the silk testing building.

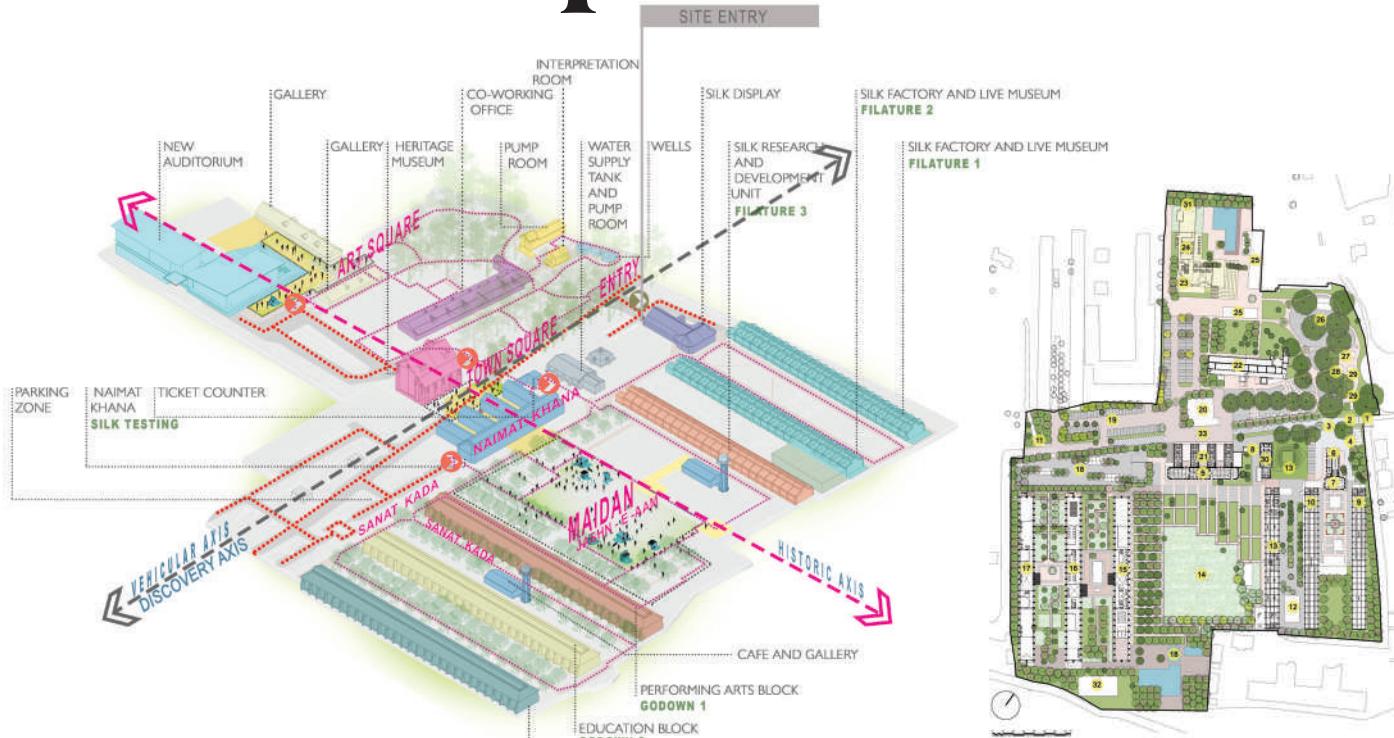


**Ar. Harpreet Kaur**  
Bengaluru  
**Adialogue Consultants LLP**

Harpreet specialises in historic buildings, and has worked on various projects, both in India and the UK. Harpreet works with a surgical approach by conserving the fabric, minimising the extent of replacement, and retaining as much of the original fabric as possible.



# Weaving Heritage and Hope





■ Sanat Kada- view of godown 3 converted to temporary bazaar/haat.

**T**he Solina Silk Factory or Reshamkhana in Srinagar, Kashmir is a 22-acre campus with around 28 heritage buildings from the early 20th century. Out of these, three filatures and three godowns are listed heritage buildings of a specific linear form stretching up to 130-metre-long.

The historical development and significance of the site was traced through series of archaeological maps. This helped us understand how the site evolved over time – it was found that the maidan space between the filature and godown building is of great significance for the movement of goods and traffic in the past.

In the design proposal this North South axis is revived and celebrated as a historical public axis and a space for jashn-e-aam. The space for jashn-e-aam is a large maidan space that is a congregational space that transforms during events and festivals. The landscape paths then get used as a mapped trail for exhibitions and other secondary events.



■ Top right and middle: An exterior view.



■ Silk filatures 3- Studio space that transforms to exhibition area.



■ View of Chinar Court and Sculpture Garden at Pedestrian entry.

Name of the Project: **Solina Silk Factory**

Typology: **Project designed but not executed**

Location: **Srinagar, Jammu and Kashmir**

Size: –

Year of Commencement: **2020**

Year of Completion: **2020**



■ Sanat Kada - view of outdoor haat/bazaar outside the godown during fair weather.

The site naturally divides into two zones, the one to the south is bound by the 100-m offset to the protected buildings. This is a more sacred zone of heritage buildings and most of the built fabric here is protected to retain as much original fabric as possible and some works are done that enhance its value.

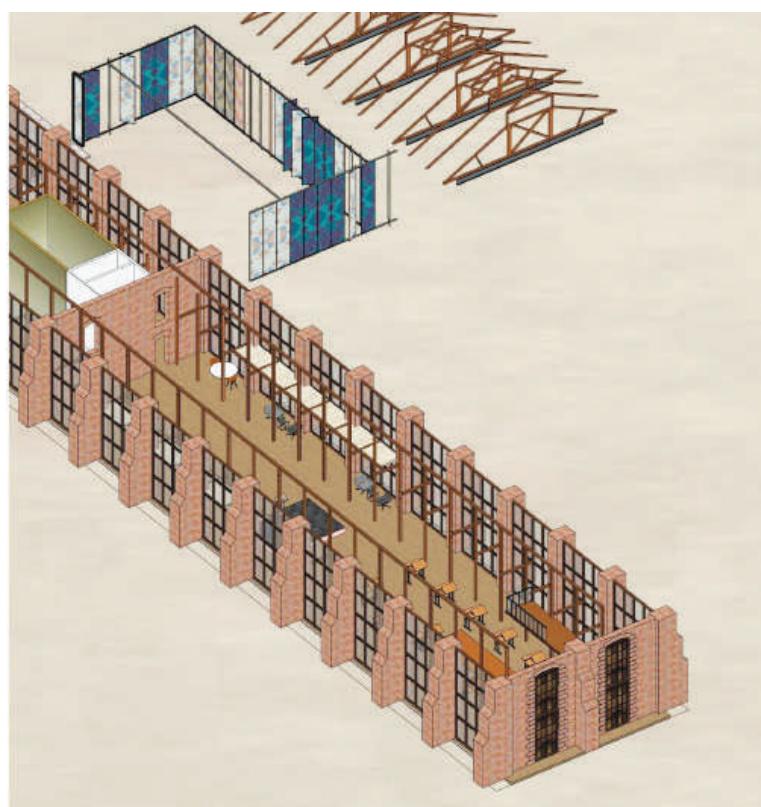
The east to west axis is the axis of discovery; from the parking arrival starts the exploratory journey of



■ Silk filatures 3 - Textile and Fashion Studio & exhibition space

tracing the public plazas and buildings. The discover axis has the Naimat Khana (home of abundance) and the place for Sanat Kada (arts and crafts) as walks that transform in character during bazaars.

The venue is planned to be an inclusive and inviting destination that is supported by a number of restaurants, café's, shops, and galleries to create an inviting and safe environment for all.



■ Exploded 3 of proposed elements of godown.





The site is being developed as culture and leisure destination that connects the city's significant past with excitement and immense possibility for the future by creatively developing an experience by integrating heritage, arts and leisure.

The proposal seeks to maximise interior spaces and flexibility without altering the defining features of the listed heritage building, all changes are honest to the time and reversible in nature. This

intervention is based on a detail understanding of the building history, significance, architectural typology and current condition.

An interesting transformation feature proposed for partition system is a curtain rail with silk curtains and partition panels with silk prints. This provides an innovative use of the locally manufactured silk and enhanced space flexibility while establishing a contrast with the existing building.



■ View of the Silk Testing block with the ruin section converted to a pavillion/plaza space.



## Young Architect's Award

INDIAN ARCHITECTURE AWARDS (IAA)

COMMENDATION AWARDS

# A Majestic Tribute

**A**runachal Pradesh occupies a very unique geographical zone in the Northeast India. It is a land of rich biodiversity as thousands of species of animals, plants and insects call this place home.

When our company was approached to design and build a gate for the airport, we were very excited with the opportunity. We wanted the airport gate to be a symbol of diversity for the state. We also want to re-direct the focus towards conservation which is so important in this day and age.



**Ar. Aroty Panyang**

Itanagar

**Founder, STUDIOARO**

Aroty Panyang is founder of STUDIOARO, which specialises in combining contemporary design with natural materials, especially bamboo. She has trained with leading visionaries including Bamboo U, Bali and Jorg Stamm, Germany / Colombia. She is currently developing multiple projects with Chiangmai Life Architects (CLA), Thailand.





As airports represent flight and the first airplanes were inspired by the flight of birds, our initial consideration was how does this impact the design of the airport gate? The Great Hornbill – the state bird of Arunachal Pradesh – is a unique bird with distinct features, and served as the perfect inspiration for the design of the gate.

All aspects of the Great Hornbill were studied and incorporated into the design of the gate. The gate has been designed as a double headed great hornbill, so that the people entering the airport as well as entering the state by flight are greeted by this great and majestic bird.

While building such a landmark structure it was important also to consider the material to be used in



Name of the Project: **Great Hornbill Gate**

Typology: **Government**

Location: **Itanagar, Arunachal Pradesh**

Size: **23 ft. (height); 82 ft. (width)**

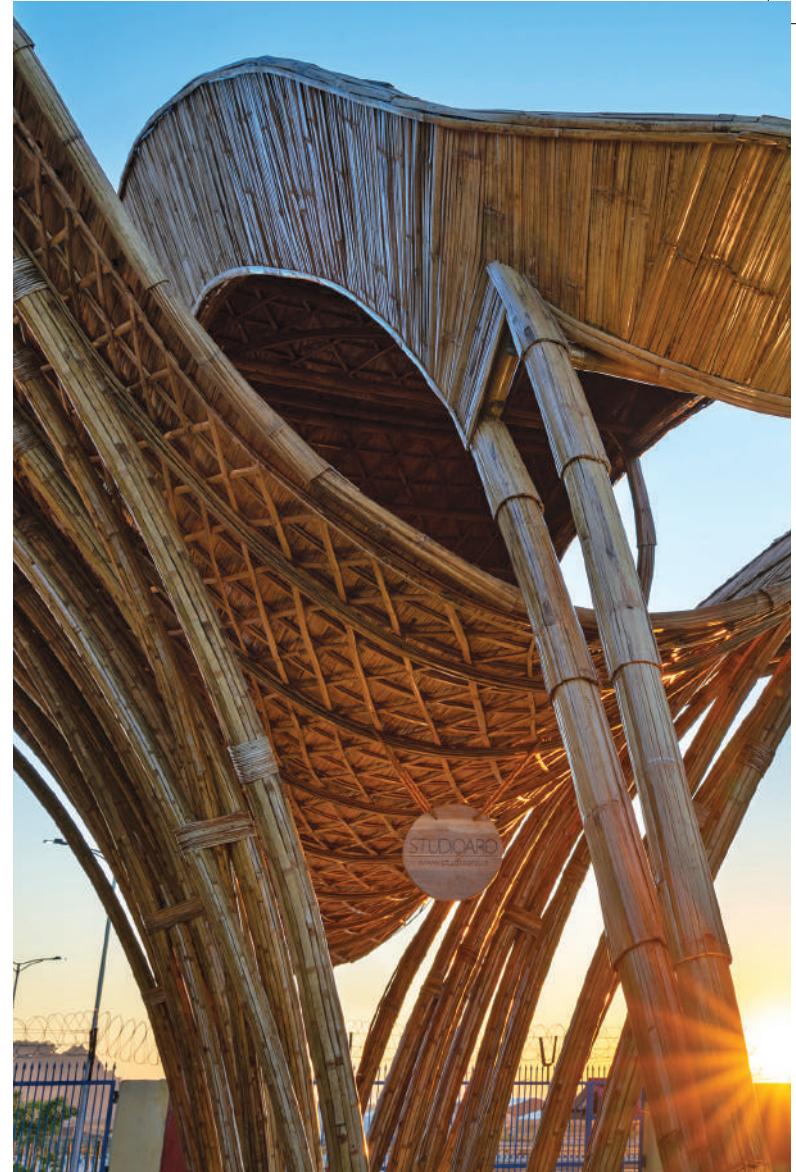
Year of Commencement: **2022**

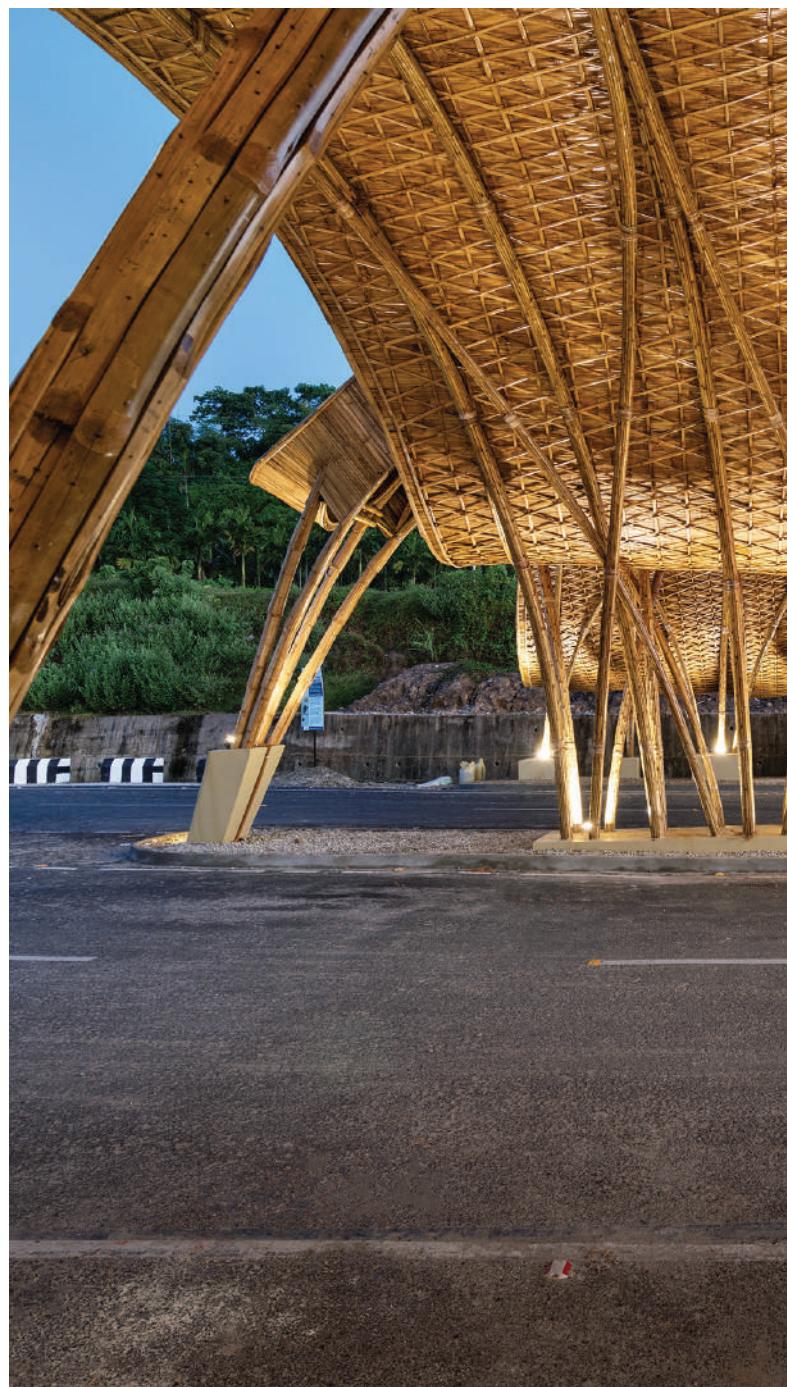
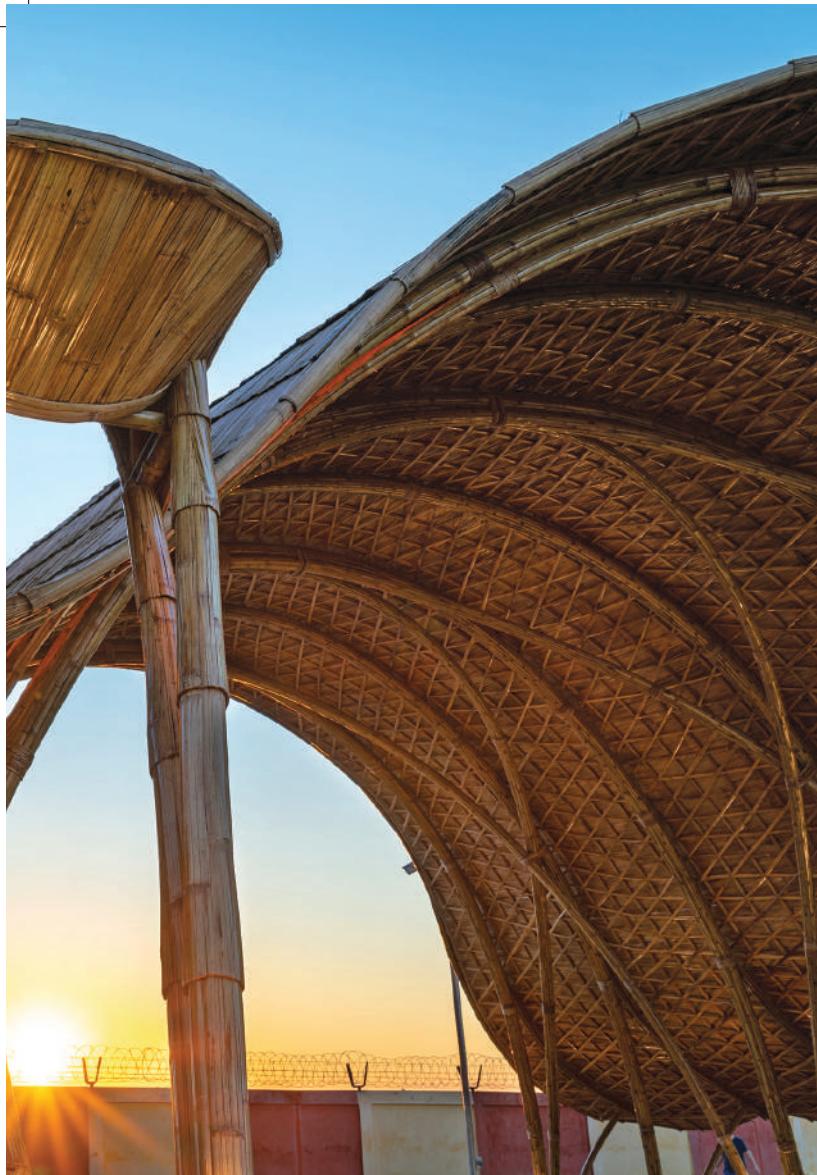
Year of Completion: **2022**

construction. Arunachal Pradesh is rich in biodiversity and many types of cane and bamboo are found here. Since we have an age-old relationship with bamboo and cane, they were therefore the perfect material choices for the structure.

The gate is built entirely with bamboo and cane from Arunachal Pradesh and only the best quality materials were used. Healthy groves were identified and only bamboo which is four years old was harvested. We chose two types of bamboo – bambusa tulda (jati bamboo) for the roofing and bambusa balcooa (baluka) for the arches and main structure.

Arunachal Pradesh is known to receive some of the highest amount of rainfall in the country. But our team is dedicated and managed to complete this despite the adverse weather conditions. Some of the bamboo groves were located at great distances from the road and this meant that the





bamboo had to be carried by hand across wet and slippery forest paths to the point where they could be collected and transported by truck. When bamboo is fresh, it is quite heavy. But one critical requirement is that the bamboo has to be treated before it dries out so our team managed to do this well. We had already set up our treatment plant at a separate location so once the bamboo was harvested it was transported directly to the plant for treatment.

We also set up a covered location close to the airport gate site so that parts of the structure were prefabricated for use in the final gate. It took 15 artisans working full time for five months to complete this project.

In a place which has such a deep tradition with one of the most sustainable materials on this planet, which is of course bamboo, we hope that this gate will help rekindle the relationship for India and its people as well.



■ Central Court 1



# Rejuvenating the Lost Paradise

The project aims to rejuvenate the cultural tapestry of Kashmir, which has gradually faded into obscurity over time. Through this project, we embarked on a journey of uncovering the intricate layers of history, heritage, and community essence encapsulated within the region of Kashmir.

To comprehensively understand and address the diverse needs and aspirations of the project's stakeholders, a structured survey based on questionnaires and in-depth interviews was conducted. The insights gathered from these interactions provided valuable guidance in shaping the project's objectives.



**Mr. Qazi Shadman Qureshi**  
Srinagar

Qazi Shadman Qureshi is a student of BMS College of Architecture, Bengaluru. His thesis project, Sonzal – Rejuvenating the lost Paradise: A Case of Kashmir focused on the cultural rejuvenation of the Kashmir region, falls predominantly under the category of Thesis with High Social Relevance, with elements of Innovation, Originality, and World Orientation interwoven throughout.



■ Left: Museum Block.



While rooted in the local context of Kashmir, the project also addresses global challenges such as sustainability and cultural and historic preservation. By revitalizing a culturally significant site and fostering sustainable tourism, it makes a positive contribution to the world, promoting inclusivity and cultural heritage.

At the site level, Mughal planning principles are employed alongside theories of Phenomenology and Kinesthetic perception in Architecture as a guiding approach in design. This guides the overall master planning of the site, where the experience is directed through movement patterns and how each space reveals itself progressively, ensuring a dynamic and immersive experience for visitors.

At the building level, the design draws inspiration from the vernacular architecture of Kashmir, aiming to revive its glory through the introduction of its language and essence in the project. This involves incorporating traditional construction techniques and aesthetic



**Name of the Project: Sonzal - Rejuvenating the Lost Paradise, A Case of Kashmir**

**Typology: Thesis**

**Location: Kashmir**

**Size: –**

**Year of Commencement: 2023**

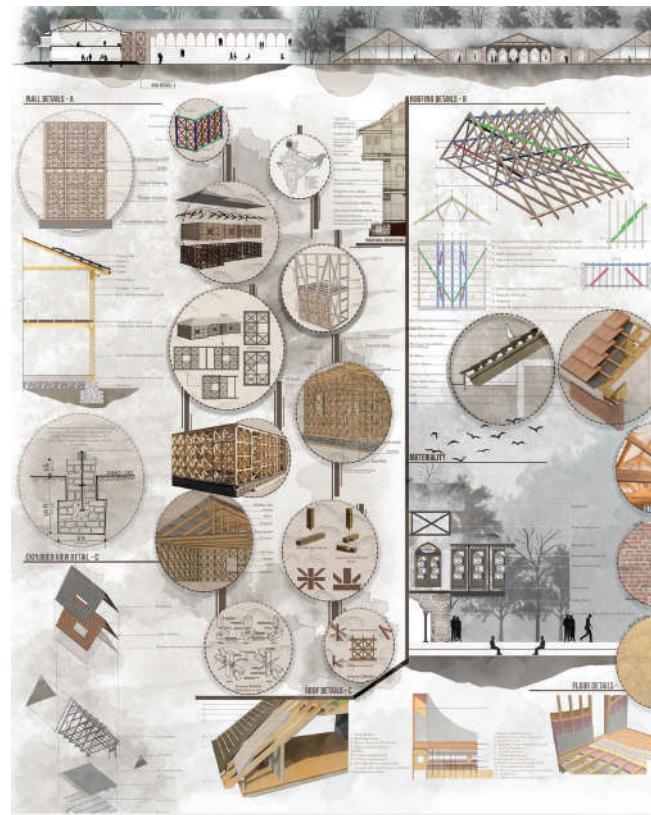
**Year of Completion: 2023**



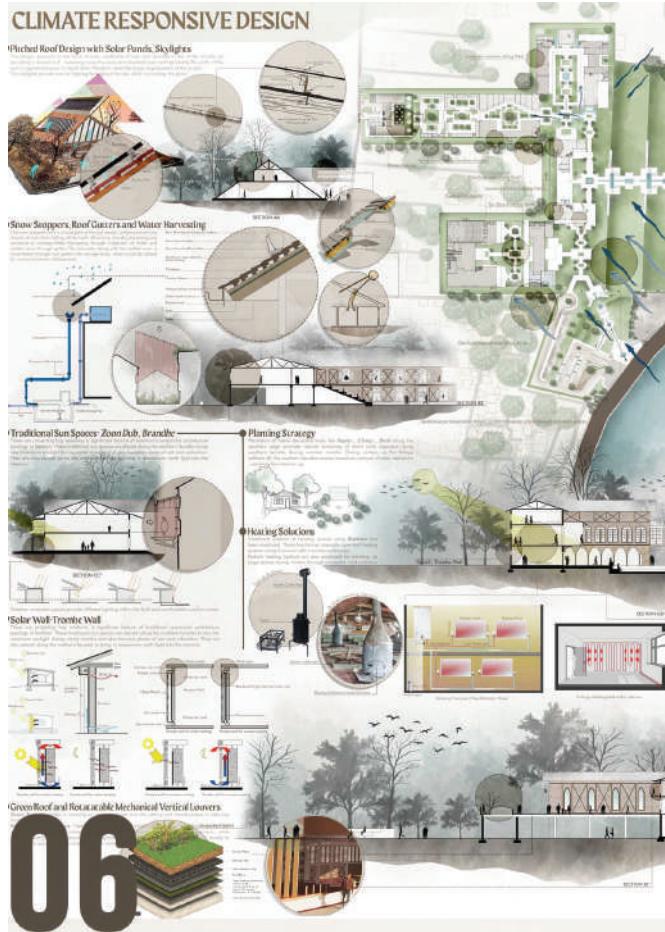
principles, ensuring that the architecture is a true reflection of Kashmir's rich heritage.

The spatial layout is designed to facilitate fluid movement and interaction, with carefully curated pathways that lead visitors through a series of interconnected spaces. Each zone within the project is conceived to offer a unique cultural experience, from immersive craft workshops and live museums to vibrant performance spaces and bustling local bazaars. The design fosters a sense of discovery and engagement, encouraging visitors to explore and connect with the cultural essence of Kashmir.

The dhajji dewari construction system, known for its resilience and adaptability, is employed to evoke a sense of continuity with the past while meeting modern building standards. This method, combined with the use of local materials and craftsmanship, ensures that the architecture is both sustainable and contextually relevant. The intricate detailing and ornamentation, inspired by traditional Kashmiri motifs, add layers of



■ 3d rendered view



cultural depth to the design, creating a visual narrative that speaks to the region's rich artistic heritage.

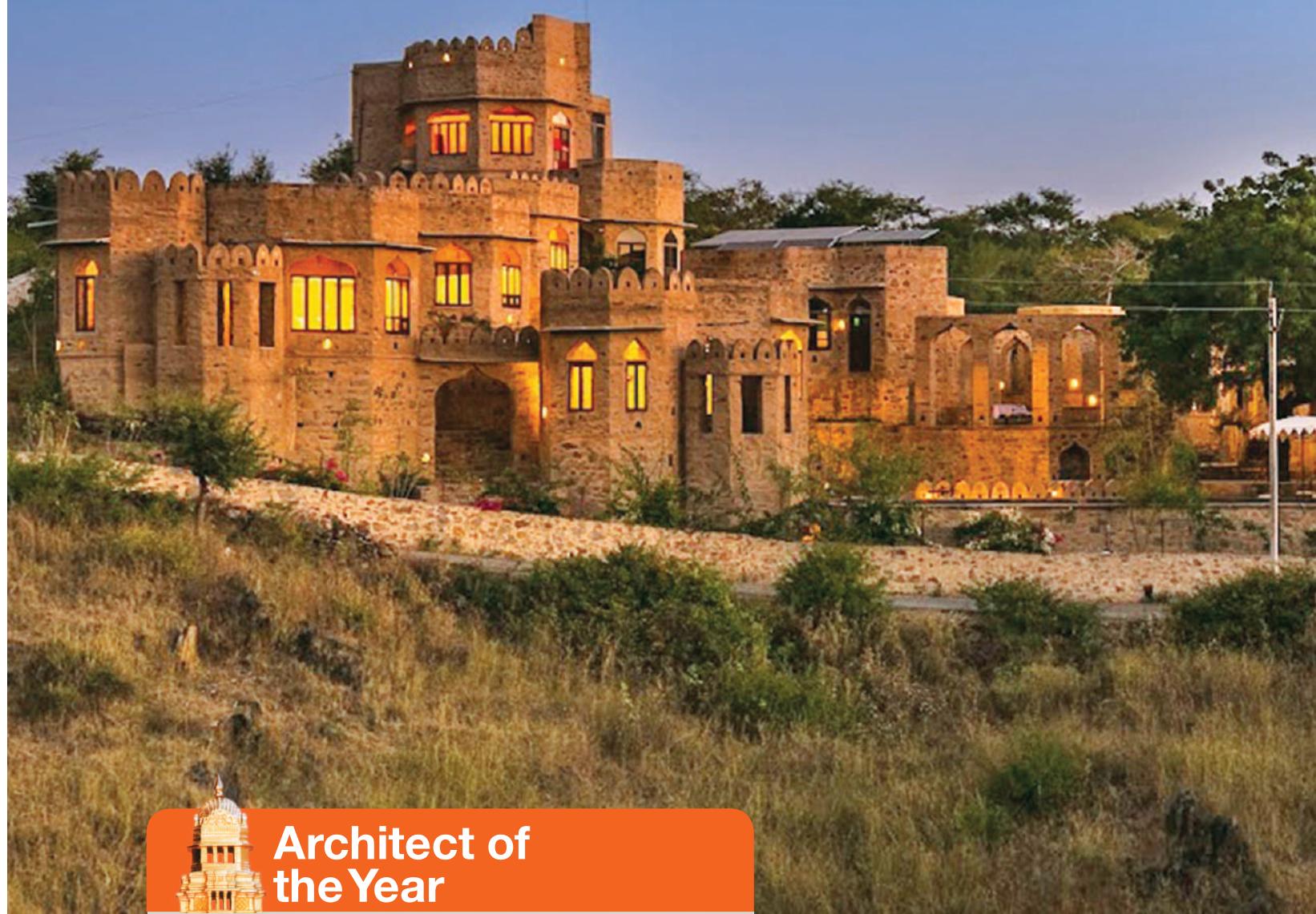
Moreover, the design ventures beyond mere preservation, aspiring to explore how this wealth of traditional knowledge could be harnessed to conceive a modern, contemporary architectural language.

In conclusion, the Cultural Rejuvenation Project in Kashmir represents a transformative initiative that transcends conventional architectural practice. It is a comprehensive response to the pressing need for cultural preservation, community empowerment, and sustainable development in the region.

It is a living, breathing testament to the resilience, richness, and potential of Kashmir's cultural heritage, poised to leave an indelible mark on the region's identity and socio-cultural landscape.

■ Top to bottom: Facade details; Snow; Recreational zone





**Architect of  
the Year**

INDIAN STATES ARCHITECTURE AWARDS

# Where Earth Breathes and Luxury Unfolds



### Ar. Ruchir R Tiwari

Indore

**Founder and Principal  
Architect, Architecture  
Basics**

Ruchir Tiwari is Principal Architect and founder of Architecture Basics. He has more than two decades of experience in the field of architecture, with work ranging from residential, commercial, urban design, and interior architecture. Ruchir specialises in delivering context-driven, sustainable design solutions, and believes that architecture is a dialogue – shaping environments that inspire, endure, and enhance the human experience.



**M**anmatha is a luxury eco-stay, built in the heart of Morwaniya village of Udaipur district, Rajasthan. The site is at a distance of 3.4 km from Badi Lake.

The aim of the project was to craft a poetic retreat space which offers royal premises to explore activities of relaxation, mediation, and recreational spaces. It

Name of the Project: **Manmatha**

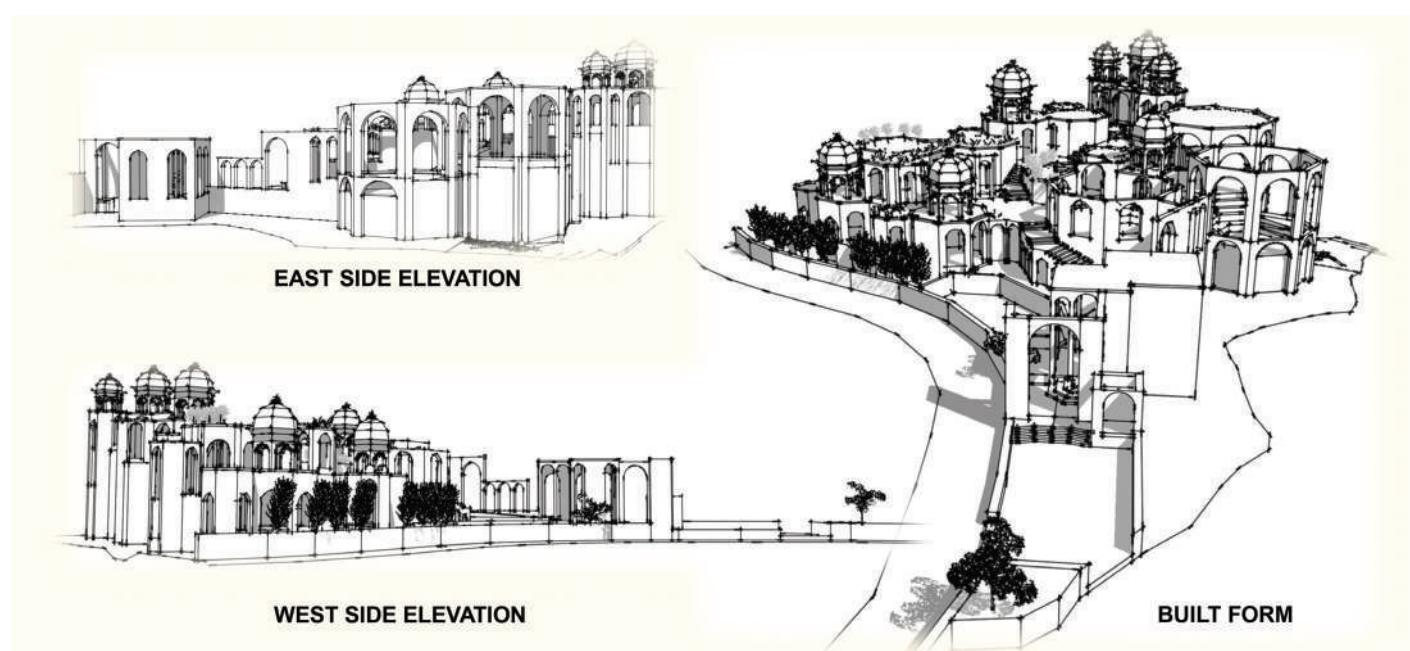
Typology: **Public Building**

Location: **Udaipur, Rajasthan**

Size: **2,886 sq. m.**

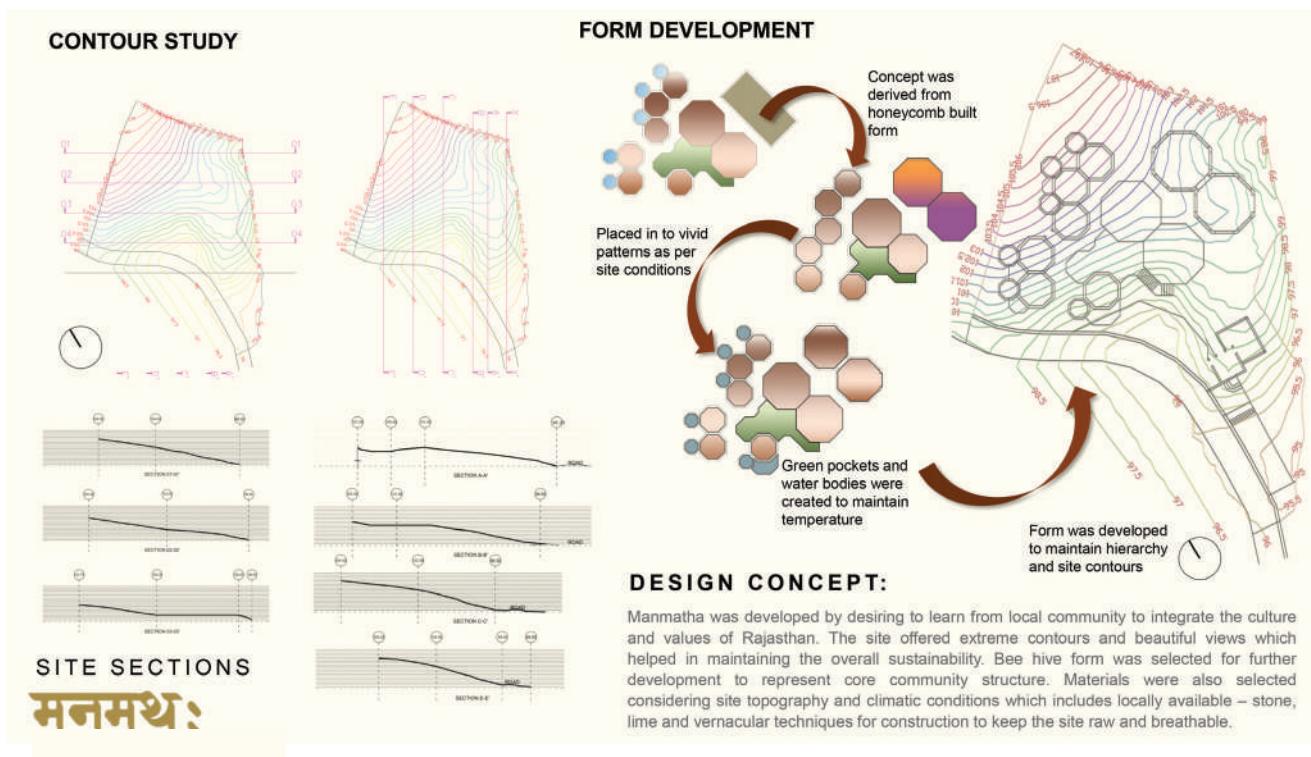
Year of Commencement: **2019**

Year of Completion: **2022**



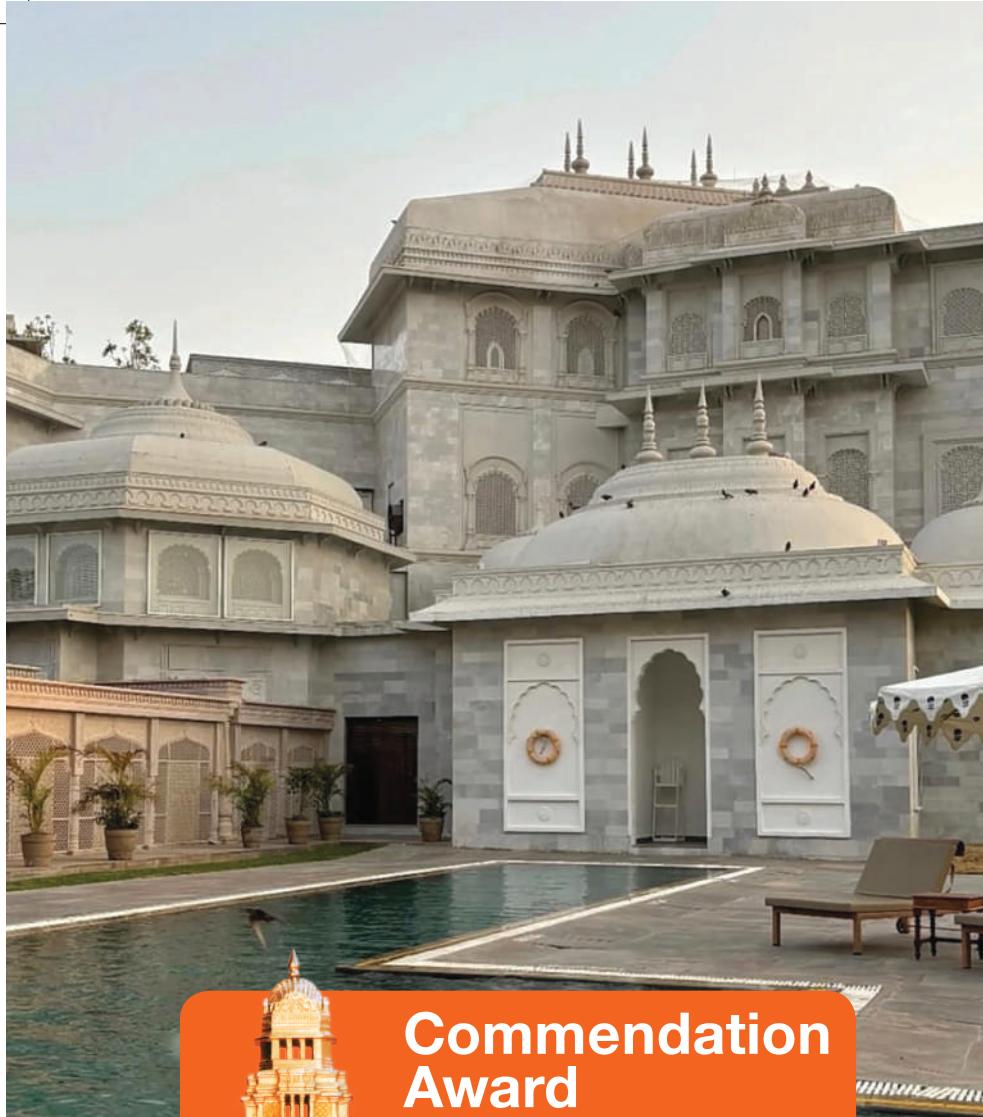
was developed through desiring to learn from local community to integrate the culture and values of Rajasthan.

The site offered extreme contours and beautiful views which helped in maintaining the overall sustainability. Beehive form was selected for further development to represent core community structure. Materials were also selected considering site topography and climatic conditions which includes locally available – stone, lime plaster and vernacular techniques for construction to keep the site raw and breathable.



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

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



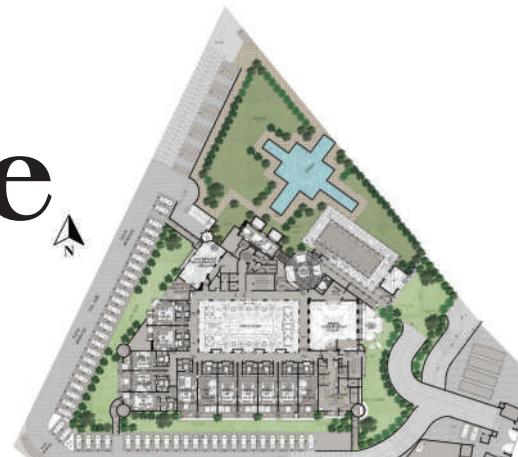
### Ar. Tushar Sogani

Jaipur  
**Tushar Sogani Designs  
Pvt Ltd.**

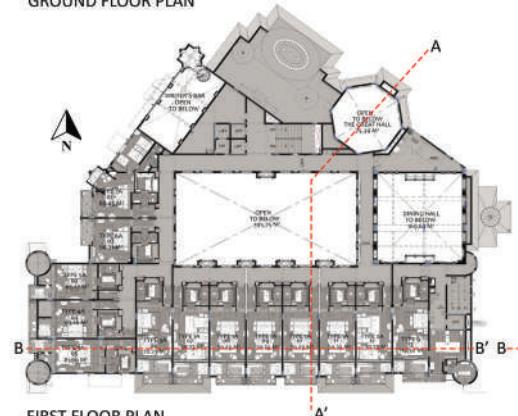
Tushar Sogani is Principal Architect & Managing Director, TSDPL, Jaipur. He is Chairman, Indian Institute of Architects, Rajasthan Chapter; Jr. Vice President Indian Institute of Architects, National Committee; Chairman GEM Rajasthan Chapter. He has been conferred several awards recognising the volume of his professional works.

# When Heritage Meets Its Reflection

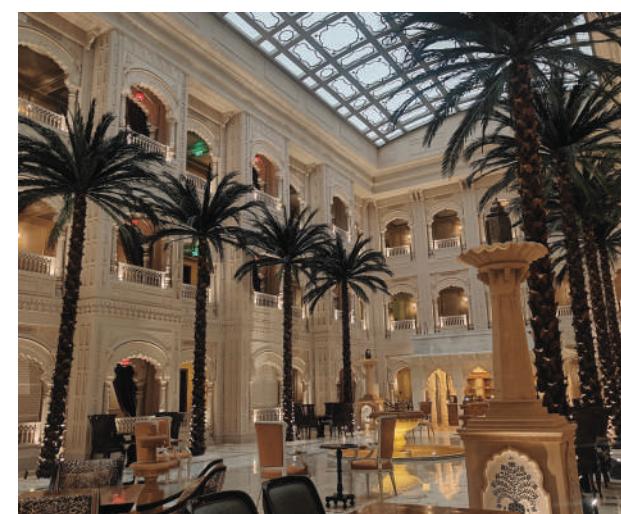
The beautiful amalgamation of existing structure to a new one, retaining its essence and style. It was created to expand the hotel. The project has been built on the same site as that of an existing hotel -Fairmont Jaipur. The union of the two buildings is marked by a courtyard, much like the earlier plans of palaces. This follows the traditional design language & patterns of development found in most of the Rajasthan's age old heritage structures built over centuries by different generation of rulers.



GROUND FLOOR PLAN



FIRST FLOOR PLAN



In this generic design the materials and their application play the most important role of being the connector between old and new built form. The two buildings are marked by a courtyard, much like the earlier plans of palaces. The older building, Fairmont, being more robust and manly becomes the male part of the palace or the Mardana. The newer building, Raffles, being the softer and feminine in its color theories, patterns, size and design becomes the Zenana. This is a setup where there are two buildings that are connected or surrounded by a courtyard,

Name of the Project: **Raffles Hotel**

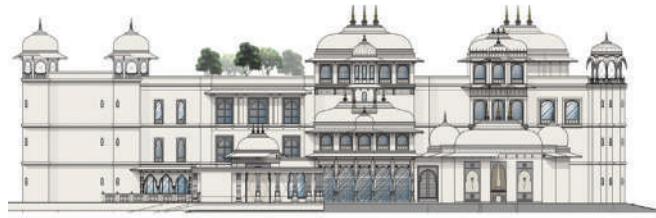
Typology: **Hotels**

Location: **Jaipur, Rajasthan**

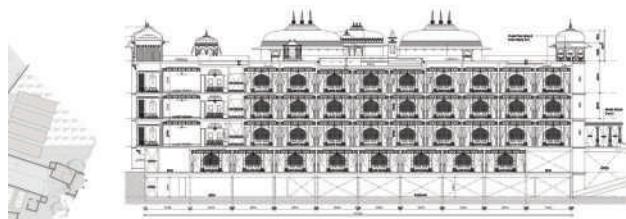
Size: **12,500 sq. m.**

Year of Commencement: **2020**

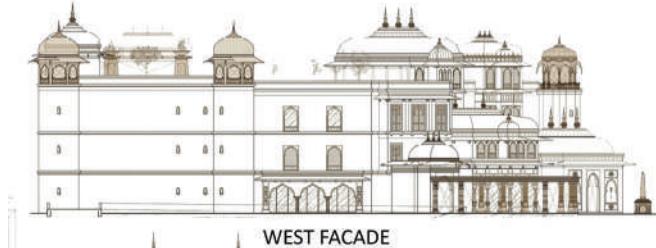
Year of Completion: **2023**



MAIN NORTH FAÇADE



SECTION BB'

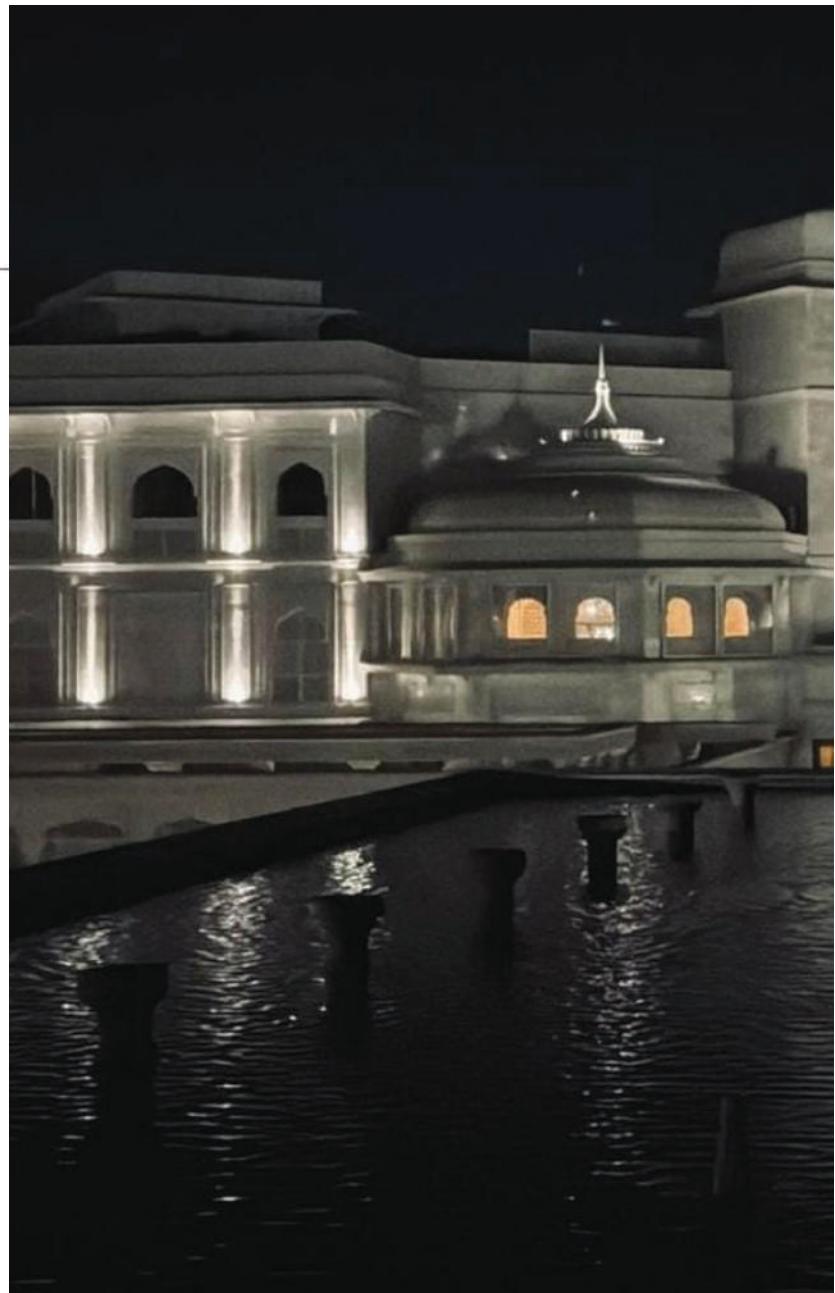
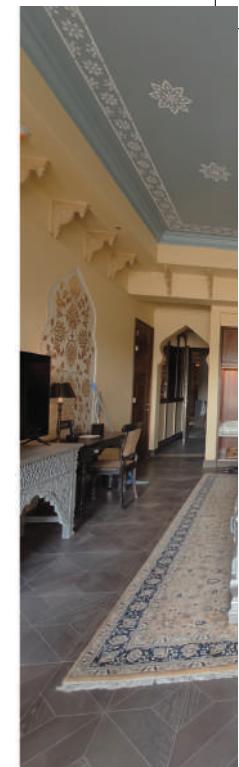


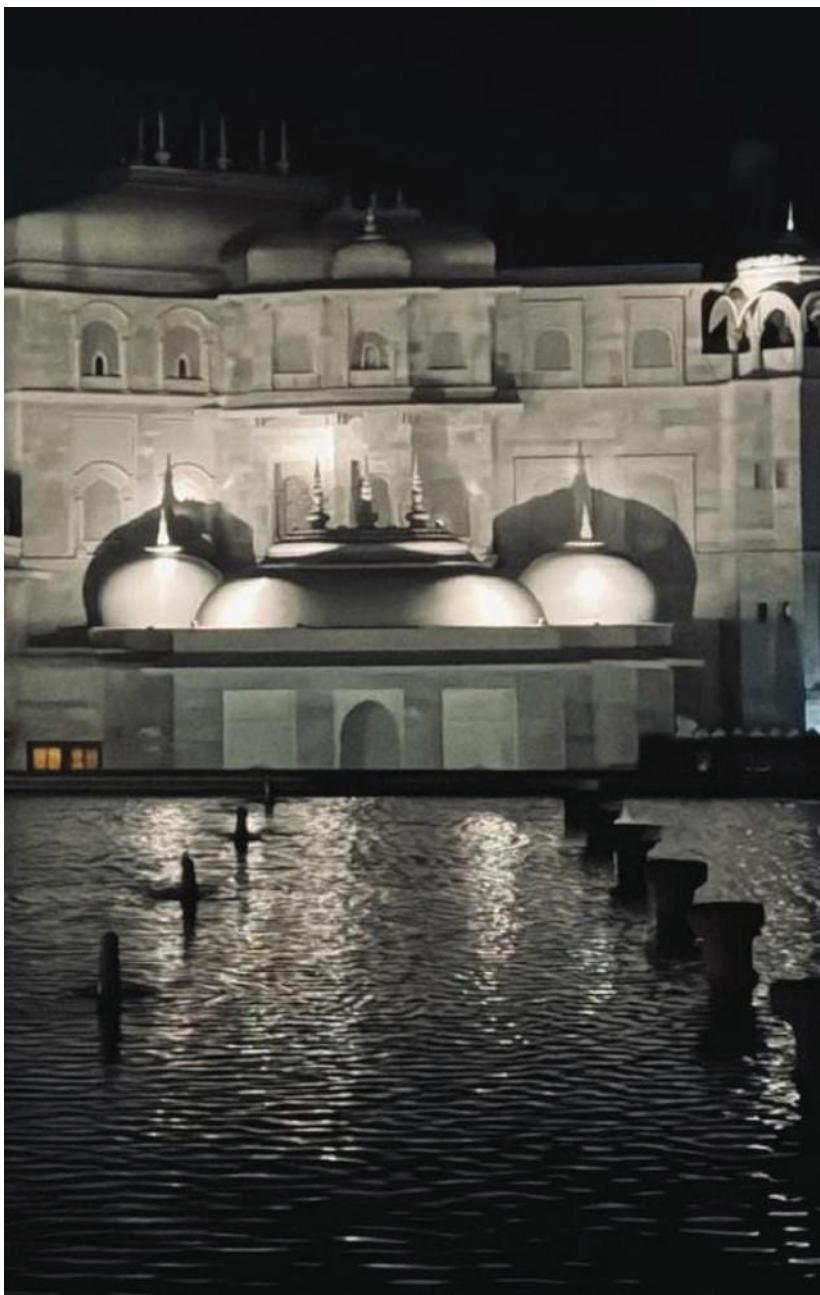
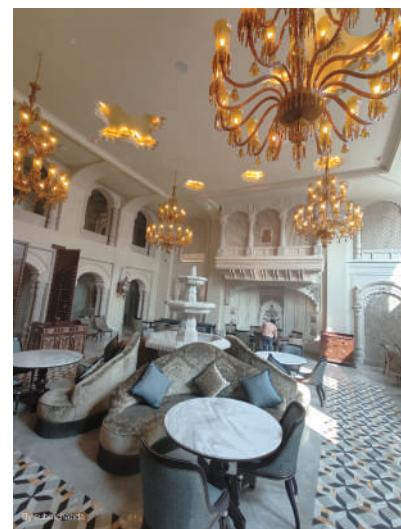
WEST FAÇADE

resembling the layout of a palace. This kind of architecture is often found in palatial complexes or historic estates where multiple buildings are arranged around a central open space or courtyard area. The courtyard serves as a common area or focal point, providing a sense of grandeur and unity to the overall architectural design, much like how palaces are structured with multiple wings or sections surrounding a central courtyard or garden.

The description of one building being feminine and the other masculine likely refers to architectural styles or features that are traditionally associated with gendered characteristics. In architectural terms: Feminine architecture (the new Raffles building): might be characterized by softer lines, curves, intricate details, and possibly more ornate decorations.

Buildings with a feminine architectural style often emphasize elegance, grace, and a

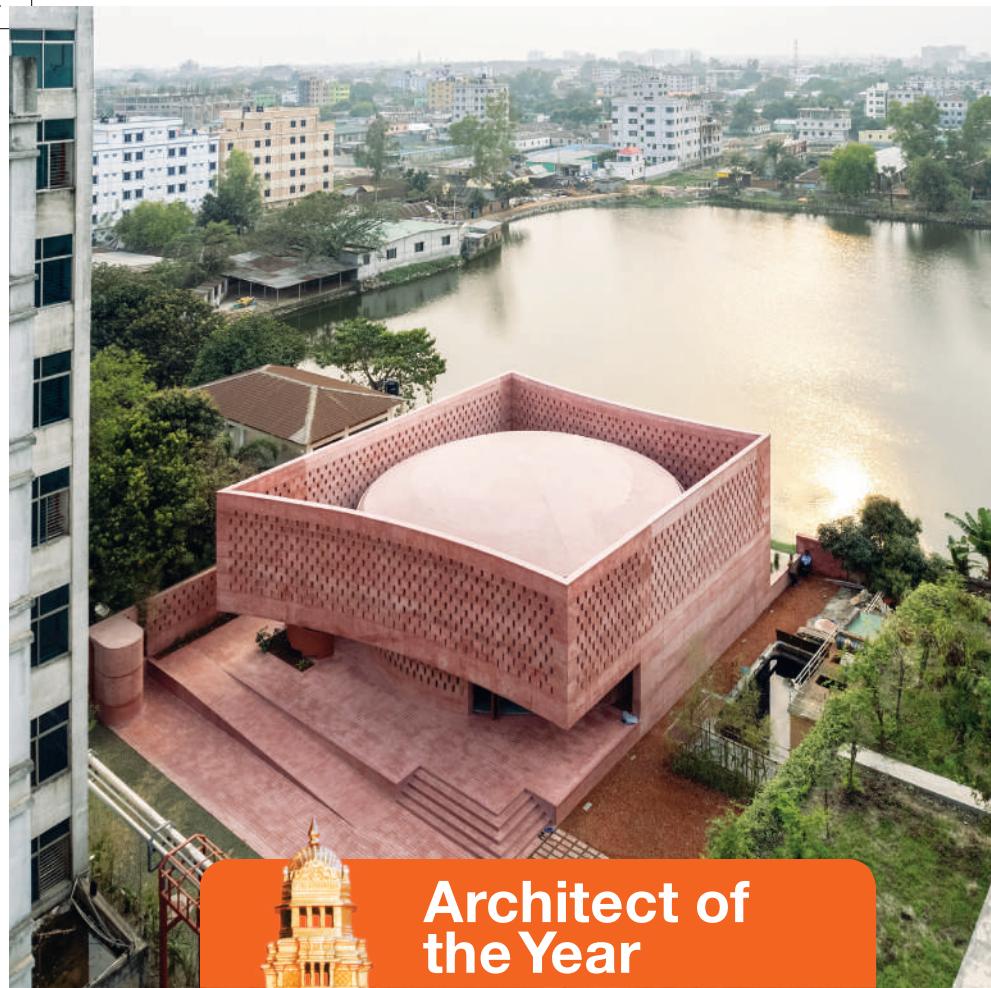




sense of delicacy in their design. Masculine architecture (the old building): tends to feature stronger, more angular lines, robust forms, and a more straightforward approach to design. These buildings often prioritize solidity, strength, and functionality over ornate decoration.

When these two styles are juxtaposed in the context of a courtyard setting, it creates an interesting contrast that can enhance the overall aesthetic appeal of the complex. This kind of architectural diversity can be found in many historical palaces and estates, where different wings or sections of the building complex reflect different architectural styles or periods, each potentially embodying characteristic that might be perceived as either feminine or masculine.

Though the majority of the materials used are contemporary like concrete, steel, AAC blocks, aluminum windows, GRC & Ferro cement and architectural tensile fabric for internal courtyard covering but the nature of representation is old traditional ones.



## Architect of the Year

FOREIGN COUNTRIES'  
ARCHITECTURE AWARDS (FCAA)



**Ar. Saiqa Iqbal  
Meghna**

Bangladesh  
Founding Partner and  
Director, Studio  
Morphogenesis Ltd

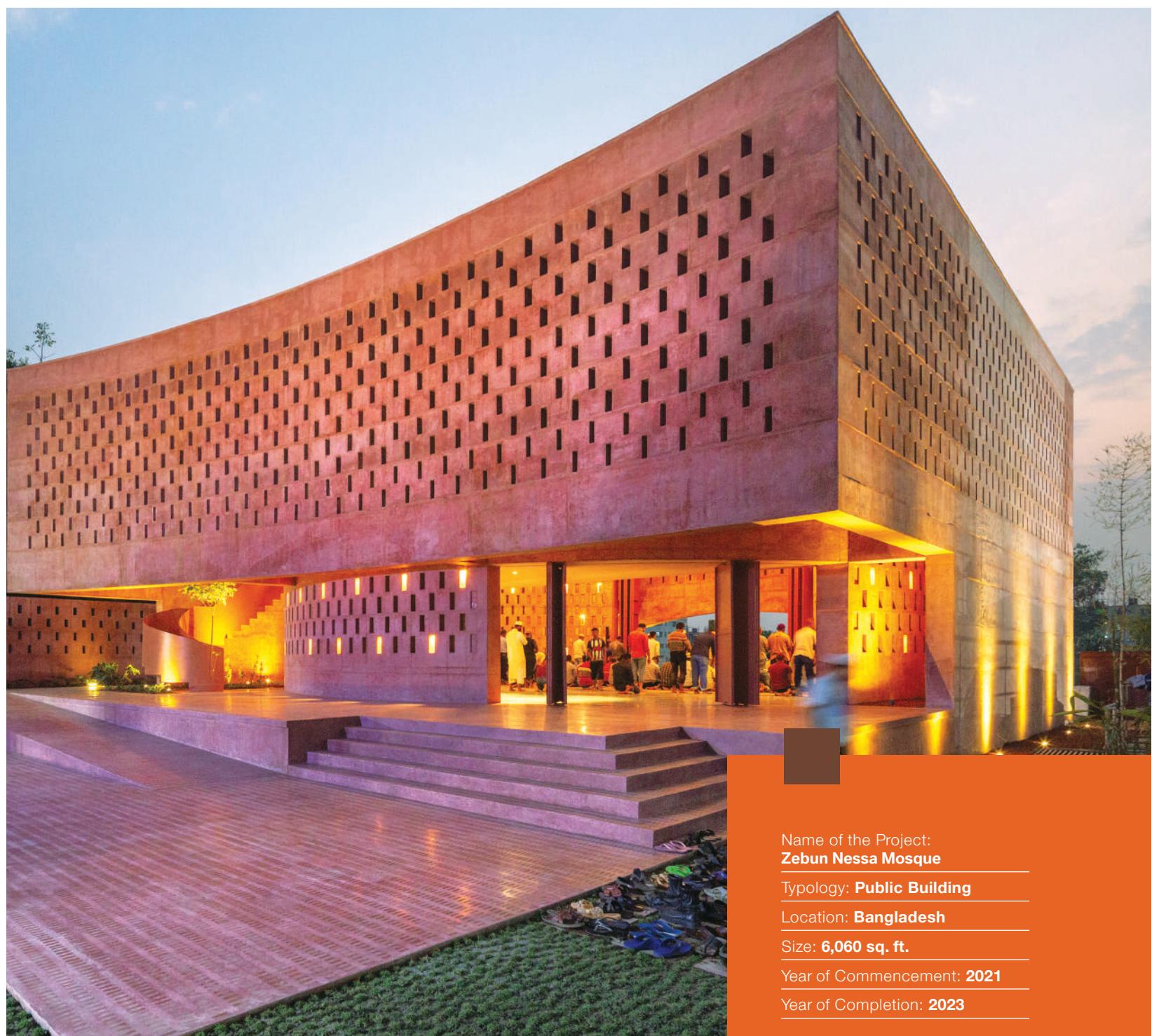
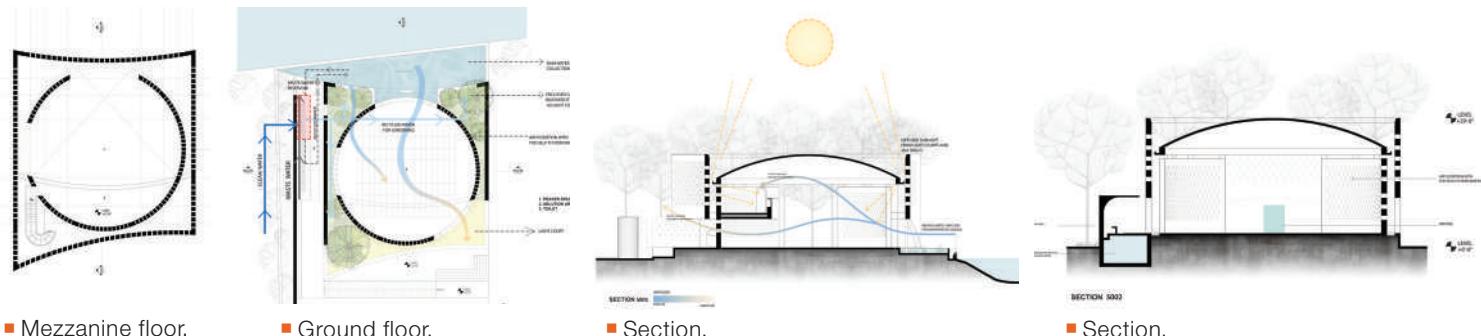
Saiqa Iqbal Meghna is a Founding Partner and Director, Studio of Morphogenesis Ltd. She is also a Founding Partner at Sthanik Consultants, and an Assistant Professor, Department of Architecture, BRAC University.

# A Serene Oasis

A monolithic pink concrete mosque finds its location at the edge of an existing water body amidst a fast-growing industrial area at the outskirts of Dhaka City. The mosque is designed as a Permeable Pavilion that establishes deeper connection between water and land which serves as both as spiritual and breathing space within an industrial compound. It incorporates elements that allow for filtered natural light and ventilation, creating a “breathing pavilion”.

The mosque's monolithic form rises on a high plinth, echoing Bangladeshi 'Bhiti' houses. A square enclosing a circular core creates four light-filled garden courts. Subtle curved edges respond to site forces, guiding entry at the northeast. Thick perforated concrete walls filter light like lanterns, evoking traditional mosque atmospheres.





Name of the Project:  
**Zebun Nessa Mosque**

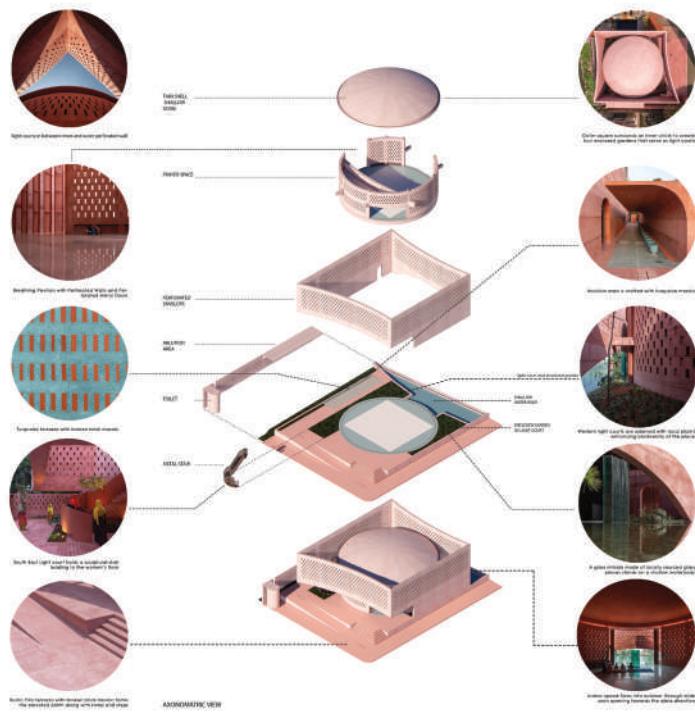
Typology: **Public Building**

Location: **Bangladesh**

Size: **6,060 sq. ft.**

Year of Commencement: **2021**

Year of Completion: **2023**

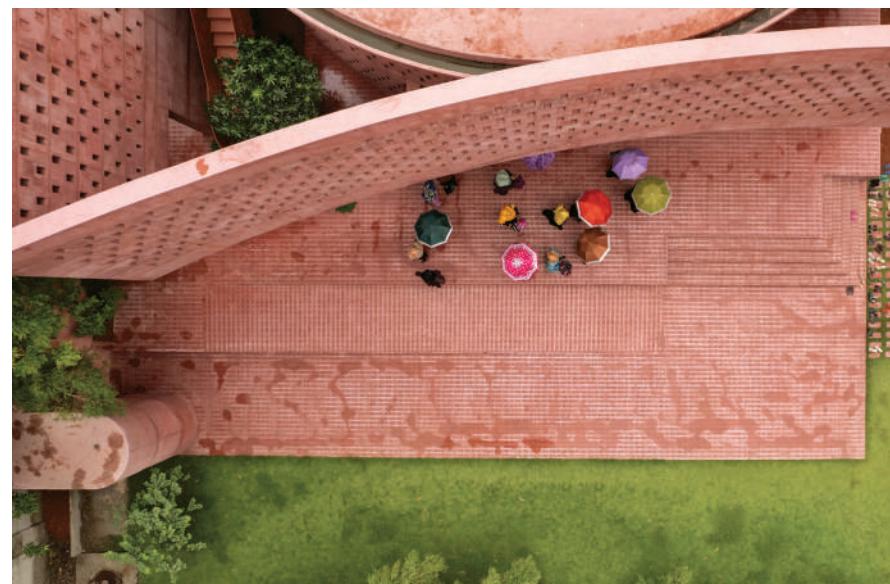
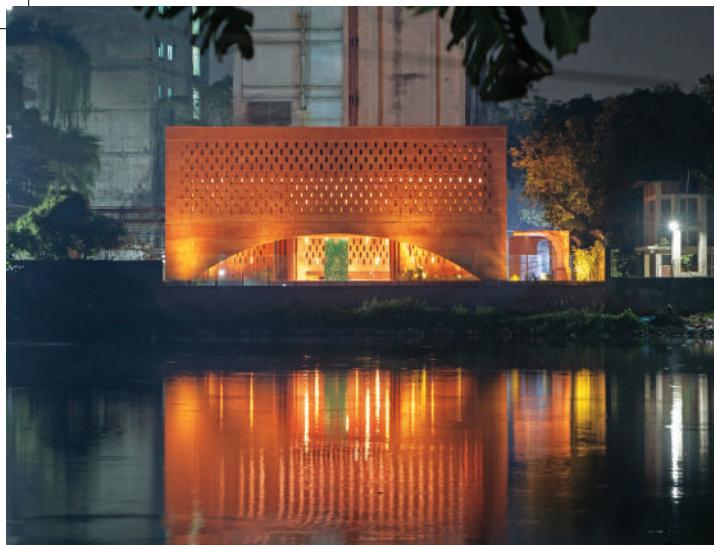


■ Axonometric view.

Double-layered thick walls create a microclimate that ensures thermal comfort. Sunlight filters through jaali-lined garden courts, while heat escapes naturally. Designed for hot, humid conditions, the mosque relies on natural ventilation. Cool breezes move from the water body across pools into the prayer hall and up to the elevated plinth.

Perforated metal doors allow wind to filter through during monsoon, reinforcing the mosque as a 'breathing pavilion'. Exposed pigmented concrete creates warm rust-pink mono-materiality, paired with a cool turquoise mosaic floor. Outside, broken-brick mosaic reinterprets traditional terrazzo, adding texture and excellent friction to exterior surfaces.

The mosque's perforated pigmented concrete and crafted terrazzo floors revive threatened local craftsmanship, supported by reusing 35–40% of old shuttering materials. A shallow thin-shell dome floats above curved walls, offering cost-effective, material-efficient spanning and evoking the Islamic tradition of expansive, support-free prayer halls that enhance the



#### spiritual quality of space

The qibla is a wide arched opening linking the turquoise interior to a reflective water body and pond, creating a seamless, light-filled vista. Apart from a handcrafted translucent glass mihrab, no glass is used. A southeast stair leads to a women's crescent-floor retreat, enriched by a fragrant Chhatim tree and fostering empowerment.

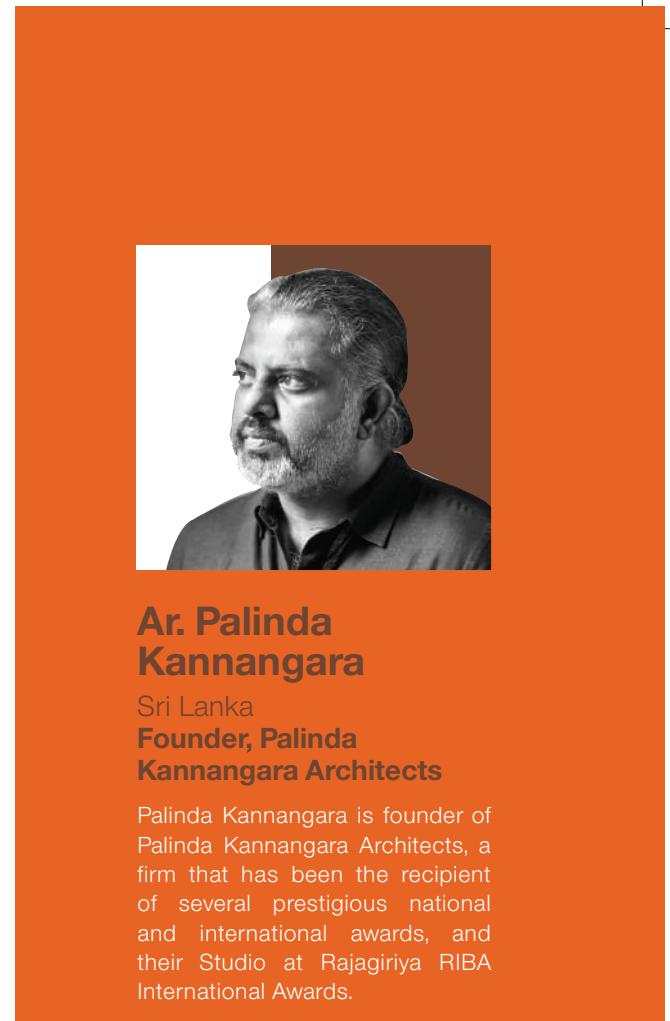
The southeast courtyard houses a perforated metal stair leading to a crescent-shaped upper floor for female workers. Serving as both prayer and gathering space, it fosters community and empowerment. A fragrant Chhatim tree near the stair enriches the courtyard, strengthening the women's sense of belonging within the industrial complex.

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

The mosque not only offers a serene oasis for the workers of Ashulia but also stands as an inspiring example of how architecture can foster a sense of belonging, care, and spiritual well-being in even the most unexpected places.



# A Garden of Light and Stone

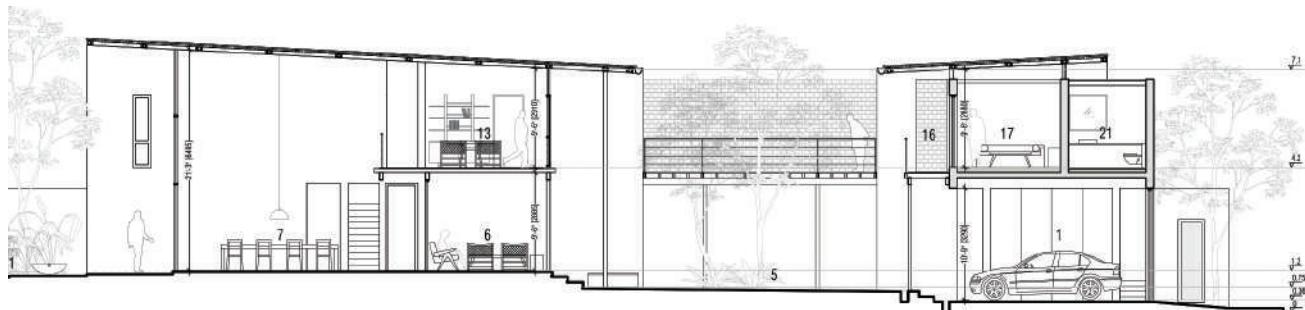


**Ar. Palinda Kannangara**

Sri Lanka  
**Founder, Palinda Kannangara Architects**

Palinda Kannangara is founder of Palinda Kannangara Architects, a firm that has been the recipient of several prestigious national and international awards, and their Studio at Rajagiriya RIBA International Awards.





**H**ome to a young Bengaluru family, The Courtyard at Koramangala has been designed to celebrate the city's historical and garden-rich context. It weaves together the magic of stone, water, greens, and ancient walls into a contemporary family dwelling.

The house comprises two pavilions – a family pavilion and a guest pavilion – linked by a central courtyard (angala), which forms the home's social and spiritual heart. The design emphasizes spacious communal areas and strong indoor-outdoor connections, reflecting

Name of the Project: **The Courtyard Residence**

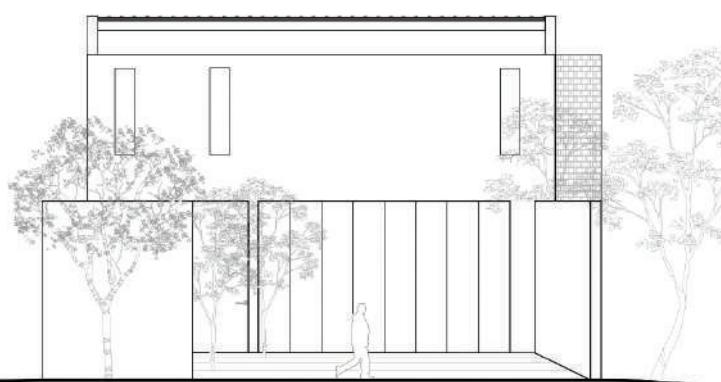
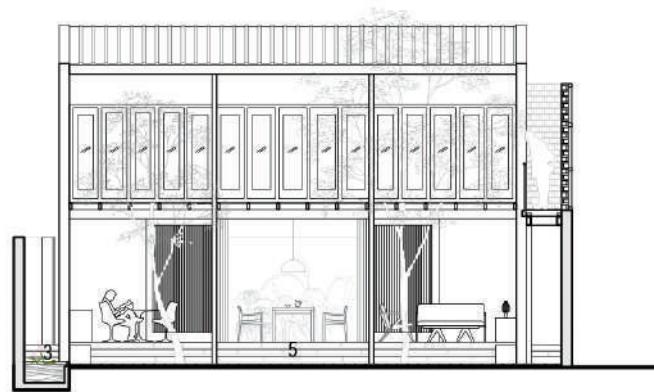
Typology: **Residential**

Location: **Bengaluru, Karnataka**

Size: **3,765 sq. ft.**

Year of Commencement: **2022**

Year of Completion: **2023**

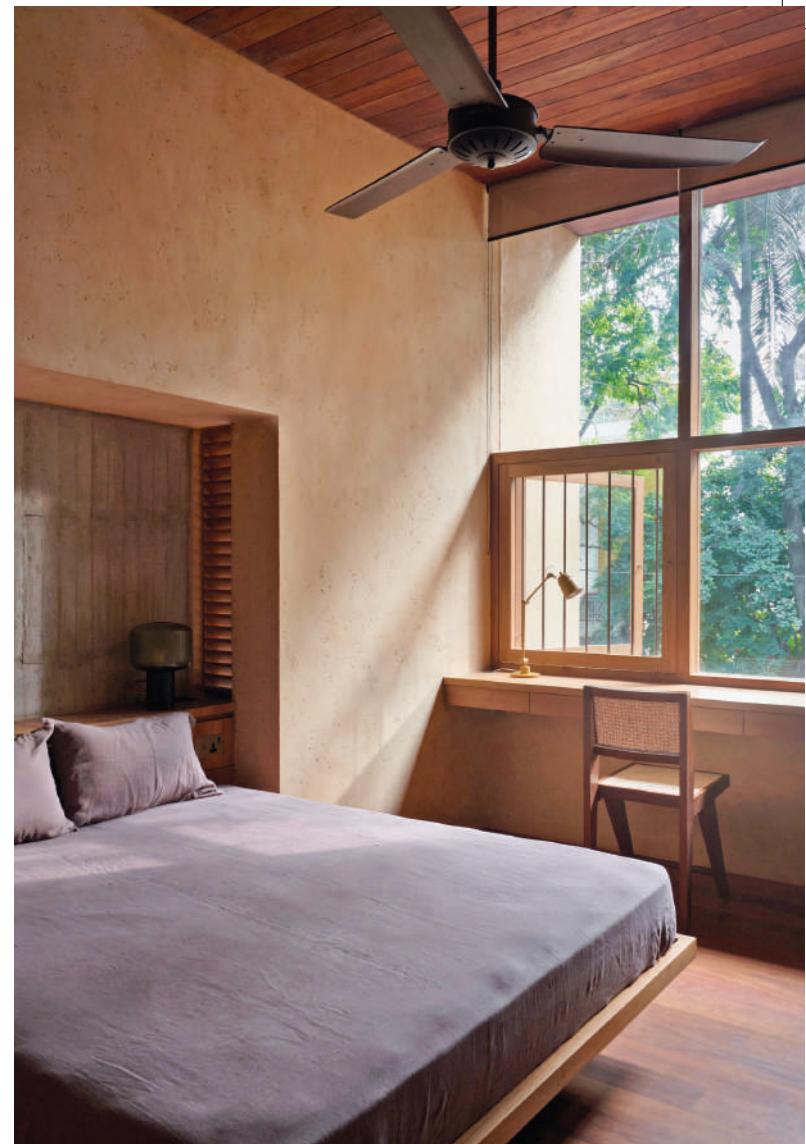


the family's desire to experience Bengaluru's salubrious climate while living simply yet richly.

The linear site (40' x 120'), formed by merging two adjacent plots, has a level difference of 2'-6" between the roads. This gradient is used to create a journey: entering from street level, ascending to the raised courtyard, and stepping further into the family pavilion via wide stone steps. The courtyard, paved with local chapadi or gneiss stone reminiscent of temple forecourts, integrates the city's geological history. The pooja room, where the grandmother spends her mornings in meditation, opens directly into the courtyard, flanked by a sacred Tulsi and Bakula tree, and bordered by a reflective reed-and-lily pond that mirrors the sky, evoking a serene water kalyani.

Materiality is deeply contextual: slender steel columns give the pavilions a light, floating appearance above historic stone terrain. Textural transitions—from rough-hewn chapadi outdoors,

monolithic stone slabs at thresholds, river-bed granite in the family pavilion, to smooth polished cement inside—signal the movement from public to private spaces. Verandas, deeply colonnaded for shade and rain protection, form the primary living areas, while 1m side setbacks function as service passages and light shafts. Timber jaalis allow ventilation, filter light, and scale down views of the adjacent multistorey building, reinforcing a sense of sanctity within.



The family pavilion includes an upper timber deck opening onto the courtyard, with slatted timber shutters securing private areas. Lean-to steel roofs, insulated with timber sandwich panels, integrate custom copper gutters and downpipes that channel rainwater into the courtyard. Bedrooms feature hinge windows opening onto tree canopies, attic play spaces utilize roof gaps, and 1m setbacks create light shafts for bathrooms. A narrow bridge connects the family and guest pavilions, the latter housing a multipurpose guest room, domestic help quarters, and a private jasmine-covered terrace.

The courtyard is ochre-textured with earth pigment plaster, complementing the Bangalore sun. Furniture is light and maintainable. Gardens include an oushadi herbal plot, sacred sthala vrukshas (Neem, Champa, Bakula), a monolithic stone bench under a Bakula tree, fruiting gooseberries for children and birds, and water lilies around the pooja room.



## Young Architect of the Year

FOREIGN COUNTRIES'  
ARCHITECTURE AWARDS (FCAA)

# Sustainable and Dynamic Workspaces



**Ar. Kasun C.  
Perera**  
Sri Lanka  
Thema Collection

Kasun C. Perera is an award-winning young architect from Sri Lanka who earned his Bachelor of Architecture from the University of Moratuwa. After becoming a Chartered Architect in 2020, he established his own architectural practice and continues to explore experimental designs. His work includes acclaimed projects such as Wild Glamping Gal Oya and Waraka Udawalawe.





**A** family-friendly boutique villa nestled in the lush tropics of Udawalawe, Sri Lanka, this charming boutique villa comprises a semi-open restaurant with an infinity swimming pool, six deluxe rooms, four family rooms, two large suite rooms, and an ayurvedic spa with an entrance building all are crafted with eco-consciousness in mind. Each building features a unique design that blends the hues of nature with elements inspired by the jackfruit, capturing the tropical ambiance of the surrounding environment.

As the concept called "Between Trees" of this project, every building block was meticulously designed between trees in harmony to increase the natural ambiance of the spaces where the materials lightly touch the context while maintaining privacy. Mainly, the semi-open restaurant that is raised on the ground and overlooks the water body, welcomes the guests in a neutral way to embrace the rhythm of the waterway flowing near the site and seamlessly integrated into the natural topography of the site.

Name of the Project: **Warakka**  
**Udawalawe**

Typology: **Residential**

Location: **Sri Lanka**

Built-up Area: **1,390 sq. m.**

Year of Commencement: **2023**

Year of Completion: **2023**



The open-plan dining area that blurs the boundaries between indoors and outdoors flows effortlessly into an outdoor floating deck for relaxation. The entire property mainly focuses on eco-friendly construction, using reclaimed materials like discarded concrete light posts and used steel 'H' irons both to minimize waste and reduce reliance on wood as well as cost-effective, which prioritizes preserving the natural environment by avoiding cutting down any tree at the site during the construction process.

The use of recycled materials fits contemporary trends and has magnified the characteristics of the buildings. A gentle peace and harmonious feeling are created by the simply modern architectural layout with a traditional architectural shape. Moreover, a fiber cement product as a green material certified by the Green Building Council

of Sri Lanka has been used for the walls, ground floor decks, attic floor, ceiling, and pool decks to demonstrate a wood appearance for the space.

Additionally, light features and handrails were crafted with discarded electrical fencing bobbin insulators with different sizes and colors, and cables to match the context, while other light features crafted with crack batik and waste jam bottles will also enhance the quality of inner and outer spaces.

The color palette of this boutique villa project inspired by its natural surroundings of jack fruits & trees and the front lake, reflects the destination's landscape, flora & fauna, which results in creating a sense of place and authenticity that resonates with guests and enhances their connection to the environment.

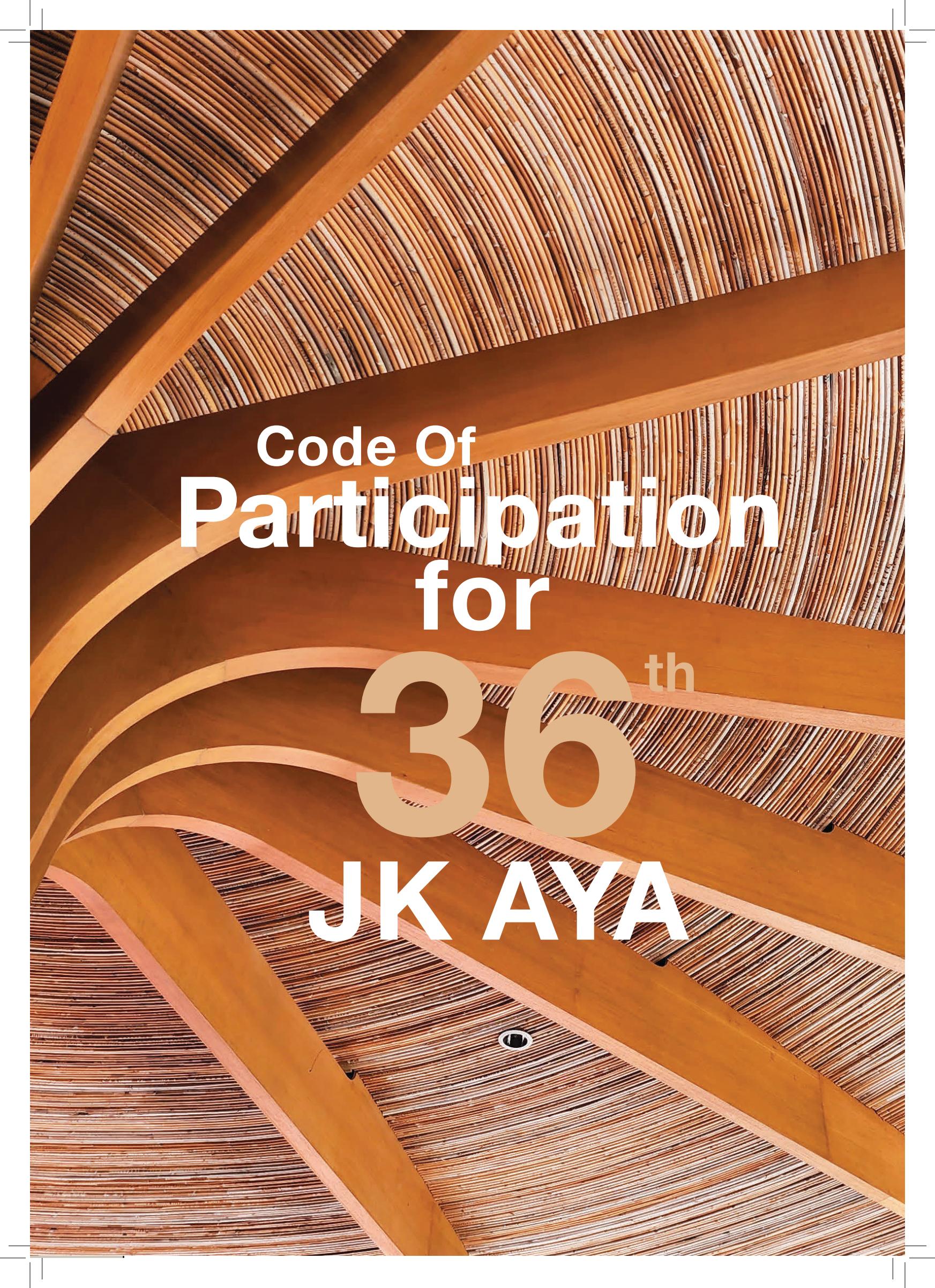


Finally, to maintain the privacy of the guests, no openings or windows have been given for side walls. Natural light and ventilation directly come into the villas through the front facade only which allows to capture the front lake view through the pool.

The entire complex prioritizes the use of renewable energy sources whenever possible and continuously strives to enhance the internal environment management practices.

The extensive in-house solar farm which is positioned on the main building, staff building, and boutique villas, is currently generating 80% of the resort's energy requirement with energy-efficient light bulbs for the entire property as well as gray water generated at the property is recycled through a purification system to reuse for gardening.





Code Of  
**Participation**  
for  
**36<sup>th</sup>**  
**JK AYA**

# IMPORTANT POINTS



- Last Date of Participation  
**April 30th, 2026**
- Revolving Category This Year  
**Infrastructure Architecture**
- Focus states (For 36th JK AYA)  
**Andhra Pradesh, Odisha & Telangana**
- Eligible Countries  
**India, Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda**
- Project Completion Years  
**2023, 2024 & 2025**

Participation is Free of Cost |  
Apply now through  
**aya.jkceament.com**



# GENERAL INSTRUCTIONS

## a. Eligibility Criteria

- **Who Can Apply:** The awards are open to individual architects, firms, or organizations (government or private) actively engaged in the architecture profession from India and participating countries



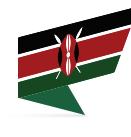
INDIA



BANGLADESH



BHUTAN



KENYA



MALDIVES



MAURITIUS



NEPAL



SEYCHELLES



SRI LANKA



TANZANIA



UGANDA



**You can submit more than one entry, provided each project is distinct. A separate entry form is required for each project.**

■ **Project Compliance:** All submitted projects must comply with the building bye-laws and development conditions applicable to the construction site.

■ **Regulatory Clearance:** Ensure no outstanding actions or pending issues exist with building plan sanctioning or completion certifying authorities for your submitted project.

■ **Copyright:** By submitting, you certify that your entry does not infringe on

copyright from published or unpublished proprietary databases. You also grant JK AYA the right to publish your project entry in books, magazines, JK AYA website and on social media for records and inspirational purposes.

## b. General Information

### ■ Website & Application

**Period:** All applications must be submitted online via the official JK AYA website at [aya.jkcement.com](http://aya.jkcement.com). While applications typically open on January 1st and close on June 30th each year, always check the website for the exact dates for the current cycle.

■ **No Application Fee:** There is no fee to apply for the JK AYA.

■ **Multiple Entries:** You can submit more than one entry, provided each project is distinct. A separate entry form is required for each project.

■ **Incomplete Entries & Disqualification:** We won't disqualify participants for missing documents or low-resolution design panels initially. We'll send reminder emails if any required documents are omitted



**FOR COMPREHENSIVE RULES, ELIGIBILITY CRITERIA, AND CATEGORY-SPECIFIC GUIDELINES, WE HIGHLY RECOMMEND DOWNLOADING AND REVIEWING THE “CODE OF PARTICIPATION” DOCUMENT FROM THE WEBSITE.**

**Each entry is eligible for only one award. A winning entry in any category won’t be considered for further participation.**

or if a better resolution is needed for design panels. However, entries found not conforming to local, state, or national rules and bye-laws at any stage, up to the prize-giving ceremony, will be disqualified.

Academic Wing, the COA-TRC.

■ **Award Limitation:** Each entry is eligible for only one award. A winning entry in any category won’t be considered for further participation.

■ **Support & Detailed Rules:** For comprehensive rules, eligibility criteria, and category-specific guidelines, we highly recommend downloading and reviewing the “Code of Participation” document from the website. If you encounter any issues, the website also offers a “Need Help?” section with contact details for assistance.

#### ■ **Focus State Award**

**Eligibility:** If you’re participating from an eligible state for the Indian State Architecture Awards, please upload a valid proof (mentioned in the Section with the form entry).

■ **Architecture Student of the Year Award:** This award is open to final year B.Arch students from Indian colleges who are currently working on their thesis. The selection process for the single national-level winner is conducted jointly with the Council of Architecture (COA), through its

# AWARD CATEGORIES

## a. Award Categories & Prices

The winners of the year are selected under the following

1

### OPEN FOR BOTH INDIAN + FOREIGN

Great Master's	<b>INR 3 LACS</b>
Green Architecture (Environment Conscious Design	<b>INR 2 LACS</b>

2

### INDIAN ARCHITECTURE AWARDS (IAA)

Architect of the Year	<b>INR 1.75 LACS</b>
COMMENDATION AWARDS	
Private Residence (PR)	<b>INR 1.25 LACS</b>
Group Housing (GH)	<b>INR 1.25 LACS</b>
Public Building (PB)	<b>INR 1.25 LACS</b>
Revolving Category	<b>INR 1.25 LACS</b>
Young Architect Award	<b>INR 75,000</b>
Architecture Student of the Year	<b>INR 25,000</b>

3

### INDIAN STATE ARCHITECTURE AWARDS (ISAA)

State Architect of the Year	<b>INR 1.25 LACS</b>
State Architect Commendation Award	<b>INR 75,000</b>
State Young Architect	<b>INR 50,000</b>

4

### FOREIGN COUNTRIES' ARCHITECTURE AWARDS (FCAA)

Foreign Countries' Architect of the Year	<b>INR 1.75 LACS</b>
Foreign Countries' Commendation	<b>INR 1.25 LACS</b>
Foreign Countries' Young Architect	<b>INR 75,000</b>



Minimum built-up area for Public Building and the Revolving Category should be 1000 sq. m.



Focus States for the 36th JK AYA are Andhra Pradesh, Odisha & Telangana



Sample Form - A, B & C are attached at the end of the book.



**OVER THE  
YEARS, THE JK  
AYA HAS ADDED  
MANY NEW  
CATEGORIES  
UNDER THE  
REVOLVING  
CATEGORIES  
AS PER THE  
FEEDBACK  
RECEIVED  
FROM THE  
JURY MEMBERS  
AND THE  
ARCHITECTURE  
COMMUNITY.**

JK Architect of the Year Awards comes with a subsequent prize along with a Citation and the Iconic Vijay Stambh Trophy. With these prizes, JK AYA provides an international stage to the Architects to showcase and connect with the like minded Architects. Over the Years, the JK AYA has added many new categories under the Revolving categories as per the feedback received from the Jury members and the Architecture Community.

### **REVOLVING CATEGORIES FOR INDIAN ARCHITECTURE AWARDS**

**(Category Changes every year  
in the written order)**



**Industrial  
Architecture**

**Health Care  
& Medical  
Building**

**Education  
Campuses**

**Project  
Designed but  
Not Executed**

**Hospitality  
Buildings**

**Infrastructure  
Architecture**

**Renovation I  
Restoration /  
Re-habilitation**

**Hill  
Architecture**

**Urban  
Planning &  
Design**

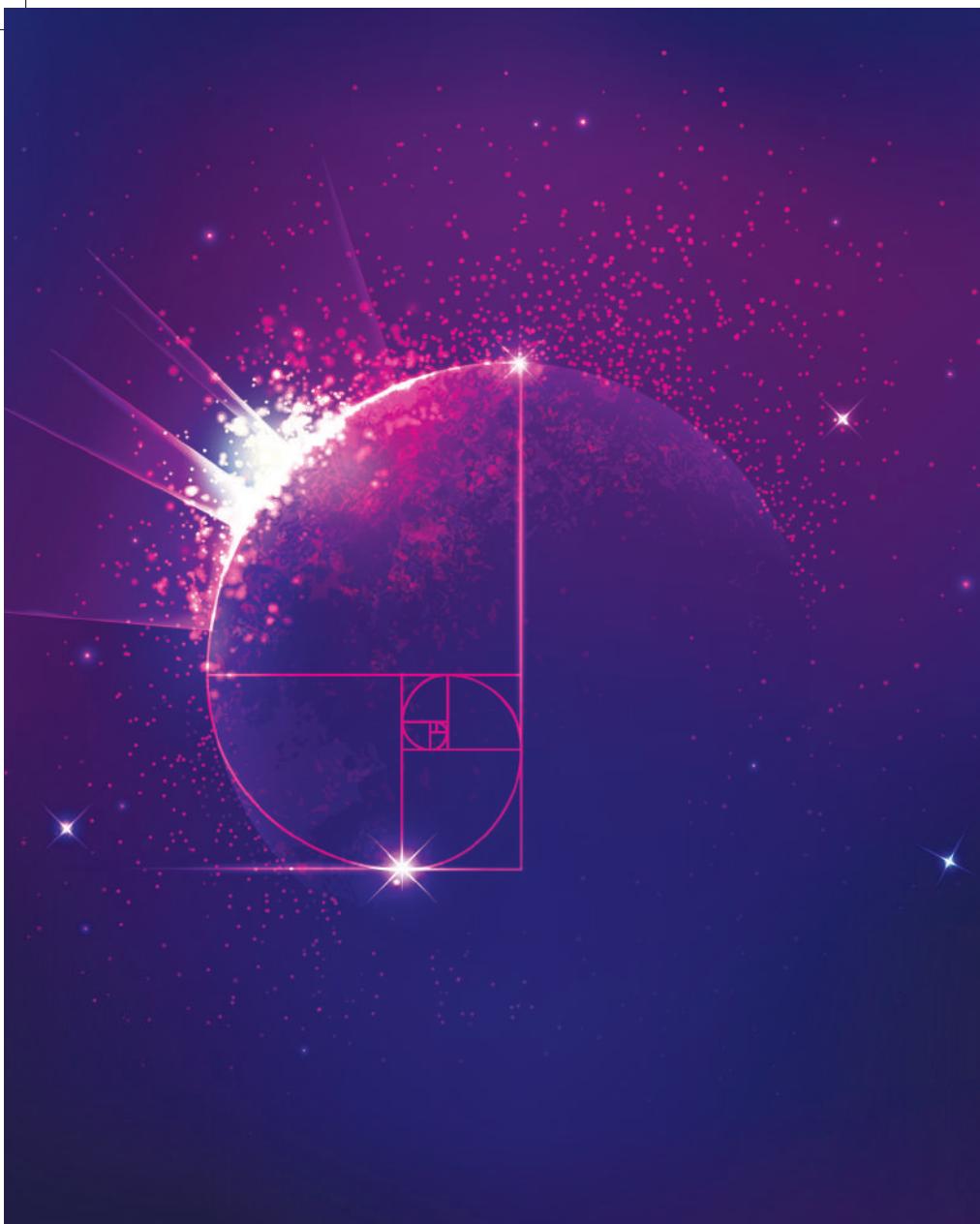
**Affordable  
Housing**

**Religious / Spiritual  
Architecture (Temples,  
Gurudwaras, Mosques,  
Charches, Stupas,  
Synagogues, etc.)**

**Literary  
Architecture**

**Make it New**

**Adaptive  
Re-Use**



**A clear concept layout is mandatory, prominently showcasing the special points that support the project's classification as Green Architecture.**

## **b Participation Forms**

**FORM A (India Participants Only):** For Indian citizens (individual architects, firms, or organizations) with projects done anywhere in the world. Council of Architecture currently valid membership essential.

Projects that can be applied through the Form A include:

### **1. Green Architecture Award**

- Any type of the project can be applied for this award.
- A clear concept layout is mandatory, prominently showcasing the special

points that support the project's classification as Green Architecture. This must be accompanied by a 10-point write-up detailing its green status, with each point not exceeding two sentences.

- Your drawings should distinctly highlight these green features using different colors. Additionally, please specify the number of occupants and the building's use.
- While not mandatory, including a certificate from recognized green building rating systems such as IGBC, GRIHA, or LEED will significantly strengthen your entry in the Green Architecture category.

### **2. Indian Architecture Awards (IAA):**

- Participating architects, below the age of 35 at the time of compilation of projects are automatically eligible for the Young Architect's award category. Architects will have to submit the age proof in the form of any official government document.
- Council of Architecture currently valid membership is essential.



**ARCHITECTS  
(INDIVIDUAL,  
FIRM OR  
ORGANIZATIONS)  
SITUATED AT  
THE FOCUS  
STATE OF THE  
CURRENT YEAR  
WILL BE ELIGIBLE  
FOR THE  
INDIAN STATE  
ARCHITECTURE  
AWARDS.**

- Categories typically include:

<b>Private Residence (PR)/ Public Building (PB)</b>	<ul style="list-style-type: none"> <li>■ If the project is made in phases, phase-wise breakup is necessary with area size, showing the current phase in special color, which is the participant project.</li> <li>■ It will be meaningful if completion year of already completed phases are also given, along with completion year of the participating project.</li> </ul>
<b>Group Housing (GH)</b>	<ul style="list-style-type: none"> <li>■ Layout drawing of the entire scheme with plan, elevation &amp; other views shall be sent, along-with idea of neighborhood buildings.</li> <li>■ Projects completed must follow the State Government Group Housing Rules.</li> <li>■ Plan for individual units to be provided.</li> </ul>
<b>Infrastructure Architecture (Revolving Category - changes annually)</b>	<ul style="list-style-type: none"> <li>■ Includes transport terminals, bridges, transit hubs, public utilities, and civic infrastructure.</li> <li>■ Must address functionality, civic identity, and human-centred design within infrastructure frameworks.</li> <li>■ Project completion can be from January 2021 to December 2025.</li> </ul>

### **3. Indian State Architecture**

#### **Awards (ISAA):**

- Architects (individual, firm or organizations) situated at the focus state of the current year will be eligible for the Indian State Architecture awards. Only a valid proof of stay for the last 3 consecutive years needs to be submitted to verify the eligibility on the step 4 of the Form A.

#### **FORM B (Foreign**

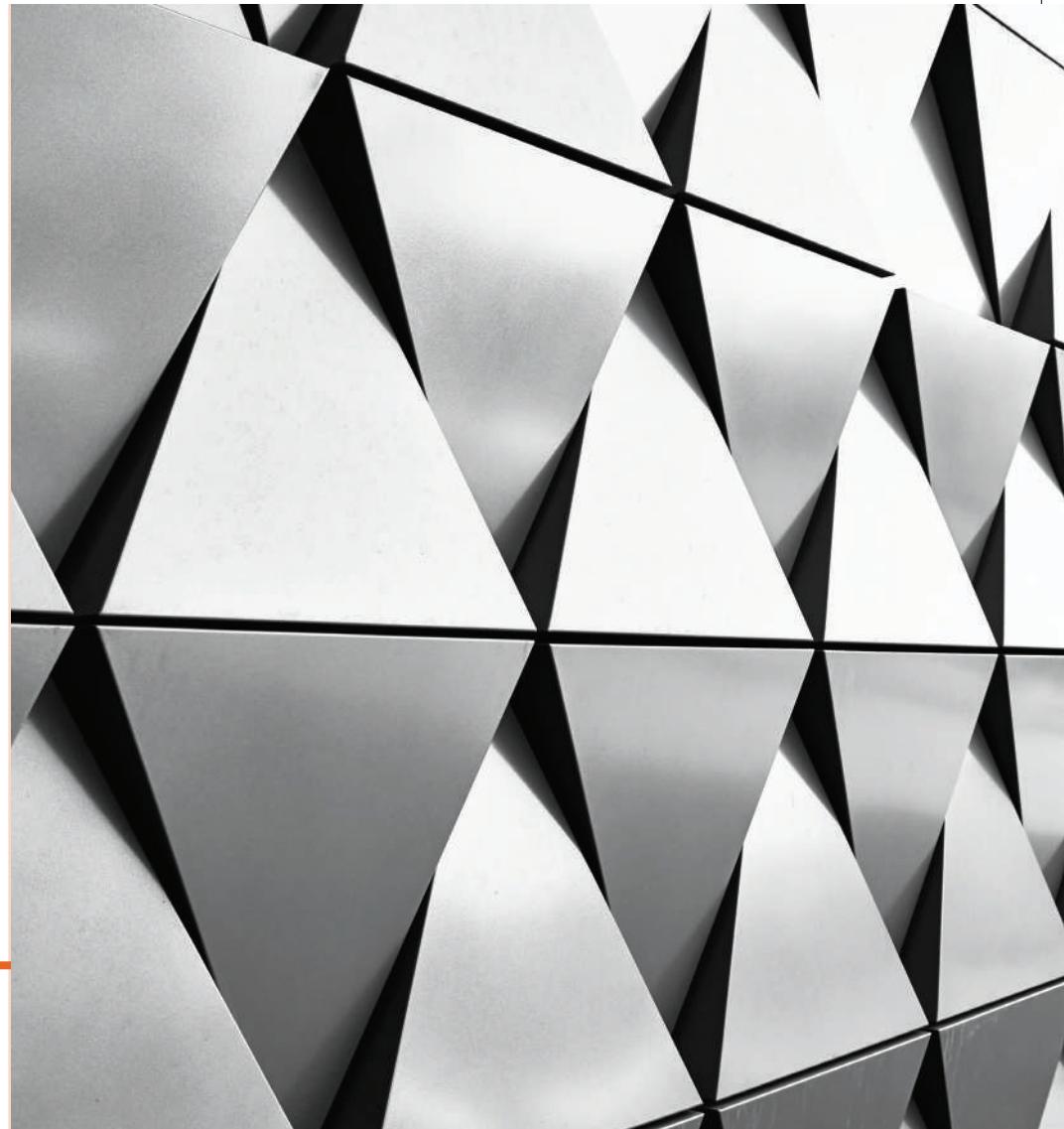
**Participants Only):** Open to architects from participating

countries (e.g., Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda).

- Projects can be done anywhere in the world.
- Any type of project can be applied for this category.
- Participants must be residents of one of these countries for at least the last 3 consecutive years (proof required).
- For foreign participants whose age does not exceed 35 years in the project



**The selection process for the one national-level winner is carried out jointly with the Council of Architecture (COA) through its Academic Wing, the COA-TRC.**



completion year.

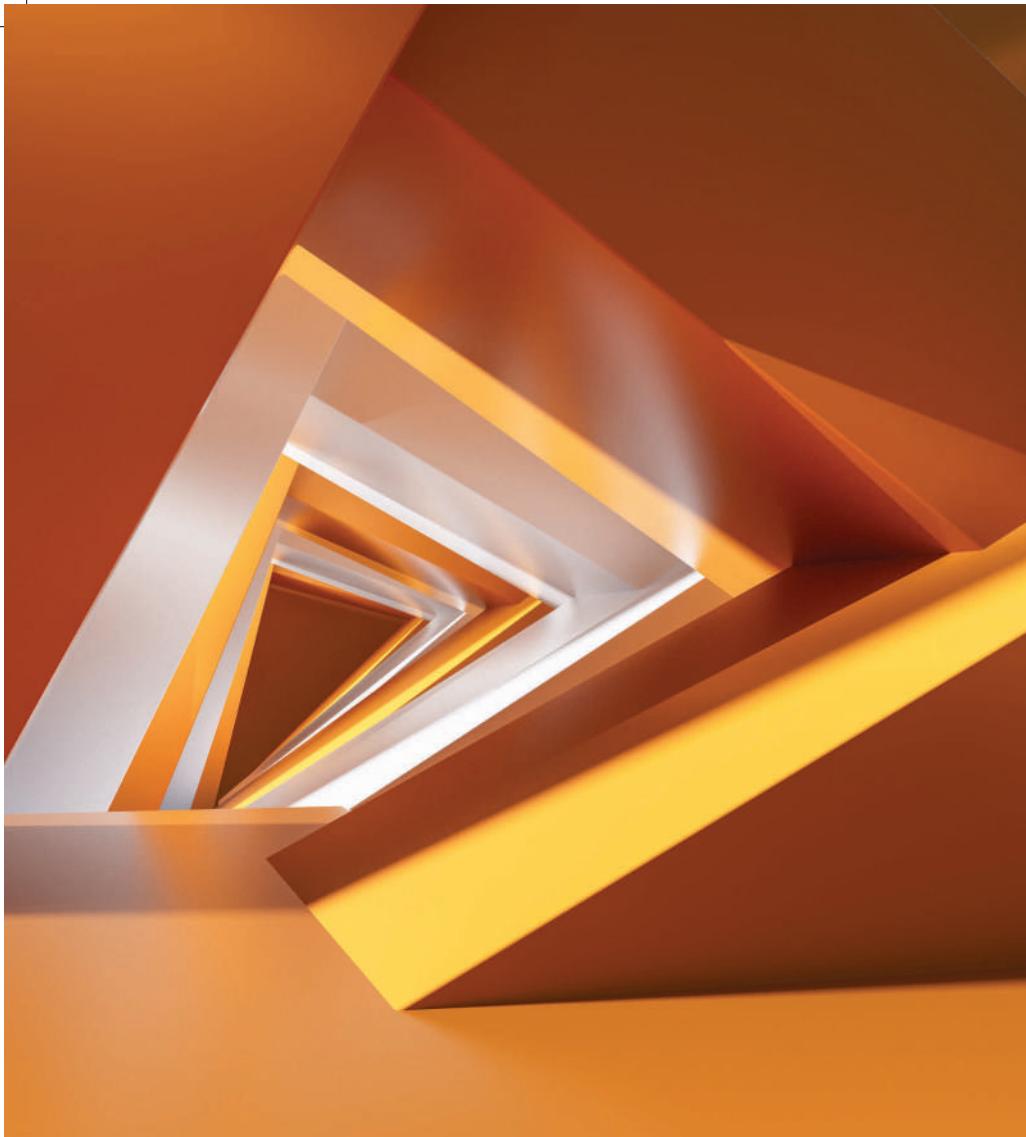
**FORM C (Great Master's Award - Nomination Only):**

This award is for senior architects (60 years of age or older) who have made a lifetime or outstanding contribution in the field of Architecture and produced nationally and/or internationally known structures.

- It is given once every three years and is by Nomination only.
- The Nomination for the Great Master's Award is open all the time now so that we do not miss out of the deserving candidates

**ARCHITECTURE STUDENT OF THE YEAR AWARD:**

- Open to final year B.Arch students from Indian colleges who are submitting their thesis projects in the current academic year.
- Students do not submit entries directly to JK AYA. The entire selection process is managed through the Council of Architecture (COA) via its Academic Wing, COA-TRC.
- The selection process for the one national-level winner is carried out jointly with the Council of Architecture (COA) through its Academic Wing, the COA-TRC.
- Two-Stage Process: The program is conducted in two



**The National  
Jury reviews  
a total of ten  
entries (two  
from each of the  
five zones).**

main stages:

**Zonal Stage:**

- All Indian architecture schools/institutions are grouped into five zones by COA-TRC.
- Each institute can nominate a maximum of two students (per intake)

**AUG. & SEP.  
Zonal Jury**



**MAY**

Announcement of  
program on Institute  
Notice Board



**JULY**

Late date submission  
of entry project at  
Zonal centre

of 40 or part thereof)  
from their final year thesis  
projects.

- Two best entries are chosen from each zone by a panel of three professional architects.
- Zonal Juries are held at different locations each year.

**National Stage:**

- The National Jury reviews a total of ten entries (two from each of the five zones).
- A jury consisting of three eminent architects selects the single "Architecture Student of the Year" for the JK AYA.
- The National Jury is also held in a different important town annually.

For any  
questions,  
please connect  
at [director@coatrc.in](mailto:director@coatrc.in).

**OCT. & DEC.  
National Jury**

# DOCUMENTS REQUIREMENTS



**FOR THOSE APPLYING UNDER THE INDIAN STATE ARCHITECTURE AWARDS (ISAA), PROOF OF MINIMUM THREE CONSECUTIVE YEARS OF RESIDENCY IN THE SPECIFIC FOCUS STATE IS MANDATORY.**

To ensure a complete and successful application for the JK Architect of the Year Awards, applicants are required to submit both professional and design documents. These documents are crucial for the jury's comprehensive evaluation of the project and the architect's credentials.

Here's a breakdown of the typical requirements:

## 1. FORM A & B (INDIAN AND FOREIGN PARTICIPANTS)

### a. Professional Documents

These documents primarily establish the applicant's professional standing and the project's official recognition.

#### ■ **Architecture Membership Certificate:**

A currently valid membership certificate from the Council of Architecture for Indian participants and the relevant membership certificate for the foreign architects is essential.

#### ■ **One-Page Bio-Data:**

A concise summary of the applicant's professional background, experience, and key achievements.

#### ■ **Proof of Proprietorship/Project Ownership:**

Documentation that clearly establishes the applicant's legal ownership or significant involvement in the project. This could include partnership deeds, firm registration certificates, or other relevant legal proofs.

#### ■ **Project Completion Certificate:**

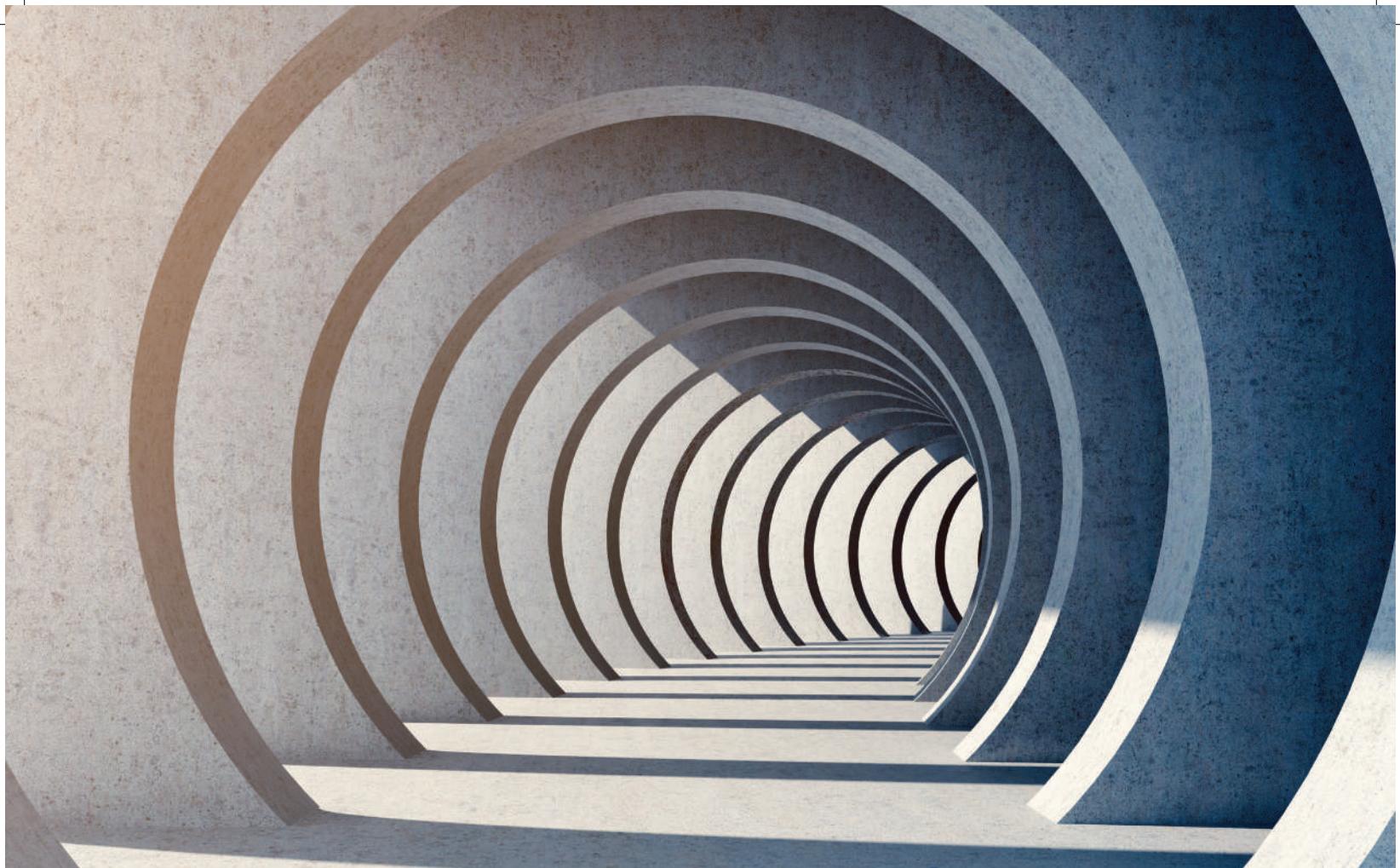
An official certificate clearly stating the month and year of the project's completion. This validates the project's execution timeline.

#### ■ **Proof of Stay (only for ISAA Applicants):**

For those applying under the Indian State Architecture Awards (ISAA), proof of minimum three consecutive years of residency in the specific Focus State is mandatory. This can include rental agreements, utility bills, bank statements with address, lease agreements, or any other official government-authorized document.

#### ■ **Proof of Stay (only for FCAA Applicants):**

Foreign Architects applying under the Indian State Architecture



**FOR APPLICANTS TO THE YOUNG ARCHITECT'S AWARD, A DOCUMENT LIKE A PASSPORT OR AADHAR CARD MAY BE REQUIRED TO VERIFY THAT THEIR AGE DOES NOT EXCEED 35 YEARS IN THE PROJECT COMPLETION YEAR.**

Awards (ISAA), proof of the nationality is required this can be a passport.

■ **Proof of Birth (only for Young Architect's Award):**  
For applicants to the Young Architect's Award, a document like a Passport or Aadhar Card may be required to verify that their age does not exceed 35 years in the project completion year.

### **b Design Documents (FOR FORM A & B ONLY)**

These documents are the core of the project submission, visually and conceptually presenting the architectural work.

■ **Project Description:**  
This document should comprehensively describe your project, covering its concept, design intent, functional program, materials used, Salient features and any other relevant contextual information.

■ **Green Status Justification**  
(Only for Green Architecture Award): For projects submitted under the Green Architecture category, a mandatory 10-point write-up is required. Each point should be a concise justification of the project's green status, limited to two sentences. Accompanying drawings must distinctly highlight these green features. Additionally, please specify the building occupants and intended use.

**Submit high-quality photographs of the completed project. These are crucial for conveying its aesthetic appeal and functional success.**

#### ■ **Design Panel or Design**

**Drawings:** We highly recommend submitting a **single, consolidated design panel** (3ft x 6ft is suggested) that allows you to creatively integrate various elements and showcase your unique presentation style. This panel or set of drawings **must include:**

- **Detailed Plans, Elevations, and Sections:** Provide clear floor plans, sections (with their exact location and titles indicated), and elevations. All drawings should include overall dimensions and a clear scale.

- **Self-Explanatory Drawings:** Ensure all drawings are self-explanatory, with areas clearly labelled and nomenclature consistently used. Incomplete drawings may lead to disqualification.

- **Color/Black & White:** Drawings can be presented in either color or black and white, aligning with your overall panel design.

- **Site Dimensions:** Include the dimensions of the

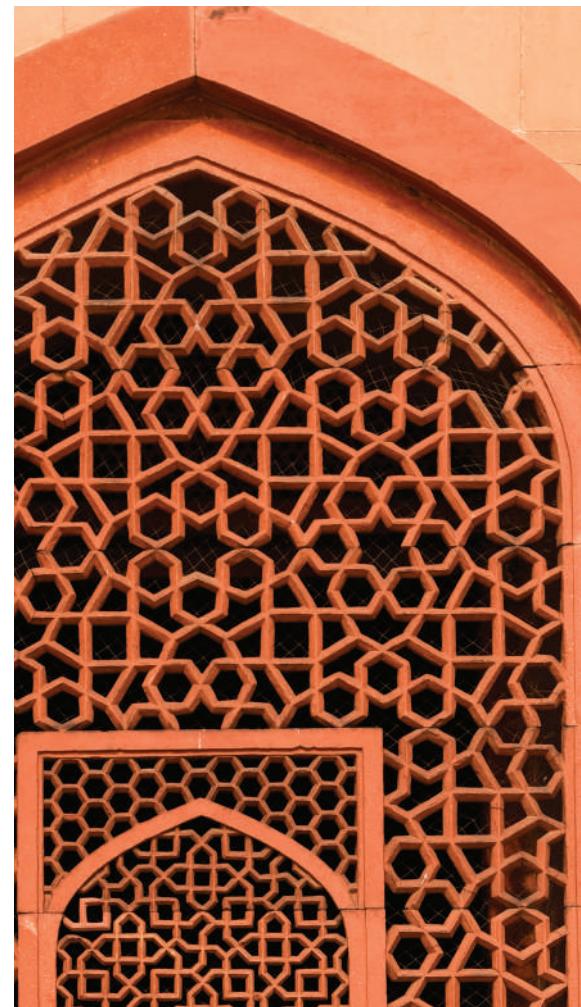
plot on which the project is situated, along with a prominent North Arrow.

- **Measurements:**

Measurements can be provided in either the metric system or feet/inch system.

- **Photographs:**

Submit high-quality photographs of the completed project. These are crucial for conveying its aesthetic appeal and functional success.





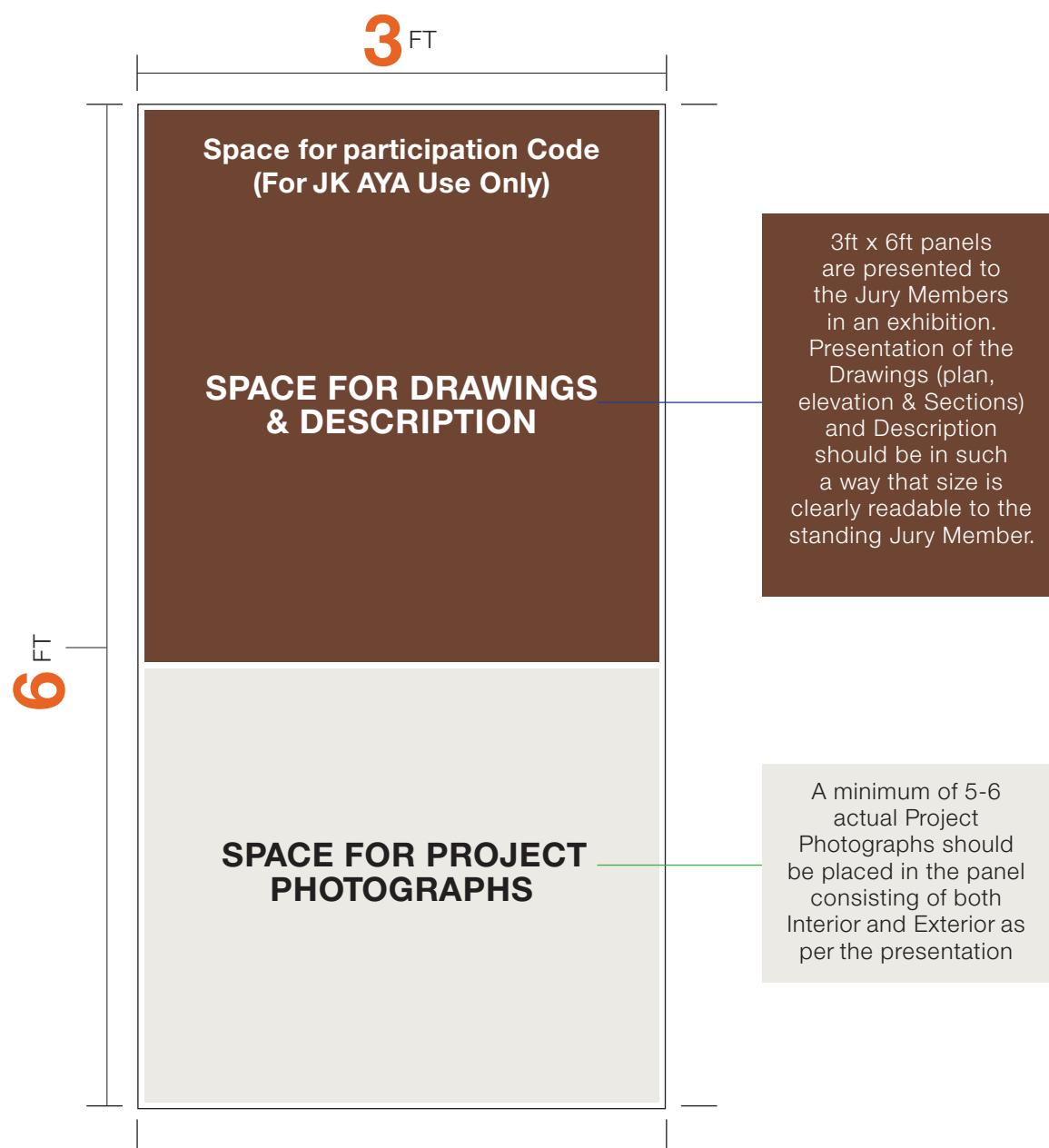
**NOMINEES FOR THE GREAT MASTER'S AWARD ARE TYPICALLY REQUIRED TO SUBMIT A POWERPOINT PRESENTATION (20-30 MINUTES DURATION) DETAILING THEIR LIFETIME CONTRIBUTION TO ARCHITECTURE.**

2. **FORM C** - Great Master's Award (Nominator Architect can upload any/all documents which are available with you. We will further contact the Nominated Architects for the remaining Documents)

- **Council of Architecture Certificate:** A valid certificate from the Council of Architecture confirming your registration.
- **Architect's Photograph:** A recent, professional photograph of the architect.
- **Proof of Birth Year:** Official documentation verifying your birth year (e.g., copy of passport, birth certificate, or school leaving certificate).
- **PowerPoint Presentation (for Great Master's Award):** Nominees for the Great Master's Award are typically required to submit a PowerPoint presentation (20-30 minutes duration) detailing their lifetime contribution to architecture.
- **Outstanding Work, Achievements, and Awards:** Documentation or details of any significant professional achievements, awards, or other outstanding contributions in the field of architecture.
- **Professional Experience Certificates:** Certificates or letters validating your professional work experience.
- **Published Works:** Copies or references of any books or articles you have authored and published.
- **Five Major Projects:** For five of your most significant projects, please provide:
  - High-quality photographs of the completed work.
  - Relevant drawings (e.g., floor plans, sections, elevations, site plans).
  - The total project cost.
  - A description of their special features or unique aspects.

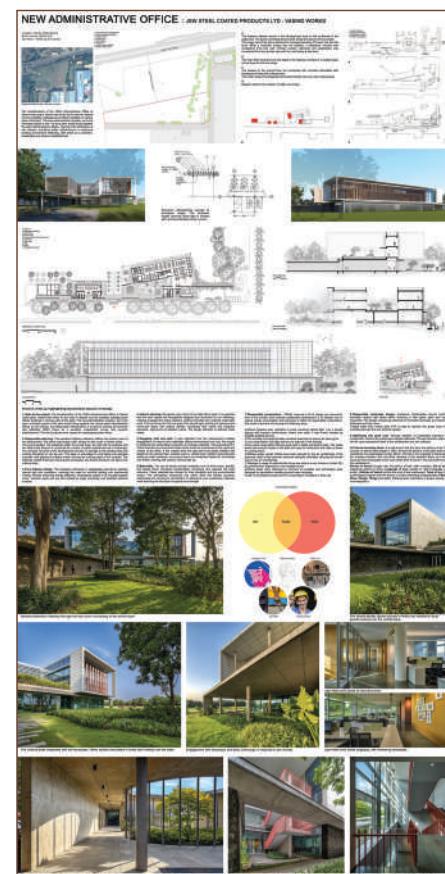
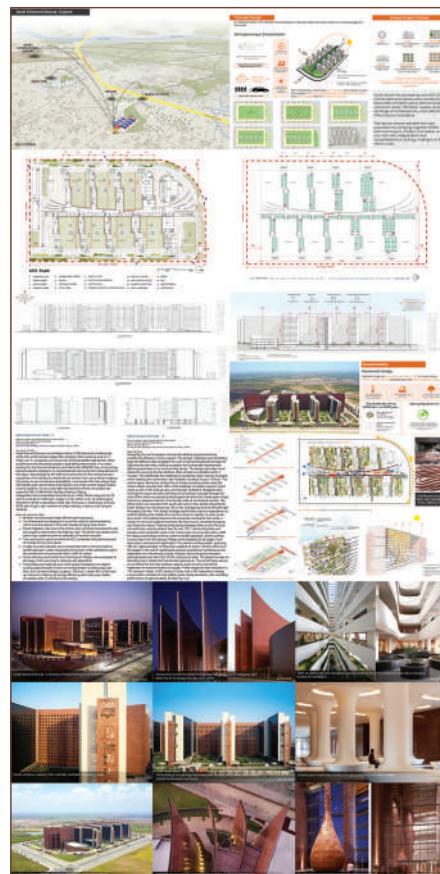


# 3 FT X 6 FT PANEL ILLUSTRATION

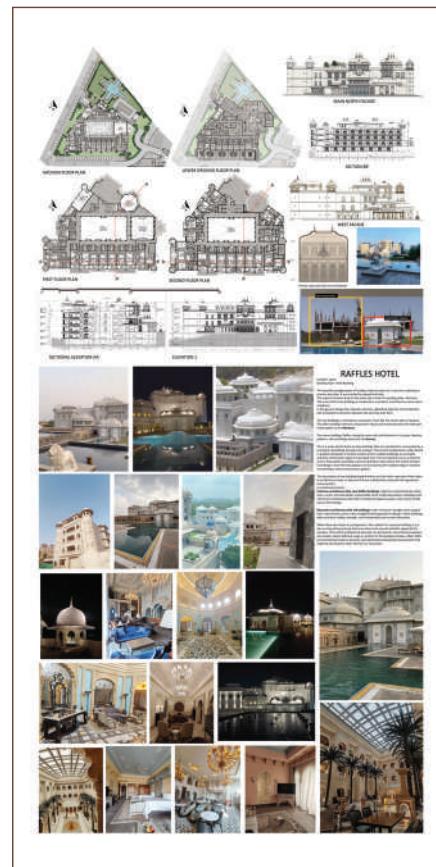
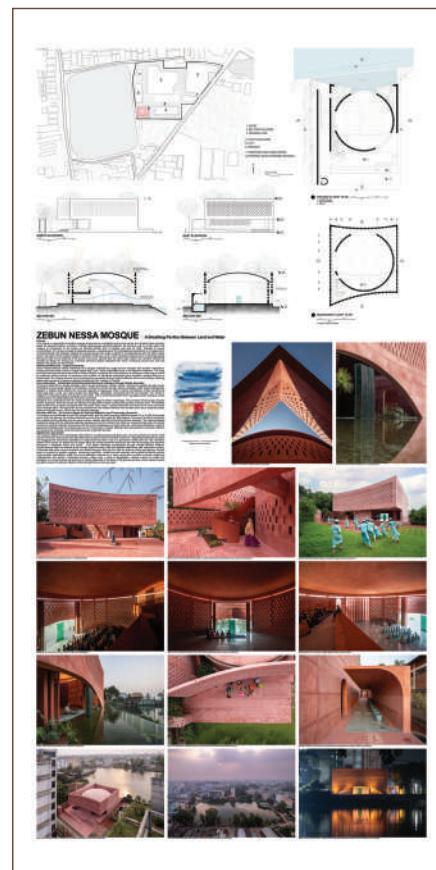
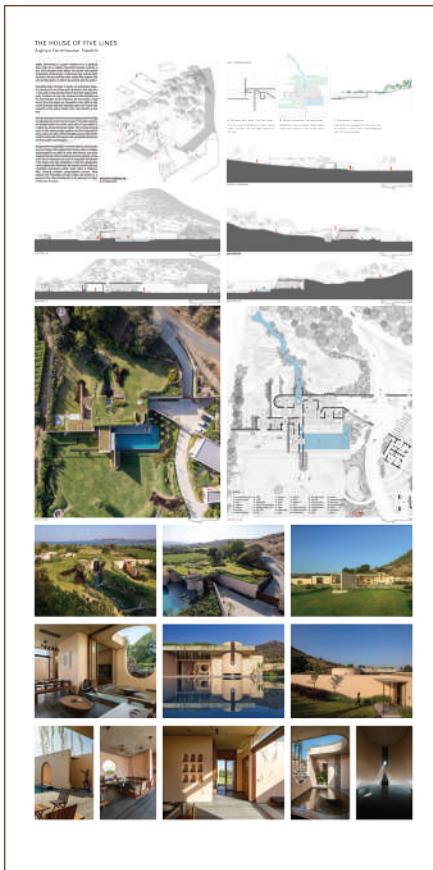


**Note:** Please refer the winners panels for more inspirations

# 34TH JK AYA



# WINNERS PANELS



# STEP-BY-STEP APPLICATION PROCESS (ONLINE)

## a. Form A & B (Indian and Foreign Participants)

1

### Visit the Website:

Go to

**aya.jkcelement.com**

- Project Information

- Project Team Information

Options with “\*” are the mandatory fields.

■ **Step 3:** For the Project Description,

you can either fill in the information or you can upload a PDF or word document with the answers regarding the

■ **Step 4:** Upload the prepared

documents as specified in the Documents Requirement Section.

Pay attention to file formats and size limits.

■ **Step 5:** Upload the Participant's

Photograph and Seal & Sign image as per the mentioned file format and size limits. Before final submission, carefully review all information and upload documents to ensure accuracy and completeness.

2

**Navigate to “Apply Now”:** Look for the “Apply Now” on the top right corner or similar section on the homepage.

3

**Select the Correct Form:** Choose the relevant application form (Form A if you are an Indian Architect or Form B if you are a Foreign Architect) based on your eligibility and the award category you are applying for.

4

**Fill in the Form:** Complete all required fields accurately. This will typically include:

- **Step 1:** Select the Project Category.
- **Step 2:** Fill in the following details:
  - Personal Information
  - Profession Information

5

**Confirmation:** After successful submission, you may receive an on-screen confirmation and/or a confirmation email. Keep this for your records.



### OPTIONAL/CATEGORY-SPECIFIC DOCUMENTS:

- **Proof of Stay** (for State Award and Foreign Countries' Awards - typically last 3 consecutive years, e.g., rental agreement, utility bill, bank statement, lease agreement).
- **Proof of Birth** (for Young Architect's Award - e.g., Passport/Aadhar Card).

## B. Form C (Great Master's Award)

1

### Visit the Website:

Go to

[aya.jkceament.com](http://aya.jkceament.com)

2

**Navigate to “Apply Now”:** Look for the “Apply Now” on the top right corner or similar section on the homepage.

3

### Select the Correct Form:

Select Form C.

4

**Fill in the Form:** Complete all required fields accurately. This will typically include:

- **Step 1:** Fill in all the Nominator Details.
- **Step 2:** Fill in the Nominee Details. Options with “\*” are the mandatory fields.
- **Step 3:** Upload all the documents as specified in the Documents

5

**Confirmation:** After successful submission, you may receive an on-screen confirmation and/or a confirmation email. Keep this for your records.



## IMPORTANT NOTES:

- **Tutorial Videos:** The JK AYA website has uploaded guide videos for each form (A, B, and C) to assist participants. Check the “How to Apply” page..
- **Exhibition & Publication:** By submitting, you agree that your entries, photographs, etc., can be used in the JK AYA History books, magazines, websites and social media by the award promoters.
- **Jury Process:** The jury process is transparent and unbiased. Jury members are not disclosed to anyone till the date of Jury Meeting.



- **Apply for the awards**
- **Watch How to Apply**
- **Follow us on Social Media**



# JK AYA RULES & REGULATIONS

## Special Conditions

- **Award Institution & Funding:** JK Cement Ltd., Kanpur, India, has instituted these awards and will provide all necessary financing for award-related activities.
- **Amendments to Rules:** Sponsors reserve the right to amend the Code of Participation in consultation with the jury or through other independent opinions.
- **Copyright & Publication Rights:** By submitting, you certify that your entry does not infringe on copyright from published or unpublished proprietary databases. You also grant JK AYA the right to exhibit your entry in any forum and use it, including photographs, for publication in brochures, journals, advertisements, magazines, and books as decided by the sponsors.
- **Project Legality:** Winning an award does not legalize a project's status if it's found to be involved in any dispute or in violation of statutory laws, regulations, or revenue matters at any time.
- **Declaration & Withholding Awards:** Award administration relies on the personal declaration, duly signed and stamped by the architect or firm, in the entry form. If a winning entry comes under dispute or controversy before being awarded, the organizer may, after satisfying themselves, withhold or withdraw the award for that entry.
- **Entry Care:** While utmost care is taken with received entries, the sponsors are not responsible for any loss or damage during their possession.
- **Submission Deadline Extension:** The Chairman (JK AYA) or Administrator (JK AYA) may extend the last date for entry submissions if circumstances warrant.
- **Ineligibility:** Employees or associates of JK Cement Ltd., Jury Members, Professional Advisors, firms of Jury Members and Professional Advisors, and/or any other person or agency

matters at any time.



**Winning an award does not legalize a project's status if it's found to be involved in any dispute or in violation of statutory laws, regulations, or revenue matters at any time.**



**DECISIONS WILL BE MADE BY MAJORITY VOTE. IN THE EVENT OF A TIE, THE DECISION WILL REST WITH THE CHAIRMAN OR ADMINISTRATOR (JK AYA).**

associated with the award administration or sponsors are not eligible to participate.

■ **Posthumous Awards:** If an individual selected for an award passes away before the award ceremony, the sponsors may give the award posthumously.

### Jury

■ **Composition:** The jury comprises eminent architects with professionally and geographically balanced representation. Since the 1st JK AYA, the jury has consistently included the “who’s who” from the

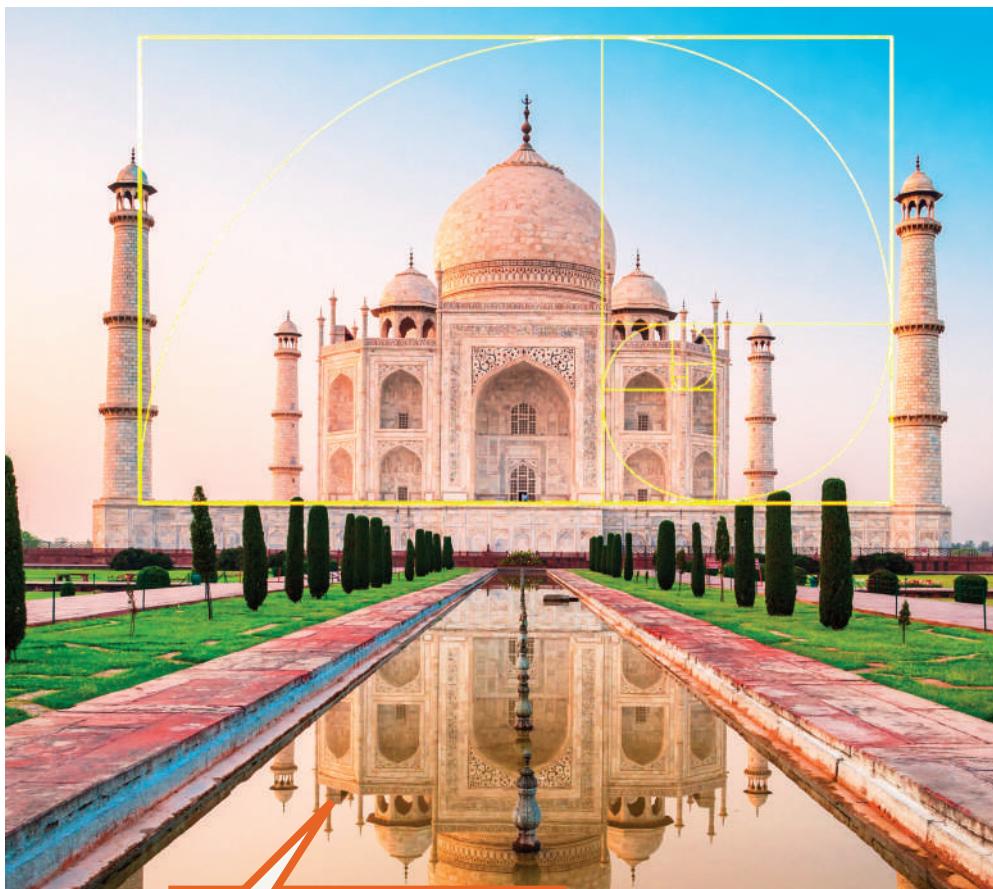
architecture profession.

■ **Coordination:** Dr. Raghavpat Singhania, Managing Director, JK Cement Ltd & Chairman (JK AYA), or in his absence, Mr. Rana Pratap Singh, Administrator (JK AYA), will coordinate jury meetings.

■ **Nomination & Term:** Jury members will be nationally or internationally recognized for their professional competence in architecture and will be nominated by the Chairman/Administrator (JK AYA) for a one-year term. The Chairman/Administrator (JK AYA) may, at their discretion, extend the term of a maximum of two members for one additional year, but no jury member's term shall exceed two consecutive years.

■ **Quorum:** A quorum for jury decisions will consist of 5 members present, including the Chairman/Administrator (JK AYA).

■ **Decision Process:** The jury will convey their decision for each award to the Administrator (JK AYA) for communication to the sponsors. Decisions will be made by majority vote. In the event of a tie, the decision will rest with the Chairman or Administrator (JK AYA).



**All jury decisions, deliberations, opinions, and proceedings are confidential and will not be made public. The jury's decision is final, without appeal, and binding on all participants.**

- **Award Withholding:** If the jury finds that none of the entries received for a specific category meet the award criteria, they may withhold the award for that category.
- **Entry Rejection/Category Change:** The jury may, by majority opinion, remove any entry from evaluation if deemed necessary for any reason. They can also change the category of an entry from that indicated by the participant if they deem it appropriate by majority.
- **Confidentiality & Finality:** All jury decisions, deliberations, opinions, and

proceedings are confidential and will not be made public. The jury's decision is final, without appeal, and binding on all participants.

- **Award Announcement:** The Chairman/Administrator (JK AYA) or a coordinating jury member chosen from the jury will announce the awards.

- **Code of Participation**  
**Amendments:** Any jury member can propose an amendment to the Code of Participation. Such proposed changes will be incorporated in the following year after obtaining the sponsors' consent.

## **Presentation of Awards**

- **Ceremony Venue:** The awards will be presented at a suitable location determined by the sponsors.
- **Award Recipient:** Awards will be given to an individual. For entries submitted by a team, firm, or organization, the award will be given to the team leader or a person nominated by the team, firm, or organization.
- **Government Department Awards:** For entries from government (Central or State) departments, the entry can be in the name of the



## DECISIONS WILL BE MADE BY MAJORITY VOTE. IN THE EVENT OF A TIE, THE DECISION WILL REST WITH THE CHAIRMAN OR ADMINISTRATOR (JK AYA).

head of the department or a department representative. If the entry wins, the trophy, citation, and prize money will be in the name of the department/organization. The department or organization must inform the Award Secretariat (JK AYA) within two weeks of the winner announcement of the names of two executives who will be invited to receive the award on its behalf.

**Invited Guests:** Only two individuals will be invited to receive the award at the sponsors' expense, even if the project involved more architects. Names of additional team architects can be mentioned in the citation and/or on the trophy if desired by the Project Leader/Firm, provided this information is submitted to the JKAYA secretariat within two weeks of the winner declaration.

**Award Acceptance:** Awardees are invited to receive the award in person. If an awardee cannot be present for any reason, their nominee may receive the award on their behalf with prior confirmation.

**Exhibition & Publication:** Winning entries will be exhibited at the award presentation ceremony. These entries, along with

awardees' photographs, may be used for publication in brochures, journals, advertisements, magazines, and books as decided by the sponsors.

### ■ **Structural Engineer**

**Acknowledgement:** If the winning architect desires, the name of one structural design engineer from those mentioned in the entry form can be included in the citation, provided this is communicated to the JK AYA secretariat within two weeks of winner declaration.

### ■ **Award Payment (Indian**

**Winners:** JK Cement Ltd., Kanpur, India, will make payment of award money by Account Payee Cheque or bank transfer at the award presentation ceremony.

### ■ **Award Payment (Foreign**

**Winners:** Award money for winners from foreign countries will be paid in equivalent US dollars by account payee bank instrument or bank transfer.

### ■ **Declined/Uncashed**

**Awards:** Should an awardee decline an award, the amount will revert to the sponsors. If an awardee accepts an award but does not encash the amount within six months, the amount will revert to the sponsors.

# Report

## (34<sup>th</sup> JK AYA JURY MEETING & WINNERS ANNOUNCEMENT CEREMONY)

LOCATION: **Bhopal**

DATES: **8th & 9th MARCH, 2025**

**T**he Jury Meeting and Winners Announcement Ceremony for the 34th JK Architect of the Year Awards was organized by JK Cement Ltd. at the Taj Lakefront, Bhopal, on March 8 and 9, 2025. The event saw the participation of numerous local and international architects. The Jury Meeting is a pivotal event for the JK AYA, marking the culmination of the year's participation and involving extensive discussions among jury members to determine the winners.

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

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

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

During the ceremony, selected jury members from India and other countries presented their ongoing and completed projects, highlighting key design features and philosophies. This provided a valuable platform for architects, construction professionals, and students to engage in creative discussions and exchange innovative ideas. Overall, the jury meeting was a resounding success, bringing together some of the brightest minds in architecture and design.

We extend our heartfelt gratitude to all jury members and professional advisors for their invaluable support and contributions. Congratulations to all the winners of the 34th JK AYA. We look forward to celebrating with you at the Grand Award Presentation Ceremony later this year! We look forward to another active participation for the ongoing 35th JK Architect of the Year Awards.

**MR. RANA PRATAP SINGH**

Administrator - JK AYA

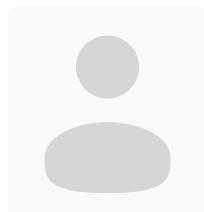


36th JK AYA

Indian Architecture Awards (IAA) &  
Indian State Architecture Awards (ISAA)Focus States: Andhra Pradesh,  
Odisha and Telangana

### Project Categories

- Private Residence (PR)
- Group Housing (GH)
- Green Architecture (GA)
- Public Building (PB)
- Infrastructure Architecture (IA)



### Personal Information

#### Architect's Name\*

(Please give name of the Architect to be considered for the Award here)

#### Email\*

(It can be any Personal/Professional email)

#### Date of Birth\*

(Architects below 35 years of age are eligible for Young Architect Award)

#### Phone No.\*

### Professional Information

#### Name of Firm/Organization\*

#### Firm/Organization Address\*

#### Firm/Organization Location\*





#### Professional Qualification

(Architects below 35 years of age are eligible for Young Architect Award)

#### Council of Architecture Reg. No\*

(Please enclose certificate copy)

### Project Details

#### Project Name\*

#### Project Built-up Area (in Sq.m)\*

#### Year of Commencement\*

#### Year of Completion\*

#### Cost of Project

#### Project Location

### Project Team Details

1 Full Name	Qualification	2 Full Name	Qualification
<input type="text" value="Enter team name"/>	<input type="text" value="Enter qualification"/>	<input type="text" value="Enter team name"/>	<input type="text" value="Enter qualification"/>
3 Full Name	Qualification	4 Full Name	Qualification
<input type="text" value="Enter team name"/>	<input type="text" value="Enter qualification"/>	<input type="text" value="Enter team name"/>	<input type="text" value="Enter qualification"/>

### Project Description

**Description of the Project:**\*

Max Limit: No Limit

**Special Features:**\*

Max Limit: No Limit

**Materials of Construction:**\*

Max Limit: No Limit

**10 point write-up justifying Green Status:**\*

Max Limit: No Limit

### Certificates & Proofs Upload

Architect's Bio-Data

Professional Qualification

CoA Certificate

Completion Certificate

Proof of Proprietorship

Proof of 3 Years Stay

Birth Year Proof

### Design Documents Upload

Option 1: Drawings & Photos

Option 2: Display Panel

### Declaration & Acknowledgment

I \_\_\_\_\_ declare that:

a. I have designed and supervised the execution of the project as an individual / as head of the team which has worked on the project.

b. Entry project confirms to building bye-laws and development rules applicable to the site concerned where the project has been constructed.

c. The being submitted does not infringe copyright from published unpublished proprietary data base/s.

d. No action is initiated/pending in the office of the building plan sanctioning and completion certifying authorities.

e. Project is completed during calendar year 2023, 2024, 2025 except revolving category.

f. All above given information is true to the best of my knowledge.

g. Give right to JK AYA for publishing the project on the social media, website, magazines and other mediums.

h. Tick marked Documents are attached.\*



Signature & Seal of Architect / Firm

Date: \_\_\_\_\_

Note: Please refer to the **Code of Participation** for a detailed description of all categories. Participation is **Free of Cost** and you can then participate exclusively through the website: [aya.jkcement.com](http://aya.jkcement.com).



#### Contact Us:

Rana Pratap Singh (Administrator JK AYA)  
 Email id: [jkaya@jkcelement.com](mailto:jkaya@jkcelement.com)  
 Phone number: +91 95822 19292

JK Cement Ltd  
 Padam Tower, 19, DDA Community Centre,  
 Okhla Phase 1, New Delhi 110020 INDIA

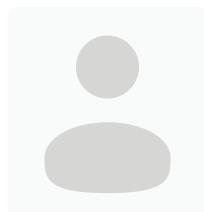


36th JK AYA

Foreign Countries' Architecture  
Awards (FCAA)Eligible Countries: Bangladesh, Bhutan, Kenya,  
Maldives, Mauritius, Nepal, Seychelles, Sri Lanka,  
Tanzania & Uganda.

### Project Categories

- Foreign Category (FC)
- Green Architecture (GA)



### Personal Information

#### Architect's Name\*

(Please give name of the Architect to be considered for the Award here)

#### Email\*

(It can be any Personal/Professional email)

#### Date of Birth\*

(Architects below 35 years of age are eligible for Young Architect Award)

#### Phone No.\*

### Professional Information

#### Name of Firm/Organization\*

#### Firm/Organization Address\*

#### Firm/Organization Location\*





#### Professional Qualification

(Architects below 35 years of age are eligible for Young Architect Award)

#### Architect Reg. No.\*

(Please enclose certificate copy)

### Project Details

#### Project Name\*

#### Project Built-up Area (in Sq.m)\*

#### Year of Commencement\*

#### Year of Completion\*

#### Cost of Project

#### Project Location

**Project Team Details****1 Full Name**

Enter team name

**Qualification**

Enter qualification

**2 Full Name**

Enter team name

**Qualification**

Enter qualification

**3 Full Name**

Enter team name

**Qualification**

Enter qualification

**4 Full Name**

Enter team name

**Qualification**

Enter qualification

**Project Description****Download****Description of the Project:\***

Write here

Max Limit: No Limit

**Materials of Construction:\***

Select your qualification

Max Limit: No Limit

**Special Features:\***

Write here

Max Limit: No Limit

**10 point write-up justifying Green Status:\***

Select your qualification

Max Limit: No Limit

**Certificates & Proofs Upload** Architect's Bio-Data Completion Certificate Proof of 3 Years Stay Professional Qualification Proof of Proprietorship Birth Year Proof CoA Certificate**Design Documents Upload****Download** Option 1: Drawings & Photos Option 2: Display Panel**Declaration & Acknowledgment**

I \_\_\_\_\_ declare that:

- a. I have designed and supervised the execution of the project as an individual / as head of the team which has worked on the project.
- b. Entry project confirms to building bye-laws and development rules applicable to the site concerned where the project has been constructed.
- c. The being submitted does not infringe copyright from published/unpublished proprietary data base/s.
- d. No action is initiated/pending in the office of the building plan sanctioning and completion certifying authorities.
- e. Project is completed during calendar year 2023/2024/2025.
- f. All above given information is true to the best of my knowledge.
- g. Give right to JK AYA for publishing the project on the social media, website, magazines and other mediums.
- h. Tick marked Documents are attached.\*



Signature &amp; Seal of Architect / Firm

Date: \_\_\_\_\_

Note: Please refer to the **Code of Participation** for a detailed description of all categories. Participation is **Free of Cost** and you can then participate exclusively through the website: [aya.jkcement.com](http://aya.jkcement.com).

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 Phone number +91 95822 19292

JK Cement Ltd  
 Padam Tower, 19, DDA Community Centre,  
 Okhla Phase 1, New Delhi 110020 INDIA



36th JK AYA

Great Master's Award

Eligible Countries: India, Bangladesh, Bhutan, Kenya, Maldives, Mauritius, Nepal, Seychelles, Sri Lanka, Tanzania & Uganda.



### Nominator Information

Name of the Nominator\*

(Please write your name here)

Email\*

(It can be any Personal/Professional email)

Name of Firm/Organization\*

Firm/Organization Address\*

Firm/Organization Location\*





Professional Qualification

(Architects below 35 years of age are eligible for Young Architect Award)

Architect Reg. No\*

(Please enclose certificate copy)

Phone No.\*

### Nominee Details - Personal

Nominee Name\*

(Please give name of the Architect to be considered for the Award here)

Email\*

(It can be any Personal/Professional email)

Date of Birth

(Architects below 35 years of age are eligible for Young Architect Award)

Phone No.

**Nominee Details - Professional****Name of Firm/Organization\***

XYZ Company

**Firm/Organization Address\***

Enter Address

**Firm/Organization Location\***

Country

State

Enter your city

Enter your pincode

**Architect Reg. No\***

CA/1975/Reg.No

(Please enclose certificate copy at step 3)

**Professional Qualification**

Recent qualification

(Please enclose certificate copy at step 3)

**Documents Upload****Download**

Following Documents are required for the nomination (We will contact the Nominated Architect for Further Documents. Please upload any/all document which are available with you.)

- Council of Architecture Certificate
- Architect's Photograph
- Birth Year Proof
- Power point Presentation consisting of all the the design projects
- Outstanding work/Achievements/Awards
- Professional Experience Certificate
- Published Books/Articles
- 5 Major projects Photographs, Drawings, total project cost and special features.

**Declaration & Acknowledgment**

I \_\_\_\_\_ declare that:

the information provided in this nomination form is true and complete to the best of my knowledge and belief.



Date: \_\_\_\_\_

Signature &amp; Seal of Architect / Firm

Note: Please refer to the **Code of Participation** for a detailed description of all categories. Participation is **Free of Cost** and you can then participate exclusively through the website: [aya.jkcement.com](http://aya.jkcement.com).

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 Okhla Phase 1, New Delhi 110020 INDIA