

Women's Day Special

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Presents

Women In Architecture



INTRODUCTION

International Women's Day celebrates the successes and strides that women have achieved. We have tried to pen down the pioneering women from the field of Architecture who have broken down barriers, forged new paths, and expanded unique possibilities for the industry. We have amplified their professional life, achievements and their major projects by featuring women from legends to the young generation of architects.

Our profile section narrates the story of women architects and gives message from the industry leaders to the forthcoming generation. The project section compiles women architect's journey by taking into consideration their most loved project; their inspiration for design, the challenges faced and how their tenacity in overcoming them.

We are sure that this thought-provoking editorial will be one step of recognizing and honoring the inspiring women from the world of architecture.

Happy Reading!

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DIDI CONTRACTOR
(1929 - 2021)

EARLY LIFE AND ANCESTRY

Delia Kinzinger or popularly known as Didi Contractor was born in 1929 in Minneapolis to German-American parents. Her German father, Edmund Kinzinger, and American mother, Alice Fish Kinzinger were both expressionist painters and moved to various places due to their work. She was refined in art by her father and Hans Hofmann in New York. Despite her interest in the field of architecture from a young age she was never encouraged by her family to pursue it professionally.

So she pursued her further studies at the University of Colorado Boulder in arts and had an encounter with her husband Ramji Narayan during her time at the university in 1951 who was a student of civil engineering. She moved to Nashik after marriage and then to Bombay to raise three children. After she separated from her husband, she moved to Kangra hills, India where she practiced architecture till she left us in 2021 at the age of 91years.



Architectural Course

Didi has been setting an example of how architecture can be an inherent love for art and design and does not need a formal education to practice it professionally. She was fascinated by Frank Lloyd Wright as a child and intrigued to understand his working style. She attended one of his lectures that captivated her interest in the profession and accompanied by an exhibition of Lloyd's works taught her how three-dimensional forms can be crafted into two-dimensional drawings.

Her style was designing amidst landscapes with local natural materials like stone, mud, bamboo, and small amounts of deodar wood. She resided in Sidhbari, a small village near Dharamshala, and decided to pursue her first love - architecture. The major task was to understand the working with the local materials and once she did that, she aced her craft in the most beautiful way possible.



WORKING STYLE AND PROJECTS

Didi has been working for the past three decades as a sustainable architect taking the architecture towards a better future climatologically. Her architecture reflected freedom from self-conscious aesthetics and usual uninventive design. She imparted a touch of ingenuity to her designs with intense use of mud as a primary building material. She believed the new architecture is contradicting nature and she intended to bridge the emotional gap between nature and built forms with her landscape-oriented design.

The idea that aptly defines her working principle would be 'uniting earth and buildings'. The 15 residential projects in and around Dharamshala and the three institutional projects, namely, Nishtha Rural Health, Education and Environment Center in Sidhbari, the Sambhaavnaa Institute of Public Policy and Politics in Palampur, and the Dharmalaya Institute, all of these stands true to her fundamental design principle.

She used to have discussions over drawings with the team or introspect the drawings and sketches sitting in her garden silently, making correct changes and implementing them on-site with accuracy and confidence. She believed in the concept of Dharma and Karma and believed in Indian mythology as a guiding source for herself. She condemned the idea of devising things instantly without considering their future impacts and promoted thoughtful architecture that concerned its long-term costs. She preaches how beauty and harmony can lead to peace and the process of building a connection with nature catalyzes the process of Ecological awareness.

Didi contractor was also involved in the interior designing of the Udaipur Lake palace during its transformation into a hotel and designed the sets of 'The Guru,' a Merchant-Ivory film starring Michael York. She believed in the celebration and playfulness of materials and embracing each quality of different materials provides a different meaning to their usage. The thought of creating buildings in sync with nature was always a driving design factor while construction.

One other highlighted element of design in her designs was 'staircase', one will find an innovatively designed staircase in all of her creations. She enjoyed the idea of looking forward to what one is coming down to or heading up to or passing through on both sides. She conceptualized the designs around her staircases and treated them as an emotional guiding factor of a building. Another important element in her designs is light as reflected through her incorporation of a skylight in all her designs, that according to her was something that puts into limelight any form and texture used in the building.

One of her first projects was the Nishtha clinic to curate spaces that worked appropriately for the client she used to sit for hours and understand the working process and needs of a clinic. She believed in a hands-on experience of something that we expect someone else to do for us and stated being the reason she was deeply connected with the artisans and craftsmen she worked with on her projects.



ACCOLADES AND ACCLAMATIONS

Acknowledging her contribution to the industry, she was honored with Nari Shakti Puraskar in 2019 which is the highest civilian honor to appreciate female contribution and achievements. She was also awarded the Asia lifetime achievement award in the category of women artists, architects, and designers in 2017.

To put into the limelight and as a source of inspiration to budding architects her work and experiences over all the years have been composed in two feature films, namely, Earth Crusader released in 2016, and Didi Contractor: Marrying the Earth to the Building released in 2017.

INTEREST OTHER THAN ARCHITECTURE

Apart from practicing, she was drawn toward passing her legacy to the younger generations to keep the idea of local and sustainable architecture alive. She designed an institute for American educator and designer Mark Moore called Dharmalaya that works towards empowering changemakers. Didi became one of the board members of the organization and curated a Vernacular architecture internship for scholars to enroll and learn about the locally used materials and techniques and their practical approach. She led a life dedicated to her love for nature and inspiring people to embrace and conserve the environment they dwell in.





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HEMA SANKALIA
(1934-2015)

EARLY LIFE AND ANCESTRY

Hema Sankalia was born in Sialkot, part of India before the partition now in Pakistan in 1934 to a Maharashtrian-Brahmin family. Her father was educated in England and worked in Indian Medical Services and her mother was a writer who passed out of Karve University. When she was a year old, her father passed away in 1935 and after his death, her mother moved to their paternal uncle's house in Mumbai with her and her sister Tara. Her uncle was working in the western railways. She joined J.J college of Art in 1951 when she had only two other girls in a class of 60 students, and after three years of college demanded to study abroad to expand her learning but couldn't get financial support from her uncle.

She was not a studious girl but someone more involved in co-curricular activities. Claude Batley, Mhatre's and Merchant's design studios, and juries by Durga Bajpai, also failed to grab her attention. She has been a student with Anant Raje, Nozer Panthaky, Ratan Batliboy, Pheroze Kudianwala, Kamu Iyer, and Dileep Purohit, all famous architects. She was married in 1957 to Shrish Sankalia, he with honors in History started his furniture-making firm. He, unfortunately, passed away in 1984.



Architectural Course

She, after graduating in 1956-57, started her career as a Trainee at Architect Pilo Mody's firm where she worked as a site supervisor. She worked with him till 1960 and believed that he played a major role in her learning years as she was not told to sit in front of the drawing board but to be on-site and understand the hardships of the construction industry.

She partnered with architect Pravina Mehta in 1962 at a firm called 'Associated Architects', which was the turning point of her career. It was right after Pravina Mehta returned from the United States and they worked together for seven years in an office on Marine lines. They together designed a residence for Sankalia's mother Rama Bakhle in 1965 in Pune which doesn't exist anymore but was a fine example of modernist architecture. Hema Sankalia found Mehta very enthusiastic and full of new ideas. After parting ways with her, she started her independent practice.



WORKING STYLE AND PROJECTS

She was the face behind designing ample exceptional projects during her 40 years of practice. A hospital in Dewas, Madhya Pradesh, a housing project for CIDCO at Sanpada, Navi Mumbai, and Kalidasa Akademi, Ujjain, were some of her notable works among many offices, institutional buildings, public buildings, and private residences designs. She worked with Charles Correa at the Madhya Pradesh assembly. For the Environmental Planning and Coordination Organisation department of the Housing and Environment ministry, she was appointed as the consulting architect. She also completed some projects in partnership with architect Subodh Dhairyavan.

Along with Viroo Mody, she started the Contemporary Arts and Crafts(CAC) store in 1994 to produce household products and educate people about modernism. To engage consumers the display of products was designed to resemble home and office, which proved to be an effective marketing strategy for the store. Her creativity is reflected in products at the store ranging from glassware, Scandinavian-style furniture, pepper grinders, pottery, tableware, garments, and much more. She was involved in designing some of these herself and the rest were sourced from various artisans. She was involved with CAC until 2005 and then retired and passed it on to her son.

INTEREST OTHER THAN ARCHITECTURE

Apart from being an architect and product designer, Sankalia was thoroughly interested in teaching. She taught at various prestigious institutions including Kamala Raheja Vidyanidhi Institute of Architecture and Environmental Studies, Sir J.J College of Architecture, and Rachana Sansad Academy of Architecture. After retiring from her architectural practice she moved to Pune and continued teaching there. She was concerned about the education of her servants and preferred to focus on the practicality of the profession and issues faced while doing so. Hema Sankalia was a rebel, a woman of her principles who used to smoke a Bidi (an Indigenous Cigarette) and had an intimidating personality.





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PERIN MISTRI
(1913-1989)

EARLY LIFE AND ANCESTRY

Perin Jamshedji Mistri was born in 1913 in an acclaimed Parsi family of builders and engineers who have been in the profession for four generations before her. She did her early schooling at a Gujarati school in Mumbai and then was admitted to a boarding school in Panchgani. At the age of 10, she went to England to complete her further education at Croydon high school. Having completed her education, Perin wanted to pursue the legal profession further but following her father's instructions joined Sir J.J school of art and became the first girl to have been enrolled in a male-driven profession.

Her father Jamshedji Pestonji Mistri was an architect and engineer who founded the architectural firm 'Mistri & Bhedwar' in 1891, later named M/s. Ditchburn Mistri and Bhedwar. HSBC bank building at the metro, Metro Cinema at marine lines, and Dadar Parsi colony are some of his innumerable projects. Her Brother Mr. Minochar Mistri was also an architect and he along with his two colleagues Minnette de Silva and Mr. J.P.J. Billimoria, launched a magazine called MARG. The magazine ran its course with them for a decade and then was handed over to the TATA group to ensure reliable continuity.



Architectural Course

She was married to Ardeshir Bhiwandiwalla, founder-partner of Great Eastern Shipping Company, who along with her father supported and encouraged her, leading to her exploring the road less traveled and setting a befitting example for women posterity. Mistri joined the firm after completing her diploma in architecture in 1937 and became the First Qualified Woman Architect in India. Coming from a Parsi family, she was well versed in English and her architectural aptitude is reflected in her garnering 4th position among the 16 students who passed the exam out of a total of 40 students. She practiced at her father's firm as a partner for almost 50 years and marked the beginning of a revolution in architecture for Female architects.



WORKING STYLE AND PROJECTS

The repertoire of works lists her working with different types of buildings such as residential, churches, chapels, hospitals, factories, offices, and other industrial buildings. One of her first works is Shangrila - a residence of Sir Behramji Karanjia, at Carmichael Road, Cumbala Hill. Concealed in the foliage around, the deco-style house reflects her affinity towards intertwining traditional architecture with verandas and balconies with modern architecture. The entrance of the residence has a canopy with curvilinear balconies and a central tower. The big windows, open spaces, and wide balconies instill the residence with ample sunlight and ventilation.

Taking inspiration from le Corbusier and the art deco style, another remarkable creation of that time was St. Stephens Church in Mumbai which is now re-engineered by Abraham John Architects. The Church had a provision of underground parking, designed by lifting the church on pillars which was a new concept back then. As designed in most Churches the open altars, this one has a few floors above the altar where functions and parties can be organized in the hall.

Other structures designed by her are health centers, Khatau mills in Borivali, shelters for the Salvation Army in Mumbai, Byculla, Anand, and Ahmadnagar, Ganges Printing Inks factory, and the office building for the cable corporation of India. The industrial buildings were generally two-storeyed RCC structures with RCC fins that broke the monotony of the horizontal facade. Her working style reflected openness and serenity with light and wind pouring in abundance. She was a nature lover and ensured no cutting of trees that already existed on the construction site and if there was, replantation of trees on the same site was the mandatory part of the building process.

ACCOLADES AND ACCLAMATIONS

Perin Mistri was believed to be a strict architect with contractors and not only nationally but was an internationally acclaimed figure. She is believed to have been called by the queen of Buckingham Palace to acknowledge her work with the salvation army hospitals in Africa and India. She was also consulted for the modifications in the Metro theater building by the American media corporation. She was felicitated with a Belgian award for saving a hospital in Mumbai and a German Award for a cable factory by the company Siemens.

The Indian Institute of Architects began as a joint effort of past JJ college students that later got affiliated with the Royal Institute of British architects and Perin Mistri became the first woman member of the institute. She was graced with the title of 'First lady architect in Bombay' by IIA in their July 1937 journal issue.

Amongst her notable achievements, one would be her being part of the Entertainment committee by IIA that organized the first-ever Ideal Home Exhibition in Bombay in 1937 put into light the amenities provided by modern homes, and commenced the concept of apartment living. She was also the founder of the first Indian 'Soroptimist club' in Bombay had 21 female leaders from different professions working towards female equity and upliftment of women's status with the right ethical standards in workplaces.

INTEREST OTHER THAN ARCHITECTURE

Perin Mistri portrayed love not only for architecture but music, gardening and hockey were on the list too. Apart from playing the piano and mouth organ, she used to organize informal music meets at her place in Bandra to celebrate her affinity for music. She devised the first women's hockey team to encourage female hockey players to come forward and play. Elongating the list a bit more, one of her interests lies in studying snakes, which she did officially at Haffkine's Institute in Mumbai. She set up a farm in Karjat a few years before her demise and introduced the 'Friends of the trees' society, something unusual for a woman in that era. She was a revolutionary in herself who itched a path that was different and unusual but right, for others to march and excel.





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PRAVINA MEHTA
(1925-1991)

EARLY LIFE AND ANCESTRY

Born to a prominent business solicitor in Mumbai, Pravina Mehta was always surrounded by nationalist leaders who visited her father. She enrolled for her graduation in Sir J.J school of art, Mumbai. Apart from being an art enthusiast, she was a politician and an activist, who was very influenced by Gandhi. Her family and she got involved in political movements for an independent India which also led to her imprisonment in 1942. Learned the principles of Bauhaus philosophy under Chermayeff and others in the 1940s at the School of Design in Chicago due to her active participation in the freedom struggle she left college.

She completed her master's degree in planning under the guidance of legendary Rexford Tugwell from the University of Chicago. He was responsible for guiding her in the fusion of different fields, that of architecture, technology, and social sciences and implementing these principles, and developing an understanding of planning. She was married twice, firstly to the classical Indian dancer and then to a militant trade unionist, and had no children.



Architectural Course

She practiced in Washington DC for two years before returning to India in 1956. She traveled extensively for a year after she came back as she was very influenced by the Bauhaus art style. Then, she started her practice - Associated Architects in Mumbai. She shared her seven years of architectural practice with a budding architect Hema Sankalia and worked on a variety of projects. She also worked with Charles Correa and Shirish Patel on the New Bombay planning project. They proposed the plan in 1965 which was partially implemented in the outcome. The proposal was also published in MARG (Modern Architects research Group). For very little remuneration, she used to design a community project. She understood the social disparities on economic grounds and knew the division of housing on those grounds as an urban planner but never got a chance to build large-scale housing projects.



WORKING STYLE AND PROJECTS

She was a clear-headed designer who was ahead of her time. The integrated design approach combining form, structure, and systems was the driving force behind her designing process. She found the bond between contemporary architecture and Indian heritage missing and she strived to re-established that link. She was not accepting of deterioration in work quality and condemned ignorance and irresponsible construction. In her later projects, she tried fusing modern and classic Indian architecture.

One of her major projects includes the Patel House in Kihim, Mumbai which is a vacation and weekend spot. The infill brick walls and each facade had a combination of voids and solids framed in a concrete structure. The front facade with a verandah overlooks the sea and has a canopy to provide both shade and view. Another feature is Deeply recessed windows that are encountered on other facades of the house. The windows modulating the light and the counter recesses formed from that on the inside are used as a part of built-in furniture or for storage.

The rear verandah is accessed by a traditional intricately carved wooden door that opens up in a walled courtyard. The walled courtyard has a staircase that leads to the terrace of the house. The design conversed with the climatic conditions with thick walls insulating indoors from excessive heat, window positioning just above the floor bringing in cooler air and a plinth raising the house above the ground are some passive design techniques that were inspired by Correa's designs.

Another of her creations that stood out was her Industrial design of the Advani-Oerlikon Factory in Chinchwad, Maharashtra, along with Shirish Patel who was the engineer for the project. During that time sphere, industrial projects were rarely designed by Female architects and Mehta was breaking the stereotypes ever since. The clerestory windows and thin shell curved vaults were the highlighted features of the project. Similar to the Patel house, she created a fenestration pattern with elongated rectangular and square windows in the bays underneath the vaults.

ACCOLADES AND ACCLAMATIONS

Her work was not celebrated with any awards or certifications but the teachings were imparted to the students as she was a faculty at the Academy of Architecture and Sir J.J School of arts. The interns and her associates considered her their mentor and the second teacher apart from their regular college faculties. The kind of learning transferred by her was intense and meaningful.

So, Her considerable acclaim was to be recognized as a guiding source of light for architectural education for many budding designers and honored as a profound teacher.

INTEREST OTHER THAN ARCHITECTURE

She was an unconventional woman who was involved in furniture and clothing design apart from being an architect. She was a professional classical dancer and someone very passionate about painting. So not only architecture but art in different forms interested her and she was extremely driven towards it. Her mate Hema Sankalia describes her as "the correct combination of a personality not so westernized nor so conservative, a traditionalist." She believed that when a woman is passionate about her craft, she treats herself not as a female but only as a professional. Though most of her works do not exist today and her work has not gotten its due recognition, she remains a crucial part of Architectural history and its transformation.





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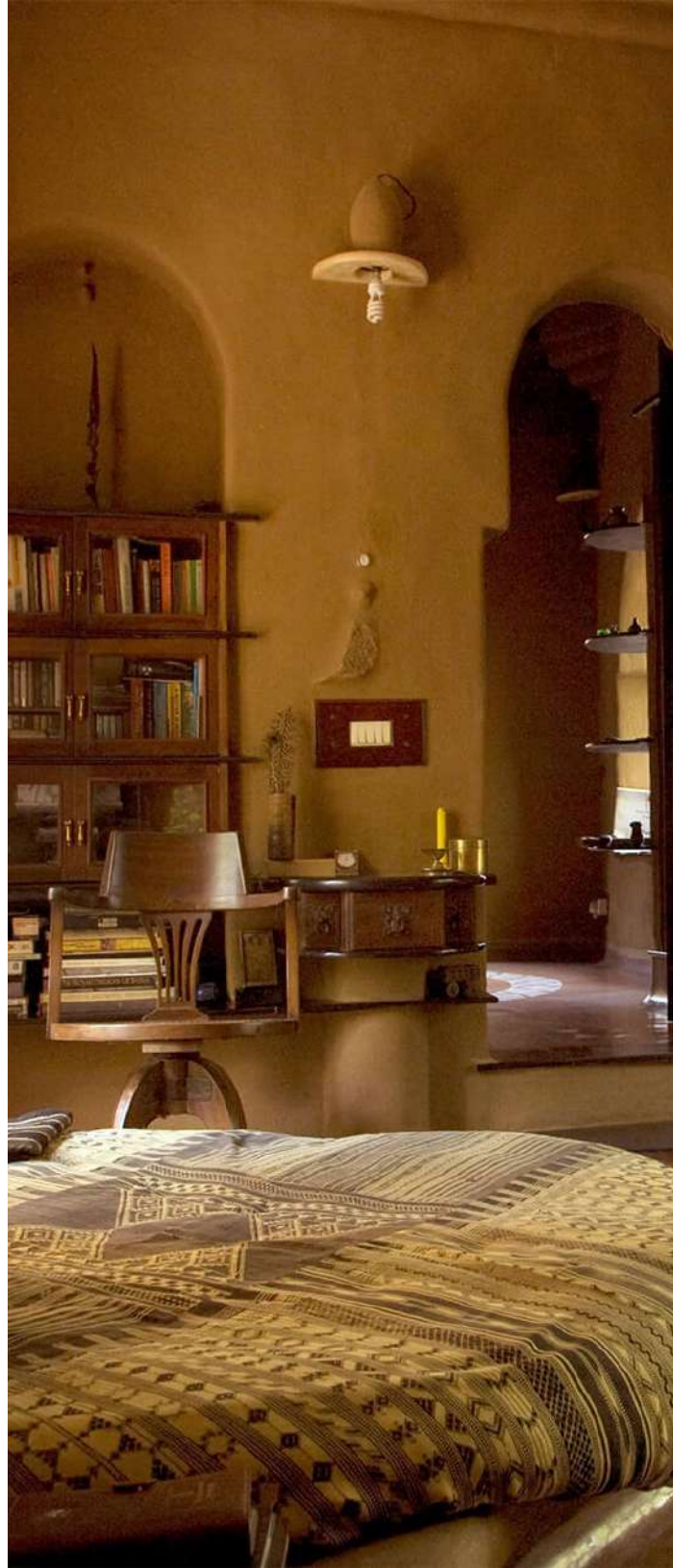
REVATHI KAMATH
(1955-2020)

EARLY LIFE AND ANCESTRY

Revathi Kamath was born in India in 1955 and was an Indian architect who won many awards and recognition for her “Mud Architecture” and designed environmentally friendly housing. She earned her bachelor's degree in Architecture from the School of Planning and Architecture, New Delhi (1977) before earning a master's degree in Urban and Regional Planning from the same school (1981).

Architectural Course

Kamath Design Studio was established in 1984 by architect Ar Kamath. They are known for their sustainable design, and they have been engaged in a wide variety of projects since the firm's founding. The earliest being Seemapuri and Anandgram slum resettlement plans. In 1984, the firm built the Desert Resort, followed by the Management Institute in 1989 and the Kohima Cathedral in 1991.



Her early years went through reading and diving into the architectural journals of her civil engineer grandfather—into the contemporary works of Frank Lloyd Wright, Bruno Taut, Bruce Goff, Oscar Niemeyer, Fredrick Kiesler, and Eric Mendelsohn. Although she was quite vocal about not liking the minimalist approach and works of Mies van der Rohe.

She saw that true architecture was not fancy styles or fabricated objects but a sustainable integration into the environment. She always sought to fulfill her social responsibilities as an architect.



WORKING STYLE AND PROJECTS

Revathi Sekhar Kamath had pushed the boundaries of interpretation of architecture to its limits. Instead of forceful use of concrete, steel and glass materials in her architecture, she initiated a new trend using mud as the principal building material, which is called 'Mud Architecture'.

Revathi's philosophy of architecture strongly emphasizes on the concept of space.

According to Revathi, "space is considered as the third entity. Where there is space and volumes, man-made elements can be put into use which makes the composition more beautiful."

Although she has made sustainable design synonymous with mud and other materials commonly associated with impoverished communities, Ar Kamath is a staunch critic of LEED ratings because India already has many sustainable building techniques that are long existed outside the ambit of the recognized standards.

"Building with earth has been great. It's not a passion. It's really a compulsion because I feel it in the ecosystem we live with."

Kamath tried to achieve an abstract idea in the master plans that she designed. She has incorporated a series of water bodies and water walls along with landscaped areas that draw inspiration from "The Garden of Eden." Usage of eco-friendly tiles in the construction, adds a touch of sustainability.

The project also leads to healthier indoor environments. Revathi uses environmentally conscious materials and design strategies to get in the natural light by incorporating skylights into the roofline and using bamboo.

ACCOLADES AND ACCLAMATIONS

Her projects have been nominated for the Aga Khan Award three times. They are the Akshay Pratishthan School in Delhi, Community Center at Maheshwar and Nalin Tomar House at Hauz Khas, Delhi.





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URMILA EULIE CHOWDHURY
(1923-1995)

EARLY LIFE AND ANCESTRY

Urmila Eulie Chowdhury or Eulie as she was generally referred to, was born in Shahjahanpur, Uttar Pradesh in 1923. She bagged a Cambridge school certificate from Windsor house school, Kobe, Japan, and went to the University of Sydney to pursue a Bachelor of Architecture. Along with graduating as an architect in 1947, she also completed her degree in music from the Conservatory of Music of the Julian Ashbourne School of Art, Sydney, and a diploma in ceramics from Englewood, New Jersey. As soon as she completed her education she started practicing as an architect in the United States for a good salary.

Her father was a career diplomat which led to her traveling around the world and ingrained her with multicultural traits. She got married to Jugal Kishore Chowdhury, who was an engineer in Patiala. They were divorced later and had no children and Eulie lived with Maidservants.



Architectural Course

Working for a couple of years in the USA, she returned to India in 1951 as she came to know about the work opportunity with Le Corbusier. She joined the team with Le Corbusier, Pierre Jeanneret, Maxwell Fry, and Jane Drew to work on the planning of Chandigarh City. Chandigarh is considered a fine example of modern urban planning and Eulie became one of the rare Indian Women architects to work on such a big project. She began working with the planning of the High Court of Chandigarh with the site being blank as a canvas and painted it together with the team. Knowing the French language got her ample opportunities of communicating and bond with Le Corbusier and she also acted as a translator between Corbusier and Jeanneret.

She was charged with the responsibility of Director, School of Planning and Architecture, New Delhi for two years between 1963 to 1965. She worked as a chief architect in Haryana from 1971 to 1976 and from 1976 to 1981 in Punjab. Apart from being directed to these liabilities, she was working in different positions in Chandigarh from 1951 to 1981 and founded Alliance Francaise de Chandigarh. She was also a regular contributing writer for magazines like Casabella, Progressive Architecture, and Architectural Design.



WORKING STYLE AND PROJECTS

After Corbusier and Jeanneret left Chandigarh in the mid-sixties, Eulie Chowdhury was responsible for the planning of the second phase of Chandigarh and designed multifarious buildings for many governments, private and commercial clientele. The listicle includes Government Polytechnic college block for Women, Home Science College, sector 10, Deputy ministers' houses in front of Golfclub Chandigarh, Amritsar and Mohali City centers, St. John's School, and government schools in sectors 20, 37, and 38.

She was appointed the head of Rural Focal Village under the Integrated Rural Development Scheme and Talwara township as well. She fastened the pace of architectural development in the city and abided by the principles of Corbusier and Jeanneret. Like Le Corbusier, she believed in geometry and natural material and devised her style with boldness, workability, and simplicity.

The design of the Government Polytechnic building has the main building placed in the front and all the elements perfectly intertwined together. It has a cubical facade and recessed windows placed in a grid format. The double-height entrance pops out of the building and the brick facade creates a grand effect with concrete bands. Another distinguishing project of hers would be the hostel block of the Home Science College, Chandigarh with rows of balconies consisting of outwardly jutting triangles. She was inclined towards using brick in the exteriors with plaster or whitewash at intervals.

She was very focused on detailing and Eulie's other projects included a cotton spinning mill, Kothapura, Adarsh schools in Punjab, and Fire Stations in Mohali and Chandigarh.

ACCOLADES AND ACCLAMATIONS

She captured her memories with Le Corbusier in a book titled, "Those Were the Days", and also translated Corbusier's book, "Three Human Establishments", from French to English. She was selected as the First Indian woman for fellowship at the Royal Institute of British Architects and a fellow of the Indian Institute of Architects.

INTEREST OTHER THAN ARCHITECTURE

She used to wear skirts and had a charming personality that her students used to get dumbstruck and mesmerized when it came to speaking with her. Apart from being an Architect, a writer, a teacher, and a designer, she was also interested in Painting. She was that good of a painter that her work was put on display in exhibitions. She also worked as a furniture designer and designed furniture for some government offices along with Pierre Jeanneret as well. She got cancer prior she left us but she kept working towards the cause. A dedicated and bold personality who also stands behind the current face of Chandigarh city and structures in the vicinity.





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ZAHA HADID
(1950-2016)

EARLY LIFE AND ANCESTRY

Zaha Hadid was born in Baghdad, Iraq. Her childhood saw the completion of buildings by iconic architects Frank Lloyd Wright and Le Corbusier. Hadid's father Muhammad al-Hajj Husayn Hadid was a wealthy industrialist and contributed to a progressive government impetus. Her mother Wajiha al-Sabunji was an artist.

Hadid attended the American University in Beirut where she earned a bachelor's degree in mathematics. She then moved to continue her studies at the Architectural Association in London. The association was a center of progressive architectural thought at the time. Hadid graduated in 1977 with a Diploma Prize.



Architectural Course

Zaha Hadid working independently for over 30 years, Hadid won several awards for her designs before being named the first female recipient of the Pritzker Architecture Prize in 2004. Her designs have been featured prominently in exhibits around the world

As she once put it, "Architecture must add to society's advancement and eventually to our individual and aggregate prosperity." This vision and the aggregate virtuoso of her is carried out by her firm, Zaha Hadid Architects.

The architect herself has said that her work is not intended to be a demonstration of her individual stamp on the world or a reflection of pomposity. And yet, one cannot escape the feeling that her designs tend toward stark declaratives, such as concrete structures that seem to sprout from nowhere on top of quicksand-like undulations of earth.

Perhaps the reason for this is rooted in the architect's own account of her process: "I am always thinking about how things fit into our lives, what makes them comfortable, how we interact with them and how they are used. It is my job to make sure these things work as efficiently as possible."



WORKING STYLE AND PROJECTS

Zaha Hadid's architecture has been described as "unexpected" by critics.

She works in an architectural style described as deconstructivist, encouraging radical freedom of form and open manifestation of complexity in a building rather than strict corners and conventional design elements.

Architect Zaha Hadid believed that architecture should contribute to society's progress and ultimately to our individual and collective wellbeing. In line with this mission, the buildings born from her firm Zaha Hadid Architects have addressed many contemporary issues in architecture, like pollution and road safety.

ACCOLADES AND ACCLAMATIONS

Pritzker Architecture Prize, The Stirling Prize, Royal Gold Medal in architecture, Glamour Award for The Architect-In-Chief, Structural Steel Design Awards, European Union Prize for Contemporary Architecture.



Architect Profiles



AISHWARYA TIPNIS

Aishwarya Tipnis Architects



Principal Architect & Conservation Planner

Major Projects

- Restoration & Adaptive Reuse of Registry Building Chandernagore, West Bengal
- Conservation Plan for the Darjeeling Himalayan Railway, World Heritage Site
- Restoration of Mahidpur Fort, Madhya Pradesh
- Conservation of Woodstock School Mussoorie



MEET THE ARCHITECT

Aishwarya Tipnis is an award-winning architect, educator, and heritage conservationist based in New Delhi. In 2016, her work was recognized by the UNESCO Award for Heritage Conservation in the Asia-Pacific Region. In 2018 she is the first Indian female architect to be conferred Chevalier Des Arts et Des Lettre (Knight of the Arts and Letters), by the Government of France in 2018 for her outstanding commitment to preservation of French Heritage in India.

For Aishwarya,
" Architecture is a problem solving tool, the values of which are rooted in how people engage with it. I see the role of the architect as that as a facilitator that brings together various actors, users and stakeholders and helps arrive at a vision and solution collaboratively with the actors"

She co-founded Jugaadopolis, a social innovation enterprise which works towards making the rich tangible and intangible heritage of India relevant in the contemporary context through a process of co-creation.

Aishwarya Tipnis is currently Visiting Faculty at the School of Planning and Architecture, New Delhi.

Ethics & Specialization

Our practice is rooted in conservation, building restoration and architectural design. We believe that a project is a product of its environment, and the landscape is shaped by the society.

"Study, interpret and Transform built spaces"

My work is at the intersection of design and heritage and my design methodology is to create bespoke solutions where the interventions belong to the context and the building. The work is rooted in finding a collaborative design approach that is sustainable both ecologically as well as economically.

A CHERISHED WORK

SETH RAM LAL KHEMKA HAVELI

The restoration and adaptive reuse of Seth Ram Lal Khemka Haveli in Kashmere Gate, Delhi. As a 19th century haveli it had been subject to additions and alterations over the years.

The clients needed a home that was comfortable for their family comprising five generations and yet was respectful of its past and at the same time housed all the modern facilities, appliances and infrastructure for contemporary living.

The project sought to create a lifestyle that combines the benefits of living in a home with heritage value and the amenities that modern life offers. A collaborative process between the Client, Craftsmen and Architect was required to come up with innovative solutions.

LETTER TO THE FUTURE ARCHITECTS

We can do the best work if we are true to ourselves and our purpose. The work we produce isn't just a product, it represents who we are as a team, and it is an extension of the values we stand behind.

“There is no shortcut to success, you have to work hard and with sincerity of purpose. The best work always comes when you immerse yourself in whatever you do.”

I believe in the power of hard work, perseverance, and learning. It can take you to places.

ANNKUR KHOSLA

ANNKUR KHOSLA DESIGN STUDIO



Principal

Major Projects

- Art Deco Home



MEET THE ARCHITECT

Ankur Khosla was trained as an architect at the Academy of Architecture, Mumbai. In addition, she completed a brief stint at the New York School of Interior Design, New York. Today, she has her design firm in the World Trade Center building in Mumbai. The firm has undertaken architectural building, bungalow and interior projects in India and abroad. It has also designed hospitality and wellness spaces.

Her philosophy is to create
"soulful and meaningful spaces with unique and path-breaking designs."

Ethics & Specialization

The driving force behind the firm and Ankur Khosla is the spatial experience and building memories. She dreams to be the game-changer of spaces and society while oscillating between different genres of design: Cultural past to Avante-Garde interiors. She straddles two worlds while aiming for balance in her creations.

When asked to define perfection, Ankur summarises the famous quote,
"Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away."

A CHERISHED WORK


ART DECO

The building design is rooted in Art Deco, a mid-20th century architectural movement that emphasized geometric shapes and vibrant colours. Some of its elements were custom made for the project, including the staggering back screen to the living room and entryway columns with concealed storage space. The architects had to be careful and pay attention to the restoration process, ensuring that original windows were strengthened and polished to their original glory.

LETTER TO THE FUTURE ARCHITECTS

Architecture is the manifestation of a vision into timeless solidity: what you do with your life is in your hands. You can choose to build for posterity or destroy the world around you, but it's up to you to decide what legacy you'll leave behind.

“Build with your heart and head.”



ANUPAMA KUNDOO

Anupama Kundoo Architects



Architect, Head
Major Projects

- Wall House, Auroville, India
- Multipurpose Hall
SAWCHU, Auroville, India
- Sharana Daycare Center,
Pondicherry, India
- Voluntariat Homes for
Homeless Children,
Pondicherry, India
- Mitra Youth Hostel,
Auroville, India





MEET THE ARCHITECT

Anupama Kundoo is an Indian Architect who has been practising since 1990. After graduating from the University of Mumbai in 1989, she relocated to the experimental city Auroville. Most of her designed buildings are in Auroville and Pondicherry. She planned and built many structures which are sustainable and energy-efficient. In 1991, she made a hut in Petite Ferme in Auroville. It was the first house she designed for herself, and she lived there for almost a decade. Although she now doesn't reside in Auroville, still she is highly involved in its development.

Along with designing buildings, Anupama has been working as a professor for many years in different parts of the world.

In 2011, she joined Parsons The New School for Design in New York as an assistant professor. Then, in 2012, she served as a senior professor at the University of Queensland, Australia. Again, in 2014, she became a professor at Universidad Camilo Jose Cela, located in Madrid. Currently, she is a professor at FH Potsdam, Germany, which she joined in 2018.

Anupama believes that her work is about innovation and creativity, which she achieves through research and the utilisation of energy-efficient materials and construction techniques. Recently, her work has been displayed with the title 'Anupama Kundoo: Taking Time' in an exhibition under 'The Architect's Studio' series at the Louisiana Museum in Denmark.

Ethics & Specialization

Anupama's work is motivated by an intense theoretical and ideological commitment that spurs material research, collaborations with local builders, and experimentation with sustainable working practices.

She has some thought-provoking views about the materials used in modern architecture, as they incorporate numerous challenges, including environmental, social, and economic inequalities. It is especially true for nations that have not seen widespread industrialisation but have begun to import architectural styles from rich countries by adopting costly construction models that consume enormous quantities of energy to operate. It may result in a loss of architectural quality and innovation.

Anupama considers that an architect's responsibility is to visualise human habitation and design the built environment to meet society's changing demands, where individual and societal well-being must be prioritised.

APARNA KAUSHIK

Aparna Kaushik Design Group



Principal Architect

Major Projects

- Panther House
- Balinese House
- The Oasis
- Colonial Charm
- Minimal Abode



MEET THE ARCHITECT

Aparna Kaushik is an ultra-luxury estate architect curating stylishly intimate and awe-striking spaces. She is the founder and director of the firm working in different domains of architecture including landscaping, interior design, product design, lighting, and furniture design. She intricately handles every element throughout the complete process of any project.

She abides by the philosophy of inclusive design and works according to clients' requirements and preferences. The lists of projects handled by her include residences, commercial spaces, restaurants, spas, and retail outlets. Her style is a fusion of classical and contemporary forms producing a design that is structurally efficient and beautiful.

Ethics & Specialization

The interiors of her projects show specific attention to detail resulting in a timeless elegant design. She intends to work towards sustainable and serene spaces that connect with the dweller spiritually and stick to not running after trends. Her goal is to highlight the natural qualities of any space and conceive a functional, unique form.

A CHERISHED WORK

PANTHER HOUSE

Tucked away from the chaos of Delhi, this 15,000 sq ft farmhouse was an effort by architect Aparna Kaushik to create an oasis away from the city. As per her design ideologies, this one is also a balance between modernism and tradition.

The layout is inspired by a Rubix cube in a deconstructed form which balances the natural light washing every space of the house and each space gets the touch of the outdoors.

The design charms with majestic entrances, quirky artworks blending with gold-tone elements devising a space that is an escape from the real.

The roofs of this Vastu Inclined farmhouse seem to peep from the landscapes and curate a space that is contrasting the usual design principles.

LETTER TO THE FUTURE ARCHITECTS

Architect Aparna Kaushik preaches to be ambitious professionally and have an understanding with your team and your clients. According to her, passion, commitment, and patience are the three keys to unlocking the door to success in the field. Smart work is very mandatory along with working more and gaining as much experience as one can. One needs to stick to their thoughts and ideas to stay longer in the game.

BRINDA SOMAYA

Somaya and Kalappa Consultants



Principal Architect
Major Projects

- Goa Institute of Management, Sanquelim, Goa
- Bhadli Village, Bhuj, Gujarat
- Nalanda International Senior School, Vadodara, Gujarat
- St. Thomas Cathedral, Mumbai
- Rajabai Clock Tower and Mumbai University Library Building



MEET THE ARCHITECT

Brinda Somaya is an urban conservationist and architect. She founded Somaya & Kalappa Consultants (SNK) in 1978, located in Mumbai. She believes architecture is a medium of connecting and creating spaces between earth and man. She believes that an architect's responsibility is like a protector or a defender, and one needs to have a right sense of the built and unbuilt environment. This concept underpins her work, which ranges from vast industrial, corporate, and institutional campuses to public places that she has recreated as pavements, parks, and plazas.

With the advancement in the vocabulary of contemporary architecture with technology taking over all over the world, we Indian designers need to work hand-in-hand on both modern and classic architecture that has gone by. The architect perceives creativity as looking at the same problems differently and coming up with unique solutions. She is someone who practices being in the moment and believes that following the conventional path would not have brought a sari-clad young woman experiences that she has had in her four decades of architectural practice.

Ethics & Specialization

She considers architecture both a technical and creative profession. The ideas and sparks should be translated to reality in the form of buildings and not stay restricted to your imagination are what she believes. Her areas of specialization lie in architecture and conservation. It is demonstrated from her works that development and history do not have to be mutually exclusive. Over decades, she has combined conservation, architecture, and social balance through her work, ranging from educational campuses to the rehabilitation of an earthquake-ravaged region to the restoration of an eighteenth-century cathedral. Apart from her design work, she has given analytical and critical speeches and presented papers on her work in India and internationally.

A CHERISHED WORK

ST. THOMAS CATHEDRAL, MUMBAI

It was a restoration project. The church was built in 1865 and restored in 2002-2003. The arcaded end of the church was enlarged and rebuilt in a neo-Gothic style. The pitched tiled roof was replaced with a flat R.C.C. slab in 1921 as part of an upgrading effort. The R.C.C slab had completely eroded by the end of the century, resulting in rainfall overflowing the vaults inside. As a result, it was decided to rebuild the apse end to address the issue of water percolating inside the vaults.

LETTER TO THE FUTURE ARCHITECTS

She foresees a future where the architectural history of the 21st century is well infused with designs responding to people's needs and aspirations combined with the traditional values of India. She believes in the potential of newbie designers and the fact that heritage will be given equal importance as contemporary architecture by the new generation of architects. She advises remembering in the process of putting Indian Architecture on the global map, to prioritize not only the rich and famous section of clientele but also the less privileged section who genuinely might need help with their severe issues. The approach should be inclusive, abiding by the cultural or economic methods that cover a large section of clients.

CHITRA VISHWANATH

Biome Environmental Solutions



Principal Architect &
Managing Director

Major Projects

- Jan Olof Eco House,
Maharashtra
- Govardhan Eco Village,
Maharashtra
- Buddhi School,
Bangalore
- Forsyth Lodge, Satpura,
Madhya Pradesh
- Sudipto Studio,
Bangalore



MEET THE ARCHITECT

Chitra Vishwanath is a Bengaluru-based Indian architect. Her work is mainly focused on ecological architecture. She was born in Banaras and lived there till her schooling. Then she went to Nigeria for a diploma course from Auchi Polytechnic in Civil Engineering. That was the first step she took towards designing. After completion of her diploma, she returned to India and studied architecture at CEPT University in Ahmedabad.

In 1990, she started practising as a freelancer. There she took the residential project of her relative in which she used some innovative and new methods of construction to cut expenses. The project gained a lot of traction and benefited her in obtaining new residential contracts. Then in 1995, she designed her own earth house using reasonable water features that attracted the locals. As a result, Chitra Vishwanath Architects evolved organically. In 2008, it united with S Vishwanath's non-profit Rainwater Club to become Biome Environmental Solutions, to form a team dedicated to ecological architecture and water-wise design.

Biome's work spans a wide range of typologies and sizes, from schools to resorts to industries and hospitals, each offering a unique lesson. She has built significant supply chains of contractors, plumbers, and masons who understand and can execute mud/earth building projects that integrate sound water and energy management.

Chitra serves as an advisor for the NGO KILIKILI, which collaborates with the city and parent organisations to promote inclusive play in public parks and spaces. She also performs accessibility assessments and guides schools, private and governmental organisations on how to make their facilities more accessible.

She has taught design at various institutions, including a workshop at Archiprix in 2017 and leading the Monsoon semester at CEPT Ahmedabad in 2020. In 2018, she served as the Charles Correa Academic Chair at Goa College of Architecture, and in 2019, she was a design professor at NITTE Mangalore.

Ethics & Specialization

Since the beginning of her career, Chitra K Vishwanath has been a committed ecological architect. Her designs are vernacular and cost-effective. In structures, she uses materials that are from the small radius surrounding the building, which reduces the total footprint of the structure.

She used the mud block building experiments performed at the IISc Bangalore and applied them to her structures. The dirt that gets excavated for the building's foundations was transformed into mud blocks, which were subsequently used to construct the structure's walls. She avoided using machines and technology in favour of human labour. Her prefabricated concrete beams would be of a size that would allow masons to raise them without the need for forklifts. She constructs her buildings with basements to make the most of the earth's resources.

Chitra sees design as a service to nature and the people who will use the building. Through her design, she creates harmony among individuals, communities, and the greater natural world in which we all exist.

DISHA BHAVSAR & SHIVANI AJMERA

Quirk Studio



Principal Architect Major Projects

- The Mysa Home
- The Fluid Home
- The Mill Project
- The Expand Loft
- The Jardin Home
- House no. 12
- Fancy Pants Store



MEET THE ARCHITECT

Quirk Studio is an avant-garde interior design firm located in Mumbai. Founded in 2013 by interior designer duo Disha Bhavsar and Shivani Ajmera, the design consortium was inspired by their mutual philosophy of design.

"Our goal is to merge practical function and innovative design elements in every space that it engages."

Both Disha and Shivani found legendary encodium for their brand Quirk Studio. This can be attributed to their teamwork and female-led entrepreneurship, making them dynamic leaders in the design industry and celebrated influencers in the digital design space.

Ethics & Specialization

Innovative and experimental, the firm's portfolio of projects is a curation of concepts that best exemplify the notion of bespoke concepts - each unique in its expression, but uniformly vibrant and flamboyant.

Quirk studio is dedicated to creating quality work that is both functional and visually appealing. We believe that a good design has the power to elevate lives. Our experience includes working with international interior design projects.

There is much to learn and much to explore. There are new materials being introduced every day and new technologies coming up. There are also new techniques that are being developed. You should know that the sky's the limit.

A CHERISHED WORK

THE JARDIN HOME

The design of a large residence takes a minimalistic approach. The large home is designed in a contemporary style that fits for a bachelor as well as for the entire family when they visit.

Based on Vaastu design principles, the entire house is composed of blue and green shades to create an environment that is both modern and natural. To maximize natural light throughout the house, a large number of casement windows have been installed.

LETTER TO THE FUTURE ARCHITECTS

“Be Bold and determined “

It is important to believe in yourself, especially when trying to reach your goals. No matter what happens, stay focused and keep working hard to make your dreams a reality.

DR. PONNI M. CONCESSAO

Oscar And Ponni Architects



Principal Architect

Major Projects

- TECPRO Towers, Chennai
- GRT Institute of Technology, Tamil Nadu
- Sastra University Biotech park, Tanjore
- Accord 5 Star hotel, Puducherry
- ETL BPO park, Chennai
- Jeeva Velu International school, Thiruvannamalai
- Bakiya Resorts, Andaman and Nicobar Islands



MEET THE ARCHITECT

An architect working towards serving the nation and betterment of society with her architectural and design skills. She believes architecture offers her the opportunity to think differently and express herself through her work. According to her, the challenges and global phenomena like climate change or CoVid pandemic, bring together the whole fraternity worldwide and make them think creatively and work towards a better living.

She was the first woman Undergraduate from NIT, Tiruchi. She worked for several years specializing in Skyscrapers, Institutional buildings, Hotels, Hospitals, and Stadiums with many famous architects in New York after completing her master's and then returned to India and established her practice in 1996. Winning more than 140 awards in the industry she is dealing with projects ranging from eco-friendly architecture, engineering and medical campuses, tsunami housing, hotels, resorts, skyscrapers, luxury Bungalows, software parks, corporate offices, and much more, not only in India but in the Middle East and the USA as well.

She is very captivated by the design process and feels that it is gratifying to construct something for others. She is someone who embraces her womanhood and feels proud of being a woman architect as they are more sensitive toward different design issues.

Ethics & Specialization

The fundamental process of any design problem by the architect is researching, analyzing, and evaluating. She is well aware of the global trends but prefers to respond to the exigencies of the local culture and conditions. Studying the demographics, transportation patterns, traffic analysis, economic study, recreational study, and community services, are some pointers in the listicle for the pre-design research. She is working as an urban designer, interior designer, and architect which ingrains a multi-perspective approach towards any design.

She believes in the "Thinking Global and Acting Local" principle and has worked on the same grounds for different projects, especially in the Covid Pandemic phase. The contextual nature of her designs reflects the cultural aspects taken into consideration and a user-involved design process.

A CHERISHED WORK

SASTRA BIOTECH PARK

It is an award-winning design by Oscar and Ponni architects that was honored with the Indian Institute of Architects Award in 2008. The project is set amidst lush landscapes and the facade design articulates a mirage of a hotel complex due to its grandeur. The complex comprises three research centers namely, the Center for Advanced Research in Indian systems of Medicine, the Center for nanotechnology and advanced biomaterials, and the Central Animal House Facility.

The park is designed at Shanmuga Arts Science Technology and Research Academy in Vallam near Thanjavur, Tamil Nadu. The differentiating aesthetic factor is the Module of DNA etched on its facade and the Design is a fusion of innovative planning and technology. The project spreads over an area of two lakh square feet and apart from research centers comprises a 500 capacity, acoustically planned auditorium, Classrooms, Library, and gallery. It is an exceptionally well-planned design that is consciously planned and executed with efficient structural and mechanical systems.

LETTER TO THE FUTURE ARCHITECTS

She preaches to stay Devoted, disciplined, and dedicated in life and look out for your calling early in life. This will help you shape your route further and achieve your goals. She advises you to convert every disadvantage in your favor and work accordingly. She has learned things globally and inculcated that understanding in her projects and preaches to work on similar lines to widen your horizon and carve a different existence in society. To her female descendants, she advises them to believe in themselves and follow the formula - self-help is the best help.

MADHVAI DESAI

Archicrafts



Architect

Major Projects

- Co-author of Architecture and Independence
- Author of Traditional Architecture: House Form of the Islamic Community of the Bohras in Gujarat, 2007
- Author of Women Architects and Modernism in India: Narratives and Contemporary Practices, 2017





MEET THE ARCHITECT

Architect Madhavi Desai is an architect and writer who is driven towards documenting and researching about women in architecture apart from her other writings. She graduated as an architect in 1974 from CEPT University, Ahmedabad, where she was one out of 6 female scholars among a total of 30 enrolments in the architecture course. Her first professional experience was with Professor Anant Raje- who worked with Louis I.Kahn on the IIM, Ahmedabad project. She also worked with architect Kamal Mangaldas for a few months before deciding to pursue her Masters in Architecture at the University of Texas in Austin.


She met her husband Miki Desai during her undergraduate education, got married to him in Texas, and settled in Berkeley for a few years. She entails her learning years in the US as an enriching experience due to the flexibility of learning and informal accessibility of professors. She returned to India in 1980 and established a joint practice called Archicrafts with her husband. They both jointly published her first book as co-author, along with Prof. Jon Lang of Australia - Architecture, and Independence, in 1997.

In January 1991 at a conference in Ahmedabad, she was one of the speakers and talked about Women in Architecture which was not the theme of the conference. The discussion that she had with other female architects in preparation for the paper made her realize that the state of female designers is no different from hers. That was a turning point in her career that made her start communicating about women practicing as architects, not only the celebrated ones but also who are working differently and not recognized enough.

Through her books and other writings, she inspires women to support fellow women in the field and feature the creatives in professional women of India. Also, her writings are a way of documentation of a woman architect's work, which was rarely available. This not only embraces our records but also instils a sense of knowledge to budding designers about the journey and hardships of Women Architects.

She was an adjunct faculty at CEPT University in Ahmedabad from 1986 to 2018. She started teaching to have an experience that is not shared with anyone and is personal to her. From 1989 to 1991, she was awarded a Senior Research Fellowship by the Indian Council of Social Science Research and received many other grants and scholarships for various national and international projects. She is the founding member of Women Architects Forum and Feminist Collective in Architecture in India, started recently. Also, since 2012, she is a member of the nominating committee of the Berkeley-Rupp Professorship and Prize at the University of California at Berkeley, USA.

She has been focusing all these years on the gender issues in the built environment in India and aspires to set up female role models for women students highlighting the achievements of women architects through her writings.





A CHERISHED WORK

WOMEN ARCHITECTS AND MODERNISM IN INDIA

Narratives and Contemporary Practices - This book by architect Madhavi Desai attempts to narrate the journeys of women Architects who were a responsible force in shaping modernism in colonial and post-colonial India. In this book, the architect chooses to not narrate a story but to present together social, biographical, and professional factors in a format that reflects the intricate details of their personal and professional lives. The first part of the book elucidates seven women pioneers of architecture who went beyond traditional barriers and did not confine themselves to what was considered normal for women by society. The later part discusses stories of contemporary architects who are breaking myths and paving new paths leading to a more informed and conscious architectural practices.

It is an effort to document the stories of women architects overshadowed by the male bastions and not acknowledged enough. The author has penned the hardships faced by women while making a career out of architecture, historically and at present. It also urges us to rethink the procedures of architectural practice and to put to process the reshaping of narratives that are not inclusive. The book contributes to the reading community by granting them access to a different narrative set by Women Architects or Architects as these women preferred being addressed.

MASOOMA RIZVI

Belita Design Solutions



Interior Designer,
Founder & Managing
Director

Major Projects

- Rashtrapati Bhawan, President's Estate, New Delhi
- Manekshaw centre, Delhi
- Pravasi Bharatiya Kendra, Delhi
- White Horse Indian Temple in Luoyang, China
- Pt. Deendayal Hastkala Sankul, Varanasi





MEET THE ARCHITECT

Masooma Rizvi is the founder, managing director, and lead designer of Belita Design Solutions. She founded Belita in 2007. She achieved a master's degree in conservation and has done her PhD in the same subject to become fully competent for the delicate task of repairing historic buildings and structures.

Rizvi grew up travelling around India with her parents because of her father's transferable job. This gained her a profound understanding of the country's culture, which she often utilises in her designs.

She has developed and completed numerous notable projects, including the State Dining at Rashtrapati Bhavan, the Manekshaw Centre, and the Pravasi Bhartiya Kendra in New Delhi. In preparation for Ms Ivanka Trump's visit to India in 2018, she organised an art exhibition and an entrepreneurship workshop at the American Centre for Young Women for young female artists from all around India (the majority of whom come from very underprivileged homes).

She is also a senior advisor for 'Tribes of India,' a government project that promotes tribal artists. Her job is to create entrepreneurial capsules that ensure these artists' quality, modern emphasis, and self-sufficiency.

Ethics & Specialization

Rizvi is an entrepreneur, author, artist, art critic, cultural ambassador, art curator, mentor, trainer, and, above all, a face of women's empowerment. She believes that every space, including commercial and public structures, should be tuned to meet the needs of the user, and beauty should coexist with everyday conveniences.

Apart from her design work, she also works for social welfare.

She has improved the lives of many women artists in the villages of Gonda and Chitrakoot in Uttar Pradesh, using the 'Sanskar Bharti' platform. She's also collaborating with an NGO called 'Chaupal,' which serves as a platform for women empowerment, providing e-rickshaws to elderly artists who are unable to work or whose children are not artistic.

With the Navoothan Cancer Foundation, Rizvi has organised and produced art shows to benefit cancer awareness and cure. She published a Coffee Table Book, which was sold to generate funds for the cause.

MEENAKSHI UMESH

Mudhive



Managing Partner

Major Projects

- Puvudham campus
- Shoolagiri Farmhill school campus
- 25 odd Individual houses



MEET THE ARCHITECT

Meenakshi Umesh, founder of Puvudham, started the company to promote its earthen construction methods as an environmentally friendly alternative to contemporary building techniques and sustainable living.

In 1992, after completing her training and degree, she went to Auroville. She bought a piece of land in Dharmapuri district and built a house using mud bricks in the traditional vernacular technology. In 1997, she founded Puvudham Farm, an experiment in permaculture design for dry arid regions.

“To see the World in a grain of sand,
And Heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.....”_William Blake

Architecture is an expression of our inner state of being. Vernacular architecture used to be an expression of each family's artistic temperament in harmony with and as a response to their minimum needs.

Traditionally public architecture was a joint effort of many craftsmen brought together in a very humane manner by the designer of the public buildings. Architecture was the language that brought together artists of communities, the land and its natural resources.

Ethics & Specialization

I've been farming organically in Nagarkoodal village for three decades. I feel that vernacular mud architecture needs to be revived. That's because people have been made to feel poor for living in mud houses, which have now become too expensive for them to afford.

“Architecture as a profession should be available to everyone, even people who live in low economic situations.”

A CHERISHED WORK

PUVIDHAM

The administrative building at Puvudham was a journey of learning with the children. When we were asked to change the roof as thatch was considered a fire hazard, we decided to do domes instead of concrete flat roofs. The design evolved as we constructed and beautiful spaces have been created which the children use very creatively.

The construction of the stairs to the floors above was a great challenge and the children were very excited and gave ideas as to how we could incorporate them without blocking any windows from the old building structure.

LETTER TO THE FUTURE ARCHITECTS

Dear Future Architects, I have learned that architects must recognize the unsustainable choices and educate people about the cyclical solutions of composting, growing food, using non-toxic eco-friendly cleaning agents, and replenishing our water supply.

“I listen to the land. It has its language.”

The materials available locally need to be given dignity. The skills available there need to be recognized and enhanced. The client has a dream. To make this dream come true in the realm of local resources while enhancing local skills is the job of the architect.

MITU MATHUR

GPM Architects & Planners



Director
Major Projects

- JW Marriott, Sohns and Shimla
- Mahagun Marina Walk, Noida
- Redevelopment of Jodhpur Railway Station
- Affordable housing in Sec-99, Gurgaon with Adani



MEET THE ARCHITECT

A woman on a mission to challenge the status quo and push the envelope in architecture and planning. Mitu Matur's designs are driven by a combination of efficient functionality, aesthetics and human values. She is passionate about her work, often creating innovative solutions for sensitive projects that feature complicated programme combinations.

She is guided by the philosophy "People, Process and Passion."

Architect Mitu believes that passion and story are the most important factors behind every design. Her conceptual approach to architecture is driven by a vision to create recognisable and engaging architecture and urban spaces.

My journey in architecture and construction has been an expanding experience that has taught me new ways of questioning my work. I see myself as an explorer that decodes the means and ends of both architecture as a profession and a responsibility to the greater good.

Ethics & Specialization

Mitu believes strongly in delivering innovative design solutions for changing urban environments. She brings the expertise of both architecture and urban design by developing holistic plans for urban centers and capacity building for communities. With a vision to promote housing for all, Mitu is leading landmark projects like Netaji Nagar and Sarojini Nagar Redevelopment.

Her area of expertise lies in Design Research, Architectural Design, Urban Design, Sustainable Design, Urban Planning.

A CHERISHED WORK

MANGALAM ANANDA

Mangalam Ananda Township, which encompasses 35 acres in Sanganer, is located 4.5 km from the International Airport and 1 km from the Sanganer Railway Station. It offers a mix of housing options: low-rise residential floors in four sizes and duplex complexes complementing each floor size, organized around a club comprising a swimming pool and spaces for major everyday sports activities, as well as shopping complexes and commercial spaces.

Taking cues from traditional solar passive cooling techniques, the building features extensive overhangs and a central courtyard to provide passive cooling with the use of pergolas, jalis, and shading elements. It is cost-effective and environmentally friendly.

LETTER TO THE FUTURE ARCHITECTS

“Work on your dream, work hard, trust your instincts, and remember that gender should never limit the kind of work you do. “

There has never been a better time to join the workforce; flexibility at the workplace and work culture has proved wonders for many women in architecture. Being digitally available while managing your personal life is more readily acceptable than before.

NEELAM MANJUNATH

Manasaram Architects



Architect and
Sustainability
Consultant

Major Projects

- Bamboo Symphony
- House of Five Elements
- Pegasus HRD Center Pvt
LTD Bangalore Campus
- Shilparamam
- Avilala Ecological Park
- TODA Dwelling



MEET THE ARCHITECT

Neelam Manjunath is an architect, planner and a theorist. She started her private practice in January 1991 in New Delhi and later moved the practice to Bangalore in 1994. She has designed and constructed several reputed projects in India and abroad.

“Architects are catalysts of change in society and are responsible for all human activities on earth. Architects challenge themselves to achieve a balance between Responsible Creativity and Creative Responsibility in all our projects, using holistic solutions.”

Manjunath’s architecture is distinguished for her use of low energy materials and technologies with special emphasis on bamboo. She always believes in taking bamboo engineering to its limits and creating cutting-edge bamboo engineering solutions.

Ethics & Specialization

“Architecture is a creative responsibility that must identify the needs of people on a physical, psychological and spiritual level while also being affordable with the Panchtatvas- Earth, Water, Air, Fire and Space.”

In her buildings, she tries to be sympathetic to the immediate environment in terms of climate, statement of building forms, local and green building materials, etc. She believes that a building is a living entity that it has to have a spirit that should be felt by its occupants; forever changing with seasons.

Manjunath’s buildings have been judged to be simple and straightforward solutions to the problems concerning the general function of the building, its economics, its aesthetics, and its adaptability to the climate in context.

A CHERISHED WORK

BAMBOO SYMPHONY

The bamboo symphony building displays the inherent strength of a single bamboo column, taking inspiration from age-old traditional fishing platforms in India. This design showcases the benefits of using bamboo in sustainable construction by maximizing its natural resilience and flexibility. Innovative technologies make the architecture possible, including a bamboo walling system with pre-cast panels and stabilized mud block walls; green sloping roof structure made of lattice grids supported on bamboo posts; bamboo-reinforced concrete.

LETTER TO THE FUTURE ARCHITECTS

“Simplicity- sustainability- Spirituality is the new mantra !“

These are the three principles I follow and align with. Though , when seen in depth all three to me are synonyms. I try to make my designs as simple and straightforward as possible, this makes them sustainable by default and achieve the spiritual ambience that is the core of architecture design- The Space.

PRIYANKA KHANNA

42MM Architecture



Principal Architect

Major Projects

- Residence at Bhairwah
- French Connection
- One World
- Pool House
- Crystal Crop Office



MEET THE ARCHITECT

With 12 years of experience in the industry the co-founder and principal architect at 42 mm Architecture – Priyanka Khanna, is driven by research-based, sustainable, and multidisciplinary designing. She does not confine herself to any particular design style and believes in experimenting with concepts. The firm has core values that she preaches and practices as an architect.

The values are Design Excellence, Innovation, Sustainability

Her initial brainstorming for any project starts after studying site analysis and context, the client's brief, and aspirations. She is someone who holds herself responsible for any project as a construction and development professional. She believes with such different scales and types of projects, gives you a chance to have a unique approach to each project and conceptualize something different than the last.

She is fond of traveling as it helps her to rejuvenate and reconstruct ideas. She likes to keep track of the design trends and believes that any project always works with a combo of imagination and reinterpretation and updated knowledge is the key to that. Interacting with a new environment opens up possibilities and instills ideas for her next piece of art.

Ethics & Specialization

She ensures smooth working on all projects at the firm simultaneously with no glitch in the process. She discusses and supervises every project from the initial to the execution stage and ensures quality work. The team works together with each one assigned a specific task to be accomplished and organization responsibility is fulfilled by Architect Priyanka Khanna according to each team member's area of expertise.

The range of work varies from residential projects, commercial projects, institutional projects, Interior design projects, and urban scale designing. She can put her finger on the minute construction details of any project and constantly strives towards improvisation to ensure better engineering quality.

A CHERISHED WORK

POOL HOUSE

Designed as an extension to the existing property amidst the lush landscapes in Delhi, the house is something that stands alone. The design of the house appreciates and accentuates the landscape with every turn.

The concept simplifies the evolution of form over time that has been reflected in the design. The material used is similar to the existing structure but the design reflects how the form has evolved in the past 20 years and expresses the shift in time. The building is like an object placed in a landscape setting that blends with the surroundings with its smooth curves and tilting form.

To achieve singularity as an object the interiors also use a monotone finish and the furniture is sourced from different locations which somehow together gives a feeling of belonging. To achieve a minimalist concept the unwanted elements are concealed or removed or somehow removed from vision. It is in all a shell construction with no beams and no columns, just wrapped in concrete.

LETTER TO THE FUTURE ARCHITECTS

She advises you to be experimental in your work and does not stick to similar design choices. Work towards a design that stands out from the rest and be bold with your choices. According to the architect, anyone who aspires to work in the field should pursue that aspiration while fulfilling their responsibilities. A word of advice for aspiring architects is to always gather as much knowledge as one can in their formative years because that helps in laying a strong formwork for the future.

RACHNA AGARWAL

Studio IAAD



Founder & Principal
Architect

Major Projects

- Corporatedge, CP
- Heritage Xperiential Learning School
- Cove, Goa
- Godrej South Estate, New Delhi



MEET THE ARCHITECT

A versatile professional, Rachna Agarwal's interdisciplinary background has honed her design acumen and entrepreneurial capabilities. The portfolio of her architectural endeavours covers residential and commercial spaces, while her company Strato Luxury is a one stop shop for all things design and home decor.

Responsive to the clients' needs and aspirations, every design by IAAD has a unique perspective. This is achieved with the help of Rachna's strong formal training as well as her vast experience in the field of design, which she utilizes in creating each project from scratch.

Ethics & Specialization

Biophilic design is the integration of beneficial aspects from nature into our built environment. In my designs, I seek to draw this relationship between people and natural systems. I believe that by creating closer ties with nature and cultivating an environment that fulfills our innate biological needs and priorities, we can promote positive health and wellbeing, greater creativity and productivity in our workplaces, and a better quality of life throughout our construction projects.

"At Studio IAAD, we blur the rigid boundaries with our holistic design approach to architecture and interiors."

Our design process starts with understanding the physical location and climate of a region. We design for seasonality, sun, wind, rainfall and humidity factors. Sustainable thinking is an integral part of our design process.

A CHERISHED WORK

THE COVE

The Cove was constructed using a Bamboo-Crete walling system, along with precast wall panels and stabilized mud blocks. The roof consists of a green shell made from bamboo over a lattice grid supported on bamboo columns and beams. The center has an open-plan layout and is connected by a spiral staircase. The bottom level is designed in way visually connecting all spaces for easy communications. This construction system uses locally available, humble materials such as mud, bamboo and stone, which can be adopted for several other uses.

LETTER TO THE FUTURE ARCHITECTS

Great aesthetics need to complement the correct material specifications in order to be sustainable and offer an optimal user experience.

“As architects, we must start with an extensive understanding of the physical location's environmental data and the region's weather patterns to establish a proper connection between spaces and their context.”

SAMIRA RATHOD

Samira Rathod Design Atelier



Founder and Principal
Architect

Major Projects

- School of Dancing Arches, Bhadran
- The Shadow House, Mumbai
- Broacha House, Alibaug, Mumbai
- Bangalore House, Bangalore
- Kolkata high rise, Kolkata





MEET THE ARCHITECT

Samira Rathod is a Mumbai-based Indian architect, furniture designer, writer, and teacher. She earned her bachelor's degree in architecture from Mumbai's Sir J.J. College of Architecture in 1986. After graduation, she moved to the US and enrolled herself in the master's program (in architecture) at the University of Illinois at Urbana-Champaign. She completed her master's in 1988.

In the United States, she worked on several projects for Don Wald and Associates in California, including Clint Eastwood's projects. She worked with Ratan Batliboi for several years after returning to India until founding RLC, a partnership business, in 1995. Her solo furniture display, 'Liasons de Formes' catapulted her into the spotlight in 1996. She then established her firm, Samira Rathod Design Atelier, in 2000, which has since flourished. Till 2003, she worked as a furniture designer for Transforme Designs.

In 2008, Samira founded SPADE INDIA RESEARCH CELL, which debates, explores, and researches the state and influence of design in India. Her love of writing and analysing architecture led her to become the creator and editor of SPADE.

Ethics & Specialization

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SAPNA AGGARWAL

ANSA Interiors



Creative Director
Major Projects

- Hotel Dumpukht in Canada
- Sri Ram World School
- The Meadows – Hotel in Srinagar
- The kaboo- Hotel in Srinagar
- Ramayana Hotel in Ayodhy



MEET THE ARCHITECT

Sapna is an interior designer with a degree in Home Science from Lady Irwin College and a professional qualification in Interior Design and Decoration from IAD. Her innate creativity and passion for designing have allowed her to create designs that are both attractive and functional. She has been featured in the panels of guest invitees to judge INIFD exhibitions, and she has also written articles for many media houses.

"Coming up with design concepts is an art, while incorporating the elevations, floor plans, and calculations is the science component of it."

Ethics & Specialization

Designing a building is an art and an important aspect of architecture. Architects incorporate elevations, floor plans, and calculations in their designs. A design should be aesthetic, innovative, obstructive, long-lasting, functional, detailed, and honest. "Form follows function" is a quotation that best describes architecture.

Architecture has to be functional first, then the design can enhance it. The right design avoids being fashionable and doesn't follow fads. Even after many years, it should still be applauded for its detailing, the designer's vision, eco-friendliness and a self-explanatory image.

There are five design philosophies that I swear by. These are –

- The design has to be instinctive.
- Don't get carried away with fads, make things that last.
- I am not the end-user hence I should not make assumptions about the user's wants or needs
- Form follows function.
- A good design should speak to all our five senses and not just be seen.

A CHERISHED WORK

A mid-century modern house has been built on 150 yards of land that has four floors, including an elevator and an attached terrace at the top of the house. The house is neo-classical inspired and features a modern twist. The idea of a unified design is used throughout the entire house. On the outside, the house is all about angles, hard edges, and bright white surfaces. The inside is all about curved delicate details. The two styles are dramatically different, but they work so well together.

LETTER TO THE FUTURE ARCHITECTS

This field requires a combination of lots of qualities in one person, the architect/designer, has to be artistic and creative with his/ her logical brain developed to the fullest has to be able to get respect from the clients. Indian architecture & design are at an interesting junction of history. This industry in India has changed over some time but are yet to learn the social responsibilities associated with it. Most of the architects forget people with special needs & the social responsibilities to our society.

“Design not only binds people together but also elevates human life.”

As the future of the architecture community, you must learn to make your profession a business but incorporate social sense at the same time; a balance that a lot of architects and designers still need to learn

SHEILA SRI PRAKASH

Shilpa Architects Planners Designers



Founder

Major Projects

- TMahindra World City, Chennai
- The Madras Art House, Chennai
- The Cholamandal Artists Village, Chennai
- Kuchipudi Art Academy, Chennai
- The Paranur railway station, Tamil Nadu



MEET THE ARCHITECT

Architect Sheila Sri Prakash is an exemplary personality who has set an inspirational path in her 50 years of career through her environment-conscious design. She has introduced vernacular and culturally relevant techniques to contemporary design and has completed over 1200 projects in all these years. An internationally acclaimed architect who is widely consulted by different government bodies regarding urban issues. She is the first Indian Woman Architect to establish her practice and was invited to the World economic forum where she formulated the Reciprocal Design Index to document and establish the sustainable design of cities. She believes architecture is proportional to the success and quality achieved by people living in them. Taking up every project as an opportunity to innovate and conceptualize uniquely excites her.

Ethics & Specialization

The guiding principle behind her design is the community for whom the architecture is being conceived and the environment where the building is being designed irrespective of changes in scale, materials, and typologies over time. A designer should be responsive to context and time for a successful architectural design. Abiding by these philosophies will ultimately result in carving a design considerate towards exigencies of the site and cultural context of design. The detailing is affected by the technical and material choices made for a design in context with time. Reciprocity is a design philosophy reflected in her design style as an architect.

A CHERISHED WORK

CHOLAMANDAL ARTISTS' VILLAGE

It was established in 1966 as the largest commune for artists in India. It is located in the southern coastal neighborhood of Injambakkam where more than 20 painters and sculptors live as a community. It was founded by K.C.S Paniker - the principal of Madras school of arts. It is named after the Chola king and is home to well-acclaimed artists. After acclamation, the artists wanted to display their work which led to the construction of a permanent museum by Shilpa architects. The design is conceived by retaining the trees and sculptures present at the site. To blend with the local artisans the ambiance of the place is washed with natural daylight and air with the exteriors carved in exposed concrete and brickwork.

LETTER TO THE FUTURE ARCHITECTS

She is always preaching to not get attracted to trends and fads but to analyze the project under the radar of values that are near and dear to your heart. One should never be afraid of experimentation and have confidence in revolting back against the system if needed. Her advice to the female designers is especially to never go against your instincts of persuasion, ensure to roll along with the intuitive feeling of caring.

SONALI BHAGWATI

Design Plus Architecture



President

Major Projects

- Taj Vivanta, Bangalore
- Grand Hyatt, Noida
- SP Infocity, Manesar
- Thapar University, Patiala



MEET THE ARCHITECT

Architect Sonali Bhagwati has been practicing for 30 years after completing her graduation from CEPT, Ahmadabad. She regularly imparts her words of wisdom at public speaking sessions about urban issues and resolutions. She has been a member of the Delhi Urban Arts Commission and Delhi Conservation Society. She always had a keen interest in arts since teenager and always wanted to do nothing else but architecture. Ever since she started in the 80s, she has treated her projects as her babies that require constant nurturing, love, and dedication to improvising.

Ethics & Specialization

She is someone who considers every project as a new exploration journey wherein technological aspects, climatological factors, socio-cultural and geographical aspects play a major role and the architect should be considerate regarding the aspirations of inhabitants. Learning from anyone should never stop and stay updated on the technology she enjoys working with young professionals. She believes diving into a comfort zone turns out the lethargic mode, so shake up and get moving.

The architect believes that every project comes with challenges at different levels and there is nothing smooth in architecture. They are never predictable and occur concerning every project differently. So there was nothing specific but to keep a positive approach is important and to work towards removing any obstacle with team spirit and dedication. The faith in your approach is a governing factor of how smooth the sail will be.

A CHERISHED WORK

THAPAR UNIVERSITY LEARNING LABORATORY

It is a 30,000 sqm laboratory designed in Patiala, India in collaboration with Mccullough Mulvin Architects. The design received the PLAN building of the year award in 2021. It is a new definition of a meeting space, a conversation hub, and an educational center with red Agra sandstone form and white marble detail. Infusing the concept of Jali screens, louvered stone screens are used in the facade. The design imbibes many passive cooling techniques like shaded valleys formed from high-building shadows to stand and connect cooler air into the interiors due to the presence of water bodies decreasing the temperature during the hottest of days. The existing trees are retained on the site and a few are planted on the roof to filter the light entering the indoors. A project promoting the use of local materials and craftsmanship resulting in a climate-conscious design.

LETTER TO THE FUTURE ARCHITECTS

Sonali Bhagwati preaches that there is no shortcut to success. According to her, one should always be on the exploring end and keep striving toward innovation and out-of-the-box thinking. There is a difference between thinking and crafting thoughts into reality. Working towards reality takes a lot of courage and effort to achieve success in the built industry. One should always be driven towards turning the vision into reality with all the hard work and courage that might be required.

SUNITA KOHLI

K2 India



Interior Designer,
Architectural Restorer
Major Projects

- Residence at Golf Links, New Delhi, India
- SAARC SUMMIT 2010 Building, Thimpu, Bhutan
- Fitness First, Platinum Gym Maker Maxity, Mumbai, India
- Aishbagh On Damdama, Haryana, India



MEET THE ARCHITECT

Sunita Kohli is a renowned interior designer and the president of K2 India. She is also an architectural restorer and has restored some of the most important historical structures, forts, and palaces in India, Pakistan, Bhutan, and Sri Lanka, all of which are important linkages to South Asia's history and culture. She has helped save the national treasures that had substantially deteriorated and were on the verge of being lost.

She was born in Lahore and grew up in a liberal Lucknow environment. She holds a Master's degree in English Literature as well as a BA (Hons.) in the same subject. She is a self-taught designer with no official design education.

Sunita has gathered many firsts in her career. She was the first interior designer to receive the Padma Shri award in 1992. In 2003, she was the first Indian designer to be invited to deliver a lecture at the prestigious National Building Museum in Washington DC. She was also the first woman chairperson of SPA Bhopal in 2014.

She is involved in the Academic Advisory Board of the Sushant School of Art and Architecture in Haryana, as well as the Advisory Committee of Rashtrapati Bhavan. She is also a part of the General Council of the School of Planning and Architecture in Delhi. Sunita has given guest lectures at famous universities, including Harvard and Emory Universities in the United States, the University of Edinburgh and the Glasgow School of Art in the United Kingdom.

Sunita is a Founder Trustee of the SATYAGYAN FOUNDATION in Varanasi, which is an associate of the "World Literacy Canada". It is an organisation that works for women's advocacy, children's education, and women's empowerment through skills training in over 400 slum communities in Varanasi and its surrounds. She is also the Chairperson of 'SAVE-A-MOTHER', an NGO devoted to lowering maternal and newborn mortality rates in India.

Ethics & Specialization

Sunita is a research-based interior designer, an expert in historical interior architecture and architectural restoration, and a great classical and contemporary furniture producer since 1971.

Architecture, historical conservation, design, literature, Mughal Jewellery as a Statement of Empire, Social Entrepreneurship, and World Heritage Cultural Sites in India are some of the topics on which she has researched and presented papers.

Sunita empowers women around the world. She is a designer, an enthusiast and an active citizen who works for the cause of social welfare. She established the 'MUSEUM OF WOMEN IN THE ARTS, INDIA' in 2005 with the mission of honouring women artists of the past by promoting the accomplishments of women artists of the present and ensuring the place of women artists in the future.

Projects





THE PATERIA BUNGLOW



BY
AISHWARYA TIPNIS





LOCATION
JABALPUR

The Pateria Bungalow was the first in India to show that it is possible to have a comfortable home in an old setting and has inspired many such projects by others since.

ANATOMY OF THE SITE

Located in Wright Town in Jabalpur, the site is designed on the lines of a typical 19th century colonial bungalow. The ground plus one storied building has been planned around a central courtyard with deep verandahs on all sides. It is built in the Colonial hybrid style and displays an eclectic *mélange* of European and Indian stucco motifs on the principal facade such as floral stucco rustications, architraves around the main openings and detailing of columns.





DESIGN CONSTRAINTS

The task at hand was herculean. To pull out of the apartment a historical architectural marvel and then enhance it into a chic contemporary apartment, I had to respect its history while integrating it with my own designs.

With a limited budget, the brief of the project was to carve out a 21st Century dwelling unit on the first floor of this bungalow from 8 disconnected leaky rooms which were used as stores on the terrace.

SOLUTIONS FOR BETTERMENT

Character defining elements include the bungalow's configuration of the central courtyard, large semi-circular arcaded verandah, trussed roof with hand-made terracotta tiles and decorative barge boards were retained.

The design reflected the contemporary spirit with clean straight lines. Contemporary bathrooms were integrated into the design of the first floor to give the feeling of openness while maintaining privacy. Materials and finishes were deliberately natural, rustic and earthy to enhance the historic significance of the bungalow.





ART DECO HOME

—
BY
ANNKUR KHOSLA





LOCATION
MUMBAI

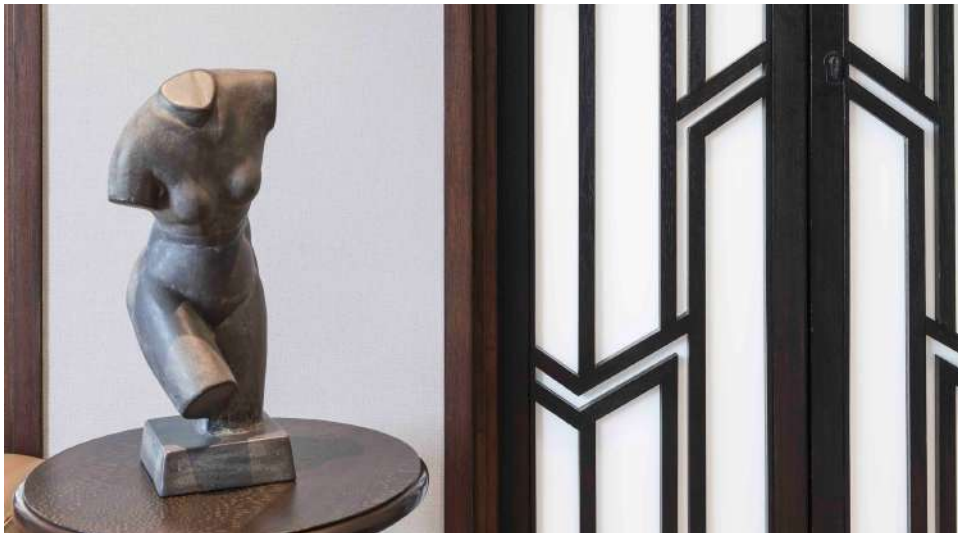
This project was a renovation of a 1920s untouched apartment to modernization with functionality. This was done by adding modern appliances, fixtures, and materials to the original architecture and historical value. The goal was to preserve the original architecture and historical value while enhancing the space with new amenities to make it more functional as a modern-day living space.





ANATOMY OF THE SITE

The Sunshine building is located in the heart of Mumbai City in a prime location. It was built during the period when progressive merchants explored the flamboyant style of Art Deco—a design movement inherently linked with luxury and geometric language.



DESIGN CONSTRAINTS

A host of challenges faced the team while they renovated this home. They had to work within city limits on regulations for construction in districts. This meant they could not change the basic structure of the original building. They also had to respect the historical value of the home while modernizing it with safety features such as upgraded electrical systems, updated plumbing, and central air conditioning system.



PROCESS TO PROBLEM SOLVING

The team made sure that all upgrades were done with historical accuracy in mind by using as many original materials and fixtures as possible in addition to using newer materials that were historically accurate for the era.

A refreshing new design aesthetic is emerging in the wall coverings category. The vibrancy of the deco movement in colour, geometry and detail was interpreted in a modernized context and the appreciation for cultural heritage was invoked as an endeavour. The designer wanted to bring inspiration from the past and turn it into something new.

Extreme care was given to the process of restoration of this client's home. Customised hardware was fabricated for this project with the back screen to the living created as a bespoke staggered screen and art commissioned to be placed on it. The entry foyer was carved out with columns of carpentry with storages concealed in it, and the original windows were strengthened and polished to their original glory.



BALINESE HOUSE

BY
APARNA KAUSHIK

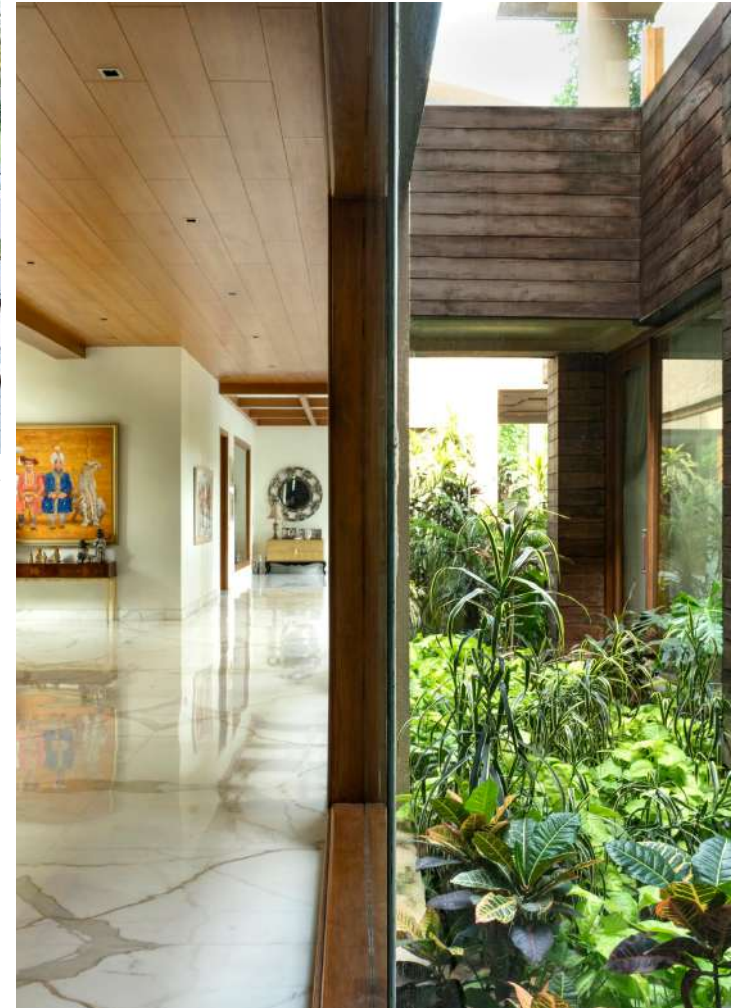




LOCATION
NEW DELHI

DESIGN STORY

The design welcomes you with a double-height ceiling and Thota Vaikuntam Painting on the wall into a two-storey residence. Ceiling with gold leafing and entrance foyer with Victorian-style silver, intricately carved furniture adorn the house and add to the magnificence of the space. The main building block and pool area are embedded in a lush green scape and from the pool, the floating dining block enhances the scenic view. The dining room occurs floating due to the water bodies on 2 sides and a lush courtyard on the other two. The exterior wooden cladding imparts a rustic look to the house. To bring in the traditional and classic feel to the decor, the handrail is designed in wrought iron with carvings inspired by the art nouveau movement from the 18th century. To keep the outdoors and indoors connected, the large glass windows do the job with sunlight pouring into all the spaces.





ANATOMY OF THE SITE

The natural greenscapes and artwork are the two focal points of the design. The Balinese house is integrated with the green scapes through large glazed windows which are present in every corner of the house. The only exceptions to glazing with the brick and cement walls would be the places that need privacy. Apart from sunlight washing the interiors and turning the place transparent to the surroundings, the other captivating feature is the collection of artwork by the client that is now put on display in every corner accentuating the interiors.



DESIGN CONSTRAINTS

The house has different ample spaces that are meant to be connected for ease of approach and movement. The long corridors can enhance monotony and dullness in a design. The challenge was to keep these corridors bright and alive so that they add up to the aesthetics of the design.



PROCESS TO PROBLEM SOLVING

The dull corridors are turned into engaging lots with glazing on both the sides and corridors covered in white and black marble. The two colors create contrast whenever used but one is needed to accentuate the other in any space. The same ideology is taken into account while designing the corridor spaces. The pathway has a waterbody on one side and a bar opening into the pool area on the other side. The checkered corridor enhances the design quotient of the space and eliminates the need for accessorizing of any kind.



FANCY PANTS STUDIO

BY
DISHA BHAVSAR & SHIVANI
AJMERA





LOCATION
MUMBAI

ANATOMY OF THE SITE

As a company, the brand has matured and grown over the past three years. The client brief called for a design that would communicate this maturity to customers and at the same time encourage them to visit the store.

DESIGN CONSTRAINTS

The store's compact space meant that we had to use storage space efficiently while not sacrificing the number of products we were able to display. We had little time and money available to complete the design of the store.





PROCESS TO PROBLEM SOLVING

We optimized the space perfectly, detailing the storage requirement and shaping the display areas based on that. Apart from that, the slowdown as a result of covid let us to have a little time to execute the project with perfection. Additionally, the monetary constraints were smartly dealt with by opting for alternate materials to balance the budgets while not compromising the desired aesthetics of the interiors.

The store is laid out with a combination of visual stimulation and functional disorder. Products on display form the focal points. The store is conceptualized using the brand's hot pink colours, with contrasting highlights in emerald green. These colours give the space an edgy, trendy vibe by evoking the boldness that characterizes 'Fancy Pants'. The decorative furniture pieces help break up the visual experience by complementing the colour scheme with organic curved lines, as well as soft, neutral hues that help to suppress unwanted contrasts.



GEETHA AND SURESH'S HOUSE

BY
MEENAKSHI UMESH





LOCATION
NAGARKOODAL VILLAGE

ANATOMY OF THE SITE

The biggest challenge was the site, which was 25 degrees sloped and the land was designed to use this slope. Excavation revealed a subsurface of granite at 2 feet deep. We used local rock for the foundation, mud mortar and ensured good drainage around the foundation.





DESIGN CONSTRAINTS

The project site is a dry arid region with little groundwater. So there was no question of using stabilized mud. The client was very interested in constructing a sustainable building made of mud. I was able to use any materials I wanted so that the structure would be affordable but still attractive.

SOLUTIONS FOR BETTERMENT

Dharmapuri is a dry, arid region with an average rainfall of around 450 mm per year. The building has a water harvesting system with a capacity of 35,000 liters, so it will never run out of water for showers or watering plants.

The design is a passive solar home with no heating or cooling systems. A central courtyard avoids any walls becoming too hot to radiate heat. Fixed furniture keeps costs down. Doors and windows are frameless and pivoted, using local wood.



The building is made from local mud. The soil came from pits that were open to the sky. After the soil was taken, the pits became ponds. The overflow from the roof of the house went into the central courtyard and was filtered using a filter that was built onsite. All the water from this site goes into percolation ponds to recharge groundwater.

Local rough stone for walls and local country bricks for mortar laid in RAT TRAP bond on the first floor were used. Filler slab using old Mangalore tiles for fillers and the roof is done with 1 inch thick bricks and mud mortar laying in MADRAS TERRACE STYLE with lime mortar and China mosaic with waste broken tile.



THE NATIONAL INSTITUTE OF DESIGN

BY
MITU MATHUR





LOCATION MADHYA PRADESH

The National Institute of Design, Madhya Pradesh was established as an imperative response to design and innovation taking prime importance in many government sectors, policies, and schemes. The design of the institute holds importance as it pursues the concept of a “building that educates”; it successfully embodies pedagogical integration and flexibility principles while assimilating organic environmental variables. Therefore, the design draws inspiration from nature and encourages students to work and learn outside classrooms, changing the way we look at design education in India. It truly reflects the spatial components present in the collective memory of the institution.





ANATOMY OF THE SITE

Responding to the institute's aspiration to bring about design-based education reform in the country, the campus's spatial design maximizes opportunities for interaction, engagement, and cross-fertilisation of ideas between different creative disciplines. The campus is designed to be self-sustainable, including passive solar designs that are incorporated into the structure. Designers have been careful to account for future expansion and also allow for wind movement through the building.



DESIGN CONSTRAINTS

One of the primary challenges was to address the contour of the site. The land had a level difference of almost 12 Metres from highest to the lowest point; and was extremely rocky and barren, with not even a single green bush. The design utilises a minimalistic approach to reduce the cost of excavation and environmental impact.



PROCESS TO PROBLEM SOLVING

The challenging site was used as an opportunity to create an academic hub that evolves in harmony with the natural slope. Site planning is landscape-integrated, with built volumes placed to respect climatic factors and create a comfortable and visually appealing environment. The thoughtful conceptualization of campus layout is rooted in the NID logo, where triangulation finds manifestation in both two- and three-dimensional design.

The design of the project emanates from the premise that institutions are not isolated entities. They form an environment, a precinct, or neighborhood-supporting community activities crucial for all academic institutions. The students and faculty get the opportunity to learn both inside and outside the studio space, being engaged in an integrated process of designing, developing, constructing, and operating state-of-the-art buildings. Developing such a dynamic project resonating diversity in its form and functions from the ground up has been fascinating and enjoyable.



BAMBOO SYMPHONY



BY
NEELAM MANJUNATH

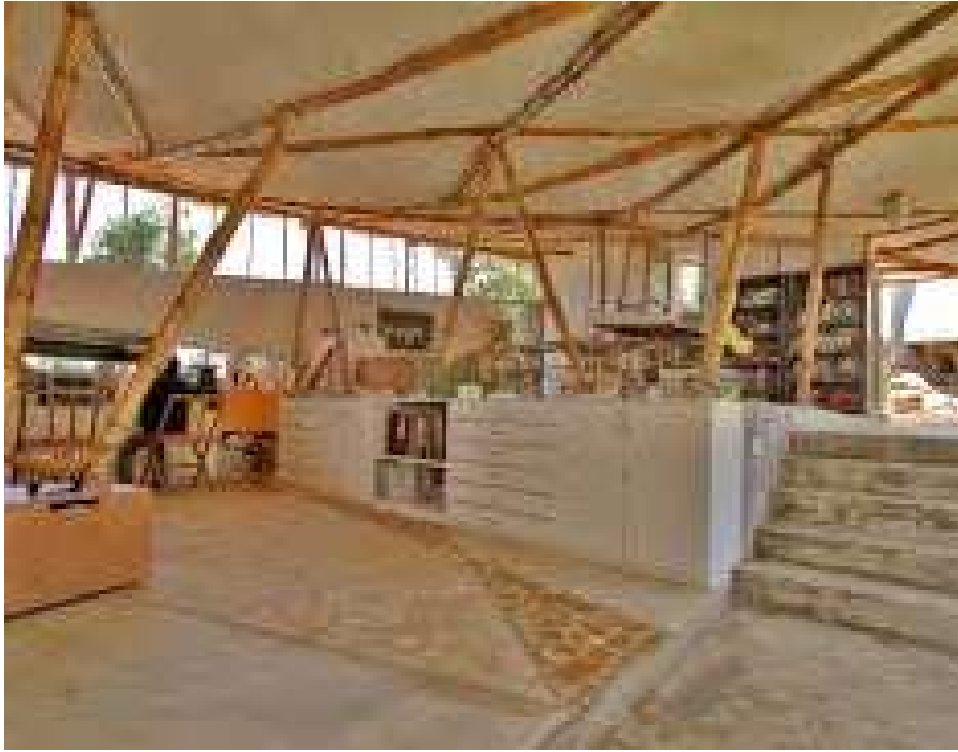




LOCATION
BANGALORE

The building is an attempt to rebrand bamboo as a desirable material and replace steel, concrete and other unsustainable materials in the construction of new homes. The design showcases the inherent strength of a single bamboo column, taking inspiration from age-old traditional fishing platforms in India truly synergetic structures. These light, sturdy buildings utilize bamboo in a way that maximizes its natural resilience and flexibility.





ANATOMY OF THE SITE

The building's orientation and roof form allows strong North-East and South-West winds to blow over it without creating drafts inside, while the open structure faces due South. The RWH pond is landscaped with locally available water plants, which enhance the microclimate and humidity. As a result, the bamboo used in the building should remain durable. The overflow from this pond recharges the Bore well.



DESIGN CONSTRAINTS

The project's prime goal was to embody our design philosophy and other requirements in the building. The roof is allowed to assume its natural shape as per the flow of the forces, like a fabric shaping itself. These structures are built using Bamboo-fiber Reinforced Concrete (BFRC), which is lighter than conventional concrete. This reduces the load on the columns that support the roof.



PROCESS TO PROBLEM SOLVING

Innovative construction materials and technologies were used such as: Bamboo-crete walling system with precast wall panels; stabilized mud blocks; green shell roof over lattice grid made of bamboo, supported on bamboo columns and beams; bamboo-reinforced concrete with bamboo fibers, enhancing thermal comfort in the interior.

The office has an open-plan layout. The four split levels, wrapped around a central lotus pool, are connected by a spiral staircase. The architects' cabin is situated at the bottom level, visually connecting all spaces for easy communications.

This construction system using locally available, humble materials such as mud, bamboo and stone can be adopted for several other uses, tested locally by unskilled workers and constructed with minimal machinery and equipment at a fraction of conventional construction costs. It is a Zero Energy Development with a closed loop for Building Materials, Processes, Tools & Technologies.



PRARTHNA RESIDENCE

BY
PRIYANKA KHANNA

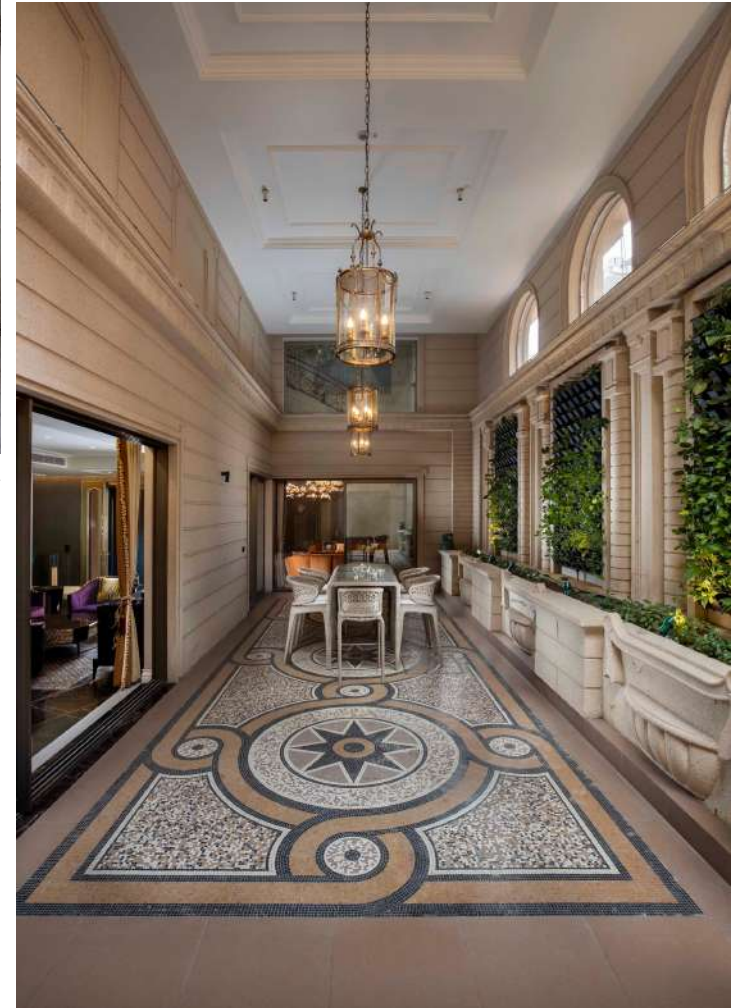




LOCATION
DELHI

DESIGN STORY

A residence that is a treat to watch for the viewers is designed in French classical style with grandeur and luxury as the prime concepts. The Prarthna residence exudes grace and lavishness in every nook and corner. It reflects extravagance and perfection in each of its luxurious spaces. The project client is a small family but contrasting that the spaces are huge in terms of scale and dimension. The large rooms demand attention and appreciation as each of them is speaking for itself.





ANATOMY OF THE SITE

The site intends to reflect the sophistication of the client and experimental at the same time. Each corner is detailed with some artwork, mosaic pattern, or detailed cornices. The project witnesses the intersection of various patterns in a single frame which as a result not destroy but accentuate the aesthetics of the residence.



DESIGN CONSTRAINTS

While designing any project, a particular element is beautified and given prime importance but in this residential project, the whole built form was meant to be romanticized. The mood and vibe of every space have to be different but as a whole, it should integrate well. The task was to curate an aesthetically pleasing yet functionally efficient space.



THE PROCESS TO PROBLEM SOLVING

The planning is according to Vastu-shastra's consideration of keeping the connectivity intact to the central foyer. The core comprises two double-height atriums resulting in a majestic structure. The vertical volumes are the connecting links to spaces that lead from the parents' floor to the son's floor and entrance area to other formal areas. This develops a sense of privacy but keeps the different spaces visually and volumetrically connected.

The private areas of the house are also designed in a hierarchy, the master bedroom is accessible from a private lounge that is equipped with toilets and dressers. The residence also creates an ecosystem in itself with green terraces and green walls as design elements in the project.





THE COVE



BY
RACHNA AGARWAL





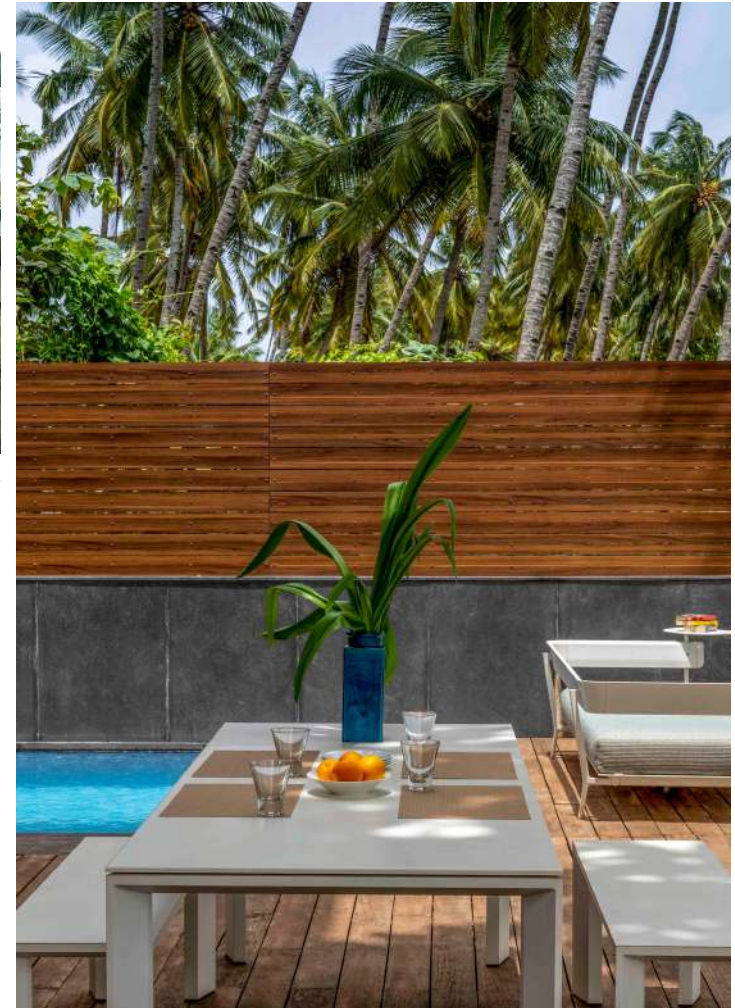
LOCATION
GOA

ANATOMY OF THE SITE

The site was raised 6 feet and leveled with the arterial road to make it level with the rest of the waterfront. The architectural intervention is grounded while aiming to create a layered yet simple articulation of the site, its climatological parameters, and the surrounding context.

DESIGN CONSTRAINTS

The sea-facing plot was limited in its square footage; a climate-responsive design was required, as Goa's balmy and humid weather resulted in a need for it. Additionally, torrential rains posed another issue. The waterfront house is tucked amidst lush greenery in a plantation, so views had to be captured without disturbing the greenery.





PROCESS TO PROBLEM SOLVING

The built volume for this house is imagined as a rooted and earthy structure amid the dense plantations, where it is one with its context. Channeling a minimalistic identity and adding to the organic landscape's fabric with its crisp geometric silhouette and horizontality, the house is crowned with a sloping roof that tilts on its axis. This architectural design, aside from handling the challenges of God's torrential rains, welcomes the sea breeze to meander through the spatial volume.

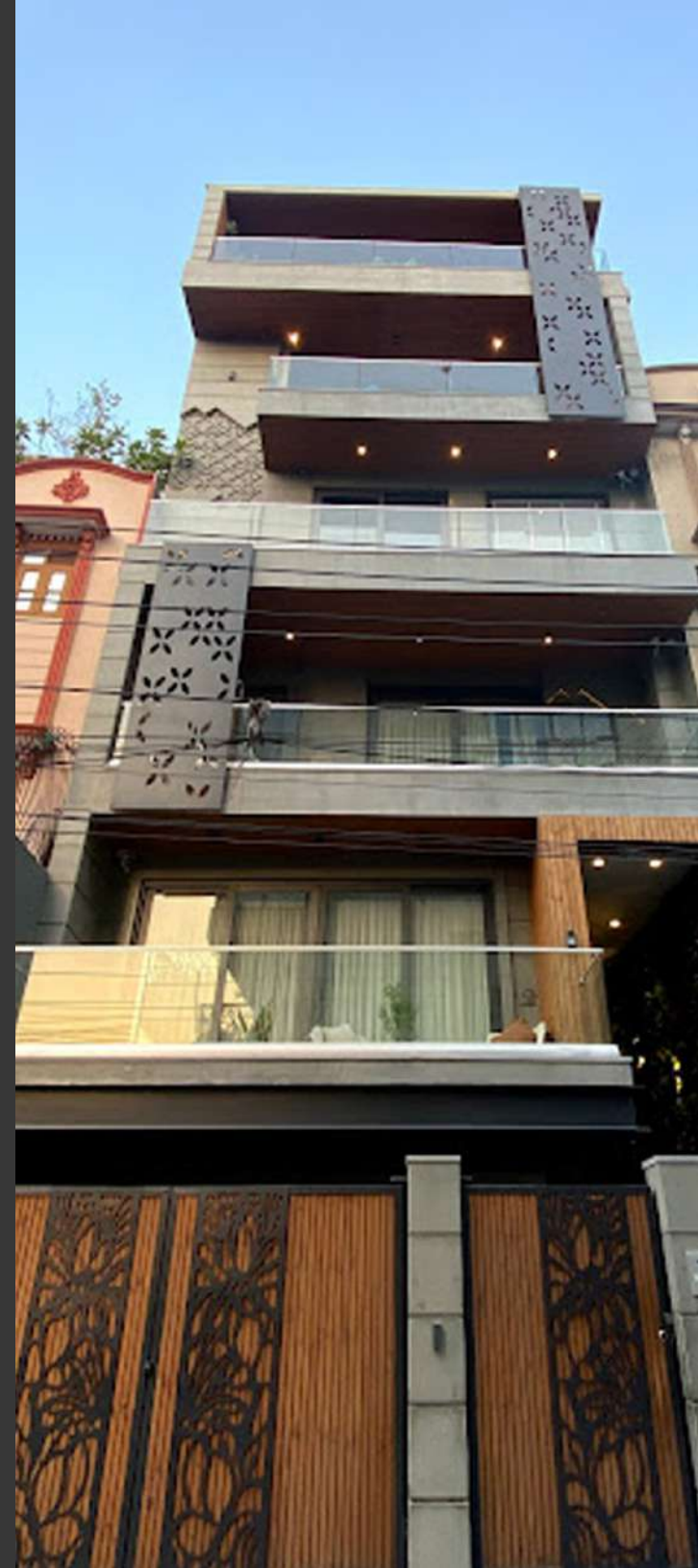
“Functionality and privacy have been the focus of the design at God's North Residence.”

The building's facade is clad in a mix of concrete and textured tiles that mimic natural stone while being interspersed with hints of wood to add warmth. The team installed a material palette that discourages the formation of moss on their building's walls, greatly reducing the need for maintenance. The ground floor has been conceptualized as a monolithic base, keeping the privacy intact via optimum glazing. The first floor witnesses the introduction of larger glazed sections and apertures, which offer to transform views as the altitude changes and the day morphs from dawn to dusk.



THE HOUSE INTERIOR

BY
SAPNA AGGARWAL





LOCATION
DELHI

The interior designer of the property has been able to keep the colours very neutral and simple while at the same time infusing a sense of class and royalty through his design. Ivory shades are prominently used throughout the house. The house is equipped with all kinds of amenities that make for a luxurious lifestyle: multiple bedrooms, a drawing room, an entertainment room, and even a home theatre.





ANATOMY OF THE SITE

This house, designed by Ansa Interiors, is located in New Delhi, India. It's been constructed on 150 yards of land that has a total of four floors, including an elevator and an attached terrace at the top floor. The house is neoclassical inspired and was built with a modern twist.



DESIGN CONSTRAINTS

When designing this mid-century modern house, we had to make a huge choice: do the interiors have the same style as the exterior? We loved the idea of a unified design throughout the entire house.

The outside of this house is all about angles, hard edges, and bright white surfaces. The inside is all about curved delicate details. The two styles are dramatically different, but they work so well together.



SOLUTIONS FOR BETTERMENT

The Drawing Room has a golden touch to it. The fabrics played the most important role. The wall panels are white and the wall has a neo-classical style chandelier. The seating area is placed right in the middle of the room with a blue-coloured rug. This room also has an orange armchair, which makes the room more spacious and provides a tint of colour. Adjoining this is the lobby with huge wall lights installed. The continuation of white-coloured PVC walls can be seen. A mosaic blue-coloured painted wall added a neo-classical angle to the room.

The family is religious and they spend a lot of time praying. Because of this reason, the white and golden-hued Mandir has a sitting rug. Enough space is provided to keep the idols of their deities along with installing storage drawers for maximum organization and a neat look.

While we have discussed the interiors of the rooms, we must discuss the house's entrance. A great number of plants were used to create a forest-like vibe. It not only adds to the aesthetic value of the house but also makes the house very positive and productive. Since there is only one entry into the house, it has been made completely safe by using a huge copper door. It is great for safety purposes but also makes the house look very regal and neo-classical.



GRATITUDE VILLA

BY
TRUPTI DOSHI





LOCATION
PUDUCHERRY

DESIGN STORY

It is a residential project designed for Mr. and Mrs. Doshi who are a creative and artistic couple. The design showcases their interests and reflects their personalities as a whole. It is conceptualized as a house of tomorrow that reduces 50% carbon footprint and is an exemplary use of sustainable design techniques and materials. It is awarded an exemplary performance award by GRIHA - India's National Green Building Rating Agency for its efficient green performance abilities. The project stood out due to its positive impact on carbon footprint, reducing it up to 50%. Statistically, it ceased 182 tonnes of carbon emissions which is equivalent to planting 1100 trees.





ANATOMY OF THE SITE

Every space in the residence is conceptualized with optimum daylight, cross ventilation, and thermal comfort. A skylight is installed on the second floor to create a courtyard effect and bring one closer to the open sky. The design revolves around Innovation, interpretation, and implementation. The design of the terrace is also not the usual terrace flooring but a mix of cool white roof tiles and light gray tiles to break monotony creating a pattern of hopscotch, musical tiles or tic, tac, toe- games played in India. Such terrace design provides a space for musical evenings and game nights. It also features an eight-shaped walking pattern with acupuncture tiles for exercise purposes.



DESIGN CONSTRAINTS

The project site is surrounded by lush greenery and roads on three sides. The constraint causing factor was the triangular shape of the site with acute angles on two corners. The challenge was to accommodate a four-bedroom plan on this site.

SOLUTIONS FOR BETTERMENT

The design was conceived after many brainstorming sessions regarding the orientation, access to the beautiful view, and maximum site coverage. As a design solution to these requirements, the north length of the building was planned with staggered balconies that acted as an extended deck creating a myriad of buildings tucked between the trees.

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In the compilation journey of this coffee table book “Women in Architecture”, we respect and thank each and everyone’s efforts in extending the information.

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