

≡ ARCHIVE

ISSUE 004 | 2025

A publication by
KATHMANDU UNIVERSITY
ARCHITECTURE CLUB
(KUARC)

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LUGUM EAST RUKUM





photograph of Hari Shankar Temple, Patan

THE ARCHIVE COMMITTEE FOR THE KU ARCHIVE EDITION 04

Following the overwhelming response to the past three editions, the Archive Committee for 2023-24 is proud to announce the successful release of the fourth annual issue of “KU Archive”, published by the Kathmandu University Architecture Club (KUARC) under the Department of Architecture, Kathmandu University.

More than just a magazine, “KU Archive” is a platform that documents the remarkable work of KU architecture students, providing an opportunity to showcase their talent to the industry. It also fosters learning by allowing students to share ideas, gain insights, and receive valuable feedback.

This issue is a tribute to the collective brilliance of our batches, whose work continues to inspire and elevate the standards of our program.

Our deepest gratitude goes to everyone who contributed their time and effort to make this edition possible. A special thanks to our club advisors and the KUARC 2024 executive members for their unwavering support. And to our readers, your engagement gives meaning to our work. We invite you to immerse yourself in this issue and discover the incredible creativity within.

The Archive Committee welcomes your feedback and suggestions. For inquiries, feel free to reach out at ku.arch.ive.team@gmail.com.

Archive Committee 2025

STORY BEHIND COVER

This cover is a tribute to the soul of Kathmandu Valley—the hands of artisans, the struts and toranas carved with devotion, and the rituals that breathe life into our spaces. It reflects a heritage not merely built in wood and stone, but passed down through generations with reverence. In these details lie stories, faith, and identity. As we move forward, this is a gentle reminder: to preserve is not to hold back, but to carry forward—with respect, care, and pride—the legacy that shaped us and continues to define who we are.

Editorial

Every project is a reflection of its creators, carrying a story close to their hearts. In this edition, we bring that story to you.

Dear Readers,

Welcome to the fourth edition of our annual architecture students' magazine. This issue is more than just a showcase of project, it is a celebration of the creative minds behind them. Every design and idea reflects the passion, hard work, and vision of the students who brought them to life.

Architecture is about more than just building; it's about creating spaces that evoke emotion, memories, and experiences. As you flip through these pages, you'll discover projects that tell stories of hope, creativity, challenges, and growth. Each design is a result of the students' unique perspectives and the inspiration they found during their journey.

We hope that as you explore, you'll feel the energy and passion that made these creations possible. Architecture is about connecting people, creating lasting experiences, and leaving a meaningful impact on the world.

Thank you for being a part of this experience. We hope this issue sparks new ideas and inspiration for you, just as it has for us.

Best regards,

Anubhav Thapa
Editor-in-Chief
KU Archive '25

Meet the Team

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Design Head

Debina Suwal
Design Head

Anubhav Thapa
Chief-In-Editor

Abhinav Gauli
Designer

Subed Shrestha Byanju
Designer

Aaditya R. Singh
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Documentation Personnel

Dikshya Gasi
Documentation Head

Aaradhya Gautam
Documentation Personnel

Yechu Shrestha
Editor



CHRONICLES

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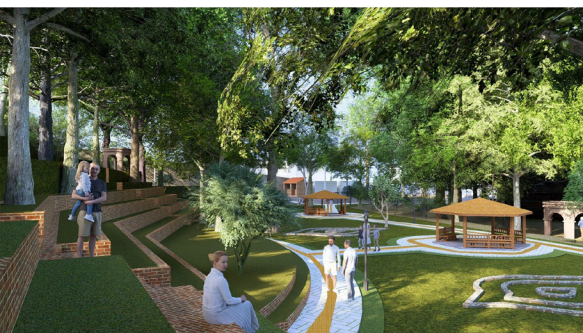
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MESSAGES FROM

Prof. Dr. Achyut Wagle

Vice Chancellor

I am pleased to learn that the fourth edition of the KU Archive magazine is being published by the Kathmandu University Department of Architecture and the KU Architecture Club (KUARC). Although a young department, it has grown considerably and will contribute to preserving Nepal's architectural heritage. KU Archive has served as a platform for fostering creative engagement, enriching students' learning experiences. This launch is a proud moment for all involved. I extend my heartfelt congratulations to the Archive team, the KUARC Executive Board, the Department of Architecture, and all contributors.



Prof. Dr. Manish Pokharel

Dean, SOE

Congratulations to the entire team on the successful publication of KU Archive 004! Your creativity, dedication, and hard work are a true reflection of the spirit that defines our architecture community. This magazine has evolved into a vital platform for innovative ideas, meaningful discussions, and creative inspiration, and it's wonderful to see it continue to grow with each edition. We are incredibly proud of the effort and passion you've put into this issue, and we look forward to seeing how future students will build upon this foundation and carry it forward, continuing the legacy of architectural excellence. Keep up the amazing work!



Dr. Bindu Shrestha

Head Of Department

Congratulation to the KUARC on successfully publishing - 4th edition Archive! It brings immense joy to celebrate the inspiring journey of our architecture students, who continuously bring forth fresh enthusiasm and creativity in exploring a broad spectrum of activities from global discourses to local initiatives, to enrich culture, heritage, and contextual architecture. Our students have demonstrated commendable efforts in fostering networks, engaging with communities, and participating in numerous collaborative endeavors. Their dedication reflects a promising future for architecture rooted in tradition and innovation. Thank you!



Ar. Rashmi Manandhar

Club Advisor

Huge congratulations on the successful publication of the 4th edition of Archive magazine!

This magazine is not just a collection of the students' works, but also a reflection of their hard work, commitment, and perseverance. The effort behind each project is evident, making this publication an invaluable resource, not only for current and future students, but also for anyone with an interest in the field of architecture. My heartfelt felicitations also go to KUARC, the Archive team, and the editorial team for their outstanding efforts in bringing this fantastic edition to life. Congratulations to everyone involved!



Robin Pandey

President, KUARC

This year, KUARC set out to accomplish even more, think bigger, reach further, and truly showcase what we're capable of. KUArchive stands as a testament to that ambitious spirit, and I'm genuinely proud of how far we've come. A heartfelt congratulations to the Archive Team for taking this vision and turning it into something tangible and impactful.

On behalf of the entire club, thank you to everyone who has been part of this journey.

Together, we are learning, growing, and making meaningful strides forward in all that we do. Here's to more successes ahead!



FAREWELL TO KATHMANDU UNIVERSITY BATCH 2019

May your paths be as bold as your concepts, and your dreams as tall as your structures....



TO THE YOUNG GENERATION OF ARCHITECTS.....!!!

Dear Aspiring Architects,

Understand that architecture is both art and science. One begins with a big idea and works down, the other builds from the ground up. True architecture happens somewhere in the beautiful space between. Never forget the power of words; they create images in our minds, shaped further by science and technology.

“Use the soup of words; image, sign, symbol, icon, context, function, relation, form, to inspire your thinking.”

Look to the stars and nature for meaning. Let your designs carry deep symbolism and soul. Build with love for the earth, respect for tradition, and a sense of wonder. And get back home by 7 o'clock!

Ar. Bibhuti Man Singh Shrestha

“Heritage is not a thing to make copy only; it can be a source of inspiration.”

To the new generation of architects the real challenge and opportunity lies in blending innovation with tradition. Understand your roots, study the spaces that shaped our stories, and reimagine them with fresh vision. Create architecture that is not only functional and sustainable, but emotionally resonant and culturally grounded.

Let your designs become bridges, connecting past wisdom with future vision; so identity, beauty, and progress can truly coexist in harmony.

Ar. Prajwal Hada

“Architecture is a timeless yet evolving art where the journey matters as much as the outcome.”

While meeting client needs, always consider who will use the space, where it stands, and how it responds to its environment with minimal impact on nature. Respect cultural roots while embracing innovation. Let the site and its context guide your design—each place has its own story. Prioritize inclusivity, sustainability, and community well-being. Use local materials, passive strategies, and engage users in the process. Design for comfort, connection, and purpose. Stay curious, keep learning, and share your knowledge to create meaningful, responsible, and lasting architecture.

Ar. Dipika Pradhan





"The Urban Design Studio was a journey of learning, empathy, and collaboration. Listening to the community and designing with them showed us that truly meaningful spaces come from shared purpose and understanding, not just drawings and plans."

URBAN DESIGN STUDIO

Creating safer and accessible public open spaces for all in **Tansen**

Author: **Riya Ghidiya & Bibha Devkota**

The **Cities 4 Women project**, in collaboration with Sunwal and Tansen Municipalities, organized the Urban Design Studio for Public Open Spaces to promote inclusive, climate-resilient spaces and involve students from Tribhuvan, Kathmandu, Pokhara, and Purbanchal Universities in participatory urban design. Held from February 13–24, 2025, the studio brought together 24 selected students, including us, **Riya and Bibha from KU**. It began with **Urban Bootcamp II** (Feb 13–14), featuring lectures by national and international experts on riverfronts, pedestrian-friendly planning, accessibility, eco-friendly design, water management, and public space improvements.

We joined the design studio in Tansen, starting with urban walks, community interactions, and site analysis. In **Amar Narayan Garden (Fulbari)**, we identified key issues like poor lighting, limited accessibility, and environmental concerns. Through **surveys, interviews, activity mapping, and co-design**, we engaged people across age, caste, and gender to develop **context-sensitive, community-driven solutions**. community emphasized preserving nature, voicing concerns about built structures harming the ecosystem. Their priorities included protecting the **underground water reservoir, restoring bird and bat habitats**, and maintaining ecological balance.

The final phase involved intensive design work, where we created **master plans, sections, and 3D visualizations**. To address site challenges, we have proposed preserving solutions for existing **detention pond**, which help preserve the site's natural contours while



On site experimental analysis

promoting groundwater recharge and reducing the risk of local flooding or waterlogging.

A **green vegetative zone** is planned along the site's periphery, providing a safe refuge for birds displaced by development and contributing to the revival of the local ecosystem. The design also incorporates green open spaces, an **Open Air Theatre (OAT)** for community gatherings, women-centric activities, and designated breastfeeding areas. To ensure universal accessibility, ramps will connect all public open spaces, and street lighting will enhance safety and visibility after dark. Our work was reviewed by **Professor Dr. Sanjaya Uprety**, and the **UN technical team** refining the designs through expert feedback. During the end day of Urban Design Studio, the design validation was conducted with local officials, community leaders, and residents for their feedback. This ensured the plans matched the needs of the people who would use the space and made it a project shaped by the community.



Tansen Group

UPCOMING EVENTS & OPPORTUNITIES TO GET INVOLVED



CONFERENCE PARTICIPATION GRANT

The Cities 4 Women project, in collaboration with academia, is creating opportunities for students to generate and share knowledge on participatory & inclusive urban planning and climate-resilient urban design by offering **financial support to Nepali students to present their academic research** at national or international academic conferences. Eligible applicants should be Masters or Ph.D. students, with research relevant to the theme of public open spaces. Applicants are required to request and submit the application form, abstract of the accepted paper, proof of acceptance for the conference, a recent CV, and a recommendation letter from their academic supervisor by e-mail to cities4women@gmail.com with cc to barshas@unops.org. A total of 30 grants will be provided on a rolling basis **until September 2026**.



PHOTOGRAPHY COMPETITION

Capture and tell the story of communities in public open spaces. The Cities 4 Women Photography Competition 2025: Urban Realities is inviting photographers of all levels to **submit images that showcase the role of public open spaces** in communities worldwide. Whether taken on a phone or a professional camera, in colour or black & white, your photo should reflect the significance of these spaces. To enter the C4W Photo Competition 2025, send your photo with a title and short caption explaining your photo, date and location of the photo taken, not exceeding 100 words by email to cities4women@gmail.com with the subject line **"C4W Photo Competition Entry 2025"** by **31st May 2025**. A panel will select the top 10 entries, which will be exhibited in Nepal and published.



URBAN DESIGN STUDIO

The third edition of the Cities 4 Women Urban Design Studio will be taking place in **October 2025 in Birendranagar**. The Cities 4 Women project collaborates with academia to provide students an opportunity to learn about participatory and inclusive urban design, and climate resilient initiatives, while working in the context of a 'real site' in Birendranagar. In year I, the project successfully piloted the Urban Design Studio in the Bishnu Devi Park area of Chandragiri municipality. The second Studio focused on design of the public open spaces in Sunwal and Tansen. Bringing together motivated students, this Studio in Birendranagar will do the same, asking students to delve into the physical, spatial, social, cultural, and environmental aspects of public open spaces. The call for Urban Design Studio will be **open to national and international students in August 2025**. Follow the C4W social media pages for the public launch and how to apply.

For more information, find us at

Email: cities4women@gmail.com | Facebook: Cities 4 Women | Instagram: [Cities_4_women](https://www.instagram.com/Cities_4_women)



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THE ULTIMATE PREDICAMENT:

Perspectives into architectural thesis

Author: **Ar. Dip Pandey**

In academia, architecture program stands out boldly as a strange example of education distinguished for its unique means, methods and productions – sketches, drawings, models, studio works, presentations and juries. The program simulates the bimodal life of architecture that swings between the realm of art and that of technology in its search for 'usefulness.' This strange education plunges undergraduate students since day one into challenging design tasks throughout the journey expecting innovative and pragmatic outcomes culminating into an architectural thesis that brings research and design together.

The thesis is a much-awaited exciting phase where students wish to put in their best effort and accumulated learnings as a mark of their academic excellence but exploring creativity alongside logical argumentation for right decision amid such ambition is the ultimate predicament just before graduation.

So why do most students find it puzzling when it comes to their final year architectural thesis?

Since the curriculum does not include any course on research methodology and the studios focus mostly on solving pre-defined design problem, struggles begin early on, right from the point of selecting a topic. With apparently no clue, how do we navigate into this unknown realm then?

Ideally, B.Arch. thesis is research that needs to be conducted with design as a method of inquiry. Having learnt by doing and reflecting-in-action in the studios, students in architecture schools are expected to be skilled problem solvers by the final year. But as Donald Schon states – in any design tasks, problems do not present themselves as given and practitioners must construct the problem from a situation that are uncertain or troubling. Now, here lies a clue – subtle and indiscernible.

An architectural thesis or research by design is a call where students must rationalistically set out problems with design intents inclining them along their design intuition.

Let's call this an architect's lens.

The real world seen through this lens then presents us wide range of design problems – strange and unique that often escapes even the practitioners. A functionalist student might select an apartment, not to meet the rising housing demand, but in quest of a contemporary form conscious of the notion behind brick for arches and concrete for lintel. Whereas a visionary student would opt for a memorial, say, to realize emotionally charged spaces within and outside honestly sculpted forms. Whatever be the design inclinations, topics should not overweigh design intents. Our aims must be clearly structured around architectural core – the synthesis of utility, stability and beauty!

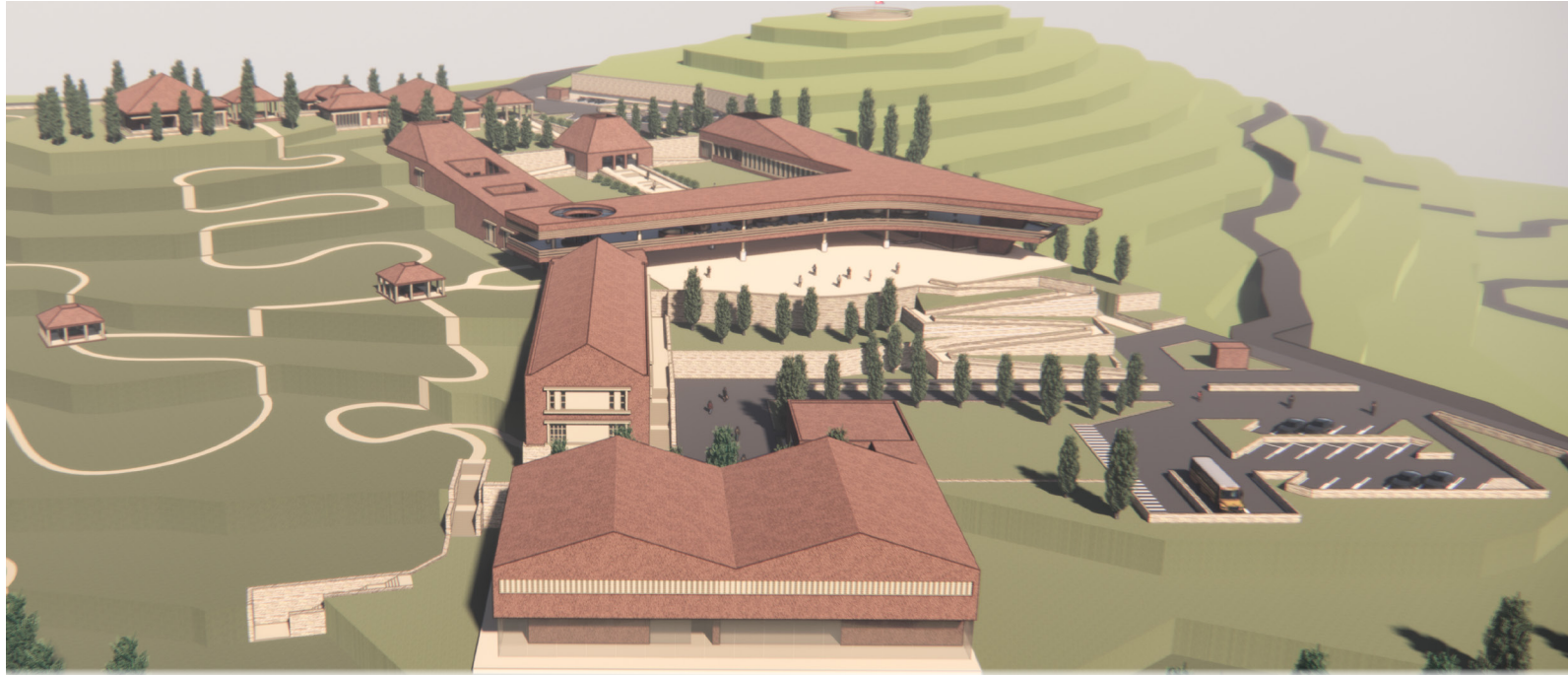
We often take problems of the world such as poverty, disease, pollution, or inequality as our problem but forget to translate them into their corresponding design problem. Such world-pain view potentially leads us away from the design world. The thesis is an immersive research studio. It is more than solving a problem by well-established techniques and succeeds when we end up doing and thinking like an architect. Afterall, it's a reflective practice!



THESIS

Thesis where it ends and begins at the same time! The architecture thesis is a personal journey of exploration, where years of learning culminate in design proposals that address real-world issues. Students dive deep into their passions, pushing boundaries and questioning norms. Whether reimagining cities, housing, or public spaces, their work reflects research, creative experimentation and contextual understanding, marking the beginning of their professional journey as architects.



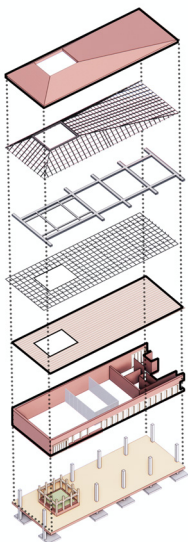


TEA EXPERIMENTATION & EXPLORATION CENTER

Kanyam, Suryodaya Municipality, Illam District, Province 1

By: **ROSHAN POUDEL**

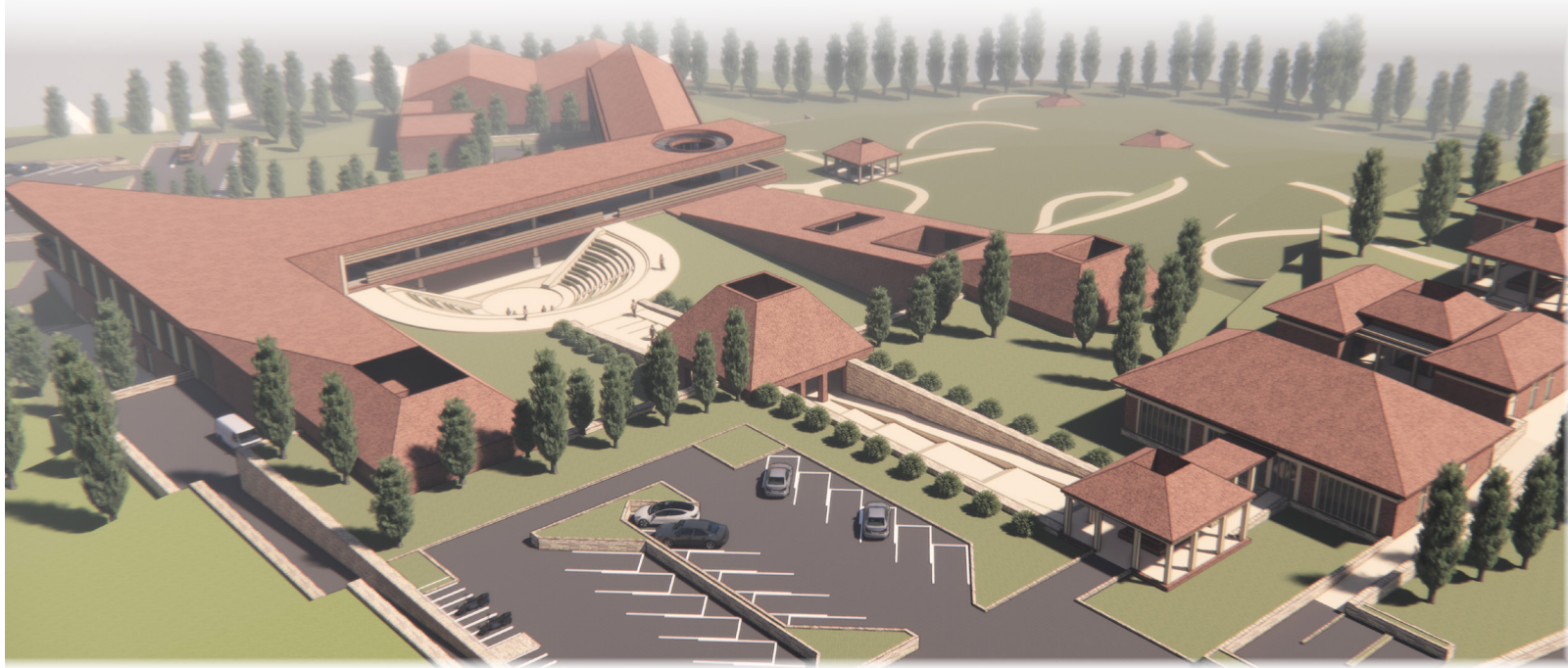
Supervisor: **AR. MANI PRASAD RAI**



The Tea Experimentation and Exploration Center presents an innovative design for promoting tea culture and quality, focusing on experiential learning and discovery.

The organization of spaces facilitates a journey through tea processing, exhibition, and tasting. This creates dynamic circulation pathways that enhance visitor engagement and encourage a holistic understanding of tea. The design integrates research facilities with visitor areas, and celebrates Nepal's tea heritage, to foster cultural appreciation and knowledge dissemination. This project addresses the need for quality improvement and promotion within the tea sector and explores the potential for tea tourism and education in Province 1, Nepal.

"The Tea Experimentation and Exploration Center was created with a deep love for tea, offering a space where every step, every flavor, and every story brings visitors closer to the heart of Nepal's tea culture."



Concept:

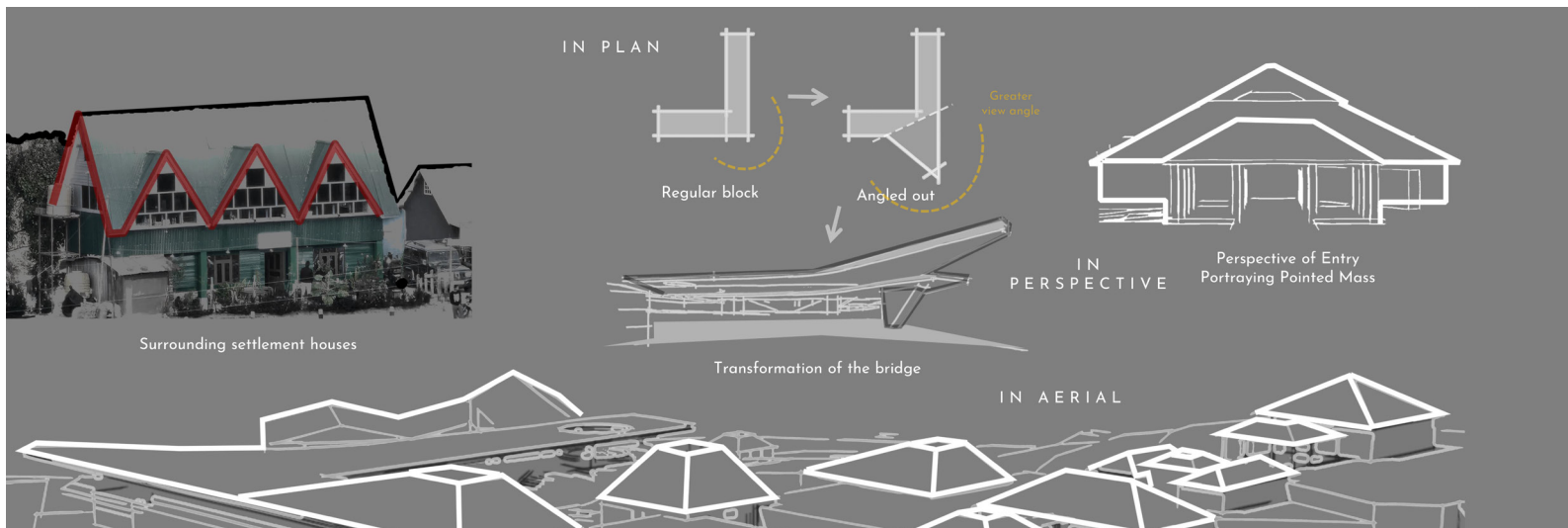
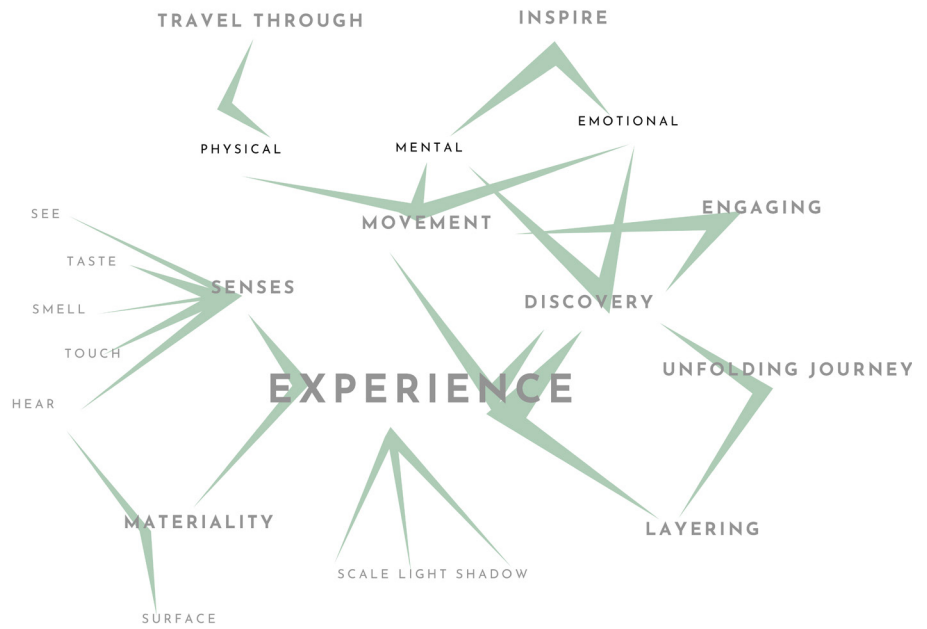
“creating lasting memories”

Expression:

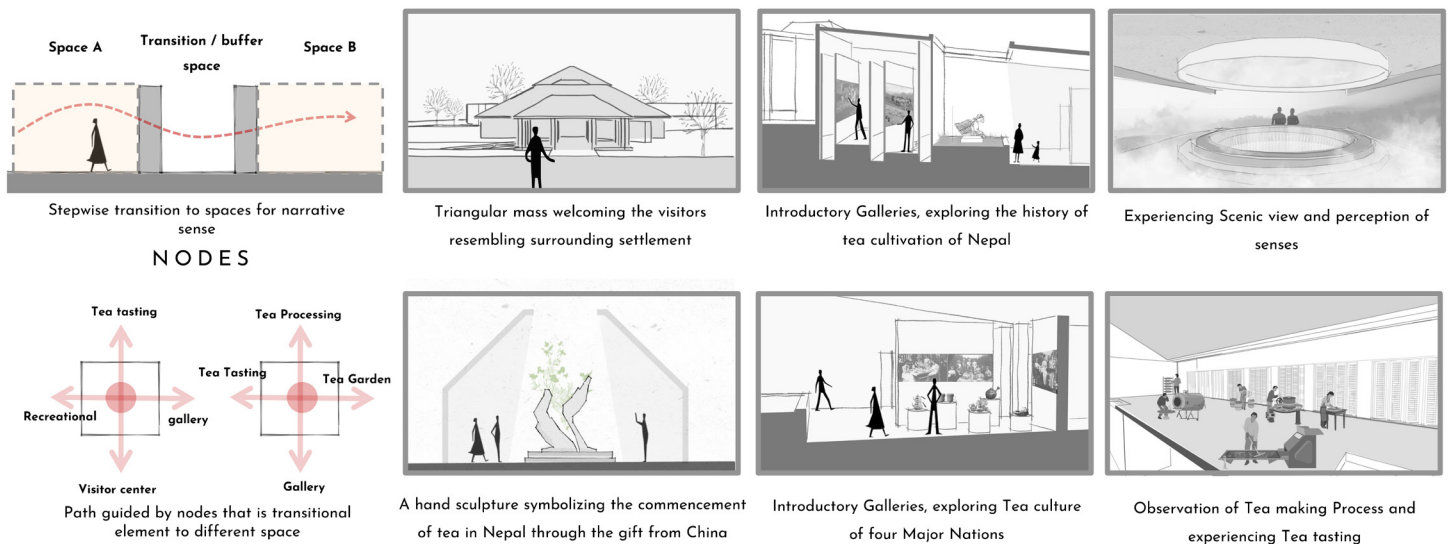
1. Pointed Perspectives resembling surrounding houses.
2. Giving hand monumnet symbolizing the start of tea in Nepal.

Perception:

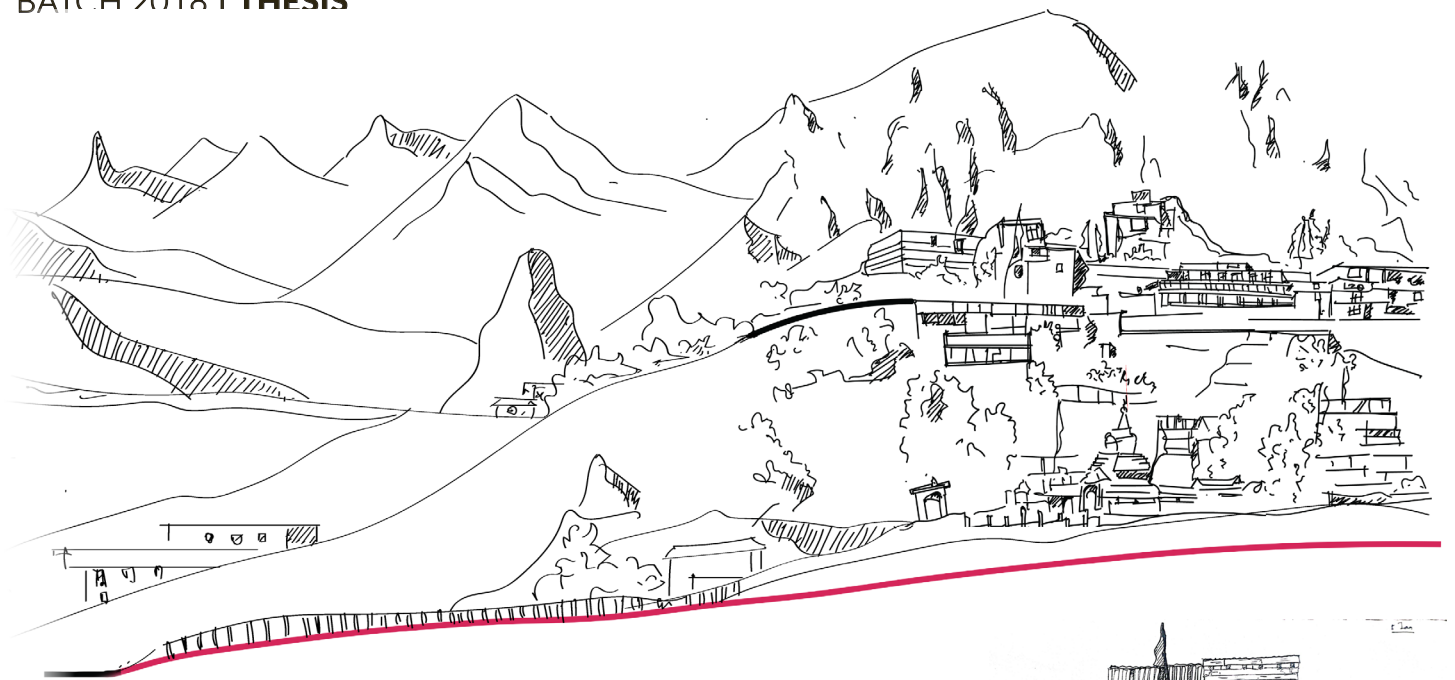
1. Unfolding layers
2. Narrative
3. Dynamic and static observation
4. Experiencing senses
 - sight: scenic view of the garden
 - taste: tea tasting
 - touch: texture
 - smell: tea tasting and processing
 - sound: water fall



Form finding



Circulation: unfolding layers



VISITORS' CENTER

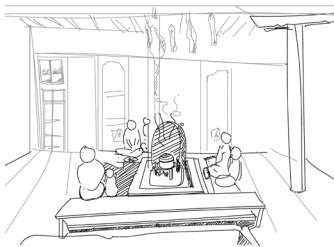
Manang

By: SRESTA BHATTARAI

Supervisor: AR. DIP PANDEY



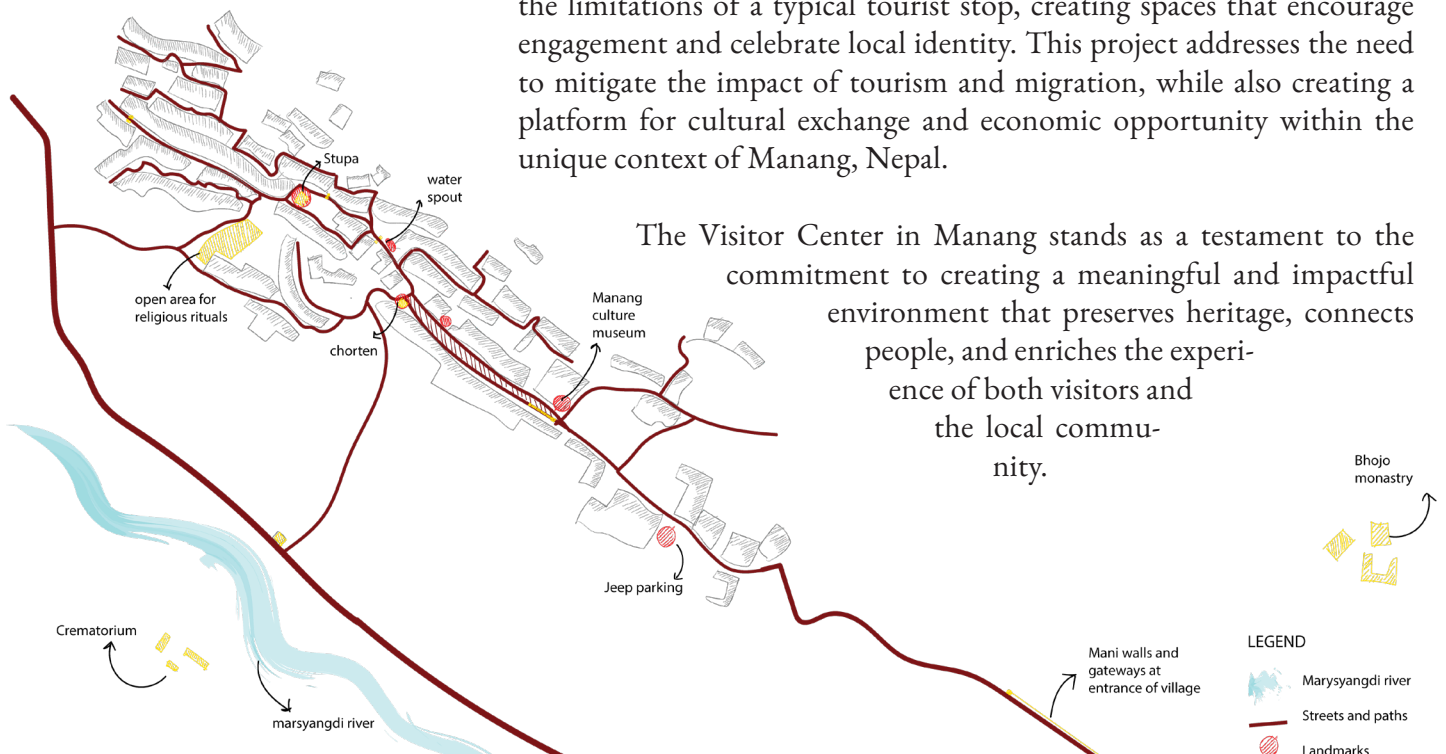
Manang Museum Elevation



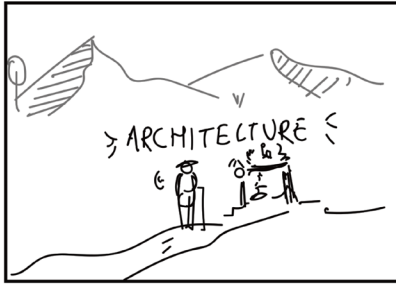
"The Visitor Center in Manang was created to be more than just a stop it's a bridge between heritage and people, where every space tells a story, connects hearts, and celebrates the timeless spirit of Manang."

By organizing spaces to showcase local culture, provide visitor amenities, and foster community interaction, the center facilitates a dynamic flow of people and ideas, promoting a sense of connection and understanding. Through careful consideration of Manang's unique context, including its rich traditions and challenging environment, the design transcends the limitations of a typical tourist stop, creating spaces that encourage engagement and celebrate local identity. This project addresses the need to mitigate the impact of tourism and migration, while also creating a platform for cultural exchange and economic opportunity within the unique context of Manang, Nepal.

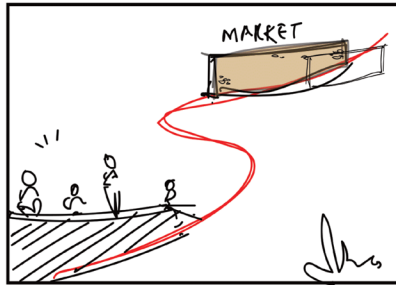
The Visitor Center in Manang stands as a testament to the commitment to creating a meaningful and impactful environment that preserves heritage, connects people, and enriches the experience of both visitors and the local community.



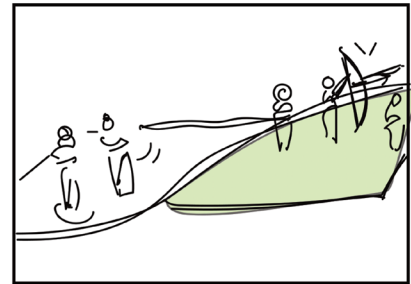
Concept development:



Architecture as conversation between nature and culture



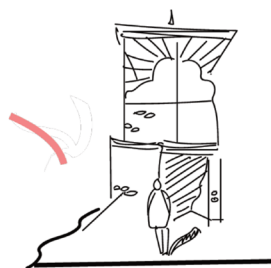
Activities as generator of space



Street and square as vital activity space

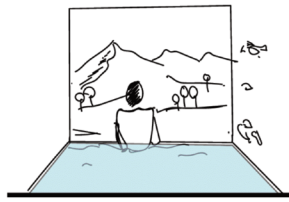
P
R
O
J
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C
T

massive entrance gate
welcoming
symbolic
mane walls



FEEL, TOUCH

calm
serene
view of mountains and river



SEE, TOUCH

know the place and people a
little more
fluttering prayer flags

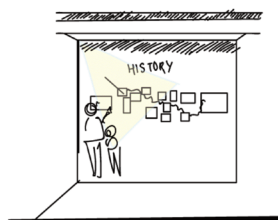


HEAR

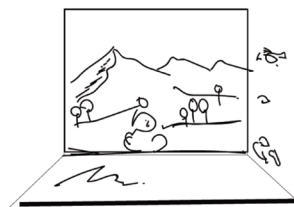
HEAR, SEE

FEEL, SMELL

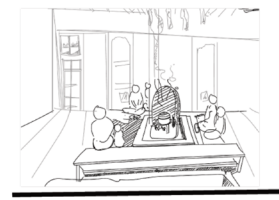
TASTE



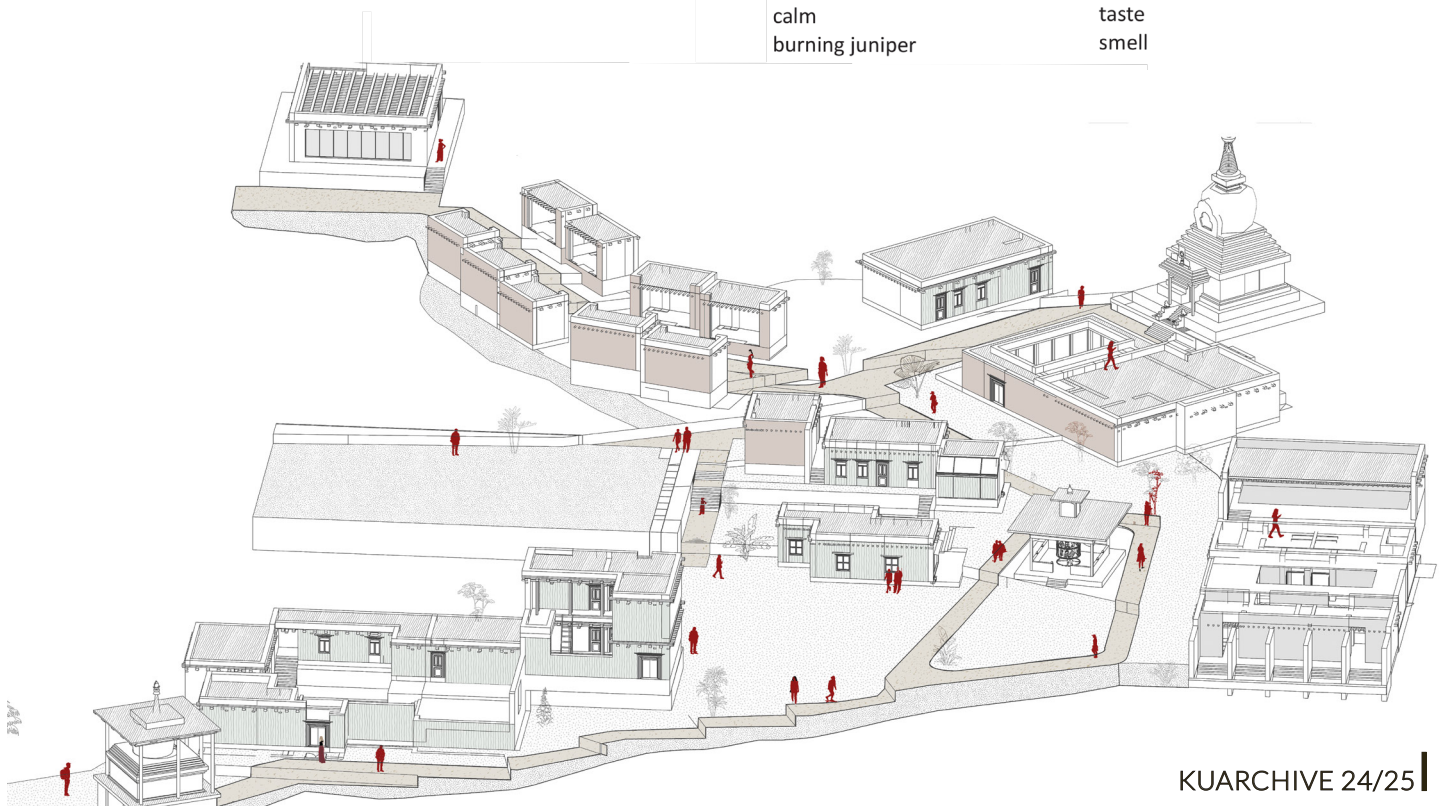
know the place and people



self reflect
calm
burning juniper



local culture
taste
smell





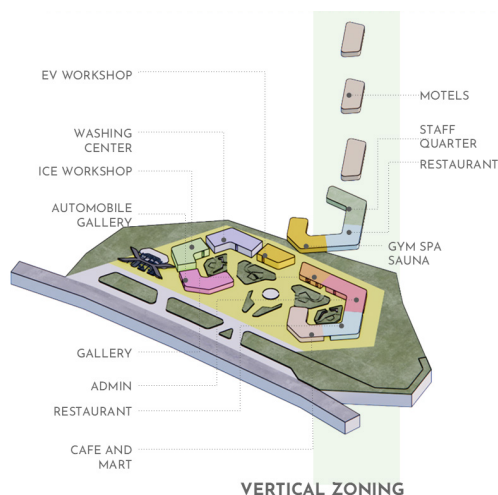
THE NEXUS - a highway amenities center

Jambunibas Mithila, Dhanusa, Province 2

By: NIRANJAN JAISWAL

Supervisor: AR. BISHWODEV BHATTRAI

"The Nexus was built with a simple yet heartfelt vision, to create a space where every traveler, whether passing through or resting, feels cared for, connected, and renewed along their journey."



A Highway Amenities Center represents an innovative approach to highway service development, centered around the concept of a centralized, multifunctional hub.

By organizing a comprehensive range of services and facilities for travelers, commuters, and tourists, the center facilitates a pivotal point along the highway. Through careful site selection and a design focused on addressing the needs of highway users, the project transcends the limitations of traditional rest stops, creating a space for rest, recreation, and essential amenities. This project addresses the increasing need for systematic and safe rest areas along Nepal's highways and explores the potential of a highway hub to enhance the overall travel experience.



Concept development:

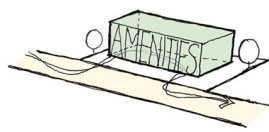
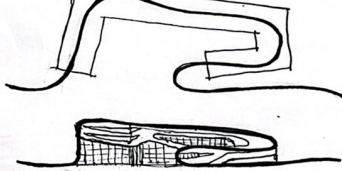
Highway hub shall not just be an amenities center but it also a recreational area.

CONTINUITY

The gradual increment in the volume of the building represent the embracing of the journey. As a place to look back and look over what is yet to come.

PLAN TO ELEVATION

The character of continuity in the plan is repeated onto the elevation.

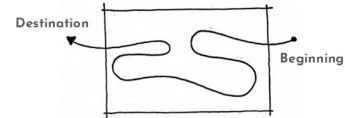


JOURNEY

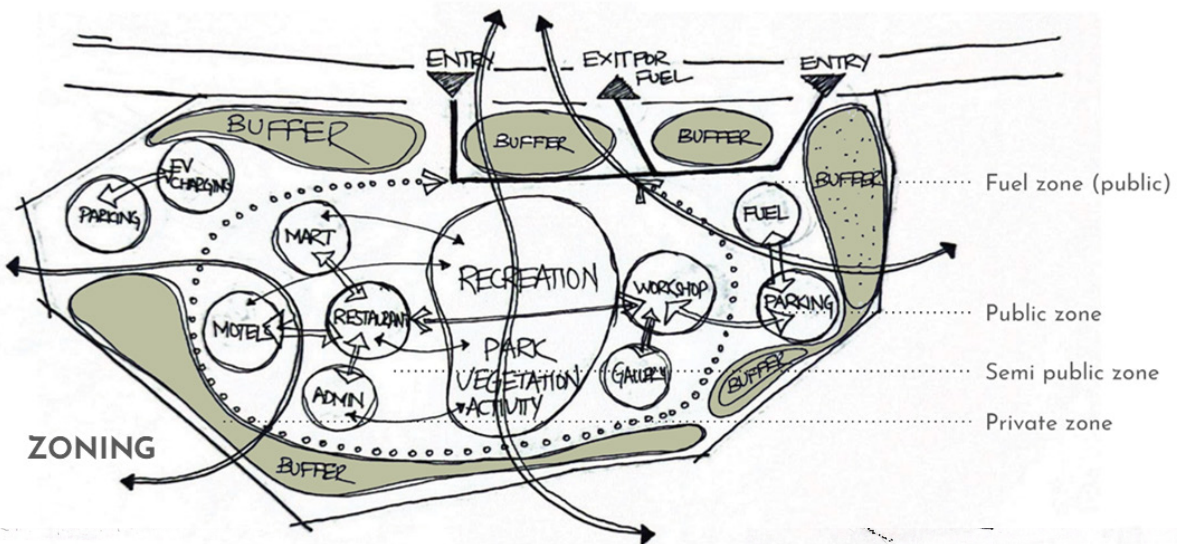
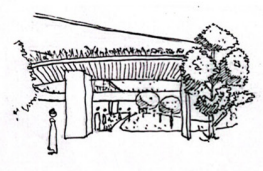
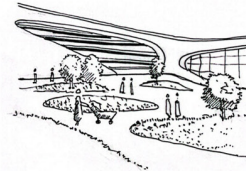
The users arrive here from a tiring journey. The design has to be refreshing however it should blend so as it becomes the part of their journey.

JOY

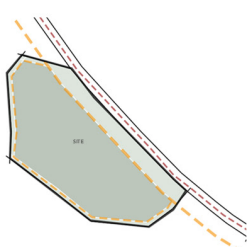
The pocket of spaces alongside the continuous building are used as recreational space that binds the entire hub. The space encompasses vegetations, play areas for children, resting space, water bodies and other landscaping bodies that will bring the joy in users. These space creates harmony within the building and the open space and enhances the user experience.



The continuity in the journey can be taken as an analogy to guide the form and shape of the building. It should end in such a way that it embraces the overall road journey of the users.



MASTERPLAN DEVELOPMENT



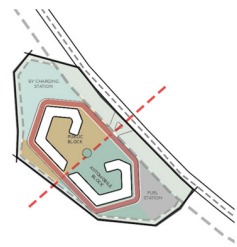
CREATING SETBACK



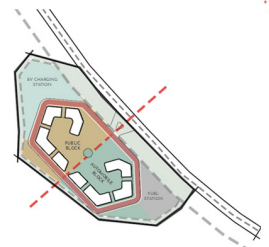
AXIS DIVIDING ZONES



CREATING LOOP FOR CIRCULATION

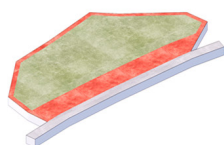


PLACEMENT OF BLOCK

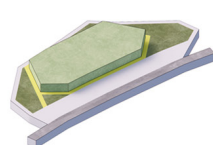


CREATING INWARD CIRCULATION

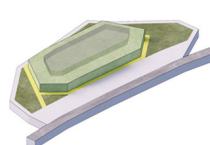
FORM DEVELOPMENT



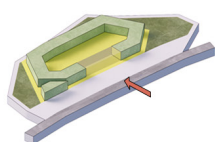
1 SITE SETBACKS AS DATUM



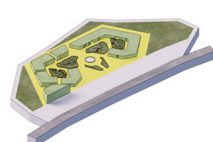
2 IRREGULAR BOUNDARIES USED AS VEGETATION



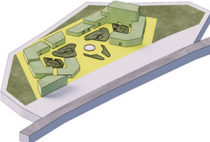
3 CENTRAL COURTYARD



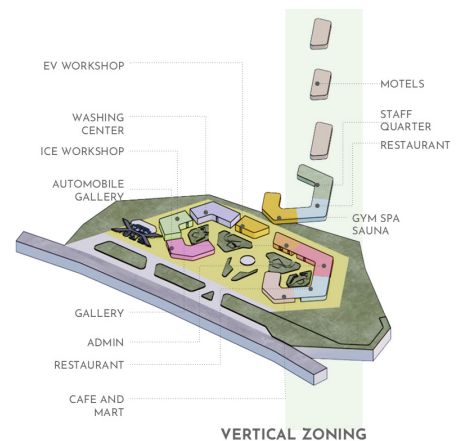
4 CONNECTION FROM MAJOR ENTRY



5 CONTINUITY AND CONNECTION TO CENTRE PLAZA



6 FINAL FORM



VERTICAL ZONING

10 YEARS OF EARTHQUAKE:

Lessons, Challenges, and the Evolving Spirit of Heritage Conservation

Dr. Rohit Ranjitkar shares the story of rebuilding Nepal's heritage after the 2015 earthquake a journey shaped by challenges, the need for practical decisions, and the deep responsibility of preserving living traditions for the future.

What was your first thought when you saw our heritage sites in ruins after the 2015 earthquake, given your dedication to preserving them?

Seeing the temples reduced to rubble shattered something within me. Once full of life and faith, Durbar Square now felt hollow and broken. The towering symbols of belief and community were gone, leaving behind an overwhelming sense of loss, strangeness, and heartbreaking emptiness.

How did you restore poorly documented sites after the earthquake while staying true to their original form and character?

I believed that as long as the materials were safe, we could restore everything with time. At Hari Shankar, the plinth revealed the temple's length and breadth, while a lone pillar hinted at its height. In the absence of drawings, we relied on photographs and careful brick counting, respecting each variation to keep the temple's original character alive.

Did the rush to rebuild after the earthquake compromise the quality or authenticity of heritage restoration?

In some projects, the approach of awarding work based on the lowest bid can sometimes compromise quality, as it prioritizes cost over craftsmanship. However, in our case, working under INGOs, we avoid tenders. We rely on our own artisans, focusing on quality and craftsmanship rather than rushing to complete the work quickly.

Over the past decade, how have you tackled the challenge of finding skilled artisans and authentic materials while balancing the use of modern techniques?

Conservation isn't straightforward. Traditional architecture depended heavily on regular maintenance, possible then through strong local involvement. Today's lifestyle makes such community participation difficult. While hardcore conservationists argue for a purely traditional approach, I believe in being practical. As a practitioner, I feel restoration must balance tradition with the realities and needs of the present time.

"We can view conservation in two ways, one for monuments that collapsed, and one for those still standing."

Harishankhar and Char Narayan temples are good examples where we reused old materials as much as possible. Throwing them away would lose meaning.

Conservation is preserving the old; tradition is building for future generations, as our ancestors did.



Char Narayan Temple, Patan, 2025

What is your opinion on prioritizing reconstruction over preserving ruins, as seen in sites like the Durbar Square, despite conservation principles like those in the Athens Charter?

Western architecture promotes protecting ruins, but is it practical or accessible in our context? Our cultural heritage is living, with still-active artisans and skills that must be preserved. Conservation here isn't just about leaving ruins; it's about making them functional. Reconstruction allows us to maintain temples, while preserving both access and the artistic skills of artisans.

You've been involved in conservation since 1991. After the earthquake, has there been any change in the way you approach conservation?

My approach hasn't changed significantly. I've always considered earthquake risks, even before 2015. Out of the 70-72 monuments restored, only one collapsed, which was one of my earlier works. After the 2015 earthquake, I extensively observed the damage in Kathmandu, taking photographs and analyzing what went wrong, gaining valuable insights to improve the structural integrity in future restorations.

What advice would you offer to the next generation of conservation architects, who will carry forward the delicate responsibility of preserving our heritage while adapting to modern challenges?

My advice is to look beyond the surface and consider all aspects before making decisions. Theory and practice differ greatly. While conservation guidelines are essential, they don't cover everything. Each site has unique needs, as seen in the restoration of Mani Mandap, where we treated each of the 16 posts differently. Deep site study is crucial.

"As we mark a decade since the devastating earthquake, the journey of conserving Nepal's heritage stands as a powerful example of strength, practicality, and deep respect for living culture. Conservation is not just about preserving stones, it's about sustaining communities, skills, and spirit. True restoration demands both heart and reason, tradition and thoughtful innovation."

Isn't it wiser to strengthen heritage buildings with better methods, rather than risking their collapse by sticking only to old techniques?



Mani Mandap, Patan, 2025

Dr. Rohit Ranjitkar

Rohit Ranjitkar, Director of the Kathmandu Valley Preservation Trust (KVPT), has been working in heritage conservation since 1991. He has managed over 12 projects supported by the Ambassadors Fund for Cultural Preservation (AFCP), including the restoration of the 16th-century Char Narayan Temple. After the 2015 earthquake, he played a vital role in the recovery of heritage sites across the Kathmandu Valley. His experiences from the International Visitor Leadership Program (IVLP) have further strengthened his approach, particularly in projects like Patan Durbar Square. He believes true preservation comes through collaboration, uniting communities, government, and stakeholders.





Photo: Anubhav Thapa (Batch 2020)

WARS HELD IN MY EMPIRE

Wars held in my empire crumbled me in pieces
all the ruins lie on ground with no one to fix it
I watched it with my half closed eyes
till the last shred of hope inside me dies

Sun may rise again but none of its light remains
handing my last jewels just to be asked what assets I
contain
all my enemies are hiding in plain sight trying to
hold up courage with all my might
Once I ruled this land, cared for it with my own
hand
flowers turned into thorns tried to overthrow my
crown

I'm still trying to fix it doesnot seem like I can
with a glass of water on a century old brazen land

hopeless future in waiting is killing me inside all
the thrones covered my ground, there's nowhere to
hide

all the soldiers have already left my side
all alone without hope which was my only dime
will there be enough strength left in me to win this
fight

may the sun rise again
and nothing will go in vain
may the light shine on those
who helped me when I lost my last hope

they said darkness is only the absence of light
there may still be some hope in sight
a great day awaits and its never too late
war has been won with the key of hope opening the
palace gate

Aaradhya Gautam, (Batch 2024)



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PHOMI
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FASHION

Unfired Flexi Clay
Cladding & Flooring
Exterior & Interior

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LIFE CYCLE

ANSON, SINAMANGAL



PHOMI, is the global leader & inventor of MC (Modified Clay) technology, which has been adopted as the National Industry Standard for MCM material. It's vision is to provide more Green & sustainable eco-products beneficial to the society. With a current total of 80 European, US & China PCT patents and has established MC Material Exhibition Center in over 35 countries worldwide, contributing to rapid growth in international demands for our products. MCM DECORATIVE MATERIAL Infinite possibilities: Substituting & replacing traditional stones, tiles, wallpaper, and wood in any shapes or profiles.

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CONSERVATION STUDIO

As part of the Conservation Studio, the batch documented key heritage sites in Patan, including Kumbeshwor Temple, Konti Hitti, Paatis, and Banglamukhi Temple. The main focus was Kumbeshwor Temple, where students conducted detailed measurements, enhancing their understanding of traditional architecture and contributing to heritage conservation efforts.

TUTOR

Ar. Jharna Joshi
Ar. Rajan Shrestha
Ar. Salina Shrestha



KUMBESHWOR TEMPLE: Documentation

DOCUMENTATION

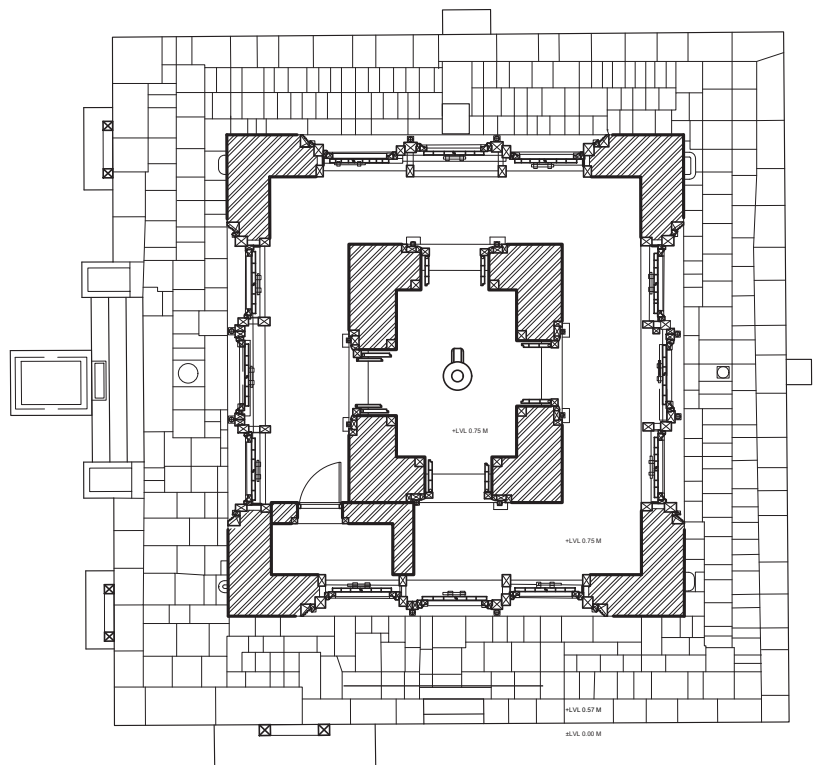
Kumbeshwor Temple and Konti Hiti together reflect the deep spiritual and cultural heritage of Patan. The temple's five-tiered design symbolizes elemental harmony, while Konti Hiti highlights the ingenuity of traditional water systems that sustained both daily life and sacred rituals.

These landmarks not only represent architectural brilliance and historical continuity but also embody the interwoven relationship between nature, faith, and community, preserving centuries-old traditions that continue to hold significance in contemporary Nepali society.

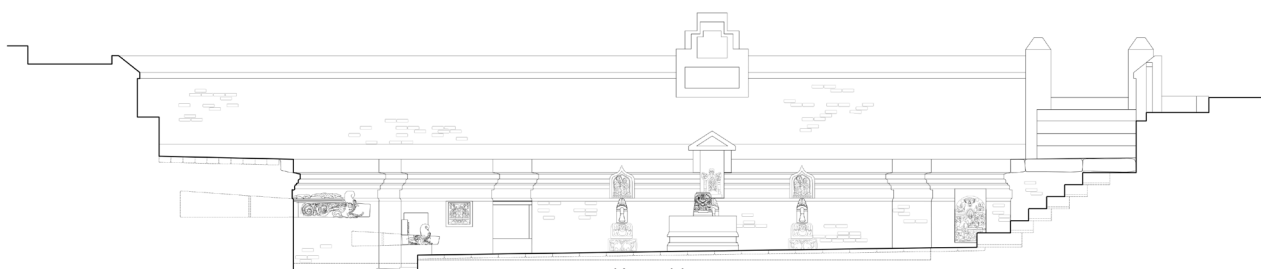
Masterplan Of Complex



Kumbeshwor Temple



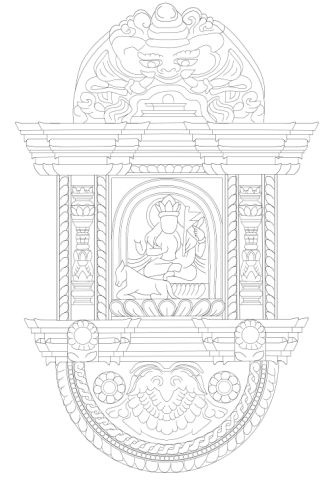
Temple Plan



Konti Hiti



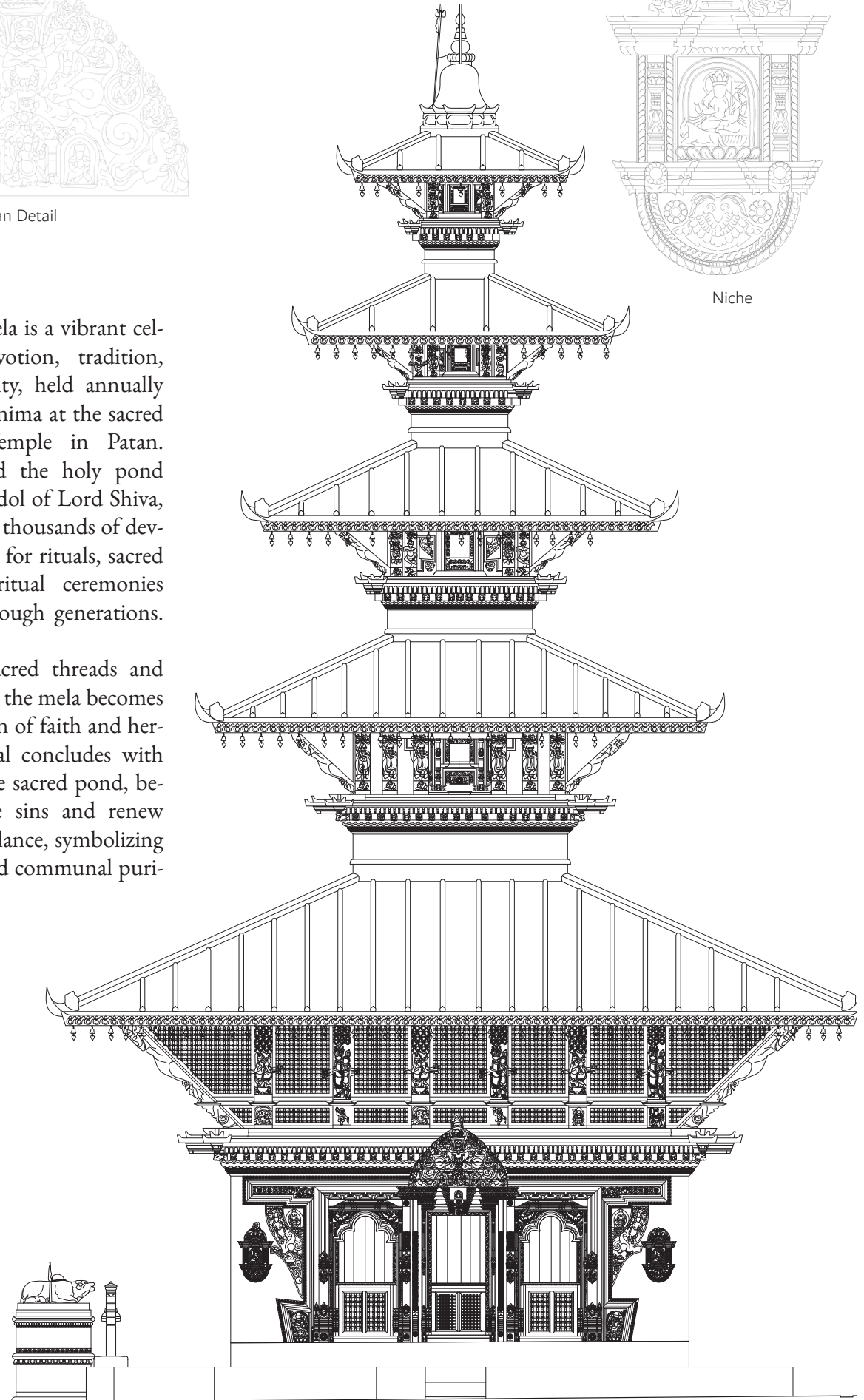
Toran Detail



Niche

Kumbeshwor Mela is a vibrant celebration of devotion, tradition, and cultural unity, held annually during Janai Purnima at the sacred Kumbeshwor Temple in Patan. Centered around the holy pond and the revered idol of Lord Shiva, the festival draws thousands of devotees who gather for rituals, sacred music, and spiritual ceremonies passed down through generations.

As priests tie sacred threads and chants fill the air, the mela becomes a living expression of faith and heritage. The festival concludes with a ritual dip in the sacred pond, believed to cleanse sins and renew one's spiritual balance, symbolizing both personal and communal purification.



South Elevation

SOPHIYA ADHIKARI

AUTHOR:
RIYA GHIDIYA

SABAL SHERSTHA

PROJECT

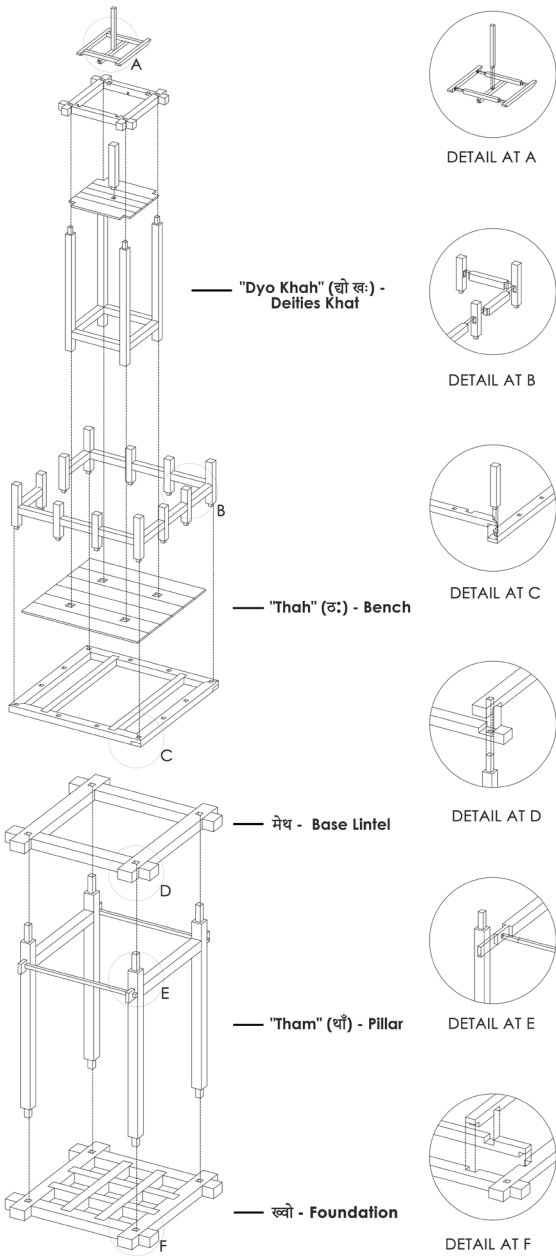
CULTURAL MELODIES:
The NayaKhin Musical Experience

The NayaKhin Musical Experience is an engaging space designed to celebrate the traditional NayaKhin instruments of the Khadgi community. Through interactive elements and immersive audiovisual features, visitors can learn about the instruments' cultural significance, explore their unique sounds, and actively participate in preserving this rich musical heritage.



Section

“The NayaKhin Musical Experience was a captivating journey for us, blending tradition, creativity, and technology to bring Newar musical heritage to life.”



SRIZAN KC

AUTHOR:
SARAHANA SHRESTHA

DEEPANSHA SITAULA

BAGAICHA AREA REVITALIZATION

P
R
O
J
E
C
T

Master Plan

“Conservation studio at BanglaMukhi was all about exploring what to conserve structure? or function? or belief?”

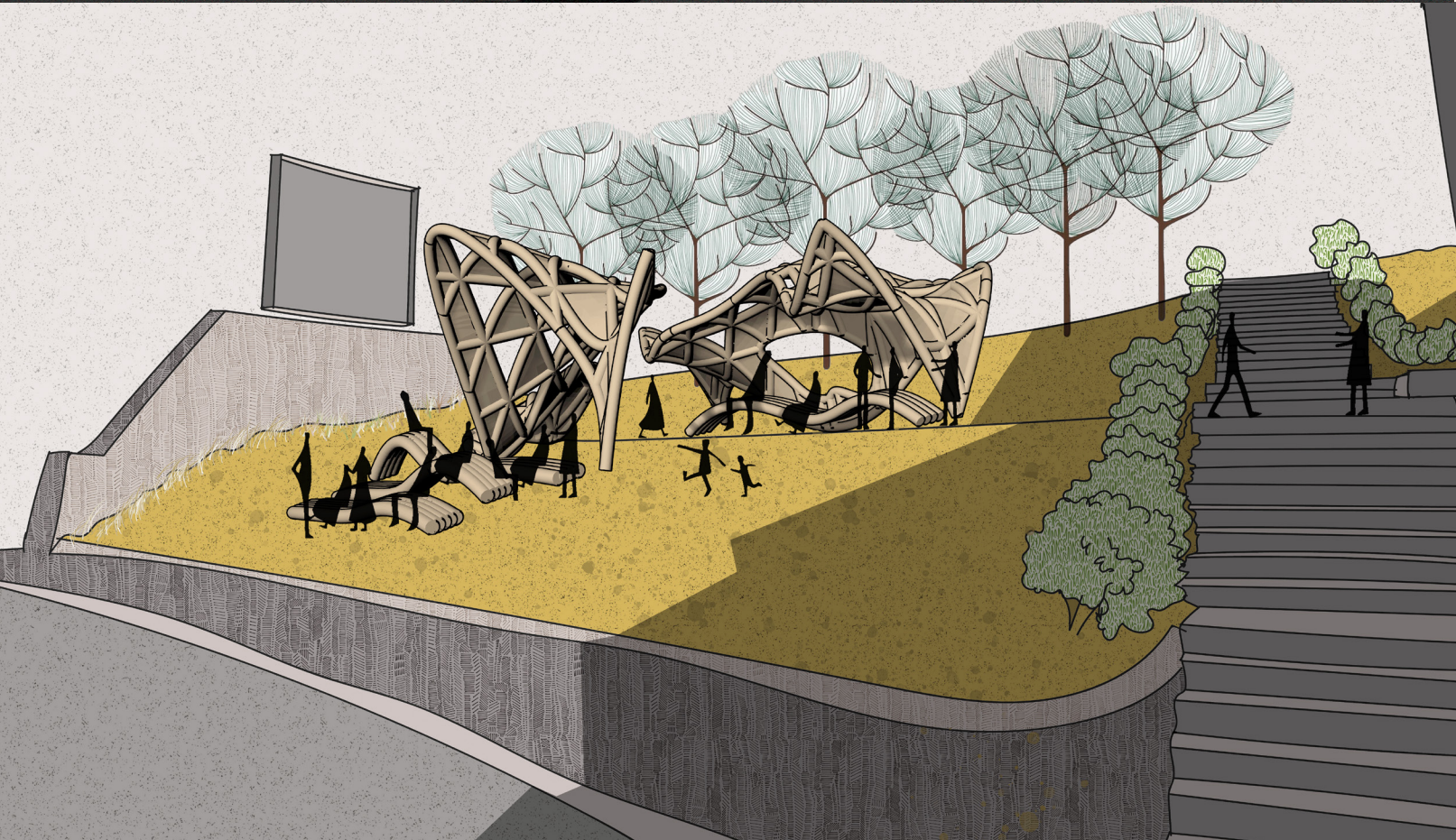
The Bagaicha area, originally intended as a community space, remains underused and inaccessible due to high boundary walls, limited circulation, and restrictive use. This project reimagines Bagaicha as an open, inclusive, and multifunctional space by lowering walls, adding larger gates, and enhancing visual connections. The unused front of the Dojo will be activated with universal access, seating, and shaded areas, while the gated park will be opened and redesigned with gardens and play zones. These improvements aim to transform Bagaicha into a vibrant hub for social, cultural, and communal activities.



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ARC VISUAL WINNER

Bijay Yadav, (Batch 2020)



HOUSING

Studio-VII explored large-scale housing design with a focus on site-specific and climate-responsive planning. Students examined housing holistically—considering design, infrastructure, services, and social needs. They studied various residential types like row houses, bungalows, and apartments, gaining insight into how different models serve diverse communities. The studio emphasized that effective housing must respond to both environment and people's needs.

TUTOR

Ar. Bishwodev Bhattarai

Ar. Rajan Shrestha

Ar. Sudipti Giri

COZY HOMES

DHULIKHEL - 06, KAVRE

AUTHORS:

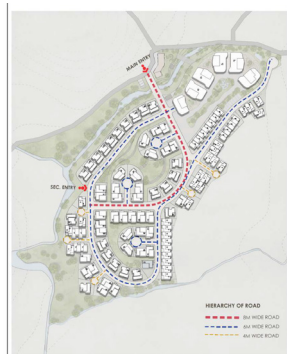
Jyotika Shrestha Sabal Shrestha
Kartabya Regmi Supriya bhuju
Puja Silwal



“Cozy Homes” redefines residential living through a thoughtfully structured master plan, prioritizing community connectivity, green spaces, and diverse housing options. By organizing residences around major and minor axes, we have fostered intuitive circulation and enhanced access to communal spaces, promoting both functionality and a vibrant sense of belonging.

This deliberate layout not only supports social interaction but also encourages a deeper connection with the surrounding landscape, making everyday living more engaging and fulfilling.

Concept:



1. Axis development



2. Road networks



3. Open spaces



4. Density distribution



Housing features



Master plan



3BHK houses



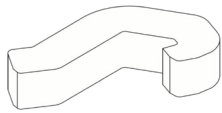
2BHK houses

Careful density distribution ensures that detached homes, semi-detached houses, row houses, and apartments coexist harmoniously, respecting the site's challenges. Through sustainable design strategies and an emphasis on walkable green loops, we have created a neighborhood that encourages social interaction, active living, and ecological sensitivity.

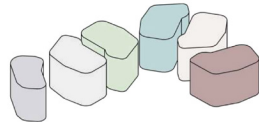
“Cozy Homes” stands as a testament to our commitment to creating enduring, connected, and enriching living environments for communities to thrive.

“We designed Cozy Homes from a place of deep care, believing every family deserves not just a house, but a warm, welcoming corner of the world where neighbors feel like kin and nature gently cradles daily life.”

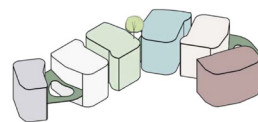
Form development



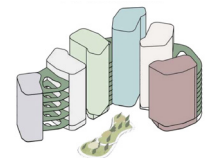
1. Building massing



2. Block division



3. Connections



4. Hierarchy



CURVES ENCLAVE

DHULIKHEL - 06, KAVRE

AUTHORS:

Anurag Kafle
Nabin Yonjan

Riya Ghidiya
Sandhya Adhikari

"Curves Enclave" represents a pioneering approach to housing development, centered around the concept of focal points.

By organizing housing units around these focal points, we have facilitated circular pathways and enhanced vehicular circulation, promoting a communal atmosphere and a sense of togetherness. Through meticulous planning and a commitment to inclusive design, we have transcended social barriers and created spaces that foster human connection and interaction. Our journey with this project has not only addressed site challenges but has also deepened our understanding of housing development dynamics within the unique context of Nepal.

"We poured our hearts into Curves Enclave," dreaming of a place where every gentle curve would carry stories, where neighbors become family, and every shared space feels like home."



Master plan



BOUNDARY WALL

CENTRAL OPEN



Apartment view from the park



Row house



Living room, 2 bkh apartment



Bedroom, 2bkh apartment



Living room, semi-detached house



IN THE SPACE BETWEEN:

Notes from a Shifting Perspective

GLOBAL INTERNSHIPS:

Bridging Cultures & Design

Supriya Bhuju

Made in Earth

Bangalore, India

“At Made in Earth, architecture became something I could touch, feel, and live. In a new country and culture, I was welcomed into a space where global minds and local hands worked together. Collaborating with artisans, engineers, and designers from around the world, I saw how architecture bridges people; built on materials, empathy, and shared learning”

The application process itself was a journey of growth. I spent time curating a portfolio that wasn't just drawings, but a narrative of how my interests and learnings had evolved. My advice for anyone applying internationally: research deeply, personalize your approach, and let your portfolio reflect your values. Show who you are and why you align with the firm. At the studio, it felt like entering a living classroom. Two teams; design and material research, collaborated seamlessly. I engaged with both, shifting my understanding of architecture from something visual to something deeply tactile and sensory. I began to see design not just through software, but through touch, smell, and memory.

Each day sparked the curious question: *“What new thing will I learn today?”* From adapting to unfamiliar codes and emerging technology to traveling across South India for site visits, the exposure was immense. I got to work and learn from architects, engineers,



Group photo of the team

artisans and professionals from around the world and

immerse myself in regional architecture, materials, and cultures.

The studio was more than a workplace, it was a space of shared meals, tea breaks, and conversations. What began as a step outside my comfort zone became a journey rooted in earth, empathy, and learning. In this unfamiliar setting, I found not just a team, but a community who made me feel at home. I saw how design bridges cultures and brings people together through shared values.

TOOLS OF THE TRADE:

Technical Skills & Innovation

Sabal Shrestha

Vijay Gupta Architects (VGA)

New Delhi, India

“At VGA, I navigated architecture from GFC drawings to facade layouts, working hands-on with materials like lacquered glass, MDF, and terracotta. Tools like D5 Render and VR walkthroughs enhanced my visual storytelling. But it was the contrast between studio precision and Delhi's layered streets that taught me how architecture truly connects space, culture, and context.”



3d treatment & Central Plaza design of Academic block, GLBJ

I was involved on large scale educational projects, contributing to both interior and exterior design. On the interiors front, I was involved in preparing GFC drawings and details. This hands-on work deepened my understanding of materials like lacquered glass, MDF boards, softboards, laminates, tiles, and fabrics used in interior finishes.

Externally, I explored facade treatments, plaza layouts, and 3D development. Due to the hotter climate context, the exterior materials like metal mesh,

terracotta, glazing systems, feature walls, etc. were most prominent. Technologically, I discovered D5 Render, an efficient tool for real-time visualizations, and experienced immersive 1:1 walkthroughs using advanced VR technology.



Meta Quest- VR headset for 3D visualization

Outside the firm, every mapped route, through Delhi and beyond, offered layers of inspiration, from Mughal domes to Portuguese facades. This journey reminded me that architecture is as much about places as it is about people, movement, and meaning.

COLLABORATION IN ACTION:

Teams, Clients, & Communication

Sarisha Deshar

Mathema and Partners (MAP)

Lalitpur, Nepal

"Interning at MAP was where theory met reality. From sketching concepts to drafting BOQs, from learning new tools to standing on construction sites, I didn't just grow as a designer, I grew as a thinker. Every task became a lesson in detail, discipline, and design integrity."

What stood out most at MAP was its culture of curiosity and collaboration. I was encouraged to explore new ideas, tools, and approaches, always with the freedom to ask questions, rethink solutions, and engage in meaningful discussions about design intent and execution.

The internship offered exposure to a diverse range of projects : from healthcare and residential to hospitality and mixed-use developments. I was involved in multiple stages of design, including schematic planning, permit drawings, material research, MEPF (Mechanical, Electrical, Plumbing, and Firefighting), layouts, and assisting with Bill of Quantities (BOQ) documentation. I also developed skills in modern tools like SketchUp Layout and D5 Rendering, enhancing my ability to visualize and present ideas effectively.



Workshop conducted after bringing the materials collected from archbuild expo

INSIGHTS FOR FUTURE INTERNS:

Key Takeaways & Tips

Shreya Tuladhar

Kalap Architects

Kathmandu, Nepal

"Before you send your portfolio out, understand what truly excites you in design. The right internship isn't just about the firm, it's about the fit. Learn, adapt, stay curious. What you bring is potential; what you gain is perspective."

Before you even start sending out your well-crafted portfolios, take a moment to reflect on what kind of design excites you, whether it's sustainable, modern, or something else entirely. Research firms that align with your interests by checking their portfolios, and design philosophy. It ensures the firm matches the areas your interests are rooted in..

Digging into the firm's culture is equally important. One can look up the reviews on LinkedIn to get a sense of how current and past interns have experienced the environment. While some architecture firms are fast-paced and deadline-driven, while others emphasize mentorship and collaboration. Some have a strong focus on large-scale projects, while others might offer more hands-on opportunities with smaller designs. Also, check if the firm has enough architectural projects allowing you to exercise and develop your skills.

Set realistic expectations; internships are less about showcasing your expertise and more about refining your skills whether it be just drafting, detailing and learning how to collaborate. One way to hit the ground running is learning BIM software like Revit or Rhino beforehand. These skills will save you time allowing you to dive straight into real projects.

When you step into the firm, you'll realize something fast: the theories from class don't always match the madness of the real world. Embrace deadlines, feedback, and flexibility-adapting to each office's pace will help you stand out as an intern who not only follows protocol but thrives within it.

BUILDING FORWARD, LOOKING BACK:

A New Era of Sustainable Architecture in Nepal

Dr. Santosh Shrestha, Lead Consultant for green building guidelines in Nepal, highlights the need for blending traditional practices with modern methods to achieve sustainable, climate-responsive, and cost-effective architecture, promoting green retrofitting and community-focused design.

Sustainability isn't a feature, it's a system. Truly green design integrates every phase, not just surface-level components.

How do you define Green Building and Sustainable Architecture?

Green building has evolved from energy efficiency to a broader focus on social, environmental, and economic sustainability. Nepal's traditional methods, like rammed earth and bamboo, offer climate-responsive, cost-effective solutions. Sustainable design includes smart use of local materials, water conservation, waste management, and creating resilient, culturally meaningful spaces that regenerate the environment.

Why do you think sustainable principles are still not widely practiced in actual construction?

The influence of foreign architectural styles, unsuited for Nepal's environment, has shifted focus away from practicality. Fast-track RCC construction, seen as a status symbol, overshadows traditional methods. Policy gaps and a focus on aesthetics over functionality further hinder progress.

What role can green and sustainable design practices play in addressing the current pollution crisis in the Kathmandu Valley?

Reviving traditional Newari architecture, with courtyards, local materials, and passive ventilation could reduce energy use and pollution. If green building codes had been in place sooner, our cities might have evolved faster and healthier, with reduced pollution and a better quality of life.

Can you give an example of a building which has employed sustainable practices effectively, in Nepal?

Truly sustainable architecture is rare in Nepal due to misconceptions about its cost. Many projects focus on isolated features like solar panels, lacking a holistic approach. **Mato Ghar** is a notable example, demonstrating that sustainability is about the entire system from design to long-term use.

How do you think we can extend green building practices from cities to rural areas of Nepal?

Extending green building practices to rural areas is challenging due to RCC trends and misconceptions about traditional structures' safety. Enhancing earthquake resistance using modern techniques and raising public awareness about the value of vernacular architecture is crucial. Stronger policies and guidelines are needed for preservation and adaptation.

True sustainability is not a modern invention but a revival of indigenous knowledge.

How do traditional building techniques in rural Nepal, such as stone masonry, mud mortar, and timber framing, etc. demonstrate principles of sustainability?

Stone masonry, mud mortar, and timber framing minimize carbon footprints. Courtyard designs enhance natural light and airflow, mirroring passive solar strategies. These practices are inherently resource-efficient and climate-adaptive.

What conflicts or gaps have you encountered between proposed green building guidelines and Nepal's local building codes or traditional practices?

Traditional building codes prioritized safety over sustainability. Our new guidelines complement existing codes, ensuring compatibility. By collaborating with the Department of Planning and Coordination, we successfully unified stakeholders, bridging gaps between departments to promote more sustainable practices in construction while maintaining safety standards.

What advice would you offer to young professionals and every one involved in shaping our built environment ?

You are in a privileged era to shape the future of architecture. Design with intent, green building is not a privilege, but a necessity. Bridge the gap between tradition and modernity, and lead with purpose. Focus on function over façade, retrofit with care, and redefine what 'green' truly means for people, for society, and for the planet.

"RCC doesn't mean unsustainable. With thoughtful design, even concrete buildings can go green."

Rammed earth suits low-rise buildings, but high-rises still need reinforced concrete for safety. The key is reducing emissions in both new and existing buildings. This includes using low-emission cement, optimizing materials, and applying green retrofitting techniques like cross-ventilation, passive heating, and water/waste management. Building assessments help identify gaps and enable practical, targeted improvements making any structure greener, even if not fully converted.

Dr. Santosh Shrestha

An award-winning civil engineer with over 20 years in sustainable infrastructure and disaster-resilient design. As Infrastructure Adviser at the British Embassy and Lead Consultant for the World Bank's Green Building Guidelines, he integrates traditional techniques like rammed earth with modern engineering. His work spans Japan, France, and Pakistan, focusing on climate-responsive housing and policy reform. A recipient of Nepal's Vidhay Bhushan honors, he collaborates with government bodies, NGOs, and communities to advance multi-hazard resilient solutions and retrofitting strategies. Dr. Shrestha champions context-driven approaches, bridging heritage and innovation in Nepal's built environment through community-led initiatives.

Sustainability rests on three key pillars: environmental, economic, and social.



Validation Workshop for Green Building Guidelines, Dr. Santosh Shrestha worked as the Lead Consultant





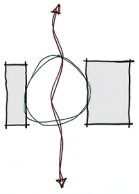
HOW WE WON THAT COMPETITION ... ?

First Place at Rest spot design competition organized by Purwanchal Campus, a part of Yatra; annual event.

We are a team of two architecture students- **Supriya Bhuju from Kathmandu University** and **Basanta Neupane from Himalaya College of Engineering**.

AUTHORS

Supriya Bhuju Basanta Neupane



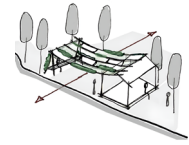
Trail-integrated design with minimal landscape disruption



Lightweight canopy for shade and shelter



Elevated on beams for views, minimal soil impact.



Canopy supports wild climbers, blending with forest.

Our journey began with site-specific research on the environmental sensitivity of forest trails. Referencing existing trail-side structures, we studied forest ecology, user movement, and material behavior. Our concept, **Through the Shed**, emerged as a user-centric, environmentally conscious rest stop integrated with trekking routes to encourage interaction between path and structure.

This competition taught us that impactful design lies in simplicity. The win reminded us that impactful design isn't loud - it's intentional, rooted, and responsive.

From the start, we prioritized functionality and user experience, ensuring the rest spot met travelers' needs while enhancing their journey.

Given the limited space, we knew we had to think creatively. We settled on a modular design, easily replicable and installable along the trails ; blending utility with minimal intervention.

We began with a simple, functional layout. A slender, elevated volume fits between trees without disturbing them. Standing lightly on concrete beams, it preserves the forest floor and allows wildlife to move freely. A wooden frame supports the semi-open form, with a roof that folds to the ground to form a platform and info board.

Material choices were key; natural and durable to ensure sustainability and seamless integration. Solar-powered amenities, water filtration, and waste bins were included to minimize ecological impact.

We knew that in a compact 50 sq`m space, every element should serve a purpose. Thus, every element was planned thoughtfully. Every element was purposeful.

We presented the project through hand sketches, diagrams, 3D visuals, and renders, focused on clarity and emotional resonance, evoking how a traveler would feel passing through.

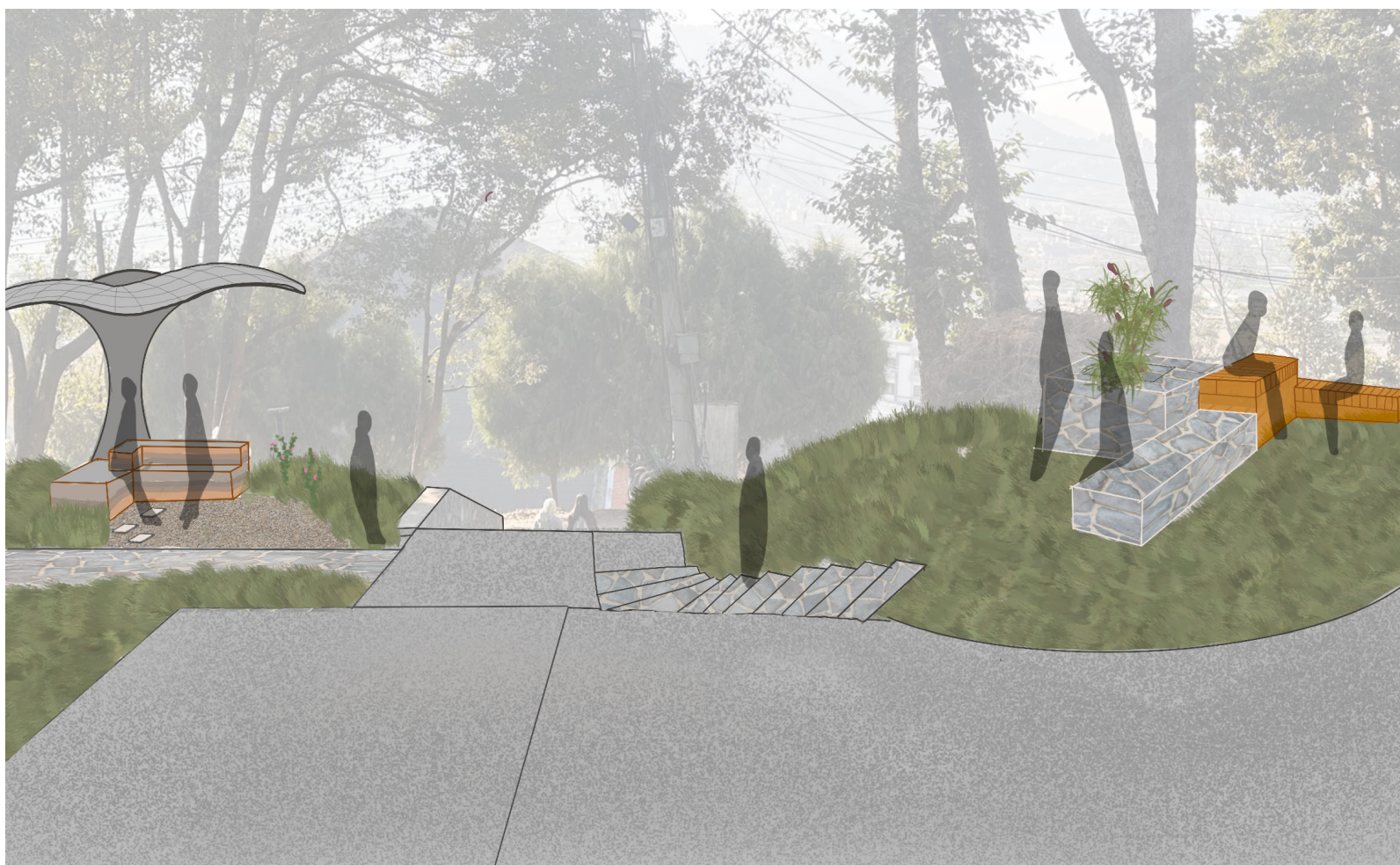


By:- Anubhav Thapa





Drawn By:- Nishma Vaidhya (Batch 2020)



ARC VISUAL WINNER Priyansha Shrestha, (Batch 2021)

TUTOR

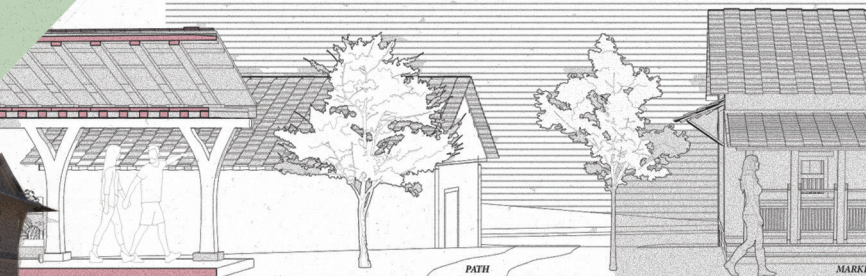
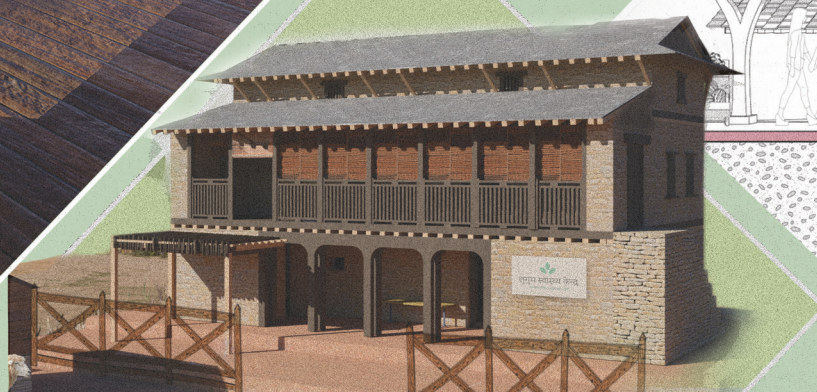
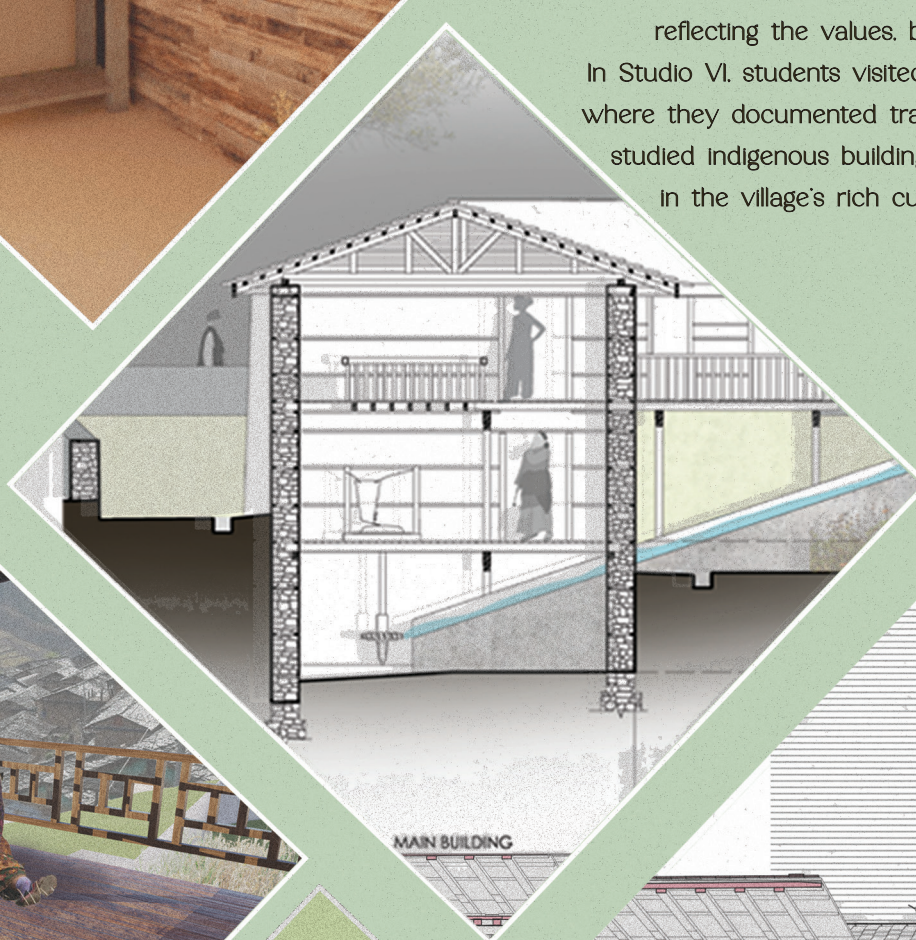
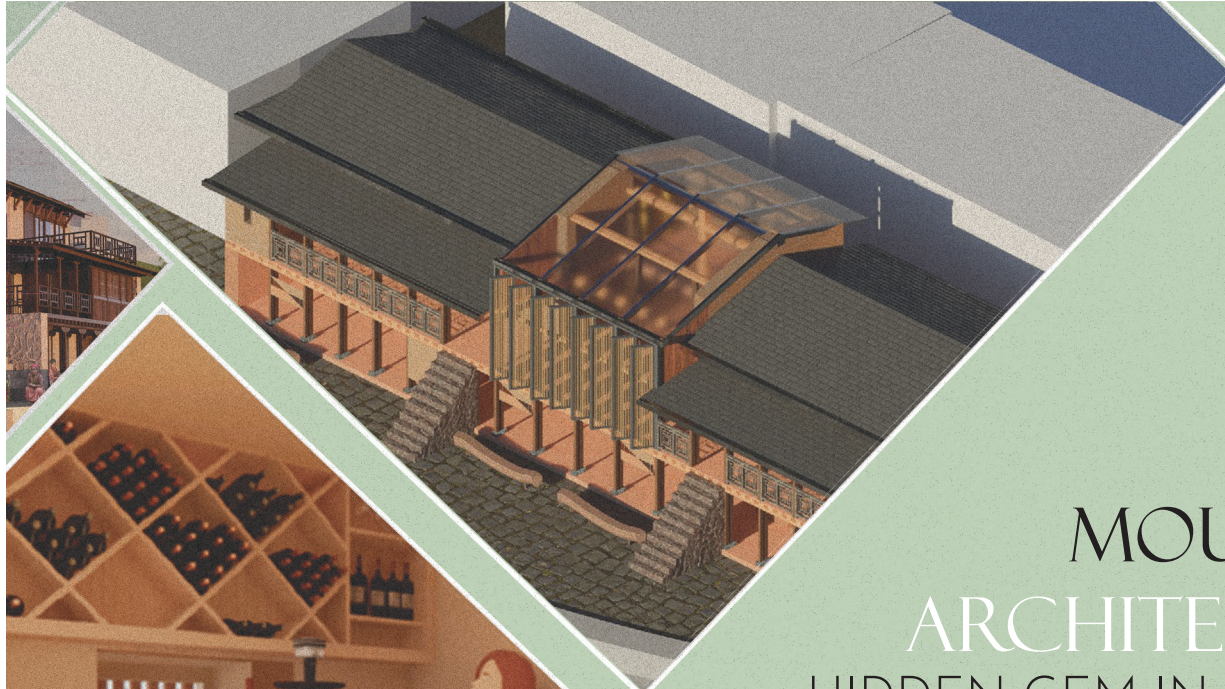
Ar. Bishwodev Bhattra

Ar. Buddha Shrestha

Ar. Sunibha Kayastha

MOUNTAIN ARCHITECTURE HIDDEN GEM IN THE WEST

Mountain Architecture introduces students to local construction techniques, traditional craftsmanship, and the use of regional materials. It focuses on how architecture responds to the local climate while reflecting the values, beliefs, and lifestyle of the community. In Studio VI, students visited Lugum village in Rukum for a week, where they documented traditional houses, interacted with locals, studied indigenous building methods, and immersed themselves in the village's rich culture and way of life, resilience against harsh weather conditions.





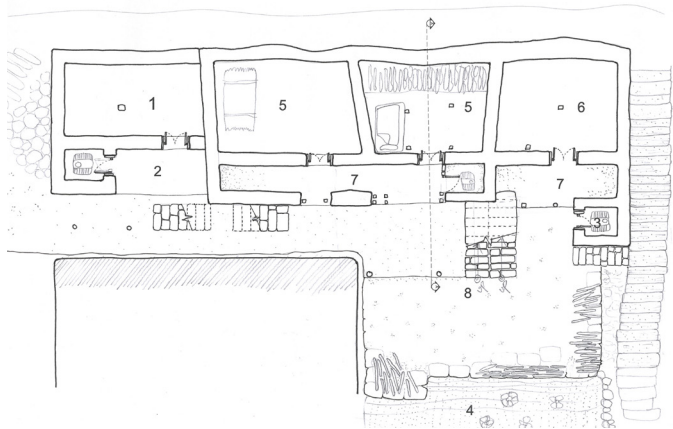
HIDDEN GEM IN THE WEST:



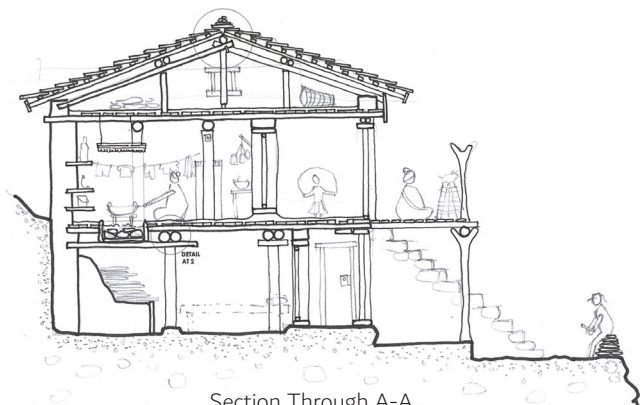
Typical house of Lugum



View of Lugum



Ground Floor Plan



Section Through A-A

THE SETTLEMENT OF LUGUM

Nestled in the western part of Nepal, Lugum (also known as Lukum) is a scenic village in East Rukum District, now part of Lumbini Province. Situated at 2,100 meters above sea level, the area features steep hills, deep valleys, and towering mountains.

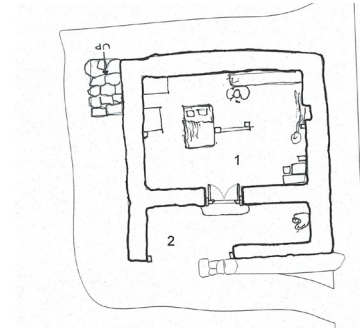
Home to around 230 households, Lugum is predominantly inhabited by the Magar community, along with Bishwokarma and Gurung residents.

The village is thoughtfully designed to blend with the natural terrain, with most homes facing south to maximize sunlight and warmth. Open spaces such as aagans (courtyards), dharas (water taps), and karesa bari (kitchen gardens) reflect the community's sustainable lifestyle.

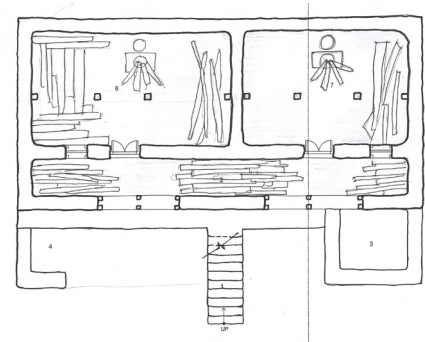
In the local Kham language of the Magars, "Lugum" combines "luk" / "लुक्" (sheep) and "gum" / "गुम्" (pillow), meaning "sheep's pillow."

HOUSES TYPOLOGIES

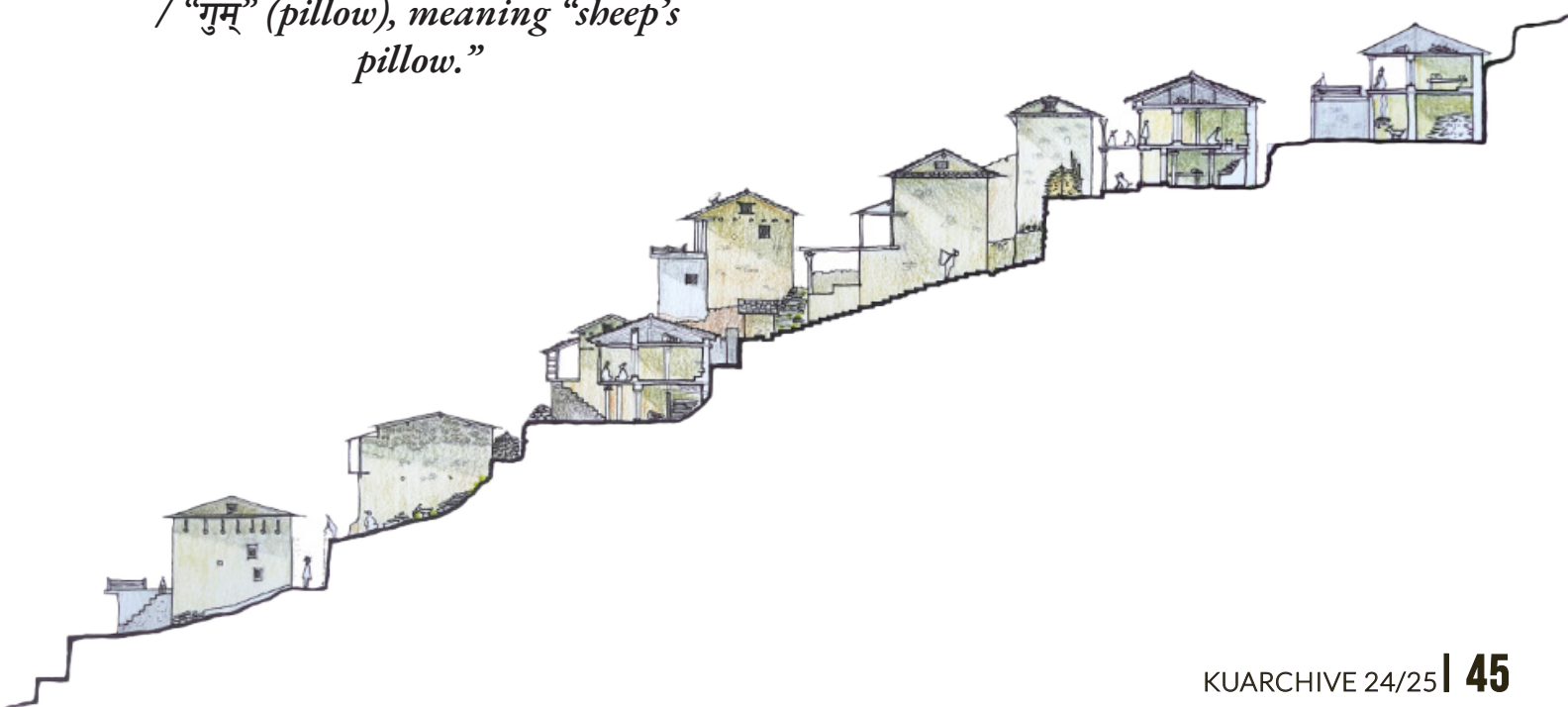
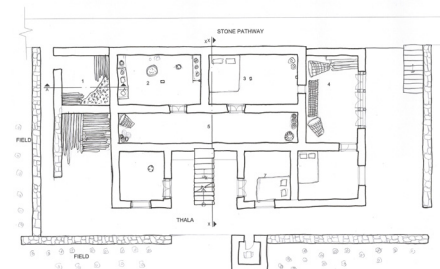
Single Unit Houses



Double Unit Houses



Extended Unit Houses



AUTHOR:
ANKIT SHRESTHA

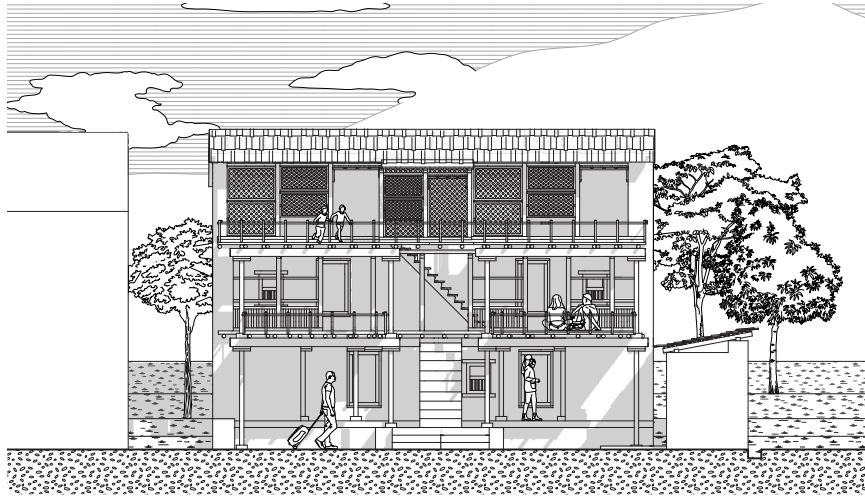
SITE LOCATION:
LUGUM, EAST RUKUM

SITE AREA:
206 SQ.M

HOMESTAY:

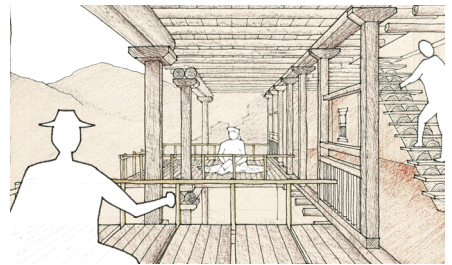
A place for cultural exchange

The homestay repurposed an existing building, focusing on architectural details to enhance guests' and owners' lives. Improvements included better lighting, ventilation, skylights, and chimneys. Traditional spaces like the flat roof were revived to restore lost activities, creating a harmonious blend of heritage and modern comfort.

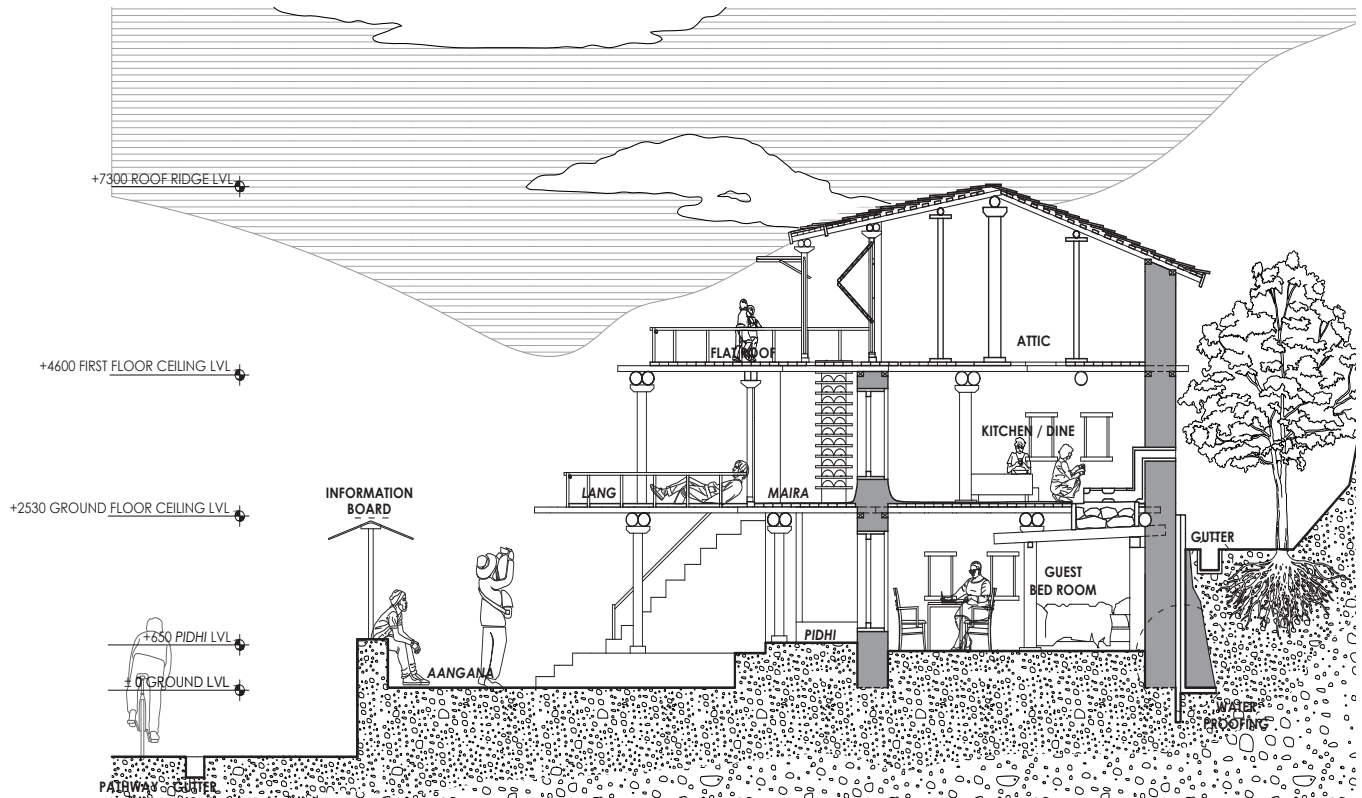


South Elevation

“ Wood, Mud and Stone, that’s all architecture needs to be, in the Lugum village. ”



View from Laang



Section

AUTHOR:
NISHMA VAIDYA

SITE LOCATION:
LUGUM, EAST RUKUM

SITE AREA:
1451.39 SQ.M

VASTAPI CHILDREN DEVELOPMENT CENTRE: Nurturing Roots

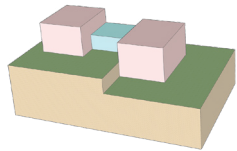
Vastapi CDC, named after a child from Lugum, is a vital initiative for early childhood education and care. It fosters a secure, child-friendly space with local craftsmanship, inspiring children to respect Lugum's heritage and people. With outdoor areas for play and exploration, it nurtures growth, creativity, and community pride.



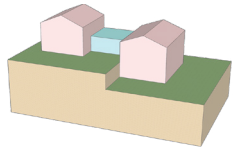
Rainbow stairs and Wall Climbing



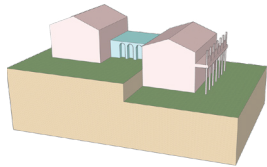
View from Entrance



Placing building in contour



Addition of slope roof



Adding and modifying the traditional elements of traditional Architecture of village



East Elevation

"Vastapi CDC reflects the dreams of the children I met in Lugum; each one aspiring to a future of pride and possibility."



AUTHOR:
AADITYA RAMAN SINGH

SITE LOCATION:
LUGUM, EAST RUKUM

SITE AREA:
26,640 SQ.M (52.36 ROPANI)

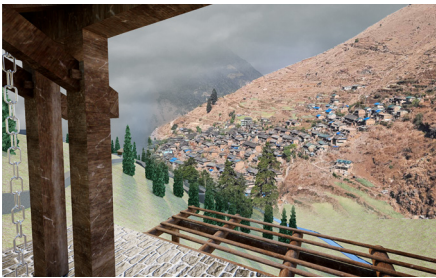
DHUPI SALLA PARK: Where Tradition Meets Innovation

Dhupi Salla Park merges traditional materials with modern technology, giving the new generation a park that not only commemorates the socio-religious significance of the site, but also reassuring them that traditional construction methods are still relevant and capable of creating sustainable and culturally meaningful spaces in the modern era.

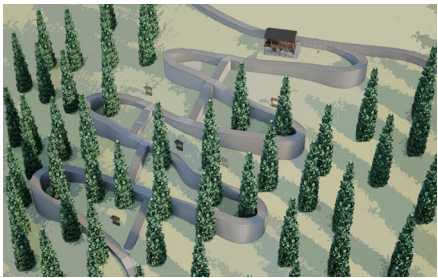
“Lugum has its new generation and the current putting high hopes on RCC buildings and modern materials, believing they are better than their old technologies.”



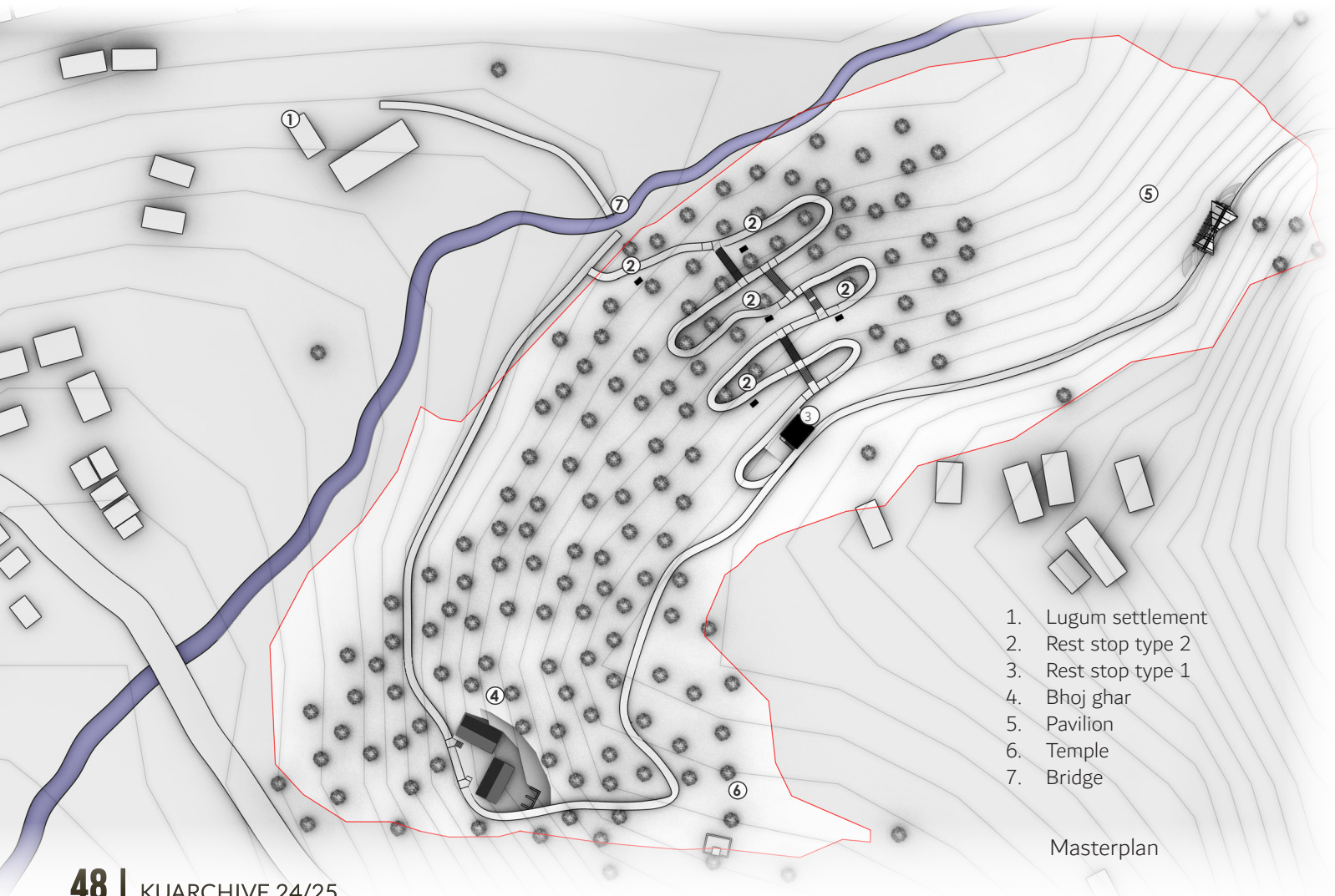
Rest Stop



View towards Lugum Settlement



Paths along the Dhupi Salla Forests



TUTOR

Ar. Susan Valdyia

Ar. Dipika Pradhan

Ar. Sheela Karki

MIXED-USE ARCHITECTURE

The mixed-use commercial project addresses the challenges of designing multifunctional urban spaces. This project emphasizes the importance of integrating retail, office, and public areas within a cohesive design fostering an understanding of spatial layering, zoning, and user flow—key skills for creating vibrant, sustainable urban environments.



AUTHOR:
SAMRIDHI BHANDARISITE LOCATION:
BAGBAZAR, KATHMANDUGROUND COVERAGE:
1538 sq.m

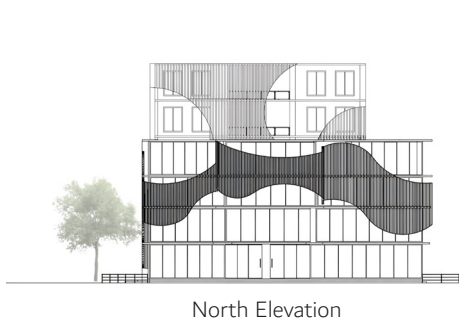
VENNHAUS:

Life, Work, and Play in Perfect Overlap

The design is based on the Venn diagram, symbolizing the intersection of functions ; commercial, residential and entertainment to create a harmonious urban space that serves both the community and the surrounding. A hexagonal structure acts as social hub housing restaurant, arcade and study cafe , acting as a escape or entertainment for student, public as well as the professionals. Adding louvers throughout the building as a unifying design element as well to control the glare.



“Bridging three realms - public, private and the in between in a form that flows like thought”



North Elevation



East Elevation

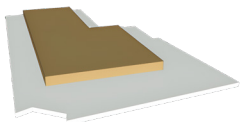


AUTHOR:
BIDIT DABADI

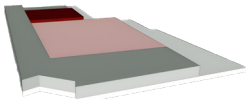
SITE LOCATION:
BAGBAZAR, KATHMANDU

GROUND COVERAGE:
1495.05 sq.m

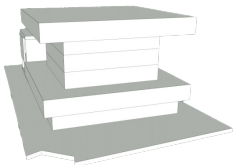
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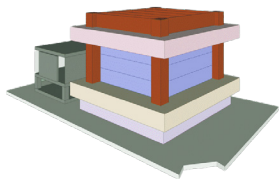
Initial Concept



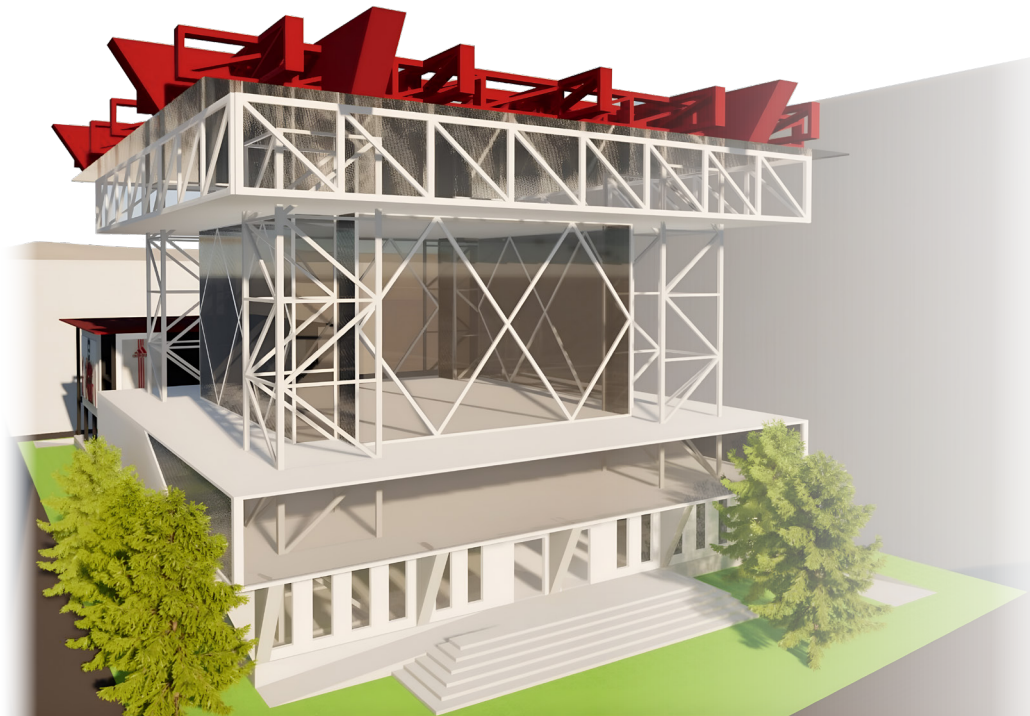
Zoning



Massing

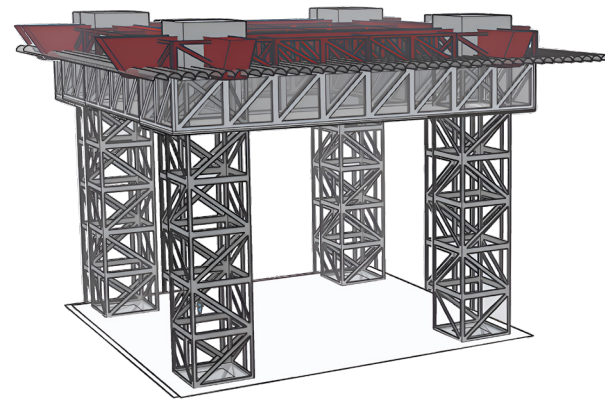


Integrating with metal frames



THE NEXUS: Cultivating Sport and Community

Responding to a need-based approach, this project envisions a mixed-use building that directly addresses the infrastructural and recreational gaps within the community. Anchored by sports as a central theme, the building aims to weave together retail, esports gaming, fitness centers, arenas and hospitality functions into a cohesive and dynamic environment. The overarching goal is to cultivate a commercial and sporting culture, transforming Bagbazar into a destination for sport enthusiasts from across Kathmandu. while maintaining strong appeal to the student community.



"Forged in steel, fueled by transformation, and designed for diverse ambition, as uncertainty becomes the only certainty, adaptability emerges as the 21st century's ultimate muscle for survival and triumph."



AUTHOR:
SANJEEV MANANDHAR

SITE LOCATION:
BAGBAZAR, KATHMANDU

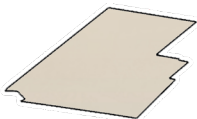
GROUND COVERAGE:
1552.07 sq.m.

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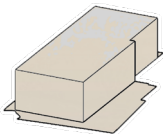
THE HERITAGE EXCHANGE:

Bridging Tradition and Modern Life

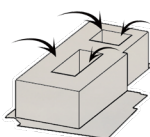
This mixed-use building is a modern yet culturally rooted architectural intervention aimed at reviving the historical essence of Bagbazar. Combining traditional aesthetics with contemporary functionality, its design emphasizes accessibility, a central atrium, and site harmony. Serving as a commercial, gallery, and hostel space, it fosters cultural engagement while adapting to modern needs, preserving heritage amid urban transformation.



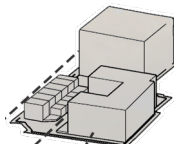
Study of site and its features



Massing parallel to site



Creating voids



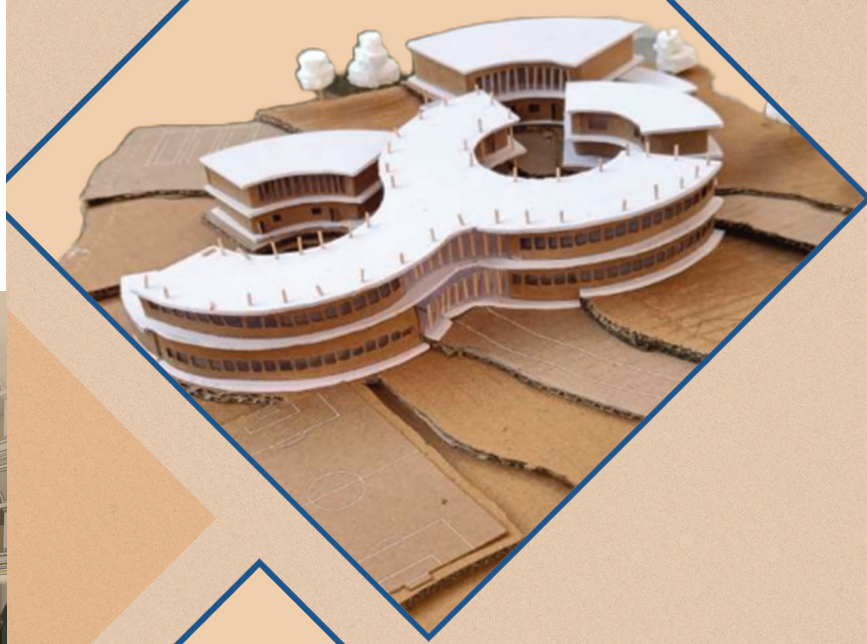
Circulation and function arrangements

“A mixed-use building that seamlessly blends traditional aesthetics with modern functionality, reviving Bagbazar’s historical essence while ensuring cultural engagement and urban adaptability.”



East Elevation

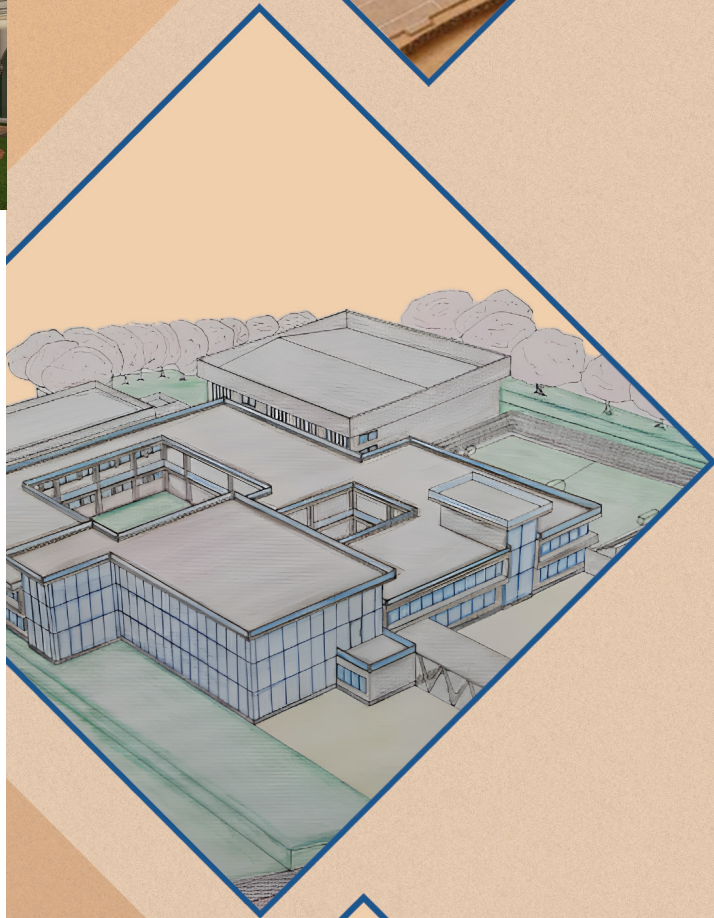




TUTOR

Ar. Dip Pandey

Ar. Sunibha Kayastha



SCHOOL

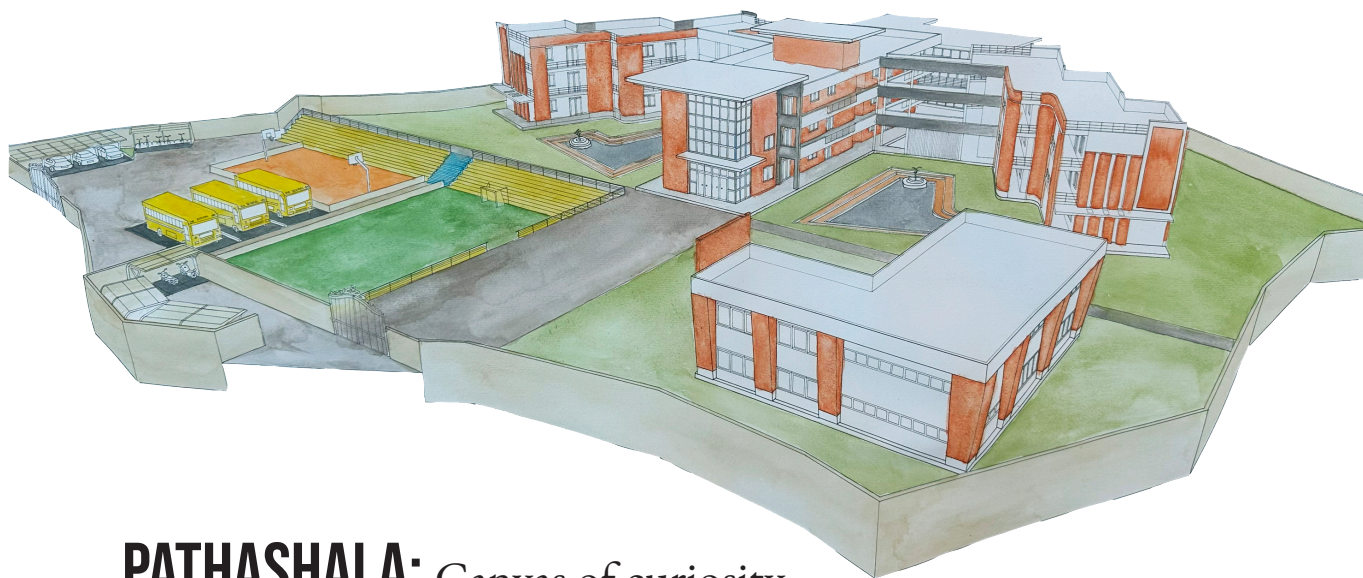
The main objective of the Primary School Project was to understand the complexities of designing larger-scale buildings with multiple functions. By exploring spatial planning, circulation, and user interaction, students learn to balance functionality and creativity while addressing the diverse needs of an educational environment.



AUTHOR:
YUGESH SUBEDI CHHETRI

GCR:
21%

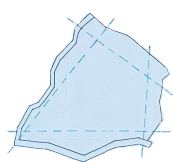
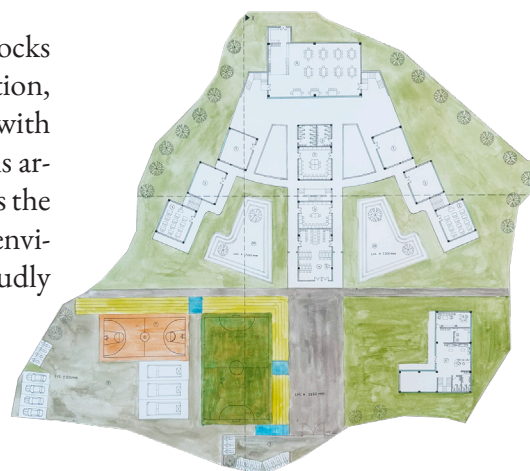
BUILT-UP AREA:
1925.47 SQ. M



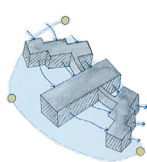
PATHASHALA: Canvas of curiosity

Pathashala emerges as a living testament to contextual design, sculpted to embrace its unique site geometry. Each architectural element is a deliberate dialogue between built form and environment, creating learning spaces that inspire curiosity and connect students with their landscape.

The school's interconnected blocks foster vibrant social interaction, allowing students to engage with each other across balconies. This architectural approach transforms the school into a living, breathing environment that students can proudly call their own.



Considering site's shape



Well lit and ventilated rooms

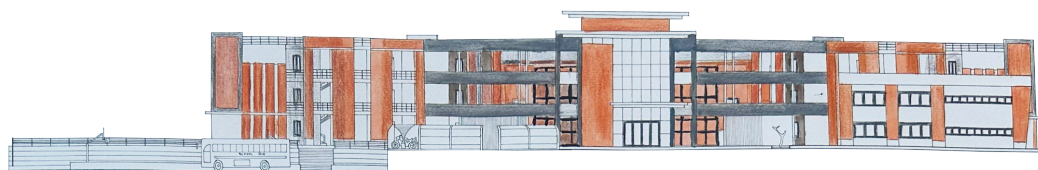


Embracing sun path

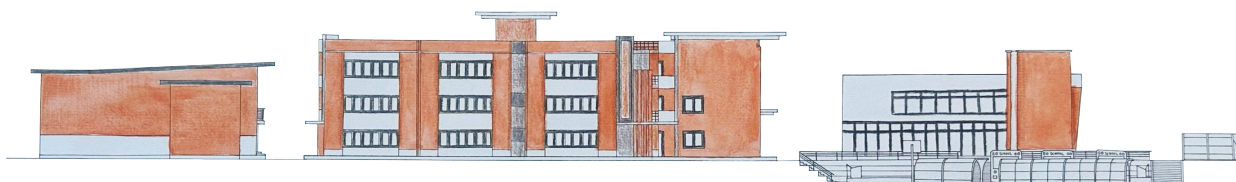


Adding other amenities in similar pattern

"Where the land teaches, the sun inspires, and children flourish, Architecture as the silent mentor."



South Elevation



West Elevation

AUTHOR:
PRIYANSHA SHRESTHA

GCR:
20%

BUILT-UP AREA:
1765.74 SQ. M

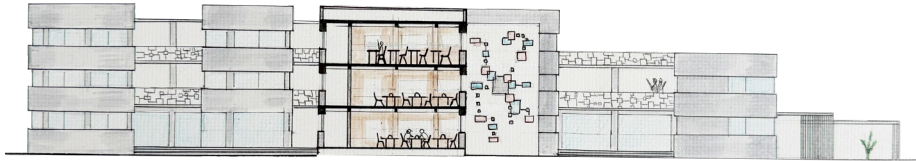
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LEARNING IN LOOPS:

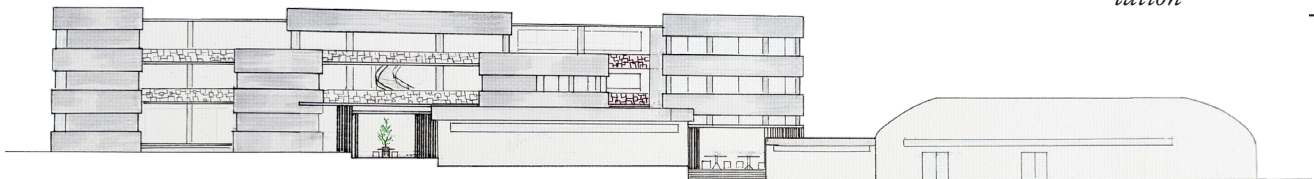
Shaping Spaces for Playful Learning

The school design features a unique, irregular site with a 120° arrangement for each grade, incorporating circular and elliptical academic zones. Each floor has two academic areas and one administrative zone, with the admin area shifted to create an expansive open space and large playgroup.

The elevation emphasizes a balance of heaviness and lightness, with towering ellipses and circles, concrete convex surfaces for heaviness, and light concave areas with balconies or curtain windows for a sense of openness.



"A maze which leads to internal exploration rather than a dead end, inspiring the interconnected circulation"



West Elevation



AUTHOR:
SWEETY SHRESTHA

GCR:
22%

BUILT-UP AREA:
2130 SQ. M

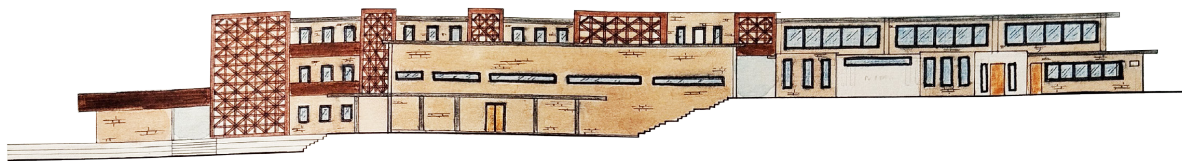
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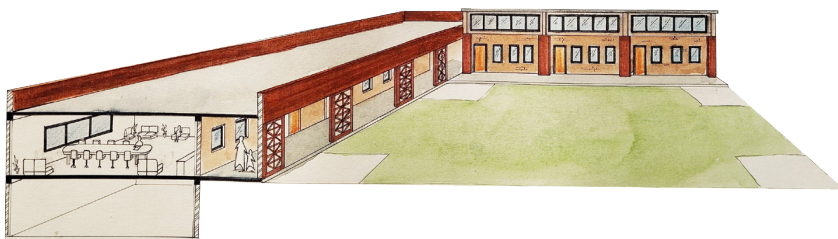
PLAYFUL PASSAGES:

Blending Light & Learning

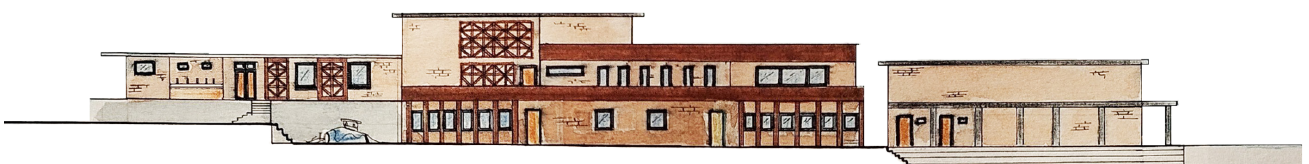
The school design balances seclusion and interaction with corridors and brick jaalis, creating privacy and open pockets of space. Learning blocks at the rear ensure a quiet environment, while communal areas at the front enhance accessibility. Brick jaalis add privacy, ventilation, and local character, casting playful shadows. Natural contours shape the library and hall into amphitheater-like spaces for dynamic learning.



South Elevation



"Where shadows and spaces invite curiosity and learning becomes an adventure.."



West Elevation

VOX

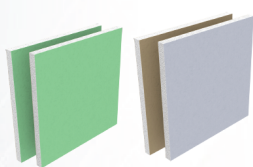
- Infratop ceiling system
- Exterior facade system
- Spc flooring system



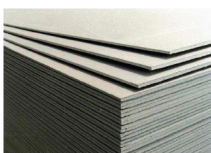
TEXTURE PAINTS



OTHER PRODUCTS



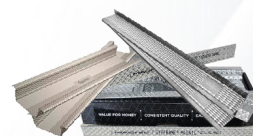
GYPSUM BOARDS



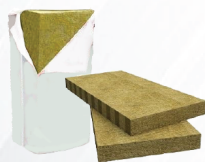
CEMENT BOARDS



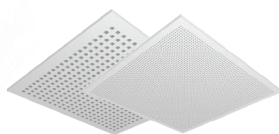
SANDWICH PANELS



CHANNEL & ACCESSORIES



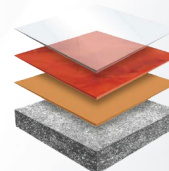
ROCKWOOL & GLASSWOOL



ACOUSTIC TILES



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EPOXY COATINGS

REGIONAL DISTRIBUTORS



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CO- LEARNING LANDSCAPES:

A Collaborative Studio Between Students of Hong Kong University and Kathman-
du University

The collaborative workshop between HKU and Kathmandu University was honestly an unforgettable experience. It took place just before we started our internships, which was perfect timing, it really helped us sharpen our hands-on skills. Even though it was physically exhausting at times, the constant hustle and team spirit made it possible to complete the entire project in just a week.

Our main task was to design and build a life-sized prefab panel roof. The roof was split into different frames, and each one had its own unique design. The HKU team brought in some super creative and practical ideas for these frames. They were not just visually interesting but also thoughtful in terms of function. They even incorporated materials like brick mortar, wood, cement mortar, and surprisingly, egg shells!

“What made it even better was how much we all connected during the breaks: sharing stories, learning about each other’s cultures, and discussing the different ways architecture is practiced in our countries.”

I’m especially grateful for the constant support and guidance from the supervisors **Ar. Buddha Shrestha** and **Ar. Kent Mundle**; they really helped keep everything on track and made the whole experience even more meaningful.

Author: **Anurag Kafle (Batch 2019)**



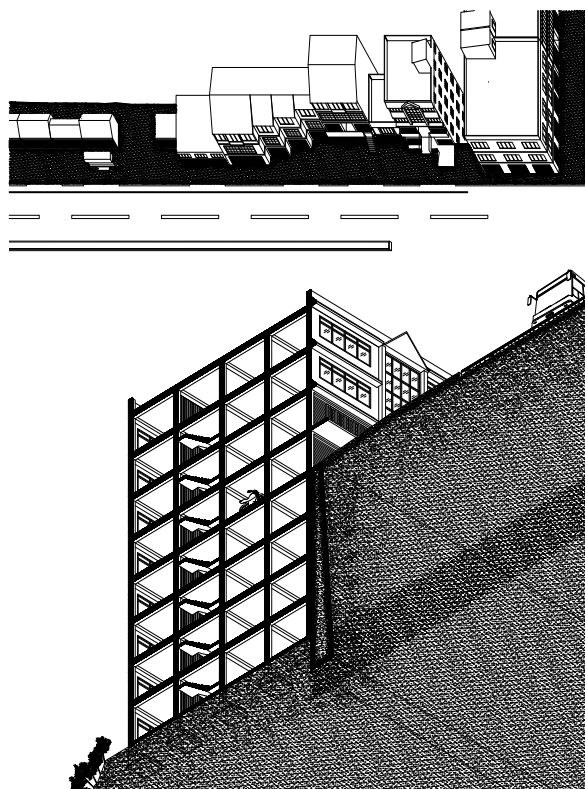
Another collective chapter: extending the learning landscape

During my sixth semester, I got an opportunity to collaboratively work with the University of Hong Kong (HKU), led by Professor Kent.

Sixteen of us worked with HKU students on an urban study of Dhulikhel. My work was “MISFIT: The Highway Houses / The Concrete Homes” wherein I studied the conversion of concrete buildings along Dhulikhel highway, seen through isometric sectional-elevations and plans. Our study added to HKU’s work on the master plan, and we compiled an “Atlas” of our findings. Professor Kent’s mentoring refined my visual storytelling and attention to detail.

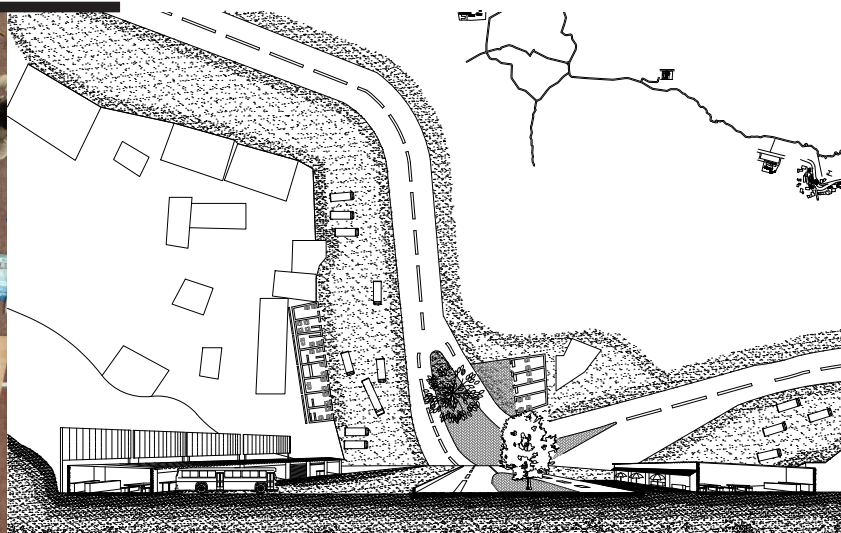
The process of sharing ideas, conducting interviews with locals, and showcasing our work was highly motivating. A highlight was having my work featured in the “Atlas”. This experience enhanced my academic, cultural, and personal development, making lasting friendships.

Author: Prarthana Upreti (Batch 2021)



We were deeply moved by the Kathmandu Valley and Dhulikhel’s seamless blend of nature, culture and community: from the sweeping temple-strewn landscapes and everyday rhythms of Durbar Square to exploring traditional architectural forms alongside KU students. Their warm hospitality, shared laughter over tea and local snacks and the riot of color and joy during Holi fully immersed us in Nepal’s spirit. This rich harmony of landscape, heritage and human connection has profoundly shaped our work and left us yearning to return.

Author: Xindy, Hongkong University



The dhulikhel experience with KU students was lovely. They were very sweet and friendly when touring the area. The students have been super helpful in navigating the sites and helping with translations with the locals that better our understanding of the site context to the project. Couldn’t do it without them and we are super grateful to have this amazing experience visiting dhulikhel.

Author: Nadia, Hongkong University

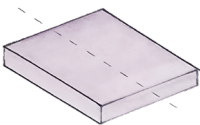
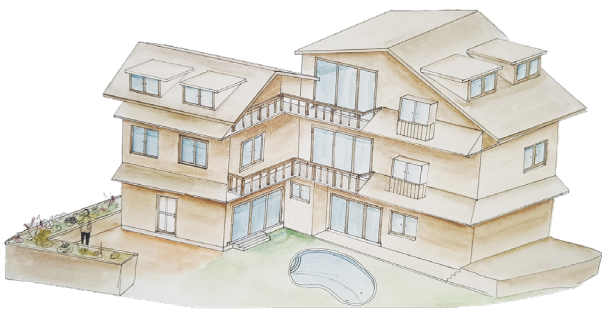
RUSTIC RETREAT:

Embracing Nature Through Design

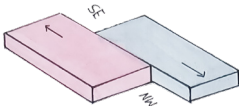
Author: Aayusha Shrestha

The Rustic Retreat is a sloped-roof residence that blends seamlessly into open rural landscapes, featuring exposed timber beams, wood-clad walls, and terracotta tiles for a warm, handcrafted feel. A central living space anchors the home, while wide verandas and bay windows invite soft light and sweeping views.

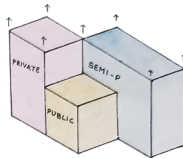
“Rooted in tradition and shaped by nature, a rustic home offers more than comfort, it offers a sense of belonging.”



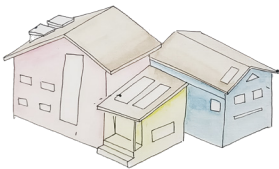
Starting from a rectangular block



Splitting blocks w.r.t. sun path. Open spac on SE



Division of height based on space type



Final form considering natural lighting

RESIDENCE

TUTORS:

Ar. Kopila Shrestha

Ar. Sudipti Giri



This project focuses on designing a residence for a three-generation family. The design prioritizes intergenerational living by balancing communal and private spaces. It fosters interaction while respecting individual needs, ensuring comfort, accessibility, and functionality. Natural light, ventilation, and spatial zoning were key strategies in creating a harmonious and inclusive home environment for all age groups.

ACHARYA HOUSE:

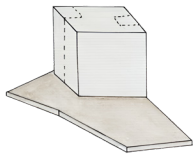
A Home That Walks with the Land

Author: Prashamsa Acharya

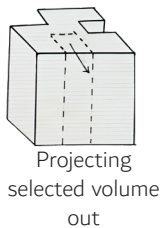
Set on a sloped, irregular site, House follows the land's natural form with a stepped linear plan. Sloped roofs, large openings, and layered levels bring in light, air, and views, creating a calm, open, and grounded home that blends seamlessly with its surroundings.



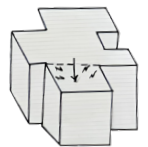
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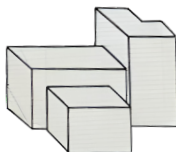
Taking a cube & cutting the volume out of it



Projecting selected volume out



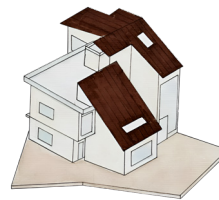
Form Extrusion



Creation of an initial block form



Massing inspired by the sunlight



Final form with fitting vent



"A true home is one that rises with the earth, not over it."

GRIHA:

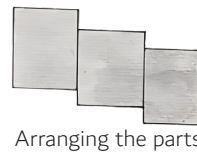
Subtraction Creates Connection

Author: Sejal Bhandari

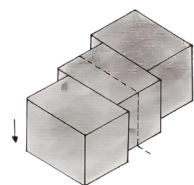
Subtractive form in architecture emphasizes the removal of material to create innovative, functional, and aesthetically pleasing spaces. By incorporating split-level floors and angled windows, the design introduces dynamic spatial experiences, enhancing interaction with light and the surrounding environment. This approach crafts unique environments that encourage.



Start from rectangular shape and cutting into three parts

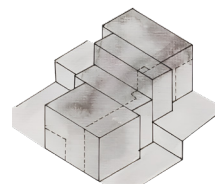


Arranging the parts

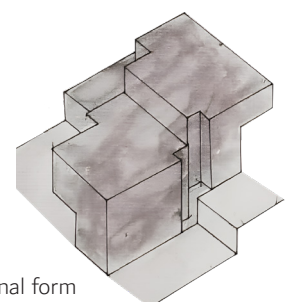


Intersect in middle

"Through split levels and angled windows, I created a space where light and shadow connected me to the world."



Raise in one of the sides



Final form

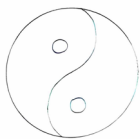
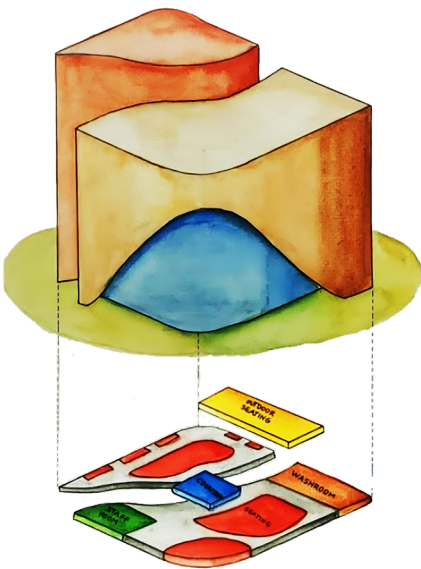


CAFE 69:

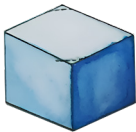
A Yin-Yang Dialogue in Brick

Team: Nishant GC, Ayusha Shrestha, Resha Acharya

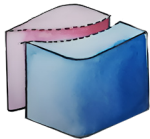
A sculptural café where contrast meets harmony. Brick curves define two distinct yet connected zones, introspective and social linked by a central path that ends at a sunset amphitheater. Set in a circular green base, it offers a sensory journey through space, tea, and time.



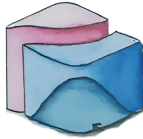
Inspired by
YingYang



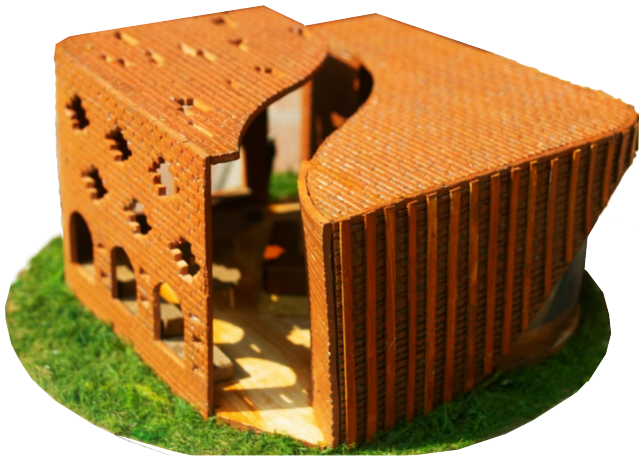
Start from square
block



Space Zoning fol-
lowed by Yingyang



Push of Facade in



South East Elevation

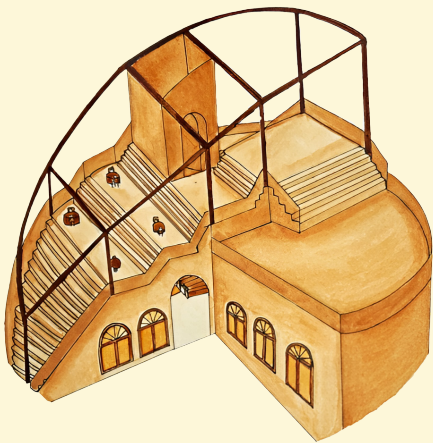
“Designing Cafe 69 felt like sculpting a teacup from earth and air holding stillness in one hand, conversation in the other.”

CAFE DESIGN

TUTORS:

Ar. Kopila Shrestha

Ar. Sudipti Giri



This project is a hilltop café for around people, nestled into natural contours to frame sweeping views. Located near a university, it serves as a casual hub for students, faculty, and visitors seeking both connection and retreat. Open spatial planning, natural materials, and seamless indoor-outdoor transitions create a flexible, welcoming atmosphere rooted in comfort and environmental harmony. Emphasis was placed on accessibility, seasonal adaptability, and a design that responds to its site with elegance.

BĀ JHIĀ CAFÉ:

Where Heritage Meets Stillness

Team: Melina Basnet, Kritan Shrestha, Sonika Shrestha

In a quiet city corner, this café blends traditional Chinese and Newari architecture. Tiered roofs, carved wooden doorways, lattice windows, and warm lanterns create a serene ambiance. With low tables, handwoven cushions, and a peaceful courtyard fountain, it offers a cultural retreat celebrating elegance, craftsmanship, and tranquility.



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"In designing this café, we didn't just blend two architectural styles, we wove together two cultures to create a space where tradition meets calm, and every detail tells a story."



Initial Shape

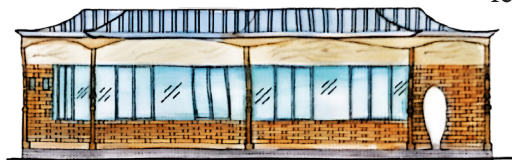


Radial Organization

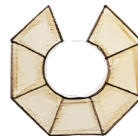


Forming Circle

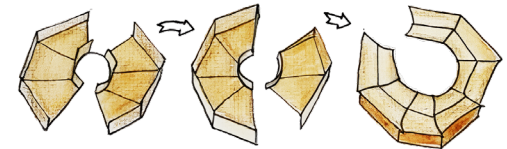
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West Elevation



Subtraction



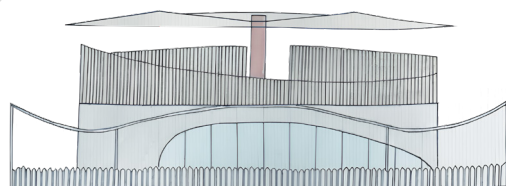
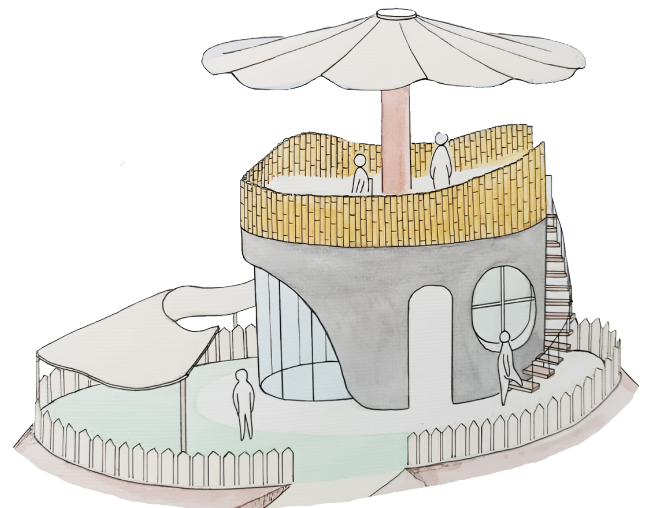
Visualization in volumes, with glass, walls, central courtyard and addition of roof

LIMEVILLE

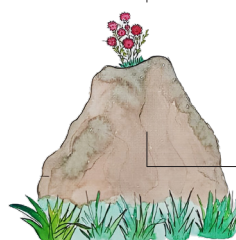
A Sustainable Escape

Team: Aashma Bhatta, Mikita Chaudhary, Abhinav Gauli

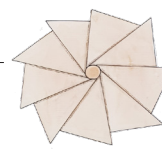
Lime Villa is a sustainable retreat crafted with natural lime and bamboo. Its eco-friendly design uses locally sourced, biodegradable materials, minimizing carbon footprint while creating a soothing ambiance. The café's energy-efficient, breathable space promotes relaxation, offering a harmonious dining experience that prioritizes mindful living and environmental respect.



South Elevation



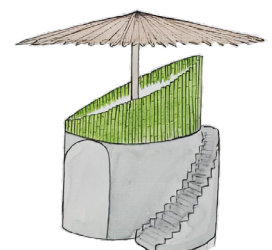
Inspiration



Kinetic Roof



Form extracted as base



Combining roof with base with addition of bamboo

"Where walls whisper the nature's dream and coffee stirs the possibility."

ARCHITECTURE OF INTEGRITY:

Values before form

Bangalore-based architects Nisha Mathew Ghosh and Soumitro Ghosh on integrity in design, their journey to creating an award-winning practice, and their commitment to thoughtful spaces that transcend trends while honestly expressing materials and responding to ecological and cultural contexts.

What drives your practice? What are your firm's values?

Soumitro: "I recognize architecture's vulnerability to external factors, but see this as opportunity. My practice is guided by post-independence Indian values social responsibility, integrity, and service to people. In today's market-driven world, we negotiate these realities while creating thoughtful, socially responsive architecture with dignity and purpose."

Nisha: "Values are at the core of everything, in architectural practice or business. I believe they provide essential grounding, with all other aspects being secondary. When I uphold honesty and integrity, it directly influences how I practice from the way I approach design to the materials I choose. I see every aspect of my work as a reflection of the values I hold."

What does "concept" mean to you in architecture?

Nisha: "Concept is a synthesis process, bringing together social, geological, and contextual elements. I prefer calling it "intentions" that guide design. In our "House of Stories" project for an author who wanted a monastic retreat, we used light to define form and feeling. Our responsibility is maintaining these intentions through every detail."

How did working with B.V. Doshi influence you?

Soumitro: "Working with Doshi and Siza built on my earlier diverse learning experiences. These formative years focused on identity in capitalist markets where traditional methods were eroding. I learned to ask the right questions and identify true problems."

SOUMITRO GHOSH

NISHA MATHEW GHOSH

Mathew and Ghosh Architects

Founded by Nisha Mathew in 1995 with Soumitro Ghosh joining shortly after, Mathew and Ghosh Architects has created award-winning work spanning urban parks, memorials, hospitality, conservation, and residential projects across India, earning accolades including the Architectural Digest India Excellence Award 2025, Tostem Award Tokyo, and Architecture Master Prize; both CEPT Ahmedabad graduates bring diverse experiences to their practice, with Nisha also curating the India Pavilion at the 2020-21 London Design Biennale through her sustainability-focused foundation.



Do you have a specific architectural style?

Nisha: “We prioritize expression over style. I’m drawn to art for its meaning, not aesthetics. We engage deeply with clients, listen to their ideas, and emphasize material integrity using stone as stone, plaster as plaster without artificial facades. Our work emerges from strong concepts through negotiation and discussion.”

How do you balance innovation with heritage and contemporary needs?

Soumitro: “Architectural evolution draws from previous influences. The new language isn’t reinvention but reinterpretation. Architecture is negotiation with people and the design process itself balancing innovation with tradition and contemporary needs.”

How do people and site influence memorial design?

Nisha: “The site speaks through its physical characteristics. The people who value the memorial are equally important. Understanding what we’re memorializing is fundamental before design begins. We must approach each project with sensitivity, synthesizing site information, people’s needs, and our interpretations.”

What’s missing in architectural education today?

Soumitro: “Today’s architectural education overemphasizes construction over conceptual thinking. Schools should be places where ideas develop and new methods emerge. We need more research into materials and engagement with future challenges.”

The key to architecture is negotiation, not only with people but also with the evolving process of design. This ongoing negotiation seeks to balance innovation with tradition, heritage, and contemporary needs.

What’s a common challenge in your projects?

Nisha: “Insufficient fees for the level of work required. Thoughtful architecture demands significant time and effort, yet clients often don’t fully value this depth. Educating clients about the importance of this investment is essential.”

Soumitro: “Economic disparities significantly impact our practice. With lower construction costs due to cheaper labor, fees are proportionally smaller. Negotiation becomes a form of collaboration understanding client psychology and aligning architectural vision with their needs.”

What do you look for in internship applicants?

Soumitro: “Passion and deep involvement in details show care. I value effort and narrative over technical perfection. I appreciate individuality in a field where many portfolios look the same.”

Nisha: “I look for work that sparks interest something outside the box yet well-executed. Strong skills are foundational, giving me confidence the intern can adapt and grow.”

What advice would you give to young architects?

Nisha: “Meaningful work comes from recognizing potential within yourself and others. Search for your passions and nurture your unique strengths. Don’t let social media create anxiety everyone’s journey is different.”

Soumitro: “Architecture moves slowly, without quick gratification. Find the right team who shares your care for design and detail to sustain you through this pace.”



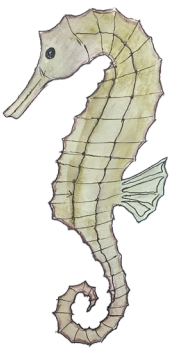
House Of Stories, Bengaluru

Source: Arch Daily

SEAHORSE SWAY:

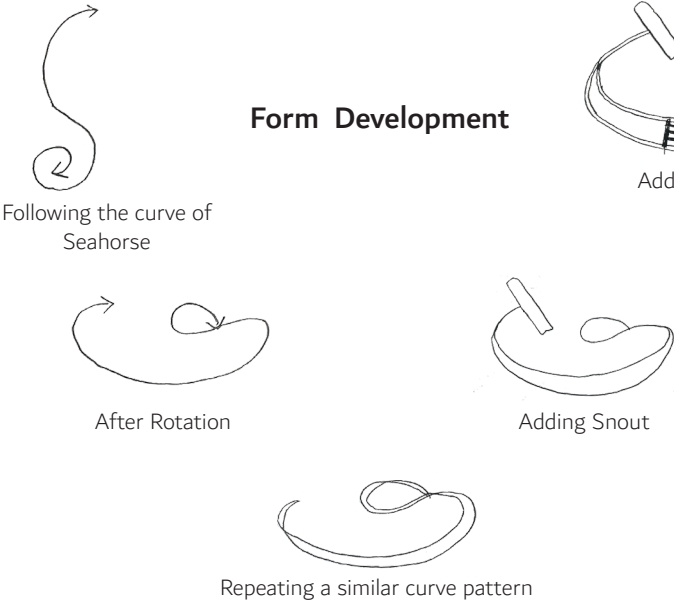
Biomimicry in Playful Motion

Author: Jenisha Jangam

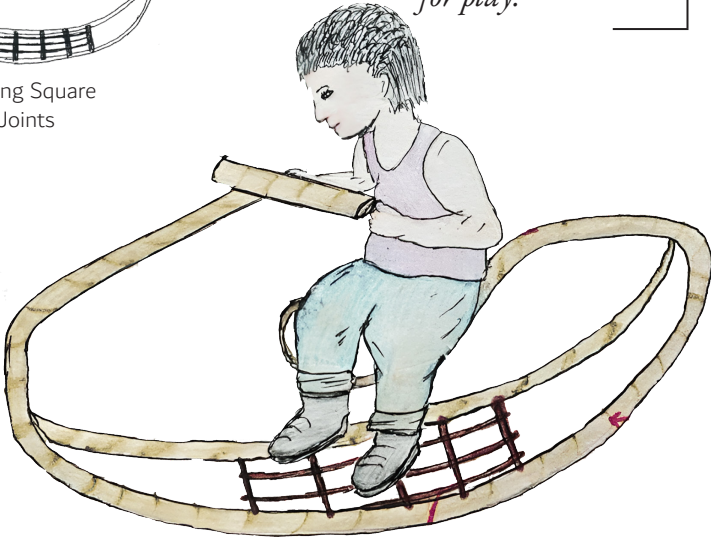


The seahorse, known for its unique anatomy, serves as the inspiration for this biomimicry project. This project explores biomimicry by abstracting the seahorse’s elongated snout, bony plates and prehensile tail and transforming these features to give a child’s rocking toy. The organic curves, flexible seating, and square joints integrated into it enhance functionality while mimicking the seahorse’s anatomy.

Form Development



“Inspired by nature, designed for play.”



BIOMIMICRY

TUTORS:

Ar. Rashmi Manandhar

Ar. Salina Shrestha



Biomimicry is a project that teaches students to find design solutions by studying nature. Inspired by natural forms and systems, students analyze biological structures to create function-driven designs. The goal is not just to mimic beauty but to understand nature’s logic and apply it meaningfully. This project cultivates sustainable thinking and encourages students to turn to nature as an endless source of inspiration, innovation, and problem-solving in architecture.

LADYBUG CRADLE:

Nature's Armor for Infants

Author: Simran Neupane

Inspired by the ladybird, this project transforms nature's design into a functional baby carrier basket. Like the beetle's protective shell, it ensures safety, comfort, and adaptability. Lightweight yet durable, the design embraces biomimicry to enhance functionality. Its organic form blends aesthetics with purpose, proving that nature is the ultimate designer.

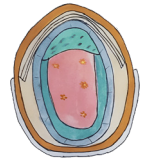


Hard covering (ELYTRA)



Scale of Ladybug

Form Development



Final Form



Mixing the hard covering and curve



Curving the Extraction



Extraction from Scale

"A Lesson from the Ladybird: Strength in Simplicity, Beauty in Function..."

THE WINGED SWING:

A Damselfly-Inspired Dance of Form and Function

Author: Nasala Joshi

Inspired by the damselfly, this biomimicry project transforms its delicate wings and slender body into a functional hanging swing. The body acts as the main spine, providing structural support, while the wings form the surrounding frame. The result is a minimal yet elegant piece, suitable for both indoor and outdoor spaces.



"A journey into strength through the lightness of flight..."



Extraction of Elements



Addition & Arrangement of elements



Inverted Wing & Composed elements together



Final Form

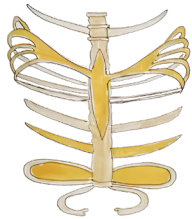
RIBS OF THE WIND

Architecture in Rhythmic Motion

Author: Abhiyan Shrestha

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Rooted in biomimicry, this pavilion draws from the fluid motion of a transformed ribcage. Organic base forms rise rhythmically, supporting a sweeping canopy of dynamic curves. The structure captures a sense of protection and movement, creating an uplifting space where architecture grows like a living organism.



Inspiration of Transformed Ribcage



Extraction of Shape



Transformation + Addition



Roof



Extraction of shape



Expansion of form



Repetition of form



Rhythmic height difference(base)

"In every curve of nature, there lies a silent architecture waiting to be born."



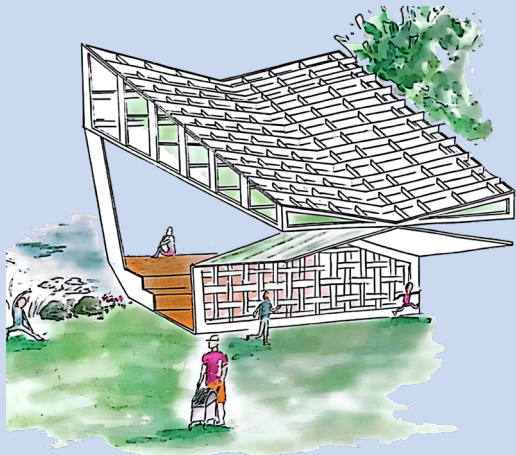
The Final Form

PAVILION DESIGN

TUTORS:

Ar. Rashmi Manandhar

Ar. Salina Shrestha



This student-designed pavilion draws inspiration from a prior biomimicry product, transforming natural principles into architectural expression. With the freedom to choose their own site, the student explored how context shapes design decisions, merging form, function, and environmental intelligence. The structure investigates material behavior, spatial flow, and adaptive strategies, standing as a poetic yet practical response that embodies nature's wisdom through immersive and innovative spatial storytelling.

SUNVEIL PAVILION:

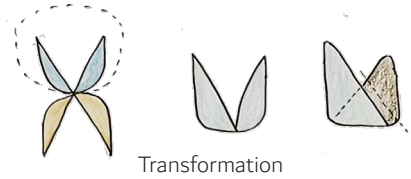
A Dance Of Rain, Nature & Tradition

Author: Prashamsa Shrestha

This pavilion design embodies biomimicry and cultural integration, drawing inspiration from Japanese rain chains and natural forms. The circular layout symbolizes harmony, with dynamic roof structures enhancing spatial interaction. Water elements and organic geometry foster tranquility.



Roof form



Transformation



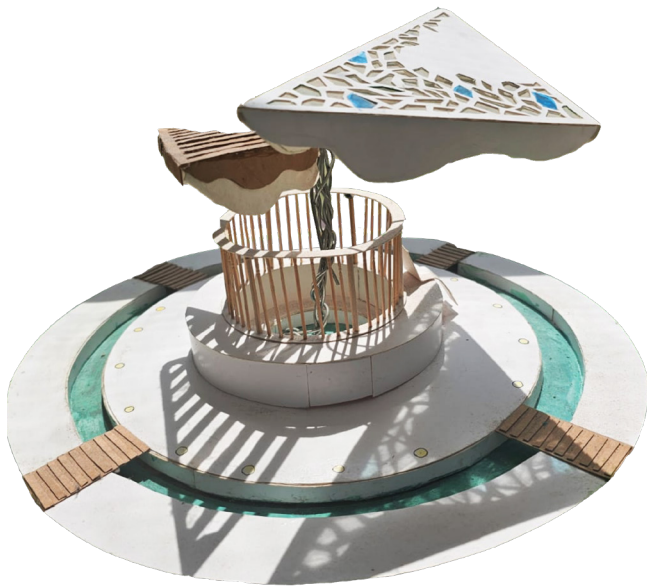
Biomimicry product



Extraction



Japanese rain chains

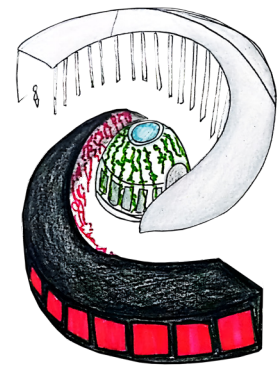


"Designing this pavilion, I experienced first-hand how light and shadow could interact with architecture to create a calm, ever-evolving space."

RE ZERO: The transition from hell to heaven.

Author: Supreme Magar

This pavilion symbolizes a transformative journey from Hell to Heaven. Red-tinted glass and fabric evoke the intensity of fire and chaos, while a transitional space leads upward towards calm. Light and shadow merge in the heavenly zone, crafting a serene, ethereal experience. Architecture, metaphor, and natural light guide deep reflection and personal transformation through immersive design.



Biomimicry product



Borrowing elements



Rearranging

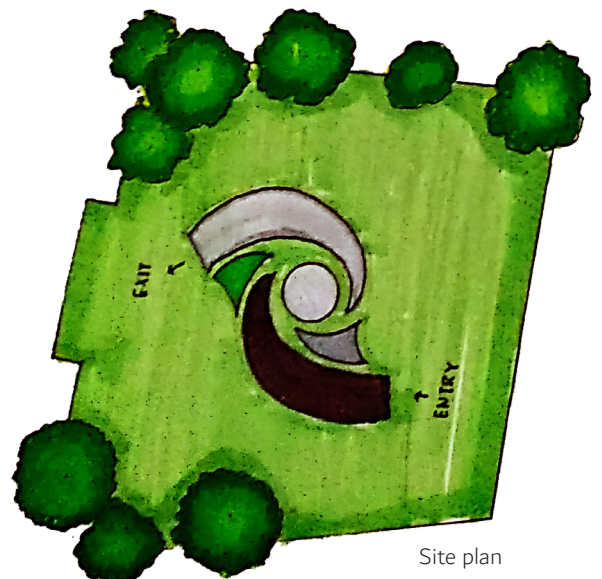


Retrieving the Intertwine



Heaven & hell

"If you're walking through hell, why would you stop?"



Site plan



Photographed By:- Anubhav Thapa (Batch 2020)



ARC VISUAL WINNER Abhinav Gauli, (Batch 2022)

DINING CLOSE TO HOME:

A Modern Twist on Nepal's Cross-Legged Tradition

Design is never static; it evolves through context and cross-cultural learning.

Juhani Pallasmaa, in his book *The Eyes of the Skin: Architecture and the Senses*, states, "The door handle is the handshake of the building." This simple yet powerful metaphor highlights how even the smallest design elements are not only functional but emotionally resonant, transforming ordinary interactions into cultural and sensory experiences.

In Nepal, where greetings are traditionally exchanged with a namaste, a gesture of folded hands rather than a handshake, we're reminded that design is never culturally neutral. The dialogue between gesture and design extends beyond grand architectural moves, permeating the form and function of everyday objects like the dining table and seating.

In Nepal, traditional meals like daal bhat or festive vooj are often enjoyed seated cross-legged on sukul, woven straw mats integral to Newar domestic culture.

The palathi posture is more than a habit, it holds cultural, ergonomic, and spatial value. Inspired by this tradition, a contemporary low-height dining table and chairs, echoing the form of the pida, a small wooden stool used in Nepali homes, were designed to strengthen cultural connection while enhancing functionality.

To support movement without compromising stability, discreet one-sided wheels are integrated into the chair base, minimizing accidental shifts. The dining table's design adds interest, improves legroom, and fits an extra guest, enhancing communal dining and efficiency.

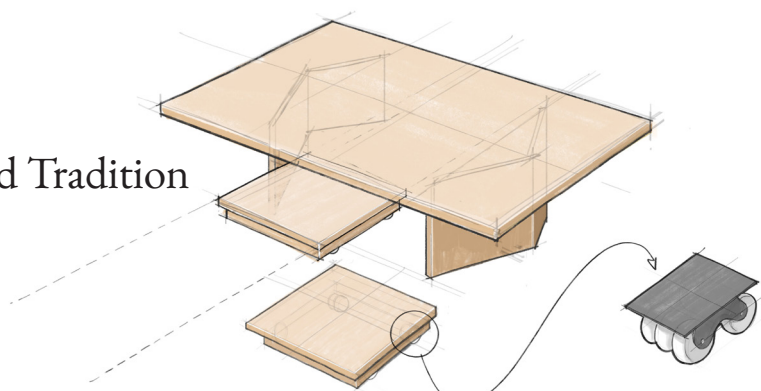


Illustration : Ar. Aashraya Rajkarnikar

Beyond its structure, the low-height, wood-finished dining space encourages cross-legged seating close to the ground, embodying minimalist living while fostering warmth, intimacy, and connection. This posture offers physiological benefits like mindfulness, relaxation, improved digestion, better posture, and flexibility.



Designed for spatial efficiency, the table's height aligns with kitchen ergonomics, maintaining openness and providing clear shoulder space in narrow aisles, crucial in compact urban homes. Additionally, it uses fewer materials than conventional bulky dining furniture, reflecting sustainable design values.

Design is about the memories and connections it fosters. What better place to celebrate these than around a table that blends cultural authenticity with architectural thoughtfulness?

Author: Ar. Aakash Bhochhibhoya



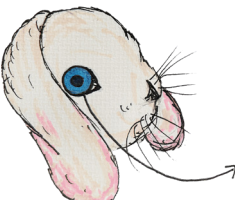
Photographed by : Hrishav Bhochhibhoya

THE HOBBITAT:

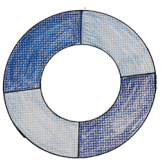
Where wonder circles comfort

The Hobbitat translates the Holland Lop’s gentle gaze into a circular form housing 2–4 lops. It includes two identical modules and burrow-like tunnels that evoke natural instincts of exploration and retreat. The central void offers playful space within a soft boundary, allowing the pethouse to embrace nature seamlessly.

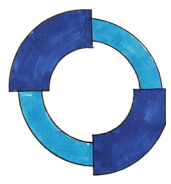
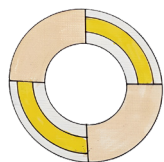
Author: Dikshya Gasi



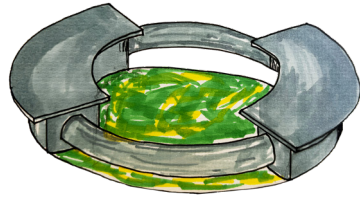
Holland Lop’s Iris



Creating modular modules



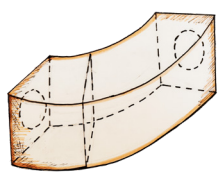
2D- View of connected modules



Final form

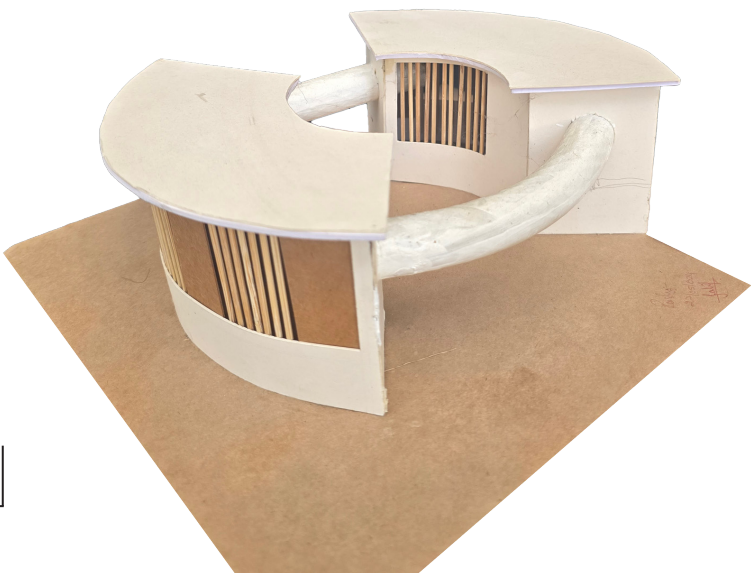
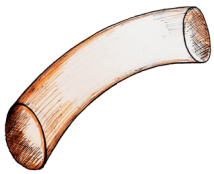
Module 1

Functional Unit: Consist of Hideout, sleep, play & eat .



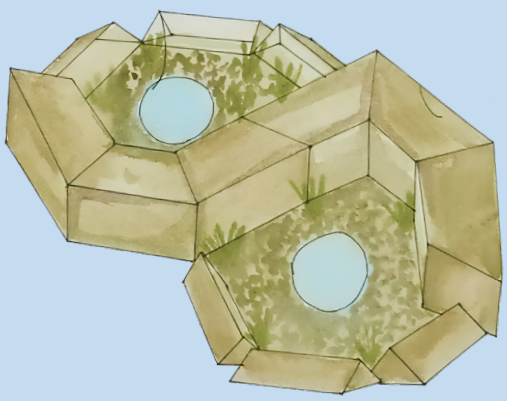
Module 2

Connecting blocks for module 1



“A warren of wonder that echoes instinct; crafted not for confinement, but for quiet adventure.”

MODULAR PET HOUSE



TUTORS:

Ar. Rashmi Manandhar

Ar. Salina Shrestha

This project invites students to design a modular pet house inspired by their chosen pet. But it’s not just about creating a home, it’s about learning how animals are natural architects. By studying their behaviors, patterns, and construction techniques, students explore nature’s ingenuity. The task challenges them to blend creativity with observation, designing modular spaces that reflect the animal’s instincts while deepening their understanding of construction and design thinking.

STACK & SCAMPER:

A Playful Habitat for Sugar Gliders



Author: Prashamsa Shrestha

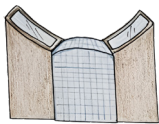
Tailored for the sugar glide, a highly active, nocturnal creature; the design blends playful elements with comfort. Inspired by the Feng Shui symbol, the form allows stackable units with integrated ventilation & sliding access. Thoughtfully layered spaces offer hide-outs, climbing areas, and interactive toys to simulate a natural environment.

"In designing for them, I rediscovered the joy of play."

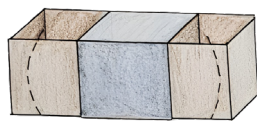


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Form Development



Initial Idea



Form from top view



Fung Shui + Balance



Final Form



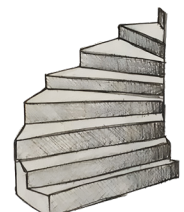
HEDGESTACK:

Modular living in spiral form

Author: Supreme Pulami Magar

"With quiet curiosity, the hedgehog explored its flexible home, adapting each module into a cozy world of its own."

Concept Design

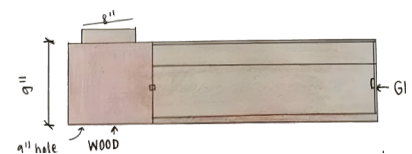


Spiral Staircase



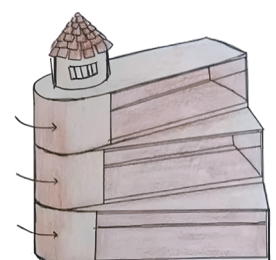
WIDTH: 4"

RAD: 10"



Modules

This project is a Modular Pet House designed for a hedgehog, focusing on accessibility, comfort, and play. The concept is inspired by a spiral staircase, incorporating stackable modules interconnected through the fulcrum. The house provides an interactive and playful environment suited to the hedgehog's needs.



Final Form

PATTERN

Author: Subas Basaula

This model demonstrates architectural principles like balance, with a stable yet dynamic form, rhythm through repetition of sticks and collection of patterns. It shows hierarchy by drawing focus upward, uses contrast in materials and direction, and explores form and space with open, intersecting elements that suggest movement and flow.

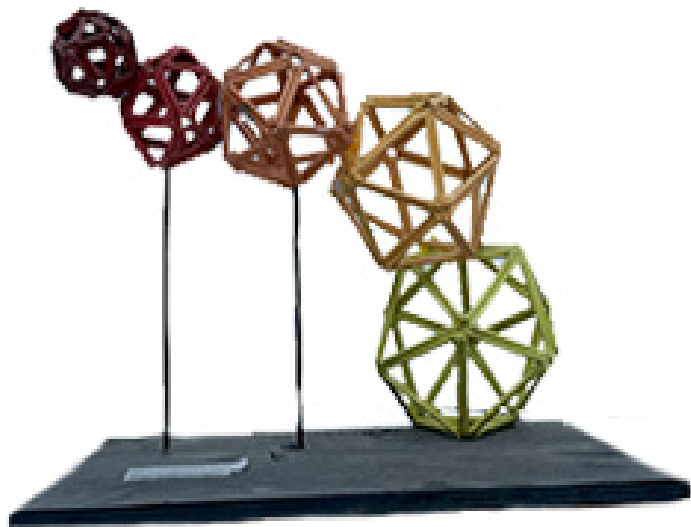


“Inspired by pattern, shaped by imagination”

SCALE AND PROPORTION

Author: Jeehana Bajracharya

The structure shows a smooth transition in both size and color, from deep red to yellow, reflecting Bauhaus ideals. Gradually shrinking, tilted icosahedrons create a dynamic form. Emphasizing simplicity, geometry, and unity, the design uses minimal materials and vivid, primary-inspired colors, staying true to Bauhaus principles.



“Form follows function, and color breathes life the form.”

PRINCIPLE OF DESIGN

TUTORS:

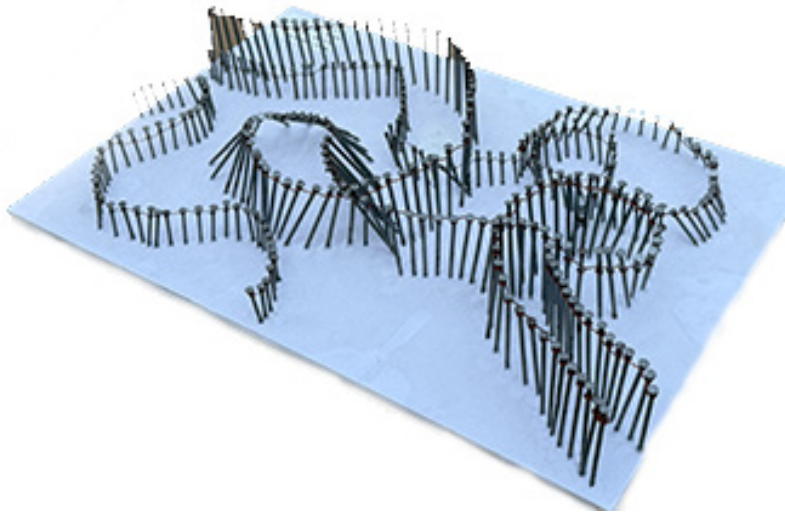
Ar. Dip Pandey

Ar. Aakash Bhochhibhoya

This project is based on design principles, which guide the arrangement of visual elements to communicate ideas effectively. These principles enhance design skills, critical thinking, and problem-solving while highlighting the relationship between form and function. Beyond design, they influence daily life by helping create spaces that are both functional and aesthetically pleasing.

PATTERN

Author: Akriti Maharjan



"Pattern intertwining rhythm into form"

The copper wire and nail model explores flow, rhythm, continuity, and pattern. The curved wire directs the eye, creating movement through space. Repeating nails establish a rhythmic structure, while the wire unifies the composition. Light and shadow introduce an extra layer of texture, adding depth and visual richness.

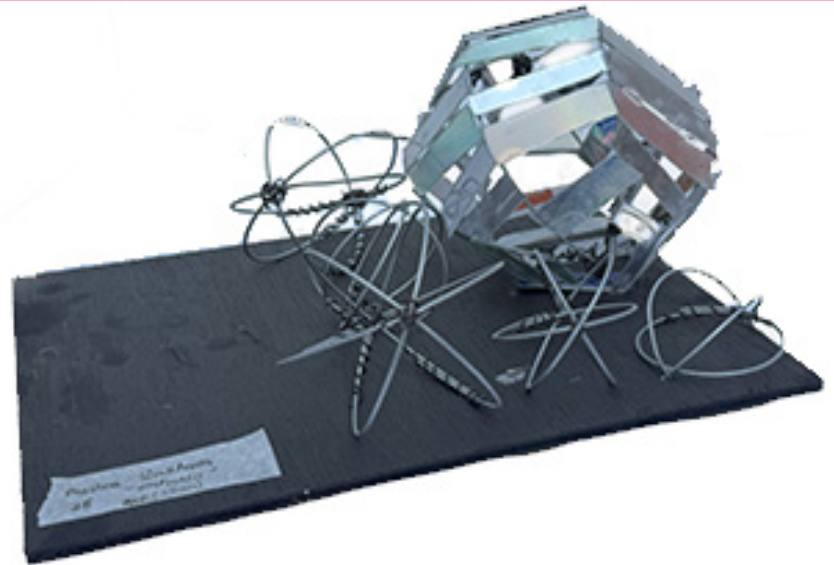
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EMPHASIS

Author: Prashna Simkhada

Inspired by an image of fire, this line model expresses the motion of its particles. The dynamic arrangement suggests the energy and fluidity of flames.

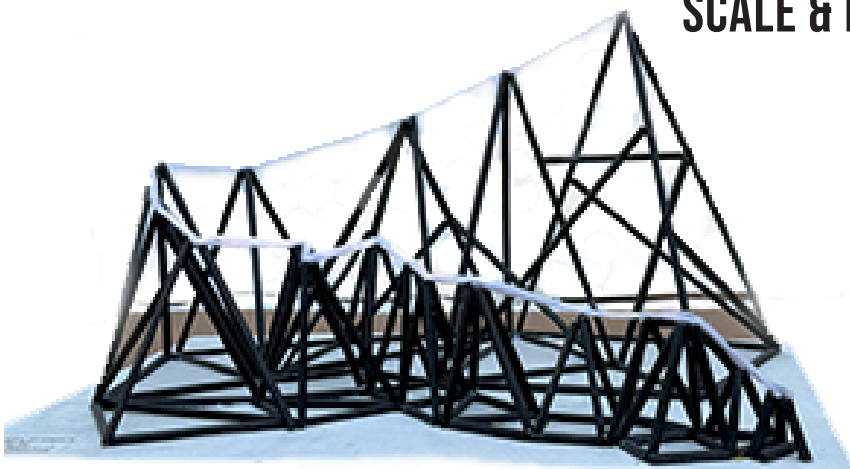
Emphasis is created through the reflection of light on spherical surfaces, drawing the eye to specific points and evoking the vibrant, ever-changing nature of fire.



"Material speaks when light listens"

SCALE & PROPORTION

Author: Dibisha Guragain



"Each triangle varies, but when harmonized, they create rhythm and balance"

This model explores scale and proportion through a flowing rhythm of triangular forms. Varying in size and height, each triangle maintains individuality while contributing to a harmonious whole. Their differences create a sense of movement, yet a balanced connection between them remains, emphasizing unity within variation.



Photographed By:- Nishma Vaidhya



ARC VISUAL WINNER Jenisha Jangam, (Batch 2023)

Mantra Design Studios, based in Dallas, Texas, has been steadily growing its presence in the design industry over the past year through its innovative work and development collaborations.

Founded by **Prashant Sapkota and Ali Khoshkar**—two seasoned designers with a background in high-end hospitality. The studio combines global experience with a genuine passion, bringing thoughtfulness, creativity, and collaboration to every project.

Since its inception, Mantra has completed over 30 projects across Texas, from boutique retail spaces to duplex housing developments. What started with basic occupancy drawings has grown into thoughtful, intentional design, shaped by a commitment to growth, learning, and cross-cultural collaboration. This journey has not only refined the studio's approach but also created space for emerging talent to thrive.



Ali Khoshkar, Prashant Sapkota



Euleess Basecamp

A bold and vibrant recreational center designed to spark play, connection, and active living.



Housing Master plan

A balanced master plan with 33 residential lots, 48 duplex units, and 22,500 sq.ft of office space.



Beans and Bubbles

A boutique café blending coffee, bubble tea with warm finishes and a playful custom froyo wall.



Grand Manison

A stunning house with luxurious features including an outdoor gazebo, pool, and pickleball court.

PRARAMBHA 24': A RETROSPECTIVE

TRACING THE JOURNEY....

Alright, buckle up, because this story is a rollercoaster of emotions with a happy landing! So, I filled out the form for event manager, survived the interview, and BOOM! I was in. Prarambha'24, here I come! Cue the dramatic music and flashing lights.

"It wasn't all confetti and high-fives—it was a mix of excitement and self-doubt. 'Am I even qualified for this?' 'What if I set the stage on fire?' My brain was hosting an anxiety party."

But then I remembered a magic phrase, "If you're scared, do it scared!" So, I grabbed my superhero cape and jumped in. Prarambha'24 actually happened, and it was a certified success. But hold up, you may be wondering what is Prarambha'24 and all the fuss about?





Assoc. Dr. Shyam Sundar Khadka and Assoc. Prof. Dr. Bindu Shrestha for their guidance; and my MVP squad, Nischal Gyawali (best vice event manager ever), Kartabya Regmi (KUARC Wizard), Aayashree Shrestha (Design Head), Bhawana Bhandari (former event manager who kept me motivated), and Aabhushan Man Singh Tuladhar (former secretariat who always had my back). Plus, shout-out to my classmates for bringing unmatched energy!

So yeah—I can finally breathe and say:

“Prarambha’24? Done and dusted!”

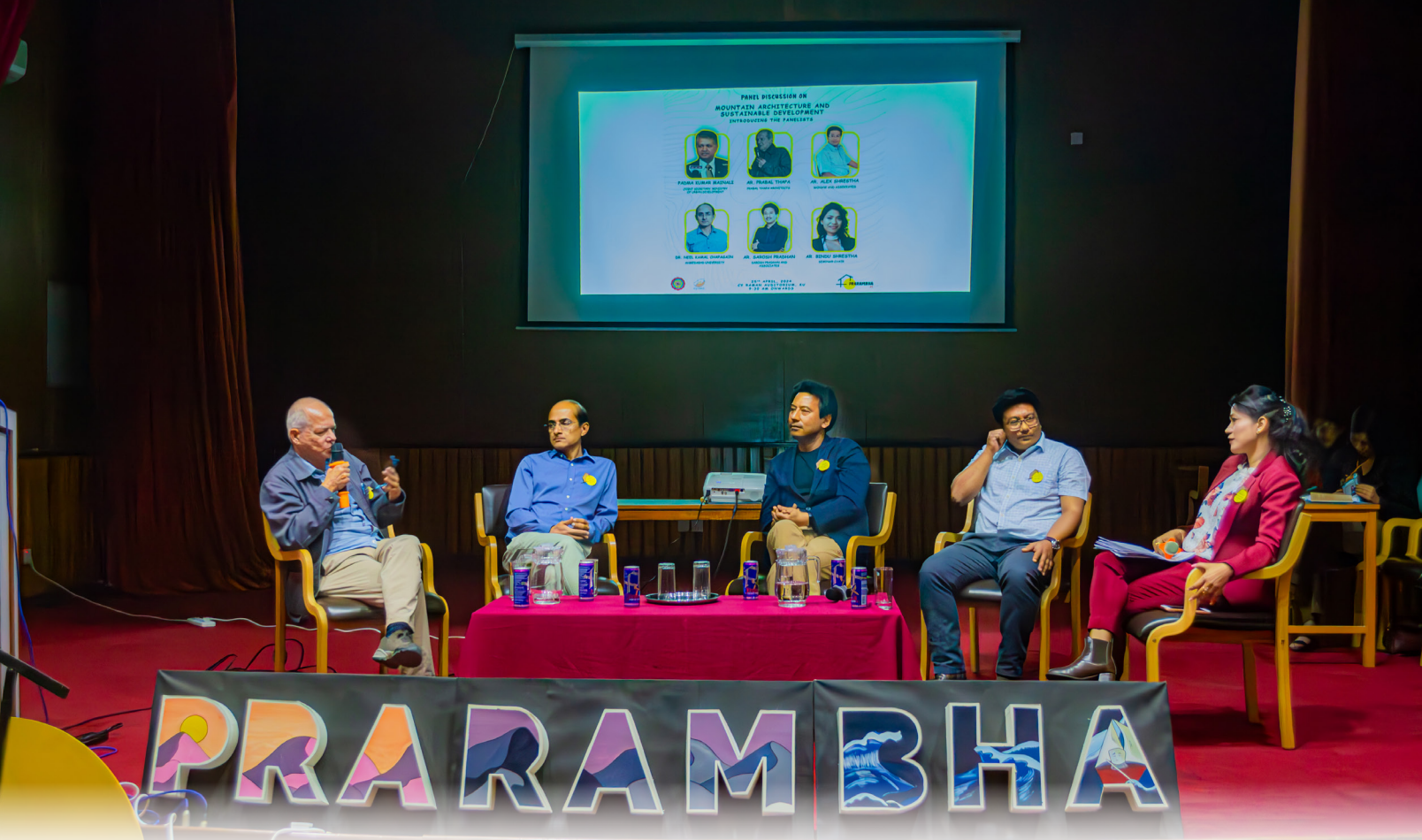
Priyanka Shakya
Event Manager
Prarambha’24

“PRARAMBHA’24 WAS A MOVEMENT, A TESTAMENT TO WHAT HAPPENS WHEN PASSION MEETS TEAMWORK.”

Prarambha’24, an annual architectural event by KUARC held on April 25-26, united over a thousand students, professionals, and the community through pre-events like workshops (Portfolio, Rammed Earth), exhibitions (“Roots” in Panauti with Mayor Ram Sharan Bhandari), design and sports competitions, live art at Bhaktapur Durbar Square with Deputy Mayor Rajani Joshi, and chit-chat sessions with renowned architects Hemanika Palikhey, Amar Gurung, Mahesh Maharjan, Prajen Shrestha, Jenisha Khatri, and Prasamsa Pokharel.

The main event kicked off with the “Archive 003” magazine launch by Padma Kumar Mainali and other distinguished professors. A panel discussion moderated by Dr. Bindu Shrestha brought together experts like Ar. Prabal Thapa and Ar. Sarosh Pradhan. Day two showcased architectural projects, live builds, stall design competitions, flash-mobs, and an Acoustic Eve. Prarambha wouldn’t have been possible without incredible support. Huge thanks to Ar. Bishwodev Bhattarai and Ar. Rajan Shrestha for believing in me;





PANEL DISCUSSION

on Mountain Architecture & Sustainable development



Dr. Bindu Shrestha, HOD
as the moderator

A panel discussion on Mountain Architecture and Sustainable Development took place on April 25th, 2024. Chief Guest as Padma Kumar Mainali and Panelists as Ar. Prabal Thapa, Ar. Alex Shrestha, Ar. Sarosh Pradhan, and Dr. Neel Kamal Chapagain. Each panelist shared a presentation on their respective topics under the theme. The session was moderated by Dr. Bindu Shrestha, the Head of the Department of Architecture. The discussion focused on key challenges and innovative solutions for sustainable architecture in mountain regions.

How can architects blend their ideas with local knowledge, needs, and climate to create sustainable designs?

Local knowledge is the key to a successful project. Be humble, collaborate with the community, and you'll see how it transforms your design.

Dr. Neel Kamal Chapagain

To create meaningful designs, start by learning about the local people. Go back, meet them, and sometimes rely on their knowledge and craftsmanship. As a planner or policymaker, understanding local materials and conditions is essential—take the soil in Lomanthang, for example. What makes it unique?

"Great design comes from understanding local wisdom, working with the community, and respecting nature."



Inauguration of ceremony by
Vice Chancellor, Prof. Dr. Achyut Wagle



Padma Kumar Mainali,
Chief Guest



Ar. Sarosh Pradhan on
Spirit of Design in Nepal



Dr. Neel Kamal Chapagain
on Architecture / Built Environment in Upper
Mustang



Ar. Alex Shrestha on
Mountain Architecture, Ecology, Energy &
Tourism



Ar. Prabal Thapa on
Sustainable Architecture, & Energy Saving
approaches

How can challenges and hurdles be overcome early on in the architectural journey?

"Face the challenges with passion, learn from every experience, and let the heart of culture shape your designs."

Ar. Alex Shrestha

Challenges are a natural part of the process, especially early on. Developing a strong sense of culture and good manners takes time, but you grow through the struggles. The key is to never give up. Embrace technology, travel often, and observe how experienced architects think. Learn from both the successes and mistakes in designs—they'll shape you into a great architect. Most importantly, always go back and observe your surroundings; there's so much to learn from what's around you. For example, I always try to reflect the cultural background in my work, and I suggest you find your own way to connect to the context of your designs.

How can architecture guide individuals toward spirituality and well-being?

"Architecture leads you, just like the Himalayas bring peace."

Ar. Sarosh Pradhan

Spirituality is something that comes to you naturally, while architecture serves as a guide, subtly shaping your experience. Nature has its own way of influencing us—take the Himalayas of Nepal, for example. The monasteries and temples nestled in the mountains create a profound sense of peace and reflection, blending seamlessly with their surroundings. Materials and structures are all around us, and if you take a moment to walk, observe, and reflect, you can discover a deeper sense of life. Architecture shapes our journey, leading us toward that realization. Just as nature and architecture work together, the spaces we build can inspire mindfulness, connection, and inner peace.

What is your view on mixing modern RCC buildings with traditional architecture, and how does social media influence architectural designs?

"True design goes beyond copying trends; it's about understanding purpose and materials."

Ar. Prabal Thapa

I don't try to mix modern structures with traditional architecture because they each have their own unique techniques and methods. For me, it's a clear distinction. I've seen a lot of designs on social media, especially in students' work, with many different styles and approaches. However, it's important to consider not just the first impression but the reasoning behind a design. Simply copying a visual style without understanding the materials or the deeper purpose behind the design isn't the right approach. True architecture should tell a story, not just follow social media trends.

THE ART OF SCALE:

A Model-Making Showcase at Prarambha '24

A key highlight of Prarambha '24, the annual architectural event of Kathmandu University, the Model-Making Competition brought together imagination, craftsmanship, and cultural identity. With categories spanning Western, Eastern, and Modern styles, students explored architectural expression through diverse perspectives, blending tradition with innovation. The competition was judged by respected architects *Ar. Raju Rai* and *Ar. Yam Magar*, whose insights and presence inspired participants to strive for creativity and precision. Celebrating both technical excellence and artistic vision, the event offered a platform for young architects to engage deeply with form, scale, and spatial storytelling, making it a truly enriching experience for all involved.

WESTERN CATEGORY



PARTHENON

TEAM

Sujan Magar
Sudil Shrestha
Shreeja Shrestha
Fayeza Aman

Samip Luitel
Prasamsa Maharjan
Pramisha Tamang



LEANING TOWER OF PISA

TEAM

Srizan KC
Manjul Shakya
Manzu Bade
Resha Acharya

Kristina Basnet
Unnati Shakya
Dikshya Gasi

WINNER

PANTHEON

TEAM

Sophiya Adhikari
Ankit Shrestha
Ashwini Shrestha
Prayasha Acharya
Aditi Adhikari
Udaya Ojha
Simran Khanal



MODERN CATEGORY

TEAM

Pramila Shrestha
Bibha Devkota
Anju Koirala
Sonika Shrestha
Aashana Bhatta
Kopila Chaulagain
Shashwot Poudyal



GEISEL LIBRARY

TEAM

Riya Ghidiya
Sandhya Adhikari
Chandani Jha
Barsha Sitaula
Rebina Aryal
Jenisha Jangam
Simran Neupane



SOLOMON R. GUGGENHEIM
MUSEUM

WINNER

SHIZUOKA PRESS AND BOARDING CENTRE

TEAM

Shreya Tuladhar
Dikshya Timilsina
Prarthana Upreti
Sadikshya Shrestha
Sejal Bhandari
Suhana Shrestha
Aastha Singh



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EASTERN CATEGORY

TEMPLE OF HEAVEN



TEAM

Anurag Kafle
Aaditya Raman Singh
Raghav Shrestha
Praveen Neupane
Prasamsa Shrestha
Ankita Thapa Chhetri
Pitambar Chaudhary

TEAM

Shruti Shrestha
Sweety Shrestha
Riti Maharjan
Sital Ghimire
Mikita Chaudhary
Sambridhi Kafle
Anusha Gautam



WINNER

SANCHI STUPA

TEAM

Aayashree Shrestha
Muna Pandey
Sanjiv Manandhar
Aayusha Shrestha
Abhiyan Shrestha
Supreme Pulami Magar
Astha Shrestha



THE GREAT STUPA AT
SANCHI
(SCALE 1:120)
AYASHREE SHRESTHA, BARCH 19
MUNA PANDEY, BARCH 19
SANJIV MANANDHAR, BARCH 21
AYUSHYA SHRESTHA, BARCH 22
SUPREME PULAMI MAGAR, BARCH 22
ASTHA SHRESTHA, BARCH 22
ABHIYAN SHRESTHA, BARCH 23



DEPARTMENT OF ARCHITECTURE

KUARC
2024/25

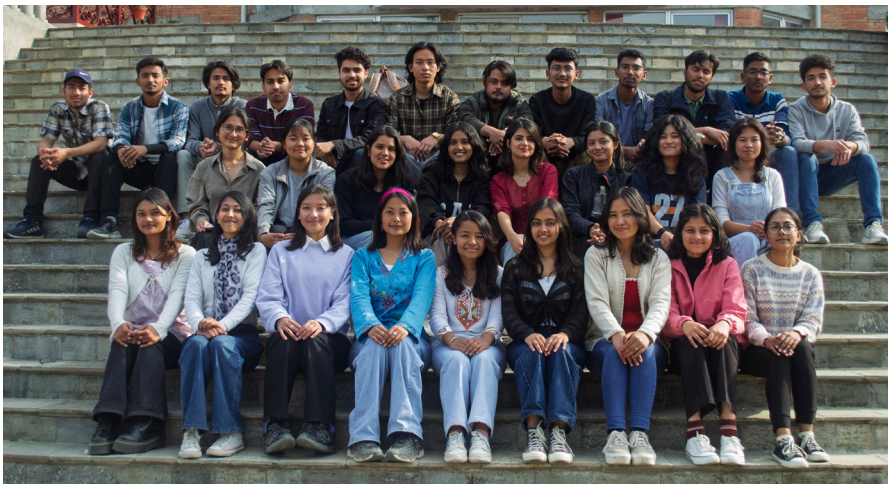


BATCH 2020





BATCH 2021



BATCH 2022



BATCH 2023



BATCH 2024



I went to Mustang to study its mountains and architecture—but I returned with something greater: a quiet strength, and a piece of myself I never knew was missing.



Photographed By:- Samrid Sthapit (Batch 2021)



Drawn By:- Sudil Shrestha (Batch 2020)v

*Built not just with words and images, but with the support of many,
thank you for being a part of this.*

Archive Committee 2024-25

4th Publication



Department of Architecture
Kathmandu University



Kathmandu University
Architecture Club



Archive Committee