ARCHITECTURE ASIA

The Architects Regional Council Asia (ARCASIA)
26 Eng Hoon Street, Singapore, 169776

The Architectural Society of China (ASC)
9 Sanlihe Road, Beijing, China, 100835

Tongji University
1239 Siping Road, Shanghai, China, 200092

Tongji Architectural Design (Group) Co., Ltd.
1230 Siping Road, Shanghai, China, 200092

ARCHITECTURE ASIA

ARCASIA Awards for Architecture 2025

SEPTEMBER 2025

ARCHITECTURE ASIA

ARCASIA

Awards for Architecture 2025

Journal of the Architects Regional Council Asia · www.architecture-asia.com · ISSN 1675-6886

ARCASIA Office Bearers

PRESIDENT
Ar. Saifuddin Ahmad

ZONE A VICE PRESIDENT
Ar. Devendra Nath Gongal

ZONE C VICE PRESIDENT
Ar. Thomas Cheung

HONORARY TREASURER
Ar. Ahmad Ridha Razak

IMMEDIATE PAST PRESIDENT
Ar. Abu Sayeed M Ahmed

ZONE B VICE PRESIDENT
Ar. Saykham Thammanosouth

HONORARY SECRETARY
Ar. Dexter Y.P. Koh

ADVISORS
Ar. Tan Pei Ing
Ar. Rita Soh

Chairmen of ARCASIA Committees

COMMITTEE OF ARCHITECTURE EDUCATION (ACAE)
Arch. Jonathan V. Manalad

COMMITTEE ON PROFESSIONAL PRACTICE (ACPP)
Ar. Zhang Wei

COMMITTEE ON SOCIAL RESPONSIBILITY (ACSR)
Ar. Farhana Sharmin Emu

COMMITTEE ON GREEN & SUSTAINABLE ARCHITECTURE (ACGSA)
Ar. Alice Leong Pek Lian

COMMITTEE ON YOUNG ARCHITECTS (ACYA)
Ar. Denny Setiawan

FELLOWSHIP
Ar. Debatosh Sahu

Member Institutes

Institute of Architects, Bangladesh (IAB)
IAB Centre, Plot-11, Road-7, Block-E, Agargaon, Sher-e-Banglanagar, Dhaka 1207, BANGLADESH
T +880 2 55007196
+880 2 55007197
E mail@iab.com.bd
W www.iab.com.bd

The Bhutan Institute of Architects (BIA)
Post Box 223, Thimphu, BHUTAN
T (975) 1794 6075
F (975) 232 1265

Pertubuhan Ukur Jurutera & Arkitek (Brunei) (PUJA)
PUJA Office Unit PC-L1,04, Ground Floor, Engineering Block, Phase 3 Building, Universiti Teknologi Brunei, Jalan Tungku Link, Gadong BE1410, BRUNEI
T/F +673 2384021
E pujaoffice01@gmail.com
W www.pujajournal.com

The Architectural Society of China (ASC)
9 Sanlihe Road, Beijing, CHINA 100835
T +86-10-88082237
F +86-10-88082222
E gjb@chinaasc.org
W www.chinaasc.org

The Hong Kong Institute of Architects (HKIA)
19/F, One Hysan Avenue, Causeway Bay, Hong Kong, CHINA
T (+852) 2511 6323
F (+852) 2519 6011
E hkiasec@hkia.org.hk
W www.hkia.net

The Indian Institute of Architects (IIA)
5th Floor, Prospect Chambers Annexe, Dr. D. N. Road, Fort, Mumbai, INDIA 400 001
T 00 91 22884805
2204 6972/2281 8491
F 00 91 22832516
E iiaho1214@gmail.com;
iiapublication@gmail.com
W www.indianinstituteofarchitects.com

Indonesian Institute of Architects (Ikatan Arsitek Indonesia) (IAI)
Jakarta Design Centre (JDC) Lt.7, Jalan Gatot Subroto Kav.53, Slipi, Jakarta 10260 INDONESIA
T +62-21 5304716
+62-21 5304623
F +62-21 5304722
E sekretariat@iai.or.id
W www.iai.or.id

The Japan Institution of Architects (JIA)
4F JIA-Kan 2-3-18, Jingu-mae, Shibuya-ku, Tokyo 150-0001, JAPAN
T +81-3-3408-7125
F +81-3-3408-7129
E jiacontact@jia.or.jp
W www.jia.or.jp

Korea Institute of Registered Architects (KIRA)
317, Hyoryeong-ro, Seocho-gu, Seoul, 137-877
REPUBLIC OF KOREA
T +82-2-3415-6827
+82-2-3415-6828
F +82-2-3415-6899
E secretary@kira.or.kr
W www.kira.or.kr

Association of Lao Architects and Civil Engineers (ALACE)
Asian Road T2, House No: 226, Unit 18, Ban, Sisavath Chanthaboury District, P.O. Box 8806, Vientiane Capital, LAOS
T +856-21-260630
F +856-21-264736

Architects Association of Macau (AAM)
Avenida de Coronel Mesquita No. 2F, P.O. Box 3091, Macau, CHINA
T (853) 28703458
F (853) 28704089
E macauaam@macau.ctm.net
W www.macauarchitects.com

Malaysian Institute of Architects (Pertubuhan Akitek Malaysia) (PAM)
PAM Centre, 99L, Jalan Tandok, Bangsar, 59100 Kuala Lumpur, MALAYSIA
T (+603) 2202 2866
F (+603) 2202 2566
E info@pam.org.my
W www.pam.org.my

The Union of Mongolian Architects (UMA)
Ulaanbaatar city, Sukhbaatar district, 8 khoroo, Bulgarian Street 27, MONGOLIA
T 976-77115300
976-77130638
976-77113760
F 976-77130638
E uma.org.mn@gmail.com
W www.uma.org.mn

Association of Myanmar Architects (AMA)
No. 228-234, 3rd Floor, Bogyoke Aung San Road, Department of Urban and Housing Development Building, Botahtaung Tsp, Yangon, MYANMAR
T (959) 443154460
(959) 265 466 884
E amarchitects2001@gmail.com;
secretary@ama.org.mm
W www.ama.org.mm

The Society of Nepalese Architects (SONA)
Churchi Complex, China Town Shopping Centre, Bagdurbar, Sundhara Kathmandu, NEPAL
T +977-1-4262252
F +977-1-4262252
W sona.org.np

Institute of Architects Pakistan (IAP)
IAP House, ST-1/A, Block 2, Kehkashan Clifton, Karachi, PAKISTAN
T +9221 35879335
F +9221 35879335
E info@iap.com.pk
W www.iap.com.pk

United Architects of the Philippines (UAP)
UAP National Headquarters Building, 53 Scout Rallos Street, Diliman, Quezon City 1103, THE PHILIPPINES
T +63 2 4126403
+63 2 4126364
+63 2 4120051
F +63 2 3721796
E uap@united-architects.org
W www.united-architects.org

Singapore Institute of Architects (SIA)
79B Neil Road, SINGAPORE 088904
T +65 6226 2668
F +65 6226 2663
E info@sia.org.sg
W www.sia.org.sg

Sri Lanka Institute of Architects (SLIA)
120/7, Wijerama Mawatha, Colombo 7, SRI LANKA
T +94 112 689900
+94 112 689888
+94 112 689777
E secretariat@architects.lk
W http://www.sila.lk

The Association of Siamese Architects under Royal Patronage (ASA)
24B/1 Soi Soonvijai 4, Rama IX Road, Bangkapi, Huay Kwang, Bangkok 10310 THAILAND
T (662) 319-6555
F (662) 319-6419
E asaisaoffice@gmail.com
W www.asa.or.th

Viet Nam Association of Architects (VAA)
40 Tang Bat Ho, Hai Ba Trung Dist., Hanoi, VIETNAM
T +844 393 60755
F +844 393 49240
E vaa@hkts.vn
W kienviet.net

ARCHITECTURE ASIA

Journal of the Architects Regional Council Asia (ARCASIA)

OVERVIEW

Winners by category

3 WINNERS — **A-1** Single Family Residential Projects

2 WINNERS — **A-2** Multifamily Residential Complexes

2 WINNERS — **B-1** Commercial Buildings

2 WINNERS — **B-2** Resort Buildings

3 WINNERS — **B-3** Institutional Buildings

2 WINNERS — **B-4** Social and Cultural Buildings

3 WINNERS — **B-5** Specialised Buildings

3 WINNERS — **C** Industrial Buildings

2 WINNERS — **D-1** Historical Restoration projects

3 WINNERS — **D-2** Adaptive Reuse Projects

2 WINNERS — **E** Integrated Development

1 WINNER — **Special Awards** Socially Responsible Architecture

2 WINNERS — **Special Awards** Sustainability

The AAA2025 were divided into six categories

A. RESIDENTIAL PROJECTS:
5 awards in total, including 2 gold medals and 3 honorary mentions, representing 16.66% of the awards.

B. PUBLIC AMENITY BUILDINGS:
12 awards in total, including 3 gold medals and 8 honorary mentions, representing 40% of the awards.

C. INDUSTRIAL BUILDINGS:
3 awards in total, including 1 gold medals and 2 honorary mentions, representing 10% of the awards.

D. CONSERVATION PROJECTS:
5 awards in total, including 2 gold medals and 3 honorary mentions, representing 16.66% of the awards.

E. INTEGRATED DEVELOPMENT:
2 awards in total, including 1 gold medal and 1 honorary mention, representing 6.66% of the awards.

SPECIAL AWARDS:
3 awards, representing 10% of the awards.

In terms of the distribution of awards by country or region

Bangladesh
Won 1 gold award.

China
Led with 14 awards, including 6 gold awards and 7 honorary mentions.

India
Received 1 honorary mentions.

Indonesia
Received 2 honorary mention.

Japan
Received 1 honorary mentions.

Korea, Republic of
Led with 2 awards, including 1 gold award and 1 honorary mentions.

Malaysia
Received 1 honorary mention.

Pakistan
Won 2 gold award.

Philippines
Received 1 honorary mention.

Singapore
Received 1 honorary mentions.

Thailand
Received 2 honorary mention.

EDITORIAL

ARCASIA has established the ARCASIA AWARDS FOR ARCHITECTURE (AAA) to encourage and recognize exemplary works done by ARCHITECTS working in Asia in its endeavor to raise the standard of the built environment throughout Asia in general and in its Member countries in particular. The awards are judged by an independent panel appointed by the ARCASIA Council, consisting of three eminent architects from Asia, one eminent architect from outside Asia and one non-architect. The winners are determined by this jury panel and announced by the council.
The objective of the ARCASIA AWARDS FOR ARCHITECTURE (AAA) is to acknowledge exemplary architectural work and, in doing so, celebrate the Asian spirit, encourage the development and improvement of the Asian built environment and enhance awareness of the role of architects in the socio-economic and cultural life of Asian countries.
The ARCASIA Award also aims to demonstrate that good architecture is a key positive influence on the human environment and that successful physical development in Asia need not be in disharmony with the cultural values, national identity or the natural environment of developing countries.
In the AAA2025, there were 412 entries from 15 member countries or regions, and 398 entries were deemed eligible after a two-week qualification review. The jury selected 30 projects, including 10 Gold medals, 17 honorary mentions and 3 special awards(one for Socially responsible and two for Sustainability). This year, the jury also selected Project of the Year from among Gold medal winners, recognizing the best of the best projects. (cgs 18072025)

Report on Progress

Date	Progress
2025. 02. 20.	Awards Announcement
2025. 03. 01.	Submission Opens
2025. 03. 31.	Submission Closes
2025. 04. 15.	Extension of Deadline
2025. 04. 30.	Assessment of Qualification
2025. 05. 01–31.	Jury Sessions
2025. 06. 09	Finalist Announcement
2025. 09. 10.	Award Ceremony

Poster

Submissions by Category

Category	Name of Category	Submission Number
A-1	Single Family Residential Projects	42
A-2	Multifamily Residential Complexes	22
B-1	Commercial Buildings	51
B-2	Resort Buildings	31
B-3	Institutional Buildings	55
B-4	Social and Cultural Buildings	92
B-5	Specialized Buildings	37
C-1	Industrial Buildings	12
D-1	Historical Restoration projects	10
D-2	Adaptive Reuse Projects	48
E	Integrated Development	12
Total		***412***

Submissions by Country

Zone	Coungry	Organizaion	Submission Number
Zone A	Bhutan	BIA	0
	Bangladesh	IAB	16
	Pakistan	IAP	12
	India	IIA	16
	Sri Lanka	SLIA	12
	Nepal	SONA	2
	Maldives	AAM	0
Zone B	Laos	ALACE	0
	Myanmar	AMA	0
	Thailand	ASA	11
	Indonesia	IAI	33
	Malaysia	PAM	8
	Brunei	PUJA	0
	Singapore	SIA	13
	Philippines	UAP	10
	Vietnam	VAA	14
	Cambodia	CSA	0
Zone C	Macau	AAM	3
	China	ASC	202
	Hong Kong	HKIA	20
	Japan	JIA	10
	North Korea	KAU	0
	Republic of Korea	KIRA	24
	Mongolia	UMA	0
Others	Germany		2
	USA		4
Total			***412***

Submissions by Category & Country

Entry and Category			A-1	A-2	B-1	B-2	B-3	B-4	B-5	C	D-1	D-2	E	TOTAL
Zone A	Bhutan	BIA	0	0	0	0	0	0	0	0	0	0	0	0
	Bangladesh	IAB	5	0	0	1	1	4	1	2	0	1	1	16
	Pakistan	IAP	2	0	1	2	3	2	1	0	1	0	0	12
	India	IIA	3	2	3	1	0	4	0	1	0	1	1	16
	Sri Lanka	SLIA	4	0	1	3	1	2	1	0	0	0	0	12
	Nepal	SONA	0	0	0	1	0	0	0	0	0	1	0	2
	Maldives	AAM	0	0	0	0	0	0	0	0	0	0	0	0
Zone B	Laos	ALACE	0	0	0	0	0	0	0	0	0	0	0	0
	Myanmar	AMA	0	0	0	0	0	0	0	0	0	0	0	0
	Thailand	ASA	0	0	1	1	5	3	0	1	0	0	0	11
	Indonesia	IAI	5	2	7	5	4	4	4	0	2	0	0	33
	Malaysia	PAM	2	1	0	0	0	1	0	0	0	4	0	8
	Brunei	PUJA	0	0	0	0	0	0	0	0	0	0	0	0
	Singapore	SIA	3	0	2	1	1	3	0	1	1	1	0	13
	Philippines	UAP	2	0	1	1	1	1	1	0	2	1	0	10
	Vietnam	VAA	7	0	2	2	1	1	1	0	0	0	0	14
	Cambodia	CSA	0	0	0	0	0	0	0	0	0	0	0	0
Zone C	Macau	AAM	0	0	0	0	0	0	2	0	1	0	0	3
	China	ASC	5	9	22	10	29	56	23	6	3	31	8	202
	Hong Kong	HKIA	0	3	2	0	8	2	1	0	0	3	1	20
	Japan	JIA	0	1	3	1	1	2	0	0	0	1	1	10
	North Korea	KAU	0	0	0	0	0	0	0	0	0	0	0	0
	Republic of Korea	KIRA	4	3	5	1	0	5	2	1	0	3	0	24
	Mongolia	UMA	0	0	0	0	0	0	0	0	0	0	0	0
Others	Cambodia	CSA	0	0	0	0	0	0	0	0	0	0	0	0
	Germany		0	0	0	0	0	1	0	0	0	1	0	2
	USA		0	1	1	1	0	1	0	0	0	0	0	4
Total			42	22	51	31	55	92	37	12	10	48	12	412

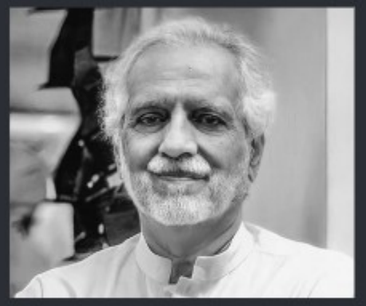
JURY BOARD

ARCASIA Awards for Architecture 2025

Ar. Saifuddin Ahmad

ARCASIA President

- Ar. Saifuddin bin Ahmad
- Diploma in Architecture (University Teknologi Malaysia)
- Bachelor of Architecture (Deakin University, Australia)
- SAIFUDDIN ARCHITECT (Principal)
- SNO ARCHITECTS SDN BHD (Managing Director)
- Ar. Saifuddin Ahmad, 65, is the President of ARCASIA (Architects Regional Council Asia) 2024-2025. He is a fellow of Pertubuhan Akitek Malaysia, Registered ASEAN Architect, APEC Architect and Honorary Member of Australian Institute of Architects, Association of Siamese Architects by Royal Patronage.
- The American Institute of Architects (AIA) has awarded the AIA Presidential Medal and Honorary AIA Membership during the International Presidents' Forum in Washington DC on June 8th, 2024.
- Ar. Saifuddin is a member of the Board of Directors Mass Rapid Transit Corporation Sdn Bhd since February 2021. He is also Chairman of its subsidiary Lingkaran MRT Sdn Bhd, the company responsible for the implementation of MRT Line 3. Ar. Saifuddin was a member of the Board of University Directors at Universiti Malaya since 2011 to 2024. Ar. Saifuddin was appointed as Adjunct professor UCSI University's school of Architecture and Built Environment (June 1, 2024 – May 31, 2026) the first for the school.
- He was awarded by his alma mater, Deakin University, Australia, Alumni of Year 2020. He was chosen as one of the distinguished alumni by Universiti Teknologi Malaysia during the university's 50th anniversary in 2022. Ar. Saifuddin was one of the recipients of The 2023 CIDB Fellowship Award, a recognition and appreciation from CIDB Malaysia.



Ar. Shahid Abdulla

Zone A

- Shahid Abdulla, founder and director of Arshad Shahid Abdulla (ASA) (Pvt.) Ltd., earned his Bachelor of Architecture from the University of Illinois, Chicago, in 1977. He co-founded ASA with his late brother in 1979 and is a Fellow of the Institute of Architects, Pakistan (IAP), as well as a registered member of the Pakistan Council of Architects and Town Planners (PCATP).
- Among his accolades are the IAP Design Excellence Award (2012), the IAP Award for Excellence (2017), and several honors at the ADA Awards (2019) for projects like the Hunar Foundation's DMS Campus and the Nusserwanjee Building. Shahid received the President's Pride of Performance in 2014 and the Sitara-e-Imtiaz in 2022 for his contributions to art, design, and social work in Pakistan.

Ar. Anna Kwong

Zone C

- Past President of The Hong Kong Institute of Architects ("HKIA"), Ar. Anna is an Authorized Person - Registered Architect, APEC architect and possesses PRC Class 1 Registered Architect Qualification. She has served at the strategic HK Government ("HKG") Town Planning Board, HK Green Building Council, Council of HK Lingnan University, HK Academy of Performing Arts, Legal Aids Council and Trustee of the HKU Azalea Endowment Fund and etc.
- As a juror, Ar. Anna has served HKIA, RIBA, UNESCO Asia-Pacific Office as well as universities in HK and China on many occasions.
- Her works on Cultural Heritage Conservation have earned her the UNESCO Asia-Pacific Award :
- Catholic Cathedral, HK (2003), St Joseph's Chapel, YimTinTsai ("YTT"), SaiKung, HK (2005) and Revitalization of the Saltpans, YTT (2015).
- Ar. Anna was the Project proponent of the YTT Arts Festival which received subsequently full sponsorship from HKG Tourism Commissioner Office; and the team who curated the E.CO Rotunda at YTT won the 2024 HKIA Special Award for Architectural Installation, Curation & Exhibition Design.
- In recognition of her contribution to the community, the Bauhinia Service Award by the HK Agency for Volunteer Services and a Medal of Honour were conferred on Ar. Anna by HKG.

Prof. Ken Nah

Non-Architect, Korea

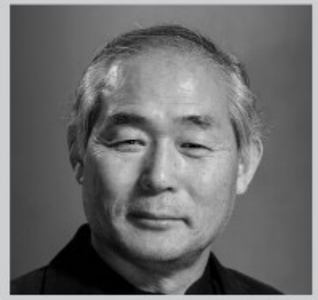
- Prof. Nah Ken is a faculty member at the International Design School for Advanced Studies(IDAS) of Hongik University and currently serves as the Master Designer of Busan Metropolitan City. He earned a B.S. in Industrial Engineering from Hanyang University, Korea, a M.S. in Industrial Engineering from KAIST (Korea Advanced Institute for Science and Technology), Korea, and a Ph.D. in Engineering Design from Tufts University, USA. He has served as the Dean of the International Design School for Advanced Studies(IDAS) at Hongik University and was the Director General for 'World Design Capital Seoul 2010', among other projects, making him an expert combining both theoretical and practical knowledge in design.
- He has served as a jury for numerous international design awards, including the Red Dot Design Award, K-Design Award, and Asia Design Award. He has authored several books, such as 'Design PowerHouse', 'Research PowerHouse', and 'Argrigulture and Design.' In 2019, he was awarded Service Merit Medal from the Korean Government in contribution to Design at the 21st Korea Design Awards.

Ar. Beverly Frank

AIA, USA

- Ar. Beverly Frank, AIA, NCARB, GGP, CSI-CDT is the founding partner of BFrank Studio, LLC in Tampa, Florida, United States of America. She holds a Bachelor of Science in Art Education degree and a Master of Architecture degree from the University of South Florida – where she also teaches as an adjunct professor. Her practice centers around commercial and institutional work with a focus on adaptive reuse and renovations in higher education.
- Beverly served as the president of the Florida Chapter of the American Institute of Architects in 2023. She is very active in civic and professional organizations. Her service to the profession and community currently include two appointments by the governor of the state of Florida, including the Florida Council on Arts and Culture and the Florida Board of Architecture and Interior Design – the state board that regulates the practice of architecture and interior design.

CONVENER



Ar. Chun Gyu Shin

AWARDS CONVENOR

- Ar. Chun Gyu Shin, KIRA/AIA
- AAA Convener, 2025 ACA21, Incheon
- Principal, CGS Architects and Assoicates
- VP, ARCASIA(2022/2023)
- City Architect, Cheong Ju City(2020/2022), Sejong Administrative City(2020/2021)
- Member of Seoul Metro Architecture Policy Commission(2013/2019)
- Adjunct professor, Yonsei University(1996/2015)
- Architectural Adviser, KOICA(2003/2018)
- Ar. Chun Gyu Shin, KIRA/AIA is a principal architect and founder of CGS Architecture and Association. He is an Immediate Past VP of ARCASIA, past City Architect of Cheongju City and an adjunct professor at Yonsei University for 20 years. He received Bachelor degree at Yonsei University, Master of Architecture and Master of Urban Planning at Ohio State University, USA. He was also a member of Architectural Policy Committee in Seoul Metropolitan Government, an architectural advisor of Korea International Cooperation Agency (KOICA) and Master Planner of National Museum Complex of Sejong Administrative City. His major works are "Aimsak Factory" (received Presidential Award of Korea Architecture Award, 2008 and Gold Medal of ARCASIA, 2010), "Chungho Building Remodeling "(received Seoul Architecture Award, 2008), "Creative Village at ChungKang College of Cultural Industries(received Korea Architecture Award, 2010)" and etc.

A1

SINGLE FAMILY RESIDENTIAL PROJECTS

GOLD MEDAL
CHAABI

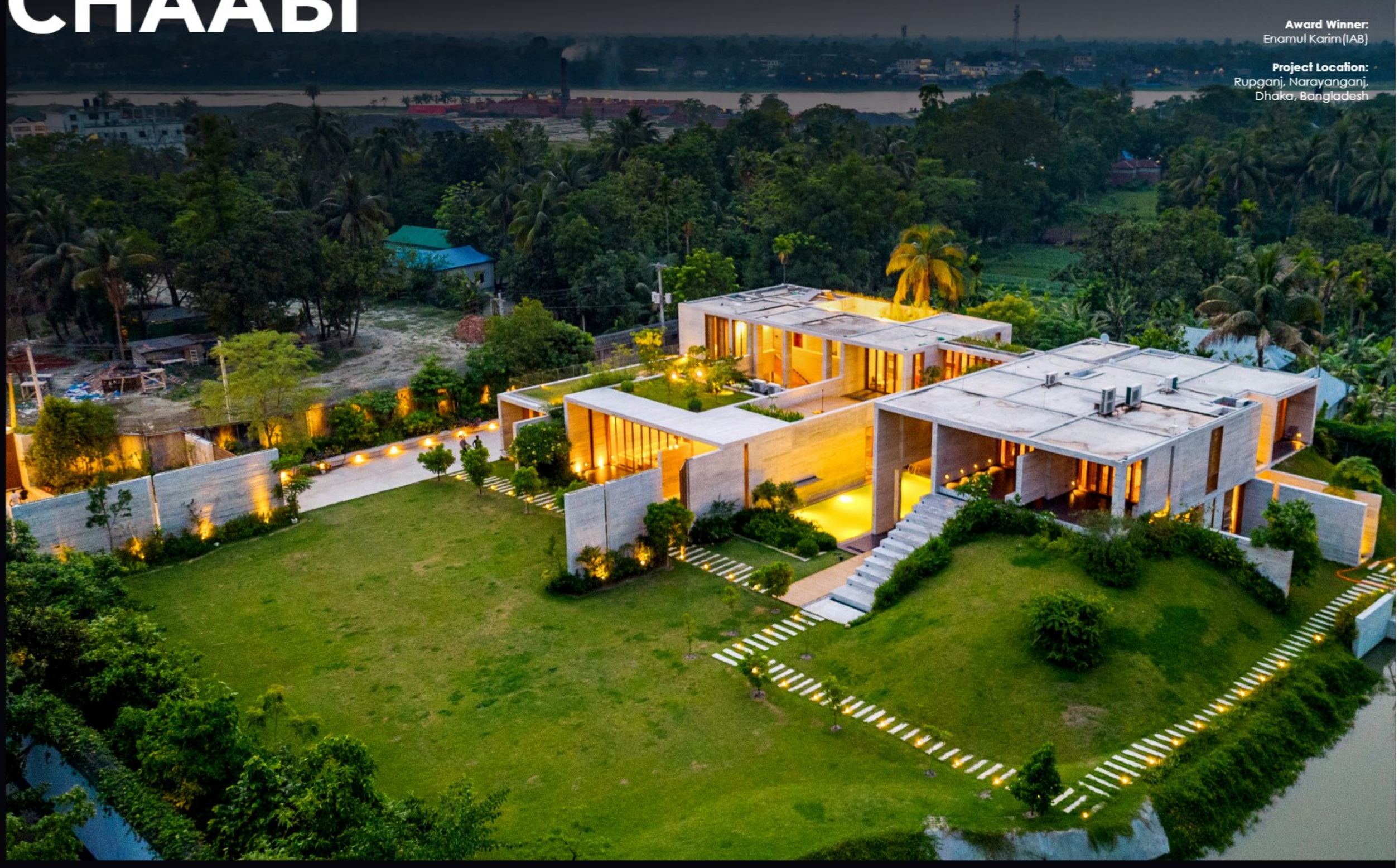
HONORARY MENTION
Clay Roof House
Hillhouse

CHAABI

GOLD MEDAL

Award Winner:
Enamul Karim(IAB)

Project Location:
Rupganj, Narayanganj,
Dhaka, Bangladesh



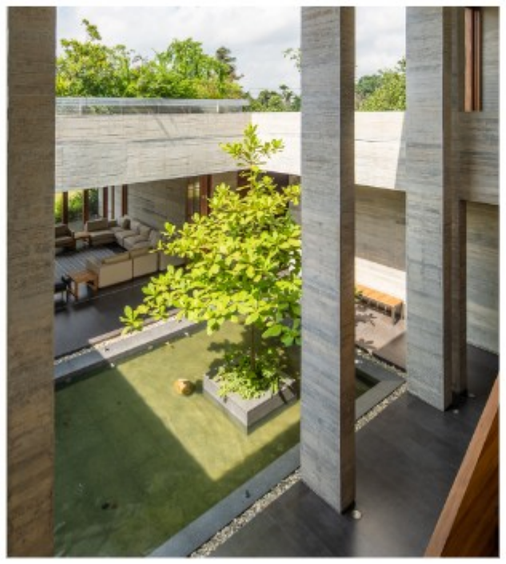
Set on the outskirts of Dhaka near the Shitalakha River, CHAABI- which means 'to want something' in Bengali, was designed as a peaceful family retreat filled with emotion and imagination. Inspired by the idea that "Form Follows Fiction", the house tells a story through its spaces, aiming to create lasting memories.

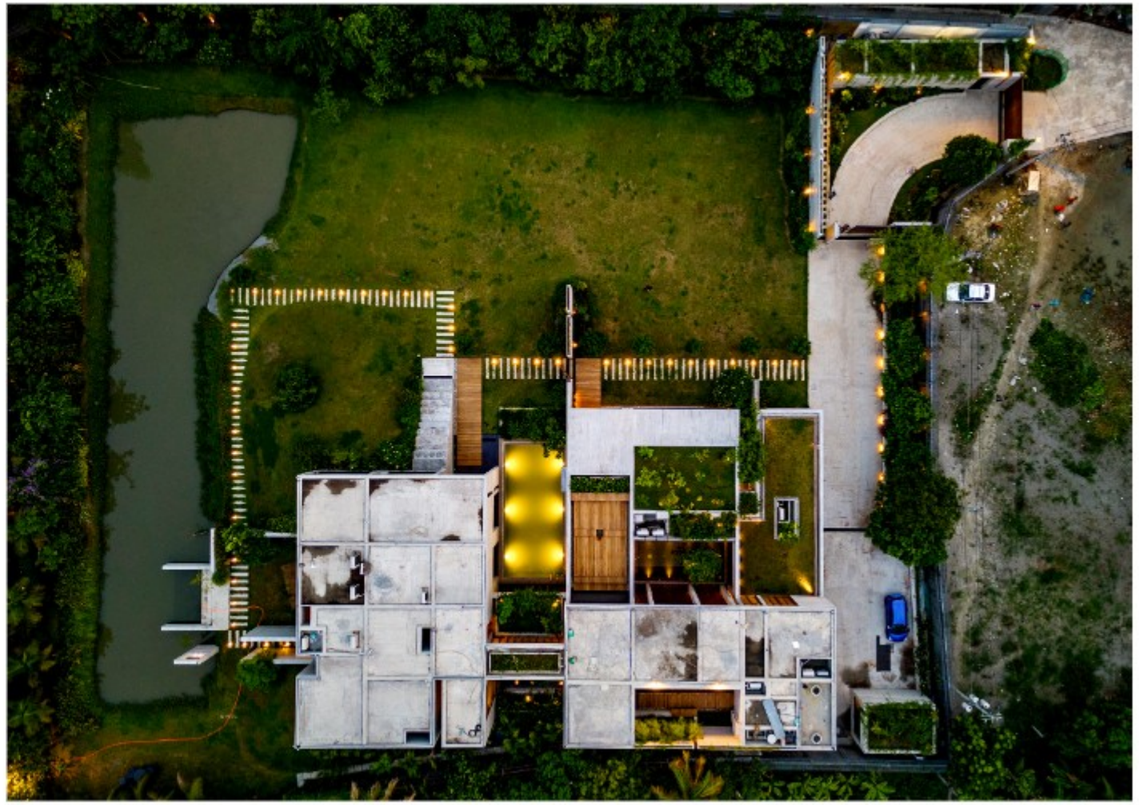
The layout blends indoor and outdoor areas through layered transitions that let in soft daylight and breezes. The ground floor includes bedrooms, a dining area, kitchen, gym, home theatre, guest rooms, and a swimming pool. A skylit water feature beside the living room connects the home to nature, while narrow paths and bright stairways lead from quiet corners to open spaces.

Upstairs, the design becomes more reflective. There's a space to enjoy the rain, a cozy family area, and an "address desk"- a wooden platform with microphones meant for sharing stories. The master bedroom connects directly to the open field through a stair, enhancing the feeling of openness. A special bedroom, placed on gently sloping land, was thoughtfully designed for the family's daughter.

Natural materials like concrete, mahogany, glass, and matte tiles were used for their texture and warmth. 'Memory traps', softly lit from below, hold personal items from parents and grandparents- keeping their memory alive in the home.

Ultimately, the design fosters both physical and psychological harmony with nature, encouraging peace, introspection, and a sense of home that goes beyond walls. As the design process evolved, the project took on a poetic rhythm- so much so that the client expressed, "You write, and I will interpret it in my own way."





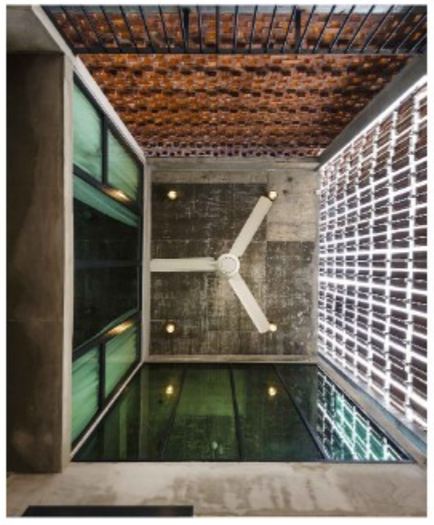
CLAY ROOF HOUSE

HONORARY MENTION

Award Winner:
Loke Mun Tan(PAM)

Project Location:
Malaysia

The House is located on a small plot (500 Square meters) in the older suburbs of Petaling Jaya. The owners had purchased an old dilapidated house that was built in the 1960s and wanted to rebuild a new family home. They wanted to move closer to the city centre as their work, school and social activities were in the centre of Petaling Jaya/Kuala Lumpur. Their previous home was 1 hours drive from Kuala Lumpur city and this was taking a heavy toll on the young family.
The brief for the new home was a simple house with 4 bedrooms and large living cum family room and dining as the wife was a good cook and they often entertained. They wanted a low maintenance green house that would be easy for the single income family as the wife was a home maker.
They had a budget of USD 200,000 and there was not much flexibility to increase as their existing house was still unsold.
The client's brief and the small rectangular site ensured a very simple rectangular box massing comprising a floor plan with 9 square boxes with the stairwell in the center. The front of the house faced west so it needed to be treated to minimize heat gain.
Upon inspection of the site it was discovered that the old dilapidated house had good quality Indian clay roof tiles that were still robust. And as the property faced west, the clay roof tiles offered a good solution to vertically screen the façade from the afternoon sun. An intricately designed vertical brise soleil screen as designed and it became the main feature of the house.



HILLHOUSE

HONORARY MENTION

Award Winner:
John Patrick Anthony Buensalido(UAP)

Project Location:
Province of Quezon, Philippines

Nature can present unforeseen circumstances, and architecture must be cognizant of its cues. This is exemplified by the 'Hill House'
, situated on a scenic promontory site. During the initial site visit, the house's location on the property was determined after careful observation and exploration of the hilly topography. A hill was deemed the ideal location for the house due to the security offered by its elevation, the views of the adjacent mountains and the sea, and the sense of seclusion desired by the client.
Rather than constructing one large structure on the site, the programmatic functions of the private residence were distributed among multiple pavilions nestled within the hill. This approach was also influenced by adjustments needed as the house construction commenced. Following an erosion incident during the excavation for the foundation, guest rooms—previously separate structures—were placed in the eroded areas beneath the main pavilion instead of replacing the soil and building retaining walls. This strategy saved considerable time and resources while still achieving the desired spatial quality for these rooms.
The result is a design in which nature is an omnipresent element. One must traverse meandering walkways bordered by lush landscaping to move from one pavilion to another, where nature's sights, sounds, and movements can be fully experienced. The house has no hallways because its primary circulatory space is nature. Most enclosures are transparent, allowing views of the surrounding nature from the interior.
Materials available nearby and initially intended for outdoor applications further enhanced the conceptual intent for the home, as the outdoors could literally be brought in—rough stone walk pads were used for the interior flooring, unstained and uneven wood for the ceiling and flooring, and volcanic stone originally intended for hardscaping as a wall finish. Indeed, the house is inspired by and embedded within nature.

A2

MULTIFAMILY RESIDENTIAL COMPLEXES

GOLD MEDAL

Shandong Persimmon Rural Living Community

HONORARY MENTION

HOMES AROUND TREES
-38&BANYAN

SHANDONG PERSIMMON RURAL LIVING COMMUNITY

GOLD MEDAL

Award Winner:
SHEN Yue(ASC), WANG Ye(ASC)

Project Location:
China

Located in Yinan County, Shandong Province, Shandong Persimmon Rural Living community serves as a key node within the nationally designated Zhujialin Rural Complex. Rooted in the texture of village, the project revitalizes the village by excavating local culture and extracting vernacular elements, guided by regional specificity. Through design interventions, it achieves comprehensive renewal in architectural renovation, spatial activation, economic revitalization, and cultural-tourism development, establishing the first cultural-tourism rural landmark in the Qilu region.

Spanning approximately 7,600 square meters along an east-west village road, the development repurposes original residential plots. By harnessing site-specific resources—including the courtyard texture of North China's rural settlements, and indigenous materials such as red bricks, rubble stones, straw and rammed earth—the project creates a cluster of courtyard-based rural Living community. These facilities are deeply rooted in local traditions, reflect modern lifestyles, and activate the interconnected relationship between "people, place, and landscape."

HOMES AROUND TREES -38&BANYAN

HONORARY MENTION

Award Winner: Biju Kuriakose(IIA)

Project Location: Bangalore, Karnataka, India

Urban housing in India stands at the intersection of rapid urbanization and a shifting sense of identity. The pressures of land scarcity and market-driven development have transformed housing into a commodity, often prioritizing maximum yield over the fundamental idea of home. In the process, the very essence of housing—as a space that fosters identity, community, and rootedness is increasingly eroded. The relentless stacking of units, the erasure of open space, and the homogenization of urban environments leave little room for meaningful engagement with nature or with each other.

In this challenging context, Homes Around Trees seeks to redefine housing by fostering a deep relationship between architecture and nature. It is an exploration of how living spaces can be shaped around the existing environment rather than imposed upon it, creating homes that are both grounded and transformative. More than just an alternative to conventional high-density housing, Homes Around Trees is an attempt to restore the balance between built form and its surroundings, between private dwelling and shared experience, and ultimately, between city and nature. It seeks to demonstrate that density and livability need not be opposing forces but can coexist harmoniously when the built environment responds sensitively to its context.

Located on a densely wooded 1.1-acre site in Bangalore, this project reimagines the conventional housing model by redefining the relationship between architecture and nature, weaving thirty-eight apartment units into an existing ecosystem of trees. Rather than clearing the land, the design evolves from it, using trees as anchors around which the building is sculpted. The result is a living environment where architecture and nature coexist, reinforcing a sense of rootedness and belonging.

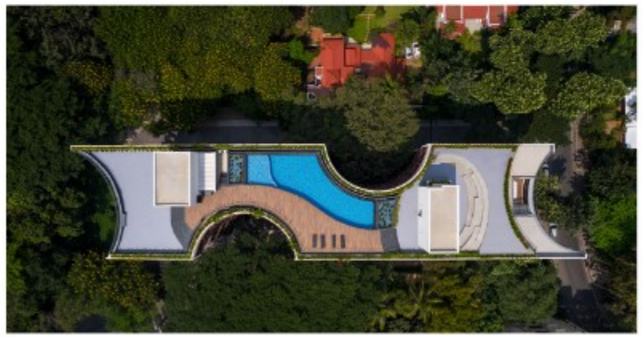
A rectangular footprint was devised in response to the trees' locations, shaping a sculpted mass where concave 'tree-scoops' imprint their presence onto the ten-story structure. These voids not only preserve the trees but also create immersive communal spaces that foster interaction and engagement. The tree-scoops define reading rooms, lobbies, and indoor sports areas at the ground level, ensuring that shared spaces remain connected to nature. A diagonal incision—framing two of the largest trees, a Banyan and a Raintree—creates a dynamic, street-like movement through the project. Additional communal amenities, including a swimming pool and amphitheater, are situated on the terrace, offering panoramic views of the city skyline across the tree canopies. These spaces transform throughout the day, responding to shifting light and shadow, reinforcing their experiential quality.

The thirty-eight apartments are arranged along two linear cores, with each unit opening to light, air, and the lush greenery outside. The planning maximizes natural ventilation and daylight, ensuring that living spaces—bedrooms, dining, and living rooms—are directly influenced by the trees' presence. This proximity fosters a deeper connection between residents and their surroundings, reinforcing a sense of belonging and continuity with nature.

Visually, the tree-scoops shape the building's four facades, their concave profiles forming an interplay between solid and void. Louvered screens act as porous skins, framing the trees and allowing them to become the defining visual and spatial experience of the architecture. The result is a cyclorama-like effect—an evolving backdrop where the built form neither dominates nor diminishes the landscape but coexists in a symbiotic balance.

Moving through the building, one experiences the city through the layered filters of louvers and trees, a shifting perspective that blurs the boundary between built and natural. The terraces surrounding each unit, shaded by both foliage and screens, become dynamic spaces that transform with the rhythm of the day—shifting between darkness and light, intimate and communal. As sunlight filters through the layers, it creates a constantly evolving play of shadows, reinforcing the idea that homes are not static enclosures but living, breathing spaces.

Homes Around Trees is an argument for a more conscious urbanism—one that acknowledges the urgency of preserving our natural environment while creating places for people to live meaningfully within it. In a city where development often comes at the cost of ecological loss, this project attempt to demonstrate that housing can be both dense and sensitive, both urban and green. It is a call to rethink how we build, placing nature at the core of how we conceive and inhabit our cities.



B1

COMMERCIAL BUILDINGS

GOLD MEDAL+POY
Two Triangles

HONORARY MENTION
Aruma Split Garden

TWO TRIANGLES

GOLD MEDAL+POY

Award Winner:
Kichul Lee(KIRA)

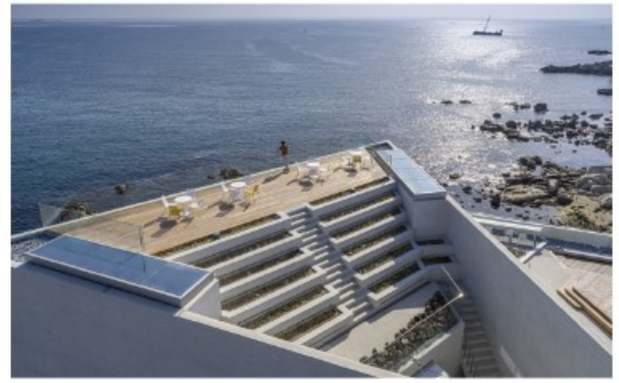
Project Location:
Ulsan, Republic of Korea

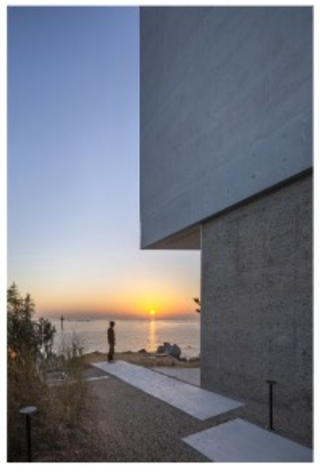
The "Two Triangles" project, positioned on an elevated site overlooking the East Sea, ingeniously maximizes coastal views through a trapezoidal layout formed by two triangles, offering vistas of both the expansive ocean and a nearby fishing harbor. This innovative design features four vertically arranged triangular spaces, each providing distinct perspectives and spatial experiences. Circulation paths along the hypotenuses guide visitors to various viewpoints, ensuring unobstructed sea views. The project exemplifies how thoughtful geometric design and spatial organization can create a visually appealing, functional retreat that promotes social interaction and relaxation in a post pandemic context.

Situated on a low hill with views of the East Sea and a small fishing port, the project utilizes triangular spaces to enhance and differentiate these vistas. The design reinterprets the textures of the on-site granite rocks into chipped concrete facades, blending with native grasses to mirror the seaside landscape. This approach not only integrates the building with its natural surroundings but also reflects the cultural and environmental context of the area. Culturally, it trans- forms this suburban site into an ideal retreat café, providing a peaceful escape from urban life and a space for personal relaxation, which is especially significant during the COVID era. Environmentally, the triangular shapes improve natural light and ventilation, reducing the need for artificial lighting and cooling systems. The client aimed to create a community-focused space that encourages social interaction and offers a serene retreat from urban life, which was particularly relevant during the global pandemic. The design brief emphasized inclusivity, accessibility, and sustainability, aiming to meet diverse user needs while minimizing environmental impact. The design includes open, welcoming areas for social activities, a calm atmosphere for relaxation, and nature-inspired materials and practices to ensure a minimal ecological footprint,

The Ocean Cinema, a 20x9.8m frame facing the East Sea, is a highlight of the project. It features tiered seating to allow unobstructed views, enabling individuals to fully immerse in the ever-changing sea. To enhance this dramatic sequence, the approach includes a monochromatic, enclosed corridor that amplifies the subsequent impact. The viewing frame uses a steel curtain wall, minimizing bars and maximizing the field of vision. The grey exposed concrete of the Ocean Cinema reflects natural hues, turning fiery red during sunsets, allowing visitors to experience nature's transformations.

addressing both social and environmental objectives. For instance, the use of locally sourced materials, such as ready-mixed concrete and recycled wood panels, reduces transportation emissions and supports local economies.





ARUMA SPLIT GARDEN

HONORARY MENTION

Award Winner:
Antonius Richard Rusli(IAI)

Project Location:
Indonesia

Aruma Split Garden by RAD+ar is a response to the growing pressure of limited land and rising property values in Indonesia's urban environment. Designed as a compact, layered commercial space, the project reimagines how multi-tenant architecture can coexist with nature while optimizing circulation and spatial quality within a tight footprint.

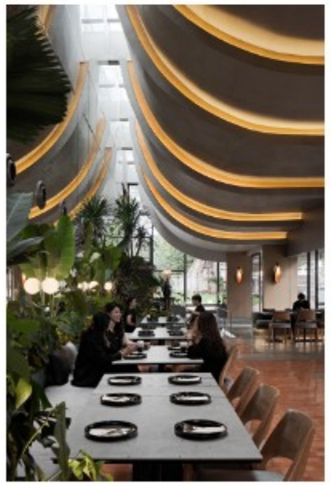
The building adopts a split-level strategy, organizing three tenants—a ground-floor restaurant, mezzanine bar, and rooftop beer garden—into a continuous diagonal loop. This configuration enables a dynamic user flow and creates distinct yet interconnected spatial experiences.

Structural elements are not only functional but are also integrated into the design language, forming cantilevered forms, facades, and furniture that reinforce the project's contemporary aesthetic.

Oriented along a north-south axis, the design preserves two mature trees at either end, forming a natural wind tunnel that enhances ventilation and connects the landscape visually and experientially. Gardens are placed between volumes and materials to soften transitions, creating immersive moments through light, shadow, texture, and greenery.

Sustainability is embedded from concept to construction. The project minimizes energy consumption and material use through efficient structural planning and the selection of environmentally responsible finishes. These strategies aim not only for aesthetic value but also long-term environmental performance.

More than just a commercial space, Aruma Split Garden reflects RAD+ar's broader vision of decentralizing sustainability. In a rapidly developing context like Indonesia, it serves as a model for how compact, climate-sensitive architecture can support both ecological responsibility and commercial viability. It also educates users and developers by subtly encouraging sustainable behavior through design—an approach RAD+ar continues to explore across various typologies.



B2

RESORT BUILDINGS

GOLD MEDAL
The Panda Pavilions

HONORARY MENTION
Mulan Weichang

THE PANDA PAVILIONS

GOLD MEDAL

Award Winner:
Ping Jiang(ASC)

Project Location:
Chengdu, China

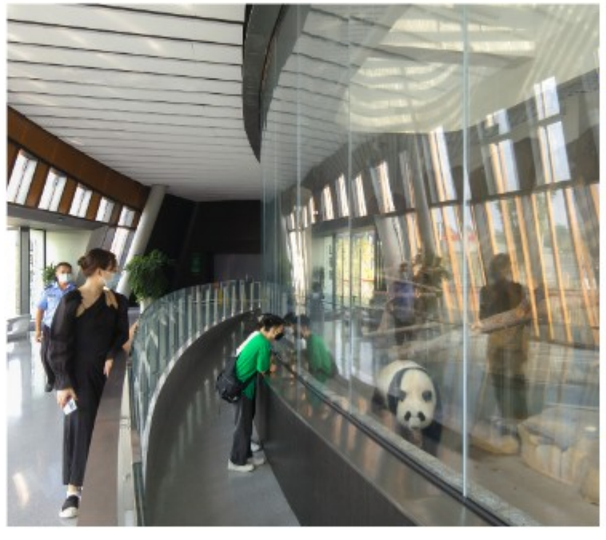
Chengdu National Giant Panda Research and Breeding Center, the world's leading research institute on panda preservation, has completed a significant campus expansion in a national preservation park near outskirts of Chengdu, China. A group of four panda pavilions are built to become the research lab to house and study the pandas' behaviors and activities. As an integrated part of the city's cultural tourism program, it also serves the community for educational and recreational purposes, while attracting millions of panda lovers to visit the campus.

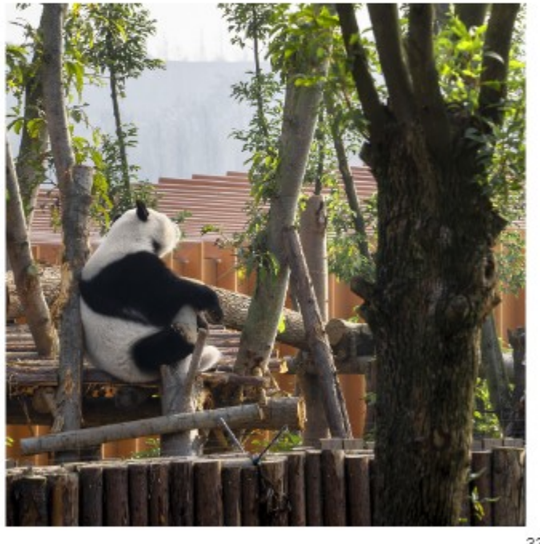
The panda pavilions are devoted to foster a cross-disciplinary collaboration as a care center for the giant pandas. The design is organized around four open-air circular courtyards which serve as outdoor playground for the bears, while providing continuous connection with nature. Aimed at educating, entertaining and inspiring a diverse audience from around China and across the world, the panda pavilions will bring a unique cultural experience that blends science, education, art and entertainment.

The design of the panda pavilions concerns with the integration of human experience, architecture and environment. It is intended as a convergence of architecture, landscape and land art. While the project provides a pedestrian friendly navigation experience for the visitors, it prioritizes an animal-friendly environment to minimize the alienation of ecology, promoting biodiversity conservation.

Integrating a habitat for the animals and a behavioral research lab for scientists, the panda pavilions are designed to create an immersive experience of exploration and discovery for the visitors. These pavilions embrace their natural surroundings, integrating themselves with the topography of the conservation base.

These buildings are organized into three zones: open, semi-open and fully air-conditioned area. Approximate 55% percent of the building area adopted natural ventilation to lower the energy consumption and carbon footprint, as a result, it contributed to create a series of eco-friendly breathing architecture.





MULAN WEICHANG

HONORARY MENTION

Award Winner:
Haiao Zhang(ASC)

Project Location:
Chengde, China

The Mulan Weichang Community Centre in Hebei Province integrates with the Inner Mongolia grassland through three key approaches: drawing inspiration from local yurt architecture, using indigenous materials like stone and wood, and harmonizing with micro-landscapes1. Its design reinterprets traditional yurt elements—circular living spaces and floral-patterned roofs—while adapting them to modern needs with steel frames and triple-layered glass. The double-circle lobby, doubling as a regional library, features sunken seating and panoramic windows framing views of mountains and grasslands. Sustainable practices include prefabricated construction and locally sourced materials. Nearby, a stargazing pavilion enhances the visitor experience1. The project aims to foster community by uniting diverse groups in this cultural hub.

B3

INSTITUTIONAL BUILDINGS

GOLD MEDAL
Bamyan Provincial Hospital

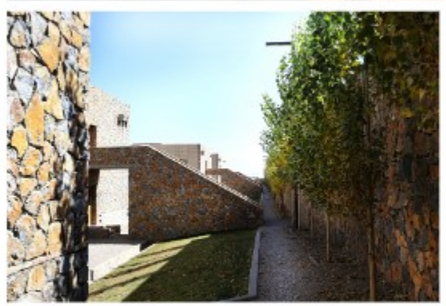
HONORARY MENTION
Baan Ploy Poom School
T-LINKS

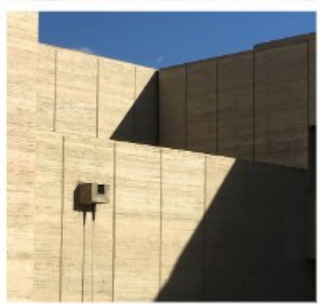
BAMYAN PROVINCIAL HOSPITAL

GOLD MEDAL

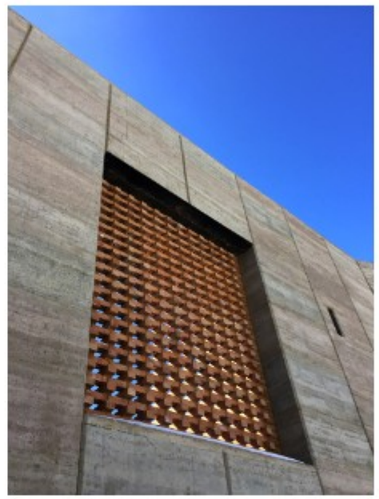
Award Winner:
Arcop (Pvt) Ltd

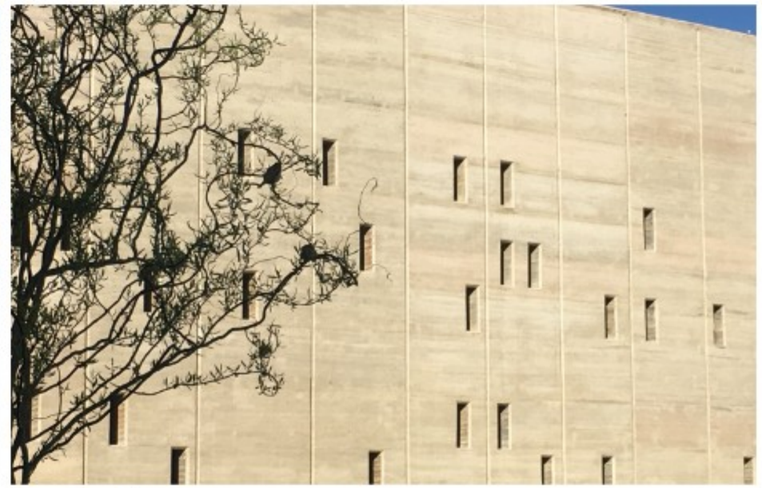
Project Location:
Pakistan

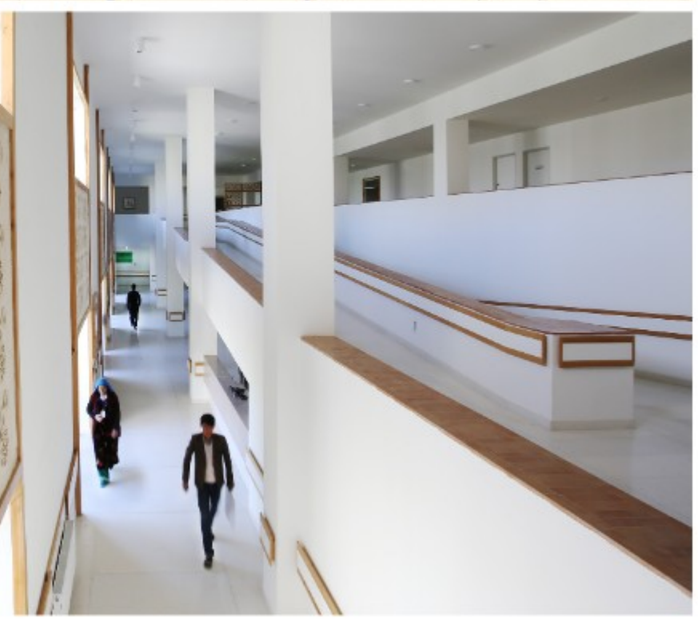




The 141 bed Bamyan Provincial Hospital, completed in 2017 by Arcop (Pvt) Ltd., spans 12,312 m² in Afghanistan's central highlands. Located in Village Mullah Ghulam along the historic Silk Road, this 2.5-hectare complex integrates traditional Afghan building methods with modern seismic-resistant design. The hospital prioritizes healing through a biophilic approach. Its master plan revolves around a sequence of courtyards, transitioning from public to private spaces, fostering well-being with natural light, ventilation, and mountain views. The design respects Bamyan's rural context, using stabilized rammed earth and RCC framing to adapt local "as-dug earth" techniques, training an unskilled workforce for durable construction. A north-south orientation maximizes solar gain and daylight, visually connecting to the southern mountain range. The landscape, inspired by Central Asian/Islamic "Char-Bagh" courts, features indigenous flora, fruit trees, and gravel to conserve water, reflecting the region's stark mountains and lush valleys. This hospital serves as a contextual sanctuary for Bamyan's residents, blending architectural heritage with sustainability.







BAAN PLOY POOM SCHOOL

HONORARY MENTION

Award Winner: Kasin Sornsri(ASA)

Project Location: Bangkok, Thailand

BaanPloyPoom is designed to be a school for children to explore both theoretical fundamentals and practical skills.The design focuses on a "learning environment" where learning does not occur solely within the classroom but learning from the surrounding.
Curved elements in architecture bring more harmony to space, representing nature and a sense of limitlessness.The curved clay wall represents a cave-like atmosphere, guiding users through the space, while embracing the school to create a safe environment for students. They provide a friendlier atmosphere compared to the sharp angles of rectangular elements, which symbolize man-made structures and limited boundaries.
Most of the designed space is semi-outdoor, allowing children to pay attention to nature and be aware of their surroundings, perceive the penetration of natural light, the rain falling into the designed pond, and the wind across the space.
The enveloping clay-skimmed wall, visible from the main entrance, is the initial encounter for users when arriving at the school. The wall provides privacy to the school while also representing the starting point of an adventure where no one knows what awaits ahead.
Through the narrow, cave-like entrance, the space suddenly changes to become airy and spacious, creating an unexpected experience for the user when they set their foot in. Even though it's only a few meters from the outside, the architecture creates another layer of semi-outdoor space where nature has been framed in harmony with the surroundings. The atrium space creates a connection between the existing school space and the new space.
The multipurpose main stair, which is one of the key spaces of this school, is visible in this area. The function of this staircase is not only to circulate people up to the upper floor but also to be used as an auditorium, meeting room, gathering space, or even a lecture room. Therefore, the wall nearby used to exhibit student's artwork while another side of the wall is a white flat surface to function as a screen for projectors.
The sports area is designed to allow daylight and ventilation, which is also served for multipurpose activities. Inside the classroom, the openings and built-in furniture are designed to enhance the natural environment and perfect proportions for kids.
As the idea of being in harmony with nature, architecture also is designed to follow passive design principles, allowing nature to play a role in reducing energy consumption. Natural light penetrates the specified locations.
For the classrooms, the extended roof blocks direct sunlight, while the extended terrace reflects indirect sunlight into the classrooms. There is no extended roof on the bathroom facade to allow direct sunlight to cleanse the space and keep the bathroom dry throughout the day. In addition, different times create different light effects, providing the children with a sense of time to feel the changing of nature around themselves.

T-LINKS

HONORARY MENTION

Award Winner: Hisao Kawano(JIA)

Project Location: Japan

The site is located in Takatsuki City, a city that retains much of its Japanese culture between Kyoto and Osaka. We designed an environmental architecture with a large, expansive roof that respects Japanese culture and the Japanese view of nature. The site is surrounded by residential and commercial buildings and factories, where many people come and go. We planned a welfare facility for a pharmaceutical company that connects the company and the community, valuing the local environment of the city, people's work environment, and the natural environment. The glass openings in the front facade are made of "SUDARE louvers," and the shadows of the louvers are reflected in the glass 2m behind to create a facade with a sense of depth. We valued the "ma" space, an ambiguous intermediate area characteristic of Japanese architecture that connects the interior and the exterior, and considered connecting people with nature and the company with the local community at a moderate distance. The "Hiroen terrace" where visitors can experience natural plants and wind, and the "Kagee facade" with its large eave ceiling reflecting the light and shadows of the trees, emphasize the Japanese culture of enjoying nature in one's daily life. The ceiling of the café is an algorithm of the natural formations of the sea of clouds, creating a "sea of clouds ceiling. In the event of a disaster, T-LINKS will be used as a temporary shelter for residents of Takatsuki City who have difficulty returning home and for residents of the neighborhood. The large roof protects people from the intense sunlight and rain, and is a modern arrangement of a Japanese-style space for gathering at a wide-open porch, based on the concept of "Refresh Terrace for Everyone = a shady space that is friendly to people and the environment.

B4

SOCIAL AND CULTURAL BUILDINGS

HONORARY MENTION

Lishui Guyanhuaxiang Art Center

Shunde Yunlu Wetland Museum

LISHUI GUYANHUAXIANG ART CENTER

HONORARY MENTION

Award Winner: Fanhao Meng(ASC)

Project Location: Lishui, China

Situated in the historic town of Guyanhuaxiang, the Art Center responds to the area's growing need for an integrated cultural venue. Commissioned by the local government, the art center is designed to serve artists, residents, and visitors alike, combining art exhibitions, public education, tourism, and everyday life within a single ecosystem.

The site is framed tightly by the old town's urban fabric. The design preserves the existing street boundaries while forming two internal courtyards. The building adopts a dual-scale strategy: a monumental upper volume accommodates flexible gallery spaces in a sculptural form that floats above, echoing the surrounding mountain silhouette. Below, a series of small-scale "urban boxes" host retail and leisure programs, creating a walkable streetscape at the human scale. Exhibition spaces are organized in a continuous narrative sequence, guiding visitors from the streets and courtyards into the heart of the gallery and upward to the panoramic roof. The architecture merges town and art seamlessly, offering both cultural experience and civic openness.

A steel structural system supports large cantilevers and suspended forms while minimizing construction cost. The outer envelope employs wood-formwork fair-faced concrete, aerated concrete blocks, and locally resonant materials like blue bricks, small grey tiles, and weathering steel.

Through its spatial openness, material sensitivity, and technical precision, the Art Center becomes a contemporary landmark rooted deeply in the everyday life and landscape of Guyanhuaxiang.

SHUNDE YUNLU WETLAND MUSEUM

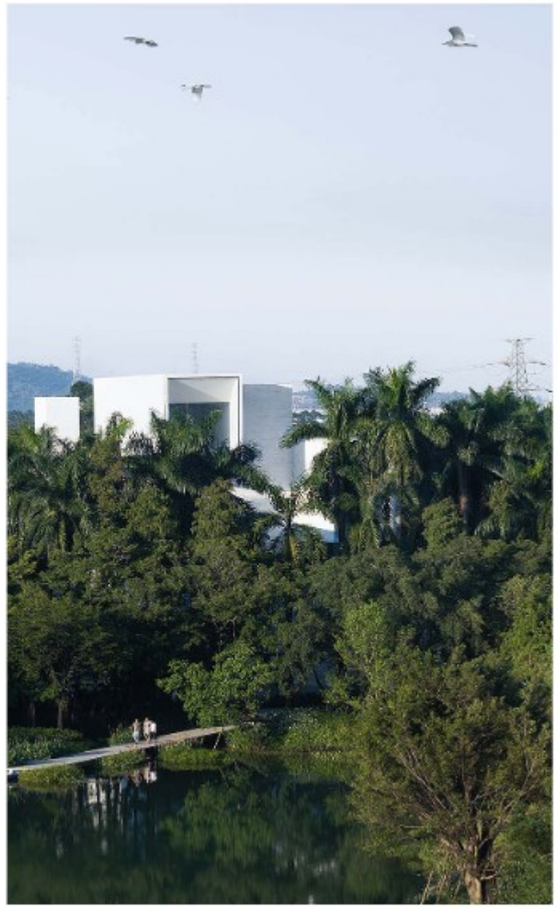
HONORARY MENTION

Award Winner: Yichen Lu(ASC)

Project Location: China

The Shunde Yunlu Wetland Museum, located in Foshan City, Guangdong Province, is an ecological and cultural landmark designed to blend seamlessly into its natural surroundings. Positioned within Yunlu Wetland Park, the museum is dedicated to birdwatching, education, and ecological preservation, offering visitors an immersive experience in one of China's most significant egret habitats.

The museum consists of four vertically stacked, cast-in-place concrete tubes, each rotated to optimize views of the wetland environment. These cylindrical structures create unique "viewfinders" that frame different layers of the landscape, from tree roots to treetops, allowing visitors to observe the egrets' daily activities. The building's minimalist design prioritizes ecological integration, ensuring minimal disturbance to the wetland ecosystem.



Key architectural features include:

-Birdwatching tower and exhibition hall: Combining educational and experiential functions.

-Pinewood-textured concrete façade: Harmonizing with the surrounding rainforest.

-A central vertical atrium: Enhancing natural light penetration and ventilation.

-A lotus pond-covered rooftop: Reducing heat absorption and maintaining biodiversity.

The museum demonstrates sustainable and socially responsible architecture by limiting its environmental footprint, avoiding excessive use of glass to protect birdlife, and employing passive cooling strategies. It also enhances the local economy by promoting eco-tourism and environmental education. This project is a symbol of conservation and coexistence, reflecting the harmony between architecture, nature, and wildlife.

B5

SPECIALISED BUILDINGS

GOLD MEDAL
Jiaozi Pedestrian Bridge, Chengdu

HONORARY MENTION
The Hangzhou Asian Games Baseball & Softball Sports Cultural Center
Ring of Starlight

JIAOZI PEDESTRIAN BRIDGE, CHENGDU

GOLD MEDAL

Award Winner:
Yi Liu(ASC), Hongyu Chen,
China Southwest Architectural Design and
Research Institute Corp. Ltd

Project Location:
Chengdu, China

Jiaozi Pedestrian Bridge is located in Chengdu, China, a city renowned for its pleasant climate, profound cultural heritage, and residents who embrace an open and leisurely lifestyle. Historically, bridges in Chengdu have served not only as passage between riverbanks but also as vibrant urban public spaces. This project aims to revive the significance of "bridge," restore the relationship between the river and its people, and reshape the local cultural landscape.

Situated in the CBD core of this megacity with 22 million residents, surrounded by high-density commercial and residential areas, the bridge spans the Jinjiang River, Chengdu's Mother River. It links the Green Axis Park, previously divided apart by the river, with financial districts on both banks. As an extension of the park, it bridges fragmented urban green corridors with lush greenery on-bridge and ensures ecological continuity. The three-dimensional pedestrian bridge serves as a crucial hub for the area's slow-traffic system, addressing both high-density pedestrian flows and the demand for public spaces. The proposal creates a "bridge-park complex" through 9 cantilevered disc-shaped units—a cohesive structure hosting 9 distinct activity zones. The bridge accommodates diverse functions including open-air theaters, viewing platforms, and water play areas, energizing surrounding communities. During festivals, it transforms into a vibrant gathering space for CBD public life.

This "floating park" combines rational planning with imaginative design against the homogenized and featureless modern urban context. While resonating with the unique urban fabric and enhancing pedestrian efficiency in dense areas, it fosters a vibrant scene of on-bridge life.

The structure radiates urban warmth and embodies the humanistic spirit of green infrastructure.

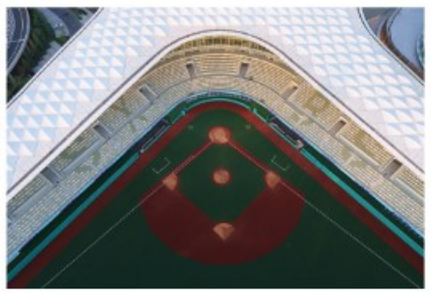
THE HANGZHOU ASIAN GAMES BASEBALL & SOFTBALL SPORTS CULTURAL CENTER

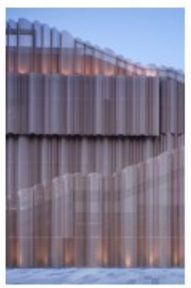
HONORARY MENTION

Award Winner:
Danshen Dong(ASC)

Project Location:
China

The 19th Asian Games was held in 2023 in Hangzhou, China. As the largest new venue for the Asian Games, the Asian Games Baseball and Softball Sports and Culture Center is currently the highest standard and the most advanced facilities for baseball and softball sports in China, it will bring new vitality to the surrounding future communities and make sports a basic cultural element of the neighborhood. The project is divided into plots A and E, involving a total construction area of 160,000 square meters. The plot A will be use to build a main baseball field of up to 10,000 seats, an auxiliary baseball field of 2,500 seats, a gym and an accompanying hotel. The plot E mainly involves a 2,000-seat main softball field and a 500-seat auxiliary softball field. Different from the traditional closed management of independent venues, this project comprehensively considers the operation and management feasibility of two stages, that the Asian Games and the post-competition. It cleverly opens the public space inside the venue to realize the organic connection with the surrounding communities and respond to the "Heart to Heart, @ Future" theme spirit of the Hangzhou Asian Games. The cloud patterned PTFE membrane structure ceiling conveys both tension and sense of floating, just like wings and clouds, showing a light and relaxed posture. In the space below the canopy, the semi-open block-style sports culture commercial street brings an open platform connecting the public daily life and competitions, becoming the core driving force to stimulate the lasting life of the venue.





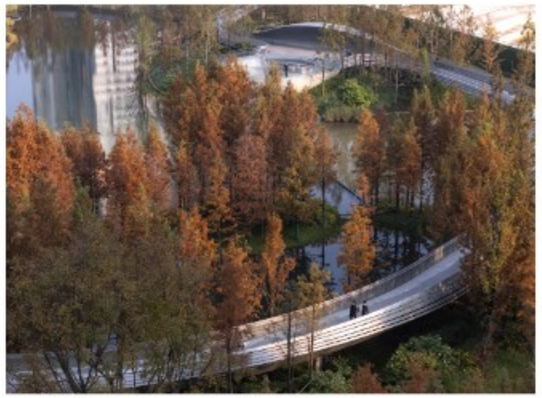
RING OF STARLIGHT

HONORARY MENTION

Award Winner:
Zaiguo Lin(ASC)

Project Location:
Chengdu, China

The project is located at the core of the Luxelakes Phase III landscape lake system. And it is the visual focus of the entire area. However, it takes hundreds of meters to reach the site from all directions throughout the environment. Therefore, it creates a unique quiet atmosphere. We made full use of the characteristics of the site, expanded the scope of the design, and emphasized the sequence and rhythm of the overall space, just like the narrative rhythm that classical music, film, literature, drama and other arts have, beginning and ending, overture, climax, suspense, and aftertaste. In the process of the visitor's journey, the scene can be changed step by step. At the same time, at different times, different seasons and different perspectives, I hope that the expressions it presents are different. It also allows people to feel the dialogue of the natural environment in this space: listening to the wind, watching the clouds, and watching the heart.



C

INDUSTRIAL BUILDINGS

GOLD MEDAL
Digital Space Station in Changsha Intelligent Valley

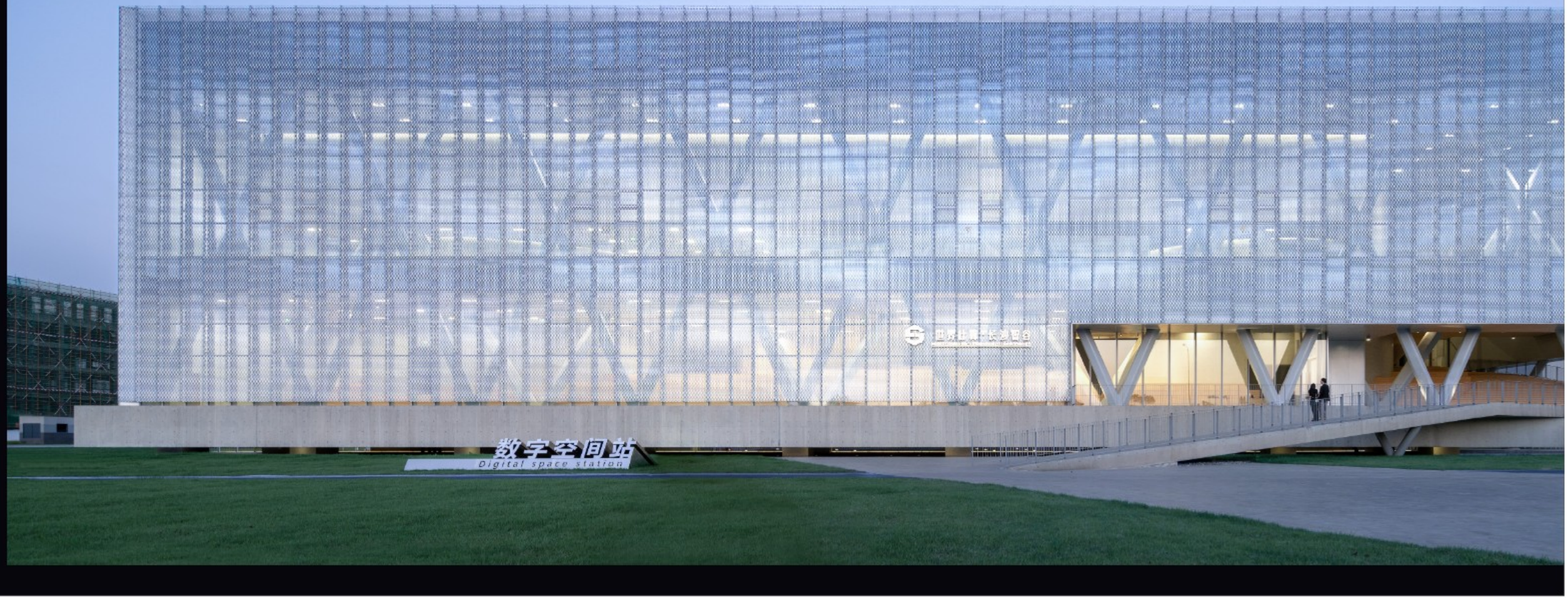
HONORARY MENTION
Of Bricks and Breath
Lorphoonphol ricemill

DIGITAL SPACE STATION IN CHANGSHA INTELLIGENT VALLEY

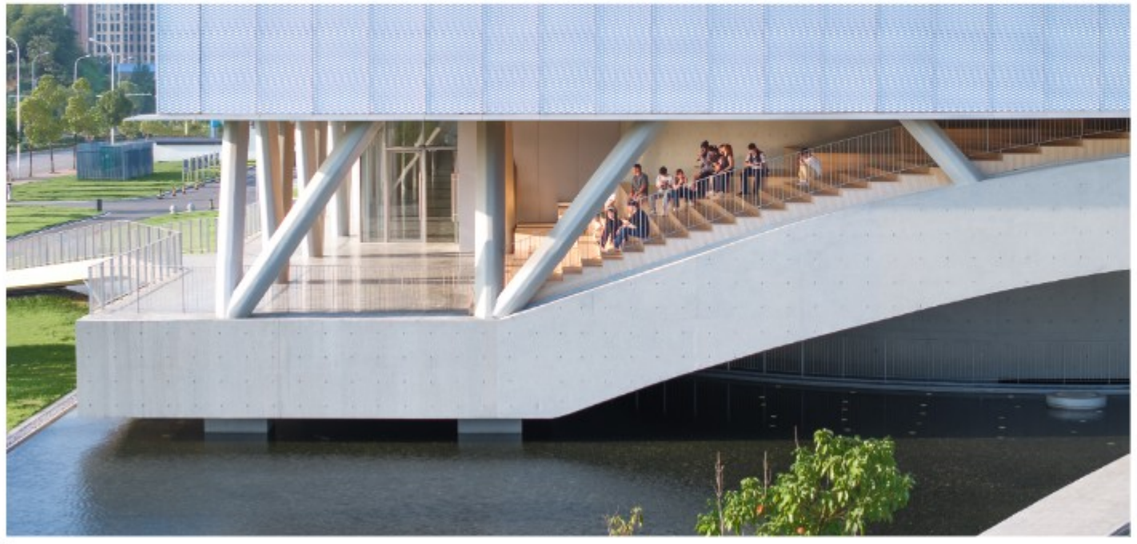
GOLD MEDAL

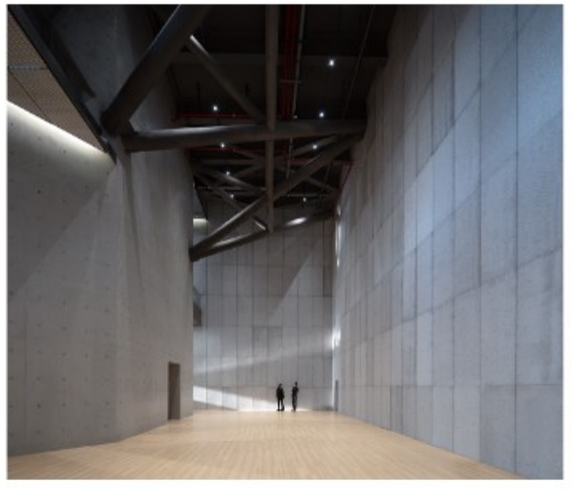
Award Winner:
Chunyu wei(ASC)

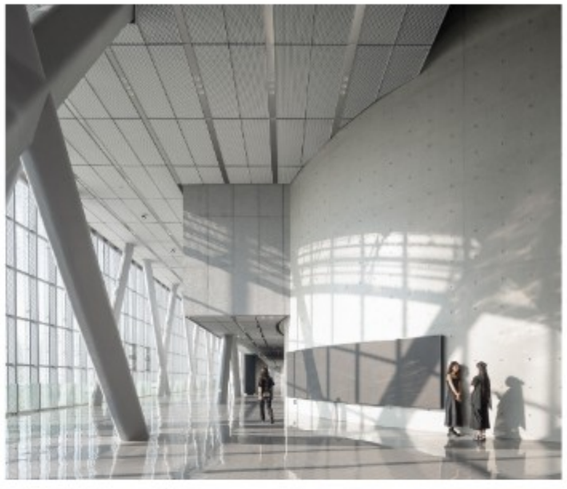
Project Location:
China



The Digital Space Station in Changsha Intelligent Valley is a landmark project within the Xiangjiang Science City core area, serving as a multifunctional public complex integrating exhibition, investment promotion, and cultural exchange. Departing from anchored industrial typology, the design adopts a "Floating Stone" concept, achieving a cantilevered volume with a maximum overhang of 18 meters through a hybrid structural system of concrete cores and steel trusses. Beneath the floating mass, a sunken plaza creates a "third space"- neither indoor nor outdoor-activated by sundial-like sunlight, rainwater courtyards, and public events, blurring boundaries between industry, nature, and culture.This third space does not increase the floor area ratio. The suspension allows us to "steal" extra space.
Internally, three main exhibition halls are vertically connected via zigzagging circulation, with X-shaped columns and exposed steel diagonals emphasizing spatial dynamism. Materials such as exposed concrete cores and silver-gray tensioned mesh panels embody a dialogue between technological gravity and ethereal abstraction. The design strategically addresses M0 mixed-use industrial land requirements by optimizing footprint efficiency through cantilevering, while maintaining functional flexibility for future adaptation.
Supported by the National Natural Science Foundation of China (52178013), this project redefines technological architecture through structural innovation, exploring the socio-cultural potential of public space in the digital era, and stands as a pioneering example of "techno-humanism" in contemporary Chinese architectural practice. And the work was published in January 2025 in the top Chinese academic journal: Architecture Journal, Volume 672. The project was also strongly promoted as the cover of the magazine.This project was also published in the 672nd issue of the top Chinese journal "Architectural Journal", in the January 2025 issue, and was featured on the cover.







OF BRICKS AND BREATH

HONORARY MENTION

Award Winner:
Yang Keng Chu(SIA)

Project Location:
Surakarta, Indonesia

The celebration of bricks and nature redefines this humble plastic bag production factory in Surakarta, a city in Central Java, Indonesia. With the concept of using bricks and the notion of breath, the design aims for a distinctive work environment that is cost-effective, people-centric, and promotes environmental sustainability. The common perception of an industrial workspace in a developing country is often uninspiring and one of dullness. In contrast, this factory demonstrates how passive environmental measures and green spaces can be enjoyable for all.

The brief calls for a design that enables a cool and airy work environment so as to facilitate the production that involves high levels of heat generation. At the same time, strong gusts of wind are prevented to avoid disruption of machine precision. By replacing typical factory walls with a raw, textured skin, the design enhances effective ventilation to ensure thermal comfort in the tropics. These skins seamlessly integrate with the surrounding landscape, fostering constant visual connections to nature.

The facade's brick pattern is inspired by the rhythm of the locally produced fabric art, the batik. The brick is designed to adopt diverse variations and textures. This brings scales and textures to the facade with various types of orientations and sizes composed together. The bricks bring about a sense of familiarity and belonging for the workers. This design is to be replicated in future expansion, while it is also envisaged to encourage other factory designs to be more exploratory and sustainable.

LORPHOO-NPHOL RICEMILL

HONORARY MENTION

Award Winner: Ponwit Rattanatanatevilai(ASA)

Project Location: Thailand, Nakhon Sawan city, Thailand

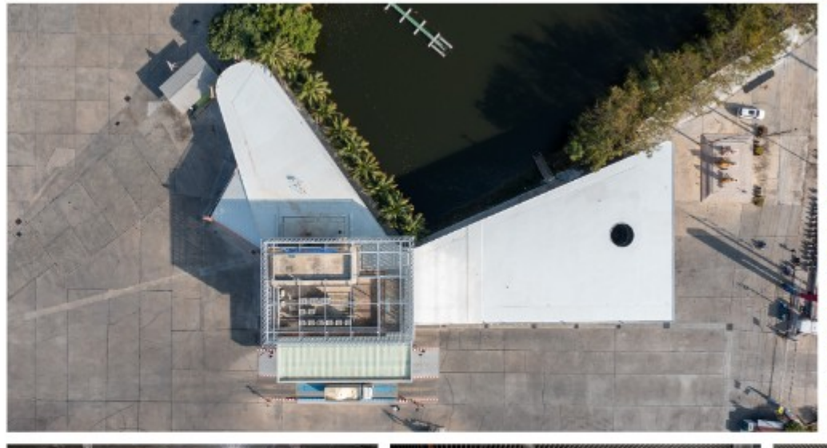
Located in a natural basin ideal for rice farming, Lorphoonphol Rice Mill was expanded to meet rising demand, now processing up to 500 tonnes of rice per day. The design brief involved retaining the existing four-storey building for office use while adding a new wing designed to better accommodate farmers with improved service areas and circulation.

A. Farmer waiting and payment area
B. Rice grading station
C. Rice Receiving and Holding Area
D. Workers and Farmers canteen
E. Rice Laboratory
F. Office area
G. Extension area on 2ndfloor

To integrate old and new, the existing structure was wrapped in perforated steel sheeting, giving it a renewed identity and also ventilation from the pond. A curved wall in masterplan within the extension improves circulation by separating public areas from back-of-house operations, while also creating more surface area for service windows—particularly for farmer payments. The second floor of the extension is reserved for future labs and offices, linked to the canteen below for farmers and workers through a dome skylight and a green courtyard.

Materiality was central to the design. The extension's exterior walls are built using custom triangular bricks, shaped like stacked roof profiles. Their zigzag section reduces exposure to rain and dust, improving resilience in the flood-prone, humid region. Compared to concrete blocks, these bricks are lighter, more cost-effective, and locally sourced.

Select bricks were left out to create breezeblock patterns, allowing cross-ventilation into the canteen. Adjacent to a water reservoir, this space also serves as an informal rest area for workers and farmers—introducing a moment of pause and connection to the surrounding landscape in an otherwise highly functional industrial setting.



D1

HISTORICAL RESTORATION PROJECTS

GOLD MEDAL

OLD BUILDING, AITCHISON COLLEGE

HONORARY MENTION

Conservation of Heritage Building A.A. Maramis

OLD BUILDING, AITCHISON COLLEGE

GOLD MEDAL

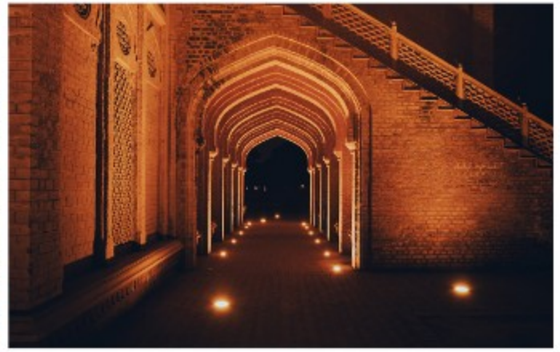
Award Winner:
Raees Faheem Associates

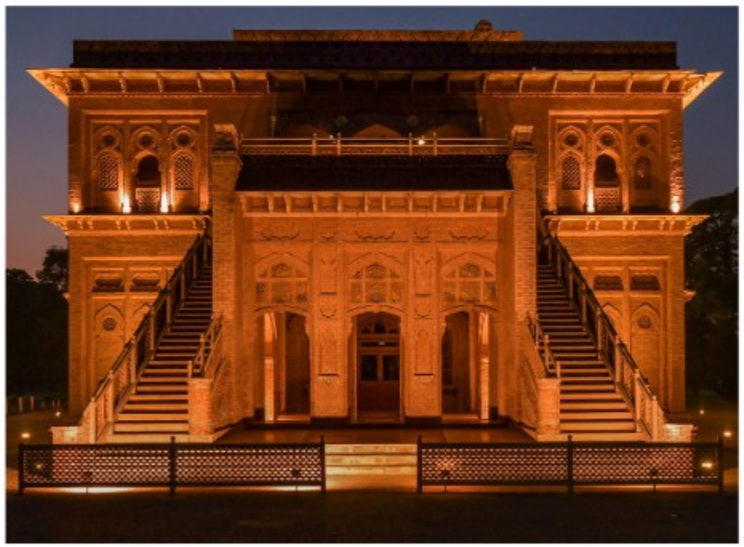
Project Location:
Lahore, Pakistan

Aitchison College began as one of the five Chief's Colleges of Northern India. From a narrow imperial mission in 1886, to educate Punjab Princely States Chief's sons, it has grown into the nation's most diverse school. Based in Lahore, Punjab, a boarding and day school, it is spread over 176 acres and is located on the Mall Road, another landmark remains of the British Raj.

An open architectural competition was held in 1886. Bhai Ram Singh [a 28-year young architect from Lahore] and Col Samuel Swinton Jacobs, executive engineer of Jaipur State was short listed. After much deliberation it was resolved that the Colonel would adopt his plans and accommodate Bhai Ram Singh's facade and architectural details. Construction of the Main School building commenced in 1887 and finished in 1890.

Over the past 130 years, Aitchison College's campus has grown significantly, with newer structures added to meet the school's expanding needs. However, the Old Building, which had been left unused for nearly a decade, fell into disrepair due to climatic conditions, pollution, termites, and neglect. Despite these challenges, the building's architectural splendour had withstood the test of time, remaining a symbol of the school's history. In 2017, our architecture firm was engaged to restore this iconic structure, with a focus on preserving its cultural and historical significance. We worked to stay true to the original design, revealing only what once stood by using indigenous materials and traditional techniques. Local artisans, whose skills had been passed down through generations, were brought in to contribute their expertise. A comprehensive analysis was conducted to address the years of damage. After 24 months of dedicated restoration work, the Old Building was fully restored and is now an integral part of Senior School.





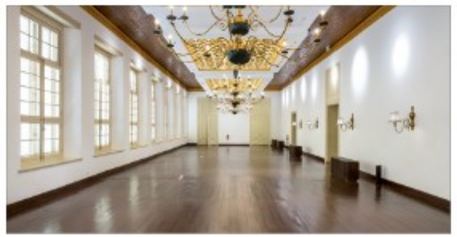
CONSERVATION OF HERITAGE BUILDING A.A. MARAMIS

HONORARY MENTION

Award Winner: Endy Subijono, Sonny Sutanto(IAI)

Project Location: Indonesia

2019, a new chapter in the journey of the AA Maramis building.
The protection and documentation work that has been carried out since 2004 has begun to be realized in the physical restoration work of the building.
The AA Maramis building is registered as cultural heritage building based on Decree 475/1993 of the Governor of DKI Jakarta. Originally planned in 1809 as the palace of the Dutch governor general but was canceled and converted into a government office building. Since Indonesia's independence it has become the building of the Ministry of Finance, and all the corners of the A.A. Maramis Building not only display magnificent architecture but also witness the birth of Indonesia's economic and financial policies.
The spirit of the conservation of this 200-year-old building is to make it last another 200 years. This is not to glorify colonial buildings, but rather to elevate it as one of the sources of learning about the history of buildings in Indonesia, especially the unreinforced masonry large building. Conservation of AA MARAMIS Building.
Firstly is to consider the role and position of the AA Maramis building in the composition of the city space and the visual connection with the surroundings. The existence of an open field in front of the building can be maintained as a ceremonial field, as well as being the spatial axis to the public parks of Lapangan Banteng and Lapangan Monas.
Secondly is to determine the main physical attributes, supporting attributes and non-supporting attributes, as a whole to preserve the important values of the building, and in detail to determine the right restoration work to be carried out on each element of the building.
Finally a design proposal for adaptation or utilization of space (adaptive reuse) as a technical concept for restoration and architecture, especially for consideration of adding new functions according to the needs of the Ministry of Finance.



D2

ADAPTIVE REUSE PROJECTS

GOLD MEDAL
Tibet Art Museum

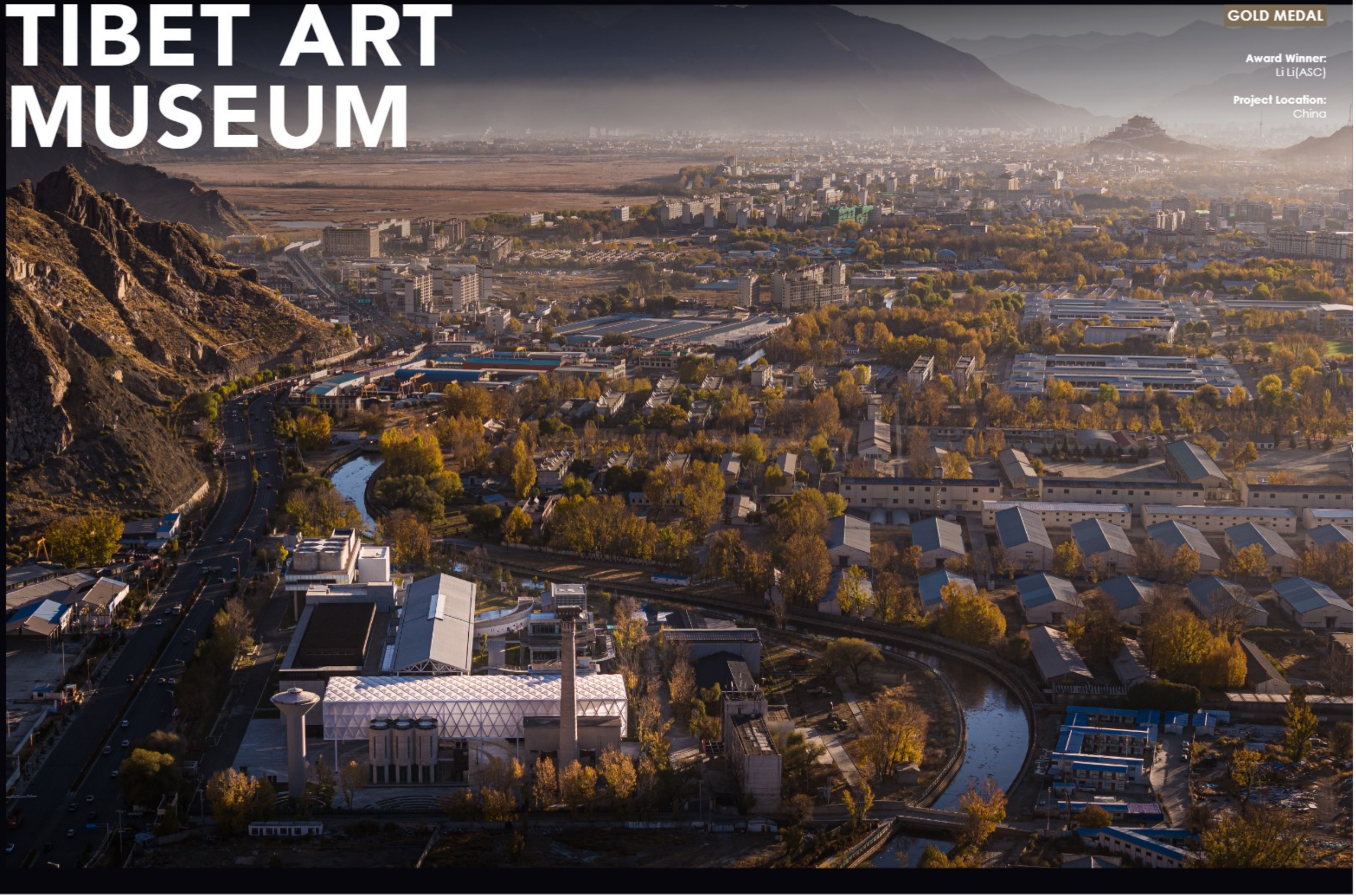
HONORARY MENTION
Dialogue with Memory:Exhibition Halls of Granaries in Wuzhen
Jinju Centurial Park

TIBET ART MUSEUM

GOLD MEDAL

Award Winner:
Li Li(ASC)

Project Location:
China



Tibet Art Museum is a regeneration project based on the old site of Lhasa Cement Factory, and it is also the only provincial art museum transformed from industrial heritage in China.The original intention of its construction is not only to promote Tibet's unique multi-ethnic cultural and artistic heritage, but also to create a modern comprehensive art museum integrating collection, exhibition, research, exchange, education and promotion.

The overall design is based on the "key to Himalaya," emphasizing space sharing and integration. Combined with the dispersed characteristics of the industrial heritage layout, Tibet Art Museum is divided into four divisions the main pavilion: artist resident creation base, art interactive experience area, art market. In terms of spatial organization, make full use of the spatial characteristics and potential of industrial buildings to form a distinctive experience of local space.

In terms of construction technology and material selection, due to the fragile ecological environment of the Qinghai-Tibet plateau and difficult construction, we try to preserve and utilize the original structural components during the transformation process. For preserved buildings, the principle of recognizability is followed, and the original appearance of the main structure is preserved as far as possible by means of composite reinforcement of the structure and integer of the facade. Drawing inspiration from the style and charm of Tibetan architecture, new buildings use a combination of wooden formwork, plain concrete, and weather resistant steel plates to create a "modern Tibetan new style". The selection of materials not only coincides with the production function of Lhasa Cement Plant, but also expresses respect for and inheritance of Tibetan regional culture. Thus, a group of modern architectural clusters with a clear distinction between old and new and harmonious styles is formed.

DIALOGUE WITH MEMORY: EXHIBITION HALLS OF GRANARIES IN WUZHEN

HONORARY MENTION

RENOVATION + NEW CONSTRUCTION

Award Winner: Xiang Lu(ASC)

Project Location: Wuzhen Town, China

The project aims to renovate the Granary in North Zone of Wuzhen, originally built in 1964, into exhibition spaces, with the addition of a new skylight exhibition hall and several resident studios. In 1992, following the abolition of China's grain rationing system, the granary was decommissioned. Subsequently, private enterprises such as garment factories, dyeing workshops, and carpentry workshops leased the abandoned granary, partially modifying and expanding it. By 2016, driven by Wuzhen's tourism development, the granary was slated for conversion into a cultural exhibition venue to enrich the town's cultural offerings.

Faced with a history intertwined with multiple critical societal transformations in China over recent decades, the architectural design adopts a temporal perspective that does not freeze or erase traces of time. Instead, it seeks to synchronously present all temporal layers, preserving their legibility:

1. The original state of the granary (1964–1992)

Regard the granary's initial construction as the "main body," emphasizing its ethos: a humble yet high-quality functional design that symbolizes the commendable aspects of the planned economy.

2. Scars of the post-granary era (1992–2016)

Retain the "scars" left by subsequent enterprises during their modifications. These localized damages, contrasting with the granary's "main body," are preserved as identifiable temporal imprints.

3. Newly added structures (2016–2018)

New buildings, installations, or architectural components should respect and engage in dialogue with both the granary's "main body" and its "scars," creating a harmonious yet layered narrative.

JINJU CENTURIAL PARK

HONORARY MENTION

Award Winner: Sunghan Wang(KIRA)

Project Location: Jinju, Republic of Korea

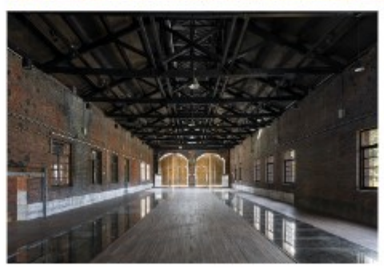
Jinju Centurial Park is a place that fully embodies the 'efforts of Asian modernization.' It was a forward base for imperialist exploitation. It bears the marks of bullets from the Civil War, and the sorrows of the citizens who were the driving force behind industrial development

It took a full 100 years for the large-scale urban tissue that was tightly closed and used as an industrial facility to return to the lives of citizens. Having stopped its breathless growth, we have now begun to look back at the backwaters of the city. There, a century's worth of records are piled up, and it has already started to serve as a place where citizens can stay and share memories, as well as a cultural space for relaxation amidst their busy daily lives.

The transplanted architectural style continues to dominate the lives of Asians. Its influence remains not only in construction techniques but also in the way spaces are organized and the standards for spatial scale. Furthermore, imported Western culture has undergone numerous changes to adapt to our social systems and lifestyles, and has evolved into our authentic aesthetic for viewing architecture.

Wood has been a building material throughout the past 100 years of history in this place. Also, the architectural field has recently been paying attention to the new use of wood as a means to overcome low-carbon environmental issues. As architects at this point in time, our goal is to consistently maintain an attitude of looking back on the past, organizing it, and then moving forward into the future, while honestly revealing the current situation.

The past will lead us to the future.



E

INTEGRATED DEVELOPMENT

GOLD MEDAL

Tao Yuan Painting

HONORARY MENTION

Eastern Zhejiang Canal Museum and Cultural & Creative Park

TAO YUAN PAINTING

GOLD MEDAL

Award Winner:
Ma Dao(ASC)

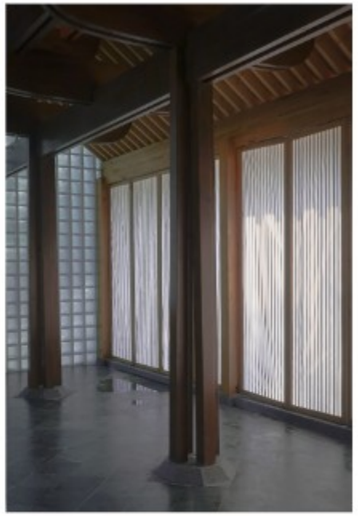
Project Location:
Huangshan, China

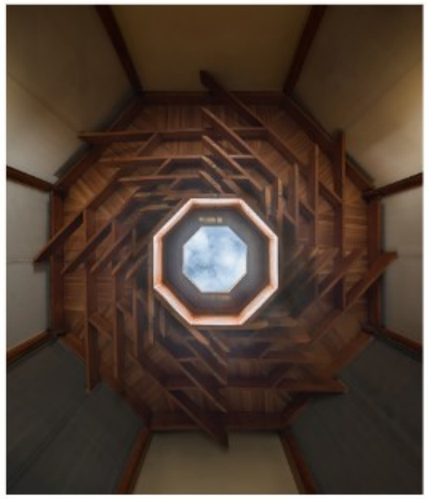
Nestled in Qimen County of Huangshan City, Anhui Province,China, this settlement emerges as a poetic embodiment of Huizhou-style architecture, its whitewashed walls and horse-head gables whispering ancestral wisdom. Such villages, ubiquitous throughout the Huizhou region, now stand at civilization's crossroads - their inhabitants suspended between nostalgic yearning for timber-framed traditions and fervent aspiration to embrace modernity's commercial tides. Within this temporal interstice, the ancient hamlet demands an architectural metabolism that honors ancestral echoes while courting contemporary cadences.

For six autumnal cycles, The design team, led by architect Madao from Atelier Lai, has orchestrated a choreography of renewal within this 300-household community. Through meticulous piecemeal transformations, they've resurrected dormant structures into vibrant spatial poems . Each intervention serves as a discreet punctuation in the village's ongoing narrative, cultivating an organic evolution where functional pragmatism dances with aesthetic revelation.

This acupuncture-style revitalization strategy, employing minimal architectural interventions as seed points for broader revitalization, has gently awakened the slumbering settlement. Dubbed "Taoyuan painting".

The project aims to preserve and revitalize this thousand-year-old Huizhou-style village through a series of "micro-renovations" introducing new functions and vitality while respecting its historical and cultural heritage. The project includes reception center, public bookstore, café, Tea House, guesthouse, cultural space, and pedestrian bridges, all designed to achieve a balance between tradition and modernity. By minimizing intervention, the project has successfully rejuvenated the village, making it a destination for those seeking a return to simplicity and nature.





EASTERN ZHEJIANG CANAL MUSEUM AND CULTURAL & CREATIVE PARK

HONORARY MENTION

Award Winner: Hongjun Tang(ASC) **Project Location:** Shaoxing City, China

The project is located along the Eastern Zhejiang Canal. This millennia-old ancient canal, rich in cultural heritage, stands witness to Shaoxing City's development and evolution. Primarily comprising the Eastern Zhejiang Canal Museum, the Eastern Zhejiang Canal Cultural & Creative Park, and supporting commercial facilities, the project blends harmoniously with the surrounding environment, showcasing the graceful charm of Jiangnan water towns.

While respecting the canal's natural ecological environment, the project restored old bridges and surrounding historical buildings to preserve the canal's cultural heritage, evoking a modern ink-wash painting of Jiangnan water towns. Skillfully combining black metal, white walls, glass, and stone, the facades showcase a dynamic interplay of textures and colors, forming a rich, layered composition that balances solidity and transparency. The architectural complex exudes a traditional charm and graceful aesthetic, enriched by layered facades that juxtapose solidity with transparency. White walls and gray tiled roofs complement the bamboo groves, blending harmoniously with the environment.

Buildings that carry historical memories now radiate new vitality after careful preservation and restoration. Restored heritage buildings stand beside the museum, creating a captivating dialogue between the past and the present. Through segmented and staggered architectural volumes, the buildings integrate harmoniously with the surrounding environment. Nestled within verdant woods, the facades emerge discreetly amid tree branches, fostering a serene coexistence with nature.

The park actively addresses local needs, integrates into citizens' daily lives, and hosts diverse cultural activities, demonstrating a profound commitment to social inclusivity and cultural dissemination. With its open and accessible design, it actively fulfills its architectural social responsibilities, serving as a link between history, nature, and society while injecting cultural vitality into the city's sustainable development.

SA

SOCIALLY RESPONSIBLE ARCHITECTURE

SPECIAL AWARDS

From Industrial Wasteland to Ecological Oasis (B-5)

FROM INDUSTRIAL WASTELAND TO ECOLOGICAL OASIS (B-5)

Award Winner:
Sharif Uddin Ahammed (IAB)

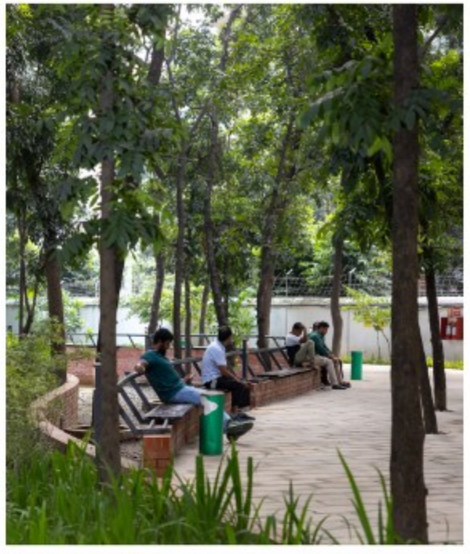
Project Location:
Mohakhali DOHS, Dhaka, Bangladesh

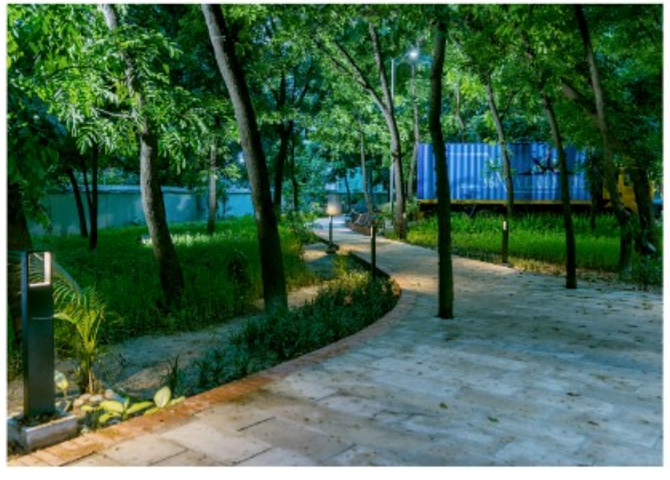
This project reimagines a 60-year-old industrial dumping ground within a tobacco company compound into a vibrant, ecologically responsive urban garden. Located in Dhaka's Mohakhali DOHS, the site—once marked by environmental degradation, waterlogging, and toxic soil conditions—has been transformed through a context-sensitive, regenerative design approach. Rather than erasing its troubled past, the intervention embraces the site's history and latent ecological potential, using minimal intervention, adaptive reuse, and water-sensitive urban design.

Key strategies included preserving naturally emerging micro-ecosystems, phytoremediation to detoxify allelopathic soil, and passive hydrological systems such as retention ponds and permeable surfaces to mitigate chronic flooding. Shade-tolerant native vegetation was introduced to enhance biodiversity under dense Mahogany canopies, while modular, biophilic infrastructure supports user comfort and ecological continuity. The project also demonstrates soft mobility and closed-loop material cycles, reusing onsite concrete and minimizing the carbon footprint.

This low-cost transformation has significantly improved the quality of everyday experiences for employees, turning a once lifeless passage into a sensory-rich, therapeutic landscape. The garden now serves not only as a space of physical transition but as a mental refuge—fostering environmental awareness, well-being, and a sense of shared stewardship. Birds, insects, and small wildlife have returned, reinforcing the site's role as a node within the city's ecological network.

Beyond its physical form, the project is a powerful example of socially responsible design within a corporate context. It symbolizes ecological reconciliation, healing, and coexistence—offering a replicable model for sustainable land reuse across rapidly urbanizing regions. In doing so, it redefines corporate architecture as a vehicle for restoration rather than consumption—demonstrating how thoughtful, empathetic design can revive degraded spaces into inclusive sanctuaries for both people and nature.





SA

SUSTAINABILITY

SPECIAL AWARDS

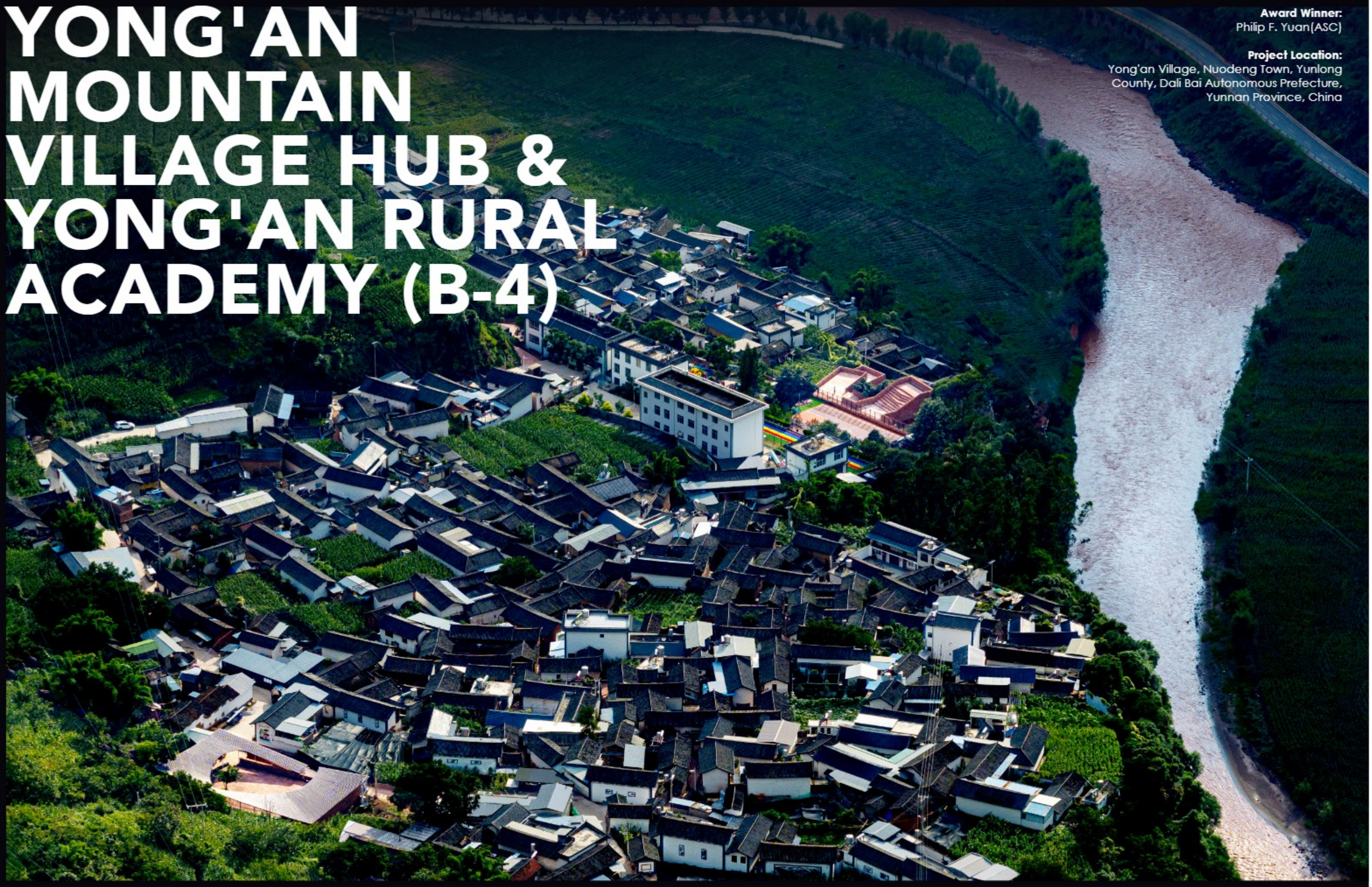
Yong'an Mountain Village Hub &
Yong'an Rural Academy (B-4)

Grandworld Phu Quoc Welcome
Center (B-2)

YONG'AN MOUNTAIN VILLAGE HUB & YONG'AN RURAL ACADEMY (B-4)

Award Winner:
Philip F. Yuan(ASC)

Project Location:
Yong'an Village, Nuodeng Town, Yunlong County, Dali Bai Autonomous Prefecture, Yunnan Province, China



This project comprises two community-driven public buildings in Yong'an Village, a once deeply impoverished Bai ethnic settlement in remote mountainous Yunnan. Designed by Tongji University as part of its 8-year poverty alleviation initiative, they address critical gaps in communal infrastructure and cultural preservation.

The "Heart of Yong'an" Mountain Village Hub (480m², completed 2020, cost $179,929) provides Upper Yong'an with its first dedicated space for governance, ceremonies (weddings/funerals), and daily gatherings. Its semi-enclosed courtyard design—featuring a signature "floating corridor"—responds to the terrain, fosters social cohesion, and revives Bai spatial traditions using local rammed earth, stone, and timber.

The Yong'an Rural Academy (553m², completed 2023, cost $205,121) neighbors the village's only primary school. Its terraced platforms adapt to a 4-meter elevation drop, integrating a preserved banyan tree to create multifunctional educational/cultural spaces for students and adults. "Sandstone red" local materials unify its aesthetic.

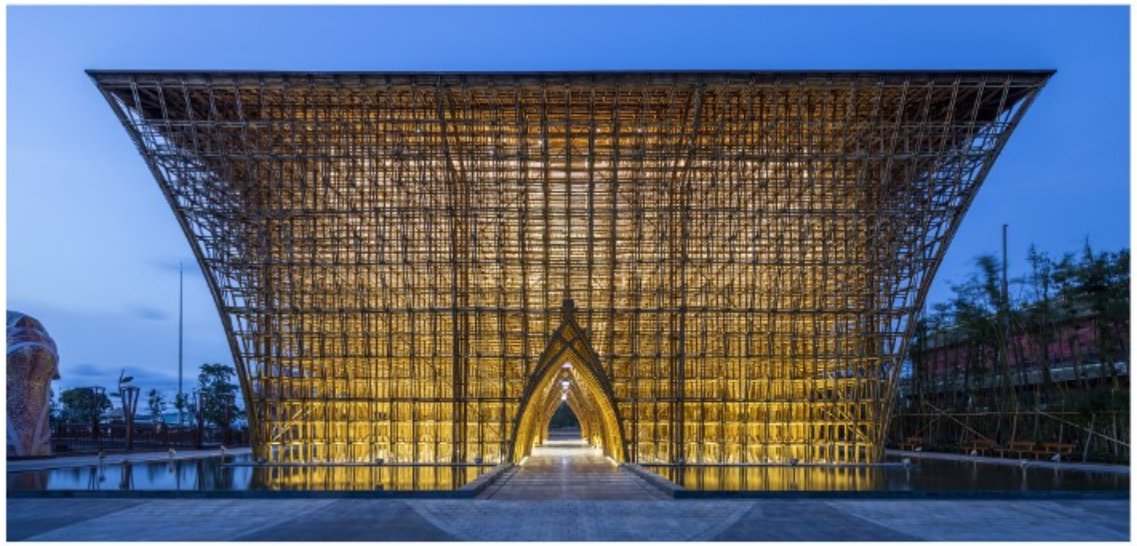
Both projects overcame extreme budgets, rugged terrain, and pandemic disruptions through collaborative construction involving villagers and craftsmen. They exemplify culturally sensitive innovation: reinterpreting Bai vernacular wisdom (e.g., "courtyard gathering," "tree-centered spaces") with contemporary design and low-tech digital fabrication.

Impact: Beyond architectural awards (including Dezeen Awards 2022), the projects catalyzed Yong'an's transformation: per capita income rose from $400 (2018) to $2,000 (2024), infrastructure upgraded comprehensively, and cultural confidence strengthened. They demonstrate how architecture can drive sustainable rural revitalization by empowering communities and honoring heritage.

GRANDWORLD PHU QUOC WELCOME CENTER (B-2)

Award Winner:
Trong Nghia Vo(VAA), Nguyen Tat Dat

Project Location:
Phu Quoc, Vietnam



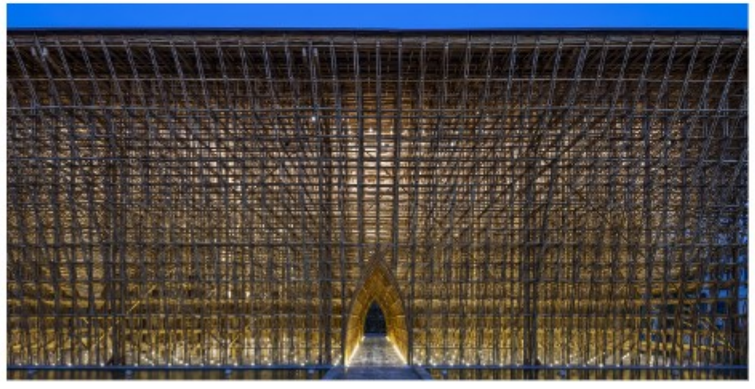
Vinpearl Project is the welcome center of the Grand World Phu Quoc master-plan, which is the center of the massive Phu Quoc United Center. The client asked us to make a bamboo structure that embodies the Vietnamese cultures and becoming a symbol of the entire master-plan project, attracting tourists to Grand World Phu Quoc. The scope of the project is massive, with the building area of 1,460 m2. We managed to satisfy the requirements of the client, creating a unique bamboo structure that embodies Vietnamese culture and is a symbol of Grand World Phu Quoc. The lotus and the bronze drum, two traditional Vietnamese symbols are sculpted into the dense layers of bamboo grid, expressing the traditional Vietnamese cultures.

Ecologically, the project is energy efficient, using natural and low-cost sustainable material (in design and in construction), using only ropes and bamboo pins to connect bamboo culms together. No artificial air conditioning is used and artificial lighting is minimized to only be used during nighttime.

Vinpearl Project is, first and foremost, a pure bamboo structures with a massive amount of bamboo, counting up to 42,000 bamboo culms. The construction process of bamboo itself is unique. We have perfected this into a standard and the construction process here is a bit more advance in terms of transportation (we had to move bamboo into an island) and precision (several systems together require utmost precision). The joint system is challenging since we employ a lot of structural systems and the details of them meeting each other is challenging.

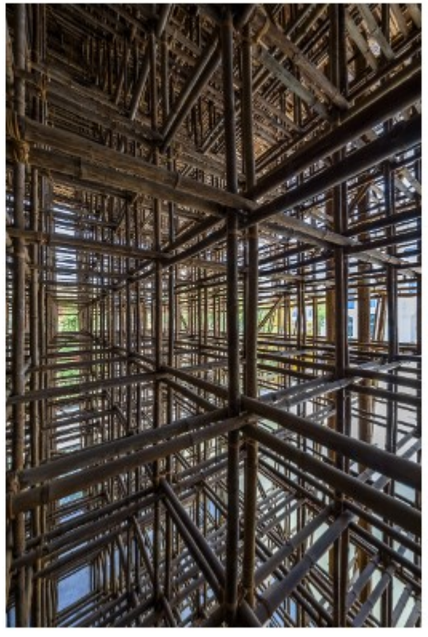
The structural system of Vinpearl Phu Quoc is hybrid. Vinpearl's structural system combines Arches, Domes, and Grid systems together, which accumulates our knowledge in using bamboo for various structural forms together. A hybrid system test and unify several different forms, creating a unique aesthetic for the project. A cantilever edge requires considerate use of cross bracing as secondary structural elements compared to main structural elements.

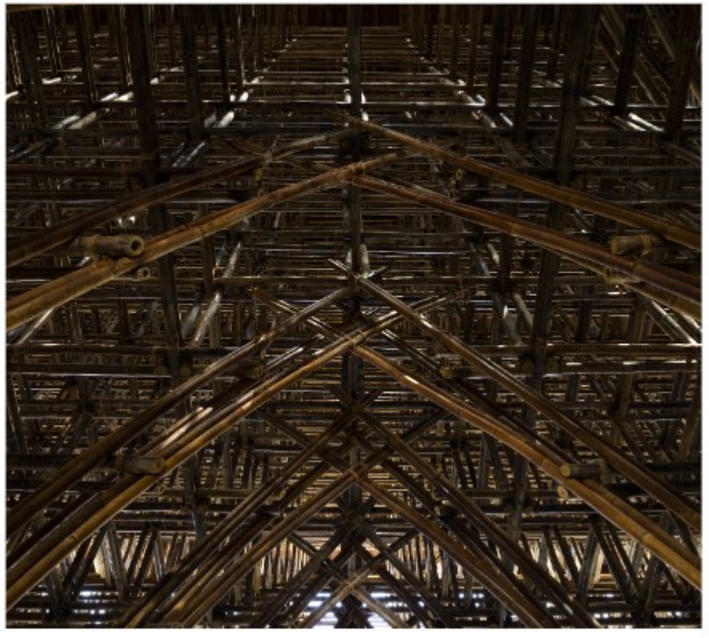
The spatial quality here is influenced by the hybrid structural systems. Here, even though the structure is complex with dense layers of systems interlocking each other's, the space is very open and transparent. The space is completely open because of the nature of the systems and the way we join the bamboo elements together. This is due to the nature of our simple joint system, with ropes and low-cost fixing elements. The modular and bracing nature of our frames also increase the transparency of the structure. The grid system allows natural ventilation through the grids. The transparency of the space with the surrounding grid system, along with the arch pathway throughout the whole structure, linking the inside and the outside. The openness and transparency also allow natural lighting to come from the side and through the opening on the roof. The light comes in beautifully, along with the natural colour of bamboo, creates a warm and intimate atmosphere, even though the structure is very open in terms of airflow. The space is also a combination of hard and soft spaces. We sculpt a lotus and drum inside the grid space. The grid is very systematic and precise, combined with soft bamboo arches and domes make people surprise whilst entering the space.



Vinpearl Phu Quoc is an ideal project to showcase the significance and originality of our bamboo architecture because of our major characteristics:

- It uses natural material without any chemical treatment, using 42,000 culms in total.
- It is a pure bamboo structure.
- It is energy efficient, using natural and low-cost sustainable material.
- It expresses traditional Vietnamese symbols.





Title: Architecture Asia: *ARCASIA Awards for Architecture 2025*
ISSN: 1675-6886

Editorial team: WU Jiang, Editor in Chief
LI Xiangning, Vice Editor in Chief
ZHOU Minghao, Managing Editor
WANG Yanze, Executive Editor
LI Jianshuo, Assistant Editor

Logo design: JULY DESIGN GROUP

Cover project: Wellness Retreat at Habarana, Sri Lanka