Ayla Khan

LANDSCAPE FOUNDATION
STUDENTS' DESIGN COMPETITION 2017

PAST CONTINUOUS IS FUTURE PERFECT

Landscape Foundation Students' Design Competition has evolved and traversed a long journey in the last ten years {starting in 2008} with each year bringing new perspectives to the environment around us and at the same time, it also culminates with lessons of learning, refining and maturing for the Foundation itself. This year the theme firstly drew attention towards the heritage and historic context, and secondly towards the contemporary and functional aspect. Students could explore spaces around monuments and heritage sites. More explicitly, it provoked re-imagining of heritage precincts that either fall within the purview of State or Center Archaeology or are derelict or ill designed. Various students across the country worked on diverse and multi-scaler sites - historic parks, areas around monuments, traditional water harvesting structures and routes, old towns and settlements and cultural landscapes on regional levels to address the theme in multiple ways.

The panel of jurors comprised of professionals who could independently as well as collectively look into heritage architecture, urban issues and landscape design for public spaces. One was left enriched by the threads of ideas/dialogues that the competition brought to light which can be woven into studio discussions and lectures in the near future. The theme was put across in three relevant formats: lessons to learn in architectural education with reference to conservation and design, academics versus practice, and lastly questioning if competitions are the bridge to stride across boundaries. Although all winning entries were independent in their approach, the jury felt that two relevant aspects underlined the approach in which the first binding factor was born out of context and the second binding factor was the formlessness which could also be framed as ingrained wisdom rather than an image. It unanimously disapproved on entries that presented a strong image of how landscape was to be done and dealt with.

- NUMBER OF ENTRIES RECEIVED: 39
- JURY MEET: 25TH OCTOBER, 2017 at JAMIA MILLIA ISLAMIA, NEW DELHI

THE JURY

↖ LEFT TO RIGHT |
A G Krishna Menon,
Anjan Mitra and
Suneet Mohindru

A G Krishna Menon is an architect, urban planner and conservation consultant practicing in Delhi for over four decades. He has been simultaneously teaching in Delhi and in 1990 co-founded the TVB School of Habitat Studies in New Delhi. He is actively engaged in research and his contributions have been extensively published in professional journals and several academic books through which he has emphasised the inter-relatedness of the spatial disciplines and the imperative to engage with the local cultural and ecological contexts while dealing with them.

Anjan Mitra is a practicing architect, urban designer and leads a design consultancy firm, The Appropriate Alternatives, based in Kolkata. It focuses on the holistic aspect of Development—propagating responsible architecture, sustainable practices—as well as covers the entire gamut of Design— product development, technological innovation, value addition, interior, architecture, landscape, urban design and project management.

Suneet Mohindru is a practicing architect and a landscape design expert. He founded 'Oracles', a landscape design, planning and conservation consultancy practice with a view to amalgamate intense theoretical background and passionate rigour. Academics are Suneet's strong parallel pursuit and 'Cultural Landscape' is his key area of interest. He has been associated with School of Planning and Architecture as a Visiting faculty, apart from taking special courses, electives and juries in various institutes.

THE RESULTS

↑ **WINNERS 2017**
LEFT TO RIGHT |
Priya Sharma |
Shivani Vinod Kumar |
Justin Mathew Thomas |
Karishma Rai, Madhulika Sanyal &
Mayukh Raha |
Chandana Keshava Murthy,
Manu M & Vijetha C P |
Manoj Sharma & Nidhi Kapri |

FIRST PRIZE
Landscape for Reverence and Commemoration
Priya Sharma
Masters in Landscape Architecture
BNCA College of Architecture, Pune

SECOND PRIZE
Portals into Forgotten Knowledge
Shivani Vinod Kumar
B. Arch. (5th Year)
R V College of Architecture, Bangalore

THIRD PRIZE
Self Sustenance in Water: Reviving the Neher System of Aurangabad
Justin Mathew Thomas
B. Arch. (2017)
Kamla Raheja Vidhyanidhi Institute for Architecture, Mumbai

SHRIYA ANAND AWARD
Sabz Burj Plaza
Mayukh Raha, Karishma Rai & Madhulika Sanyal
Masters in Landscape Architecture & B. Arch. (4th Year)
School of Planning & Architecture and Jamia Millia Islamia, New Delhi

SPECIAL MENTION
Watershed Management for Melukote
Chandana Keshava Murthy, Manu M & Vijetha C P
M.Arch. (Landscape)
M S Ramaiah Institute of Technology, Bangalore

SPECIAL MENTION
Deulwadi: An Urban Oasis
Nidhi Kapri & Manoj Sharma
M. Arch. (Landscape)
L S Raheja School of Architecture, Mumbai

In Discussions...

"The solution to any design issue should not come from out of the context, instead it should come from within the context. The problem should define what the solution is. Studio projects confine themselves to only pin-ups and critique, but competitions allow solutions and some are acknowledged. These contexts and sites take a back seat when designers are unable to realize their ideas in the real world. The role of designers completely diminishes when the stake holders (citizens and the politicians) have dreams and aspirations of their own. In India, as a society, we have a long way to go. We are poor in literacy, imagination, material and money. Therefore solutions to problems can be dictatorial and disastrous from the perspective of designers or vice-versa the users. Thus for architects stepping into practice, a good advice may be to think of design as a series of choices which address a particular issue and then to select the appropriate one. In a democracy, there can't be heroic solutions, only satisfactory ones.

In a digital age, students today have enormous exposure to such an extent that the role of teachers is diminished to mere facilitators. The real contribution of the teacher comes into play where the contribution to a subject becomes a lesson to be learnt and tested against various contexts with solutions by students. The classroom discourse in theory and design should help students evolve solutions that have responsible gestures towards society."

— A G Krishna Menon

"In the competition, entries that have addressed the context with heritage value through an essence or spirit befitting the site in the contemporary context overruled the other entries. The jury selected entries where the spirit was being honoured and thus enabling a very futuristic way of looking at design issues."

— Anjan Mitra

"Everybody cannot be involved directly with conserving the heritage, but lessons can be learnt on how a landscape designer can capture the spirit of various elements in nature from the past through meaning, through attitude towards nature in various periods of history or how open space and its surrounding context have been dealt with. We perpetuate values which are inherited because heritage is after all something that we inherited and it is something for prosperity which is our responsibility."

— Suneet Mohindru

1

Landscape for Reverence and Commemoration

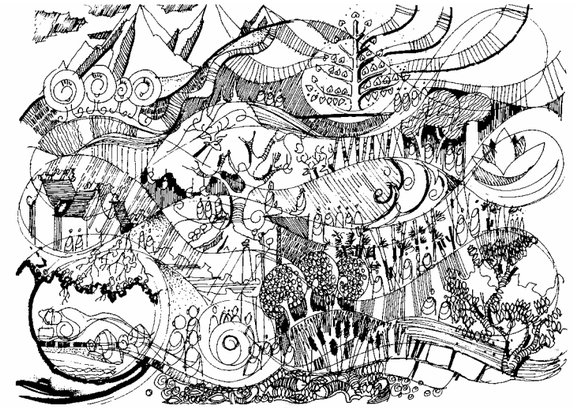
Priya Sharma

A public green in a religious town with important Buddhist relics becomes the landscape canvas where important events from the life of Buddha are celebrated in diverse creative ways giving it distinct identity of a cultural landscape.

Preserving cultural continuum is imperative for the survival of tradition and heritage. Buddhism signifies mutual respect, coexistence, empowerment of ordinary people and connecting them to their inherent potential while pointing to the highest form of equality. The adopted approach exemplifies and creates a precedent to look at and effectively perpetuate intangible heritage through interpretation of associated values. Spaces within the landscape, egalitarian in nature, have an all-embracing inclusive quality, offering possibilities of congregation as well as solitary contemplation. An attempt is also made in developing an aesthetic order that captures the essence without parodying historical forms, thereby subtly breaking allegiance to a particular symbol that may tend to become singular in meaning. The idea deals with the intangible heritage, pertaining to land and people with a direct association with the cultural linkage to Shakyamuni Buddha, a significant spiritual pillar whose penetrating insight forms guiding principles for peaceful coexistence in the future times.

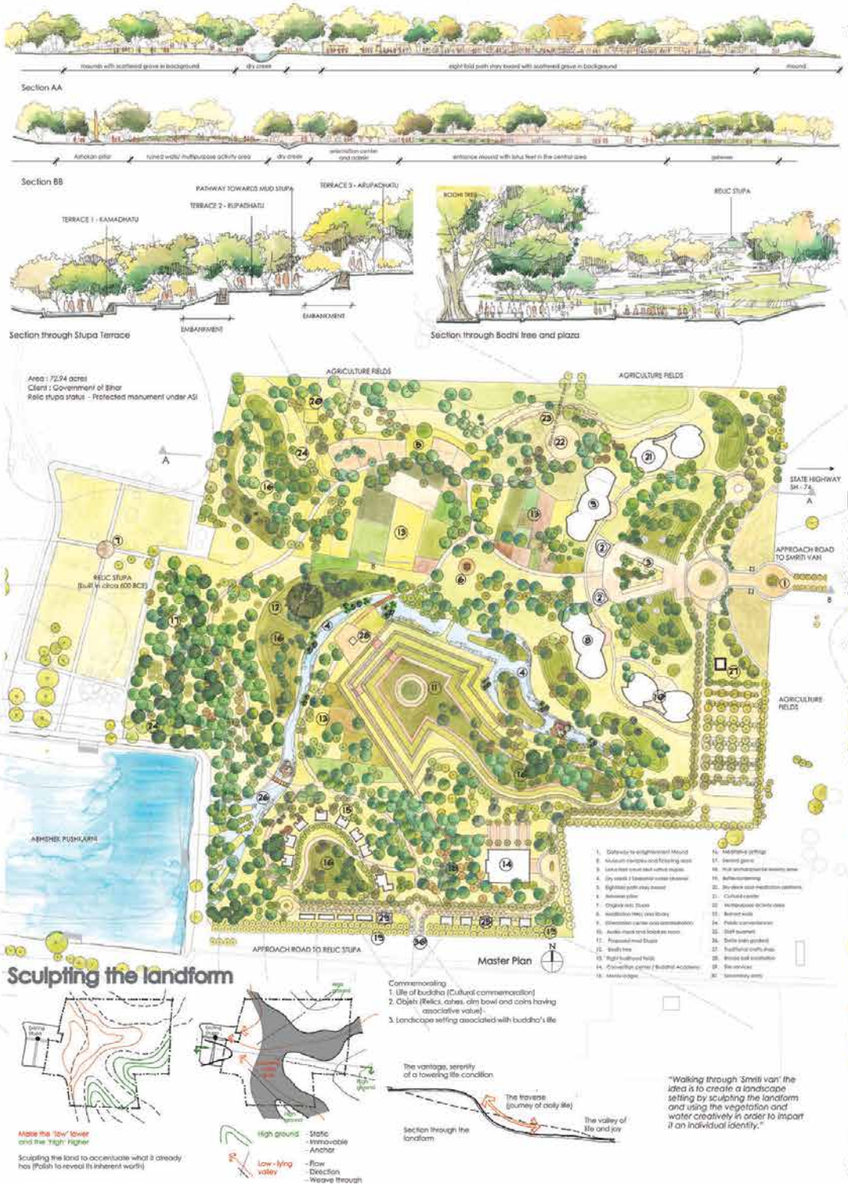
JURY COMMENTS

Understanding of the theme in relation to the historic, cultural, religious and ecological value of the site in a methodical and consistent way, right from the conceptual idea to the final design is the most positive attribute of the entry. Articulation of the central idea where the past gets connected with the present and future finds many creative interpretations. It is one of the very few entries that explore the idea of creating landscape setting by molding the land as per the natural topography. While demonstrating a maturity in spatial organization, the design has a geometry and order, yet comes across as a space that has a natural character. A balanced and well thought of presentation of the entry holds many lessons.



"The landscape design is an exploration of several 'endings' and 'new beginnings' in its spatial continuity creating a sense of journey, mystery and refuge leading to sudden panoramic destinations offering new perspective views, connecting to fresh streams, or episodal walks.The journey expressed through the created landscape embodies the richness of variety, experience, emotions, feelings and memory"

The sketch is compilation of journey of Buddha from his birth in Himalayas to his death in agrarian flat land of Kushinagar



2

Portals into Forgotten Knowledge

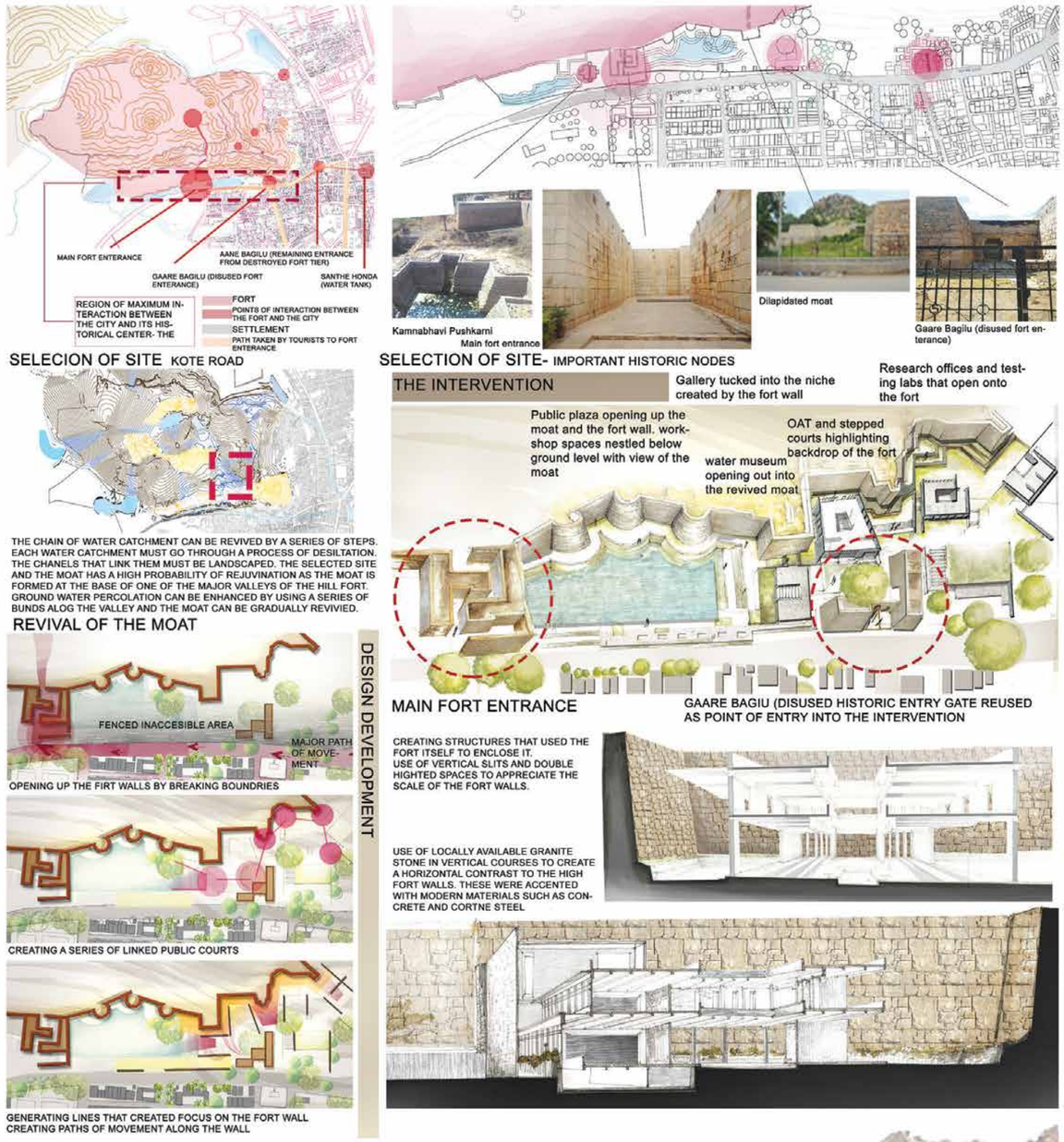
Shivani Vinod Kumar

Series of historic water catchments in the form of ponds, moat among others find a new life as an integrated design in the backdrop of a historic fort that is rejuvenated by diverse design means.

Should historic monuments be preserved retaining their original character of the time or can they be re interpreted and re appropriated to changing contexts? Does a connection remain between the growing city and its historic past or can the two exist relevantly as separate entities? Is there a role that historic entities can play in present times? The design aims to look at the historic structures not as stagnant entities but as elements that have lessons to impart. It takes the site of historic fort of Chitradurga to demonstrate the idea by conceptualizing a study and research center that translates the knowledge of the past into the context of the present. The study of traditional water management structures and systems to come out with diverse ideas to address water scarcity issues becomes an integral part of the proposal.

JURY COMMENTS

The design discusses the topical and relevant environment issues facing the country. It addresses the competition brief by looking at the past for clues of forgotten intelligence and wisdom while using historical references to resolve these present day urban concerns. On the way, it breaks the boundaries in a non invasive way to highlight the main idea.



3

Self Sustenance in Water

Reviving the Neher System of Aurangabad

Justin Mathew Thomas

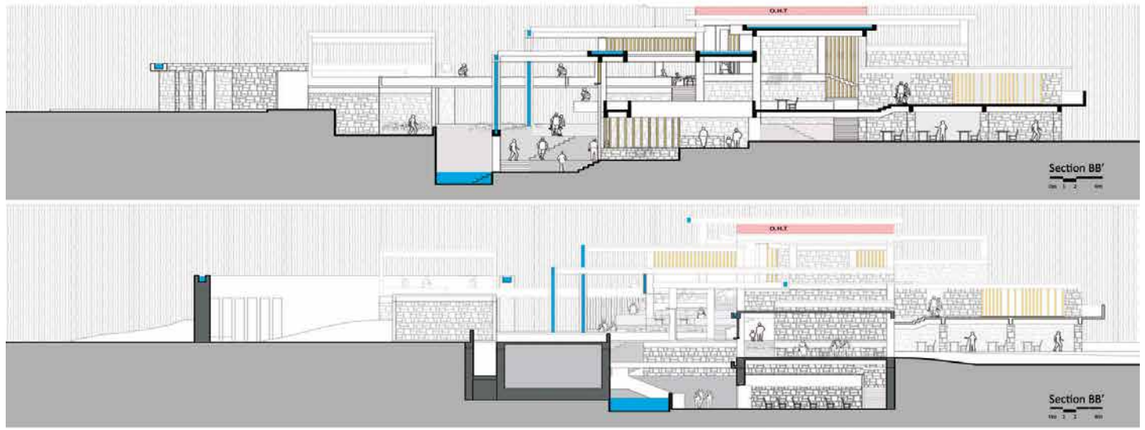
Contemporarizing a traditional water system by diverse means- reviving the process, conceptualizing and designing water structure with gargoyles, spouts, terracotta tubes and fog harvesting tower to bring back the association of water with people.

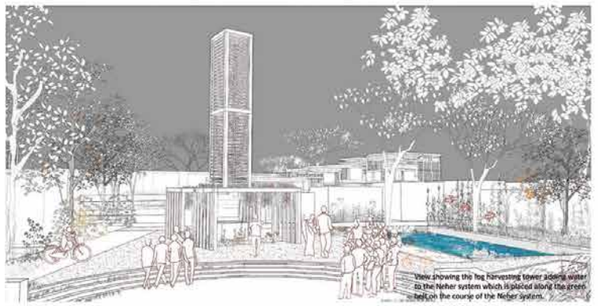
The Neher system of Aurangabad was designed and executed around five centuries ago. It provided water for more than three centuries. Due to the depleted water system along with several other factors, drought of the Marathwada region led to severe water crisis in Aurangabad.

The project is conceptualized to revive this indigenous system to make it part of everyday life. Neher-e-Ambari is chosen as the site for the master plan, envisioning a green belt and allowing for a series of active public spaces. The idea is to have a shallow water table level with retention ponds and greens along the system. The water works department, one of the programs along the system, uses locally available materials like basalt stone, concrete and terracotta tubes along the façade, forming the skin of the building. The water takes many forms in terms of harvesting, through roof, open gargoyles, spouts and water tanks at eye level. The water body brought out of the Neher through an aqueduct acts as a water museum to reveal the once hidden waters flowing through the underbelly of the city. It is then supplied to the communities by a common overhead tank under the supervision of the institutions. The institutes become nodal custodians for the supply of water along the system."

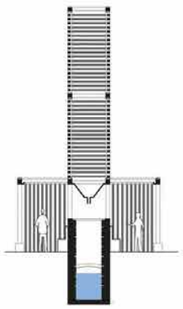
JURY COMMENTS

There is an attempt to understand the past wisdom through traditional water systems of indigenous settlements so as to arrive at possible ways of reviving, connecting and integrating them with the dense city fabric as part of the open space structure. The design captures the spirit of this lost knowledge while negating any form based solution.




View showing the fog harvesting tower adding water to the Neher system which is placed along the green belt on the course of the Neher system.

Section and plan showing fog harvesting tower which condenses vapour to moisture and adds to the water in the the system



The fog harvesting tower is a tower which harvests water by method of condensation of water during winter days. When the temperature falls below 12 degree celcius, which is found to be the temperature for condensation of water, water condenses to flow along the surface of the terracotta tubes because of the Silica gel and then is given a straight inflow into the wells (Shafts used for maintenance) for water harvesting along the green social belt. The water tower also becomes a social place where people can come and gather for social interaction. The fog harvesting tower is also symbolic to its position being just on top of the existing wells to show to relationship of the old to the new. The new exists with the same purpose as the old system adding value to the old and respecting its function.

The water showcases the language of water in the building. The building gets it language by way of various water systems, gargoyles, terracotta tubes and spouts which bring back the association of water with the people and also constantly come to the eye of the public.The rust colour used in the view highlights the gargoyles and spouts going through the building.

SHRIYA ANAND AWARD

Sabz Burj Plaza

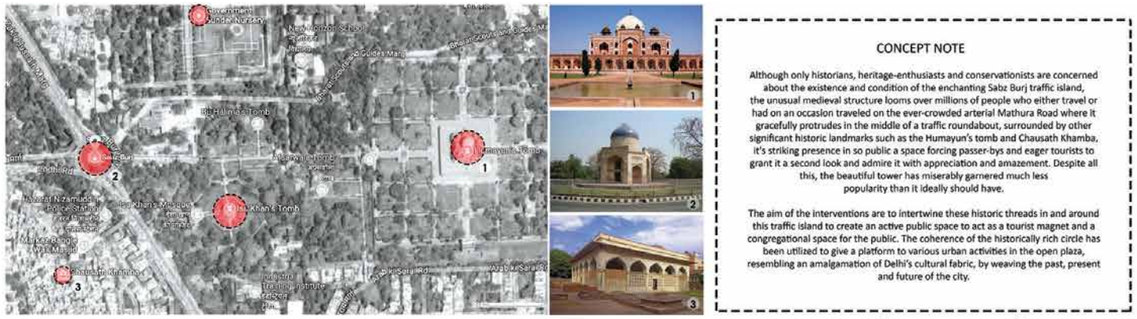
Mayukh Raha, Karishma Rai & Madhulika Sanyal

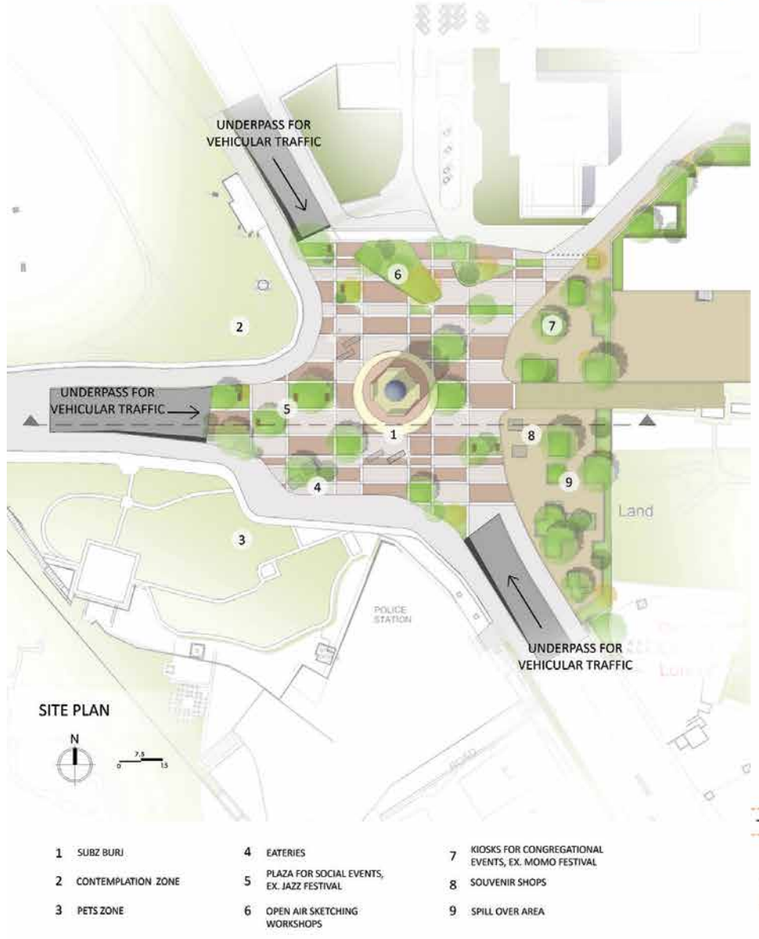
Integrating the historic structures in a heritage zone with each other, while creating a seamless multifunctional pedestrian zone, hence changing the overall character of the space from a traffic intersection to a pedestrian plaza.

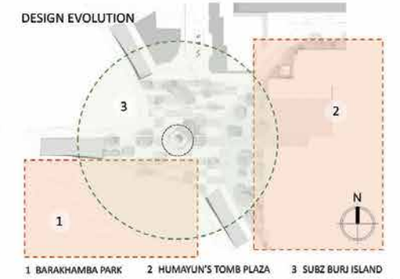
The unusual medieval structure of Sabz Burj looms over lakh of people who either travel or had on an occasion traveled on the ever-crowded arterial Mathura Road where it gracefully protrudes in the middle of a traffic roundabout, surrounded by other significant historic landmarks such as the Humayun's Tomb, Chausath Khamba and Nizammudin Dargah and Basti. It's striking presence in a prime position forces passersby and tourists to admire the beauty. Despite all this, the beautiful tower has garnered much less popularity than it ideally should have. The aim of the interventions is to intertwine these historic threads in and around this traffic island to create an active public space, create a tourist magnet and a congregational space for the public. The coherence of the historically rich circle has been utilized to give a platform to various urban activities in the open plaza, resembling an amalgamation of Delhi's cultural fabric, by weaving the past, present and future of the city.

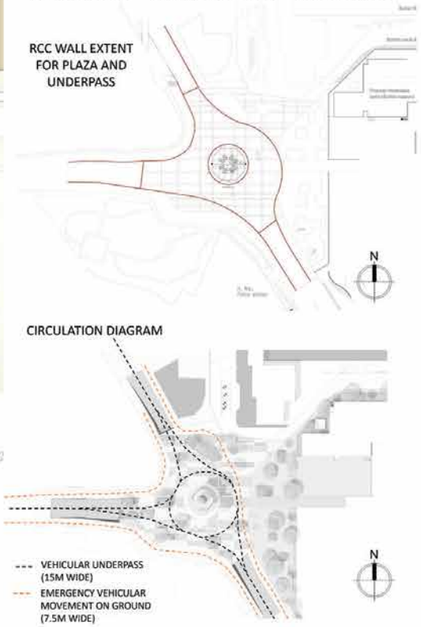
JURY COMMENTS

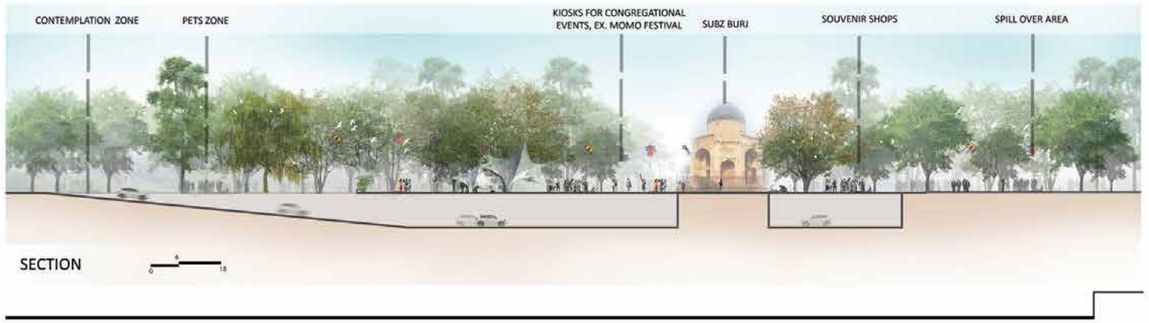
It adopts a bold idea of creating a harmonious blend of the heritage structure with the surrounding urban fabric, adopting a set of related principles and values. The idea would have been more impactful had it been translated in an equally strong design with elements on a smaller scale.











SPECIAL MENTION CERTIFICATE

Watershed Management for Melukote

Chandana Keshava Murthy, Manu M & Vijetha C P

Various creative manifestations of nature conservation in the realm of culture define the character of a religious traditional town with sacred groves, forests, stepped tanks and water structures forming the site assets.

The sacred town of Melukote is an excellent example of traditional water harvesting practices. The system that came into practice hundreds of years ago still exists and can be used as an example in the formulation of water conservation and management practices for today. Step wells have made significant contribution in enhancing the charm of the pilgrimage town. Among them the *Panchakalyani* is the most important *teertha*, and is a major center of attraction. Earlier the step wells served people for religious purpose and day to day water requirement. The proposal calls to design watershed management strategies for the town by reviving the existing step wells which have become defunct due to various factors, to restore the health of the lake and to provide environmentally positive buffer spaces in the public areas.

JURY COMMENTS

The idea is able to establish a process to deal with the issue on a micro level. However, its further progression to prove its relevance on the larger regional context in the surroundings remains unrealized.

SPECIAL MENTION CERTIFICATE

Deulwadi
An Urban Oasis

Nidhi Kapri & Manoj Sharma

A minimalistic approach towards enhancing a sense of identity of a religious precinct, now engulfed in dense urban fabric by strategically siting cultural elements and creating linkages with adjoining public areas, streets and railway station.

A century and half old Deulwadi temple complex in the suburb of Chembur is laid out within a large paved compound. It has extended its boundaries to a socio-cultural precinct used by the neighborhood. Group of temples evolved slowly with time around it. It has become significant within the hub of the city of Mumbai, beyond its boundaries of community and religion yet maintaining its uniqueness to serve as a socio-cultural space in people's lives in the neighborhood of Chembur. The character and distinctiveness of the precinct makes it unique due to both ground hugging built forms and serene spaces within, though completely lacking in standing loud amongst the growing thick dense fabric of buildings in the surrounding. The design approach re accredits the feeling of serendipity which adapts a tangible link with the past and keeps the inherent experience of an oasis in urban area while allowing for change and innovation to meet present day and future requirements.

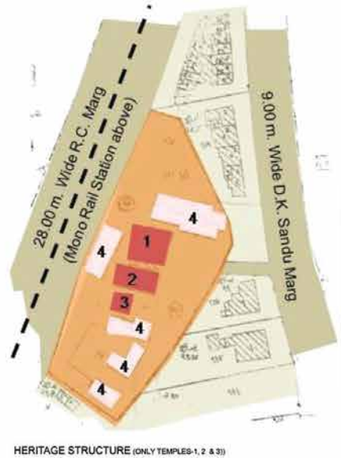
JURY COMMENTS

It is a good attempt to address one of the relevant and current issues that Indian cities face. It would have gained more value if its relationship with the surrounding context had also been explored.

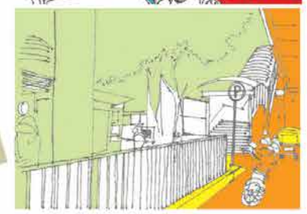
Text of the winning entries by the respective teams

DEUL WADI TEMPLE COMPLEX

Google image of the site



HERITAGE STRUCTURE (ONLY TEMPLES-1, 2 & 3)



LEGEND:
1. Temple shrine 01 (heritage structure)
2. Temple shrine 02 (heritage structure)
3. Temple shrine 03 (heritage structure)
4. Temple trust offices and residences.

CONCEPT...

"Heritage is so much more than 'old stuff' – it encompasses all those things from the past which are valued enough in the present to save for the future"
...anonymous

The 150 year old **DEULWADI TEMPLE** complex, important to the suburb of Chembur is laid out within a large paved compound. Many religious discourses are organized here and has extended its boundaries to a socio-cultural precinct used by the neighbourhood. Group of temples evolved slowly with time identified as a GRADE-II Heritage structure, has now become significant within the hub of a city, beyond its boundaries of community and religion yet maintaining its uniqueness to serve as a socio-cultural space in people's lives in Chembur.

"Preserving our heritage does not mean that it must be frozen in time, heritage is dynamic and changing, and provides an opportunity for innovation rather than an opposition to progress."
...anonymous

The character and distinctiveness of the precinct makes it unique due to both ground hugging built forms and serene spaces within, though completely lacking in standing loud amongst the growing thick dense fabric of buildings in the surrounding.

So our approach is to nurture the past

1. Reaccrediting the feeling of serendipity which is by adapting a **tangible link** with the past.
2. Keeping the inherent experience like an **Oasis in Urban area**, while allowing for change and innovation to meet present day and future requirements.

Nigamon Ekdin Mahila Hostel says: "We can't address the future if we can't look after the past."

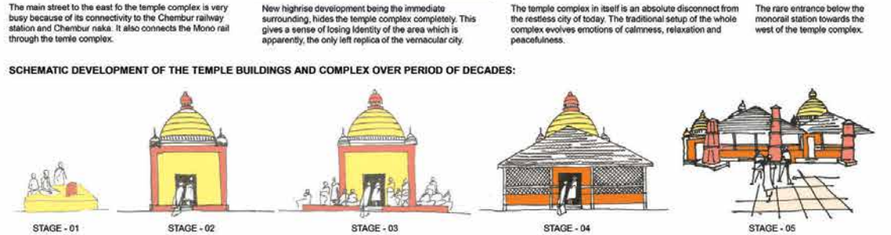
The main street to the east fo the temple complex is very busy because of its connectivity to the Chembur railway station and Chembur naka. It also connects the Mono rail through the temle complex.

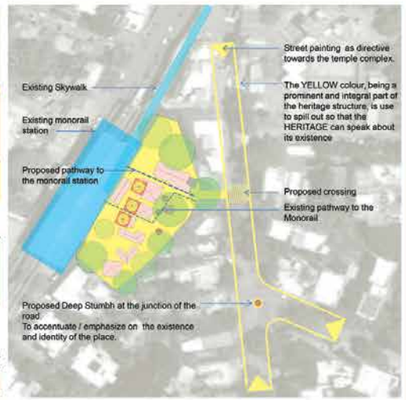
New highrise development being the immediate surrounding, hides the temple complex completely. This gives a sense of losing Identity of the area which is apparently, the only left replica of the vernacular city.

The temple complex in itself is an absolute disconnect from the restless city of today. The traditional setup of the whole complex evolves emotions of calmness, relaxation and peacefulness.

The rare entrance below the monorail station towards the west of the temple complex.

SCHEMATIC DEVELOPMENT OF THE TEMPLE BUILDINGS AND COMPLEX OVER PERIOD OF DECADES:





THE SITE

It is very **Strategically located** as it abuts the 1st monorail station which is an important infrastructural development of present and future.Also it is bounded by two roads one of which is main road and the other being the internal and in Gaothan vicinity.

Surroundings settings are both **urban & rural** having strong character of each type.

Influence on daily life The temple complex has also become a **transition space** in the daily life of people as people commute daily through this complex on their way to work and back and also acts as a place of rest or pause in their transition.

Multiple layer of activity : It also serves as a social gathering space and a social interaction space. Thus the precinct has extended beyond its original religious boundaries to a socio-cultural space. (Past to Present)

Public/Open spaces in the complex expessing the NOW & THEN. The gaothan has a very strong socio-cultural outlook and the residents are strongly affiliated to the Bhulingeshwar temple present in Deulwadi. There are many religious and cultural activities which are special to the gaothan

Historic Character / significance of the place still prevails.(Built area has its own vernacular identity).It is not only a religious place but now has extended its boundaries to a socio-cultural precinct used by the neighbourhood

Cultural Legacy / Cultural History -- People relate and identity this space as an important part of their neighbourhood.

View of the approach road (D.K. Sandu marg)

View from the entrance area.

View of Deep stumbhs in the temple complex.

View area around the shrine within the temple complex.

View showing ambience of the space during festivals..

View showing ambience of the space during festivals..

View of entrance way from inside the temple complex.

View of open spaces in the temple complex. The image shows shrine no. 3.

View of courtyard in the temple complex.

View of shrine 1(LHS), 2, & 3(RHS) from monorail station.

View of shrine 1(LHS) & 2 (RHS) from monorail station.

View of seating to the LHS of the front entrance way.

View of the temple complex during Ganesh Chaturthi.

View of the shrine 1 (LHS), deep stumbh (CEN) & chawl (RHS).

View of shrine 2, deep stumbhs & monorail station in the background.

LIST OF PARTICIPANTS 2017

ANSAL SCHOOL OF ARCHITECTURE, LUCKNOW
1. **Building Up Cohesion within a Fragmented Precinct through a Multilayered Interface**
Saurabh Kumar Jaiswal

B M S COLLEGE OF ENGINEERING, BANGALORE
2. **The Transition Realm**
Ashika V

BHANUBEN NANAVATI COLLEGE OF ARCHITECTURE (BNCA), PUNE
★ 3. **Landscape for Reverence and Commemoration**
Priya Sharma

CHITKARA SCHOOL OF PLANNING & ARCHITECTURE, RAJPURA
4. **Aks-e-Virsat**
Dhruv Ahuja

5. **Aasha - Urban Asset**
Saksham Rai, Saanya Vij & Sannah Sharma

D Y PATIL COLLEGE OF ENGINEERING & TECHNOLOGY, KOLHAPUR
6. **A Dramatic Path for Paradise….**
Siddharth Sudharm Waze, Saqib Riyaz Mulla & Abhishek Anant Naik

DELHI TECHINICAL CAMPUS
7. **Shah Sunehri Mosque**
Sakshi Gupta & Yashvi Chadha

8. **Darohar-e-shaan (Bhuli Bhatyari ka Mahal)**
Garima Rani, Heena Lakhani & Preeti Gupta

9. **Rangrez**
Ahmad Areeb, Sarabpreet Singh & Yuvraj Vohra

10. **Pehchaan**
Nikhil Gupta, Kamal Bhatia & Ashish Kumar Ganesan

GOGTE INSTITUTE OF TECHNOLOGY, BELGAUM
11. **Uchhrang (Reviving Banks Around Jal Mahal)**
Akshara Rajendra Mundada

JAMIA MILLIA ISLAMIA, NEW DELHI
12. **Redesigning of Red Fort Front Lawn**
Ali Jawhar, Farida Husain & Mohtashim Ahmad Siddiqui

13. **A Time Traveller's Tale**
Deepesh Sangtani, Aqib Javed Sabzwari & Sourabh Srivastava

KAMLA RAHEJA VIDHYANIDHI INSTITUTE FOR ARCHITECTURE, MUMBAI
★ 14. **Self Sustenance in Water: Reviving the Neher System of Aurangabad**
Justin Mathew Thomas

L S RAHEJA COLLEGE OF ARCHITECTURE, MUMBAI
15. **Blurring the Boundaries…**
Noopur Sejpal & Uttara Nalawade

16. **Mumbai Times Heart**
Paulomi Pravinkumar Kanakia & Sreya Thomas Vaidyan

17. **Rewind / Unwind….. of Parvati Hills, Pune**
Tanvee Vijyay Joshi & Attula Viraj Meher

18. **The Lonar Crater Lake**
Shivangi Vijay Heda

19. **Slowdown… Enjoy the Journey… Not Destination**
Gayatry Narkar & Shraddha Palande

20. **Explore without Exploring, Kanheri Caves**
Prajakta Gholap & Swati Desai

★ 21. **Deulwadi: An Urban Oasis**
Nidhi Kapri & Manoj Sharma

LOKMANYA TILAK INSTITUTE OF ARCHITECTURE & DESIGN STUDIO, NAVI MUMBAI
22. **The Revised Quire**
Grishma R Bhurke, Sayli G Naik & Mehul S Lodaya

M S RAMAIAH INSTITUTE OF TECHNOLOGY, BANGALORE
23. **Recasting Malleshwaram Market**
Aishwarya Korkode, Divya Sara Jacob & Kamisetty Nihaarika

24. **Reconnect: Bellandur Lake - Nature - People**
Arpita Sarkar, Ranjitha Govindaraj & Jyotsna Rao J

★ 25. **Watershed Management for Melukote**
Chandana Keshava Murthy, Manu M & Vijetha C P

26. **Refurbishing Bengaluru Majestic Railway Terminus**
Nivetha P Raj, Shirsat Surbhi Vishram & Shruthi J Hiremath

27. **Redesigning the Bull Temple Road, Bangalore**
Jayashree J, Pavithra T & Sahana M S

MBS SCHOOL OF PLANNING AND ARCHITECTURE, NEW DELHI
28. **Let the Gold Past Enrich Our Future**
Shreya Rami & Palak Luthra

NMIMS - BALWANT SHETH SCHOOL OF ARCHITECTURE, MUMBAI
29. **Nature, Culture and Architecture**
Anuj Ajay Modi

R V COLLEGE OF ARCHITECTURE, BANGALORE
★ 30. **Portals into Forgotten Knowledge**
Shivani Vinod Kumar

31. **Reincarnation of a Lost Sanctun**
Bhargavi Lalitha Murthy & Krishna D

SCHOOL OF PLANNING & ARCHITECTURE + JAMIA MILLIA ISLAMIA, NEW DELHI
★ 32. **Sabz Burj Plaza**
Mayukh Raha, Madhulika Sanyal & Karishma Rai

SCHOOL OF PLANNING & ARCHITECTURE, NEW DELHI
33. **An Evolving Continuum**
Aafreen Fathima K.A, Bala Nagendran M & Sanyukta Sanjeev Joshi

34. **Unveiling Kesariya Largest, Tallest Excavated Stupa in the World**
Manish Kumar & Sonika Sri

SIR J J COLLEGE OF ARCHITECTURE, MUMBAI
35. **Revival of Spatial Heritage: The Forgotten Pause**
Rahul Vijay Chemburkar & Siddhi Chandrasen Smruti Potdar

SRM UNIVERSITY, CHENNAI
36. **Senses in Time**
Siddharth Jain, Shrimalya Srinivasan & Devi Priya Manivannan

TULSIRAMJI GAIKWAD PATIL COLLEGE OF ARCHITECTURE, NAGPUR
37. **The Ruminate**
Reewena Shamuwel John, Pranali Neware & Mohammad Musheer Chaudhari

UNIVERSITY SCHOOL OF ARCHITECTURE & PLANNING, NEW DELHI
38. **Adilabad - Amelioration**
Vidit Taneja & Shivali Gupta

VIDHYAMANDIR COLLEGE OF ARCHITECTURE FOR WOMEN
39. **Dutch Cemetery**
Rashmi Vijaykumar Kapadia
& Devyangi Rajendrakumar Badshah

★ | **Prize winning entries**

As always, we are thankful to the student fraternity for participating in the competition. We would also like to thank the following for their invaluable support in many ways.

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