


## 7.2 Best Practices

- 7.2.1 Describe two best practices successfully implemented by the Institution as per NAAC format provided in the Manual  
Provide web link to:
- Best practices as hosted on the Institutional website
  - Any other relevant information

  
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### 7.2.1

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## Criteria - 7.2 Best Practices

### 7.2.1 Describe two best practices successfully implemented by the Institution as per NAAC format provided in the Manual.

#### Institutional Best Practices: 1

##### 1. Title of the Practice

Heritage mapping

##### 2. Objectives of the Practice

We have been organising heritage documentation for the students regularly. This is intended to inculcate skill based learning in documenting heritage precincts and buildings. The students work together in groups, focusing on specific locations in a given site. This is intended to foster exchange of knowledge between students and faculty. We also organise a heritage documentation competition where student groups are guided by faculty members. The documentation concludes in a jury, thus encouraging a spirit of healthy competition among the students. Archiving these results would lead to a rich repository of documented heritage.

##### 3. The Context

The documentation is seen as an intensive exercise that the students undertake over a period of about a week. Students of architecture are expected to comprehend the relation of cultural development with architectural development and think critically about these intersections. The groups are expected to document a street or a neighbourhood and one chosen structure in it in detail. Students of design engage in documenting crafts and cultural practices. They also acquire basic skills of recording oral narratives. We have also realised that the students have enthusiastically engaged in digitally documenting aspects of their study. We have encouraged photo and video documentation, and this has very well supported the drawings that they have produced. The engagement of faculty at crucial junctions of advancement during the process has been helpful to the students in understanding the nuances of heritage documentation, and it has helped them overcome challenges of understanding the context, carrying out research and documentation, and compiling the findings and drawings.

##### 4. The Practice

This has encouraged students to excel as it creates a positive and competitive environment among them. This is a unique initiative as its goal is not only multifaceted, but its intentions are in alignment with the design projects that the students undertake in the following semester. After the documentation, the students start working on design projects in their studio which are linked to the study undertaken. This is a key feature as it enables the students to understand the correlation of documentation and cultural understanding with design. This has opened up many

  
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discussions around concerns of historic contexts, cultural sensibilities, and the role of designers in such contexts.

The annual heritage documentation competition concludes in a jury. The jury happens in the form of students exhibiting their documentation work and engaging with the jury in presenting their understanding and receiving feedback. We invite a jury who has extensively worked within contexts of history, heritage, conservation, and restoration. Their professional expertise helps students gain relevant feedback and ways of furthering their understanding. The comments of the jury are also helpful for us in shaping the program for the years to come. We also arrange the presentation of the jury's own work. For example, in January 2023 we invited Ar. Sumesh Modi from Surat, who shared his work on Champaner-Pavagadh site, Ahmedabad metro, and the conservation of the Surat Castle. His expansive work in such contexts brought to light how documenting architectural heritage plays a significant role in developing relevant proposals and approaches to these sites and contexts. The engagement of such experts with the institute further enriches the academic rigour.

The heritage of the country is expansive and we see this as an opportunity to engage the students with it. It allows them to closely engage with a given context and develop an understanding of culture and its relation to the development of architecture and design in a historic sense. As an institution we see this as a way of contributing to society. Such initiatives are crucial in contexts where more and more architecturally significant historic buildings and crafts are being lost with time. Their documentation is required more so now, than ever before. Our documentation of parts of Bhopal in January 2023 forms a valuable repository for reference and further research on the area and the city in general.


### **5. Evidence of Success**

The competition concludes with a jury and cash prizes are awarded by the college to the winning group. The documentation of old Nashik was submitted for the INTACH documentation award, and was highly commended and it was acknowledged by an award from INTACH. We received the Commendation award for the central zone. This achievement at an organisation such as INTACH highlights the high quality of documentation that the students undertook and the success of this initiative. This award has been encouraging to the students and the institute alike. It has reinforced our belief in this initiative and has been a source of inspiration to continue this annual program. We intend to participate in such competitions time and again. It is a means of recognition for the student's work. We organise an exhibition of the documented work during the jury and we intend to take this forward at a larger scale and involve more public engagement through it.

### **6. Problems Encountered and Resources Required**

The documentation requires meticulous planning at our end and preparations begin in advance. The logistics of the tour and allocation of responsibilities is a key step in the overall process. We also plan the whole program with all its details such as the jury well in advance for the smooth and

  
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successful operation of the program. The institute allocates dedicated funds to support this annual cash prize and also provides for the expenses for the jury, including their honorarium. One of the challenges recently has been scheduling the dates for this initiative, keeping in mind the schedules prescribed by the University. Our meticulous planning has played a vital role in ensuring that this happens in tandem with the prescribed schedules by the University.

### **7. Notes (Optional)**

We encourage region based or location based studies. It will be a large contribution if institutions focused on different regions of the country. Such an exposure is much required. If various institutions focus on promoting such initiatives, it will bring much needed attention to our architecture, art, and craft heritage. Following the documentation, the students also explore other architecturally important sites in and around the city being studied. Students have visited Maheshwar, Kolhapur, Sawantwadi, Aurangabad etc. This kind of an exposure is enriching and compliments the heritage documentation program.

### **Institutional Best Practices: 2**

#### **1. Title of the Practice**

Musings

#### **2. Objectives of the Practice**

We have initiated "Musings (Dialogues in Advancement of Design)" as a platform to invite experts from different fields to share their experiences and insights with the students and faculty. We have dedicated two hours on Friday afternoons every week for such activities, and we conduct these sessions about twice a month. These sessions have been insightful and have been well received by the students and faculty alike. The themes and broad ranging and the speakers come from diverse backgrounds. It is also an opportunity for the students to connect with some of the professionals, activists, and artists of the city, and occasionally from outside the city.

#### **3. The Context**

We often find that education in a singular field can become linear. Keeping this concern in mind, we were focused on imparting an education which exposes the students to multiple fields. The involvement of experts is seen as a vital component in imparting it. This involves reaching out to specialists and identifying their expertise which can be beneficial. We have focused on inviting guest speakers who have expertise in fields including, but not limited to heritage, environment, and arts. This is also seen as a platform where the leading professionals and activists of the city connect with the institute. These collaborations have played an important role in developing a multi-dimensional approach to architecture and design.

#### **4. The Practice**

  
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Musings has been one of our flagship initiatives from the inception of the institute. These sessions have considerably added to the expanse of intellectual inputs for the students and faculty. One of the initial efforts in this direction was the making of "Meet the Masters" panels. This is a curated series of displays in the campus that exhibits the prominent works and thoughts of leading figures in the fields of Architecture, design, and art. This series of panels is aimed at familiarising the viewers with the works of these masters. In continuation with our vision of imparting quality education that goes beyond the prescribed curriculum. One of the ways in which this has been helpful is that it has brought contemporary issues of the city to academics.

It is also instrumental in bridging the gap between academics and the profession. It is able to harness expertise and bring it to the class. At the level of higher education, it becomes very crucial to focus on critical aspects of related fields. These also offer an opportunity to interact with the speakers. We have seen engaging sessions where students have raised some important questions. One of the examples is a session that was delivered by Ar. Khushru Irani, a Pune based architect. He presented the works undertaken by his practice in different spheres. It led to a productive discussion on the role of architects and brought up societal concerns. The session touched upon many contemporary issues and helped the students to understand the complexity of architectural practice. These experiences are valuable and they need to be shared with the students to widen their perspective. While it is about widening the perspective, it is also about gaining deeper insights that can go a long way in formulating individual thoughts. Higher education is a stage where the students are not only a part of the learning process but are also developing their individual viewpoints on a wide range of issues. It is a decisive stage which has a deeper impact on the students and the trajectories that they choose in the future. We see these dialogues as a process of igniting curiosity and helping students formulate their questions. The motto has been driven with this objective and we are continuing our efforts in this direction.

## 5. Evidence of Success

In an endeavour such as this, the engagement of students with the guest speakers becomes crucial to facilitate a beneficial conversation. These conversations have trickled down to the work undertaken by the students in their studios. This has been the agenda, and has been effective, as seen in its integration with academics. The series of panels of "Meet the Masters" has been lauded by some of the guests and is a constant reminder of some of the important personalities in the architecture, design, and art fraternities. We also plan to undertake and execute a permanent exhibit on some of the important aspects of the city's history in the form of a timeline. Another instance of integrating academics with this vision is the introduction of the works of master architects under their design studios. This integration has facilitated referential thinking and the applicability of various streams of thoughts and ideas in the designs that the students then undertake. We are confident that this will have a wider and deeper impact in the coming years and will continue to remain a unique initiative of our institution, furthering our vision towards architectural education in the country.

## 6. Problems Encountered and Resources Required



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It has been our constant endeavour to promote these sessions and integrate them into the academic schedule and make it relevant to the learning process. It sometimes becomes difficult to integrate them in the schedule keeping in mind other activities and events, and examinations. We have been trying our best to ensure that we strike a balance between them, allowing students enough time for various activities and pursuits. Continuous institutional support has been a source of support to carry out these sessions. These sessions also require considerable preparation and thinking on the part of the objectives of inviting selected speakers. The engagement of all faculty in making this possible has been commendable. This has been a key part in the continuation of the sessions, and we will take this forward to strengthen our vision of a multi-disciplinary exposure.

### **7. Notes (Optional)**

Such a practice is also a starting point for many critical questions and can be instrumental in creating an academically rigorous and diverse environment. Institutions should become torch-bearers of intellectual discourses and this framework has been enabling for the speakers, faculty, and students alike.

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**Students receiving the INTACH Commendation Award for their documentation of Old Nashik, 2022. Excerpt from documentation attached ahead.**



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Our heritage is what we have received from the past and should cherish, appreciate, and pass on to future generations. It becomes a part of who we are through aiding in the formation of our identity. Heritage is often attributed with its monumentality, but it is important to understand that what we call as heritage had functional and engaging attributes to the people who actually used them.

**ABOUT NASHIK**

In the northern region of the Indian state of Maharashtra, Nashik, is a significant historical, mythical, social, and cultural city. The city is situated on the banks of the Godavari River, making it one of the holiest places for Hindus all over the world. Old Nashik is a place of great cultural, spiritual, traditional and architectural heritage. The legend of Lord Rama, the King of Ayodhya, making Nashik his home during his 14 years of exile gives Nashik a rich historical background. Lord Rama requested that Lord Laxman cut the nose of "Surpanakha" at the same location, and as a result, the city was given the name "Nashik."



Numerous temples and ghats were constructed in this area by the Chalukyas, Peshwa, and Yadav dynasties in the coming centuries. This style was characterized by less ornate sculptures, both in the exterior and interior that thus made the temples visually less attractive and functionally more efficient.



Panchavati developed into a significant site for pilgrimage as the area's temple construction got more elaborate with a number of small and major temples. This prompted the development of numerous ghats, dharamshalas, and bhojnyalas along the left bank of the Godavari. Today, this area serves as a significant religious hub and hosts the Simhastha Kumbh Mela, which takes place every twelve years.



The Peshwas from Pune won the city in their conquest against the Mughals in the late 17th Century. They took great interest in developing the right bank of the Godavari.



These structures were built in the style of the traditional Maharashtrian Wadas. Wadas are indigenous constructions that adapt to the local climate and are built using materials and methods that are readily available. Multiple families lived in each Wada, which was designed with a central courtyard in the style of the conventional chowk system.

Main Road ■ Primary Road ■ Secondary Road ■





**Reason for settlement**

Godawari river which is an important source of water and as the population increased the settlement started moving upward on the slope

**Built unbuilt landmarks**

Basic landmarks of - budha halwai badhrakali temple dixit wada

Due to this being such an important area of the ratio of built is higher than unbuilt  
Different character in the two sides of street - budha halwai on north and temple on south

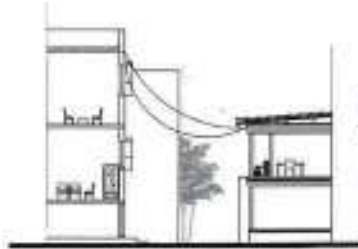
In the morning most pedestrian activity is near temple due to morning prayers and also budha halwai is activated

At the junction there are two main roads which leads to ghats this makes the junction for pedestrian and vehicular activity

Due to so much activity at the chawk it makes accustics even higher

So most of the wadas of residential are towards the dixit wada so that they can have a quieter environment

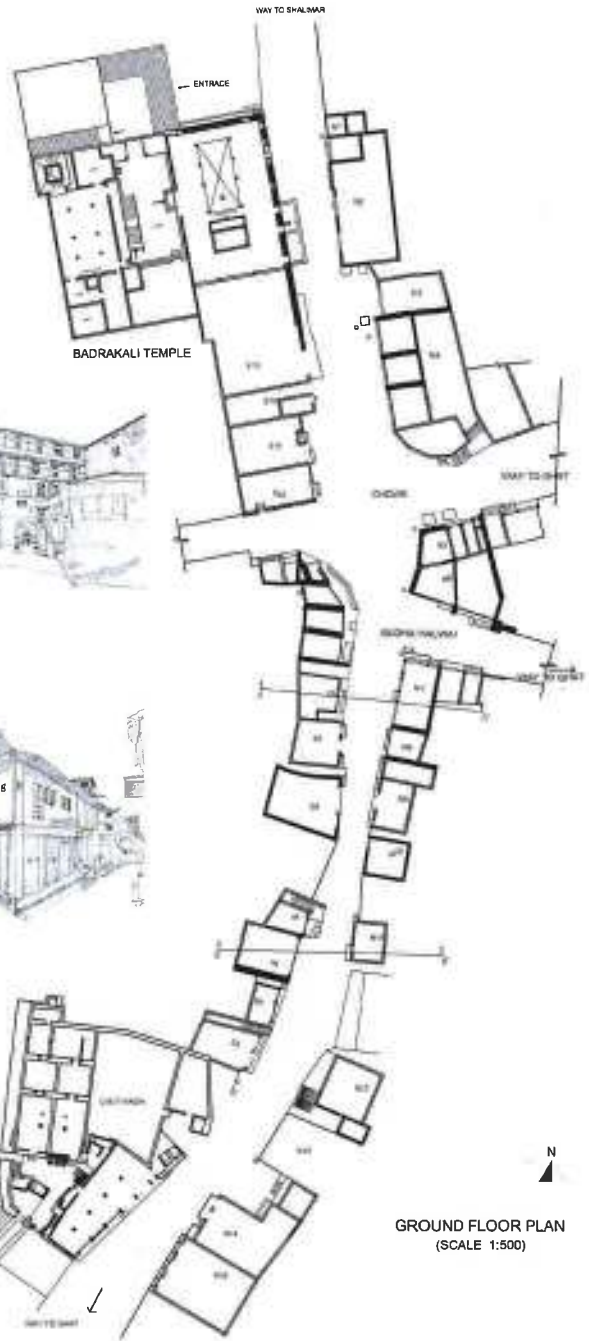
The lanes are never under complete sunlight or in complete shadow due to the cluster of structures in north and south. Most important is the reduction of glare this is due to the varying heights and compaction of the structures. Due to varying elevation of the structures which makes varying roof heights that creates various shadow pattern at the different time of the day which gives character to the street and because of these shaded areas are created along the street and at the chawk more activity is seen. The wadas were made in cluster and people would have more interaction



SECTION A - A'  
(SCALE 1 : 200)



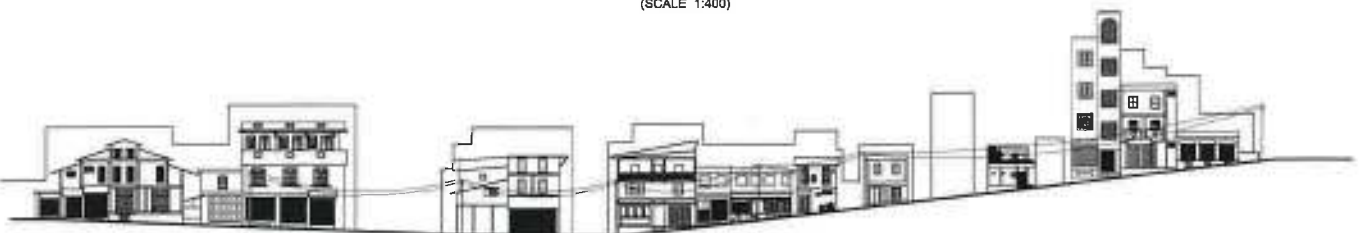
SECTION B - B'  
(SCALE 1 : 200)



GROUND FLOOR PLAN  
(SCALE 1:500)



WEST ELEVATION  
(SCALE 1:400)



EAST ELEVATION  
(SCALE 1:400)



bhadrakali



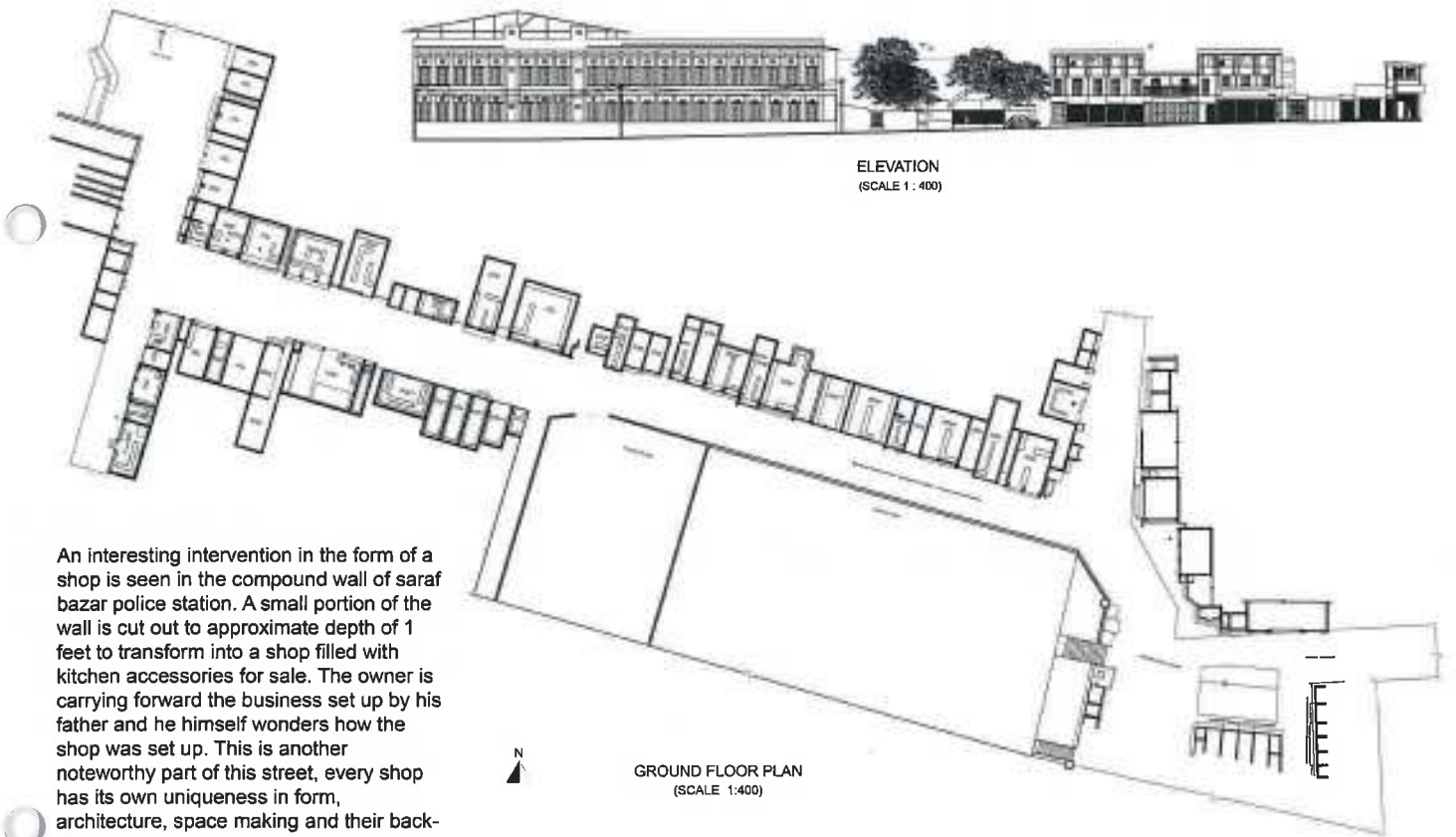
Early in the morning upto 9 a.m, the lanes seem at peace as only flower and vegetable vendors and buyers are seen, the street at this time is very wide and spacious. After 9 I am the shops begin to open up and the vendors. Begin to arrange their goods on the edges of the street hence gradually we see increase in traffic, more number of pedestrians on the street, difficulty for vehicular moment and loading and unloading of vehicles, due to all of these factors, the lane now appears to be quite compact and narrower. Again after 9 p.m. the street is wide, deserted and peaceful as the shops close down.



ELEVATION  
(SCALE 1 : 400)



ELEVATION  
(SCALE 1 : 400)



GROUND FLOOR PLAN  
(SCALE 1:400)

An interesting intervention in the form of a shop is seen in the compound wall of saraf bazaar police station. A small portion of the wall is cut out to approximate depth of 1 feet to transform into a shop filled with kitchen accessories for sale. The owner is carrying forward the business set up by his father and he himself wonders how the shop was set up. This is another noteworthy part of this street, every shop has its own uniqueness in form, architecture, space making and their back-stories.



SECTION A - A'  
(SCALE 1 : 200)



SECTION B - B'  
(SCALE 1 : 200)



EAST ELEVATION  
(SCALE 1:300)

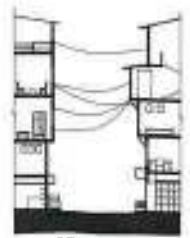
Chowk: the end of Bohorpatti creates a chowk, popularly known as Saraf bazaar. This place holds it's importance for being rich in activities as well as occupations. With the rising sun this place is filled with flower vendors and by the passing day, the whole saraf opens up with the increase in traffic. The golden lining of this chowk is the entrance of sarakarwada and the compact yet unique island of shops on the right.



bohorpatti



The streets offers a diverse sense of connectivity formulated through the dynamic built form the edges detail, the plinths blend with interaction between the street and the build it form a connective and active transition, maintaining the privacy and connection the spaces to the streets. In the morning the close shutters bring out the local vegetable vendors and set the environment. The upper level occupies the private areas; another purpose of studying the street with understanding the human skill and anthropometry that has been generated due to people's regular needs. The activity on our street changes into two layers: displaying the goods and interdependence among different vendors.



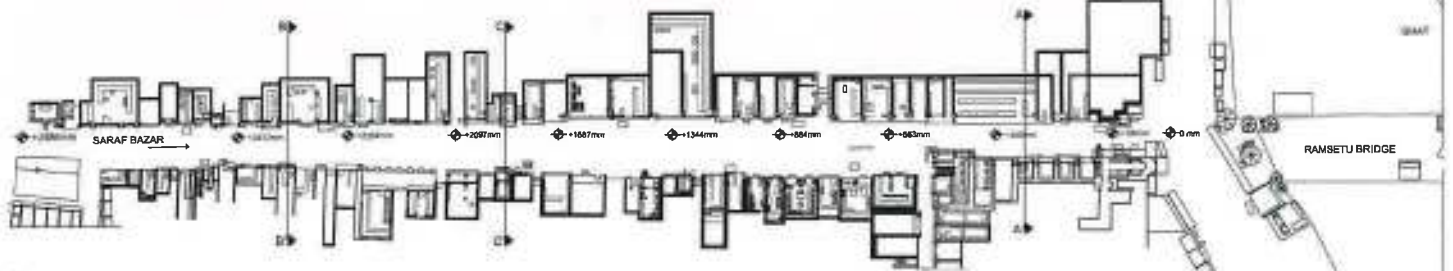
SECTION AA'  
(SCALE: 1:400)



SECTION BB'  
(SCALE: 1:400)



SECTION CC'  
(SCALE: 1:400)



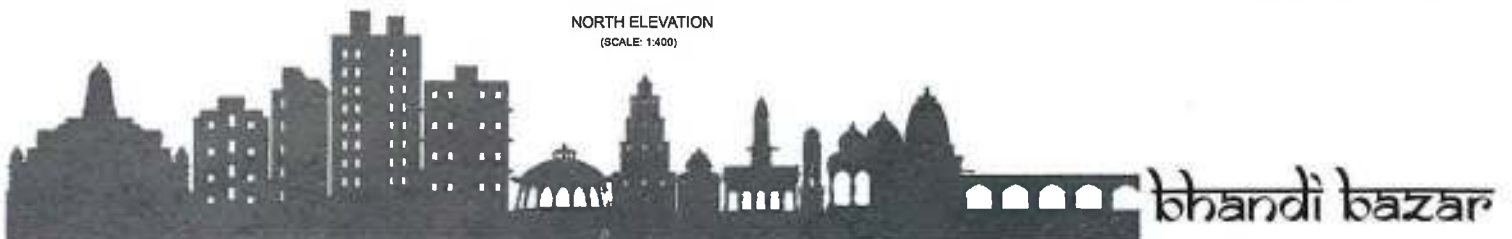
PLAN  
(SCALE: 1:400)



SOUTH ELEVATION  
(SCALE: 1:400)



NORTH ELEVATION  
(SCALE: 1:400)

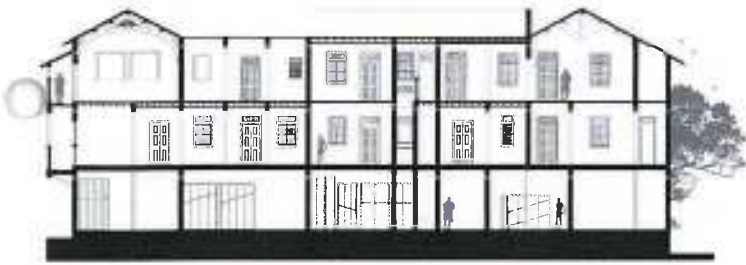




LOCATION KEY PLAN

In ancient Nashik, where the wada is located, a tropical climate prevails.

The wada is 153 years old .It was located near ravivar karanja which was a prime location in old nashik. A stunning piece of construction is the wada. With sides that are 7.50 x 25.75 m in length; the wada has a rectangular shape. Converging stairs rises to the top storeys provides access. The wada has both commercial and residential areas; the first floor and second floor is reserved for residences, while the ground floor houses all of the stores. The wada has a balcony across 2 sides overlooking the street. The details of the windows ,brackets ,niches are worth perceiving. It has pitched roof and is a complete timber construction. The arrangement is mostly linear. The wada's spaces typically adhered to the structural grid. The grid dimensions correspond to the length of the available timber.



LONGITUDNAL SECTION (Scale :- 1 200)



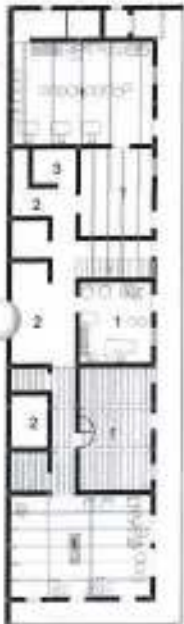
ISOMETRIC 3D FLOOR PLANS



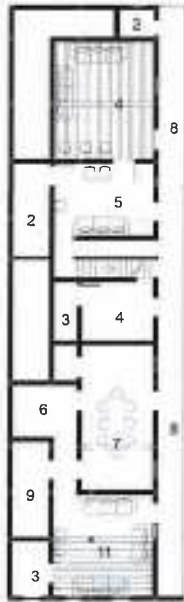
SECTION A - A'



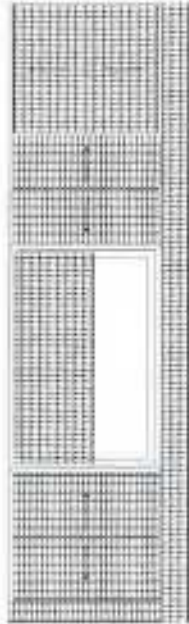
SECTION B - B'



GROUND FLOOR PLAN (SCALE - 1 200)



FIRST FLOOR PLAN



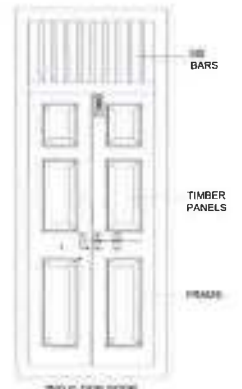
ROOF PLAN

Index

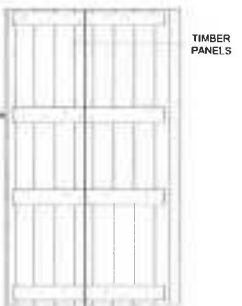
- 1 Shops
- 2 Store room
- 3.Toilet
- 4 Living Room(gents)
- 5.Living Room(ladies)
- 6 Kitchen
- 7 Dining
- 8 Balcony
- 9 Utility
- 10.Bedroom
- 11 Common Hall

The wada has three floors; the first and second floors are residential; the ground floor is used for retail, and the planning was done in accordance with the grid that was created. The first floor has guest bedrooms and a family office, and the second floor has seven rooms, including two living rooms, a kitchen and store, a dining area, and bathrooms.

The wada has not undergone any development or maintenance recently, but is still standing in good condition.



BARS  
TIMBER PANELS  
HEADS



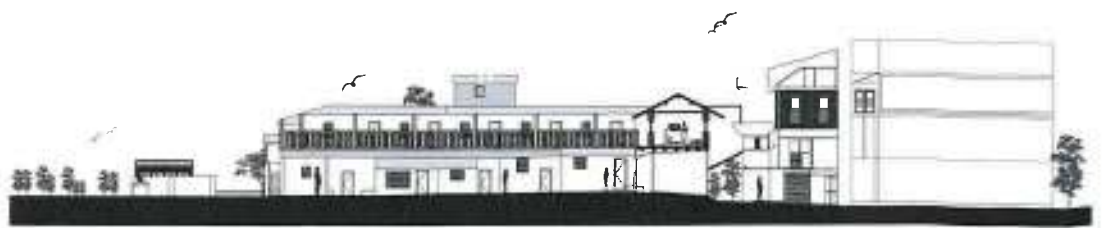
TIMBER PANELS



1ST FLOOR MASTER BEDROOM WINDOW

TIMBER DOORS





LONGITUDINAL SECTION (Scale :- 1 :200)

Located close to Godavari river, the street 'Aasara Chi Ves', is considered the oldest settlement in Nashik. The street comprises majorly of Vada's and Chawl being majorly a residential area. A chawl in Maharashtra is a type of residential building equivalent to a Tenement. A Chawl could be referred to as a space for community living.

Chawls were once made with Mud and Timber construction and often not subjected to repairs resulting in them becoming unstable or unsafe to live in. Over a period of time, they have renovated with MS steel construction supporting slabs. Families in chawl have to share a common block of latrines.



SECTION A - A'



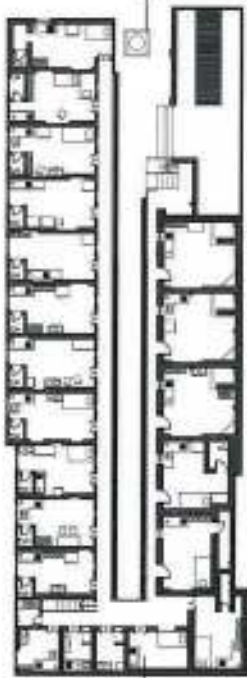
SECTION B - B'



Dixit Chawl consists of 40 tenements with a temple and a masjid. Chawls are built around a small courtyard, which functions as a communal space for the residents. The staircase serves the building and gives access to a long passage which runs along the length of the floor above. These dwellings are known as Kholis. As the people living are often considered to be economically backward which makes the design of kholis minimal consisting of a cramped bathrooms and a single room which is used for multiple purposes in their daily life. Due to compact space, the kholis accommodate a family of 3 to 5 members only.



GROUND FLOOR PLAN (Scale :- 1 :200)



FIRST FLOOR PLAN



ROOF PLAN



Residents of chawls sometimes cite a sense of community where everything is shared amongst themselves; the cramped design of chawls forces Social Interaction between residents. The chawl has Evolved over Time with a verandah space which once served a purpose in weddings but is now converted into small bedrooms. The experience of living together is magnified during festivals like Diwali, Ganesh Chaturthi and Gudi Padwa. Flooding is resolved with high plinth with a slight slope and sloping roofs of overall chawl. The chawl is associated with poverty. It experiences problems with Water Supply and Sanitation as well.





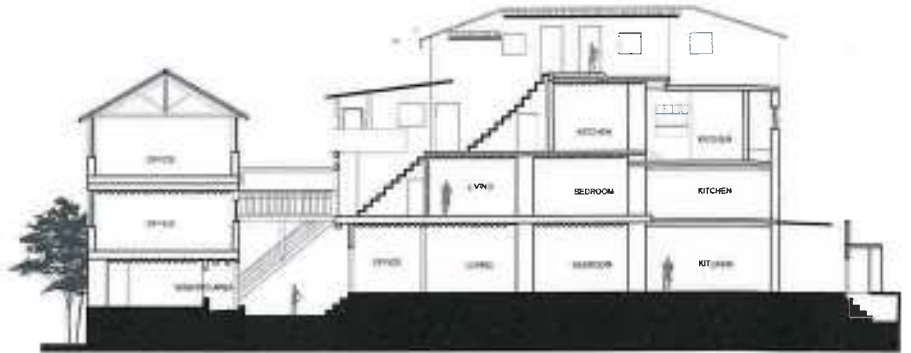
One of the best examples of old architecture built on slopes in Nashik. More than 7 generations have lived in this wada. This wada used to accommodate 200 people at one time. The critical response to slope gives a character to the house and also has an effortless transition between the levels.

The wada is planned considering the central open-to-sky courtyard and all the masses are inward-looking, which made the space more interactive. The courtyard plays a very important role in adding religious and cultural value to the society. The people in the area used to gather in the courtyard to celebrate various festivals. The office window and bridge were used as overlooking spaces for the courtyard activities.

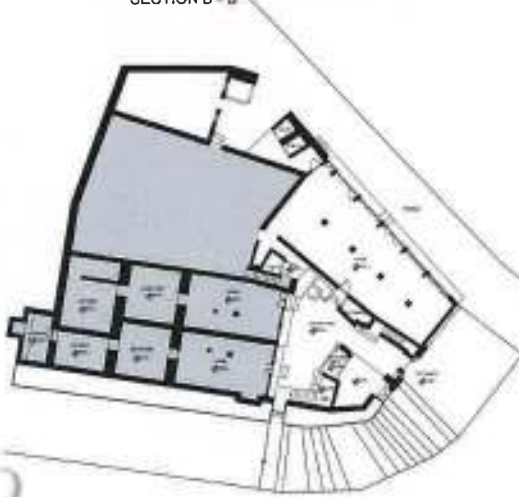
The peripheral walls were around 1.5 m thick as many of them are retaining walls and the residence is built on steep slopes. The thick walls create a micro-climate in the residence which adds up to the experience of the space. Centuries ago, in the reign of Peshwas, the residence was used as a house for defence and thus the wall thickness varies so much. The slab of every floor had a cutout which helped in quick vertical access at times of emergency. As the wada is planned at various levels, a good visual connection takes place.



SECTION B - B'



SECTION A - A'



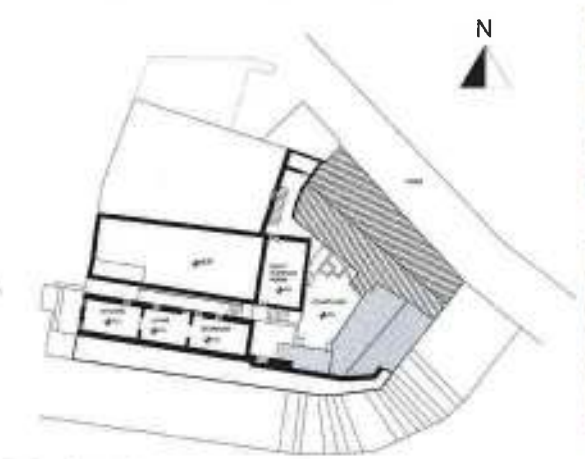
LOWER GROUND FLOOR PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN



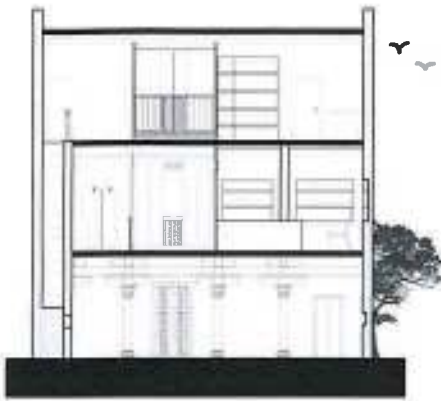
SECOND FLOOR PLAN



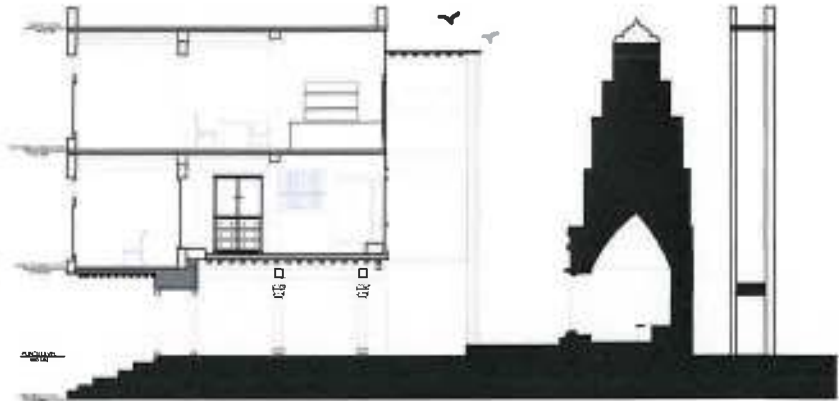


The Laxmi Narayan Temple is located near the Swaminarayan bridge of Nashik. The temple is very close to Tapovan, the place where the brother of Shri Ram – Laxman had cut the nose of Surpanakha, the sister of Ravana. Tapovana is a place of penance and meditation where great sages used to practice austerities. The Laxmi Narayan Temple is a strikingly coloured temple. The Goddess of Wealth Laxmiji and her husband, Lord Narayan, both have statues at the shrine. The temple is clean, tranquil, and calming. When pilgrims travel to Tapovan, they make it a point to stop for darshan at the Laxmi Narayan Temple.

The Laxmi Narayan Temple, is situated on the street's north-south axis, has also been documented. As soon as you enter, you move through a series of gradually increasing volume levels that end in a triple-height courtyard. According to information provided by the owners of the wada, the mandir is a 200-year-old building where the Shikhar of the temple ensures that I travel to the sky, which is the surprise element. Because the temple is also integrated into a full house and permits public movement without obstructing the privacy of the house, this Wada was studied. All of the liveable spaces in the Wada are connected by a triple-height courtyard, which also provides ventilation.



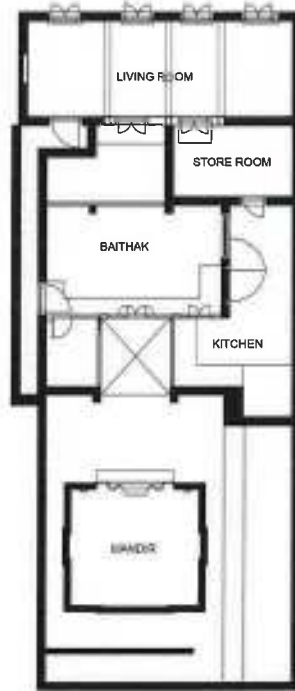
SECTION A - A'  
(Scale :- 1 :200)



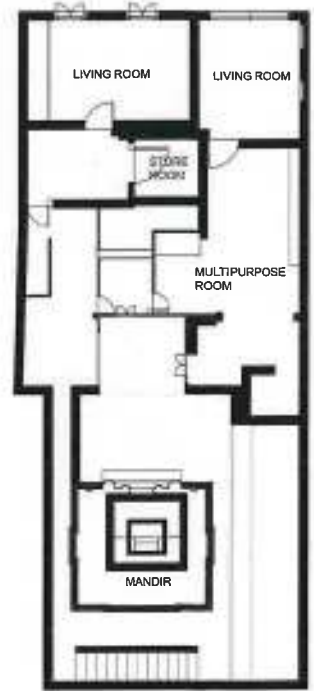
SECTION B - B'  
(Scale :- 1 :200)



GROUND FLOOR PLAN  
(Scale :- 1 :100)



FIRST FLOOR PLAN  
(Scale :- 1 :100)



SECOND FLOOR PLAN  
(Scale :- 1 :100)



*laxminarayan*  
temple



## Excerpts from Bhopal Documentation, January 2023

### HISTORY OF BHOPAL

As one of the principal states in India, Bhopal takes place of front rank importance. The ruling dynasty descended from Saradar Dost Mohammed Khan, Dilrajung, a Warkzai Afghan noble from Tirah of Mirzai clan on the Indo-Afghan border who was first commissioned by the emperor Aurangzeb as an officer in the Mogul army. In almost all phases of the history of Bhopal, the position of women has been one of great honour and influence. From the Begum consorts in their palace and crown heads among the lady rulers have radiated waves of cultural effluence which shed lustre on the annals of Bhopal.

### MOTI MAHAL



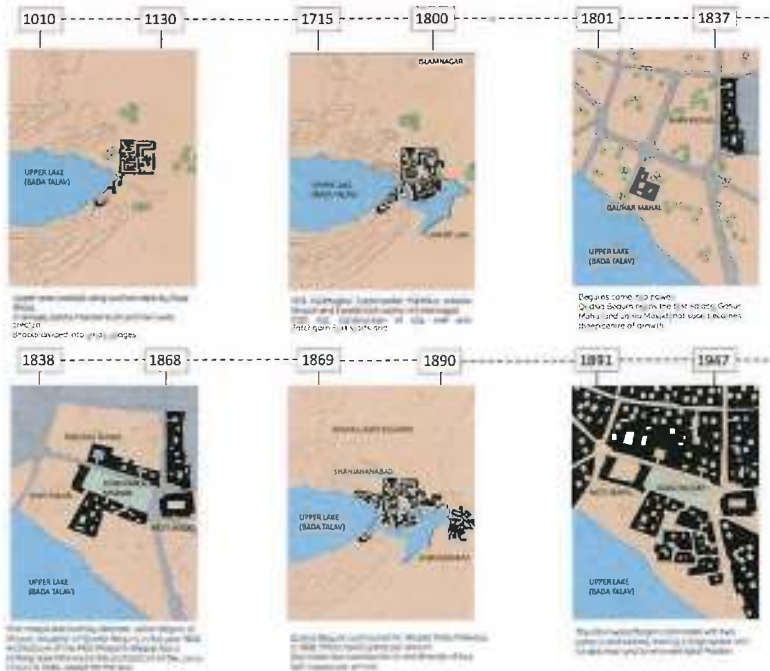
The 150 year old Moti Mahal and the Shaukat Mahal are parts of the important structures forming the royal quadrangle surrounding the Iqbal Maidan. Moti Mahal is situated west to Iqbal Maidan in Bhopal. Nawab Qudsia Begum built this huge two-storey building to be used as the first darbar hall of the province.

### ARCHITECTURE



Moti Mahal is a place mix of Indian and European architectures with its terrace boundaries having European ceilings. Moti Mahal is the 3 storied with the beautiful archway on all three levels. Large windows with doorway on the first floor are lined up overlooking the lavish grounds now called an 'Iqbal Maidan'. Now the ground is use for political meetings and cultural programs. Moti Mahal Gate has a cusped arch opening. The upper part consists of arched space for the Chobdar (diuumers) to announce the coming and going of the Nawab. The top parapet has a crown with finials and all of brick. The whole gate is in an Islamic style made in a combination of stone and bricks.

	<b>QUDSIA BEGUM</b> 1817-68 Qudsia Begum was the first woman ruler of Bhopal. She was a patron of art and architecture. She built the Moti Mahal and the Shaukat Mahal. She was also a poet and a writer.		<b>SHAH JAHAN BEGUM</b> 1858-1930 Shah Jahan Begum was the first woman ruler of Bhopal. She was a patron of art and architecture. She built the Moti Mahal and the Shaukat Mahal. She was also a poet and a writer.
	<b>RAZIA BEGUM</b> 1889-93 Razia Begum was the first woman ruler of Bhopal. She was a patron of art and architecture. She built the Moti Mahal and the Shaukat Mahal. She was also a poet and a writer.		<b>SULTAN JAHAN BEGUM</b> 1893-1901 Sultan Jahan Begum was the first woman ruler of Bhopal. She was a patron of art and architecture. She built the Moti Mahal and the Shaukat Mahal. She was also a poet and a writer.





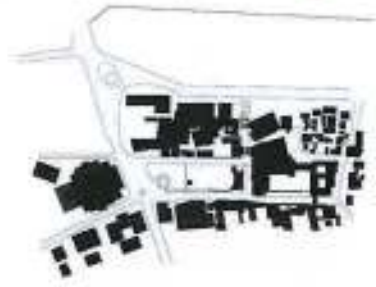
- Commercial
- Residential
- Institutional
- Religious
- Public
- Heritage

The area is one of the most integral part of the city being in the heart of Bhopal. The area is home to many heritage institutions and commercial buildings. Local market is a prominent part of area as it serves a vital public space for gatherings and cultural activities.



- Pedestrian pattern
- Pedestrian direction
- Light traffic movement
- Heavy traffic movement
- Minor intersection
- Major intersection

Traffic on main roads connect roads and masjid traffic intensity reduce to an extent. Minor roads, two major nodes are formed due to highway which two minor nodes are formed near market due to masjid and commercial activities performed there.



- Built
- Unbuilt

The surroundings is mainly covered with built area. Local market and parking contribute to the unbuilt area.



1. Shabab masjid
2. Hira masjid
3. Musammas
4. Sidi ghat masjid
5. Gaurat mahal
6. Moti masjid

Heritage buildings comprises of main mahal shabab masjid and gaurat mahal whereas religious buildings like moti masjid, sidi ghat masjid and qadus begum masjid. Arrangement of main masjid and main mahal is exactly facing each other visually connects them beautifully.

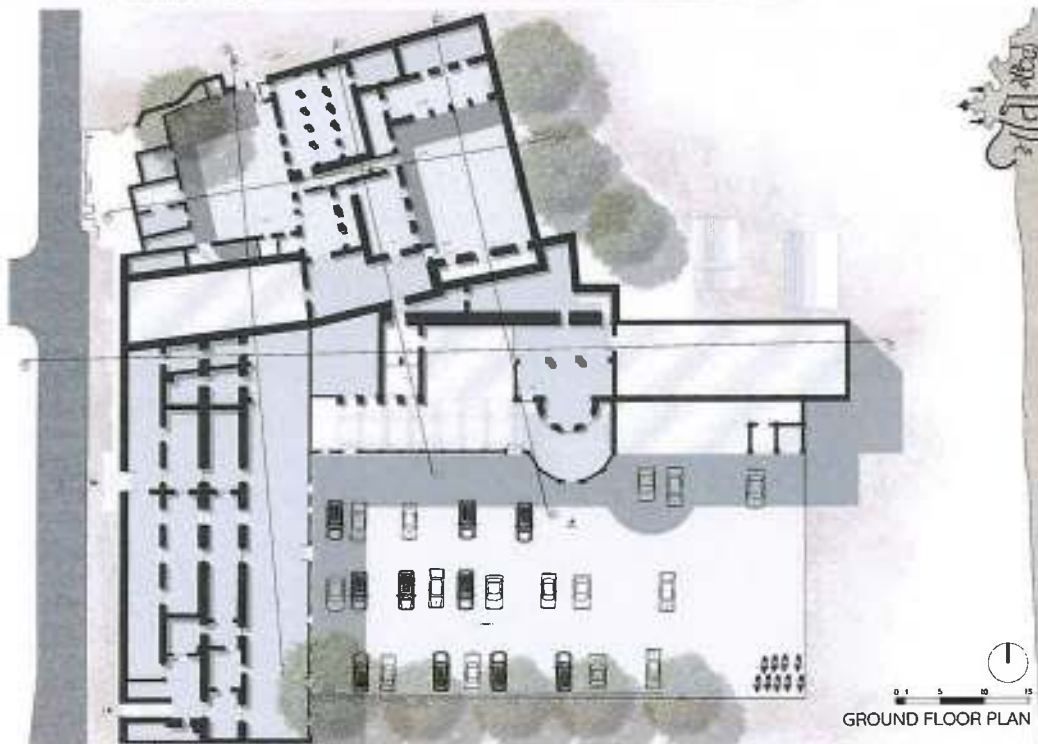
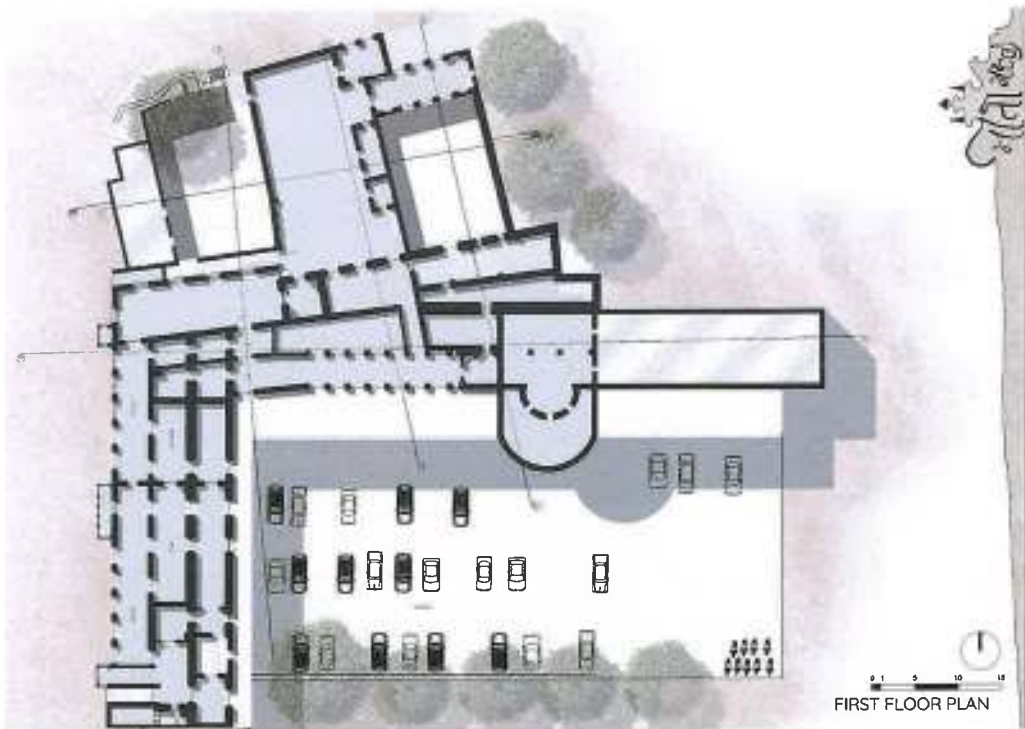


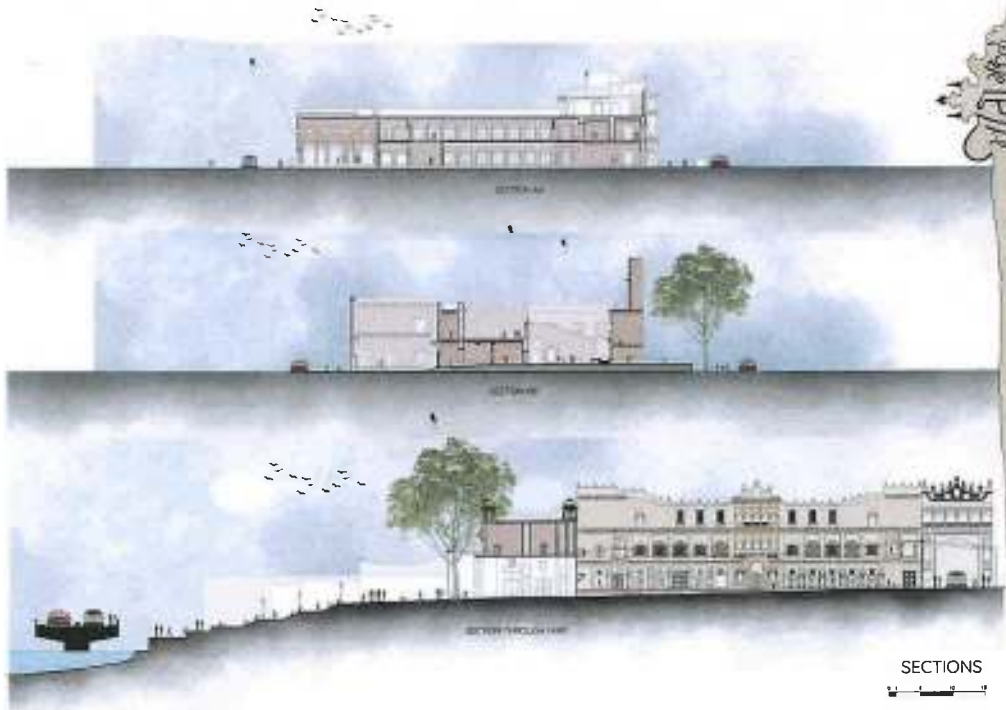
Local markets also known as Bhopalwadi market connect when the need arises to major junction for cultural activities. Every year youngsters from all Bhopal get together and formed a committee that serves and organizes. They works for all the interests of Bhopal Citizens at the vibrant heart of the united city - Old Bhopal. The place will connect both with food and energy link.

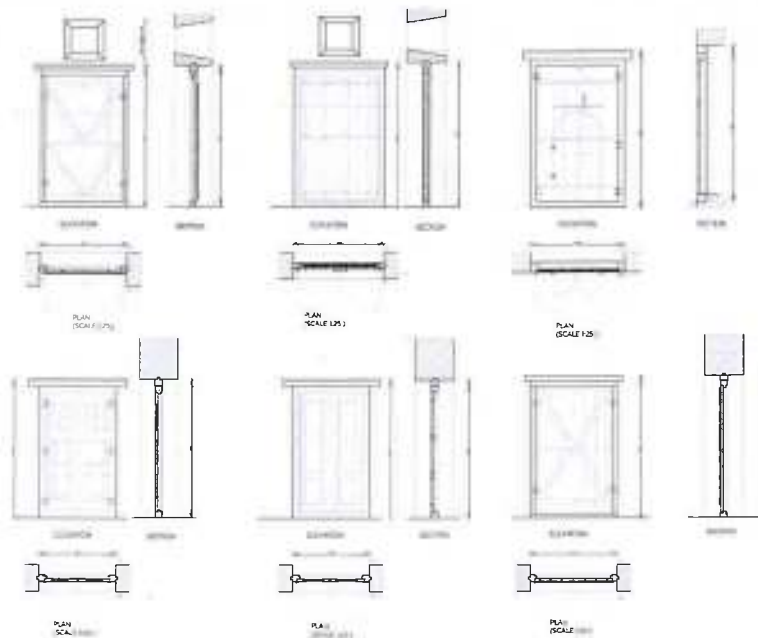
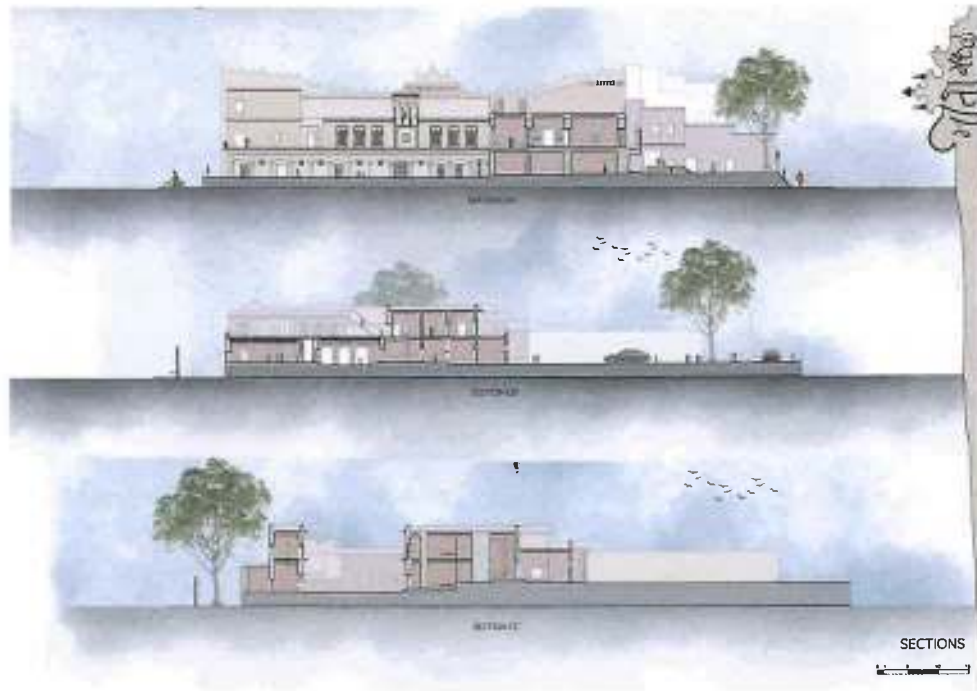
As the heavenly sound of azaan fills the air, devotees gather at Masjids to offer prayers. The majestic masjids become a focal point during Ramadan and get thronged by a huge number of devotees. The streets of old Bhopal witness a burst of activities and the food stalls stack up experience the aroma of fresh pheni, samosas and imarti waiting through the streets.



- 0 20 40 60 80







**Excerpt from documentation report of Pandavleni Caves in Nashik**



## Craft and Cultural Documentation

In their documentation, students have vividly captured the craft and cultural heritage of Mandu and Maheshwar. From the intricate Maheshwari sarees to the historical monuments in Mandu, the documentation beautifully portrays the diverse traditions that thrive in these areas. It serves as a valuable record, showcasing the vibrant tapestry of crafts and culture that define the unique charm of Mandu and Maheshwar.

  
IQAC Coordinator  
MET's School of Architecture  
and Interior Design  
IQAC Coordinator

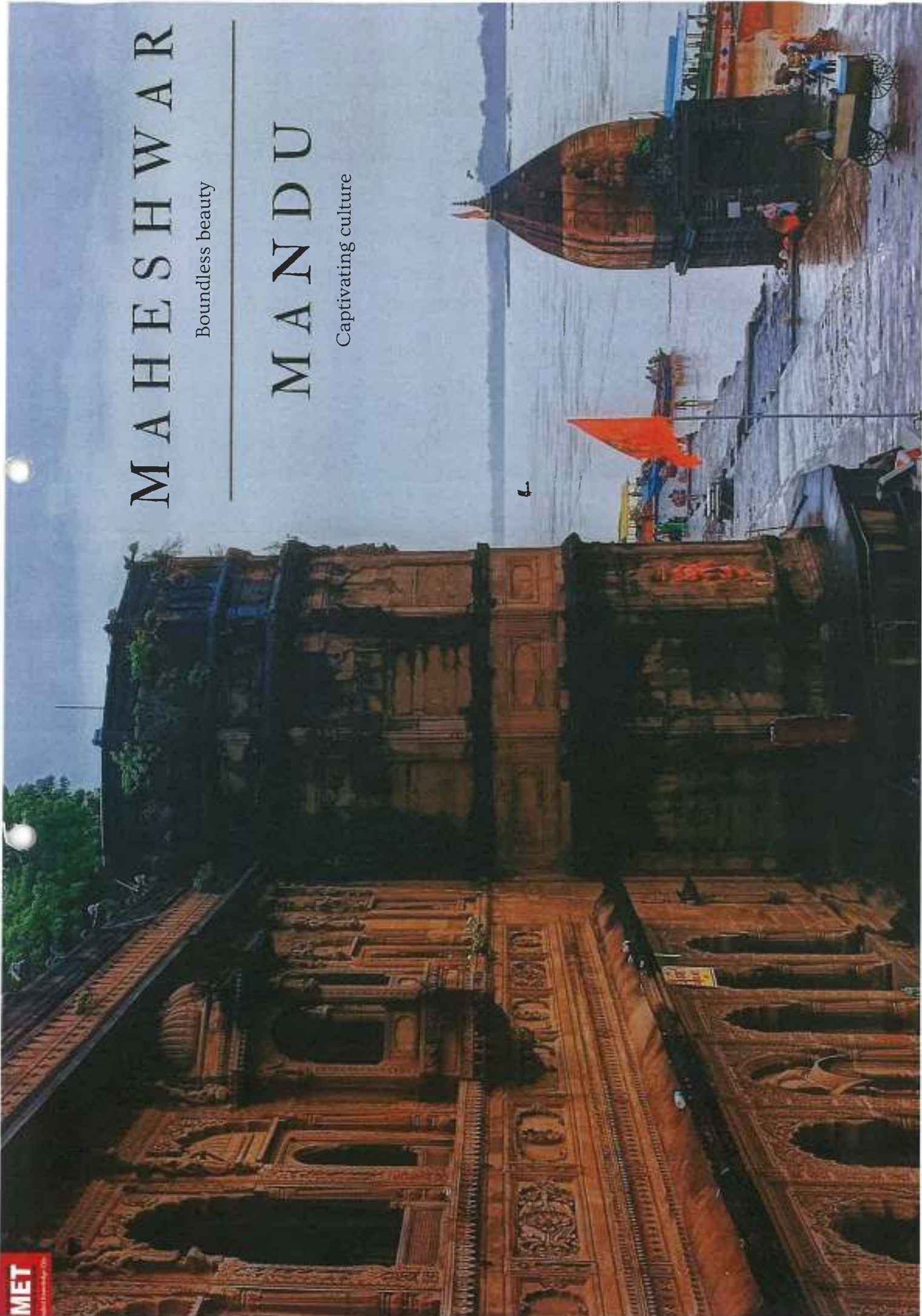
  
PRINCIPAL  
MET's School of Architecture  
and Interior Design,  
At Govardhan, Tal. & Dist.  
Nashik-422222  
Principal

# MAHESHWAR

Boundless beauty

# MANDU

Captivating culture





DEDICATION

To the holy Narmada River and to the people of Mandu and Maheshwar,  
for maintaining the cultural heritage of the region.



# CONTENT

## MAHESHWAR


- CHAPTER 1: MARATHA HISTORY
- CHAPTER 2: AHIL YABAI HOLKAR
- CHAPTER 3: AHIL YESHWAR TEMPLE
- CHAPTER 4: RAJWADA
- CHAPTER 5: NARMADA GHAT
- CHAPTER 6: LABOOZ CAFE
- CHAPTER 7: STEP WELL

## REHWA SOCIETY

## MANDU

- CHAPTER 8: BAZ BAHADUR SHAH
- CHAPTER 9: RANI ROOPMATI
- CHAPTER 10: JAMI MASJID
- CHAPTER 11: ASHRAFI MAHAL
- CHAPTER 12: JAHAZ MAHAL
- CHAPTER 13: HINDOLA MAHAL
- CHAPTER 14: HOSHANG SHAH'S TOMB
- CHAPTER 15: RANI ROOPMATI MAHAL
- CHAPTER 16: BAZ BAHADUR PALACE





# INTRODUCTION

India is one of the most diverse countries in the world. It can only be understood by exploring and experiencing it. Indian Heritage is a treasure to be conserved and appreciated. If Indian architecture is one of the gems in this treasure, Maheshwar and Mandu are a part of its divine facets. The purpose of the visit was to learn about the history, architecture, arts and crafts and the culture of the region. This book is the culmination of the images and experiences seen through the eyes of third-year B.Design students.





## AHILYABAI HOLKAR

Ahilyabai Holkar (born 31 May 1725; died 13 August 1795; reigned 1767-1795) was the daughter-in-law and successor of Malharrao Holkar. She was also known as Purnyastilok (as noted in the shlokas, or sacred chants) and as the 'Philosopher Queen'.

Ahilyabai proved her administrative skills and improved the life of her subjects, due to which she gained immense popularity. She built several charitable homes, roads, schools, ghats, wells, and temples, not just in her state but all around the country. She patronized the arts, architecture, literature and poetry in her kingdom, ensured effective policing in her state and even promoted agriculture and industry. She also made several judicial and social reforms, improved the lives of widows in her kingdom to a great extent, sponsored orphans, improved the lives of the tribal peoples and protected their customs.



# MAHESHWAR RAJWADA

Rajwada is located inside the Maheshwar Fort, abutting the bank of the Narmada River in Maheshwar. This massive fort has megalithic walls that date back to antiquity. Maheshwar fort is divided into two sections. The eastern section comprises the immensely ornate Cenotaph Complex, while the western section houses the Rajwada, the royal court, and residence. A huge statue of Ahilya Bai greets the visitors. Proceeding from the Ahilya Bai statue, there is a road that takes you through another gateway and leads into the royal complex of Rajwada.





# History of Maheshwari Handlooms

Maheshwari handlooms owe their name to Maharani Ahilyabai Holkar, the ruler of the state of Indore in the late 18th century. She embellished the towns with many buildings and public works and ensured the well-being of the people of her state. In the late 1700's, in order to find them a better livelihood, the Maharani invited weaver communities to come teach her people the craft of weaving. The community of weavers that settled in Maheshwar due to her efforts were originally known to be from Mandu - weaving for the Mughals, what was then known to be the finest fabric of Madhya Pradesh. She gifted the beautiful, light textiles that were created to royal dignitaries and Peshwa Kings as welcoming presents.





# Rehwa Handloom Society

## Origins

In the 1970's, Maheshwar was far from the prosperous golden era of the 18th century. With a skilled weaving community and exquisite textiles, future prospects seemed good, but no one could predict the effects of industrialization. After India's independence, everything seemed to be mill-made, and everyone seemed to like it that way! The weavers were left without a market for their beautifully hand-woven fabric, and they were slowly, but surely, falling into neglect. Setting up Rehwa Society.

The Society was auspiciously built in the same structure that once housed a temple with a Shiv Ling, where dozens of Brahmins were requested by Ahilya Devi, to pray for the people of her state in the 18th century. In 1979, 12 looms were set up where 12 frail women in worn saris learned the skill of weaving under the guidance of Maheshwar's treasured Master Weaver, Mr. Ganesh Bichwe, and his family. Several exhibitions and sari designs later, the same 12 women are happily surrounded by family and working as harmoniously as ever with REHWA Society.



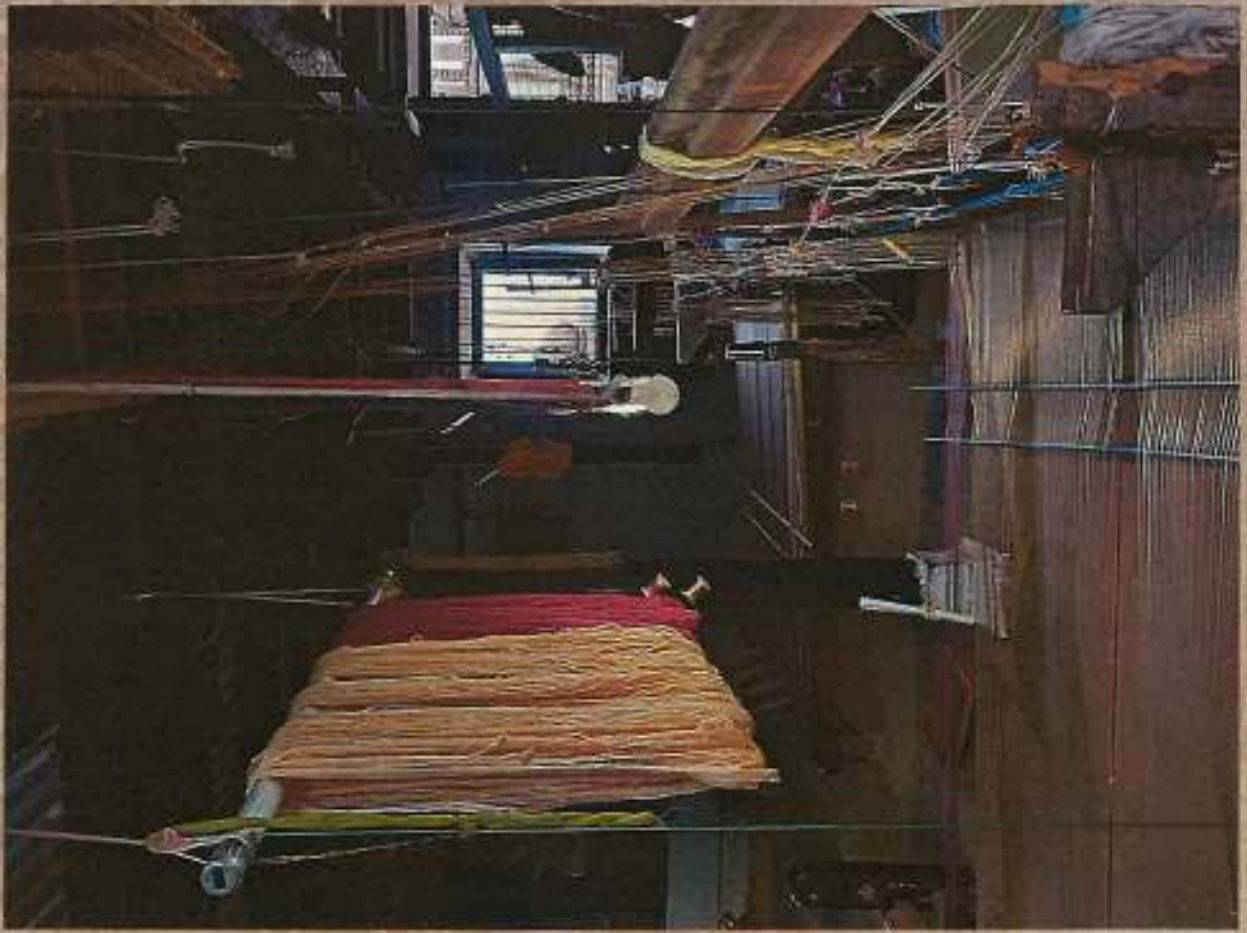


# Special Features

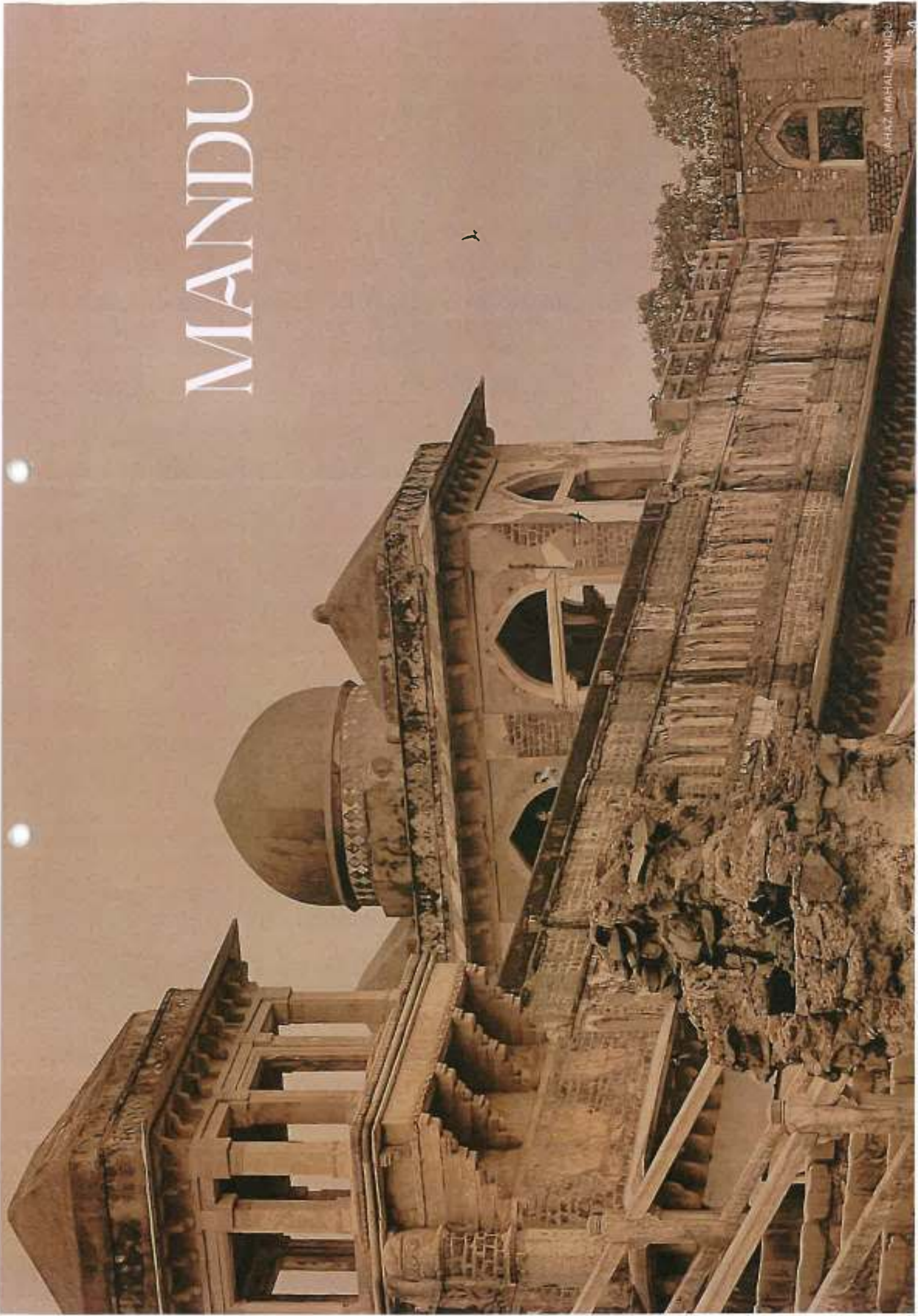
Legend has it that Rani Ahilya Bai Holkar employed a special team of craftsmen from Surat and Malwa to design an exclusive nine-yard saree that could be gifted to her relatives and guests who visited the palace. With the first saree conceived and designed by Her Highness herself, Maheshwari sarees went on to become a huge hit in the royal and aristocratic circle. Typically, the body is plain or sometimes has stripes or checks with geometric motifs on the border. Traditionally, Maheshwar were made purely in cotton

- In the 1970s, silk was introduced in the warp, giving rise to the famous Garbh Reshmi saris. The light and airy feel of this fabric is attributed to the cotton yarn in the weft (baana) and silk in the warp (taana). Zari is used in the borders. Originally, the Maheshwari saree was made of pure silk. Then in course of time, these sarees began to be made in pure cotton and with a mixture of silk and cotton (silk yarn in the warp and cotton in the weft). Nowadays, wool is also being used in the production of Maheshwari sarees. These sarees are extremely light in weight and present a sharp contrast to the Kanchipuram sarees of South India.





# MANDU



# JAHAZ MAHAL

Jahaz Mahal is located in the Royal Enclave, which is situated in the northern part of the Citadel of Mandu.

It was built during the reign of Ghiyas-ud-din-Khilji(1469 - 1500). The main gate of the Mahal is topped by a huge projected pavilion supported with decorative stone brackets. It has a domed ceiling and offers great views of the Munj Talao extending up to the Royal Palace in the south and Jal Mahal in the southeast. The balconies are constructed in a way that amplifies sound such that reverberates through the entire body of Jahaz Mahal. Legend has it that, Jahaz Mahal was built in the later part of the 15th century and served as a pleasure house of Ghiyas-ud-din-Khilji and his 15,000 harem ladies.



# HINDOLA MAHAL

The Hindola Mahal also known as "Swinging Palace", is a large meeting hall, or darbar, in the ancient Indian city of Mandu, Madhya Pradesh.

Swinging palace is characterized by sloping side walls, the sloping walls gives an impression of child's swing hence it is called as swinging palace. The row of arches in the interior are reminiscent of Afghan architecture.

The Hindola Mahal might have been constructed during the reign of Hoshang Shah about 1425 C.E but may date to the end of the 15th century during the reign of Ghiyas al-Din.

The Hindola Mahal represents the characteristic elements of the architectural style of the Malwa period (1400-1550): simplicity, boldness, and well-proportioned.







THIS SUMS UP OUR UNFORGETFUL EXPERIENCE!

26-09-2023

Nashik

### Declaration

This is to establish the formation of the "Research and Design Cell" at MET SOA & ID. This cell shall strive for research based excellence in architecture and promote relevant publications. This is a key step in taking the mission of the institute forward. It will strive towards the dissemination of its findings to contribute to scholarship. The cell shall engage in relevant activities and conduct events and programs to further its intentions. It shall maintain a record of its activities. It shall also engage scholars, researchers, professionals and advisors outside the institute to contribute towards its activities. The cell envisages the engagement of faculty and students, adding to the educational pedagogy.

*skou*



**Prof. Ritu Sharma**  
**(Principal in charge, MET SOA & ID, Govardhan, Nashik)**

*skou*

**IQAC Coordinator**  
**IQAC Coordinator**  
**MET's School of Architecture**  
**and Interior Design**

*skou*

**Principal**  
**PRINCIPAL**  
**MET's School of Architecture**  
**and Interior Design,**  
**At Govardhan, T/D. Dist.**



27-10-2023

Nashik

### Declaration

This is to appoint Ar. Yakin Kinger, assistant professor, as the coordinator for the architecture department of the "Research and Design Cell" at MET SOA & ID. This cell was established on the 26th of October 2023. He shall coordinate relevant activities and ensure continued engagement of students and faculty in different initiatives undertaken by the cell.



**Prof. Ritu Sharma**  
**(Principal in charge, MET SOA & ID, Govardhan, Nashik)**



**IQAC Coordinator**  
**IQAC Coordinator**  
**MET's School of Architecture**  
**and Interior Design**



**Principal**  
**PRINCIPAL**  
**MET's School of Architecture**  
**and Interior Design,**  
**At Govardhan, Tal. & Dist.**

27-10-2023

Nashik

### Declaration

This is to appoint Ar. Devayani Upasani, associate professor, as the coordinator for the architecture department of the "Research and Design Cell" at MET SOA & ID. This cell was established on the 26th of October 2023. She shall coordinate relevant activities and ensure continued engagement of students and faculty in different initiatives undertaken by the cell.

*Sharma*



**Prof. Ritu Sharma**  
(Principal in charge, MET SOA & ID, Govardhan, Nashik)

*Sharma*

IQAC Coordinator  
MET's School of Architecture  
and Interior Design

*Sharma*

Principal  
MET's School of Architecture  
and Interior Design,  
At Govardhan, Tal. & Dist.

01-11-2023

Nashik

### **Aims and Objectives of the Research and Design Cell**

As per the declaration dated 26/10/2023, the Research and Design Cell was established at the MET School of Architecture and Interior Design. Respective coordinators for architecture and design departments were appointed on 27/10/2023. Taking this into account, a meeting was held on the same day to discuss the aims and objectives of this cell. The cell shall frame its activities and initiatives considering the following:

- Promoting a research based approach among the students. This shall be integrated in the academic curriculum and the faculty shall strive towards achieving it.
- Pioneer innovative design and pedagogical methods.
- Undertake research related initiatives and engage in collaboration with different stakeholders such as field experts, institutional bodies, and the public at large.
- Promote public scholarship through various means of engagement.
- Encourage students and faculty alike to publish their research and work at different platforms and provide them with assistance for the same.
- Work towards expanding knowledge and archiving the work undertaken at different levels across the institution.

Going ahead, the cell will also initiate the formation of an advisory committee which will help steer its objectives and promote its vision.

*S Sharma*



**Prof. Ritu Sharma**  
**(Principal in charge, MET SOA & ID, Govardhan, Nashik)**

*S Sharma*

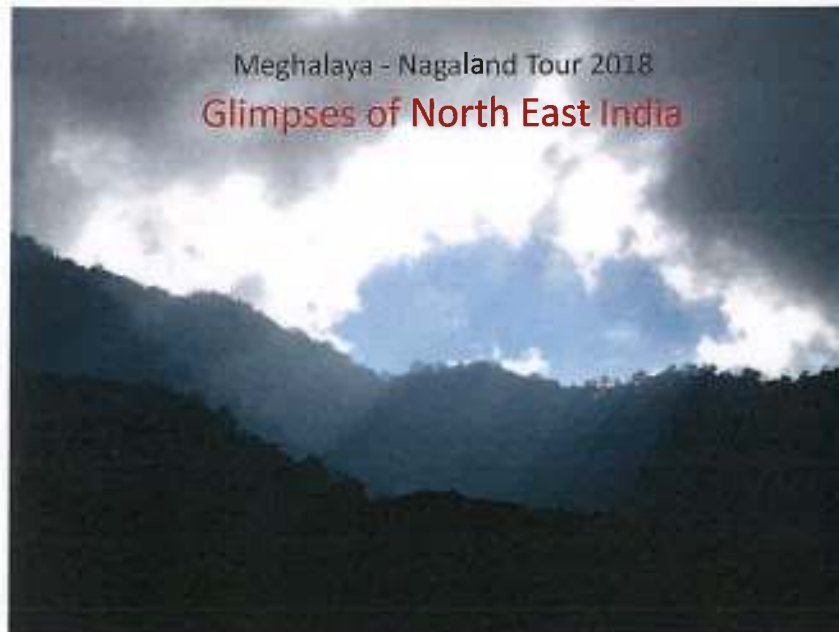
IQAC Coordinator

**IQAC Coordinator**  
**MET's School of Architecture**  
**and Interior Design**

*S Sharma*

Principal  
**PRINCIPAL**  
**MET's School of Architecture**  
**and Interior Design,**  
**At Govardhan, Tal. & Dist.**  
**Nashik - 422 222.**

**Speaker: Ar. Samruddha Mogal**



Musing - Ar. Samruddha Mogal  
Friday 03.03.2023 3.30 pm at Auditorium

**MET's SCHOOL OF ARCHITECTURE AND INTERIOR DESIGN**

**MET Bhujbal Knowledge City**

**Speaker: Ramesh Kabra**

**FRIDAY MUSING SERIES**

# EXPLORING VARANASI (Kashi)

The most Ancient Living City in the World

**Ramesh Kabra**  
Carnivorous & Avia Traveler

**Date:** 31st March 2023  
**Time:** 3:00 pm onward  
**Venue:** SOA & ID Gowardhan

MET's  
SCHOOL OF ARCHITECTURE & INTERIOR DESIGN


MET Bhujbal Knowledge City

**GPS Map Camera**


सावरगांव, महाराष्ट्र, India  
Sula Road, सावरगांव, महाराष्ट्र 422222, India  
Lat 20.007186°  
Long 73.690674°  
31/03/23 03:18 PM GMT +05:30

**Speaker: Rajesh M Pandit**

**MET SOA MUSINGS** **RECONNECTING WITH MOTHER NATURE**




**Rajesh M. Pandit**  
President  
Namami Ganga Foundation



DATE: 17<sup>th</sup> March 2023  
TIME: 3:00 p.m. to 4:00 p.m.

VENUE:  
MET's SOA & ID  
Gowardhan, Nashik

**MET Bhujbal Knowledge City**  Gowardhan, Nashik-422222  
In: 0223 2222222 | www.met.edu.in

IQAC Coordinator

IQAC Coordinator  
MET's School of Architecture & Interior Design  
Gowardhan, Nashik

Principal

**PRINCIPAL**  
MET's School of Architecture  
and Interior Design,  
At Gowardhan, T. I. & Dist.

**Speaker: Khushru Irani**

**MET SOA MUSINGS** | **WORKS OF KHUSHRU IRANI**

**Date**  
21/04  
2023

**Venue**  
Auditorium, MET SOA & ID,  
Gowardhan

**TIME**  
3.00pm  
onwards

**Khushru Irani**  
Principal Architect, Localground  
Founder, The Left Forum

**Photographs from the talk**





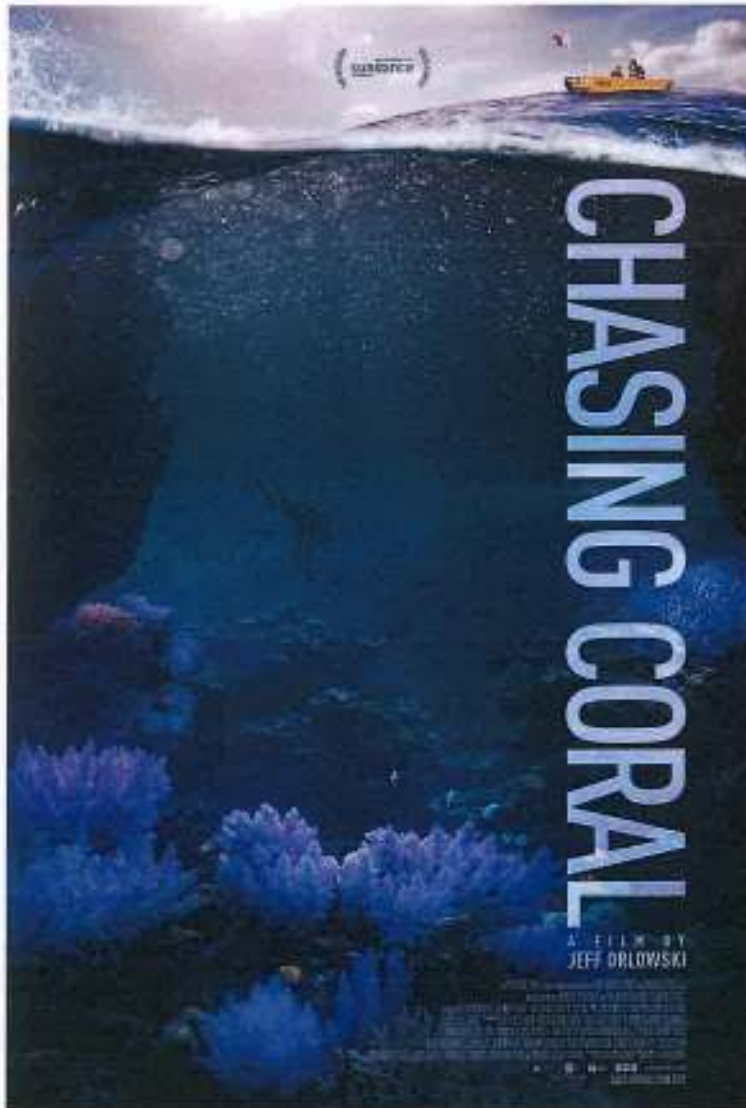
**Speaker: Hitendra Mahajan**







## Film Screenings as Musings



CLIMATE CHANGE

From the director of *Chasing Ice* comes an epic adventure to capture our changing oceans.

**SCREENING OF DOCUMENTARY ON 9<sup>TH</sup> MARCH 2022 | 1.00 PM AT L2**

**MUSINGS 2022 III YEAR B. ARCH**



### **CORAL REEFS**

They are the backbone for the entire ocean. They are the nursery for the ocean. About a quarter of all marine life in the ocean spends part of its lifecycle on a coral reef. And there are about a billion or so people that depend on coral reefs for fish for their food, for protein.

A team of divers, photographers, and scientists logged in to analyze more than 650 hours underwater in 30 countries to make "Chasing Coral". Orłowski says the challenge was gathering multiple images a day in the same places for months to show changes to the reef in real time.

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## **MUSINGS 2022 III YEAR B. ARCH**



A FILM BY  
**YANN ARTHUS-BERTRAND**  
NARRATED BY  
**GLENN CLOSE**

# HOME

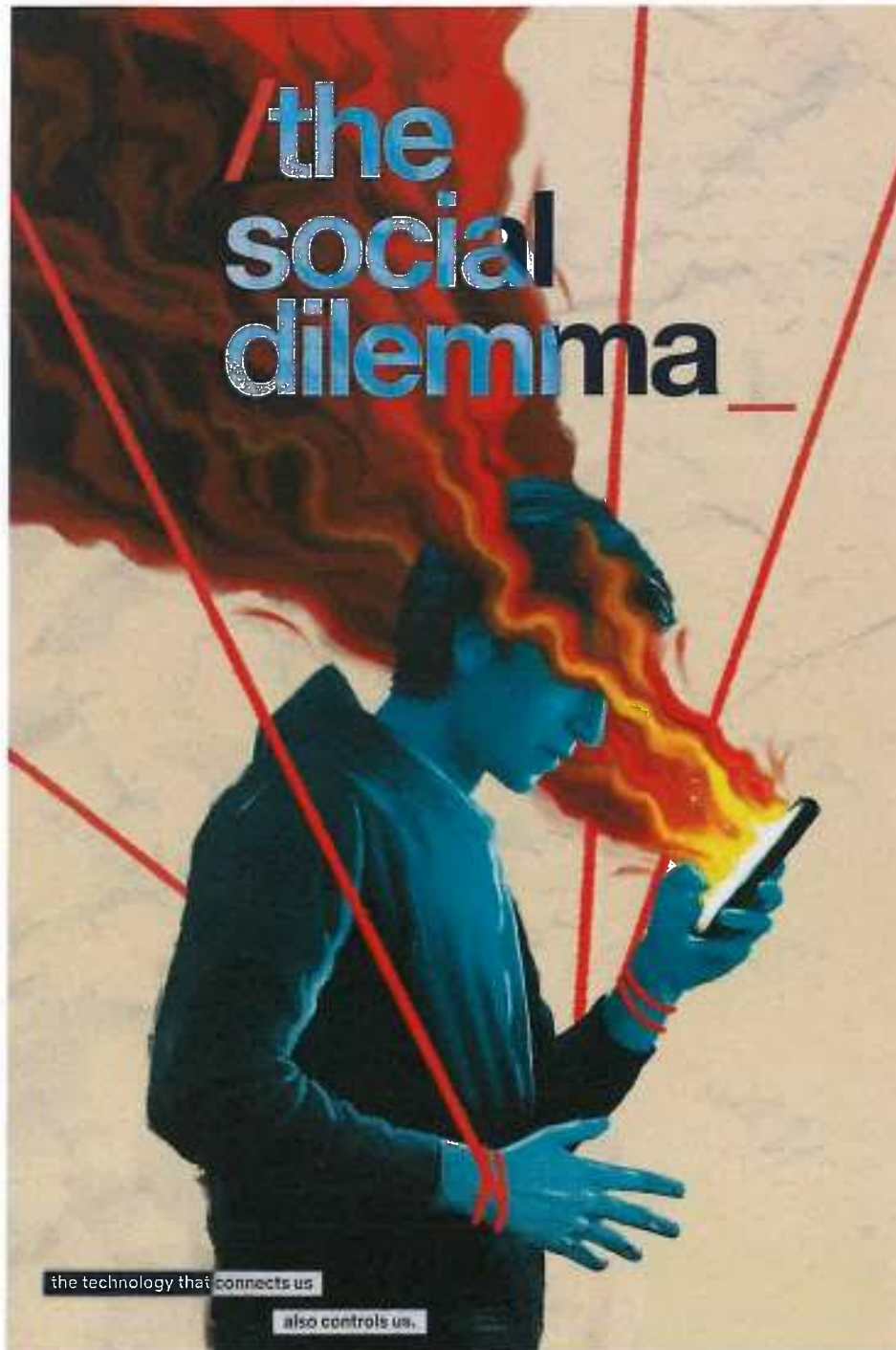
A STUNNING VISUAL PORTRAYAL OF EARTH

**Home** is a 2009 French documentary film by Yann Arthus-Bertrand. The film is almost entirely composed of aerial shots of various places on Earth. It shows **the diversity of life on Earth and how humanity is threatening the ecological balance of the planet.** "Home" is the first major film about climate change that has been made using only aerial photography.

CLIMATE CHANGE

**SCREENING OF DOCUMENTARY ON 24<sup>TH</sup> MARCH 2022 | 1.00 PM AT L2**

**MUSINGS 2022 III YEAR B. ARCH**



**SCREENING OF DOCUMENTARY ON 7<sup>TH</sup> APRIL 2022 | 1.00 PM AT L2**

**MUSINGS 2022 III YEAR B. ARCH**

IQAC Coordinator  
IQAC Coordinator  
MET's School of Architecture  
and Interior Design

**PRINCIPAL**  
MET's School of Architecture  
and Interior Design,  
At Gowardhan, Tal. & Dist.  
Nashik - 422 222.

"Home" takes you on a visually stunning, spectacular voyage around the world. It is a unique film that approaches the current debate about climate change from a whole new angle, giving viewers the opportunity to see for themselves how our earth is changing. Going well beyond the scientific reports, charts and graphs, this film is an inspiration that speaks to our hearts and touches our souls. Spanning 54 countries and 120 locations, all seen from the air, the film captures the Earth's most amazing landscapes, showcasing its incomparable beauty and acknowledging its vulnerability. "Home" is a compelling emotional reminder of what is at stake: Earth, in all its beauty, and the people who live on it.

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**MUSINGS 2022 III YEAR B. ARCH**



### Audience attending a Musings Event

