

M. ARCH.
Architectural Conservation

ACADEMIC WORK
2020-21

Syllabus- 2019 pattern

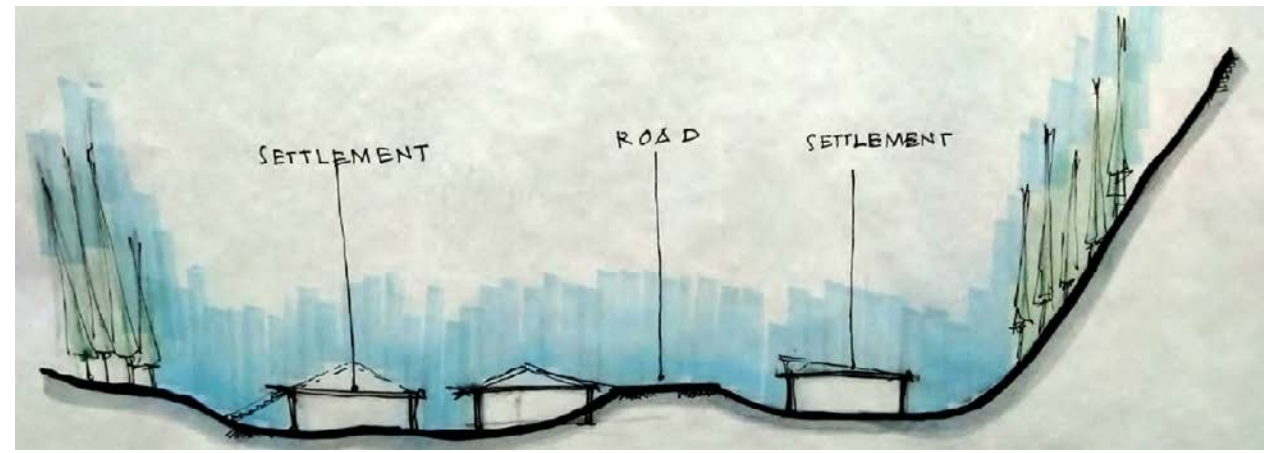
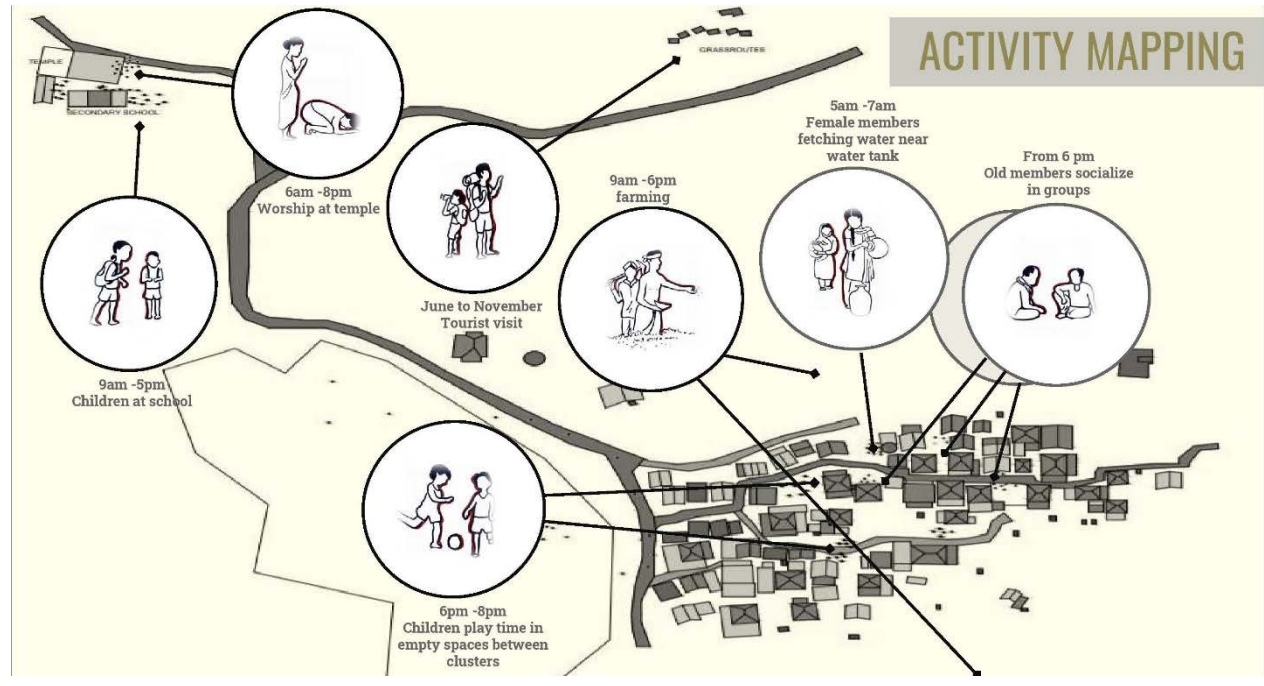


Sketch by Ar. Siddhant Gadade

SUBJECT:- Course Orientation

At the start of the year, the new students are introduced to various aspects of the past and of history through a small orientation program.

It focuses on introducing and sensitizing the students to heritage, both tangible and intangible through various creative activities.



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Department of Architectural Conservation

ORIENTATION WEEK
 21 January - 01 February, 2021

| | |
|--|--|
| <p>21st January Exploring the Vernacular</p> | <p>28th January Heritage and Society: Movie Screening</p> |
| <p>22nd January Perceptions of Heritage: Heritage in Social Context</p> | <p>29th January Heritage vs Progress</p> |
| <p>25th January Heritage in Memory: Lost cases</p> | <p>1st February Induction to the Course</p> |
| <p>27th January Inclusivity and Accesibility</p> | <p>ORIENTATION TIMINGS Monday to Friday 9.00 am to 12.00 noon</p> |

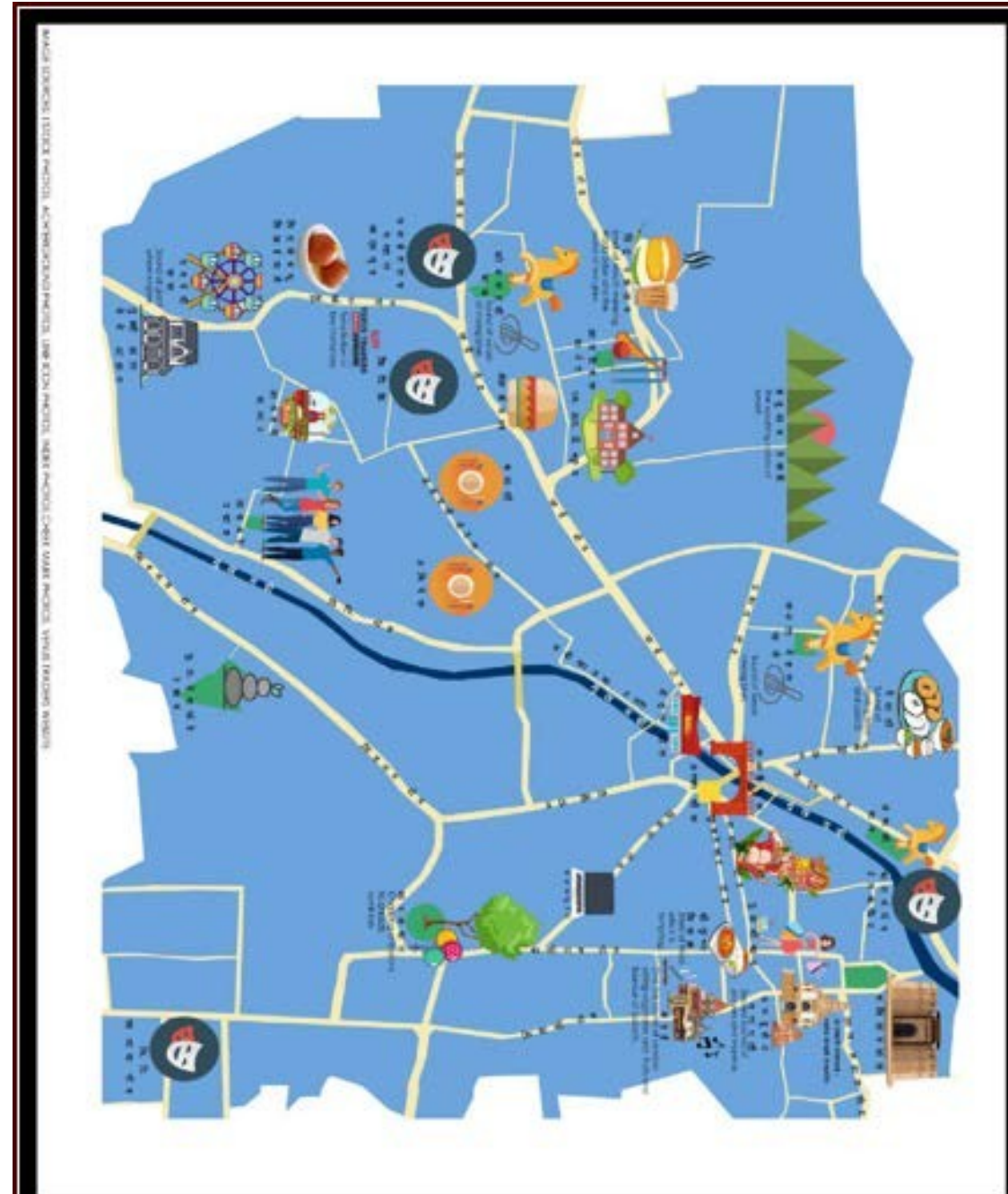
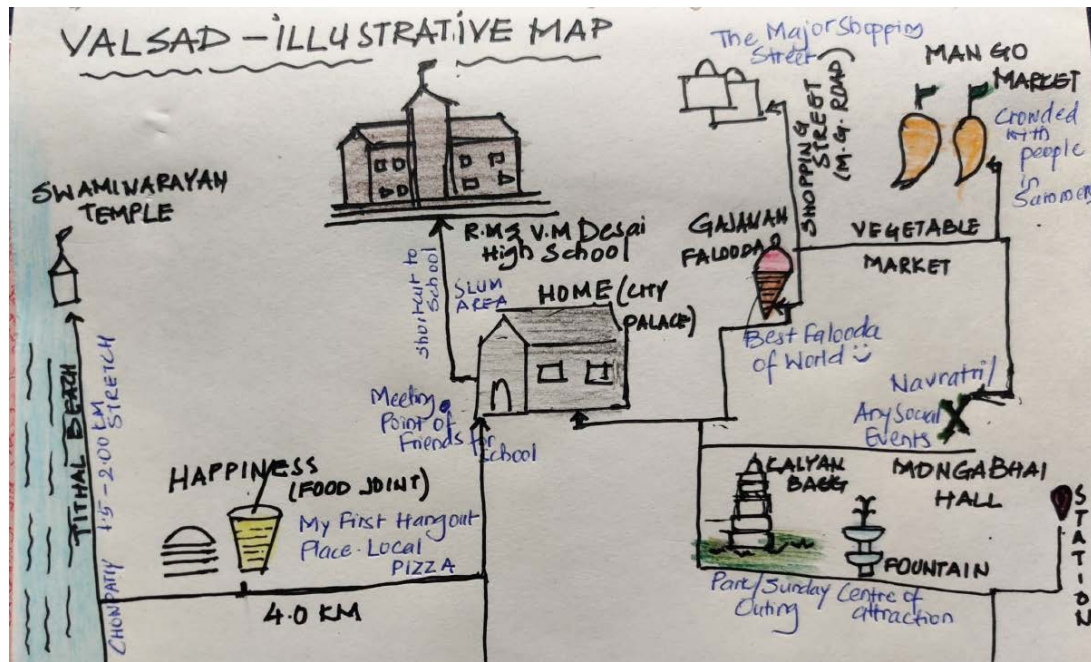
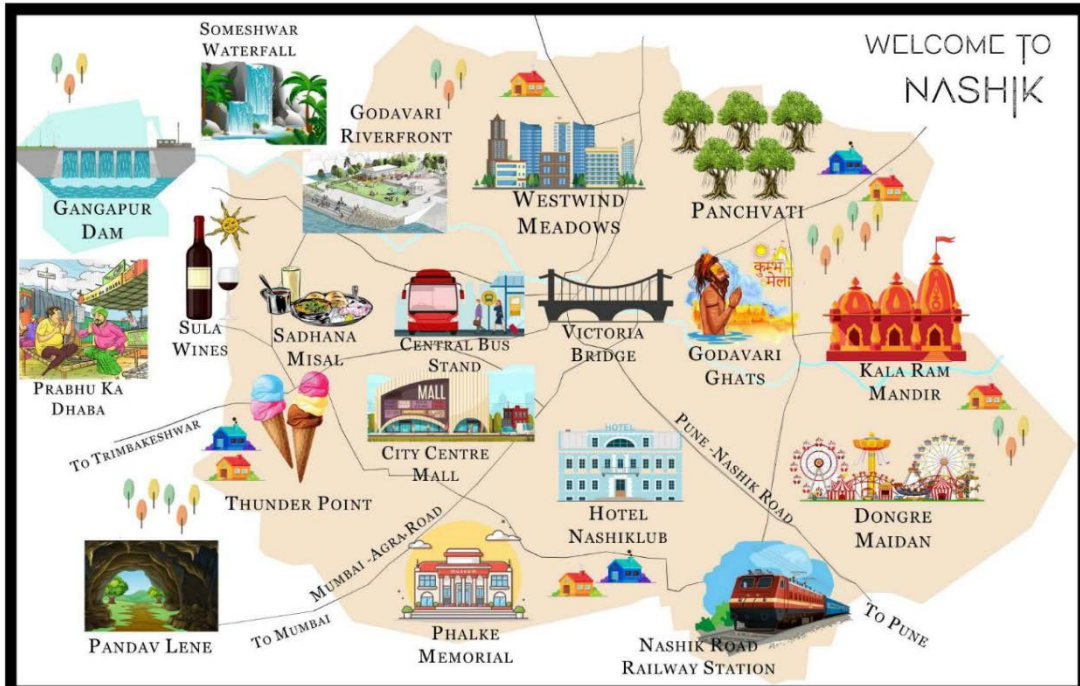
Online orientation. The Google Meet link is shared through email.

- Dr. Vaishali Latkar
Head of the Department
M.Arch (Cons.)
- Dr. Banani Banerjee
Principal
SCOA
- Prof. M. N. Navale
President
STES
- Dr. Mrs Sunanda Navale
Founder Secretary
STES
- Mr. Rohit Navale
Vice President (HR)
STES
- Mrs. Rachana Navale Ashtekar
Vice President (Admin)
STES

SUBJECT:- Course Orientation

TOPIC:- Mapping Memories

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पुणवडी ते पुण्यनगरी
 SIDDHANT GADE
 F.Y.M.ARCH
 SCA, PUNE.

SUBJECT:- Course Orientation

TOPIC:- Exploring Regional Vernacular

Studying various vernacular settlements and their features across India.

Orientation week Assignment No – 1 Learning From Vernacular Architecture

Region – Kokan , Maharashtra
- Asud Baug – Murud –village in Dapoli Taluka
As its Near to arabian sea – Humidity in weather
 Asud Baug is situated approximately 6 km from the Dapoli – Hame road near Dapoli
Red thick walls and sloping roof surrounded by sky touching coconut trees and lush green paddy fields is the common scene in Konkani region



Angan - Open area in front of the house. Regularly finishes with cow dung
 These activities are manually carried out and take place in Angan, Padvi and Paras during the summer season only 000

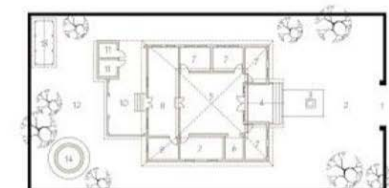
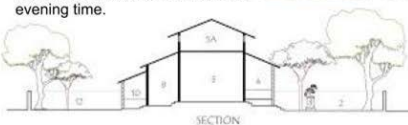
Otti- semi-open space with low height seating covered with a permanent roof. Transition space leading to an enclosed environment. Sometimes sides are covered by wooden jali walls. Otti generally is the most comfortable space considering Hot and Humid climate of the Konkani region; it offers temporary resting space to house members during the afternoon and evening time.



Majghar- Large open room situated at the center of a house, surrounded by small rooms like Pooja Ghar, kitchen, and private areas



Kitchen- Elaborate, most important and busiest room with in-build shelves in walls and levels to facilitate women gatherings. Mangalore tiles roof for the kitchen are designed in a specific manner to regularize natural air circulation and to capture maximum daylight. A small storeroom is situated adjacent to the kitchen to store yearlong food items like grain, pulses, and pickles, etc



- 1 House Entry
- 2 Angan
- 3 Tulsi Vrindavan
- 4 Otti
- 5 Majghar
- 6A Alai (Attic)
- 6 Dec-Ghar (Pooja Room)
- 7 Pooja Room
- 8 Kitchen
- 9 Store room
- 10 Padi
- 11 Washroom
- 12 Para (Backyard)
- 13 Shed for storage
- 14 Water well

the simplest form- Linear arrangement Angan –Otti - Majghar (surrounded by small room) - Kitchen with store area – Padvi – Paras (Backyard)



Tulsi Vrindavan- Meant for social gathering

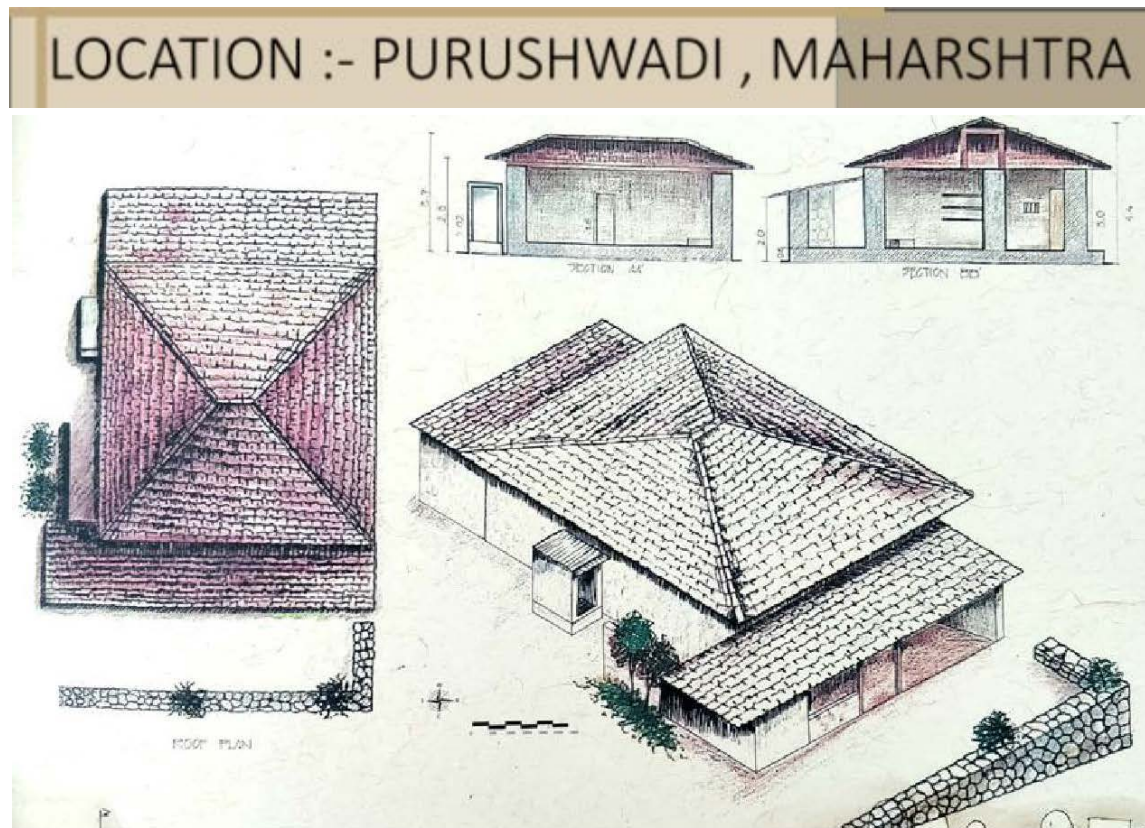
During summer, Angan is covered with temporary roofing in the form of interwoven coconut leaves supported on bamboo posts which can be dismantled as per climatic needs.



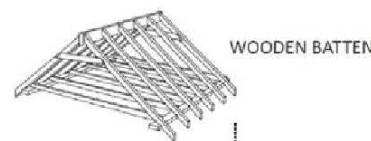
Padvi- semi-open space covered by a permanent roof and connected with washrooms. This area generally has a specific area for Chulha (Firewood burning) which is mainly used for heating bath water during the day to day life.
 seasonally covered with a temporary covering made up of natural material such as thatch, coconut leaves different outdoor activities which vary from harvesting the fruits, drying, cutting, peeling, making by-products, or utilizing various parts of trees such as wood, leaves, branches, etc.



Paras (Backyard) – Open to sky area at the rear of a house having entry through kitchen. Seasonal vegetable, medicinal plants. Local fruit plants, flowering plants are planted in this area. For big houses, water wells are situated in this area.

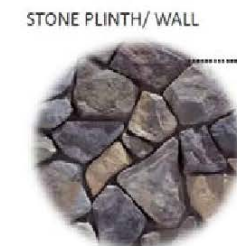


LOCATION :- PURUSHWADI , MAHARSHTRA



WOODEN BATTEN
 Wood is used as supporting member. Also wooden batten used for roof framing. For some houses, bamboo is used as reinforced material in wall.

CONSTRUCTION MATERIAL



STONE PLINTH/ WALL
 The stone is used for plinth & wall.



CLAY TILE
 The clay tiles are used as roofing material.



COB WALL

The cob wall is consist of red soil & rice straw which act as binding material.



THATCH

The thatch is used as roofing material also used for wall.

ROHIT D. KOLEKAR M. Arch. Architectural Conservation SCOA 2020-21

STUDENTS' WORK

SUBJECT:- Conservation Studio I

TOPIC:- Introduction and Methodology

Project: Conservation Proposal for Nimgaon Dawadi

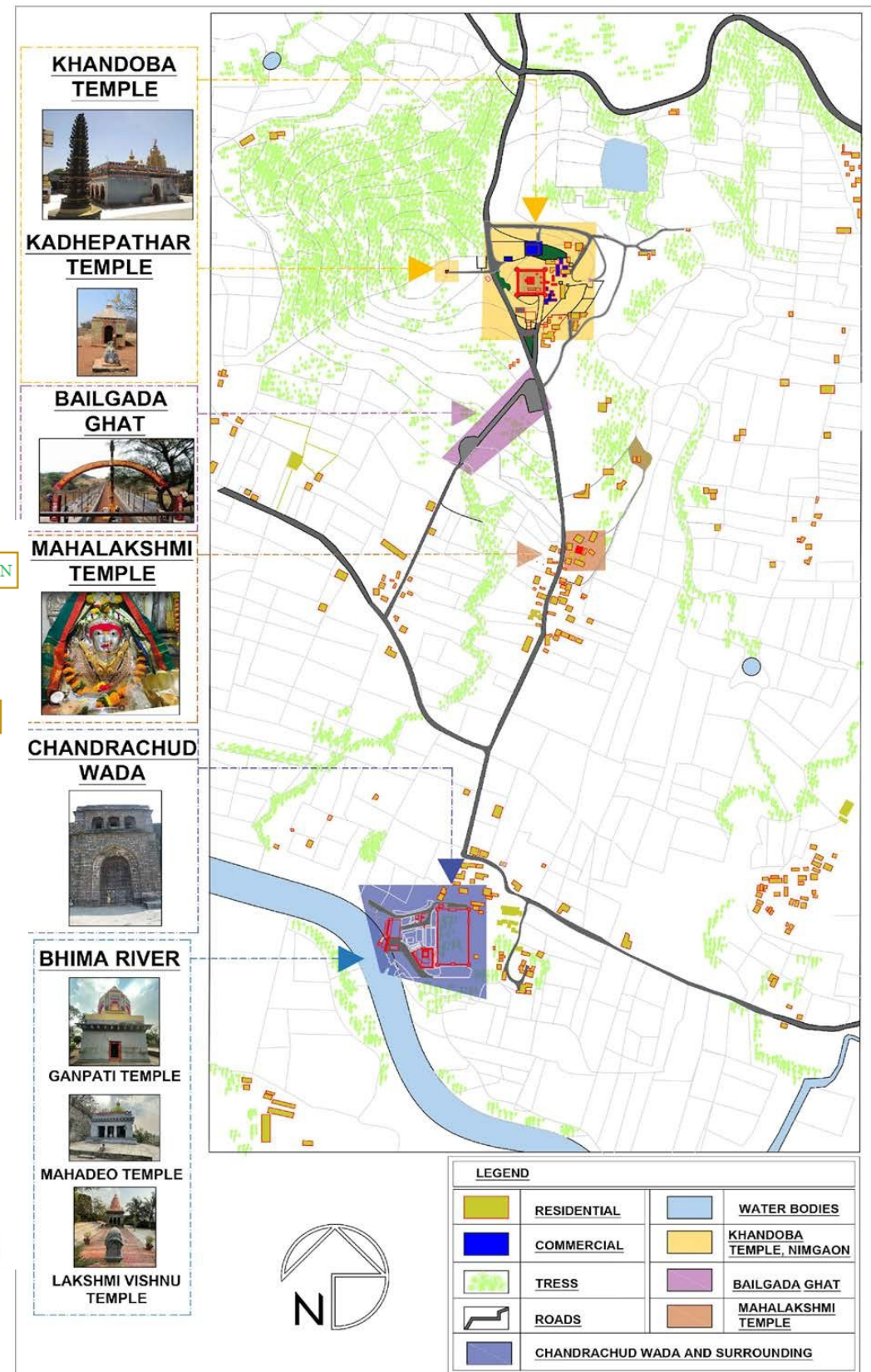
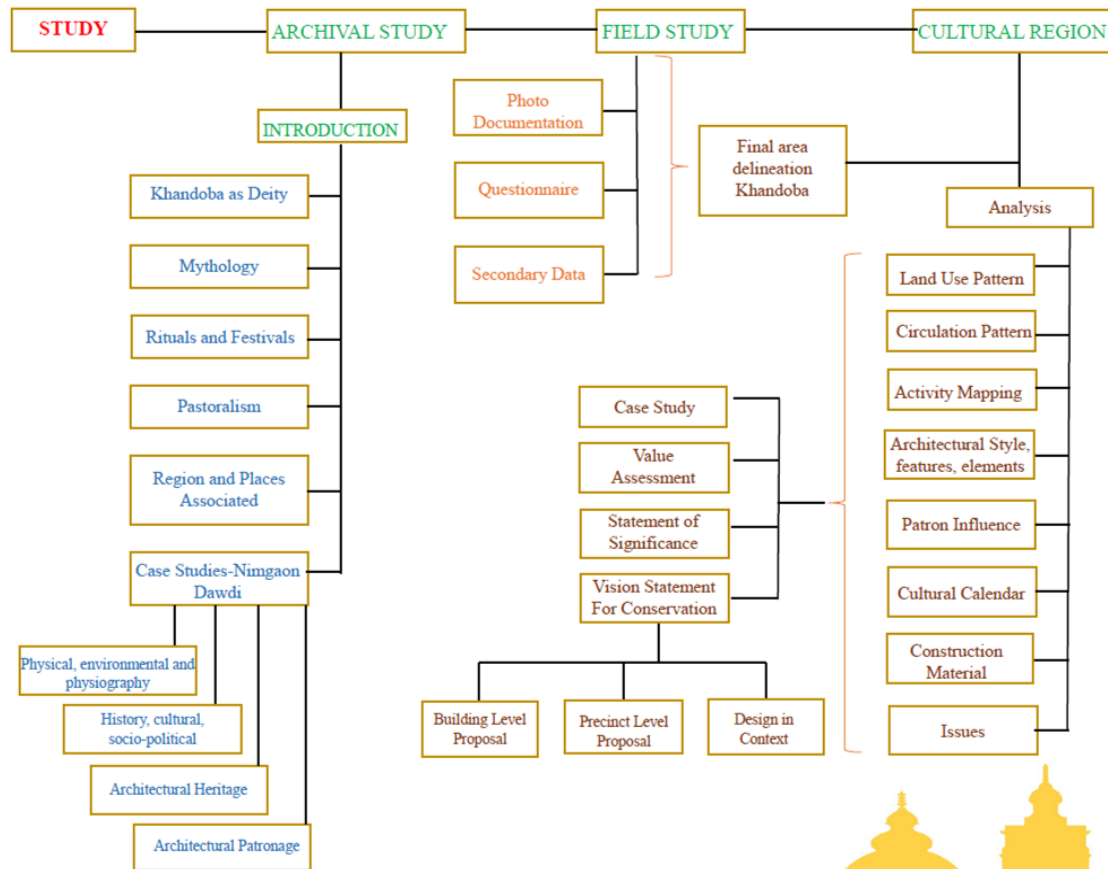
Aim: The aim of this project is to make students understand the significance of heritage structures and introduction to the concept of built heritage and heritage complexes. To introduce the placement of heritage with respect to its surroundings, site and location as well as to introduce them to the desired level of interventions to conserve heritage. The aim of the studio is also to sensitize students about various tangible and intangible aspects of heritage associated with a structure and how to map them.

SCOPE:

The study includes archival research, activity mapping and resource mapping as well as measured drawings of the historic premises, activity mapping and study of intangible aspects, identification of problems and defects, condition assessment and defect mapping of the structure and provide a conservation proposal with design and technical details.

LIMITATION:

Due to the present situation caused due to covid -19 pandemic, a holistic study including site visit and in-depth documentation was not possible. The drawings and analysis are done based on the documented photographs and secondary sources.



STUDENTS' WORK

SUBJECT:- Conservation Studio I

TOPIC:- Contextual Study



Map of India Source: Google Earth

Map of Maharashtra, locating Nimgaon Dawadi, Pune Source: Google Earth



Aerial view of Nimgaon Dawadi, Pune Source: Google Earth

Aerial view of Khandoba temple Nimgaon Dawadi, Pune Source: Google Earth

Direction from Pune to Nimgaon. Source: Google maps

HISTORY OF NIMGAON

- Nimgaon Dawadi village has very historical background and have references to Gaikwad family.
- Gaikwad dynasty has a great influence on Maharashtra and Gujarat. Being ruled by great rulers the village has a different architecture style, which has a reflection of this dynasty.

THE GAEKWAD DYNASTY

The Gaikwads of Baroda are Hindu Marathas who traced their origins to Dawadi village near Poona (modern Pune) to a Maratha clan by the name of Matre, which means Mantri meaning Minister. Gaikwad dynasty of the Maratha Empire are originally of Kunbi origin. His original name, Matre, later became a Mantri (minister), and he was also called Mantri Gaikwad. Damajirao-II established Baroda as an independent institution in 1734.

This dynasty ruled western India, Princely State Baroda from early 18th century to 1947. The evolution of the Gaikwads is most remarkable episodes in Indian history. In the 17th century, they were farmers. By the mid-18th century, they had become the Rulers of the Baroda state, and by the early 20th century they assumed the status of the 8th richest family on earth.



Maharaja Damaji Rao Gaekwad <https://historyofvadodara.in/wp-content/uploads/Maharaja-Damaji-Rao-Gaekwad.jpg>



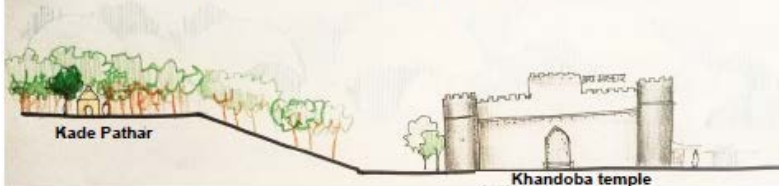
Maharaja Pilaji Rao Gaekwad <https://historyofvadodara.in/wp-content/uploads/Maharaja-Damaji-Rao-Gaekwad.jpg>

HISTORY OF NIMGAON TEMPLE

- Construction started by Shrimant Damajirao Gaikwad (1715-1720)
- The construction was finished by Shrimant Pilajirao Gaikwad on 3 May 1728.
- Temple jimodhhar done by Gabgobatya Chandrachud diwan of Malharrao Holkar in 1739.
- During the olden times till 1947-48 all the ownership of the temple was with Shrimant Gaikwad.
- At that time the maintenance of the temple was 1524/-. Any work done during that time needed the permission of Shrimant Gaikwad.
- Temple jimodhhar done by Gangobatya Chandrachud diwan of Malharrao Holkar in 1739.

CONTEXTUAL STUDY

Context of kade pathar to khandoba temple



The main Jejuri Khandoba Mandir is located on the Karhe Pathar

Devotees generally visit and worship Khandoba in the lower temple



View of Kade Pathar from temple Source: Author



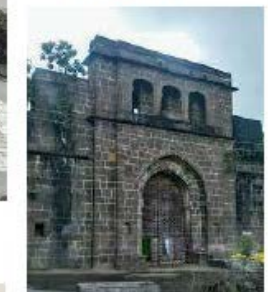
Location of kade pathar and khandoba temple source: google maps.com



You can see kade pathar temple from door of kade pathar of khandoba temple

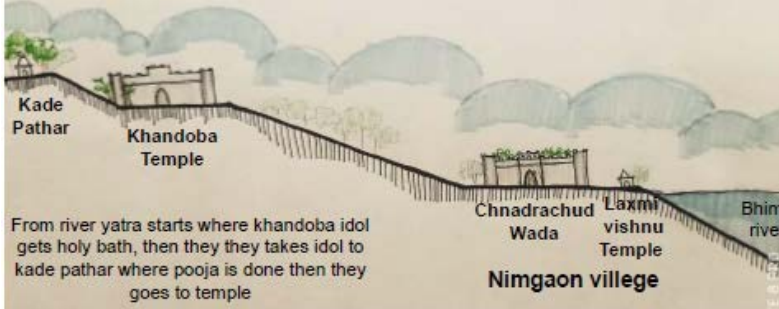


Khandoba Temple



Chnadrachud Wada Source: Author

Context of khandoba temple to bhima river



From river yatra starts where khandoba idol gets holy bath, then they take the idol to kade pathar where pooja is done then they go to temple

Chnadrachud Wada Laxmi vishnu Temple Bhima river Nimgaon vilage



Yamai Temple Kanhsar Source: Author

Context of Yamai Tempel to khandoba temple



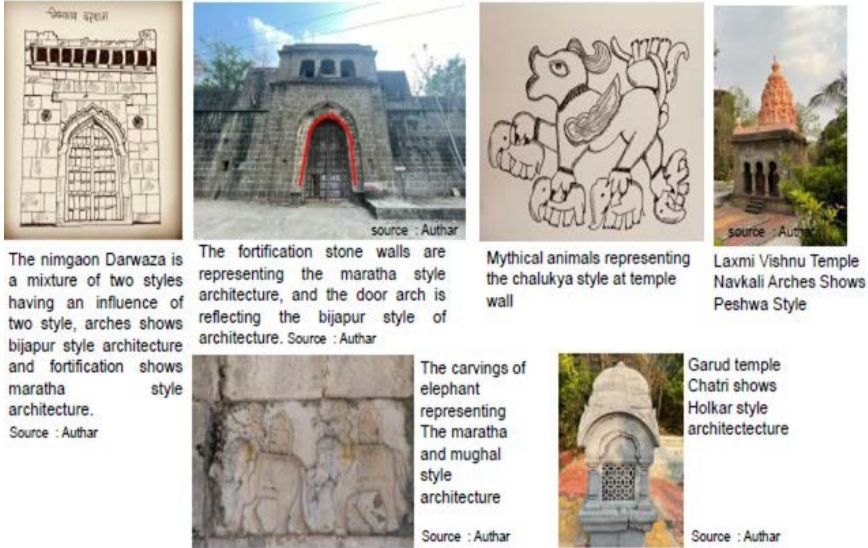
Yamai is a sister of khandoba. It has importance if you go to khandoba temple darshan is incomplete if you do not take darshan of yamai. @ google maps.com

Local Name: Nimgaon ,Dawadi
 Taluka Name : Khed
 District : Pune
 State : Maharashtra
 Region : Desh or Paschim Maharashtra
 Division : Pune
 Language : Marathi and Hindi, Kannada, Marwari
 Elevation / Altitude: 596 meters. Above Seal level
 Telephone Code / Std Code: 02135

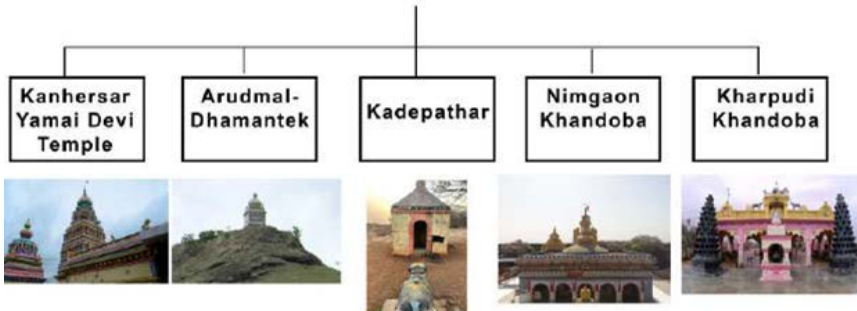
Figure - Climatic factors Source - Khed climate, Average Temperature, weather by month, Khed weather averages - Climate-Data.org (climate-data.org)

SUBJECT:- Conservation Studio I

ARCHITECTURAL UNDERSTANDING AT NIMGAON DAWADI



RELIGIOUS ARCHITECTURAL HERITAGE TYPOLOGY



RESIDENTIAL AND DEFENSIVE HERITAGE TYPOLOGY

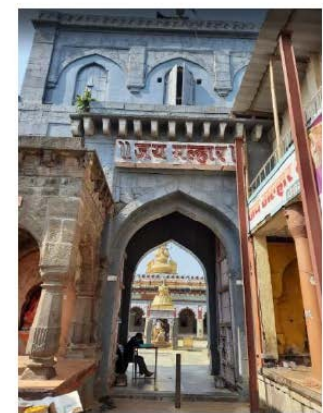
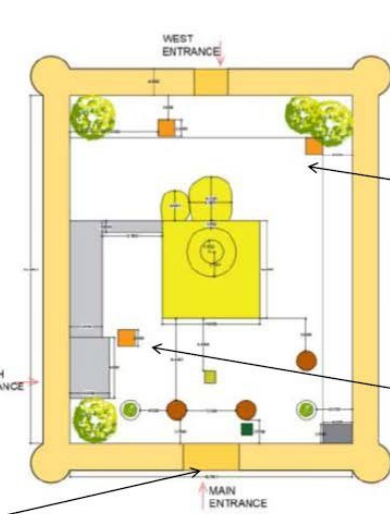
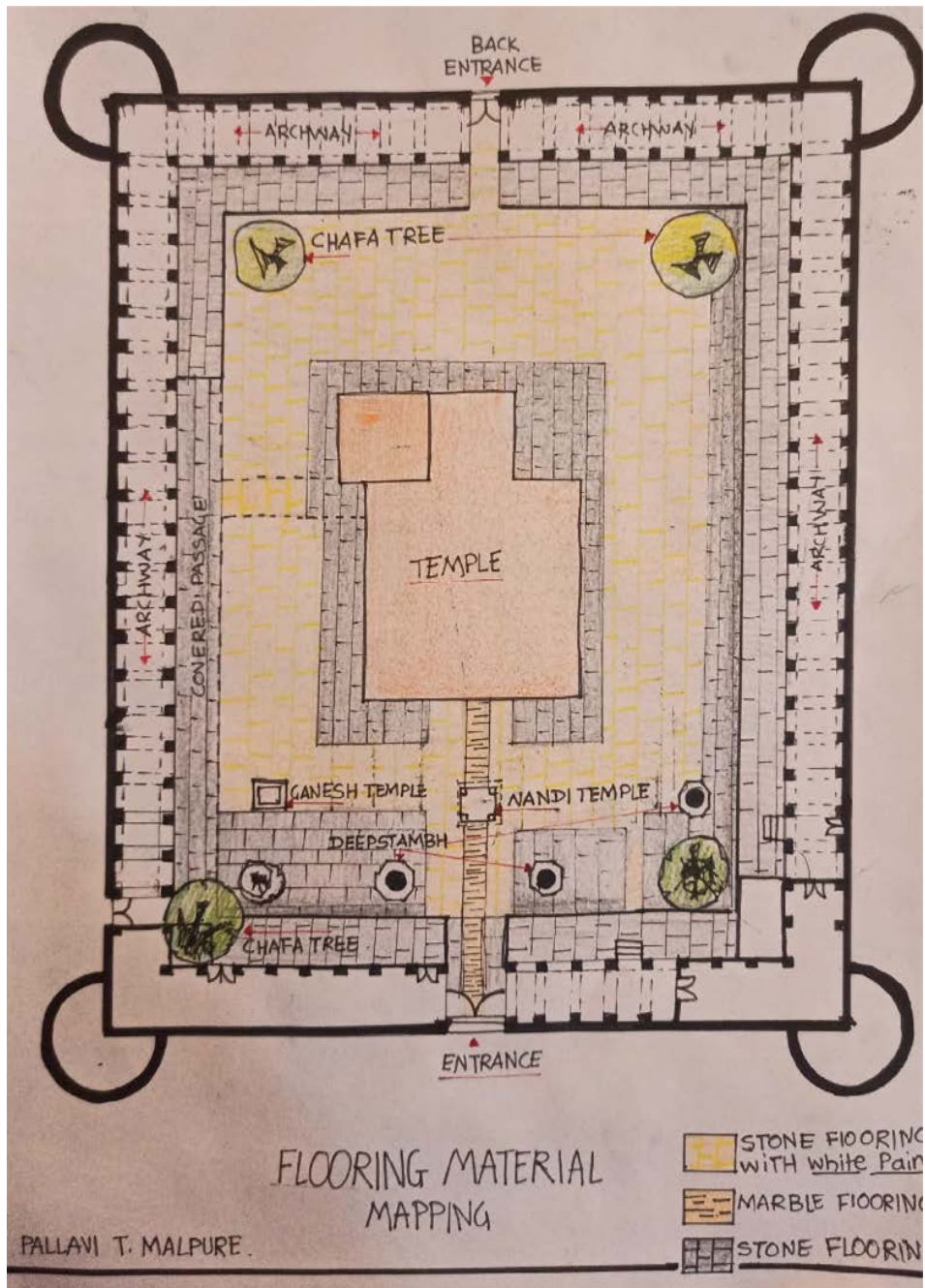


| VILLAGE & STRUCTURE | TYOLOGY | ARCHITECTURE FEATURES | PHOTOGRAPHS |
|--|------------------------------|--|-------------|
| Nimgaon (Khandoba Temple) | 1. Defensive 2. Religious | 1. Maratha style architecture with 25' high fortification wall. 2. Also known as Nimgaon Gadhi. | |
| Dawadi (Sayajirao Gaikwad Gadhi) | 1. Defensive | 1. Gadhi with buruj on all sides. 2. Dawadi is an example of fortified village. | |
| Gulani (Gaikwad Wada) | 1. Residential | 1. Fortified with high stone walls and buruj. 2. Entrance door wooden with spikes for protection. | |
| Wafgaon (Hokar Gadhi) | 1. Defensive | 1. Enclosed with 2 mahals, temples, darbar and Samadhis. 2. Brick walls with 2 storey arched galleries. | |
| Pabal (Mastani Gadhi and Mastani Samadhi) | 1. Defensive 2. Religious | 1. 2000 sq.ft. complex Maratha style tomb 2. Three entrances and raised platform for reading Namaaz. | |
| Kanhersar (Yamai Devi Temple) | 1. Reiligious | 1. Maratha style with carvings and paints. 2. Sculptures from mythologies and animals like Sharabh. | |
| Rajgurunagar (Hutatma Rajguru Wada) | 1. Residential | 1. Wada with stone and brick construction. 2. Interior is wooden with columns and beams of wood. | |

STUDENTS' WORK

SUBJECT:- Conservation Studio I

STUDENTS' WORK



LEGENDS

| | |
|----------------------|--------------------|
| FORTIFICATION | Orange square |
| DEEPMALA | Red square |
| MAIN TEMPLE | Yellow square |
| TREES | Green circle |
| SMALL TEMPLES | Light green circle |
| DRINKING WATER | Blue circle |
| TULSI | Dark green circle |
| NANDI | Light blue circle |
| ARTIFICIAL STRUCTURE | Grey square |

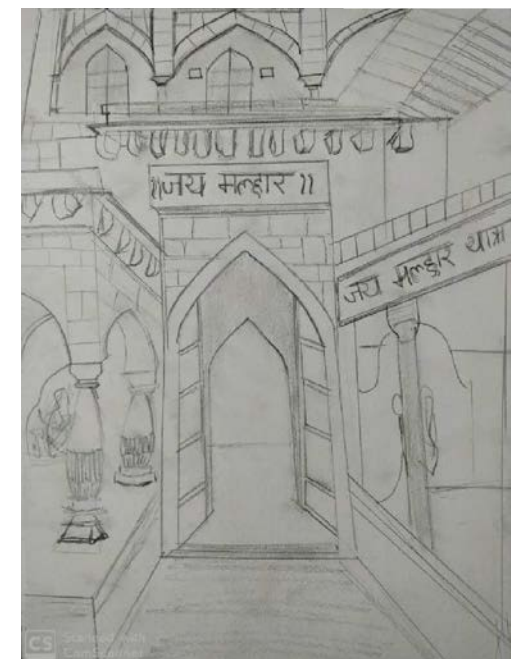
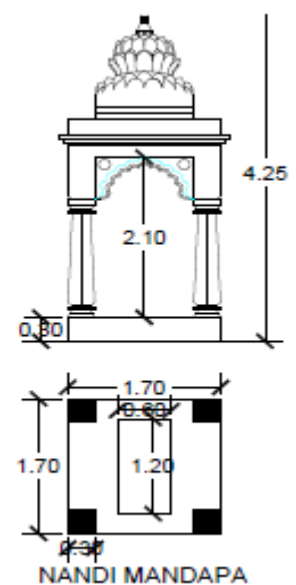
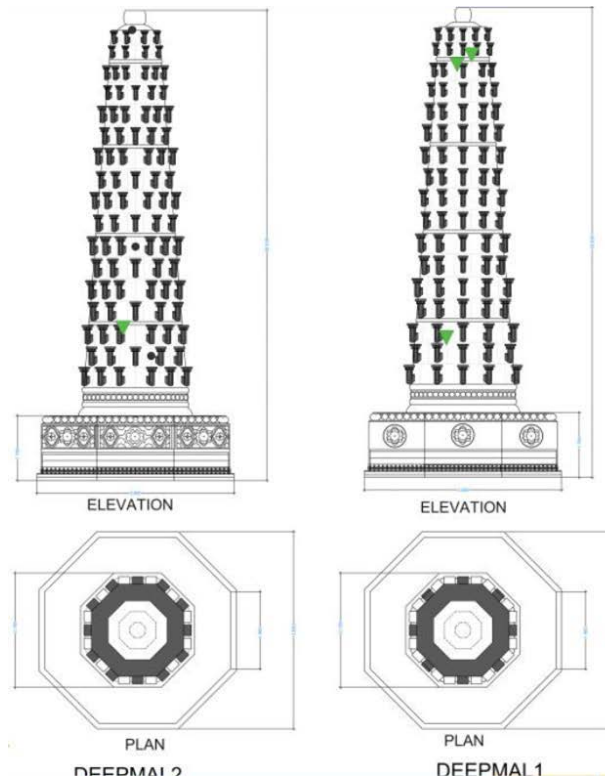
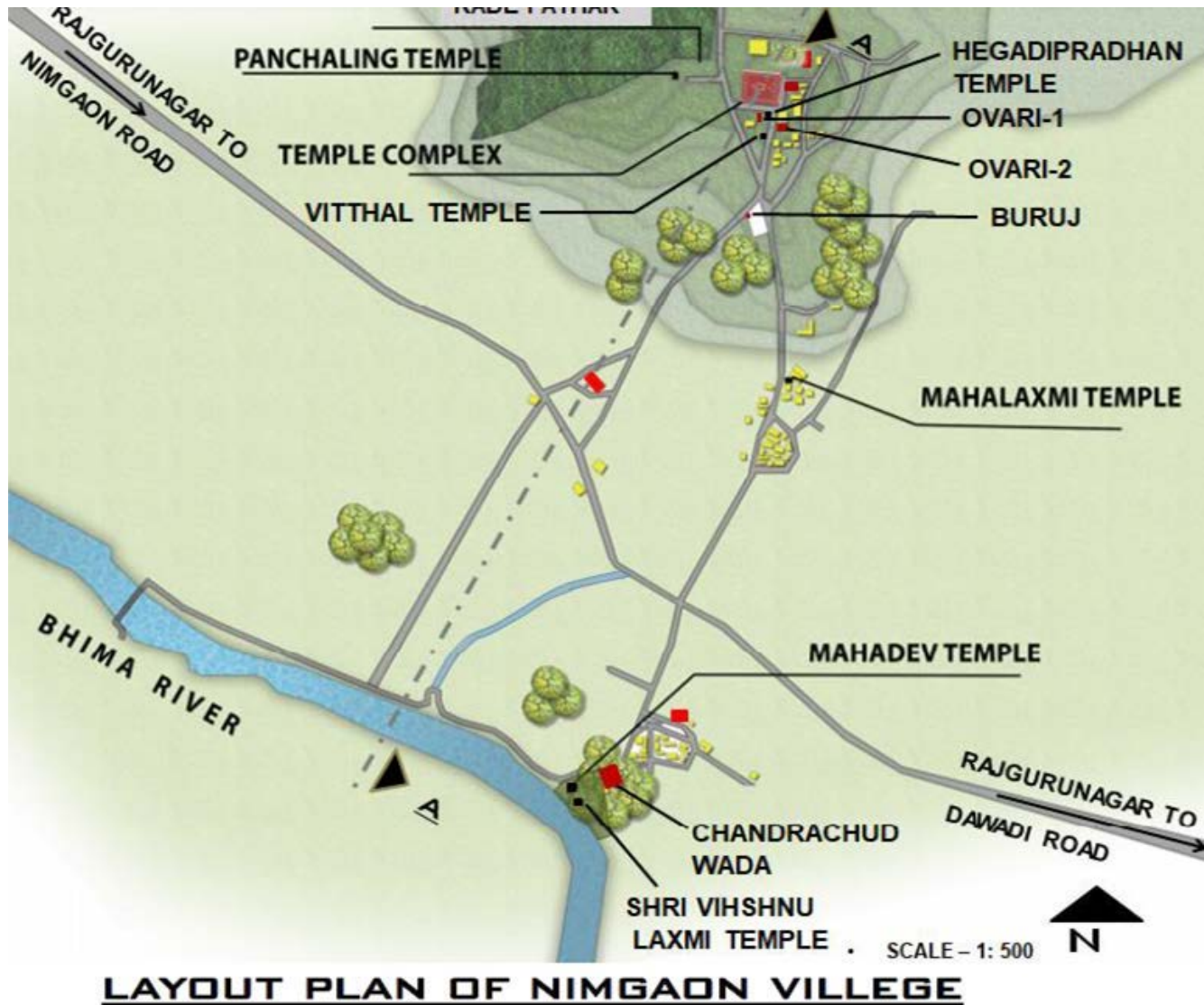
AREA OF TEMPLE - 3,120.96 m²



SUBJECT:- Conservation Studio I

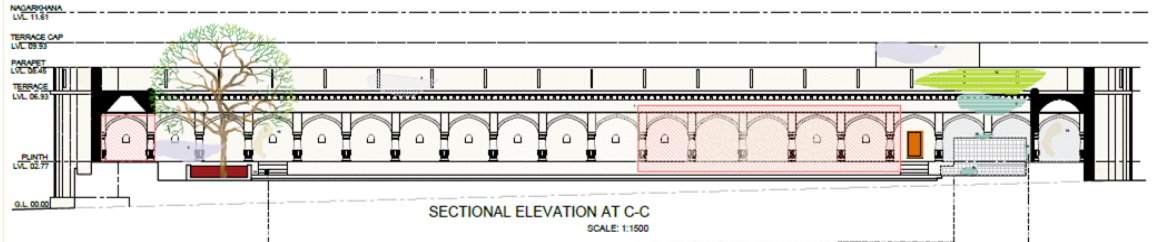
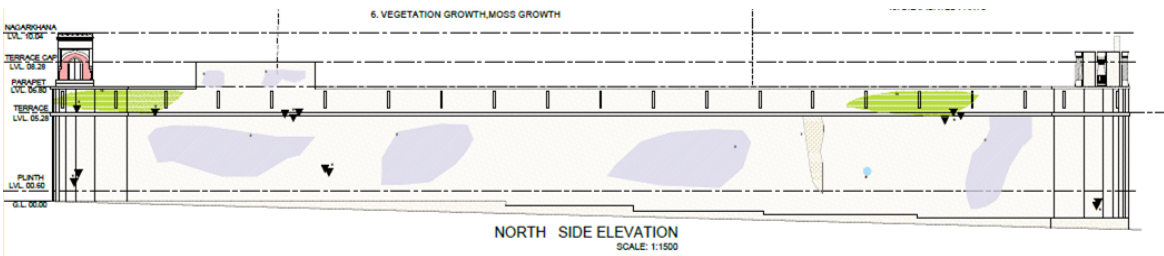
TOPIC:- Documentation and Material Mapping

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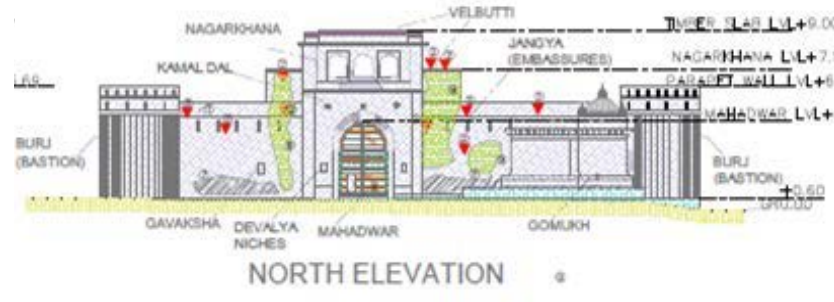
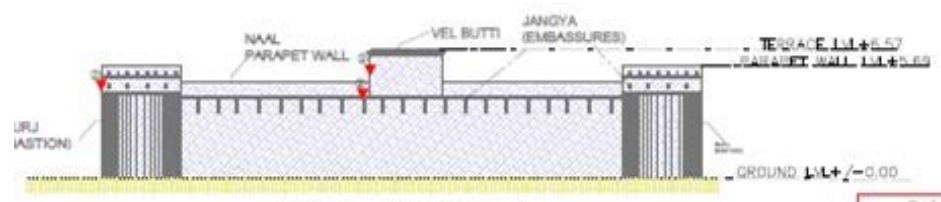
SUBJECT:- Conservation Studio I

TOPIC:- Defect Mapping



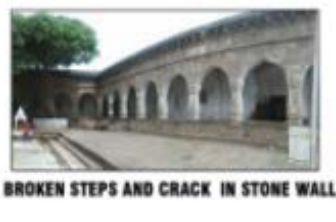
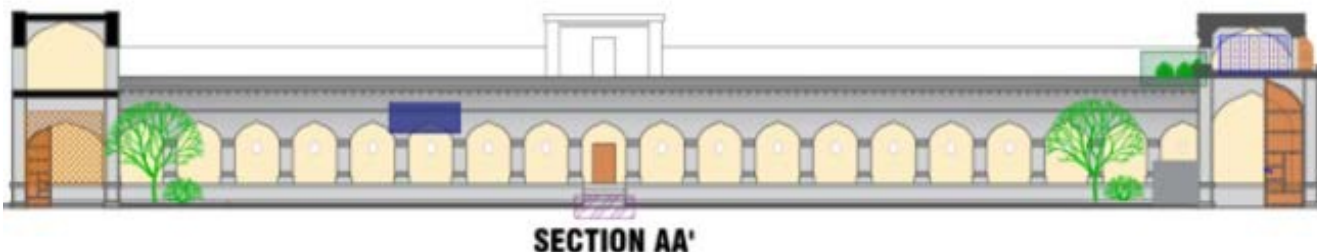
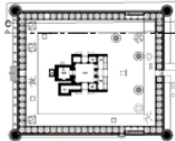
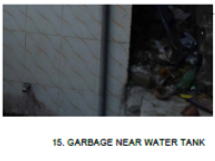
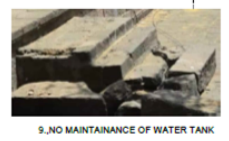
LEGENDS -

| | |
|----------|---------------------------|
| [Symbol] | M.S. Fabrication |
| [Symbol] | S.S. Fabrication |
| [Symbol] | Rusting of Metal element |
| [Symbol] | Biological colonization |
| [Symbol] | Vegetation Work |
| [Symbol] | Halimne Cracks |
| [Symbol] | Structural Cracks |
| [Symbol] | Superficial Cracks |
| [Symbol] | Vandalism |
| [Symbol] | Missing/Broken |
| [Symbol] | Damaged Parts |
| [Symbol] | Timber Decay |
| [Symbol] | Timber sagging |
| [Symbol] | Water Seepage |
| [Symbol] | Water Pipes |
| [Symbol] | Discoloration in marble |
| [Symbol] | Dilapidated parts |
| [Symbol] | Moss Growth |
| [Symbol] | Algae Growth |
| [Symbol] | Fungus Growth |
| [Symbol] | Loose Masonry |
| [Symbol] | Damaged Carvings |
| [Symbol] | Salt Crystallization |
| [Symbol] | Efflorescence |
| [Symbol] | Loose Pointing |
| [Symbol] | Debris |
| [Symbol] | Electrical/CCTV wirings |
| [Symbol] | Air Conditioning |
| [Symbol] | Nailing & other additions |
| [Symbol] | Signages |
| [Symbol] | Soot Stains |
| [Symbol] | Stains from Weathering |
| [Symbol] | Oil Stain |
| [Symbol] | Paint Stain |
| [Symbol] | Oil Paint |



Defects

| | |
|----------|---------------------------|
| [Symbol] | 1) Structural Cracks |
| [Symbol] | 2) Vegetation Work |
| [Symbol] | 3) Loose Pointing |
| [Symbol] | 4) Dilapidated parts |
| [Symbol] | 5) Stains from Weathering |
| [Symbol] | 6) Debris |
| [Symbol] | 7) Salt Crystallization |
| [Symbol] | 8) Timber Decay |
| [Symbol] | 9) Moss Growth |

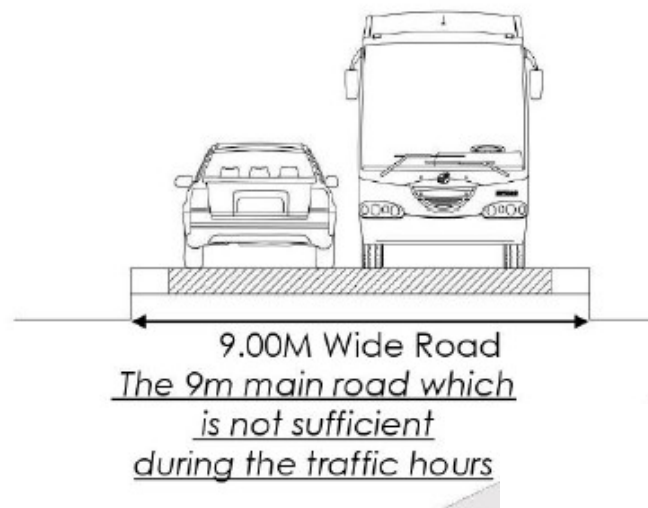
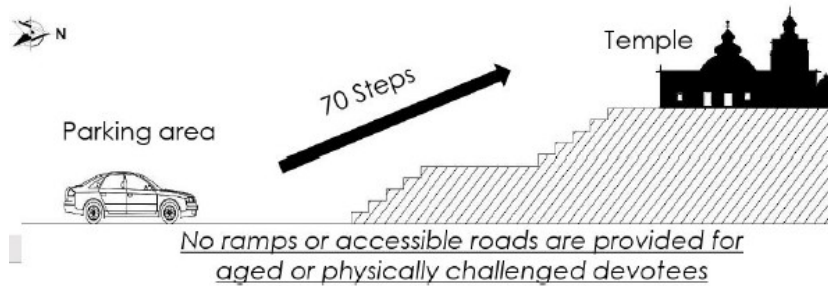
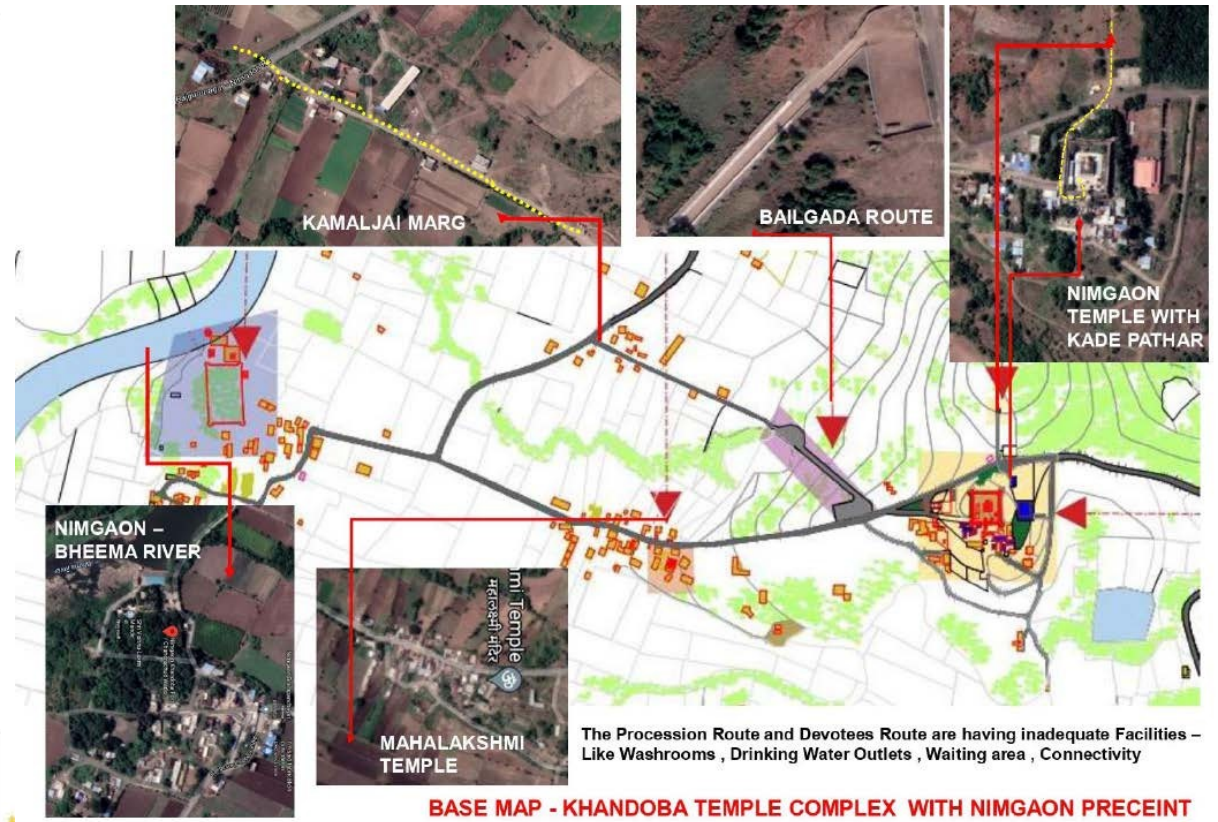
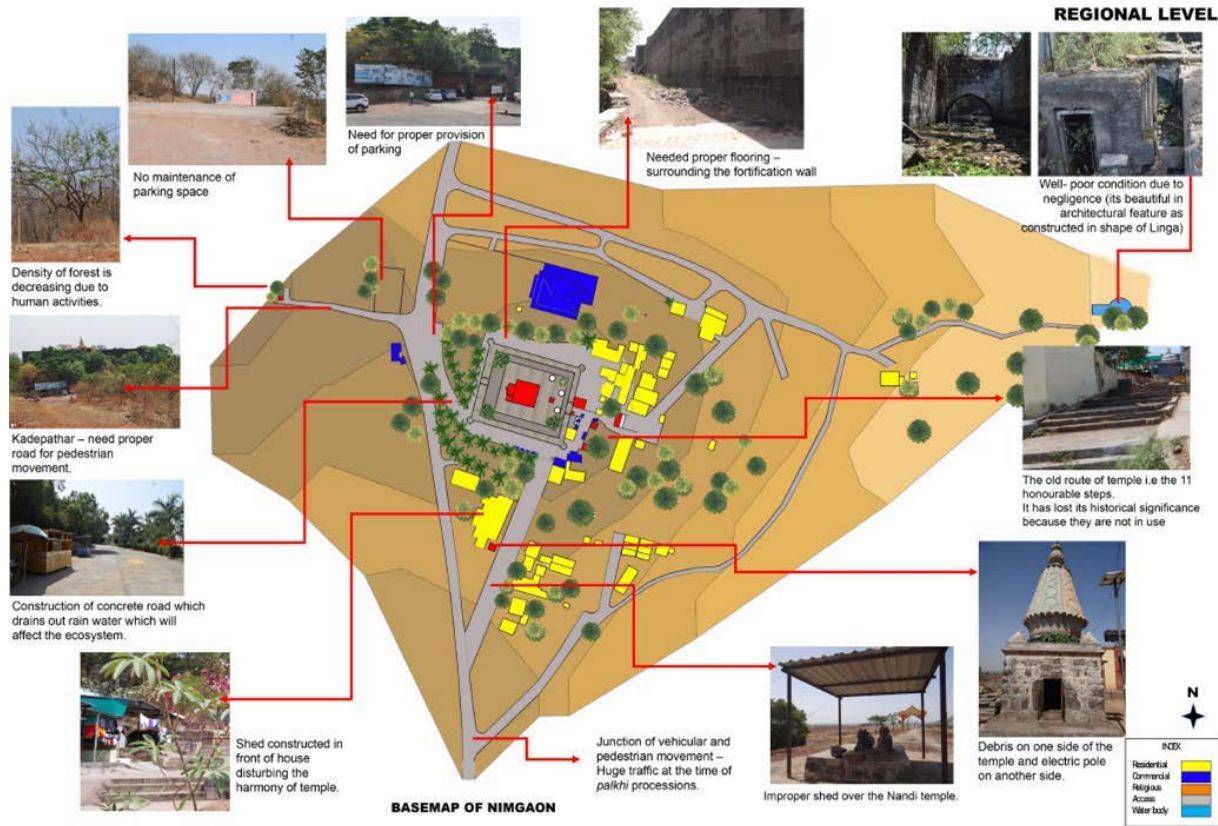


| | | | |
|---|---|---|---|
| 1) Structural Cracks 9) Moss Growth 2) Vegetation Work 7) Salt Crystallization | 1) Structural Cracks 9) Moss Growth 2) Vegetation Work 7) Salt Crystallization | 9) Moss Growth 5) Stains from Weathering | 1) Structural Cracks 8) Timber Decay 2) Vegetation Work 9) Moss Growth |
| 3) Loose Pointing 2) Vegetation Work | 6) Debris | 6) Debris 2) Vegetation Work 9) Moss Growth | 4) Dilapidated parts 5) Stains from Weathering 9) Moss Growth |
| 1) Structural Cracks 8) Timber Decay 7) Salt Crystallization 5) Stains from Weathering | 2) Vegetation Work 6) Debris | 1) Structural Cracks 5) Stains from Weathering 6) Debris | |

STUDENTS' WORK

SUBJECT:- Conservation Studio I

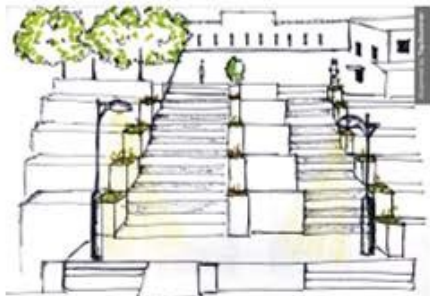
TOPIC:- Defect Mapping



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SUBJECT:- Conservation Studio I

STUDENTS' WORK



•PROVIDING STREET LAMPS AND TRESS AROUND THE PROCESSION ROUTES:

•Shady trees can be provided along the roads so that during the festivals or procession ceremonies pilgrims can rest under the tree.

•Also, street lamps on Devotees Route must be provided as mostly the Chabina (Palkhi) is taken out during night at 9 pm for performing rituals at Bhima river.



| | |
|---|--|
|  |  |
| 1. Azadirachta indica (Neem) | 2. Albizzia lebbek (Shirish) |
|  |  |
| 3. Butea tree(Palms) | 4. Cassia tree (Bahava) |
|  |  |
| 5. Ficus religiosa (Pipal) | 6. Mimusops elengi (Bakul) |
|  |  |
| 7. Anthocephalus cadamba (Kadamba) | 8. INDIGOFERA (Neel) |



•WASTE MANAGEMENT:

- Provision of well designed litter bins at appropriate spots in the precinct and proposing and initiating everyday door to door garbage collection.
- Placing litter boxes at regular intervals in the Temple precinct during fairs and festivals and regular maintenance of them.
- Developing methods for waste treatment before disposal and also assuring proper segregation of the waste .



•TEMPLE WASTE (NIRMALYA) UTILIZATION AND MANAGEMENT:

- FLOWERS :
- Flowers are offered by devotees in temples and are left unused and therefore become waste. Proportion of waste is generally neglected and because of our religious beliefs, many of us avoid throwing flowers and other items that are used for prayers in the garbage, and instead put them in the plastic bags and throw them directly in the water bodies.
- This floral waste can be utilized in different ways to produce valuable products and can help to save environment from pollution caused due to improper disposal of flower waste
- Techniques like vermicomposting, composting, dyes extraction, extraction of essential oils, making of holi colours and bio-gas generation can be used. Moreover, this flower waste can also be used for making incense sticks besides using them for some art and craft techniques .
- For example –
- 1.Kashi Vishwanath temple which draws maximum devotees all round the year, has its own system for disposal of hundreds of kilograms of waste resulting from offerings by devotees; the floral waste generated in the temple is converted into manure (Mishra, 2013).
- 2.Another case where floral waste management has yielded good pay offs is that of Ajmer Sharif Dargah of Khwaja Moinuddin Chishti where nearly 15 to18 Quintals of flowers, offered each day were used to be dumped in a well. Now, the flowers are not only recycled, but also generate employment for local women.



- These sacred flowers are handcrafted into charcoal-free incense, organic vermicompost and biodegradable packaging material.
- Flowers like marigold, roses are boiled at certain temperatures and natural dyes are obtained which can be used in khadi clothes.
- This can also provide employment at the local level for villagers.
- Flower waste from temple is collected and decomposed to make vermicompost which can be used as a organic manure in agriculture

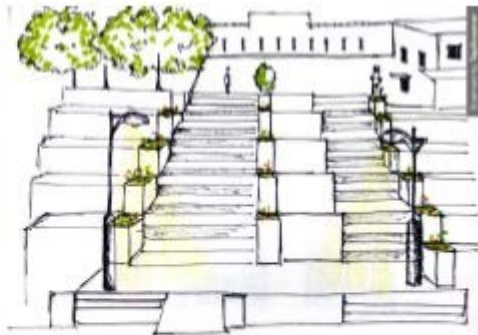
SUBJECT:- Conservation Studio I

TOPIC:- Proposals

ARUDMAL HILL -



As Arudmal hill Route Is Part Of Processional Route For Chabina(palkhi).



PROVIDING STREET LAMPS AND TRESS AROUND THE PROCESSION ROUTES:

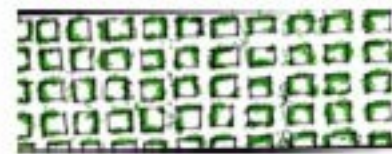
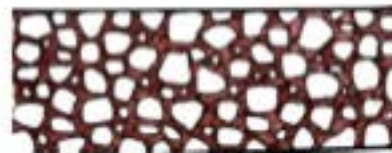
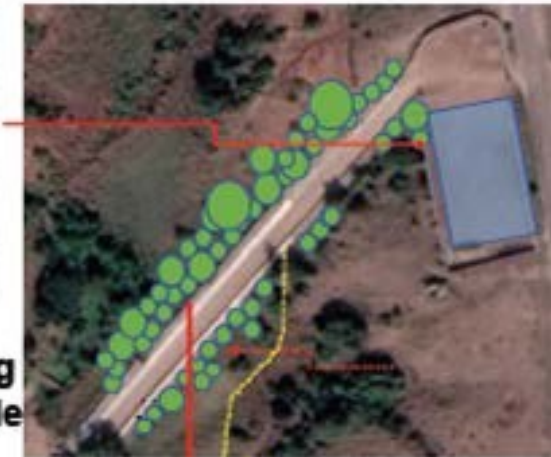
- Shady trees can be provided along the roads so that during the festivals or procession ceremonies pilgrims can rest under the tree.
- Also, street lamps on Devotees Route must be provided as mostly the Chabina (Palkhi) is taken out during night at 9 pm for performing rituals at Bhima river.

Bailgada Race Is Prohibited But As A Processional Route The Ghat Road Is Used In Festival Period.

To Keep The Identity Of The Ghat ,There Should Be A Visitors Gallery With The Display Of Murals And Photo Gallery Of The Memorable Events Which Happened In The History Should Display



Large, Indigenous and shade giving trees to be provided to the both side of the Procession route.



PAVING PATEERNS



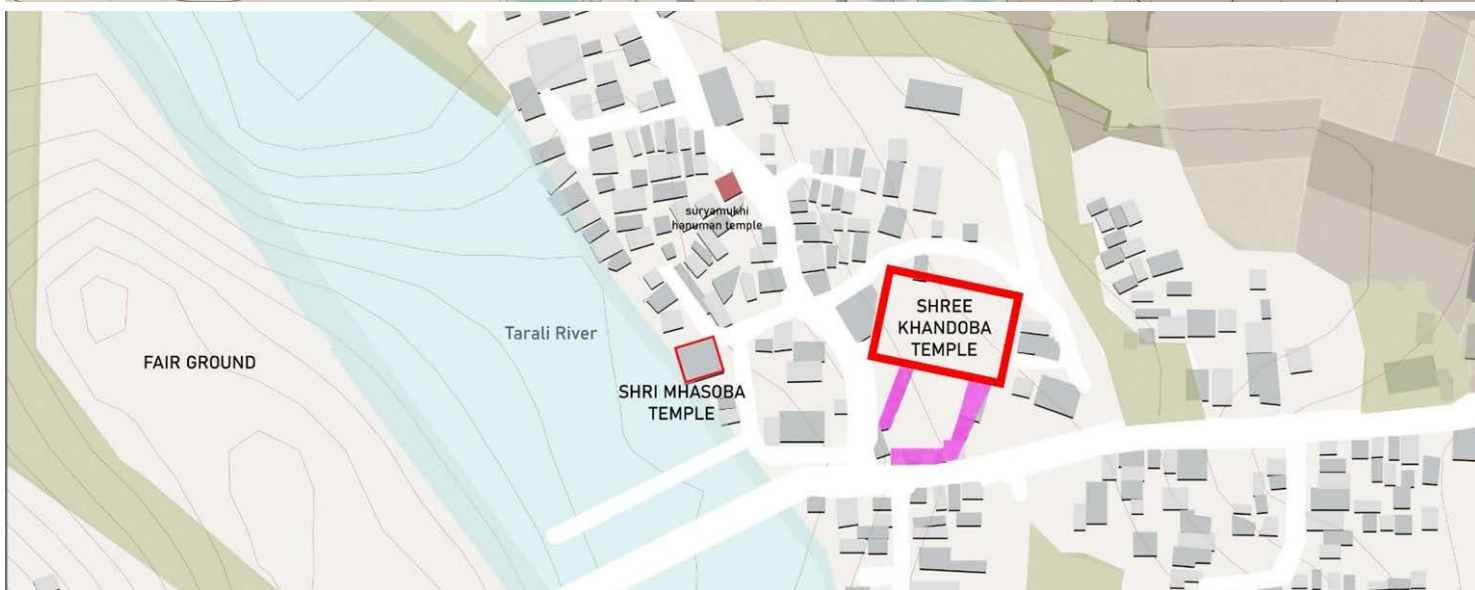
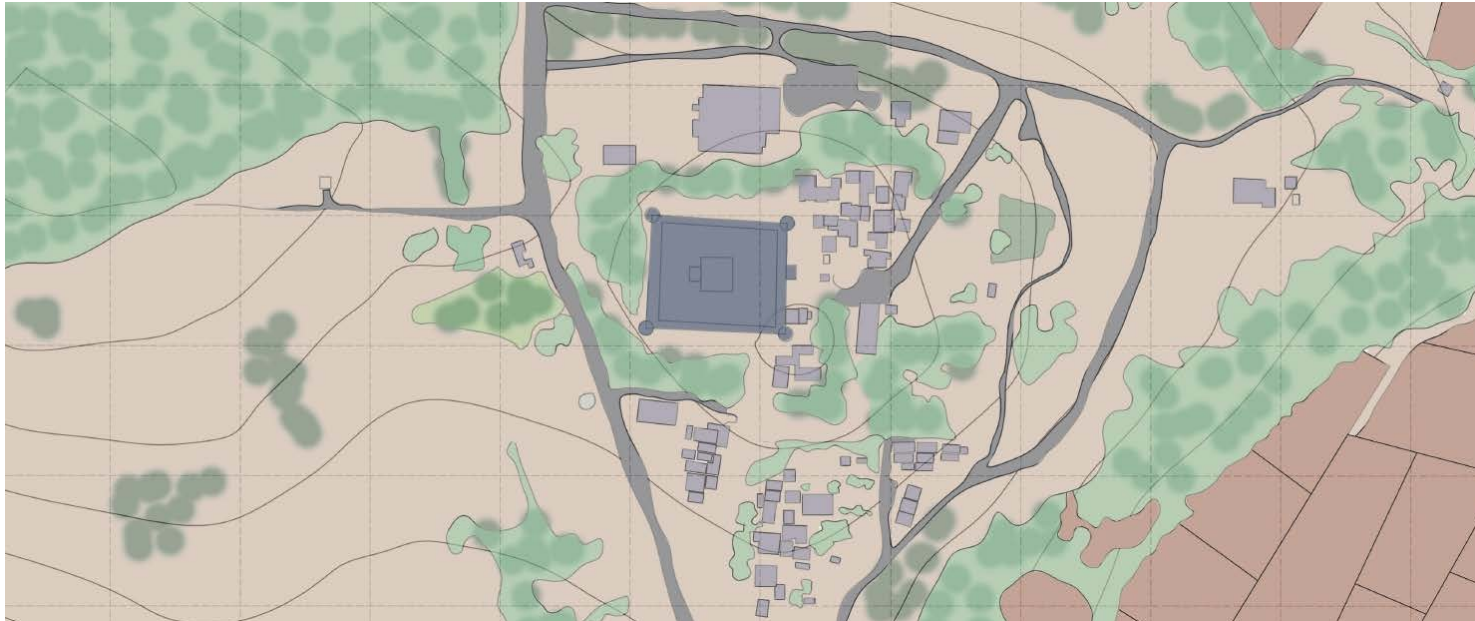
In the new image, the temporary roof shed is attached to the temple. This will be caused of stain, algae and the broken sculptures afterwards.

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SUBJECT:- Elective I

TOPIC:- Creating Base maps with various software's

The Elective of Digital Tools enables students to learn various graphic design and technical softwares. GIS, Photoshop, AutoCAD, etc are used to create basemaps.



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SUBJECT:- Introduction to Conservation

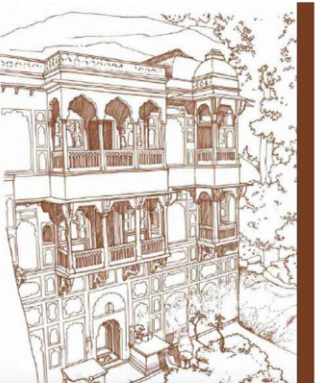
TOPIC:- Student seminar on Critical appreciation of a Modern building designed in a Historic context

SINHGAD COLLEGE OF ARCHITECTURE | M.ARCH ARCHITECTURAL CONSERVATION

CRITICAL ANALYSIS OF A MODERN BUILDING DESIGNED IN A HISTORIC CONTEXT

CHANWAR PALKHIWALON-KI-HAVELI
AMBER, RAJASTHAN, INDIA.

Assignment – 5



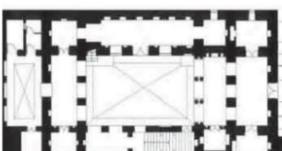
Submitted by
Shubham Alnewar
 Subject – Introduction to Conservation
 M.Arch (Architectural Conservation)

Shubham R. Alnewar | 2020-21 | Semester 1 | INTRODUCTION TO CONSERVATION Page 1

SINHGAD COLLEGE OF ARCHITECTURE | M.ARCH ARCHITECTURAL CONSERVATION

Project History

- In 1987, the members of the Jaipur Chapter of the Indian National Trust for Art and Cultural Heritage (INTACH) began a process to revive Amber through heritage conservation and restoration. The members of INTACH wanted to protect the ancient township and its historic ruins but at the same time believed that conservation could only be effective if the heritage fabric was relevant in the day-to-day lives of residents.
- A masterplan was prepared for the conservation of historic township of Amber in 1988. Within the framework of the plan, it was decided to restore one monument as a pilot project.



Above: Floor plan.

- INTACH at first planned to restore and convert a haveli for use as a School for Building Conservation, with the view to eventually making the town of Amber a centre for heritage preservation.
- But later on donated to a Leprosy Hospital





Image above: Section through the building
 Image Source: https://issuu.com/unescowow/docs/heritage_conservation_in_asia


Shubham R. Alnewar | 2020-21 | Semester 1 | INTRODUCTION TO CONSERVATION Page 4

Students critically analyzed the individual case study based on following parameters

1. choice of conservation interventions
2. Identification of heritage significance of historic fabric
3. Introduction of modern materials and retrofitting
4. Application of conservation principles and ethics



SINHGAD COLLEGE OF ARCHITECTURE | M.ARCH ARCHITECTURAL CONSERVATION



CRITICAL ANALYSIS OF MODERN BUILDING DESIGNED IN HISTORIC CONTEXT

ROYAL ONTARIO MUSEUM, TORONTO

Shruturtha Bhosale | 2020-21 | Semester 1 | INTRODUCTION TO CONSERVATION

UAP-Award **winning** Haveli restoration & Adaptive Reuse by Ar. Nimish Patel –case study by student Shubham Alnewar- F.Y.M.Arch



Image Source: http://www.abhikram.com/projects_details.php?Code=153



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MODERN INTERVENTIONS CORRESPONDING HISTORIC CONTEXTS:

- The program of the Royal Ontario Museum provides a wonderful opportunity for dramatic new architecture and the creation of a great public attraction.
- The centrality of the site intensifies the profound relationship between history and the new, between tradition and innovation.
- The historical buildings, complemented by forward-looking and bold architecture, form an ensemble which regenerates the urban significance of the Museum, solves the complex functional issues, and dramatically improves exhibitions, facilities, programming and amenities.
- The Crystal is an interlocking form which turns this important corner of Toronto into a luminous beacon—a veritable showcase of people, events and objects, transforming the entire museum complex into a world-class destination.
- The visitors enter into a spectacular atrium in which the two themes of the Museum, Nature and Culture, are distinctly thematized through the interlocking spatial volumes with tantalizing glimpses of the exhibitions above.
- The entire ground level is unified into a seamless space from North to South and from East to West.
- The resulting clarity of circulation and access creates a transparency in which the inherited architecture and new construction form an equilibrium of imaginative unity.



Source: <https://10.wp.com/www10.aeccafe.com/blogs/archshowcase/files/2011/07/115999c9cb.jpg?w=600&sl=1>



Source: <https://11.wp.com/www10.aeccafe.com/blogs/archshowcase/files/2011/07/d582c85539.jpg?w=600&sl=1>

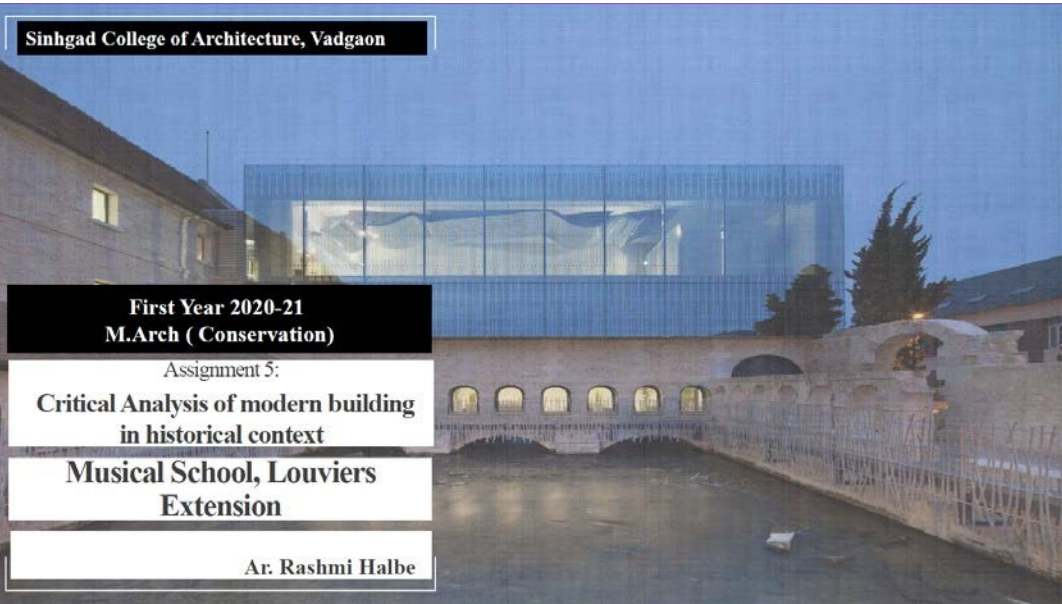
Shruturtha Bhosale | 2020-21 | Semester 1 | INTRODUCTION TO CONSERVATION

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SUBJECT:- Introduction to Conservation

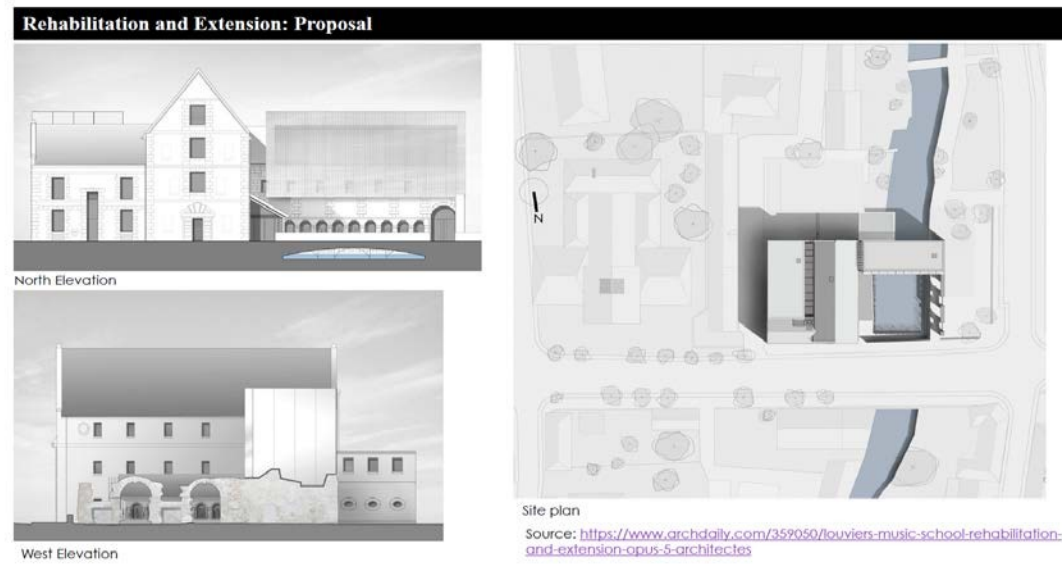
Student seminar on Critical appreciation of a Modern building designed in a Historic context

STUDENTS' WORK



- Students critically analyzed the individual case study based on following parameters 1.
1. choice of conservation interventions
 2. Identification of heritage significance of historic fabric
 3. Introduction of modern materials and retrofitting
 4. Application of conservation principles and ethics

Successful Chinese case of restoration & extension with Adaptive Reuse of sugar mill into resort



Celebrated case of restoration & extension with Adaptive Reuse by Opus 5 Architects ,Paris
-case study by Rashmi Halbe. F.Y.M.Arch

Assignment No – 5 Modern Building Designed In A Historic Context

Critical Analysis Of A Modern Building Designed In A Historic Context
VECTOR ARCHITECTS CONVERTS SUGAR MILL INTO ALILA YANGSHUO HOTEL

- Vector architects has transformed a disused sugar mill in China's mountainous Yangshuo County into a resort hotel featuring a group of gabled masonry structures designed to complement the existing industrial architecture.
- Allila Yangshuo hotel is situated in a col between two of the karst mountains that makes this area in the Guangxi region a popular destination for tourists looking to take in the picturesque scenery.
- Beijing-based studio Vector architects was tasked with creating a hotel on the site of the disused sugar mill, which was constructed in the 1960s and comprises a cluster of buildings alongside a truss used for loading sugar cane onto boats.
- The project involved retaining and repurposing the existing structures and introducing new accommodation buildings that complement their industrial aesthetic. Interiors designed by Ju Bin of Horizontal Space Design aim to emphasise the connection between old and new.

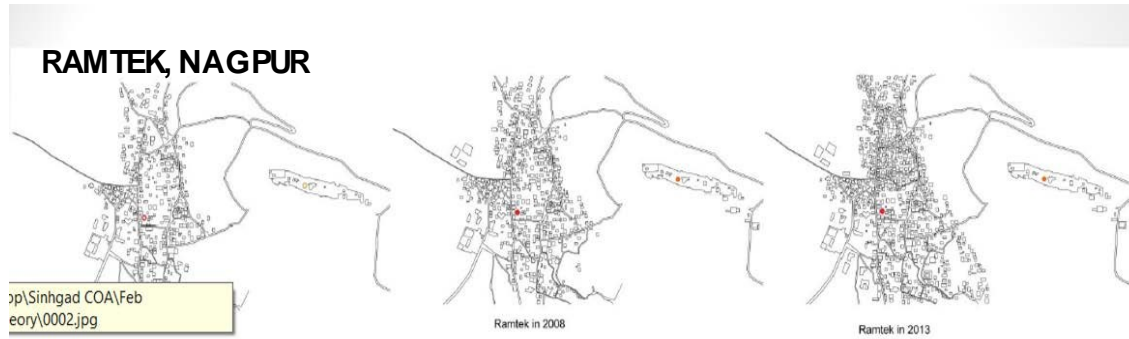
Inspired by the mountain road system and karst caves dug into the mountain in the karst terrain area, the gradually climbing linear public trail connects three "karst cave" spaces with strong spatial orientation. The three "karst caves" present different contrasting relationships with natural mountain rocks at different heights.

Assignment No – 5 Modern Building Designed In A Historic Context

- Perforated screens created by combining solid and hollow concrete blocks help to provide natural light and ventilation throughout the buildings and circulation areas.
- Along the front of the Sugar House Retreat, these surfaces screen the building from the nearby road. This side of the building is given over to corridors and staircases that connect the different levels.
- The circulation areas are intended as an extension of the paths that extend throughout the complex.
- They are punctuated by full-height voids that function as open-air lobbies providing access to various staircases.
- The original buildings now contain amenities including the hotel's reception, a cafe, bar, multipurpose hall, gallery and library, which are all arranged around a reflecting pond and sunken plaza at the centre of the complex.
- Flanking the old mill are a pair of new blocks housing a variety of rooms and guest suites. These additions feature gabled forms and a material palette that references the existing architecture.

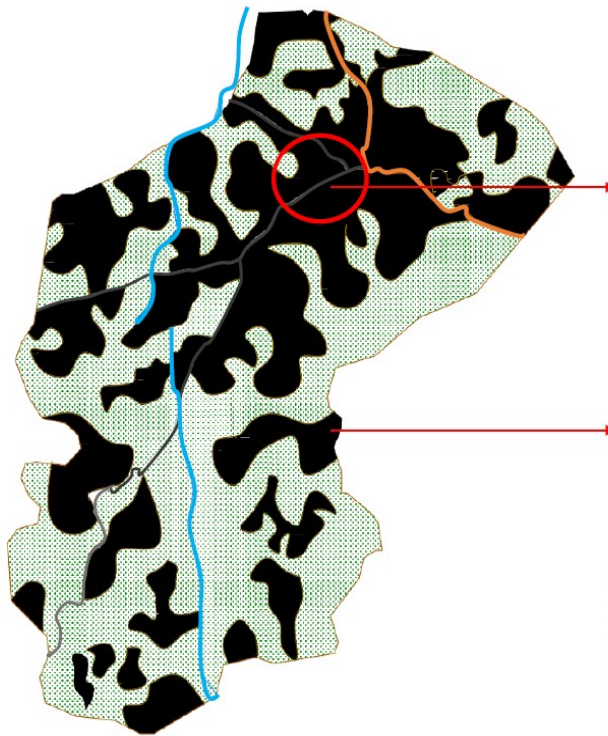
SUBJECT:- Planning Theory

TOPIC:- Evolution of the City over time and its causes



IMAGES SHOWING THE BIRTH AND EXPANSION IN THE CURRENT 20 YEARS :

KODUVAYUR TOWN-EVOLUTIONARY PATTERN:

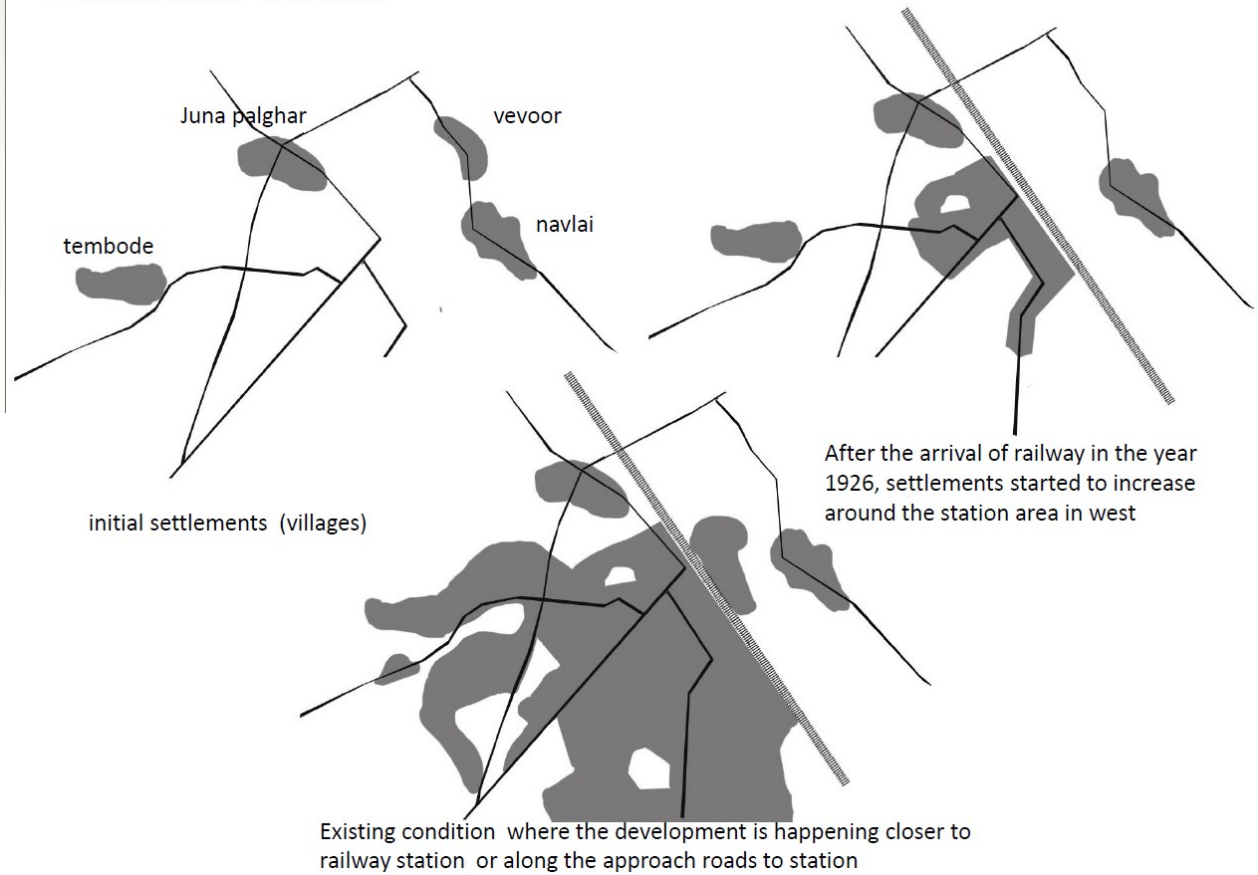


The main market area of Koduvayur Nucleated settlement pattern

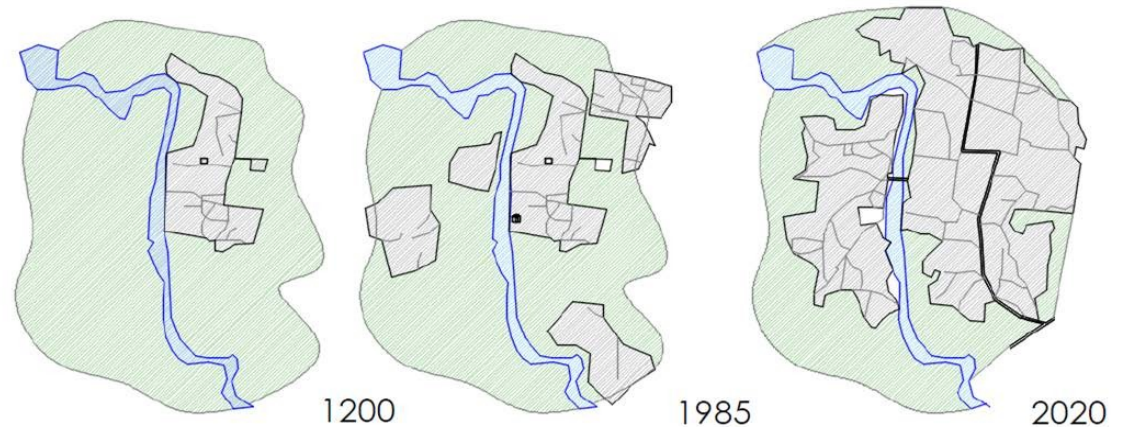
The rest of the settlement is mostly dispersed And focused around farmlands, usually owned by the family itself

- SH 27 State Highway
- Connecting Main roads
- Irrigation Canal from Malampuzha dam
- Farmland
- Developed area

PALGHAR TOWN



Evolution of village Achalpur -



STUDENTS' WORK

SUBJECT:- Structural Conservation I

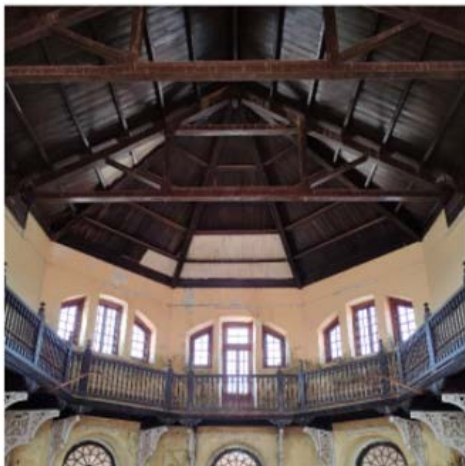
TOPIC:- Defect Identification

THIBA PALACE, RATNAGIRI

- Trees have grown.
- Girders used to support slab has started **rusting** due to **water seepage** because of heavy rains.



- **Dampness** in the wall.
- **Crust** of wall came off.



Identifying the structural problems in Historic buildings



Damaged Flooring Boards

Discoloration

Damaged door and windows because of Vandalism

Structure : Textile mill, Mumbai
Structural problem : chipped color and discoloration, broken window and window glass, growth of tree roots on façade.



Plants and moss can be seen growing on the walls of the fort



Vandalism by tourist can be seen here. Various names and numbers carved on the wall.

Structure : Mahurgad , Yavatmal
Structural problem : Biological growth : Growth of moss, shrubs and small plants on the walls of the fort. Abrasion of stone wall.
We can also see acts of vandalism by tourists and locals at some places.

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SUBJECT:- Structural Conservation I

TOPIC:- Defect Identification



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SUBJECT:- Conservation project

STUDENTS' WORK

| ASSOCIATION OF NATURAL RESOURCES: TEMPLE TANKS | | ANALYSIS | | | | | | | | | | |
|--|---|---|----------|-----------------|-------------------|--|---------|--|-------|-------|-----|--|
| <p>Shri. Nagesh Teerthatalli, Nageshi</p> <p>Shri. Shantadurga TeerthaTalli, Kavale</p> <p>Shri. Ramnath TeerthaTalli, Ramnathi</p> | <p>TEMPLE TANK-PART OF AVARANA</p> <p>TEMPLE TANK-CULTURAL ASSOCIATION</p> <p>Shri Nagesh teerthatalli, Nageshi Shri Nagesh Saasthan, Nageshi, Maratha patronage Laterite Built structure</p> | | | | | | | | | | | |
| <p>TEMPLE TANK-PART OF AVARANA</p> <p>TEMPLE TANK-CULTURAL ASSOCIATION</p> <p>Shri Shantadurga Saasthan, Kavle, Maratha patronage, Laterite built structure</p> <p>Shri Shantadurga teerthatalli, Kavale</p> | <p>TEMPLE TANK-PART OF AVARANA</p> <p>TEMPLE TANK-CULTURAL ASSOCIATION</p> <p>Shri Ramnath Saasthan, Ramnathi Laterite Built structure</p> <p>Shri Ramnath teerthatalli, Ramnathi</p> | <table border="1"> <tr> <td>Drawn by</td> <td>Abhijit Sadhale</td> </tr> <tr> <td>Stamp & Signature</td> <td></td> </tr> <tr> <td>Faculty</td> <td>Dr. Velothai Lohkar Ar. Sonali Karamlikar</td> </tr> <tr> <td>Scale</td> <td>North</td> </tr> <tr> <td>NTS</td> <td></td> </tr> </table> <p>HINDU SCAPED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH</p> <p>S.Y.M. ARCH. ARCHITECTURAL CONSERVATION SINHGAD COLLEGE OF ARCHITECTURE, PUNE</p> | Drawn by | Abhijit Sadhale | Stamp & Signature | | Faculty | Dr. Velothai Lohkar Ar. Sonali Karamlikar | Scale | North | NTS | |
| Drawn by | Abhijit Sadhale | | | | | | | | | | | |
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HINDU SCAPED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH



SUBJECT:- Conservation project



HINDU SACRED LANDSCAPE: CONTEMPORARY INFLUENCES OF POST VIJAYANAGARA PERIOD

ANALYSIS



Islamic Influences

Adilshah ruled Antruj from 1472 CE to 1675 CE, during the period he built in Antruj biggest of 27 mosques he constructed all over Goa .

Located in Ponda ,Safa Masjid is built largely with laterite stones utilising local craftsmen. The local craftsman learned to evolve details understanding limitations and strengths of the material they were conversant with.

As the craftsmen conversant with material remained same for construction of hindu, Islamic as well as Portuguese colonial constructions, certain forms structurally suitable for material were utilised . Antruj Temples built during these period have evolved different blend of aesthetics out of these influences.



Maratha Influences

Marathas are known to have focussed on revival of not only temple structures but also maintained their role in maintenance of temple affairs.It must have been both religious association as well as strategic importance of antruj region, Marathas imbibed interesting facets /art forms/ aesthetics as well as construction techniques from regions and kingdoms they encountered with.

Marathas undertook reconstruction of

- Shree Shantadurga Temple ,Kavale.
- Shree Mangesh Temple, Mardol
- Shree Nagesh Temple,Bandora
- Shree Mahalaxmi Temple,Bandora

When the reconstruction of migrated temples was undertaken from 17th-18 th century onwards , it was a period of great disturbance and devastation of not only traditional architecture but also of craftsmanship and knowledge system,as a result building traditions greatly suffered, yet it survived blending it with prevalent construction techniques .



Portuguese Influences

Initially Portuguese tried to destroy total fabric of society but when trade suffered drastically, they relented. Portuguese also required craftsmen to build Churches and institutional as well as administrative buildings.So local craftsmen were trained in new aesthetics.

As elite section of Goan society who became part of new system,were more open to portuguese influences. As a result when temples were constructed, in effort to make them more grand often new aesthetics were applied over local forms

| | |
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HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH

SUBJECT:- Conservation project

STUDENTS' WORK

GEO-POLITICAL CONTEXT & STRATEGIC IMPORTANCE OF HINDU SACRED LANDSCAPE

ANALYSIS

Natural Resources and historical development in Goa around Antruj

Antruj is defined by two most important rivers of Goa i.e Mandovi river and Zuari rivers



Mandovi river has narrow channel width and proportionate bankfull width.



Zuari river has wide channel and expansive river basin much larger compared to Mandovi river

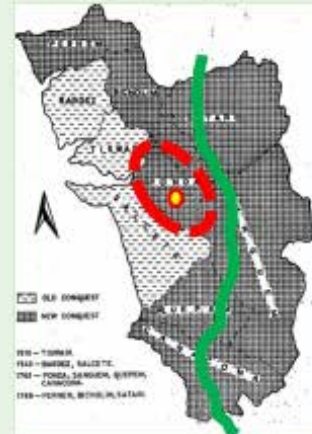
Most of important developments affecting historical landscape of Goa, were located along these two rivers Mandovi River and Zuari river. Important developments such as old Goa Church complex

development, Saptakaleshwar temple shifting to Narve and its rebuilding by Chatrapati Shivaji Maharaj took place along Mandovi.

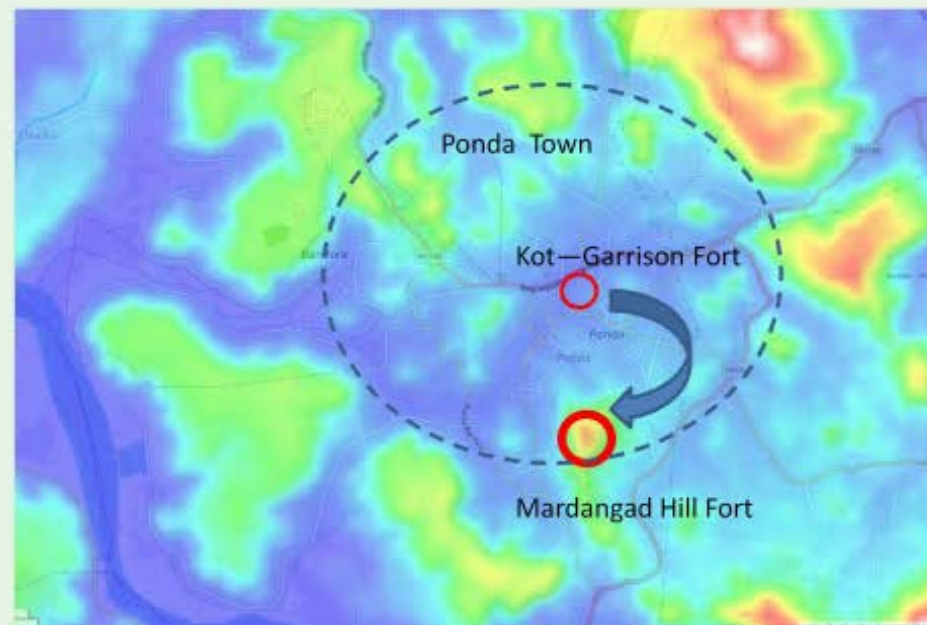
Nauka Durga icons

Zuari river

Strategic Importance of Sacred Landscape due to Topography.



Antruj was vital and important link between all territories of Goa under Maratha influence from North Goa to South Goa. So marathas not only conquered but built Mardangad Fort on hill top.



The active patronage & involvement of Marathas ensured continuation of Hindu sacred landscape providing impetus for its rebuilding and consecutive development. It not only created magnificent monuments but gave confidence to entire Antruj to rebuild their monuments in grand manner.



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HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH
BY M. ARCH ARCHITECTURAL CONSERVATION
SINHGAD COLLEGE OF ARCHITECTURE, PUNE



SUBJECT:- Conservation project

| ASSOCIATION OF NATURAL RESOURCES: CAVE TYPOLOGY | | ANALYSIS |
|---|--|--|
| <p>Cave Typology The interesting part of this analysis is that almost all caves are located along waterbody. The majority of them grouped along Mandovi river.</p> | | <p>River association Unlike east direction which is preferred, these caves are oriented towards river which is westwards.</p> |
| <p>Cave, Kundai</p> <p>Ishwarbhat Cave, Khandepar</p> <p>Khandepar Cave, Khandepar</p> <p>Sapatkoteswar Cave Temple</p> <p>Sapatkoteswar Cave Temple</p> | | |
| <p>HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH</p> | | |

| | |
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HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH
SV M. ARCH ARCHITECTURAL CONSERVATION
SINHGAD COLLEGE OF ARCHITECTURE, PUNE



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SUBJECT:- Conservation project

ASSOCIATION OF NATURAL RESOURCES: TEMPLE TANKS

ANALYSIS

**Shri Manguesh
teerthatalli, Mangueshi**

Maratha
patronage,
Laterite built
structure

Shri Navdurga talli, Borim

Shri Navdurga Saasthan, Borim
Old Kadamba temple site/ relics
Unbuilt, natural lake

**Shri Mhalsa Narayani
teerthatalli, Mardol**

Shri Mahalasa Narayani saasthan,
Mardol,
Laterite Built structure

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| Drawn by | | HINDUSCARED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH SR.M. ARCH ARCHITECTURAL CONSERVATION SINHGAD COLLEGE OF ARCHITECTURE, PUNE |
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| Shri M. Arch Dr. Vaidhali Lalkar Dr. Sonal Karanjkar | | |

HINDU SCARED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH

STUDENTS' WORK

SUBJECT:- Conservation project

HINDU SACRED LANDSCAPE : ISSUES

ANALYSIS

Issues at Village level: Ishwarbhat Caves

Natural context of sacred site

The site is cave used by Nath Panthi who were located in forests and quiet places during medieval period



Integrity of context of site compromised

Development of wide road, its realignment, destruction of greenery, all of this resulted into destruction of its immediate natural context



New concrete ghat added to the complex with incongruous design of ghat as well as new material



Destruction of forest/ clearing of forest around cave belonging to Nathpanthi sampraday.



Overpowering of cave with new religious center, historically not connected to cave



Shabby/adhoc provisions Elements of scared site have been shaded by broken fragment of Asbestos sheet



Additions not in Harmony The historic site of Ishwarbhat caves has been extended by GI members & asbestos sheets-completely in disharmony with archaeological site

| | |
|-------------------|---------------------|
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| | Ar. Sanal Karanjkar |
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SUBJECT:- Conservation project

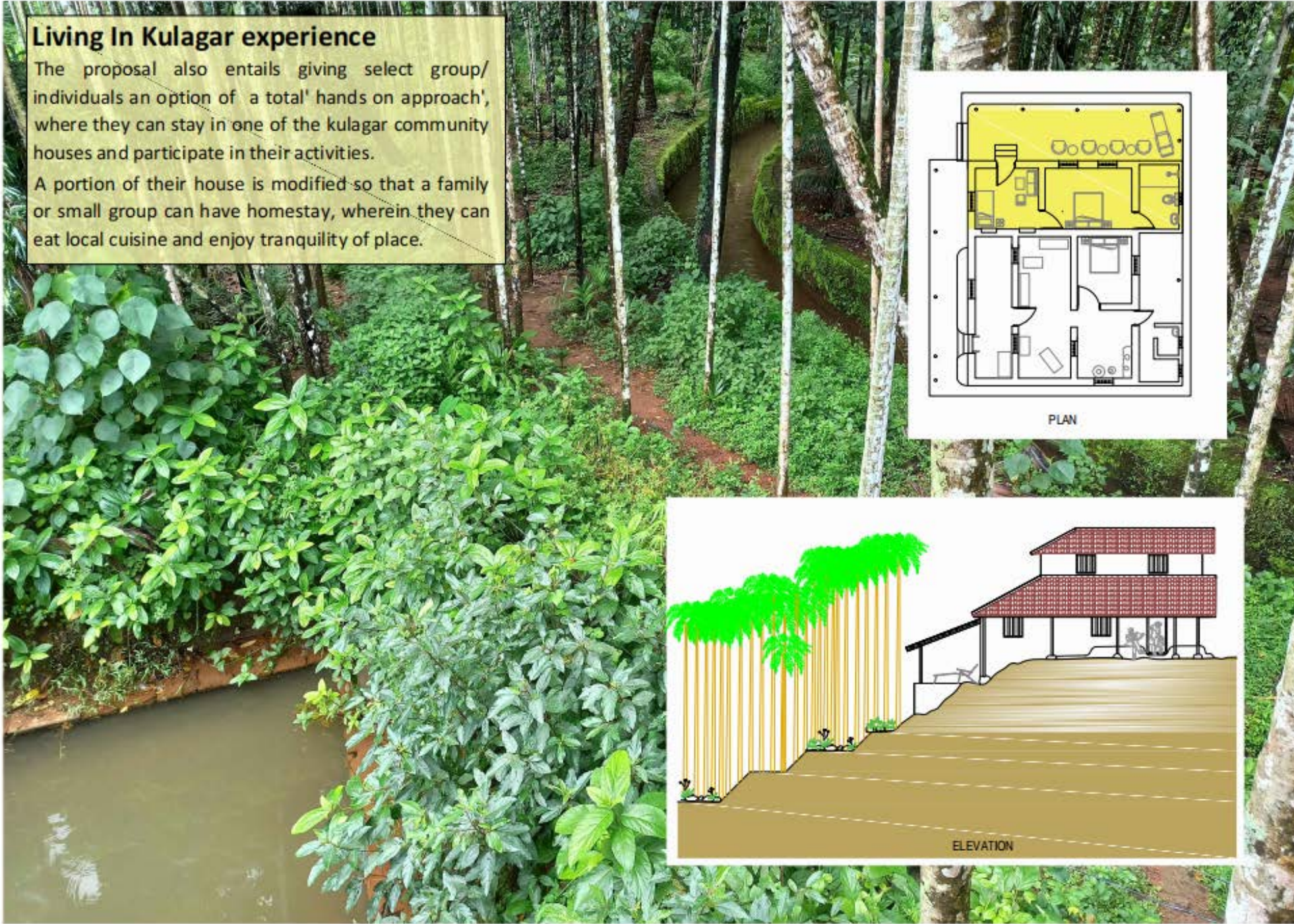
CORE ZONE/VILLAGE LEVEL : HERITAGE TRAIL & EXPERIENCE AT NAGESHI-BANDORA

PROPOSAL

Living In Kulagar experience

The proposal also entails giving select group/ individuals an option of 'a total' hands on approach', where they can stay in one of the kulagar community houses and participate in their activities.

A portion of their house is modified so that a family or small group can have homestay, wherein they can eat local cuisine and enjoy tranquility of place.



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HINDUISMED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH
 BY M. ARCH ARCHITECTURAL CONSERVATION
 SINHGAD COLLEGE OF ARCHITECTURE, PUNE



HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH

STUDENTS' WORK

SUBJECT:- Conservation project

PRECINCT LEVEL: IMAGE MAKING PATH

PROPOSAL

Mangesh Temple Precincts : Gateway to Antruj

Presently the tourist entry is primarily from Panaji tourist hub, the first temple located on highway is Mangeshi Temple project.



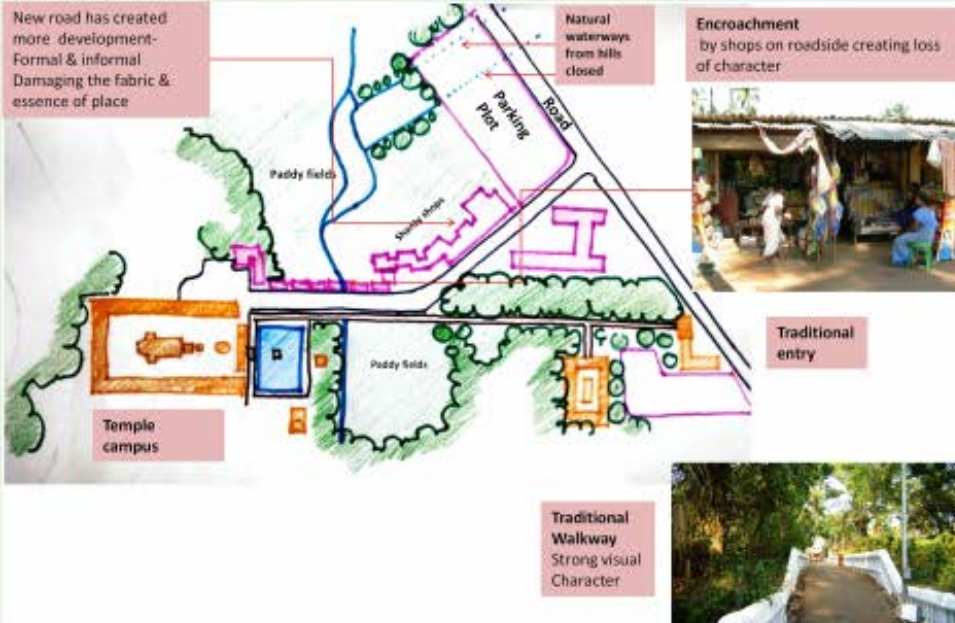
Mangesh Traditional Pathway & Gateway

The traditional path to Mangesh Devasthan was through main gateway and ballustraded pathway leading through trees to temple. The 400 mt pathway was image making path, setting right frame of mind for devotee to enter the temple, The neglect of this pathway may lead to its ill maintenance and ultimately destruction.



Development of commercial corridor :


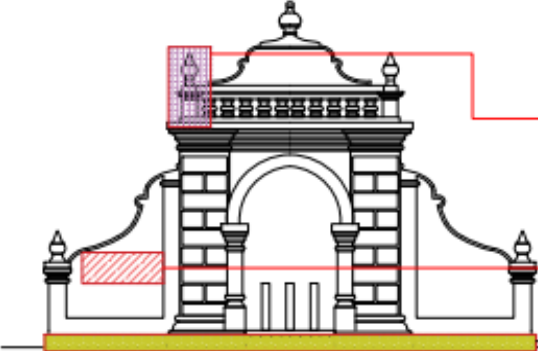

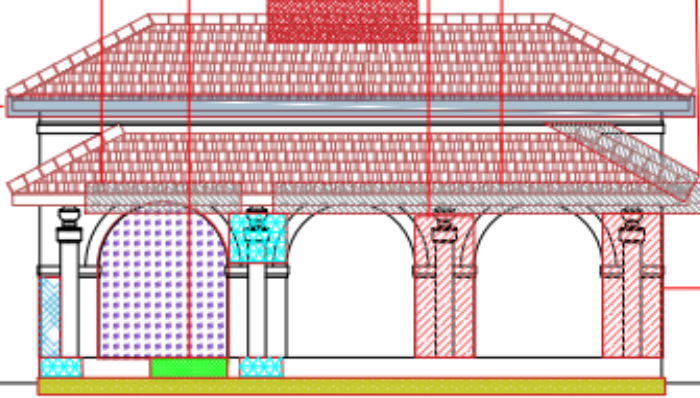
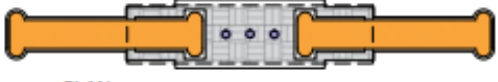
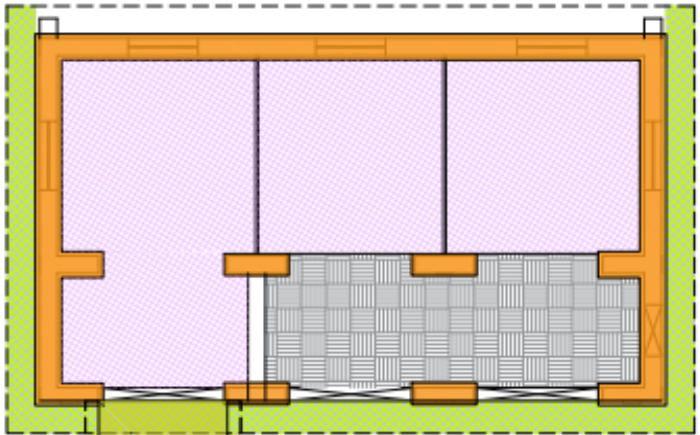
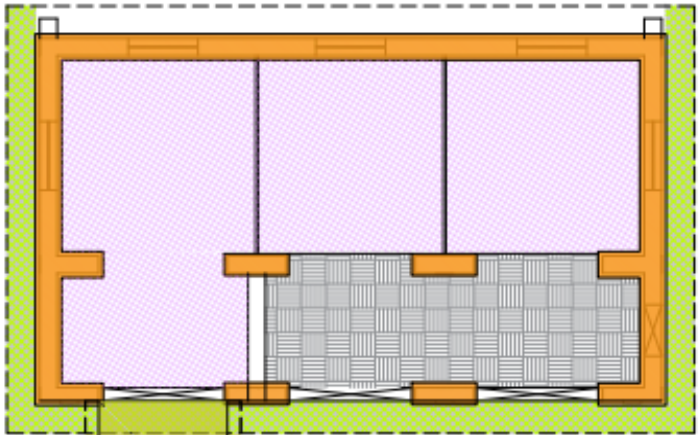

The influx of tourists have impacted the place by creating informal development of tourist shacks and formal infrastructure



| | |
|-------------------|--|
| Drawn by | Abhijit Sadhale |
| Stamp & Signature | |
| Faculty | Dr. Vaishali Latkar Ar. Sonal Karanjkar |
| Scale | North |
| NTS | |



SUBJECT:- Conservation project

| REVITALIZATION OF MAIN GATEWAY : DEFECT ASSESSMENT | | PROPOSAL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|---|----------------|----------------|------------------------------------|-----------|-----------------------------|-----------|-------------|-----------|-------------------|-----------|-------------------------------|-----------|---------------------------|-----------|-----------------------|-----------|--------------|-----------|--------------------|-----------|------------------|-----------|-------------------|-----------|----------|-----------|--|-----------|---------------------------|--|------------------------------------|-----------|--------------|-----------|-------------|-----------|----------------------------|-----------|----------------------|--|----------------|-----------|---------------------------|-----------|--------------------|-----------|
|  <p>VIEW OF STRUCTURE</p> |  <p>ROADSIDE ELEVATION</p> |  <p>Electrical cable attachments Sticking posters on the walls Covering of plinth due to Road filling</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|  <p>DEFECT MAPPING OF SOUTH SIDE STRUCTURE</p> |  <p>PLAN</p> <p>GATEWAY DEFECT MAPPING</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|  <p>DEFECT MAPPING IN ELEVATION</p> |  <p>MATERIAL MAPPING IN PLAN</p> | <table border="1"> <thead> <tr> <th colspan="2">DEFECT MAPPING</th> </tr> </thead> <tbody> <tr> <td>COVERING OF PLINTH BY ROAD FILLING</td> <td>[Pattern]</td> </tr> <tr> <td>ELECTRICAL WIRE ATTACHMENTS</td> <td>[Pattern]</td> </tr> <tr> <td>MOSS GROWTH</td> <td>[Pattern]</td> </tr> <tr> <td>MOISTURE/DAMPNESS</td> <td>[Pattern]</td> </tr> <tr> <td>BROKEN PLASTER/ IMPACT DAMAGE</td> <td>[Pattern]</td> </tr> <tr> <td>WARPING OF WOODEN BATTENS</td> <td>[Pattern]</td> </tr> <tr> <td>DECAY OF EAVES BOARDS</td> <td>[Pattern]</td> </tr> <tr> <td>ENCROACHMENT</td> <td>[Pattern]</td> </tr> <tr> <td>CLOSING OF ARCHWAY</td> <td>[Pattern]</td> </tr> <tr> <td>BLOCKING PASSAGE</td> <td>[Pattern]</td> </tr> <tr> <td>G.L SHEET ROOFING</td> <td>[Pattern]</td> </tr> <tr> <td>GRAFFITI</td> <td>[Pattern]</td> </tr> <tr> <td>SIDE FILLING/ CHANGE IN CORRRESPONDING G.L</td> <td>[Pattern]</td> </tr> </tbody> </table> <table border="1"> <thead> <tr> <th colspan="2">MAPING HISTORIC MATERIALS</th> </tr> </thead> <tbody> <tr> <td>LATERITE STONE WALL LIME PLASTERED</td> <td>[Pattern]</td> </tr> <tr> <td>IPS FLOORING</td> <td>[Pattern]</td> </tr> <tr> <td>WOODEN ROOF</td> <td>[Pattern]</td> </tr> <tr> <td>STAINLESS STEEL BALLUSTERS</td> <td>[Pattern]</td> </tr> </tbody> <thead> <tr> <th colspan="2">MAPING NEW MATERIALS</th> </tr> </thead> <tbody> <tr> <td>MANGLORE TILES</td> <td>[Pattern]</td> </tr> <tr> <td>G. I STRUCTURE AND SHEETS</td> <td>[Pattern]</td> </tr> <tr> <td>NONACCESSIBLE AREA</td> <td>[Pattern]</td> </tr> </tbody> </table> | DEFECT MAPPING | | COVERING OF PLINTH BY ROAD FILLING | [Pattern] | ELECTRICAL WIRE ATTACHMENTS | [Pattern] | MOSS GROWTH | [Pattern] | MOISTURE/DAMPNESS | [Pattern] | BROKEN PLASTER/ IMPACT DAMAGE | [Pattern] | WARPING OF WOODEN BATTENS | [Pattern] | DECAY OF EAVES BOARDS | [Pattern] | ENCROACHMENT | [Pattern] | CLOSING OF ARCHWAY | [Pattern] | BLOCKING PASSAGE | [Pattern] | G.L SHEET ROOFING | [Pattern] | GRAFFITI | [Pattern] | SIDE FILLING/ CHANGE IN CORRRESPONDING G.L | [Pattern] | MAPING HISTORIC MATERIALS | | LATERITE STONE WALL LIME PLASTERED | [Pattern] | IPS FLOORING | [Pattern] | WOODEN ROOF | [Pattern] | STAINLESS STEEL BALLUSTERS | [Pattern] | MAPING NEW MATERIALS | | MANGLORE TILES | [Pattern] | G. I STRUCTURE AND SHEETS | [Pattern] | NONACCESSIBLE AREA | [Pattern] |
| DEFECT MAPPING | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COVERING OF PLINTH BY ROAD FILLING | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ELECTRICAL WIRE ATTACHMENTS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MOSS GROWTH | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MOISTURE/DAMPNESS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BROKEN PLASTER/ IMPACT DAMAGE | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| WARPING OF WOODEN BATTENS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DECAY OF EAVES BOARDS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ENCROACHMENT | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CLOSING OF ARCHWAY | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BLOCKING PASSAGE | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| G.L SHEET ROOFING | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| GRAFFITI | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SIDE FILLING/ CHANGE IN CORRRESPONDING G.L | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MAPING HISTORIC MATERIALS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| LATERITE STONE WALL LIME PLASTERED | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| IPS FLOORING | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| WOODEN ROOF | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| STAINLESS STEEL BALLUSTERS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MAPING NEW MATERIALS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MANGLORE TILES | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| G. I STRUCTURE AND SHEETS | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NONACCESSIBLE AREA | [Pattern] | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p>HINDU SACRED LANDSCAPE OF ANTRUJ: CONSERVATION POLICIES & GUIDELINES WITH NATURE CULTURE APPROACH</p> | | <table border="1"> <tr> <td>Drawn by</td> <td>Ashije Sadhale</td> </tr> <tr> <td>Scale</td> <td>North</td> </tr> <tr> <td>NTS</td> <td></td> </tr> </table>  | Drawn by | Ashije Sadhale | Scale | North | NTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Drawn by | Ashije Sadhale | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Scale | North | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

SUBJECT:- Conservation project

INTRODUCTION

India is a large country with great traditions, culture, temples, mosques & other religious places. India has the oldest continually operating pilgrimage tradition in the entire world. India has large number of pilgrimage sites and large number of pilgrims visiting those. The Hindu temples are found in diverse location of India with spiritual aspects, which includes the hill temples, cave temples, step well temples, forest temple, river bank temples. Hill temples had significance due to Meru Mount which according to Hindu mythology is a golden mountain that stands in the center of universe and is the axis of the world. Hill temples are always considered as auspicious places as many mythologies describes that reaching to the top of mountain is considered equivalent to attain Moksha. Maharashtra has a large number of hill deities and sacred places on hillock.

AIM

To devise a comprehensive conservation proposal for Jejuri hill temple of Khandoba.

OBJECTIVE

- 1.To understand Khandoba as a deity and temple architecture in Maharashtra.
- 2.To establish heritage significance of place.
3. To identify issues on festival days and frame guidelines and measures to tackle the situation.
- 4.To devise a conservation proposal and its management framework.

NEED OF THE PROJECT

Many pilgrimage processions are still ongoing for 1000 of years & will continue for many years long. Due increasing pilgrims in every year, there are haphazard development in the temple complex which causes impact on the architectural heritage of that place. On the name of tourism architectural heritage sites are turning to ruins. It has been observed that negligence of the people & insensitivity towards historic importance of temples have created worst situation. According to the temple authorities twenty five thousand devotees are observed on normal days over sixty lakh devotees on the four occasion in year



COMPREHENSIVE CONSERVATION PROPOSAL FOR KHANDOBA TEMPLE COMPLEX GADKOT, JEJURI

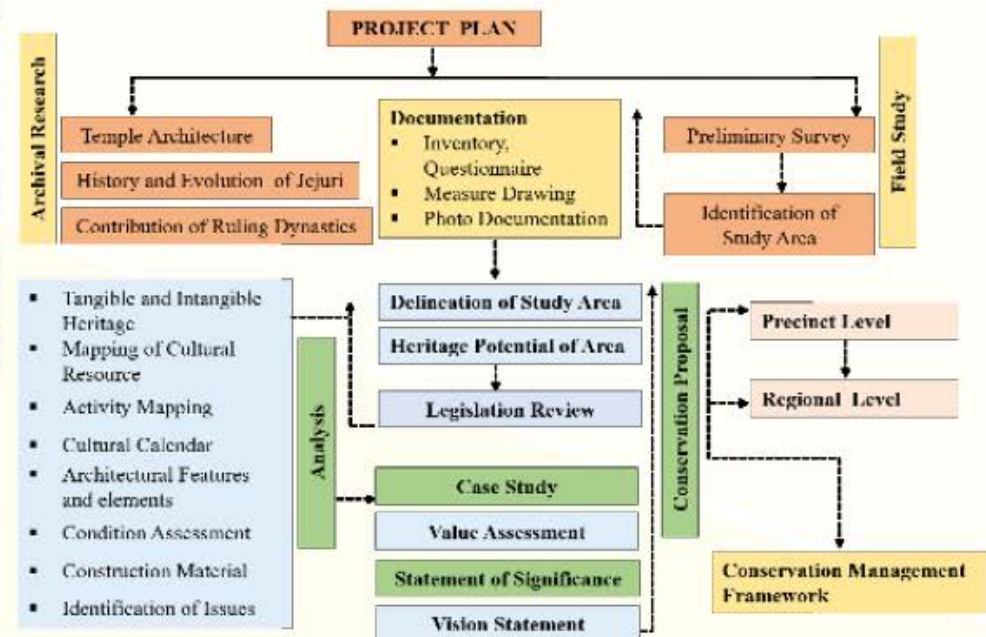
S.Y M.ARCH (ARCHITECTURAL CONSERVATION) 2020 -2021 BY - GAYATRI KHAIRE ROLL NO. 05 SCOA

GUIDED BY :- DR. VAISHALI LATKAR , AR. SONAL KARANJIKAR

SHEET NUMBER - 1



INTRODUCTION TO PROJECT



PROJECT PLAN

SCOPE AND LIMITATION

- 1.Limited accessibility to site due to Covid - 19 situation and some areas not accessible due to terrain.
- 2.No pilgrimage experience due to covid situation.
- 3.Due to the limitation of time the Gadkot temple complex was main focus of study.



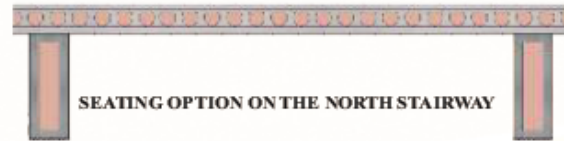
STUDENTS' WORK

SUBJECT:- Conservation project

SHEET NUMBER - 10

PALKHI STOPS AT BANAI TEMPLE

There is stop points near the Banai temple as the Somavati Amavasya palkhi stops at the Banai Temple so people of yatra day darshan can worship palki of god.



SEATING OPTION ON THE NORTH STAIRWAY

ACTIVITY - GONDHAL

The spacial space is allotted for people to gather and perform the ritual. All vendors performing ritual need to be seated in specified space.



CONGESTION POINT

The three routes meeting at a point so there is a proposed route by temple authorities.



ACTIVITY - TALI BHANDAR

The spacial space is allotted for people to gather and perform the ritual of Tali Bhandra.



| SR.NO | NAME OF FAIR | DURATION | MONTH | PILGRIMS (Lakh) |
|-------|-------------------|----------|-----------------------|-----------------|
| 1. | Magh Pournima | 2 Days | March - April | 4 - 6 |
| 2. | Chaitra Pournima | 1 Day | April - May | 3 - 4 |
| 3. | Somavati Amavasya | 1 Day | On Amavasya of Monday | 7 - 9 |
| 4. | Dassara | 2 Day | Oct - Nov | 7 - 8 |
| 5. | Champhasthi | 6 Day | Nov - Dec | 4 - 5 |
| 6. | Mahashivratri | 1 Day | March - April | 5.5 - 6 |

Source:-Devasthan Committee Jejuri - 2018



PATHWAY USED FOR EXIT

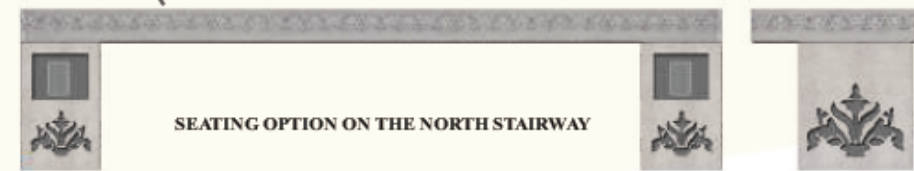
The pathway should be used as exit pathway to avoid people gathering at one place.

PATHWAY USED FOR EXIT

The pathway should be used as exit pathway to avoid people gathering at one place.

LEGEND

- 1. SHOPS
- 2. ACTIVITY SPACE
- 3. STOP POINTS
- 4. SIGNAGE
- 5. GARBAGE BINS
- 6. SEATINGS
- 7. CIRCULATION -WEEKDAY
- 8. CIRCULATION -WEEKEND
- 9. PROCESSION ROUTE
- 10. DARSHAN DEVOTEES



The problem of stamped and huge amount of visitors participating in pilgrimage is the main issue which can be solved through guidelines a proper management by the temple trust. Involvement of locals to coordinate during the fair and festival is necessary. The shops to be built in the allotted spaces which can also be operation during festival days.



KEY PLAN - NORTH STAIRWAY



PILGRIMAGE MANAGEMENT

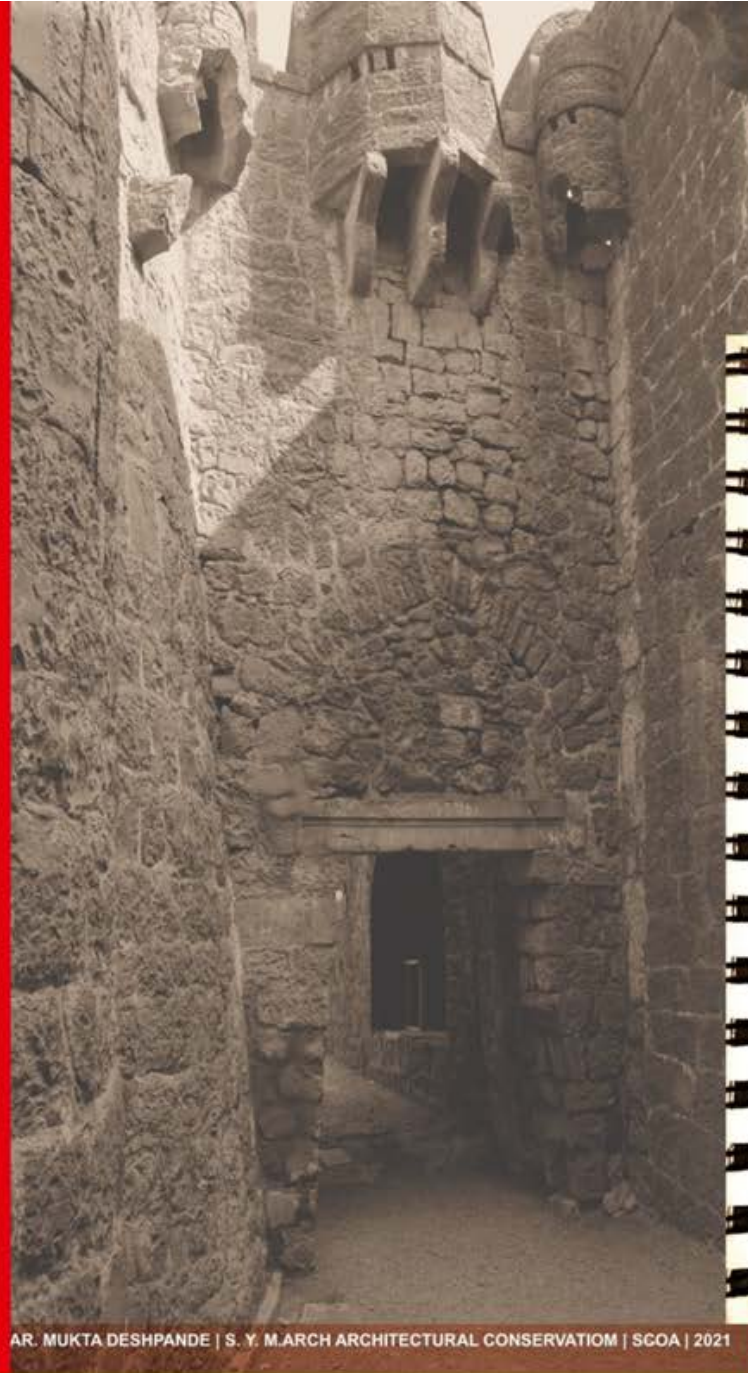
STUDENTS' WORK

COMPREHENSIVE CONSERVATION PROPOSAL FOR KHANDOBA TEMPLE COMPLEX GADKOT, JEJURI

S.Y M.ARCH (ARCHITECTURAL CONSERVATION) 2020 -2021 BY - GAYATRI KHAIRE ROLL NO. 05 SCOA

GUIDED BY : - DR. VAISHALI LATKAR , AR. SONAL KARANJIKAR

SUBJECT:- Conservation project



AR. MUKTA DESHPANDE | S. Y. M.ARCH ARCHITECTURAL CONSERVATION | SCOA | 2021



COMPREHENSIVE CONSERVATION PROPOSAL FOR LAND FORT OF NALDURG, OSMANABAD, MAHARASHTRA



Mukta Deshpande | S. Y. M. Arch Sem4 | Architectural Conservation | SCOA 2020-21 | Faculty: Dr. Vaishali Latkar, Ar. Sonal Karanjikar

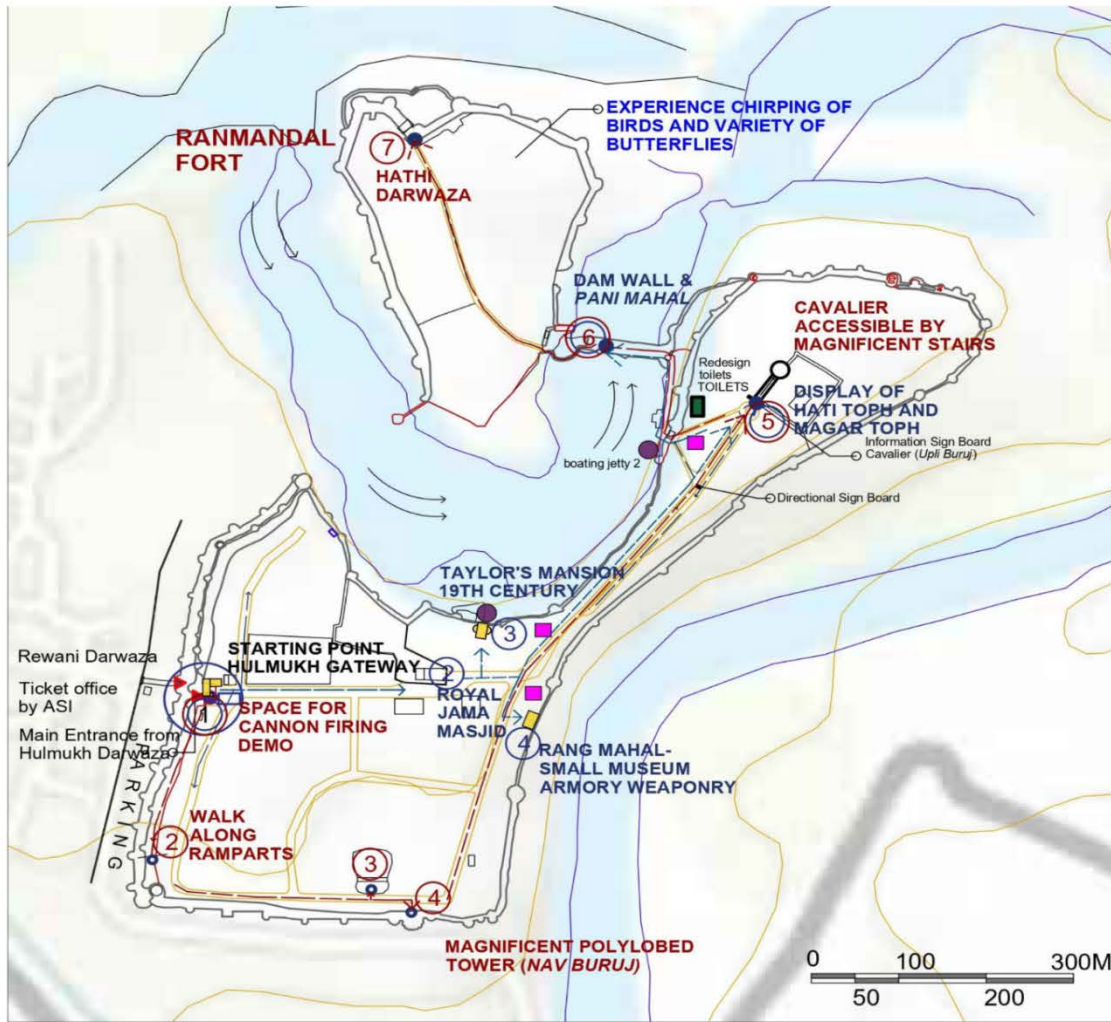
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2020-21

SUBJECT:- Conservation project

CONSERVATION PROPOSAL: HERITAGE TOUR CIRCUITS - NALDURG FORT PRECINCT

HERITAGE TOUR CIRCUITS



HISTORY AND CULTURE CIRCUIT

•Guided tour to explore HISTORY & CULTURE of medieval period with Audio visual programs, museum and gallery

1. Experience barbican gateway

Devdi - Gallery - Introduction to rulers of the fort through info boards and paintings



2. **Jama Masjid** - Royal masjid displaying Bijapur style of architecture

3. **Taylor's Mansion** - Enjoy audio-visual show about Adil Shahi dynasty and history and battles of Naldurg

4. **Rang Mahal - Small museum** displaying weaponry and armory of medieval period
Model of Naldurg fort in the courtyard

5. **Cavalier - Upli Buruj** - highest point in the fortification approached by magnificent steps, display of *Hathi toph and Magar toph*
Enjoy 360degree view of surrounding landscape



FORTIFICATION CIRCUIT

•Strictly guided tour to explore defence strategies of medieval period with events and demonstrations

1. Experience barbican gateway to make enemies difficult to pass through the gateway

Demonstration- thrill of firing cannon with trained staff in closed group of 20-30 people



2. Experience walk from *Chemin -de-Ronde*-wide ramparts
fausse Braye, Merlons, Posterns

3. **Hathi Talav** - traditional water management system - Bund constructed in stone masonry to collect surface runoff along the contours

4. **Polylobed Tower - Nav Buruj** - Imagine attack on enemy below from three levels.
Enjoy 360degree view of surrounding landscape



5. **Cavalier - Upli Buruj** - Gun mounting mechanism, display of *Hathi toph and Magar toph*
Enjoy 360degree view of surrounding landscape

6. **Dam wall & Pani Mahal** - A masterpiece of engineering and palace

7. **Hathi Darwaza** - An important gateway of Ranmandal fortification with elephant motifs



STUDENTS' WORK