

ACADEMIC WORK

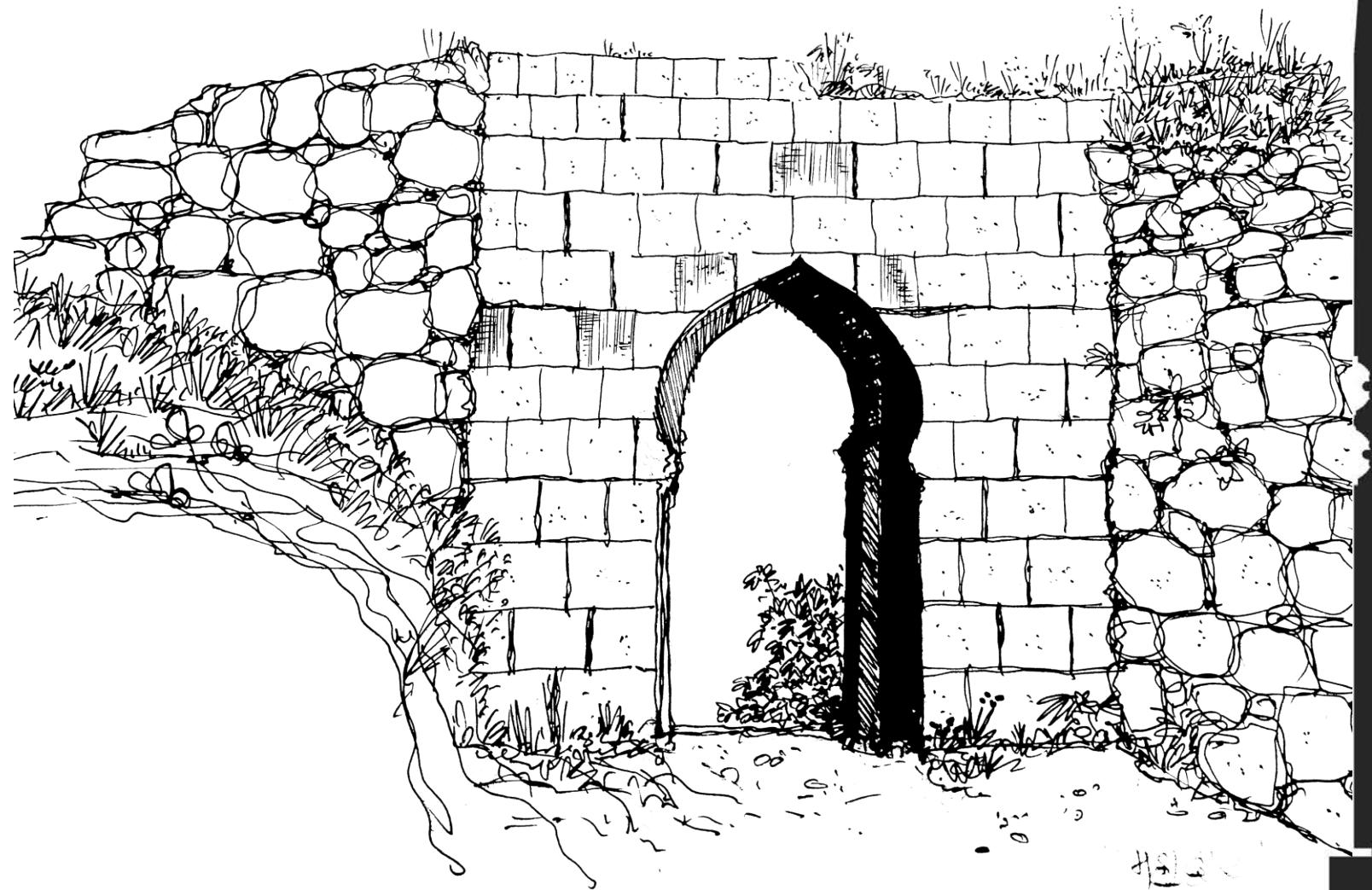
STUDENTS WORK OF

**M.ARCH
ARCHITECTURAL
CONSERVATION**

ACADEMIC YEAR 2022-23

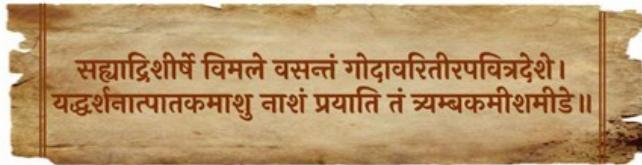
Syllabus- 2019 pattern

Semester III and IV



Subject – Conservation Studio III

INTRODUCTION



"Who in the holy country of Godavari, resides on the Vimal summit of Sahyaparvat, Whose vision destroys the Patak immediately, I praise that Shree Trimbakeshwar"

- Shiva Purana

India is a land of vivid cultures, religions & religious associations. The manifestations of culture & religious entities have created sacred spots across the geographical landform of India. The entire land of the nation is a great network of pilgrimage places – referential, inter-referential, ancient and modern, complex and ever-changing. As a whole, it constitutes to what can be termed as sacred geography. Religion has been the backbone of Indian civilization since centuries. The worship of natural forces and their personifications has been practiced here for ages. The followers of these religious ideologies have distinctive categories; which are referred to as sects. These are Shaivism (worship of Lord Shiva), Vaishnavism (worship of Lord Vishnu) and Shaktism (worship of Goddess Durga). All the three have their independent concepts with respect to customs and rituals, codes of conduct, cultures and beliefs.

Shaivism among the three, is a larger sect and worship of shiva is observed in a form of 'Linga'; the physical representation of Shiva which is also considered as a divine radiation and source of energy. Religious centres of this Linga are found in every nook and corner of the nation. These sacred spots form a cultural landscape of their own while they are a part of a larger sacred network of twelve Jyotirlingas at the same time. The state of Maharashtra is home to five such Jyotirlingas, namely-Bhimashankar, Aundha Nagnath, Parali Vajjanath, Ghrishneshwar and Trimbakeshwar.

The Studio III of cultural landscape is an attempt to study and explore the sacred landscape of Trimbakeshwar. An effort is made to understand its sacred geography and setting, origin of the holy river Godavari, emergence of the jyotirlinga, mythological events associated with it along with studying cultural associations, resources and present day context that will lead to a holistic proposal for the conservation of this holy and pious landscape that Trimbakeshwar is.

Aim: To study and explore the sacred cultural landscape of Trimbakeshwar in order to conserve its sacred entity and to formulate a comprehensive conservation plan.

Objectives:

- 1) To study the concept and components of cultural landscape.
- 2) To understand the geographical setting of the region of Trimbakeshwar and its sacred significance.
- 3) To study religious and socio-cultural aspect of Trimbakeshwar.
- 4) To identify various resources.
- 5) To analyze the resources in terms of architecture, hydrology and sacred perception in total.
- 6) To examine existing condition of the region and identify related issues.
- 7) To formulate comprehensive conservation proposal to safeguard the sacredscape of Trimbakeshar.

Scope: The study area includes the town of Trimbakeshwar and its surrounding natural landscape such as the mountains and water bodies. The study explores mythology, history and evolution along with its sacred manifestations.

Limitations: Considering the time constraint and few other limitations, the delineated study area is limited to the town of Trimbakeshwar and its adjacent natural landscape.

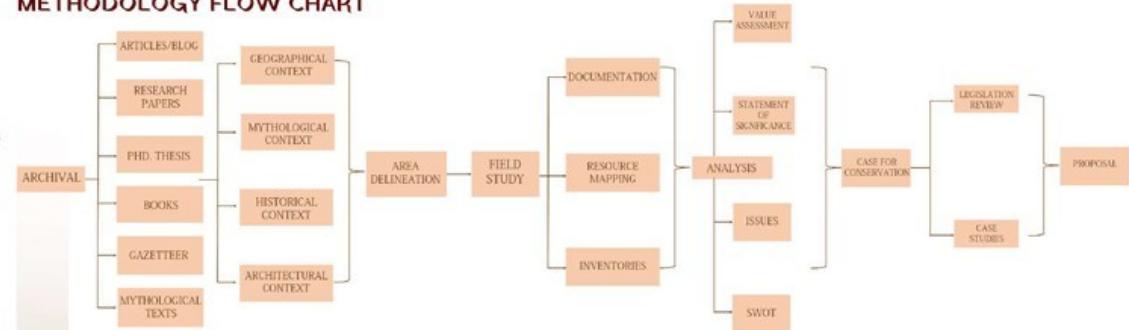
SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF TRIMBAKESHWAR

Introduction

METHODOLOGY

The study began with the understanding of the concept of cultural landscape and its components. As the studio proceeded, the region of Trimbak was delineated as the study area. The concepts of sacred landscape and mesocosm, microcosm and macrocosm were explored so as to study the sacredscape of Tryambakeshwar. Studying and understanding the mythological evidences linked to the emergence of the jyotirlinga marked the initiation of archival study along with readings on religious cults and sects in India. A field visit that involved rigorous work was undertaken. Further step was to identify the resources by the means of observations, documentation, interviews and inventories. The data was collated together to analyze the resources and embark on issue identification. Legislation review and comprehensive conservation proposals on various levels are discussed lastly.

METHODOLOGY FLOW CHART



TRIMBAKESHWAR AT A GLIMPSE



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Subject – Conservation Studio III

Archival (Present day context)

ZONING TYPES

WATERBODIES

The town has total Eight water bodies, one of the lakes does not exist (converted into parking) in today's context. There was also a waterbody flowing from the town, which in today's context converted in main market street. All lakes in the town have its own importance, as its importance in every ritual. Important lakes among them are Kushavarat, Indrakeshwar, Gangasagar, Gautam talav, Ahilya talav etc.

TEMPLE COMPLEX.

The main temple complex is East-west oriented, facing towards east, the temple complex (Trimbakeshwar temple) is fortified by all sides with three entrance gates main entrance gate towards east side. constructed in black basalt stone in different phases. There is also a kund inside the temple complex which is on the north-west side of the complex called as amruth kund. On north side of temple complex there is a waterbody and also some small temples, where the all rituals are been carried out.

MIXED-USE BUILDING (CORE ZONE)

The core zone of the town, is mostly the mixed-use type building surrounding the temple complex, most of the houses are of pandits. the three typologies of houses can be seen. the first Wada, dukan-makan and the third is modern structures (hotel, Lodgings etc). Houses of the pandits (Wada) are also use to accommodate the pilgrims visiting for performing rituals. The modern structures.

MARKET STREET

The market street of the trimbakeshwar starts from the main trimbakeshwar temple and ends at kushavarat talav. it was earlier the river that was flowing from the town. latter it was closed and converted into market street. the temporary stalls are set on the middle of the street and road on both sides. dukan-makan typology can be seen along the market street, most of the stalls are of vegetables and fruit. there are also shops of household's items, and also small hotels etc.



Zoning



Market Street



Temple complex



Image: 1

Facilities-

Street lights
Maintenance of roads
Parking
Sewerage etc.



Image: 1

Facilities-

Street lights
Public toilets
Maintenance of roads
Parking
Sewerage etc.



Image: 2



Image: 1



Image: 2



Lakes



Image: 3



Image: 4

AMINITIES

Trimbakeshwar is a village that grew naturally and without any kind of preparation. The village possessed all the necessities for its residents, such as a clinic and medical shops, but they soon began to deteriorate in comparison to more contemporary amenities. There was ample room to build or run additional amenities, but it was exceedingly difficult to introduce them in the old section of town. As a result, the old part of the town was surrounded by all the new amenities.

- 1- The hospitals in Trimbakeshwar are located in the newly developed part of it as there is no place to build a structure inside the town.
- 2- There are also 4 schools in the town, (1) ZP school, (2) Nutan Vidyalaya, (3) Balaji international school, (4) Ashram school.
- 3- There is only one play ground in the town on the side of Ganga Sagar Lake of the town.
- 4- There is also an open ground in the west side of the town.
- 5- The open space in the south side of the town use for wedding and engagements, etc.



Open ground



Core zone.



Image: 1



Image: 2



Image: 3



Image: 4

SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF TRIMBAKESHWAR



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SEMESTER III 2022-23
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Subject – Conservation Studio III

Socio – Cultural resources : Trimbakeshwar

Occupation -



Brahman or Pujari



Coppersmith or Tambat



Blacksmith



Ghongadi or Kambal



Goldsmith or Sonar



Shimpi or Tailor



Kasar



Cotton Dyeing- Indigo, Safflower dyers



Potter or Kumbhar



Mat weaver



Fishers



Silk Work – Yeola Sarees

Attire

The clothing of the tilling and laboring classes is scanty. While at work it is usually only a cloth wound around the head and a waistband, langoti. At the same time most husbandmen have, and, when off work, wear a coarse white or colored turban pagote, a sheet, khadi, drawn over the upper part of the body, a waistcloth or dhotar round the loins, and a pair of shoes or sandals. Some also wear a short jacket or bandi.

A woman of this class always wears a coarse robe, called lugde or sadi, and a bodice, choli. A boy up to five or six goes naked, or at most wears, a waistband langoti and a jacket, and a girl wears a petticoat and a gown.

The women and children of upper classes dress like the wives and daughters of husbandmen, except that a girl wears, in addition, a cotton shawl, phalki, or a small robe, chirdi. It is not usual to have special clothes for out-of-door use.

In rainy or cold weather an overall, called kambli or ghongdi, is worn. This overall is an oblong piece of coarse thick woolen cloth, the upper corners of which are brought together and sewn to form a hood which is drawn over the head, while the rest hangs down the back or is drawn tightly around the body.

cuisine

Trimbak, is a tribal tehsil, has retained its simplicity in cuisine. Rice is an important part of staple diet. Vegetables with thin rotis made of wheat flour are popular. The normal thali (dish) contains rotis, one or more prepared vegetables, chutney, salad, raita, lemon, papad, curd or buttermilk, onions, etc. festivals are celebrated by exchanging sweets. Ghee is used to add on taste. Marathi cuisine is simple, wholesome and full of the goodness of the land. Some people prefer pan to complete the mela made at home as refreshment.

Economy

Trimbak is a town famous for its sanctity. From generations, people are involved in service sector. According to census data, about two third working population is involved in religious activities. It is the main source of income.

About one fourth people staying in town are engaged in agricultural activities which are located outside the municipal limits. This area is having a notable number of tribal communities.

Hospitality and transportation are one of the main businesses here.

Work force distribution (reference from Census-2001) - Total working population is about 34.36% in Trimbak. Out of them, main workers are 27.86% and Marginal workers are 6.50%. Non-working population is 65.63%. Out of main workers, Cultivators are 4.72%, Agricultural Labor are 18.61%, Household work are 3.85% and other workers are 72.81%

Ornmentation

The men's ornaments are: A finger ring or mudi, bracelet or kada, gold wire necklet gap, silver necklet or gelha, ear-ornament worn on the top of the car bhikbali, ear ornament chaukada worn in the lobe and passed round the ear, a small ear ornament or murkia, a silver wristlet or kargota, anklets or todas, and gold bracelet or pauchi.

The women's ornaments are: Anklets or todas, chain anklets or pajans, second toe ornaments or jodvis, small toe ornaments or virodhis, gold or silver bracelets gots and patlis, gold or silver bracelets with pattern or bangdis, gold or silver bracelets of wire kankas, armlets or velas, pieces of gold and silver threaded on silk bajubands, pieces of gold and silver for the neck thushis, necklet of coins putlachi mal, ear ornaments worn in the lobes kaps, ear ornaments hanging from the top of the car bails and bahiravs, nose ornament nath, hair ornaments phuls, large hair ornament rakhdi, oval hair ornament ketak, and crescent-shaped hair ornament chandrakor.

Different clans -



Varali



Banjara or Laman



Bhilas

procession route



There are two pradakshinas (circular round) in this kshetra.

Small Circle : Bath in First Kushavarta - Darshan of Lord Trimbakeshwar - Niranjani Akhada Bhairavtirtha - Nirvana Akhada Prayagatirtha Bhimirtha - Vidudham Nagtirtha Saraswatitirtha Ramatirtha Banganga Vimal Nirmal Tirtha Vaitarana Ganga - Gautama Ashram (Gautama - Ahilya Temple) - Karpurtirtha Mukundatirtha Mahadevi Hanuman Shaneshwar Punach Trimbakeshwar - Trisandhyeshwar - Gayatrivedi - Tribhuvaneshwar and finally Kushavarta.

Mothi Parikrama: This pilgrimage takes a different route from Vaitarana. Vaitarana Ganga - Saptachal - Brahma Savitri Brahmakamandalutirtha Harihar Giri - Lekurvali Devi - Western Ganga - Nrisinghatirtha Go back up the same path as mentioned above. This circuit should be accompanied by a knowledgeable walker and an experienced person.

Political scenario

Then British government established first Pilgrim Municipal council in India, here in 1854 AD. Trimbak is a 'C-class' municipal council. It has a spread of about 1.89 sqkm. The Chief Officer is the administrative head of the council. Supportive clerical staff assists them to run the council.

Trimbak Municipal Council functions with General Body, Standing Committee and departments like construction, water supply, women and child empowerment, public health, public fairs and festivals, etc. the council gives it all possible support to celebrate different festivals and fairs occurring in a year in terms of infrastructure.

SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF TRIMBAKESHWAR

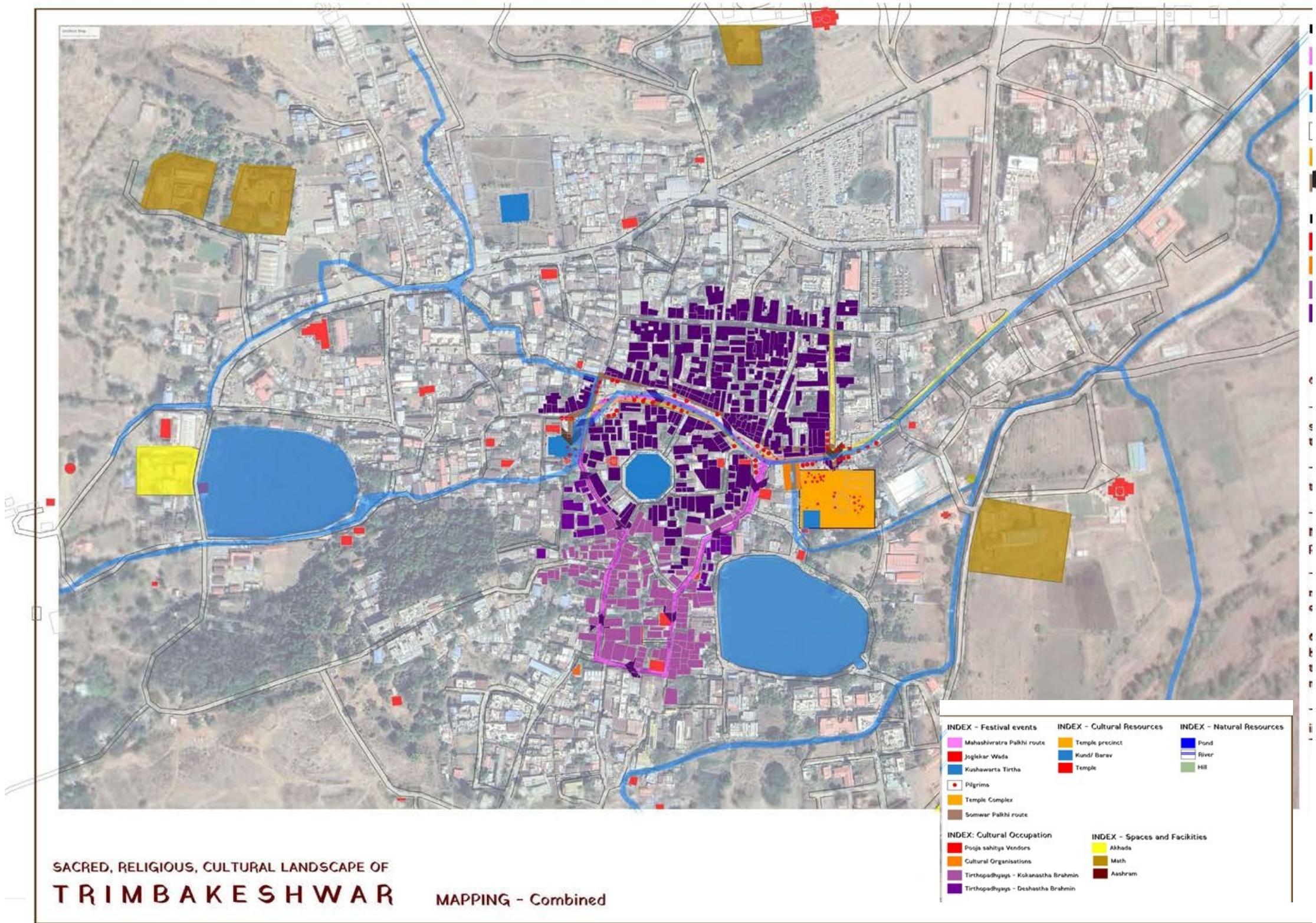
Archival - Socio Cultural Aspect

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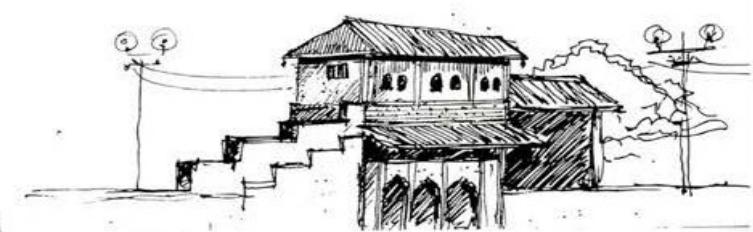


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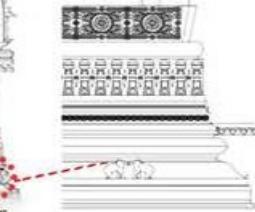
TRIMBAKESHWAR TEMPLE

HISTORY AND IMPORTANCE

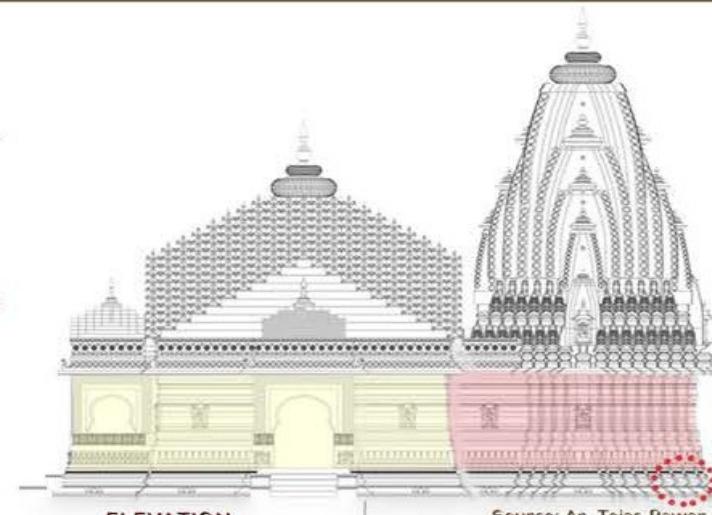
- Rebuilt under the patronage of Nana Saheb Peshwa in Nov 1754.
- Amalgamation of 'Nagara', 'Bhumija' with elements of Later Maratha Temple architecture style is observed.
- Temple complex is fortified and has Kunda on its South-west side which is considered holy.
- The Temple plan consist of Garbhagriha, Antarala, and Sabhamandapa.
- Sabhamandapa has entrances from all the three sides and the structure is raised on a high plinth.
- Nandi mandapa is detached from the main temple and is situated in right in front of the sabhamandapa.



NAGARKHANA

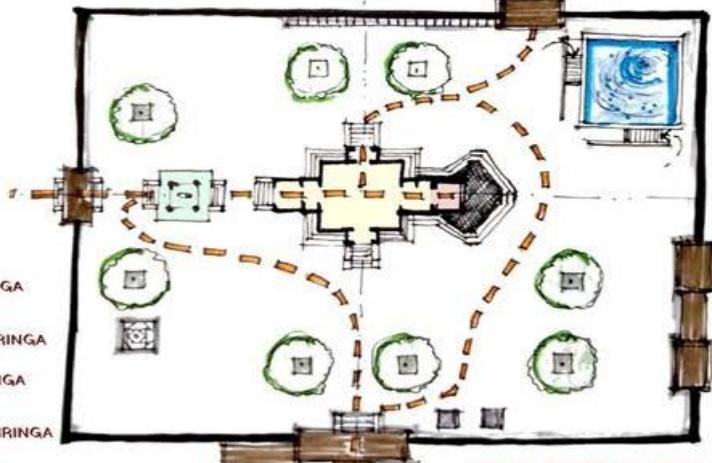


PLINTH

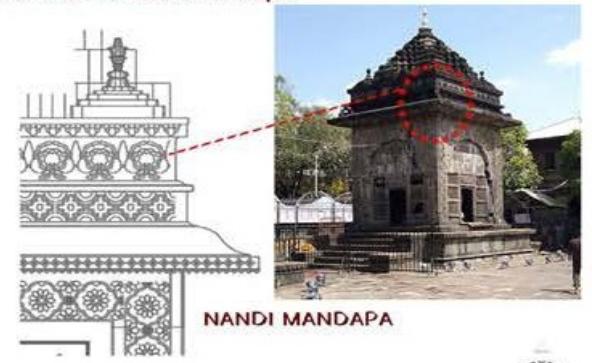


ELEVATION

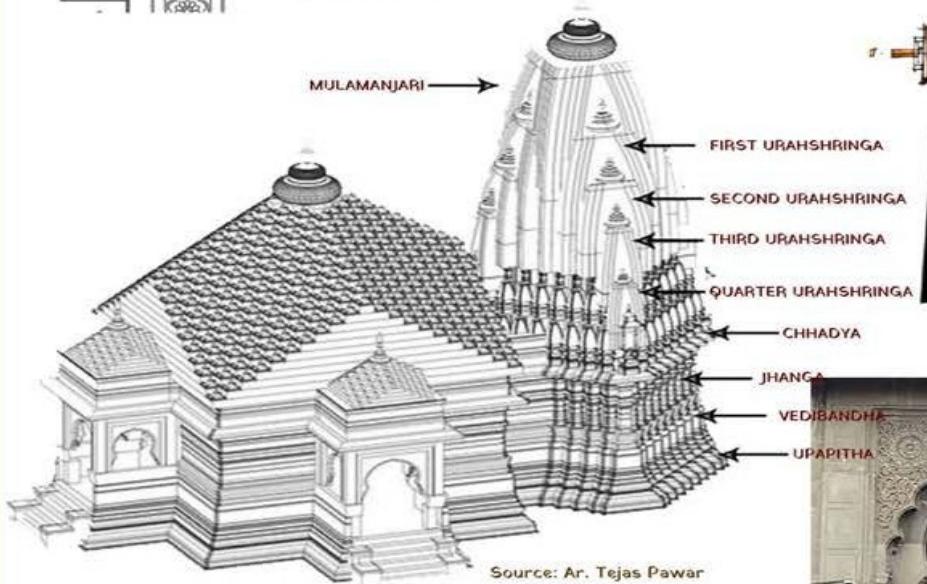
Source: Ar. Tejas Pawar



COMPLEX TEMPLE PLAN



NANDI MANDAPA



Source: Ar. Tejas Pawar



SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF TRIMBAKESHWAR

Architectural Analysis

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Subject – Conservation Studio III

KUSHAVARTA - TIRTHA

HISTORY AND IMPORTANCE

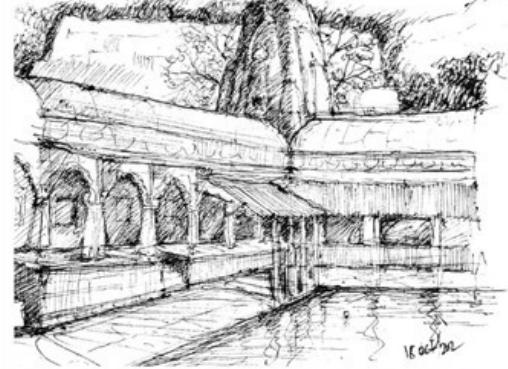
Constructed by Shrimant Sardar Raosaheb Parnerkar of Indore state in 1754.

17 Steped Holy kunda has passage way on three sides.

Kedareshwar Mahadev Mandir is on the south-east side of the Kunda.

Kushavarta has access from East side, and has connected to the Trimbakeshwar temple.

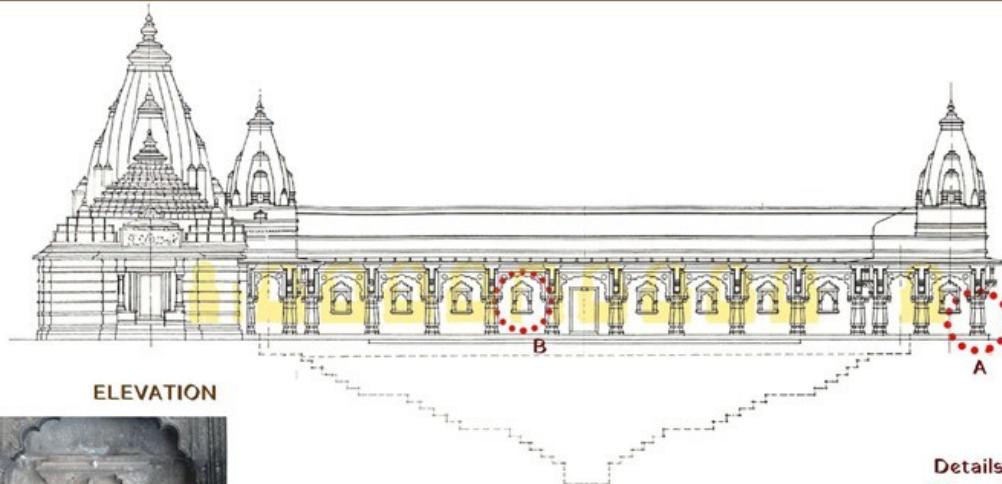
Built in local Basalt stone is a example of 'NEO YADAVA STYLE' of Architecture.



Iconography on the Kedareshwar temple depicts the mythological stories.



SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF
TRIMBAKESHWAR



ELEVATION

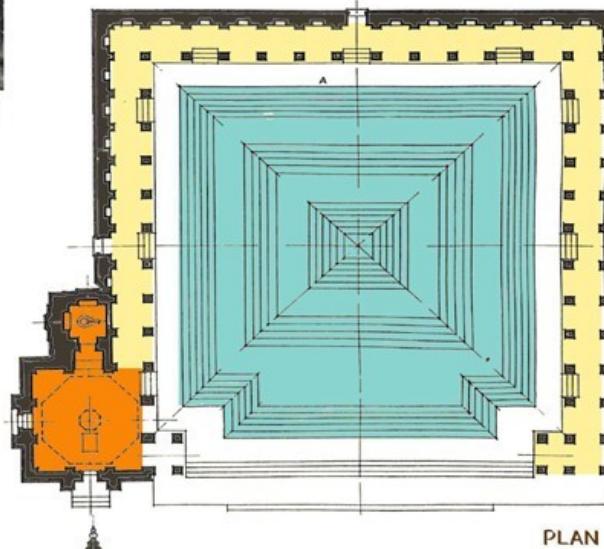


Devli inside the passage houses carved statues of dashawtar

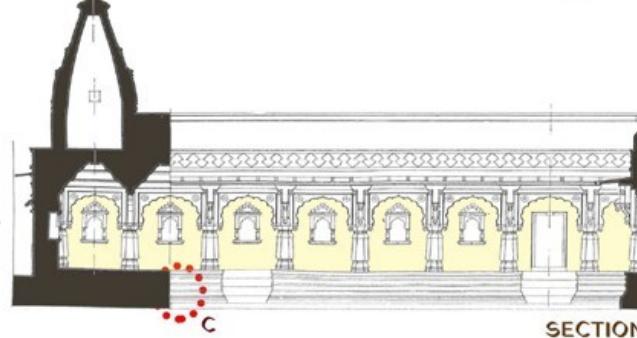
Details B



Details C



PLAN

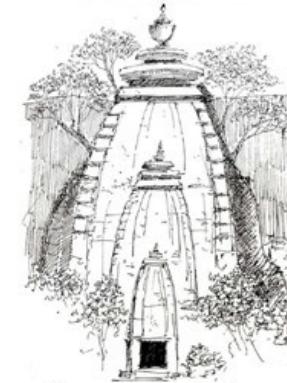
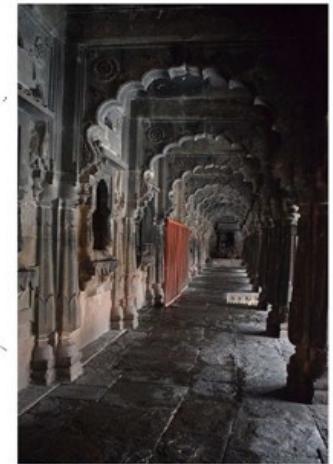


SECTION

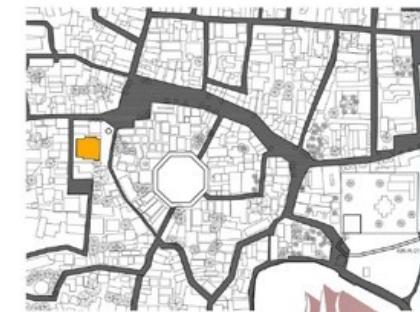


Details A

The column, the 'Navakali Arches' and the Plinth details are the highlighting features of the Later Maratha architecture.



Nagara style shikhara



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Architectural Analysis: Religious

Subject – Conservation Studio III

RESIDENTIAL

DHERGE WADA - MIXED USE TYPOLOGY

PATANKAR WADA

GAJANAN GHASIS WADA

Typical Maratha wadas observed with Grid system.

Use of 'Pustaki vita' for super structure finished with lime plaster and wood as the structural frame members.

Local black basalt stone is used for the plinth.

Clay tiles are used for roofing.

Multipurpose use of residential typology is observed.

GHASIS WADA

SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF TRIMBAKESHWAR

Architectural Analysis - Residential

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Subject – Conservation Studio III

Public Spaces Analysis

Durga Bhandar -

It is part of the Brahmagiri mountain range. This fort serves as a sort of watchtower. In addition to this, this mountain serves as the Godavari River's source, which flows east.



Durga Bhandar



Neel Parvat

Neel Parvat -

It is situated to the north of Trimbak. It has a Bhagwan Parshuram mythical backdrop. Nilambika's goddess temple is also present there. Neelambika is thought to be Renuka, the mother of Bhagwan Parshuram. Additionally, it is an ugamsthan of the Neelganga River, which flows into the Godavari River.



Market Place-

The market is located between Trimbakeshwar Temple and Kushawart Kund. This location is significant not just for the market, but also because it is a Pradakshina marga of Lord Trimbak on Mondays and Mahashivaratr.



Harihar Fort

Harihar Fort

Harihar Fort is located in the Trimbakeshwar Mountain range. The fort played a crucial role in securing the Gonda Ghat trade route.



Brahmagiri fort

Brahmagiri fort -

There is a legendary narrative basis to the Brahmagiri geographic setting. It is the ugamsthan of five rivers: the Godavari, the Vaitarna, the Ahilya, the Ramganga, and the Banganga. Each of the five peaks of the Brahmagiri mountain, which is revered, is an ugamsthan of rivers above it. Along with this, it contains other interesting locations like the Gorkhnath cave and Kolambika Devi temple.



Anjaneri Fort -

Anjaneri Fort -

It contains the mythical tale of Hanuman. Hanuman was born here, and Anjani, the name of Hanuman's mother, inspired the place's name. Additionally, this area has Jain caves.



SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF
TRIMBAKESHWAR

Public Spaces Analysis

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Subject – Conservation Studio III

Understanding the problems and difficulties historic sites—more especially, sacred sites—and the towns in which they are situated is essential to developing a strategic framework. Heritage monuments and sites operate as magnets in the urban landscape, drawing a steady stream of visitors and frequently serving as hubs of intense activity. Based on the appraisal of heritage and cultural assets of TRIMBAKESHWAR and their interrelationship with each other, both Nature and Culture has been the guiding principles for the development of the city.

AIM:
To develop Resource Management guidelines for the different zones of Trimbakeshwar.

- OBJECTIVES:**
1. Development guidelines zone-wise for repairs, demolition, maintenance & new development.
 2. Architectural control to maintain the skyline of the historic town.
 3. Giving incentives to the owners/stakeholders

- ZONE 1- The historic core zone
- ZONE 2- The old zone
- ZONE 3- The newly developing zone

ISSUES



Irregular constructions with varied materials and use of colours causing visual pollution and disturbance with the historic structures & the nature.

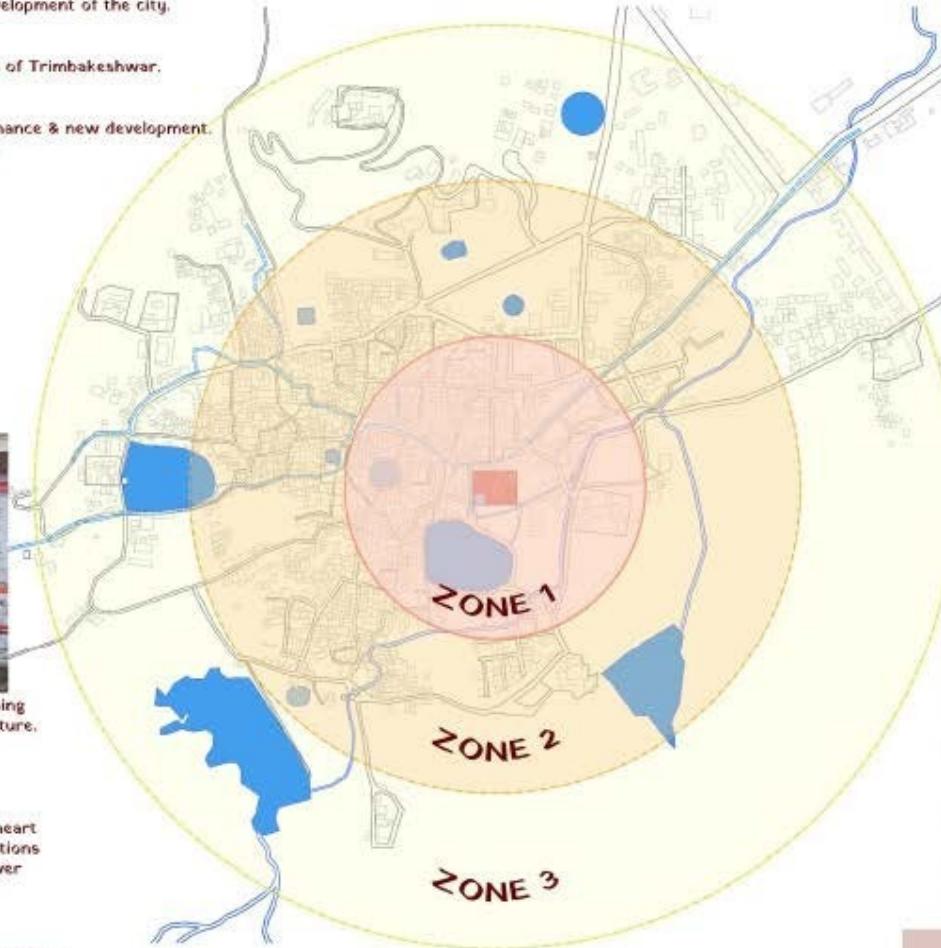
ZONE 1

The inner part of the city near Trimbakeshwar temple which is the heart of the city. This is the main area of the city which has all the attractions of the city with the high density. All the main activities take place over here including the economic activities, tourism attractions and other religious activities.

No demolition and repairs allowed unless prior permission in case of emergency to be taken by the stakeholder/owner from the 'Zonal Area Development Management Plan Department'.

GUIDELINES -

1. No new development in the zone.
2. Maintaining uniformity in the fabric of the zone by adapting a colour palette & material palette given by the 'Zonal Area Development Management Plan' in the case of repairs of structures which are completely in dilapidated state.
3. Change of use of the structures prohibited. No commercialisation of the zone permitted.



ZONE 2

The part of the city along the periphery of the old historic core has all the residences of the Bramhins & the Tirthopodhyas. All the activities related to the rituals and homestay take place over here.

No demolition allowed unless prior permission in case of emergency to be taken by the stakeholder/owner from the 'Zonal Area Development Management Plan Department'. Repairs can be carried out with prior permission from the Department.

GUIDELINES -

1. Maintaining uniformity in the fabric of the zone by adapting a colour palette & material palette given by the 'Zonal Area Development Management Plan' in the case of repairs of structures which are completely in dilapidated state.
2. Adaptive reuse of structures which are on the verge of dilapidation can be carried out. Adaptive reuse will include only homestays and not a commercial lodging.
3. In case of special conditions materials can be changed by special recommendations and approval from the management.
4. No changes to be done on the facade. Maintaining the old facade mandatory.

ZONE 3

The outskirts of the Trimbakeshwar town is the new developing area. But due to the natural boundary of Bramhagiri hills, development is restricted on the southern & south-eastern parts of the town but rapid development is seen growing towards the state highway.

New development allowed with prior permission from the 'Zonal Area Development Management Plan Department'.

GUIDELINES -

1. Maintaining uniformity in the fabric of the zone by adapting a colour palette & material palette given by the 'Zonal Area Development Management Plan' in the case of new development & repairs.
2. Materials & planning principles of the new structures to be in accordance with the historical fabric of the entire town.

MAINTAINING THE FABRIC



SACRED, RELIGIOUS, CULTURAL LANDSCAPE OF
TRIMBAKESHWAR

ZONAL DEVELOPMENT GUIDELINES

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Subject – Conservation Studio III

Architectural Evolution of Pateshwar Temple, Degao, Satara

Aim: To study the Architectural Evolution of the Pateshwar Temple complex, Degao, Satara

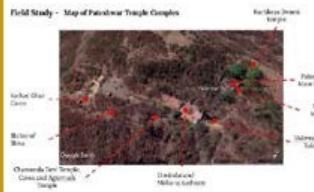
Objective:

- To study the historical and regional context of Satara.
- To study and understand and analyze the planning of the Pateshwar Temple Complex.
- To observe, study, analyze and correlate different architectural elements with the architectural language of different dynasties that have ruled the region.
- To mark the timeline of the evolution of the Pateshwar temple complex through literature study, field study, and photographic documentation.

Summary:

There are a lot of different temples in the Satara district and one of the temples is Pateshwar temple which is located in Degao, Satara district. Eight ancient cave temples and numerous antique stone-carved statues of Lord Shiva and other gods can be found in Pateshwar. The area is renowned for having more than 1000 Shivlings, also called Pinds, and a Shiva Temple that is primarily subterranean. A tiny Shivlinga and a stone snake carving adorn one of the cave temple's pillars. The present research paper explains the architectural evolution of the Pateshwar temple. The study describes the history of Satara and the dynasties ruled over here. The researcher has adopted a descriptive method in the historical study. In addition, the methodology is adopted for observing, recording, analyzing, and comparing the data, which is collected during the research based on dynastic chronology.

Research Design:



ANALYSING THE CULTURAL & HERITAGE SIGNIFICANCE OF THE OLD & HISTORIC AUNDHGAON IN PUNE, MAHARASHTRA

Aim

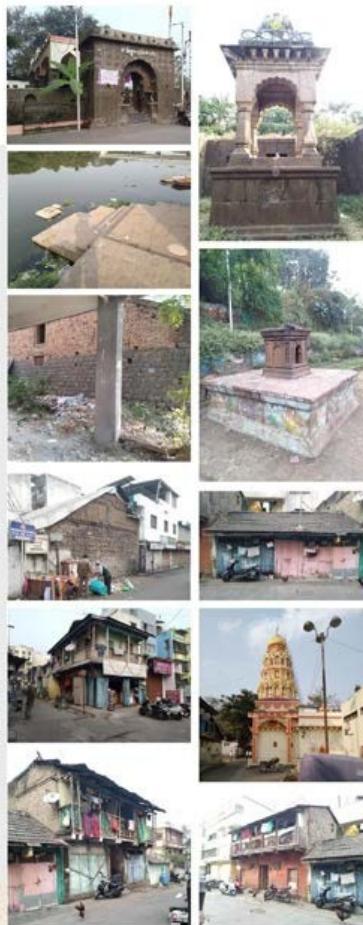
To study and analyse the architectural, historical, cultural, religious & heritage values and establish significance & relevance in today's context.

Objectives

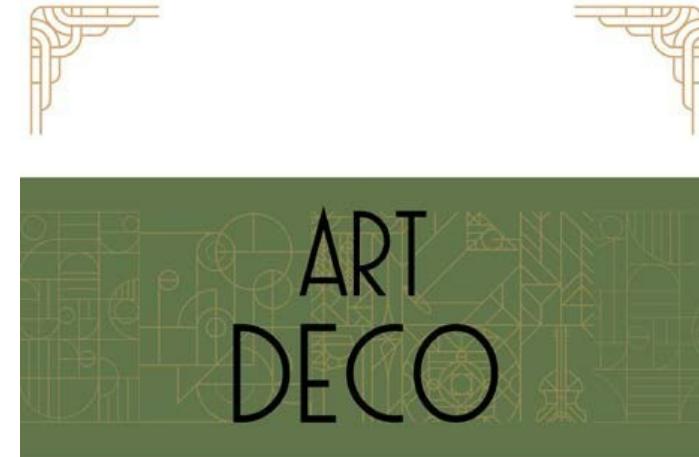
- To study history and evolution of the town
- To identify the Historical, socio cultural, socio religious aspects of Aundhgaon.
- To understand the historical architectural relevance and impact on the present day context
- To establish significance of the heritage precinct of Aundhgaon.

Introduction

Rapid urbanization and disorganized development of old & historic Aundh, at Pune, is resulting in a disturbed heritage fabric. Due to pressures of the increased land prices, housing demands, lifestyle changes & many other socio-economic factors, the heritage is disappearing at an alarming rate. This living urban cultural heritage is being neglected and historic buildings are replaced by ordinary concrete framed buildings at a worrying pace. This research paper brings to notice, the value of the heritage at Aundhgaon, with listing & mapping of the structures of various typologies & cultural activities happening here, thus adopting Qualitative methodology.



Research paper by Aditya Mandgaonkar
M. Arch. Conservation, Sem-III, SCOA, Pune



EMERGENCE AND EVOLUTION OF ART DECO STYLE OF ARCHITECTURE IN PUNE.

AIM-

TO STUDY THE EMERGENCE AND EVOLUTION OF ART DECO STYLE OF ARCHITECTURE IN PUNE

OBJECTIVES-

- 1) TO UNDERSTAND EVOLUTION AND DEVELOPMENT OF ART DECO STYLE OF ARCHITECTURE.
- 2) TO STUDY ART DECO STRUCTURES IN PUNE.
- 3) TO IDENTIFY THE AMALGAMATION AND INFLUENCE OF INDIAN ELEMENTS WITH ART DECO STYLE IN PUNE.
- 4) TO STUDY THE ARCHITECTURAL DETAILS OF THE STYLE IN PUNE.
- 5) THE FACTORS RESPONSIBLE FOR THE DEVELOPMENT OF ART DECO STYLE IN PUNE.

SCOPE-

WHEN IT COMES TO THE CITY OF PUNE, ONE CAN ONLY PICTURE THE MARATHA & COLONIAL STYLE OF ARCHITECTURE. ONE OF THE LESSER-KNOWN TREASURES, THIS CITY HOLDS BEGAN IN THE EARLY 20TH CENTURY KNOWN AS ART DECO STYLE. SINCE LITTLE ATTENTION IS PAID TO MODERN HERITAGE, THERE IS A LACK OF APPRECIATION OF THIS STYLE, WHICH IS CULMINATING IN THE DISAPPEARANCE OF THESE STRUCTURES OWING TO URBANIZATION PRESSURES.

LIMITATIONS-

AS MAJORITY OF STRUCTURES IN PUNE ARE PRIVATE RESIDENCES, IT IS NOT POSSIBLE TO ACCESS THEM INTERNALLY. THIS IS THE MAIN REASON WHY ONLY THE ELEVATION AND THE STYLISTIC FEATURES ARE STUDIED.

DR. ANAGHA AJIT PAWAR | RESEARCH | ARCHITECTURAL CONSERVATION | SCOA | 2022-23

Subject – Conservation Studio III

STUDING THE RELIGIOUS ARCHITECTURE IN KOLHAPUR DURING PRE-ISLAMIC PERIOD (SHILAHARA PERIOD)

THE TEMPLE ARCHITECTURE OF THE KOLHAPUR REGION IS LINKED TO VARIOUS RELIGIOUS SETS. THESE CONNECTIONS ARE LINKED TO VARIOUS ASPECTS SUCH AS SOCIAL, SOCIO-POLITICAL, ARCHITECTURAL AND SOCIO-GEOGRAPHICAL. THEREFORE, ALL THESE ASPECTS PLAYED AN IMPORTANT ROLE IN THE DEVELOPMENT OF THE ARCHITECTURAL STYLE OF THIS REGION, WHICH PROVIDED AN OPPORTUNITY TO STUDY AND ANALYZE THE ARCHITECTURE IN THIS REGION.

AIM
TO STUDY THE RELIGIOUS ARCHITECTURE IN KOLHAPUR DURING PRE-ISLAMIC PERIOD (SHILAHARA PERIOD)

OBJECTIVE

- TO STUDY THE POLITICAL HISTORY OF KOLHAPUR REGION.
- TO STUDY THE SOCIO-GEOGRAPHY OF HISTORIC STRUCTURES IN KOLHAPUR DURING THE SHILAHARA PERIOD.
- TO UNDERSTAND AND IDENTIFY THE ARCHITECTURAL STYLE OF SHILAHARA DYNASTY OF KOLHAPUR.
- TO STUDY THE ICONOGRAPHY DEVELOPED DURING THE SHILAHARA PERIOD IN KOLHAPUR REGION.

KRUSHNARAJ V. PUREKAR
M.ARCH ARCHITECTURAL CONSERVATION | RESEARCH | SOCA
SPM III | 2022-2023

Chh. Shivaji Maharaj establish naval forts to protect coastal area from Mughals, British, Portuguese etc. To identify their strategic location with respect to sea trade, port location, viewpoint and further connectivity with hinterland and to analysing and understand the fort architecture in the aspects of planning, Material, architectural and structural elements, strategies of defence, Geography etc.

AIM –
To Analyse and understand strategic military importance and architecture of maritime strongholds of Maharashtra -case southern Konkan, Maharashtra, India.

OBJECTIVES –

- To analyse need of fort architecture in coastal region India.
- Understand evolution of the Maratha naval architecture with its different aspects.
- To identify their strategic locations with respect to sea trade, port location, viewpoint and further connectivity with hinterland.
- To analysing and understand the fort architecture in the aspects of planning, Material, architectural and structural elements, strategies of defence, Geography etc.

ANALYSE AND UNDERSTAND STRATEGIC MILITARY IMPORTANCE AND ARCHITECTURE OF MARITIME STRONGHOLDS OF MAHARASHTRA
— Case Southern Konkan, Maharashtra, India

TEXTILE INDUSTRY MILLS OF MUMBAI

THE TEXTILE MILLS AS AN INDUSTRIAL TYPOLOGY IN SOUTH BOMBAY

AIM: To explore the textile mills as an Industrial typology in South Bombay.

OBJECTIVE:

- To study the geographical context of south Mumbai wrt the setting of textile mills of Mumbai.
- To understand socio-cultural, and socio-economic aspects influenced by the development of textile mills.
- To Understand the planning of a Textile mill as an industrial typology.
- To analyse the Architectural element, Spatial quality and style of the Textile mills.
- Established the Potential of Textile mills as the Industrial Heritage for Conservation.

SCOPE AND LIMITATION
Explore various textile mill evolved during Industrial revolution. Study of spatial planning and architectural features with respect to industry as typology. This research will help to understand the cultural impact of mills on their surroundings.

The study only limited South Mumbai. Research study the era during Industrial revolution is early 19th century. It's also limited to the industrial commercial activities happened in Mumbai.

Mumbai Mills contributed significantly towards the creation of country's finest cloth.

After led by the textile mills, several other large and medium scale industries were established in the post-independence era and the development plans made provision for the same through earmarking industrial zones for manufacturing, trade and logistics operations.

Mumbai has shown how to build the enormous potential in industrial production and almost became one of the country's backbones of industries and economy.

Nikita A. Bhagal | Architectural Conservation | Research II | SOCA Sem III | 2022-2023

Subject – Cultural landscape

Cultural Landscape

Case Study Presentation on
Sacred Groves of Uttarakhand

Submitted by:
Himanshu Subandh
09 | SY M. Arch | AC | SCOA



Myths Associated with the Hariyali Devi

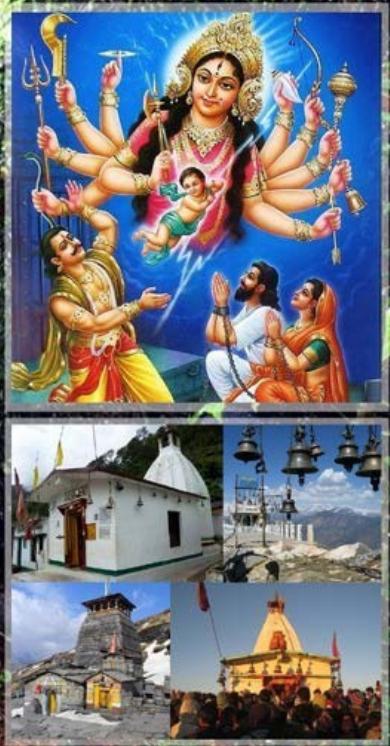
According to Hindu Mythology, when Devi Mahamaya was conceived in the form of Devaki's seventh child, the cruel brother of Devaki, Kansa threw Devi Mahamaya aggressively on the ground. Immediately multiple body parts of Devi got scattered all over the earth. The hand fell at Hariyali Devi. Since then, it has become a revered place as Siddha Peeth.

The myth which prevails according to the Bhagwat Puran is the following: Yogmaya was the sister of Lord Krishna, and she replaced him in the cell of his parents during his birth. When Kansa threw her against the wall, she turned into lightning and came to Hariyali Parvat to make her abode. Since then, the adjoining forest is known as "Hariyali" and is worshipped by people.

Festivals (Melas) Associated with the Sacred Grove

Sacred Groves are associated with religious rites, festivals, and recreation. The organization and celebration of fairs and festivals have preserved the traditional and sociocultural heritage of Garhwal to a great extent. In Hariyali sacred grove, festivals (locally called as melas) are organized during April and October every year on the occasion of Navratri, Shivratri, Holi, and so forth. At these melas (festivals), the local communities reaffirm their commitment to the forest and the deity.

Many plant species have also been associated with religious festivals, namely, Azadirachta indica (Sheela Asthami, Nimb Saptami), Ficus bengalensis (Vat Savitri), Aegle marmelos (Bilvamengal sawan ke sonvaar), Musa paradisiaca (Kadii Vrat), and Ficus religiosa (Somvati Amavasya), due to popular and common beliefs.



Sacred groves of Uttarakhand

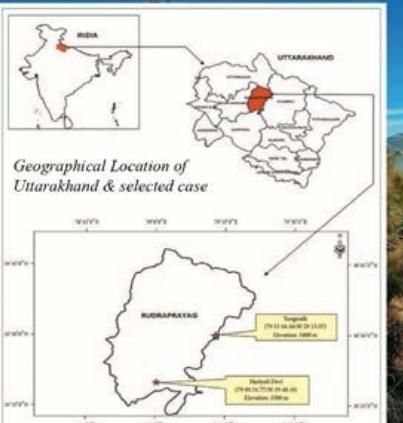
Around 133 sacred groves have been documented from the Himalayan state of Uttarakhand. They are locally known by various names such as Deo Bhumi and Bugyal (sacred alpine meadows). The groves are dedicated to local deities such as Chandrabadni Devi, Hariyali Devi, Kotgadi Ki Kokila Mata, Pravasi Pavasu Devata, Devrada and Saimyar and are believed to be protected by them. The most commonly found trees in the groves include Turnip-root chervil, Himalayan cedar, Sanjeevani, Indian Barberry, Himalayan firethorn and Indian valerian.

The groves of Uttarakhand serve as a gene pool of diverse species of plants and animals that inhabit the forests. Various traditional practices sustained by the local communities play an important role in preserving threatened plant and animal species in the region.

Case of Hariyali Devi Sacred Grove

Hariyali Devi is located above Kodima village at an altitude of 1400 m in Rudraprayag. The temple contains a bejeweled idol of Ma Hariyali Devi astride a lion.

The temple houses chiefly three idols, namely, Ma Hariyali Devi, Kshatrapal, and Heet Devi. The temple is open throughout the year but it is more festive at the time of Janmashtami, Navratri, and Deepawali.



Geographical Location of Uttarakhand & selected case



Goddess Hariyali Devi

Potential threats to the Sacred Grove

People's changing attitudes, the erosion of traditional beliefs, and human impact have caused degradation of sacred groves over the years. Various anthropogenic activities have altered the structure and function of different ecosystems all over the world. One of the most noticeable effects of ecosystem perturbation has been the depletion of biodiversity.

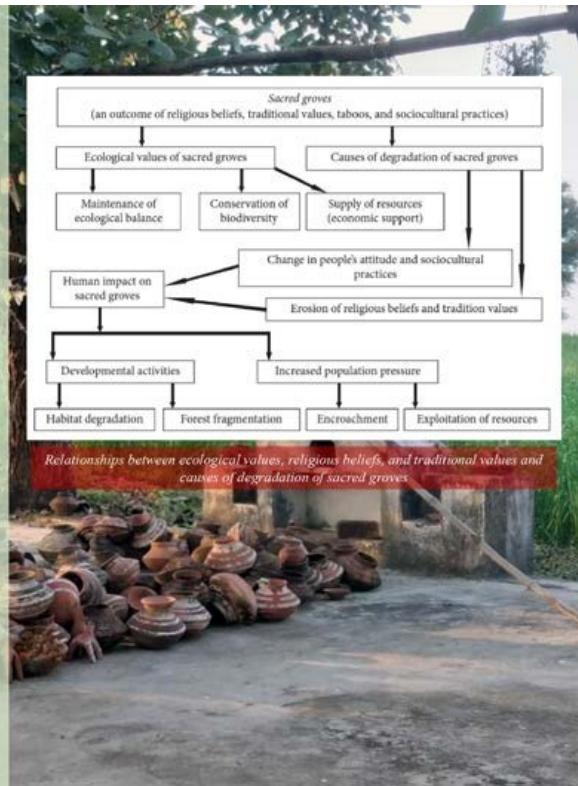
Lack of awareness in terms of long-term future benefits has resulted in the destruction. No legislative protection has been implemented so far in India. This has caused considerable ecological damage. **Sacred groves have become the victims of deteriorating faith.**

Encroachments by various government departments for different developmental projects, as well as migration and immigration of people, also have contributed to the extinction.

The surrounding village communities need to be educated and guided for sustaining the sanctity of existing groves and strengthening them. Conservation of sacred groves is impossible without the active participation of the local people.



Relationships between ecological values, religious beliefs, and traditional values and causes of degradation of sacred groves



Subject – Cultural landscape

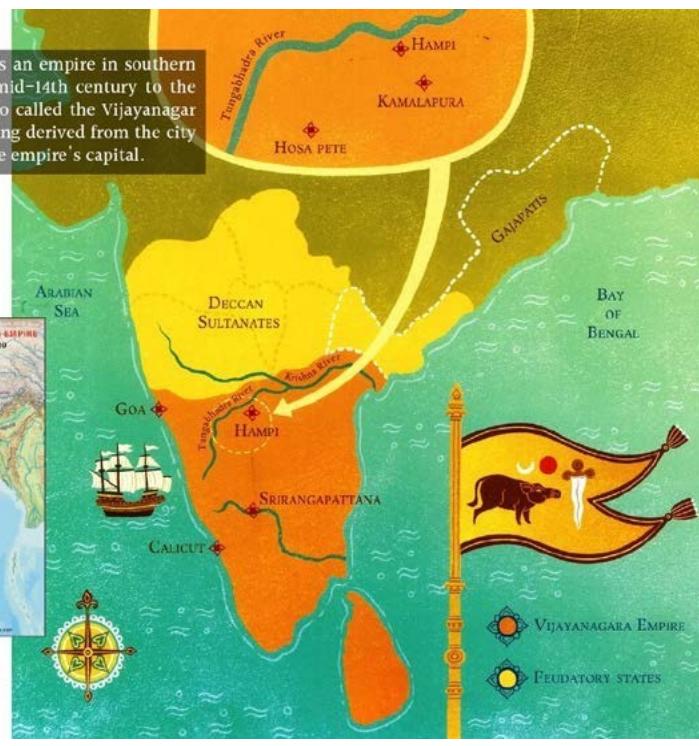
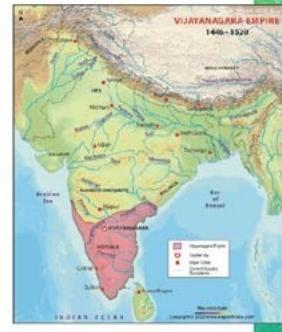


Cultural Landscape of vijayanagar

Presented by :
Himanshu Subandh
09 | S.Y. M.Arch | AC | SCOA

The Vijayanagara Empire was an empire in southern India that lasted from the mid-14th century to the mid-16th century. It was also called the Vijayanagar Empire, with both names being derived from the city of Vijayanagar, which was the empire's capital.

The city was situated along the Tungabhadra River, which is located in Karnataka, a modern-day state in India.

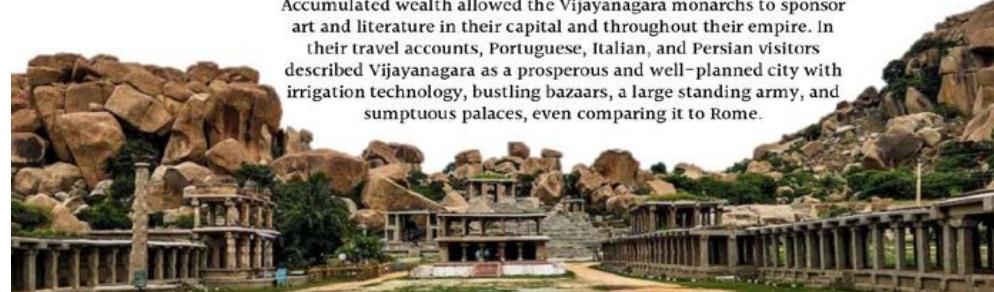


Geographic setting & characteristic of Vijayanagar



Although the capital city—also called Vijayanagara—was located inland, kings encouraged overseas trade from coastal ports that transported local goods for the international market

Accumulated wealth allowed the Vijayanagara monarchs to sponsor art and literature in their capital and throughout their empire. In their travel accounts, Portuguese, Italian, and Persian visitors described Vijayanagara as a prosperous and well-planned city with irrigation technology, bustling bazaars, a large standing army, and sumptuous palaces, even comparing it to Rome.



Identification of Cultural Resources

Religious practices and cults
The worship of Goddess Pampa and Lord Virupaksha or Shiva continues to this day in the Virupaksha temple complex on the banks of the Tungabhadra.



Left: The mandapa with a painted ceiling; right: scenes like the marriage of Pampa and Virupaksha (in the center), both in the Virupaksha temple, in the city of Vijayanagara



Episodes from the Ramayana depicted, in the city of Vijayanagar

Other incarnations or forms of Shiva can also be found in temples or rock carvings in the landscape. Rock reliefs of goddess Kali referred to as Ellamma are also worshipped in many areas. Carvings and idols of Rama, incarnation of Lord Vishnu and other figures from the epic Ramayana can also be found in this area in the various temple complexes as well as along roads and pathways and on rock carvings.



Monolithic sculpture of Narasimha, in the city of Vijayanagara

COLLABORATION BETWEEN MAHARASHTRA STEPWELLS CAMPAIGN AND SCOA

Sinhgad Institutes
STES' SINHGAD COLLEGE OF ARCHITECTURE, PUNE
 (NAAC accredited)

**COLLABORATION BETWEEN
 MAHARASHTRA STEPWELLS CAMPAIGN
 AND
 SINHGAD COLLEGE OF ARCHITECTURE, PUNE**

Maharashtra Stepwells Documentation has undertaken with a vision to map, document thousands of Stepwells to preserve, conserve and revive them through people's participation.

This Collaboration is being signed between SINHGAD COLLEGE OF ARCHITECTURE, PUNE (Dr. Banani Banerjee, Principal, 44/1, Vadgaon (Bk), Pune 411041) and MAHARASHTRA STEPWELLS CAMPAIGN (Mr. Rohan Kale, Mumbai) to establish an association between academia- social awareness organization. This collaboration comes into effect from Wednesday, 28th September 2022.

OBJECTIVES

- To facilitate the documentation which can be in the form of drawings, photographs and study of context of the stepwells/ traditional water systems.
- To create a detailed documentation of stepwells for a centralized database for documentation, preservation, conservation and revival of stepwells/traditional water system in Maharashtra.

Date & Time : Wednesday, 28 September 2022
 12:00 noon to 1:00 pm IST

Venue : Assembly Hall, SCOA

COORDINATING TEAM

Dr Pranoti Lad HOD, M Arch (AC)	Ar Anuja Inamdar ASSOCIATE PROFESSOR, B Arch	Dr Banani Banerjee PRINCIPAL, SCOA
Prof. M.N. Navale FOUNDER PRESIDENT	Dr.Mrs. Sunanda Navale FOUNDER SECRETARY	Mr. Rohit Navale VICE PRESIDENT (HR)
		Mrs. Rachana Navale-Ashtekar VICE PRESIDENT (ADMIN)

- Maharashtra Stepwells Documentation has undertaken with a vision to map, document thousands of Stepwells to preserve, conserve and revive them through people's participation.
- The concept was originated by Mr Rohan Kale, who mapped Stepwells in Maharashtra from ancient period.
- All B Arch and M Arch Faculties attended the event
- All the current Third and Fourth Year students of B Arch and M Arch attended the event.





Sinhgad Institutes **SINHGAD COLLEGE OF ARCHITECTURE, PUNE** **STUDIO GESTALT Organizer**

M-Arch Department of architectural Conservation

ART DECO

HERITAGE WALK

ON THE OCCASION OF **WORLD ARCHITECTURE DAY**

Heritage Walk Leader- **Ar. Prerna Shetty**

MONDAY
03 OCTOBER 2022
TIME - 8:30 AM

HERITAGE WALK STARTING POINT- KAMLA NEHRU PARK MAIN GATE



HURRY SEATS LIMITED
Register here- <https://forms.gle/gB6VUp5jUkaJJ3X7>

DR. PRANOTI LAD HOD M-ARCH (A.C) Organizer	AR. NIKITA JADHAV Co-ordinator +91 8007826992	AR. SWAPNALI LAD-PATIL Co-ordinator +91 9873384837	DR. BANANI BANARJEE Principal SCOA
Prof. M. N Navale Founder President	Dr. Mrs Sunanda Navale Founder Secretary	Mr. Rohit Navale Vice President (HR)	Mrs. Rachana Navale-Ashtekar Vice President (HR)

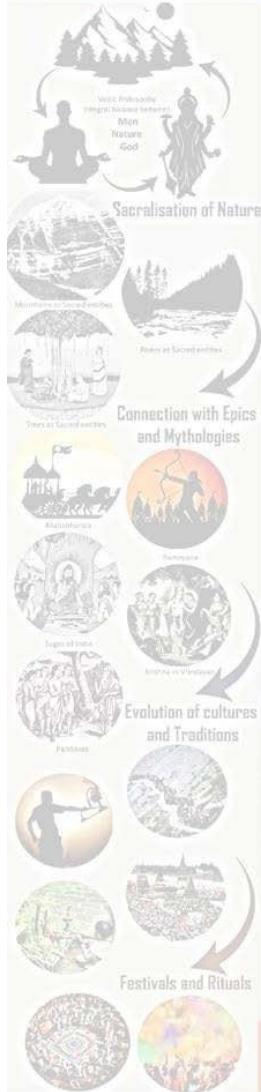
- On the occasion of World architecture day, Sinhgad college of Architecture. M.Arch in Architectural conservation department in collaboration with Studio Gestalt conducted Heritage walk on Art deco on 03 october 2022.
- The walk was held by Ar.Prerna shetty .
- M.arch Architectural conservation department faculty attended the heritage walk.
- This Heritage walk was open to all.



Sinhgad Technical Education Society's
Sinhgad College of Architecture
 (NAAC Accredited)
Department of Architectural Conservation
 44/1, Vadgaon (Bk.) Off Sinhgad Road, Pune, 411041
 Phone: 020-024351439 , 24100000 Ext- 347, 341



Thesis Presentation on Cultural Landscapes



Ar. Shivraj Dangat



Conservation Proposal for Sacredscape of Shivganga River valley, Khedebare Maval, Pune

Ar. Priyanka Gite



Conservation Proposal for Sacredscape of Mahur Region, Nanded, Maharashtra

Date and Time : Wednesday,
 12th October 2022
 8:30 am to 10.30 am

Venue: Sinhgad college of Architecture,
 M. Arch Architectural
 Department of Architectural Conservation
 2nd year classroom

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Ar. Nikita Jadhav
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Prof M.N. Navale
 Founder President,
 STES

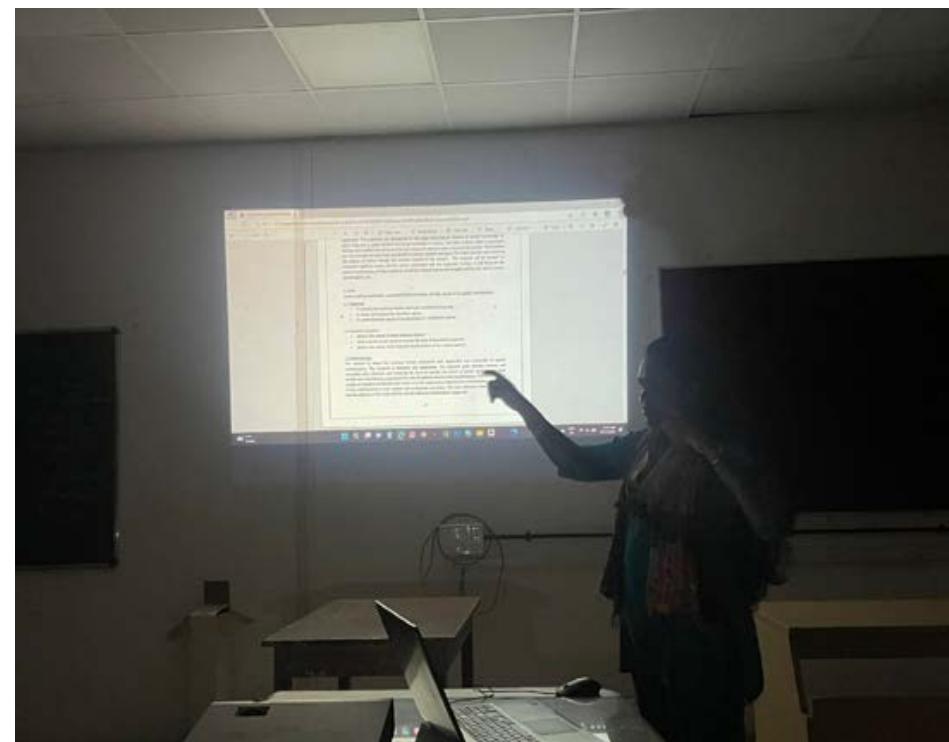
Dr. Mrs Sunanda Navale
 Founder Secretary
 STES

Mr. Rohit Navale
 Vice President (HR)
 STES

Mr. Rachna Navale- Ashtekar
 Vice President (Admin)
 STES

ALUMNI INTERACTION

- Sinhgad college of Architecture. M.Arch in Architectural conservation department conducted thesis presentation of Alumni on Cultural Landscapes for students of 2nd yr. M.Arch for studio work.
- The presentation of these two architects included their thesis work related to cultural landscape.





Sinhgad Institutes

SINHGAD COLLEGE OF ARCHITECTURE, PUNE

M. Arch Department of Architectural Conservation

(NAAC accredited)

Celebrating International Day for Disaster Risk Reduction

You are cordially invited for a guest lecture on

Disaster Management : Need of the hour

Expert Speaker



Ar. Sandeep Parkhi
Architect & Urban planner

Due to the regular natural catastrophes including earthquakes, floods, and drought, disaster management has become a popular topic in India. Disaster Management not only includes response, relief and preparedness for natural calamities and man-made disasters but also accountable for legislation, policy, capacity building, prevention and mitigation.

Risk assessment and mitigation is also necessary for heritage buildings.



Date & Time : Thursday, 13th October 2022
9:00 am to 11:00 am IST

Venue : Assembly Hall, SCOA Main Building,
Sinhgad Campus, Vadgaon (Bk.)

Registration Link

The event is open to all.

ORGANIZED BY DR PRANOTI LAD HOD M ARCH (AC)	COORDINATORS		
	AR NEERAJ GODSE +91 9175917553	AR NIKITA JADHAV +91 8007825992	DR. BANANI BANERJEE PRINCIPAL, SCOA
PROF.M.N.NAVALA FOUNDER PRESIDENT	DR.MRS. SUNANDA NAVALA FOUNDER SECRETARY	MR. ROHIT NAVALA VICE PRESIDENT (HR)	MRS. RACHANA NAVALA-ASHTEKAR VICE PRESIDENT (ADMIN)

- Guest lecture on Disaster Management was conducted for students of March 2nd year (AC) ON 13TH October 2022.
- On the occasion of International Day for Disaster Risk Reduction, Sinhgad college of Architecture. M.Arch in Architectural conservation department conducted presentation on Disaster management .
- The topic included risk assessment and mitigation for heritage buildings.



Sinhgad Technical Education Society's

Sinhgad College of Architecture

(NAAC Accredited)

Department of Architectural Conservation

44/1, Vadgaon (Bk.) Off Sinhgad Road, Pune, 411041
Phone: 020-024351439 , 24100000 Ext- 347, 341



On the occasion of World Heritage Week

Conservation Projects Presentation

Ar. Pratiksha Dalvi



Holistic Conservation Proposal for Historic village of Sonori, Pune.

Date and Time : Thursday, 24th November 2022y
11:00 am to 12:00 pm

Ar. Siddhant Gadade



Conservation Proposal for the Historic Town of Saswad, Pune

Date and Time : Friday, 25th November 2022,
Friday
11:00 am to 12:00 pm

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Venue: Sinhgad college of Architecture,
M. Arch Architectural Department of Architectural Conservation
2nd year classroom

Follow us on :

 M.Arch Conservation SCOA

Follow us on :

 M.Arch Architectural Conservation, SCOA

Ar. Nikita Jadhav
Assistant Professor, M.Arch
(Architectural Conservation)

Ar. Priyanka Gite
Assistant Professor, M.Arch
(Architectural Conservation)

Dr. Pranoti Lad
H.O.D. M.Arch
(Architectural Conservation)

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Mrs. Rachna Navale- Ashtekar
Vice President (Admin)
STES

- Sinhgad college of Architecture. M.Arch in Architectural conservation department conducted Conservation Projects presentation of Alumni on occasion of Heritage week for 2nd yr.M.Arch for studio work.
- The presentation included her thesis work related to studio .



Subject – Conservation project

CONSERVATION PROJECT : CONSERVATION PROPOSAL FOR RELIGIOUS CULTURAL LANDSCAPE OF HISTORIC CORE OF NASHIK

INTRODUCTION

"India is a great network of pilgrimage places – referential, inter – referential, ancient and modern, complex and ever changing. As a whole, it constitutes what would have to be called a 'Sacred Geography'." - Diana Eck

Everything in India is interconnected and a part of a living, storied landscape. The manifestations of culture & religious entities have created sacred spots across the geographical landform of India. Significance of Kashi / Banaras is only in context of much wider system not by its uniqueness but by multiplicity.

Everything about the holy city seemed to be duplicated elsewhere, set amid a pattern of symbolic significance. It makes up what could be referred to as sacred geography as a whole. Throughout ancient times, religion has served as the foundation of Indian culture. It has long been a tradition in this place to worship the personifications of natural forces. The diverse groups of adherents to these religious doctrines are known as sects.

They are Vaishnavism (worship of Lord Vishnu), Shaktism, and Shaivism (worship of Lord Shiva) (worship of Goddess Durga). Regarding traditions and practises, moral standards, cultural norms, and religious beliefs, each of the three groups has its own distinct concepts.

The pilgrim's India is a vividly imagined landscape that has been created not by homing on the singular importance of one place, but by the linkage, duplication, and multiplication of places so as to constitute an entire world.

The critical rule of thumb is this –

THOSE THINGS THAT ARE DEEPLY IMPORTANT ARE TO BE WIDELY REPEATED.

AIM

To study and explore the Religious Cultural landscape of Nashik in order to conserve its sacred entity and to formulate a comprehensive plan.

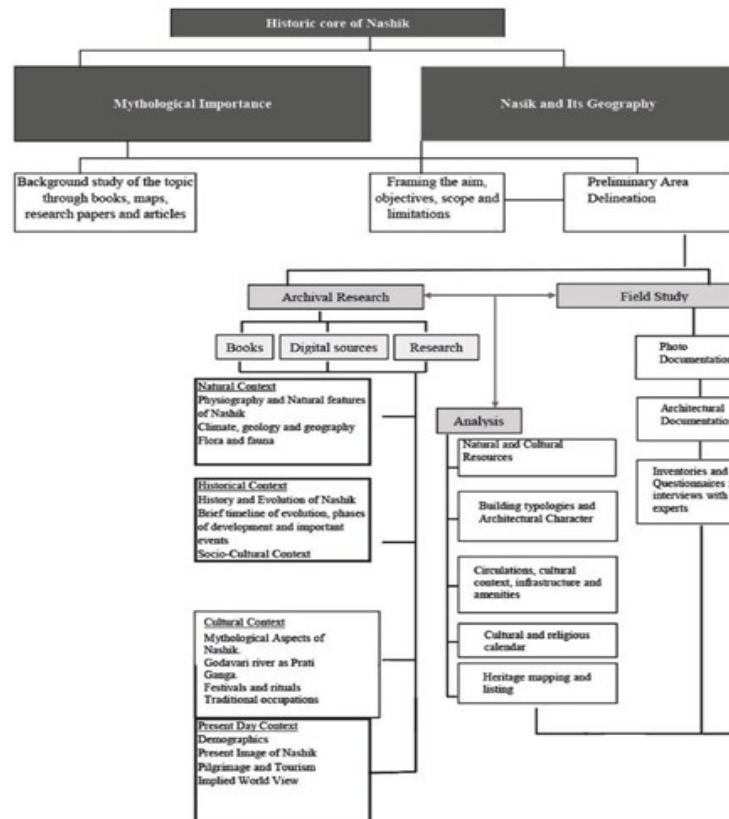
OBJECTIVE

- To study the concept and components of cultural landscape.
- To understand the geographical setting of the region of Nashik and its sacred significance.
- To study religious and socio-cultural aspect of Nashik.
- To identify various resources.
- To analyse the resources in terms of Architecture, hydrology and sacred perception in total.
- To examine existing condition of the region and identify related issues.
- To formulate comprehensive conservation proposal to safeguard the sacred scape if Nashik.

SCOPE

The study area includes the core city of Nashik and its natural surrounding natural landscape.
The study explores mythology, history and evolution along with its sacred manifestations.

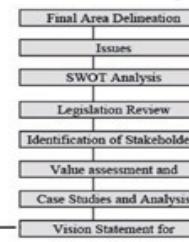
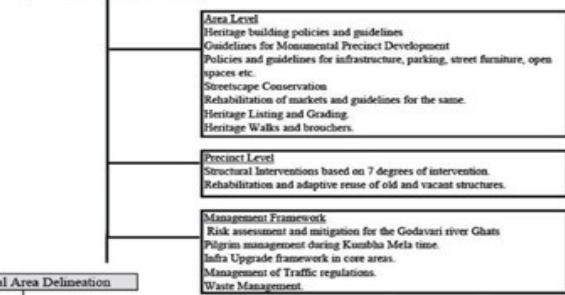
METHODOLOGY



LIMITATIONS

Considering the time constraints and few other limitations, the delineated study area is limited to the core city of Nashik and its adjacent natural landscape.

Conservation Proposal



CONSERVATION PROPOSAL FOR RELIGIOUS CULTURAL LANDSCAPE OF HISTORIC CORE OF NASHIK

Sign & Stamp

Ar. Aniket Kulkarni 04 S.Y.M.arch (A.C) SCOA

STUDENT WORK

Subject – Conservation project

CONSERVATION PROJECT : CONSERVATION PROPOSAL FOR RELIGIOUS CULTURAL LANDSCAPE OF HISTORIC CORE OF NASHIK

SACRED LANDSCAPE

India's entire territory is a vast network of interconnected, historically significant, contemporary, complicated, and dynamic pilgrimage sites. Together, they make up what might be referred to as a "Sacred geography," one that is as broad and intricate as the entire subcontinent. Nothing in this larger network of pilgrimage, not even the enormous city of Banaras, exists in isolation; rather, everything is a part of a dynamic, richly layered, and intricately interconnected world.

India is a country with a living landscape, where the legends of gods and heroes are intricately woven into the mountains, rivers, forests, and villages. The land is marked with the footprints of the heroes and the signs of the gods. The duplication and pluralism of sites, the formation of sacred place clusters and circles, and the articulation of group four, five, seven, or twelve sites all contribute to a rich symbolic landscape.

SACRED LANDSCAPE



NATURE EPICS



CULTURE



CONCEPTS OF HINDUISM

Physical elements such as rivers, mountains, hills, and coastlands in Hindu India are infused with myths about gods and heroes. It is a terrain that has been imagined to exist and is connected to the outside world. It fosters relationships and arouses feelings of attachment.

TIRTHA

The first concept one must understand when studying India's sacred geography is tirthas, or crossings. Tirtha, which means "place to cross the river" in Sanskrit, is a place of spiritual crossing where one can pray more powerfully because the gods are close by and the rewards of worship are plentiful. The term Tirtha and related ideas of crossings are used in numerous spiritual contexts in the early Vedas and Upanishadas.



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In a sense, each temple is a tirtha, especially consecrated as a crossing place between earth and heaven.

KSHETRA

A pilgrimage place or location in some Hindu texts is also referred to as Kshetra, literally any "field, area, tract of land".



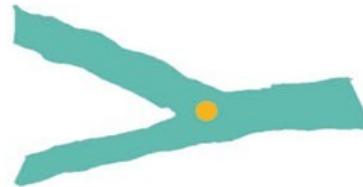
https://www.dreamstime.com/historical-architecture-buildings-perspective-view-landscape-city-varanasi-india-ganges-river-entrance-historical-image122648131

A kshetra denotes a holy precinct.

A kshetra may denote a place where there is a temple or where there is held to have been a person or event of sacred, religious or dharmic importance.

AVARTANA - Divine Descent

The Sanskrit root for the phrases avatarana, avatara, and tirtha all means "to cross over." By connecting heaven and earth, this world and that one, the language of crossing creates a world of sinking and ascending. Examples include Lord Vishnu's avatars. Tirthas are those fords where one crosses the opposite way, from this side to the far shore of a river or to the far shore of the heavens, as avatars descend "downward." This bridging language has many different symbolic references. Of course, the greatest descenders are the rivers. as in the River Godavari. In investigating how systems of geographical meaning are constructed, India's rivers are important, for they are not simply individual rivers, but part of a system of rivers. They are linked together in groups—in this case, the seven Ganges.



The rivers are especially sacred where they join in a sangam, a confluence. But three rivers joining are even better. The three are knotted together in braids—like the many trivenis, or "triple braids," where a confluence of two rivers is joined by a third, is considered Holy.

In sum, India's rivers are joined by the inter-referential symbolic language of their heavenly origins, their sources, confluences, and mouths.

HOLY GROUPINGS - 3,4,5,6,7,8

The grouping of tirthas in numbered sets creates a 'landscape, linking place to place and thereby spanning the land between. Some groups, like the four dhams, the seven liberation-giving cities, the twelve lingas of light, and the fifty-one seats of the Goddess, cast their imaginative net across virtually the whole of India.

In this textured landscape, nothing stands isolated.

Numbers and their association to cultural landscape is common in Hindu mythology.

Three – Triveni sangam

Four – Chardham

Five – Panchcroshi yatra

Six – Group of Murugan Shrines

Seven – Sacred Rivers

Eight – Ashtavinayak / Ashtavinayak in Varanasi



https://www.alamy.com/



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CONSERVATION PROPOSAL FOR RELIGIOUS CULTURAL LANDSCAPE OF HISTORIC CORE OF NASIK

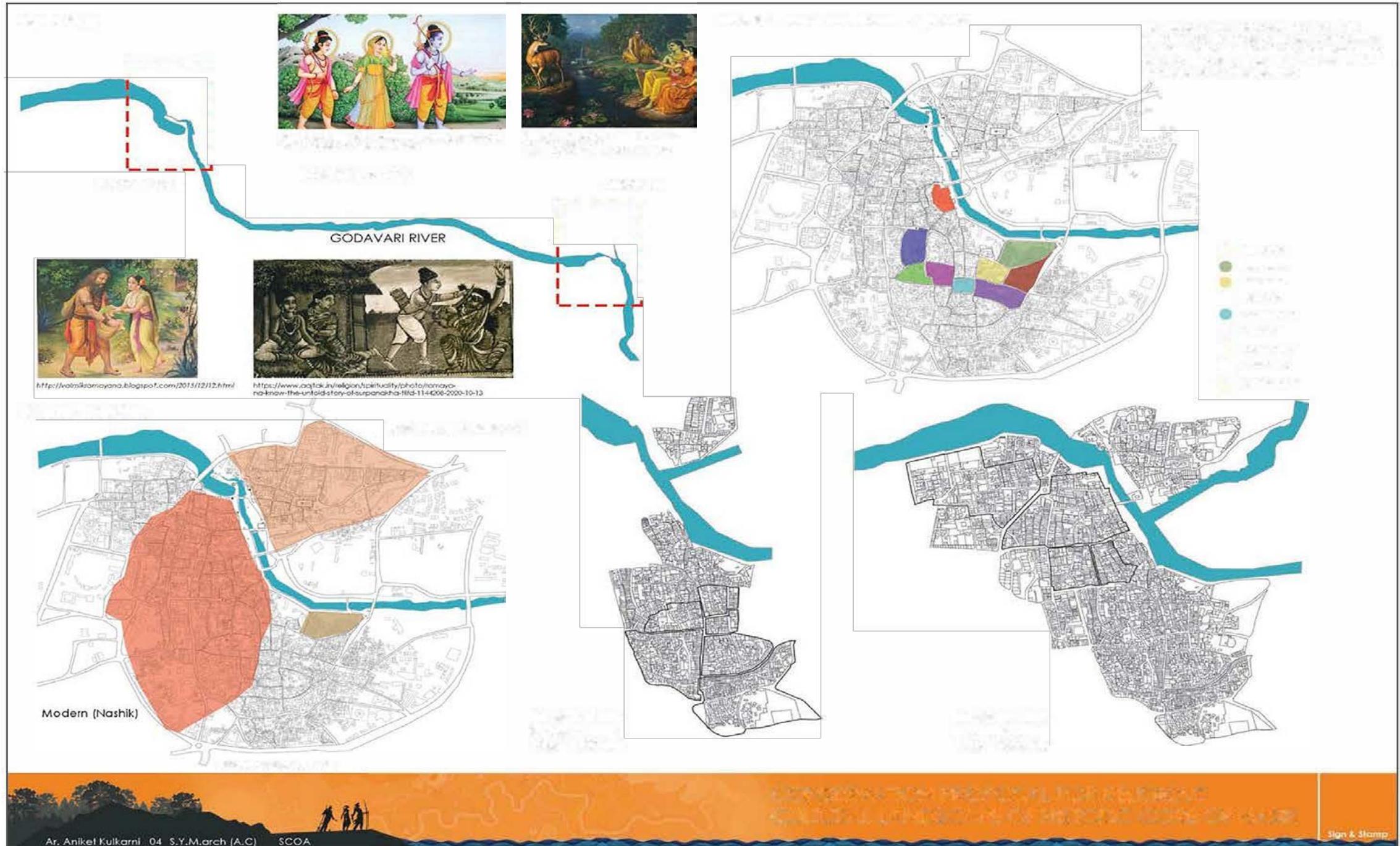
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ASSOCIATION

TRIMBAKESHWAR



Trimbakeshwar Temple



Mahadev Jata Mandir



Kushavarta tirtha

ANJANERI



Hanuman Foot print lake



Hanuman birthplace Anjaneri

Lord Hanuman was born on the Anjaneri hill near Trimbakeshwar.

Hanumans foot print lake can be seen on hill even today.

RAMAYAN AND NASIK



Topovan



Kalaram Mandir



Varivaz



Shurpanakha



Sita Haran

Lord Rama, along with Sita and Lakshmana, spent time here during His exile from Ayodhya. Sage Agastya told Rama to build his hermitage in Nashik.

Nashik is considered to be the turning point of Ramayan. Lakshmana cut off the nose of the demoness Surpanakha, Ravana's younger sister and Ravana kidnapped Sita from Nashik.

SHAKTIPITHA



Bhadrakal

A totally grief-stricken Shiva, carried Sati's charred body on his shoulder and roamed all around the world with it. According to one legend, Vishnu dismembered Sati's body, cutting it into 51 pieces, with his Sudarshan Chakra (discus). He named each one of them Shakti Peethas. As Vishnu continued cutting them, they fell onto the earth, scattering across different parts of India. Each of these body parts was a manifestation of the Supreme Deity, Aai Parashakti.

SATVAHANA AND KSHATRAPA



Fandavleri



Anjaneri Jain temples

SUNDARNARAYAN



Bramha

In Krutayuga Lord Bramha did penance here seating in Padmasan. The area is said to be near Sundar Narayan temple. Hence Nashik was named as 'Padmapur'.

KAPALESHWAR

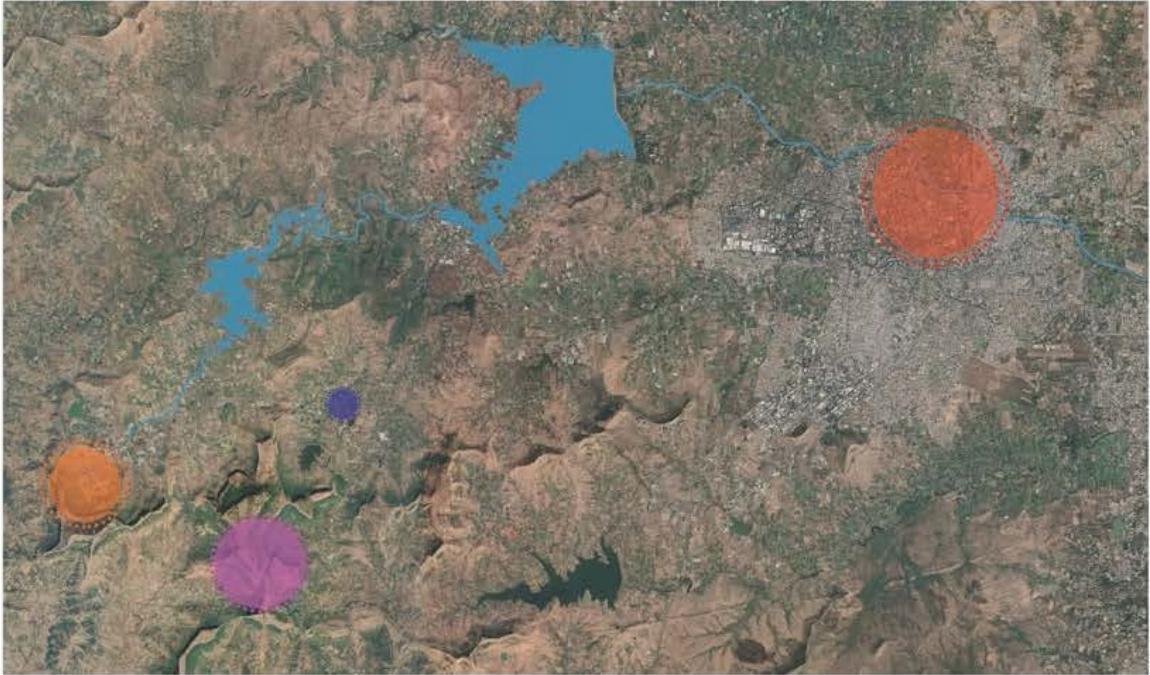


Kapaleshwar

Lord Mahadev considered Nandi his guru at Ramkunda to recover from the sin of Bramhahatya. Kapaleshwar is the only temple without Nandi.



Sati



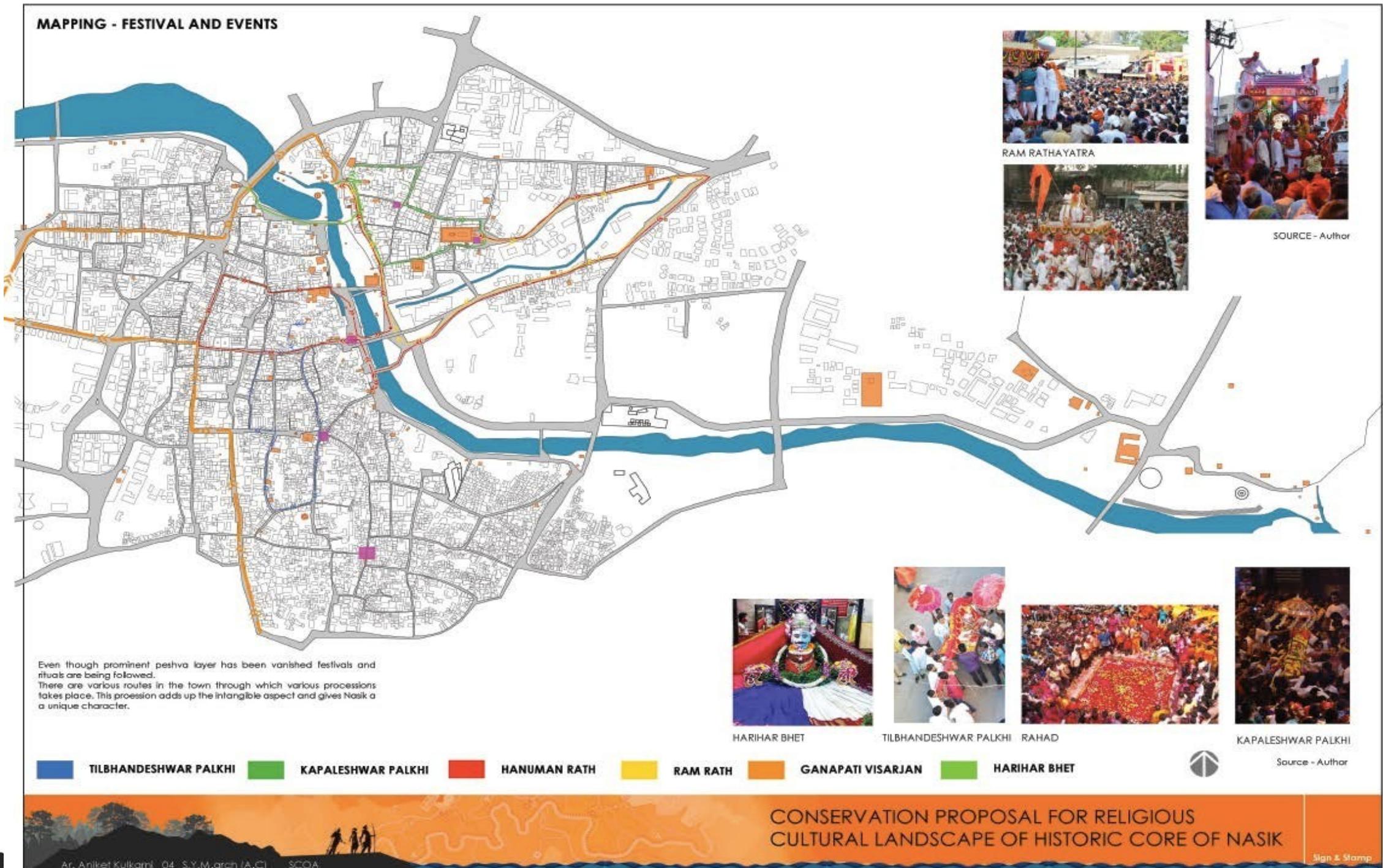
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KALARAM MANDIR

BRIEF HISTORY

The temple is considered to be on the same place where Shriram lived .

Sadhus from Nath sampraday use to live in the temple.

There was a **wooden temple** earlier with Wooden idols of Ram, Laxma and Sita.

There is no documentation of the wooden temple.

The temple is constructed by **Shri.Rangrao Odhekar.**

The temple is constructed as per **Mayasanhita.**

Stone from the Ramshej fort is used for the construction.

Stone is burnt and tested in boiling Milk before using for construction.

Construction started in 1778 and completed in 1790.

SPATIAL ANALYSIS

Temple complex measures 266 ft X 138 ft.

Temple has **4 feet wide Chirebandi** kot around it.

There are **11 feet wide Orya** for the pilgrims.

Orya are constructed in Stone and chunegacchi has been done on top.

Chirebandi Patangan in front of Orya.

Temple has 4 access ways among them East dooe is called 'Mahadwar', and has 52' X 21' wide Nagarkhana.

West door opens in the residence of the Pujaris, South face has Marlanda temple.

The earlier Temple was on the South-West side of complex currently there is Ganapati Temple.

On the North-West side there is a well.

The sabhamandap in front of Dashanuman measures 73 1/2' long X 32' Wide X 10'high and has 40 Coloumns.

Mahadarwaja and Das Hanuman Temple is aligned in such a manner that if one stands in front of them can see the delty.

There are Sanjeevan samadhi of two Nathpanthiya sadhus in the Complex.

CONSTRUCTION

Stellar plan is observed with the shekhari style shikhara.

Stone is used for construction with Male female joints.

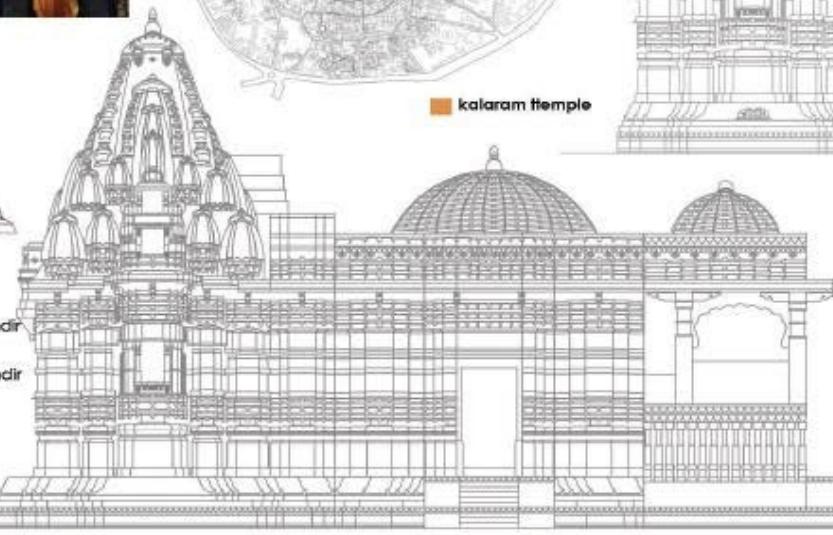
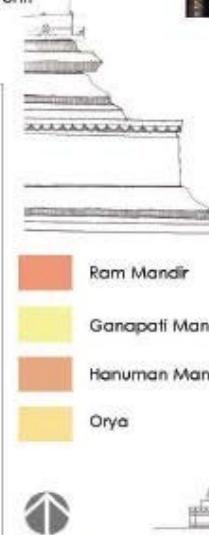
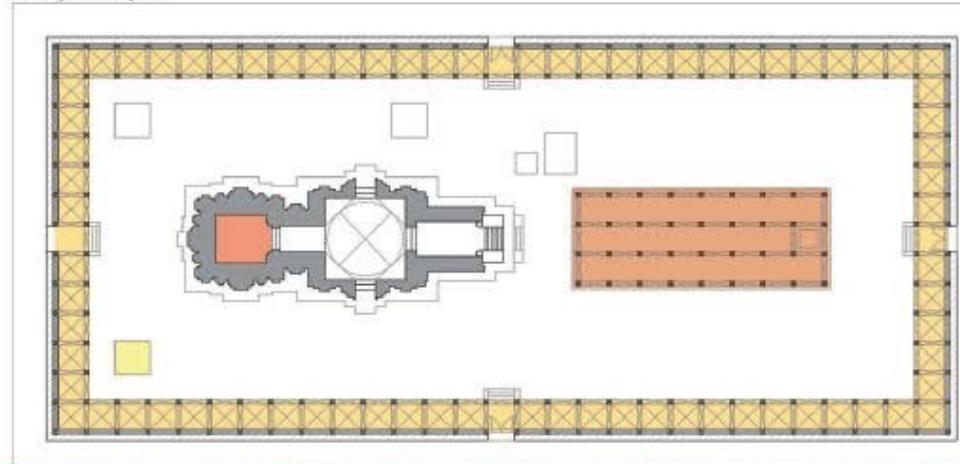
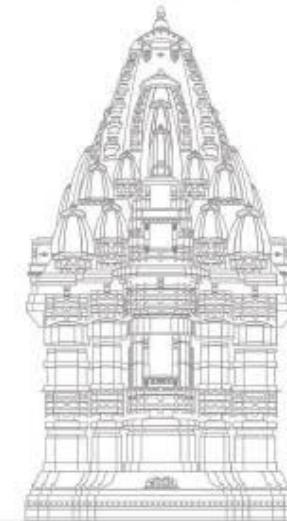
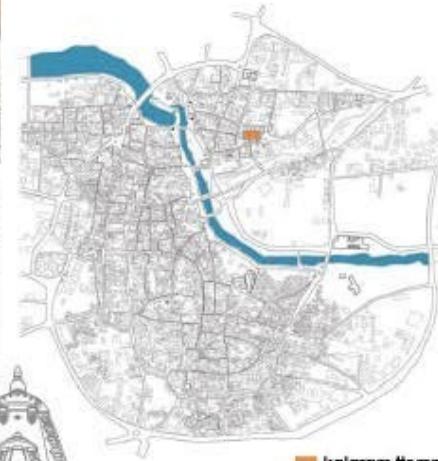
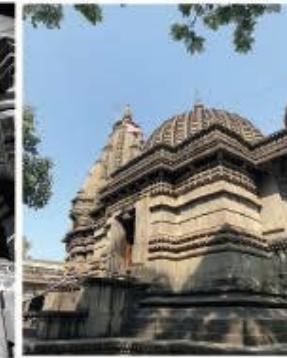
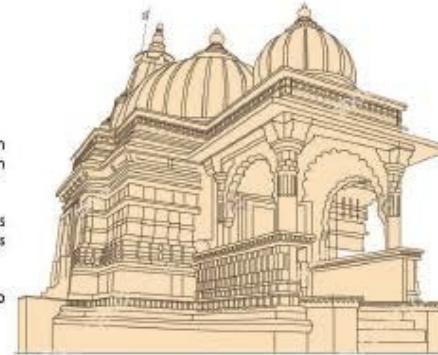
The ceiling of the Mandapa is a stone dome resting on squinches with the help of 8 arches.

ICONOGRAPHY, FESTIVALS

Idol of Lord Shriram had right hand pointing towards his leg and left hand on his chest.

Current idols are Valukamay and are replica of earlier idols.

Ramrathyatra is celebrated each year on Kamda Eka-dashi and is a important cultural event.



Source - Tushar Khemkalyani / Author

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DIKSHIT WADA

GENERAL DESCRIPTION

The Wada is planned considering the central open to sky courtyard.

All the masses are inward looking which makes the space more interactive.

The people in the area gather in the courtyard to celebrate various festivals and thus the courtyard plays an important role in adding religious and cultural value to the family & society as a whole.

The office window and bridge are used as overlooking spaces for the courtyard activities.

The peripheral walls are 1.5 m thick since many of them are retaining walls & the residence is built on steep slope.

The thick load bearing walls create a micro climate in the residence.

The wada acted as a defence house in the Peshwa era.

The planning and construction of the additions in the wada are done at various time periods and so is the reason of multiple levels in the floor plates.

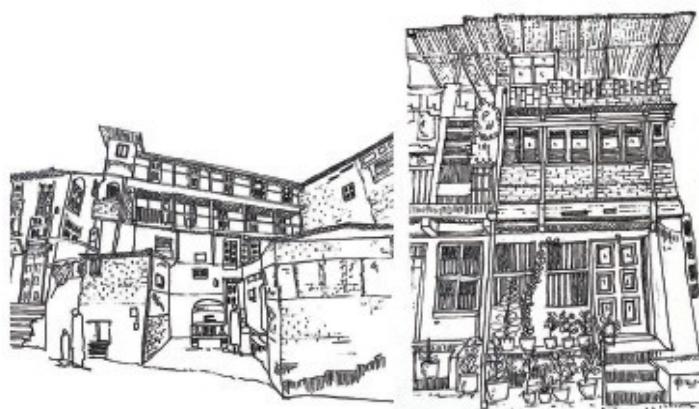
CONSTRUCTION

The wada is constructed in different time periods in the past.

Thus, one can identify a spectrum of materials used in the construction and later additions.

The primary structure is a load bearing structure upon which additions and alterations have been done.

The materials used are Stone, pustaki brick, lime, timber, cement, steel, glass, etc.



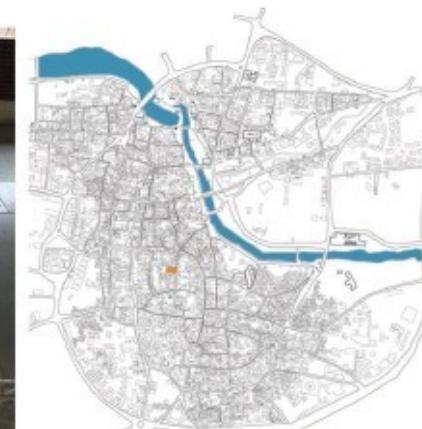
Sketches of Dikshit Wada



Section

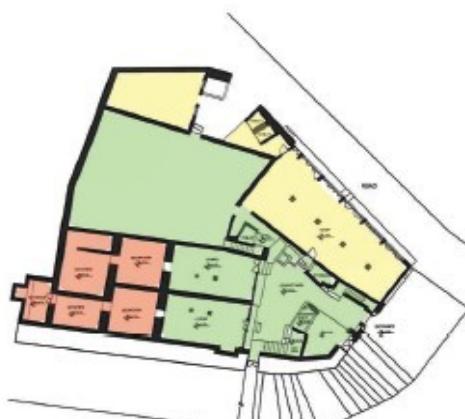


Source - Author



Dikshit Wada

Public Semi Public Private



Ground Floor Plan



First Floor Plan



Second Floor Plan



Third Floor Plan

Reference- M.E.T. College of Architecture



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ISSUES - Historic Core

CONCRETISATION

Holy Ramkunda has been concretised by the corporation and hence the live water springs has been closed.




URBANISATION

Rapid Urbanisation is taking a toll on the Heritage precinct. Change in SKyline of the city can be seen prominently.






Temples New Construction Old Wadas

TRAFFIC CONJETION

Road widths in the core area varies between 4.5m - 7.5 mtrs. Due to Less road widths, shops on the road, hawkers traffic conjetions are oftenly scene. On the Festival days conjetions are seen in larger



<https://www.bkmat.com/>

FLOOD

Increase in flood level are noticed. Concretisation over the banks of the River is resulting in to increase into flood level. Each year, floods put the historic sites along the ghat in danger.



NIRMALYA VISARJAN, RELIGIOUS ACTIVITIES, BATHING AND ASTHI VISARJAN

Religious activities are prominent. At Ram ghat there is a "Bhaji Bajar", throwing of vegetable waste, remains etc. has been observed. It is also observed that temples don't have their own nirmalya collection facility.

Many people visit Ramkunda for the purpose of Asthivisarjan of there loved once.




CONSERVATION PROPOSAL FOR RELIGIOUS CULTURAL LANDSCAPE OF HISTORIC CORE OF NASIK

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PROPOSAL - HOLY RIVER MANAGEMENT

IMPORTANCE OF RIVER

From time immemorial, the rivers are said to be the lifeline for living beings, as all types of developments, directly or indirectly relate to them.

India is a blessed country when water sources come into question which is available in the form of numerous rivers and lakes. Rivers in India play important social and economic roles.

Apart from Ganga and Yamuna, Godavari also holds the special religious importance in India. Godavari is one of the sacred river in India. Godavari, is the second longest river in India after the river Ganges is also referred as 'Dakshin Ganga or "Ganga of South".

NIRMALYA VISARJAN, RELIGIOUS ACTIVITIES, BATHING AND ASTHI VISARJAN

As Nashik city is a Holy place, huge number of devotees visits the city resulting in high floating population all through the year. Devotees perform various kinds of Pujas at certain places at the bank of the river. This leads to addition of organic matter in to the river directly. Some of the activities are as below

Proper use of collection facility for nirmalya should be placed at every religiously significant place like temples, ghats.

Pindadan comprising of cooked rice during Dashakritya and nirmalya in the river at Ramkund.

Human body ash (Asthi) Visarjan activities at Ramkund.

Bhaji bajar and stalls of offerings to Devotees near river banks.

Control of ritual inputs by devotees is also essential to check the pollution at the banks of temples specifically at Ramkund. The following measures should be considered:

Appointment of **special vigilance squad** for control of misuse of river at the banks for washing of clothes, vehicles, and open defecation is recommended.

Awareness should be created through an audio visual show for violators with the help of NGOs and citizen groups.

Artificial ponds should be constructed at the banks of Ramkund for "Dashakrityavidhi" so that entry of putriciable organic matter into the main stream can be restricted. The water in the artificial pond should be replaced and separate treatment should be provided to this polluted water.

DISPOSAL OF NIRMALYA

Placing of nets on the bridges to avoid throwing of nirmalya across the river flow and also downstream of holy places such as Ramkund, Tapovan to collect floating Nirmalya disposed by the devotees can be helpful to reduce the amount of nirmalya in the river.

Volunteers should be appointed for effective collection and disposal of such material.

Awareness programmes should be organized for adoptions of the improved system for pollution prevention.

COLLECTION OF DOMESTIC WASTEWATER

100% collection of wastewater from the Nashik Municipal area should be achieved in order to avoid any wastewater directly entering into the river.

Prior to awarding permission for development of new residential areas in the outskirts of the city, there should be **provision of sewerage network and STP** of appropriate capacity and accordingly authorities should take prompt action for construction of new STP.

STATUS OF SEWER

Regular operation and maintenance sewers and sewerage chambers should be done as leakages or breakages in either can lead to flow of huge quantity of sewage in to the river Godavari.

MAINTENANCE AND UP-GRADATION OF STPS

Regular maintenance and up gradation of STPs should be carried out for effective treatment of wastewater. The working status of each STP performance unit should be strictly checked in order to comply the standard. **Recommendations provided by NEERI shall be implemented.**



<https://www.deshdoot.com/>

timesofindia.indiatimes.com/

ACCUMULATION POINTS

At the crossing, Bridges and sandbars where there is a level difference, Nirmalya accumulates. Regular cleaning of such points and reconstruction of the bridges which wont obstruct the flow of the river.



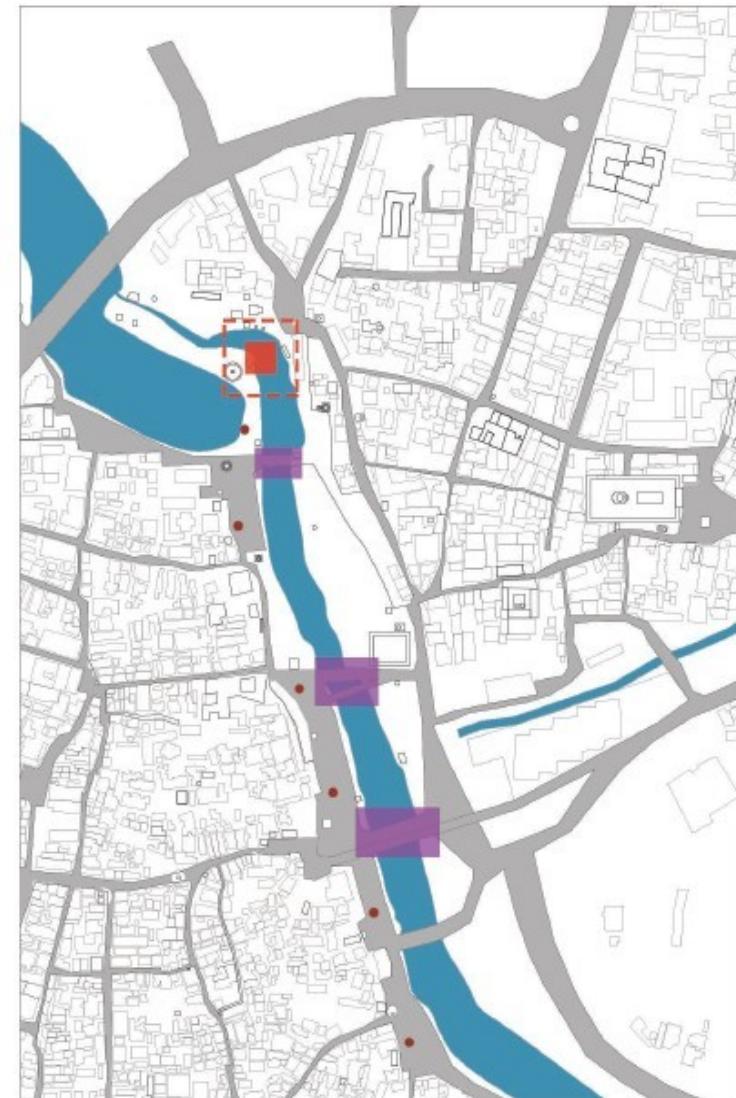
<https://www.deshdoot.com/>

OTHER RECOMMENDATIONS

Activities such as soil excavation, brick making on the bank of river is seriously affecting the quality of river water, Hence such activities should be strictly prohibited upto 500 m. from high flood line.

It is recommended to implement **River Regulation Zone** policy strictly to restrict activities in the river bank.

Encroachments, depositions, construction or any kind of developmental activities on the bank of rivers **should be banned.**



● Sewer

■ Asthi vilay Kunda

■ Nirmalya Accumulation



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Fort Vijaydurg old maps



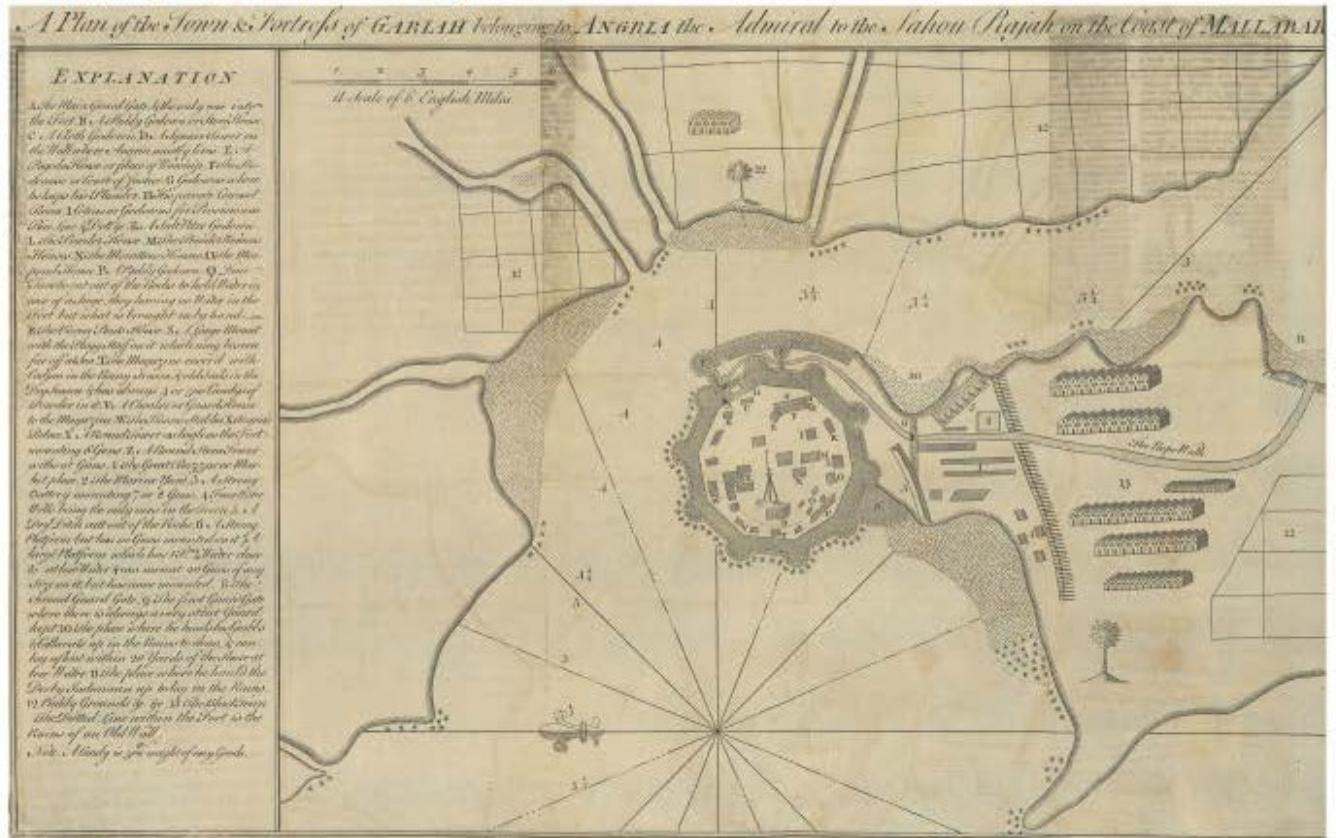
Fort Vijaydurg old maps source- dr. B.K. Apte book



FORT VIJAYDURG OLD MAPS source- naval history page (twitter)



Fort Vijaydurg old maps 1756 source – age fotostock



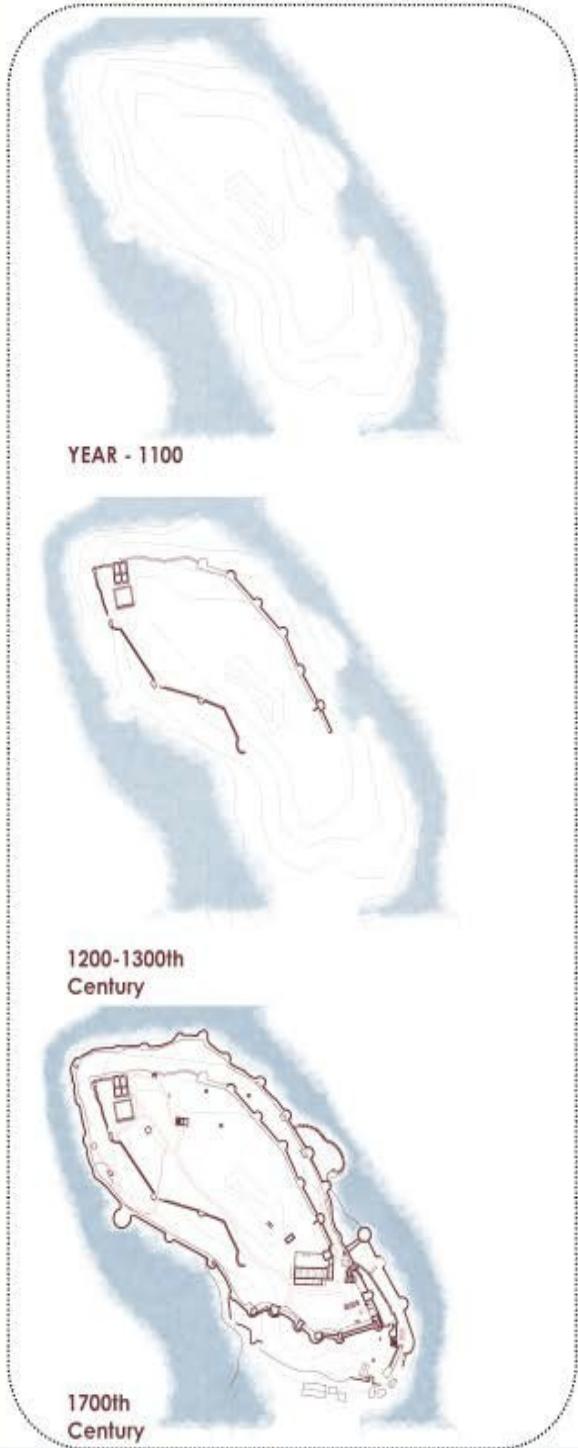
Fort vijaydurg (gareah) old maps

CONSERVATION PROPOSAL FOR VIJAYDURG FORT, MAHARASHTRA, INDIA

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FORT VIJAYDURG TIMELINE



FORT VIJAYDURG 2023



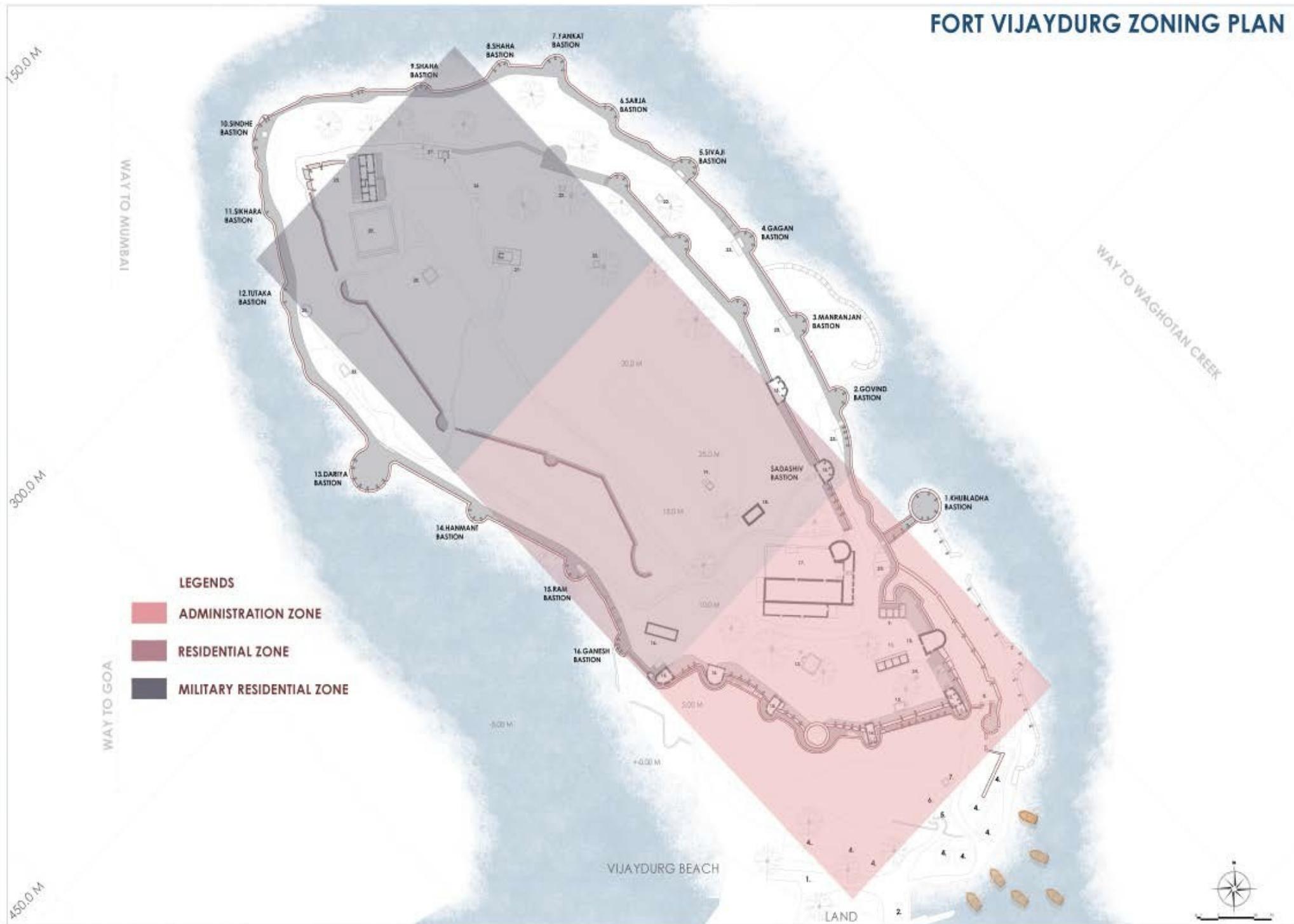
VARDHANIDAY VADGAVE
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 SEM-IV 2023-2024, SOOA, PUNE

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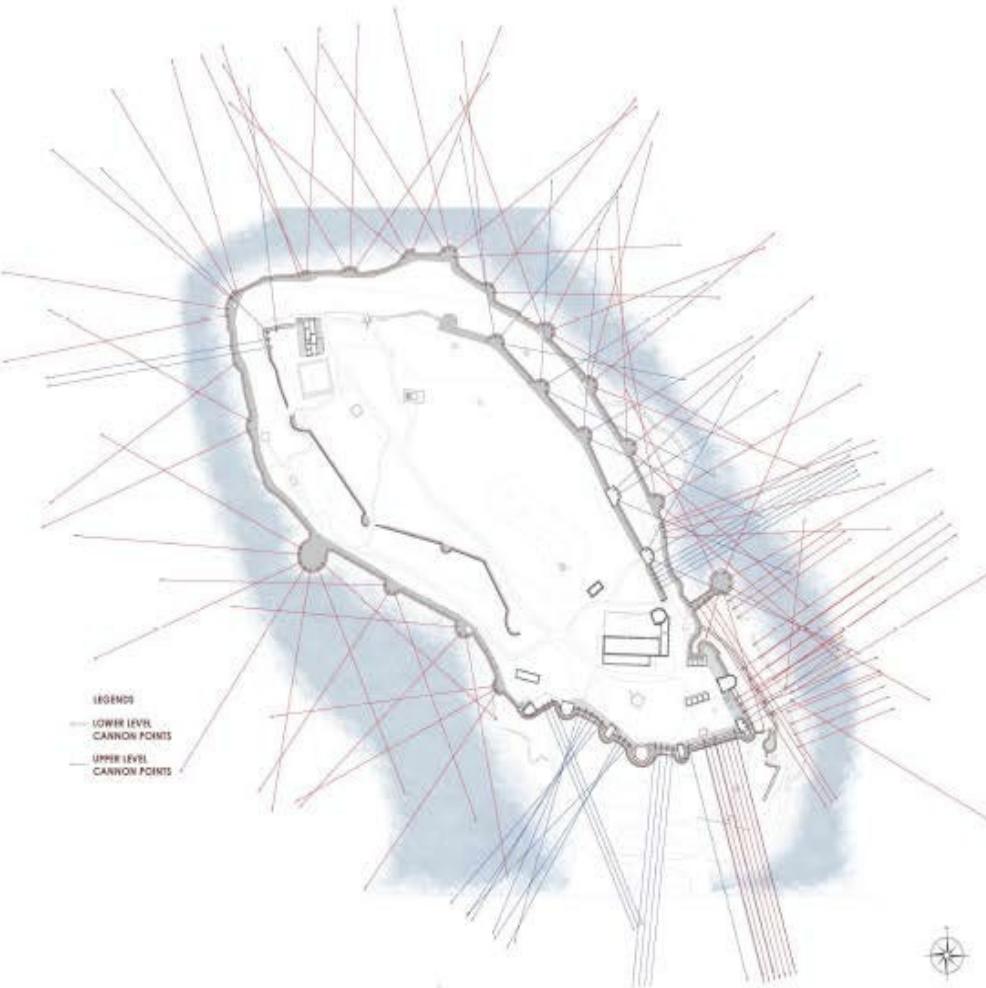
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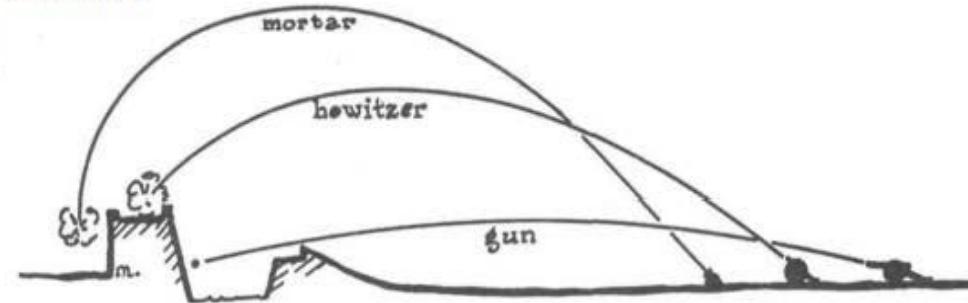
Naval artillery – CANNON

Development of Maratha artillery could be said to have been started with Shivaji . Although involved mainly in guerilla warfare Chhatrapati Shivaji understood the potency and importance of a strong artillery division . Real life experiences like the siege of Panhala , where the long – range English guns made a huge difference , shaped his opinion . Constrained as he was by a hundred things , he still went out of his way to ensure that his soldiers had access to the best weapons . Be they cannons or cannon balls . Much of this was procured from the Portuguese who had set up factories in Goa , Vasai , Daman and Diu



Naval artillery – CANNON

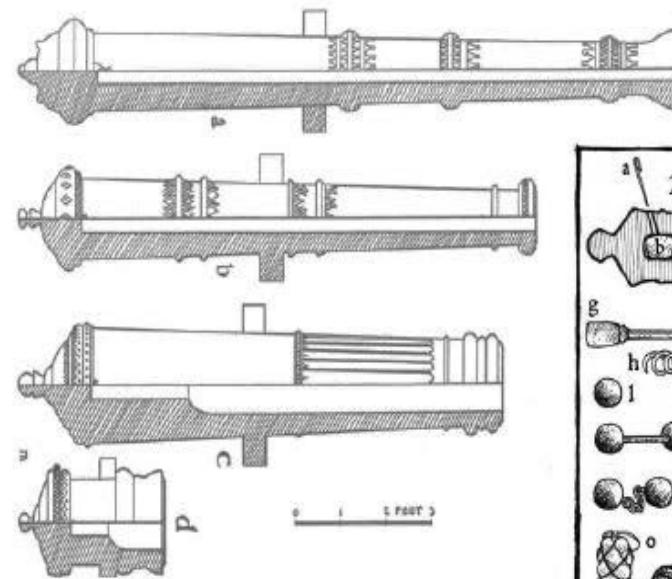
Cannon types



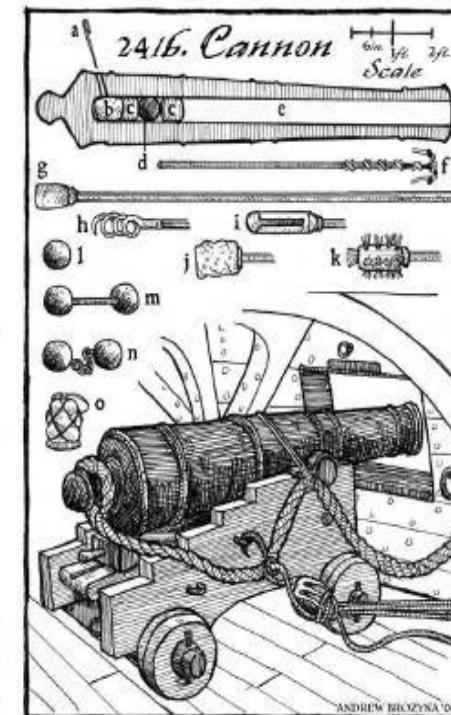
Guns could: Batter heavy construction with solid shot at long or short range; destroy fort parapets and, by ricochet fire, dismount cannon; shoot grape, canister, or bombs against massed personnel.

Mortars could: Reach targets behind obstructions; use high angle fire to shoot bombs, destroying construction and personnel.

Howitzers could: Move more easily in the field than mortars; reach targets behind obstructions by high angle fire; shoot larger projectiles than could field guns of similar weight.



SIXTEENTH CENTURY SPANISH ARTILLERY. Taken from a 1592 manuscript, these drawings illustrate the three main classes of artillery used by Spain during the early colonial period in the New World. a—Culverin (Class 1). b—Cannon (Class 2). c—Pedrero (Class 3). d—Mortar (Class 3).



Subject – Conservation project

CONSERVATION PROJECT : : CONSERVATION PROPOSAL FOR VIJAYDURG FORT, MAHARASHTRA, INDIA

Identification of Issues -

Conservation proposal of fortification wall – south west side (vijaydurg beach)

Material mapping -

Laterite is both a soil and a rock type rich in iron and aluminium and is commonly considered to have formed in hot and wet tropical areas. Nearly all laterites are of rusty-red coloration, because of high iron oxide content. It is largely available on coastal region of Sindhudurg.

Blackening and weathering

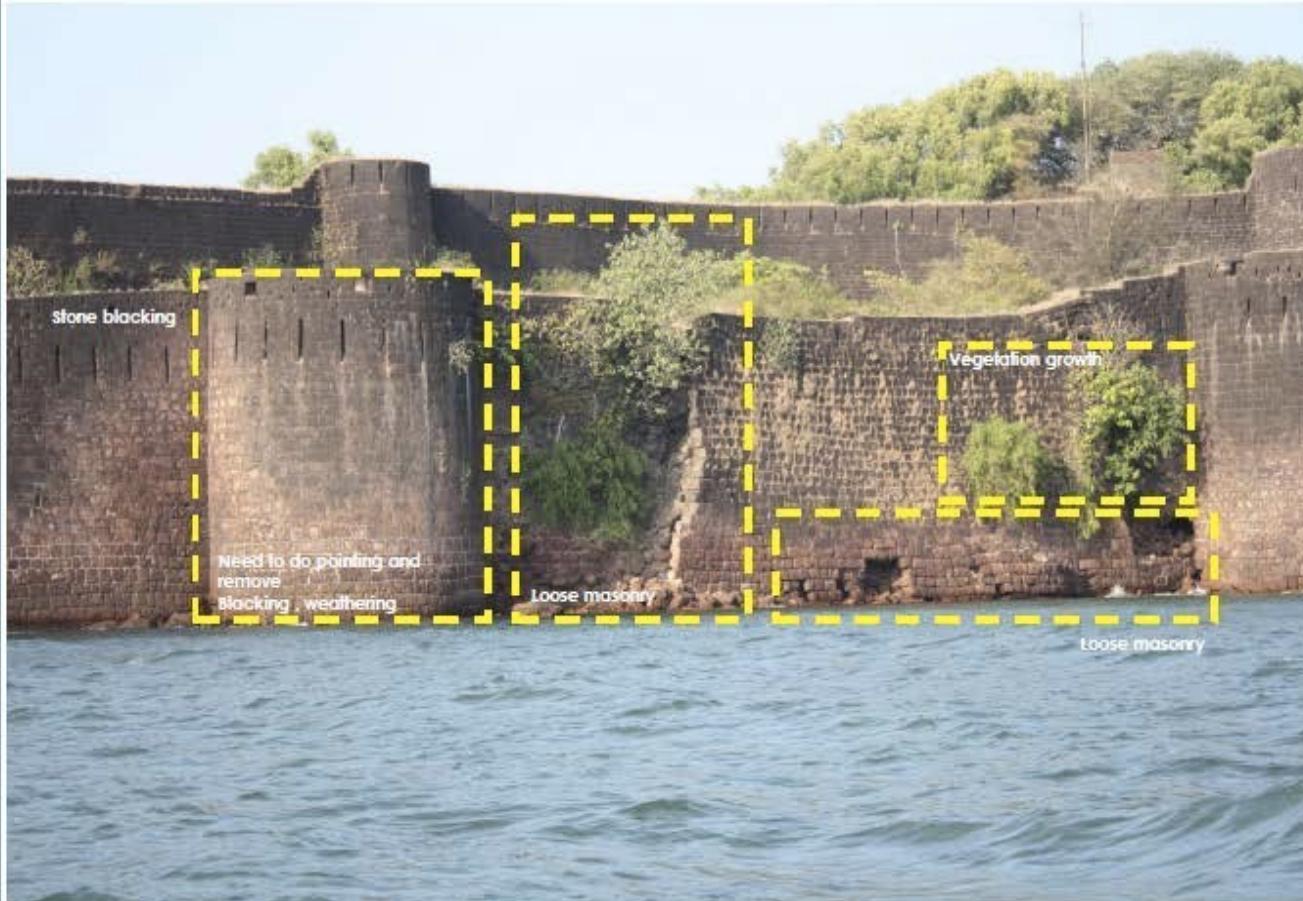
Need to do pointing and remove Blackening, weathering

Vegetation growth :

While the plant growth itself may be harmful, it can threaten the structure or cause significant, costly damage due to water and moisture. Due to excessive exposure to water heavy moisture content is seen in the fort wall leading to vegetation growth.

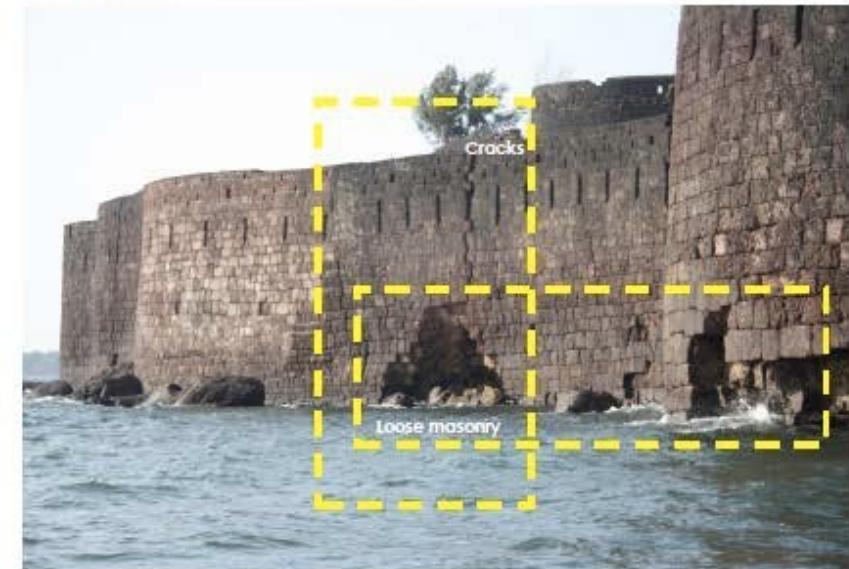
Cracks :

May be due to weathering, flaws in Brick & stone, static problems, Or surrounding encroachment pressure on the structure.

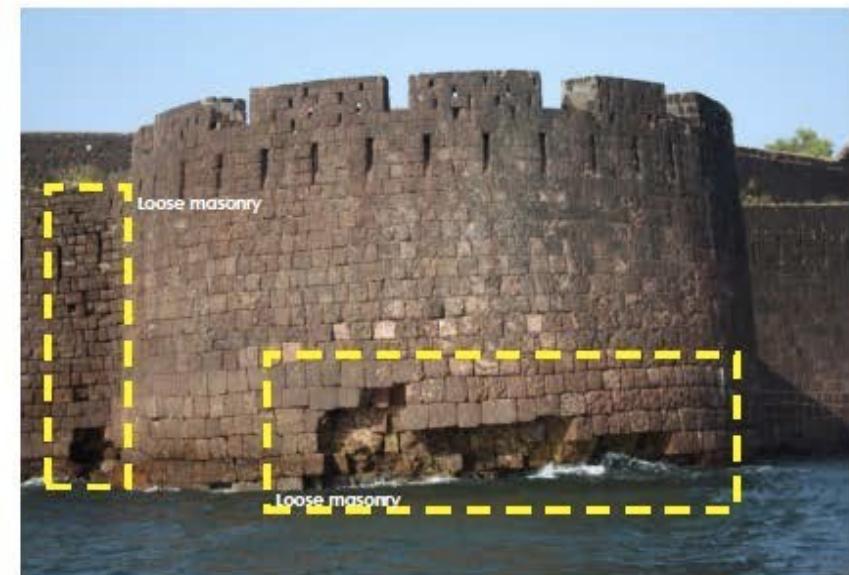


Visible evidence of the dire condition of masonry is overwhelming. Major vertical cracks in stone appear. Large blocks of stone have shifted. Undressed stone that is meant to be covered at the base of bastions and walls, is often exposed.

After studying and understanding the current state of damage to the fort wall, it seems that the tides caused in the sea has led to erosion causing flooding inside the fort. Another cause of damage would be due to the incorrect cement pointing and plastering done in order to strengthen the structure.



Due to which the masonry of the fort was is being exposed leading to further damage and deterioration. Hence asking for immediate attention.



Subject – Conservation project

CONSERVATION PROJECT : : CONSERVATION PROPOSAL FOR VIJAYDURG FORT, MAHARASHTRA, INDIA



SCAFFOLDING AND SAFETY

Scaffolding is widely used during construction and renovation activities. In its simplest form, a scaffold is any temporary elevated or suspended work surface used to support workers and/or materials.



CLEANING

Clean stone surfaces with a neutral cleaner, stone soap, or a mild liquid dishwashing detergent and warm water



HOT LIME GROUTING

Lime-based grouting is efficient because it improves the mechanical characteristics of stone, brick and even, earth masonry walls, while preserving the historical character of the existing materials.



LIME MORTAR

Lime mortar is a traditional building material, and is now only normally used for restoration, and repair of old buildings. It was generally made with a mix ratio of about 1:3 (lime:sand), and sets by carbonation.



CRACK STITCHING FOR STONE WALL

Helix crack stitching provides a quick, simple, effective and permanent means of stabilising cracked masonry. Installation involves bonding stainless steel Helix into appropriate bed joints or cut slots in bricks, blocks or stonework, using HelixBond cementitious grout.



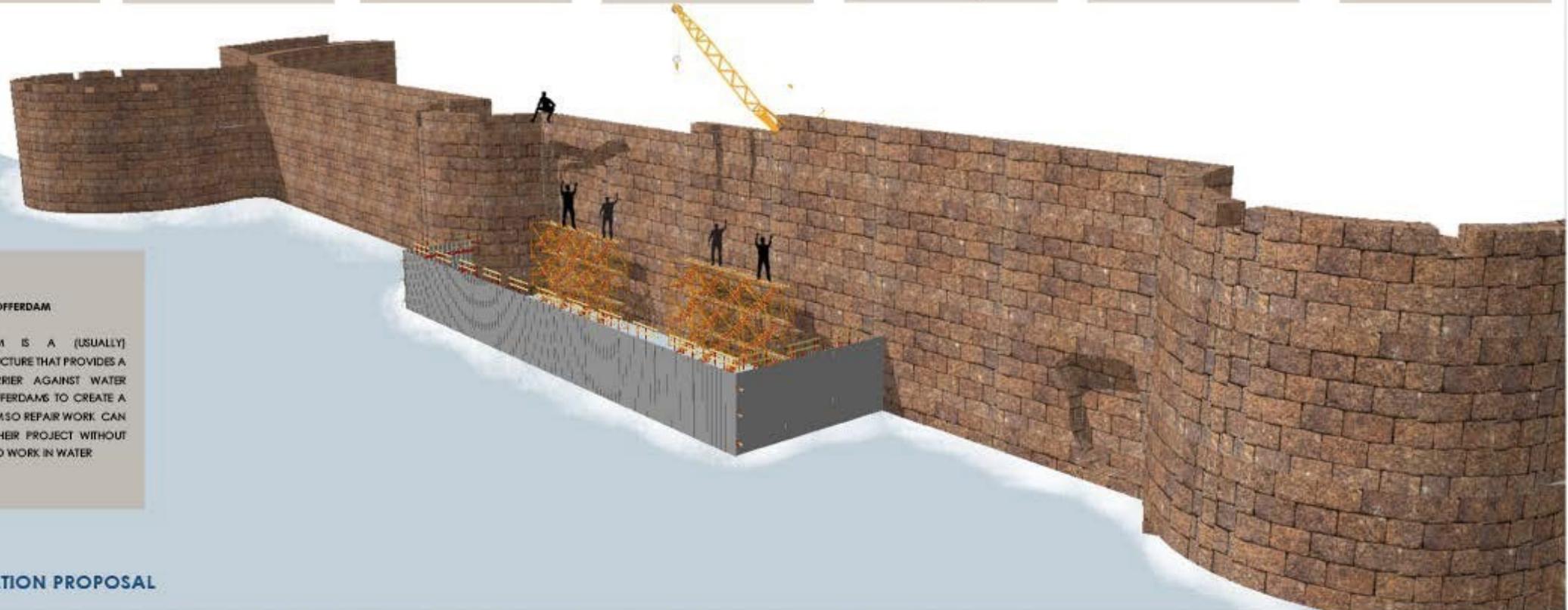
RESTORATION OF DAMAGED STONE

The cavity or open bed to receive them shall be cleaned out and wetted. A lime mortar bed shall be spread over the wetted old stone. The new stone shall be dampened and fixed over time mortar bed



LIME POINTING

Repointing, which is the focus of this the process of repairing or replacing mortar that has cracked, failed, or is not made of an appropriate material.



COFFERDAM

A COFFERDAM IS A (USUALLY) TEMPORARY STRUCTURE THAT PROVIDES A DEDICATED BARRIER AGAINST WATER INTRUSION. COFFERDAMS TO CREATE A TEMPORARY DAM SO REPAIR WORK CAN GET ON WITH THEIR PROJECT WITHOUT HAVING TO WORK IN WATER

CONSERVATION PROPOSAL

CONSERVATION PROPOSAL FOR VIJAYDURG FORT, MAHARASHTRA, INDIA

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