F.Y.B.ARCH 2015-16

BHUJ-AHMEDABAD

A STUDENTS' MEMOIR

Bombay Suburban Art & Craft Education Society's
L S Raheja School of
Architecture

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I. S Raheja School of
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CONTENTS

Bombay Suburban Art & Craft Education Society's

L S Raheja School of Architecture

L. S. Raheja School of Architecture is one of the esteem pioneer institution imparting education in field of Architecture. The parent trust "Bombay Suburban Art & Craft Education Society" started this elite professional course in 1953 under the recognition of Director of Technical Education, Maharashtra State which was 5 years full time course offering Government Diploma in Architecture, latter under the recognition of Council of Architecture (Constituted under the Act of Parliament 1973)

In 2007 the L. S. Raheja School of Architecture got affiliated to University of Mumbai and started non-aided 5 years full time B. Arch Degree course in Architecture approved by Government of Maharashtra and recognized by Council of Architecture for the purpose of registration under Architect Act.

The institution has been progressing under the guidance of Management and able leadership of Ar. Arvind M. Khanolkar and young dynamic and dedicated full time faculty who has been the main force behind the students. The students of L. S. Raheja School of Architecture have proved their not only existence but also top position among the institutions at all India level.

FOREWORD

From the urbane brick cities of Indus Valley civilization to the concrete muster, Gujarat mysteriously sheathes in itself disparate architectural styles and manifestations. As the amaranthine river basins turn into the callous salt marshes, the architecture of this region embraces the ever challenging climatic conditions in the most compelling manner.

The architectural vocabulary exhibits an array of structures- from the most ancient ports in the world to the most contemporary edifices. This is the land where one might flounder regally on stepwells cleaving the earth with steps and buttressed walls or the endemic remains of the engineering and architectural wonders of a matured civilization. The architecture of Kutch and Bhuj is an immaculate response to the broiling dry climate along with the high seismic activity of the fault lines beneath. While on the other hand, with the exalted contrast of the narrow winding streets of the old city of Ahmedabad to the very enticing open vistas of the 'baronial' contemporary institutes, Ahmedabad has benignly earned the title of "Mecca of Architecture of India".

As the region is most congruous to the historical and modern manifestation of architectural philosophies of a protracted time period, it became the quintessential site visit for the students of L. S. Raheja School of architecture of Mumbai. These students, as they take their first naïve steps in this ever mutating profession, would experience a life altering, thought provoking and enthralling visit of their lifetimes. The documentation of a small hamlet, Desalpur, in Kutch region, along with the visits to the myriad concrete structures of Ahmedabad and its sublime synthesis of Hindu and Islamic tents in medieval structures, would give them abounding apprehension towards this field. This book is the memoir and documentation of that week-long visit which has embellished philosophies, techniques and details on their barren canvas of mind.

AR. MANSI BAPNA
Professor

BHUJ

Velvety sand carpets, hot slapping winds, cylindrical Bhunga houses, a white desert, and a port- a peninsular town called Bhuj. With marvellous vernacular style of architecture and spectacular craft, Bhuj is a hypnotic place to visit. After a massive earthquake in 2001, the hamlet was left in ruins, notwithstanding, a few structures survived. If there is any place today that can proudly boast of thriving and flourishing after the onslaught of an earthquake, it is Bhuj.

The captivating beauty of the Prag Mahal and the Aina Mahal, the simplicity and innovative approach of Hunnarshala , and the divergent, bright colours of the houses in Desalpur enrapture souls.

ARRIVAL

HUNNARSHALA

PRAG MAHAL

AINA MAHAL

ARRIVAL

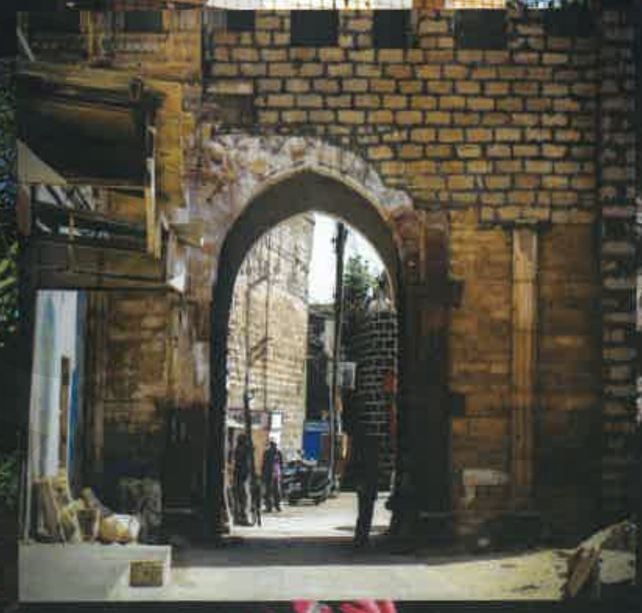
he 16 hour journey ended with 78 ea-
er and excited teens waiting to embark
n a new journey, filled with new experi-
nces and memories to capture.

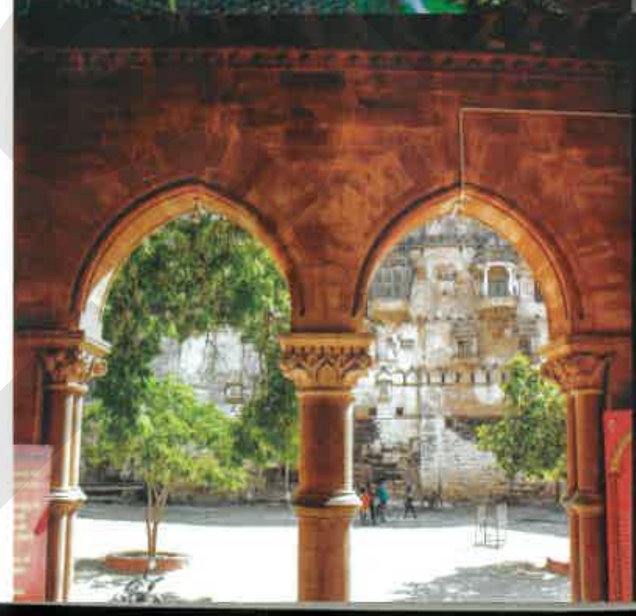
huj was a treat in itself. Huge mass-
s of land covered with sand , hot air
lowing the curtains of sand away and
nto the roads and people dressed in
aditional attire, with the common need
f everyone being water. The welcome
o Bhuj will certainly create a deep im-
act on the city-folk for its simplicity and
ast openness. Adorned with mahals and
emples, there are a number of villages
nd settlements,decorated with intricate
esigns and proudly broadcasting the
se of bright colours.

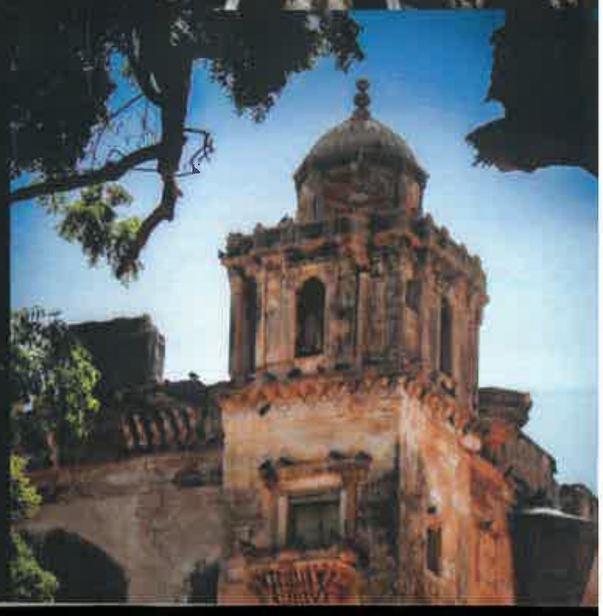
he coarse dry heat takes a little time to
ettle in and slowly, one gets used to it.
he survivor of an earthquake in 2001,
huj today is a stark exponent of how sim-
licity and understanding can take not only
rchitecture, but life a long way.

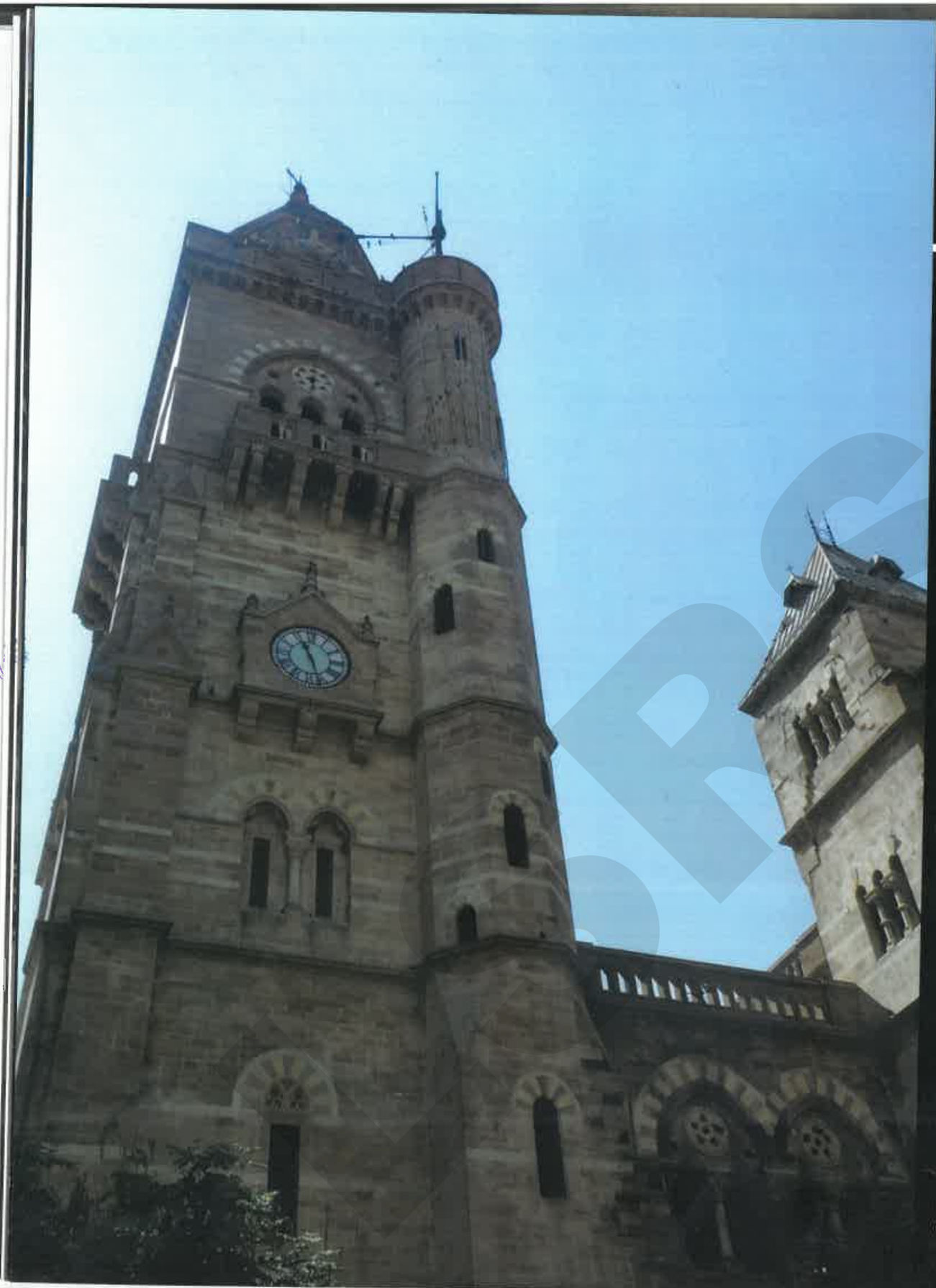












PRAG MAHAL

Built in the 19th century, the Prag Mahal palace was named after Rao Pragmahalji, of the Jadiya dynasty, the ruler of Princely State of Kutch then. The Italian Gothic style of structure is designed by the Colonel Henry Saint Wilkins.

Predominantly made of Italian marble and Rajastan red sandstone, on entering one can see an entire hall filled with broken chandeliers and taxidermies, full of elegance and beauty.

Not unlike his predecessor Lakhpatji, Pragmahalji was a great enthusiast of bringing in the latest in taste and decorative skill to his state.

The construction of this palace required plenty of specialised artisans from various villages of world. Skilled Italian decorators were engaged. They were taught the arts of moulding in terracotta, painting in oil, imitating marble by staining, laying marble pavements, carving capitals and bases of columns, entabulatures and friezes, gilding and various other techniques of ornamentation.

The Prag Mahal palace was built employing - and with the intent of showcasing - the various marbles in Kutch.

The various marbles in Kutch -the black marble from the Habba qua the brown-yellow is from the Ka quarry, the variegated marble is f the Dewara quarry, and all were u in the new palace. The pale red-b coloured stone in the palace's c struction also came from Kutch its and the combination of these sto affords the user a most opulent and instructive experience about geol cal riches of Kutch.

Left; Clock tower; Right; Entra gateway

Kutch -the
Habba quar
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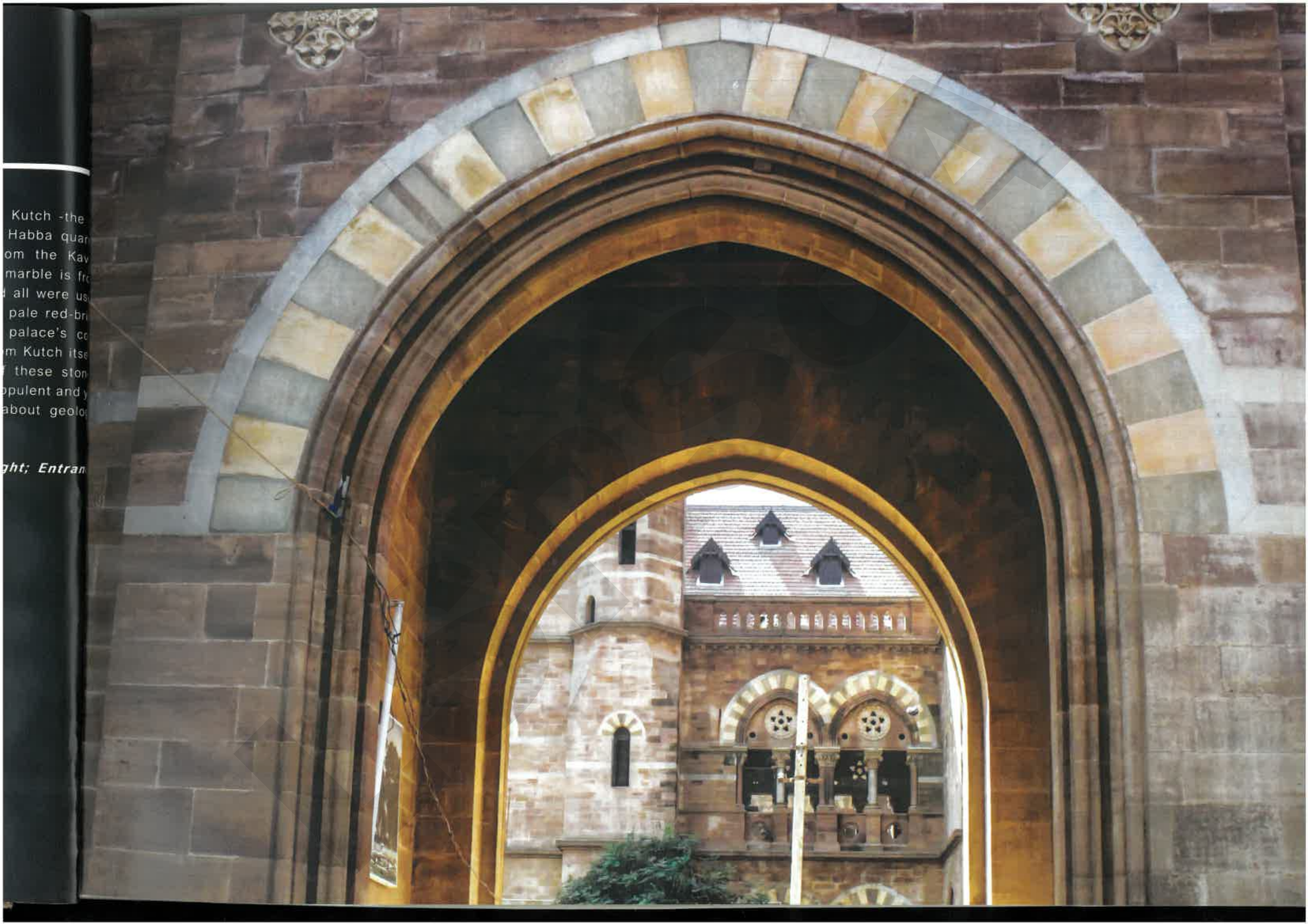
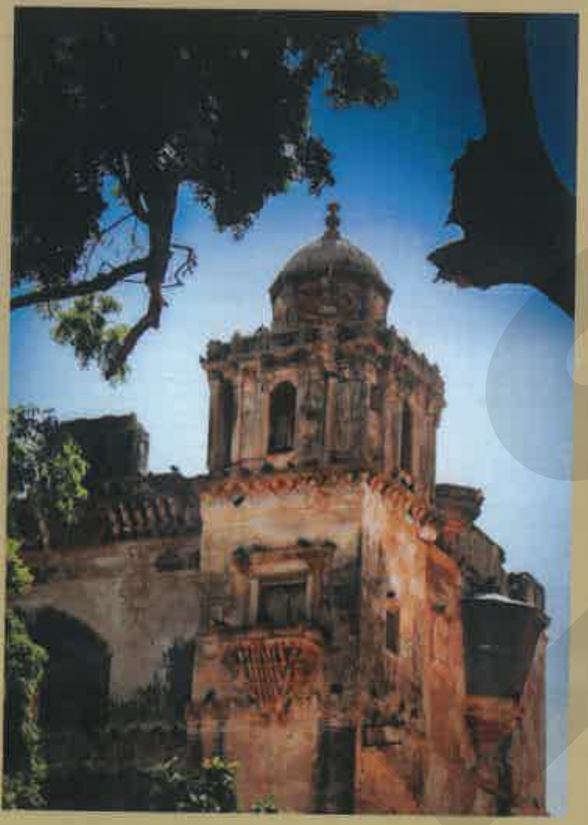
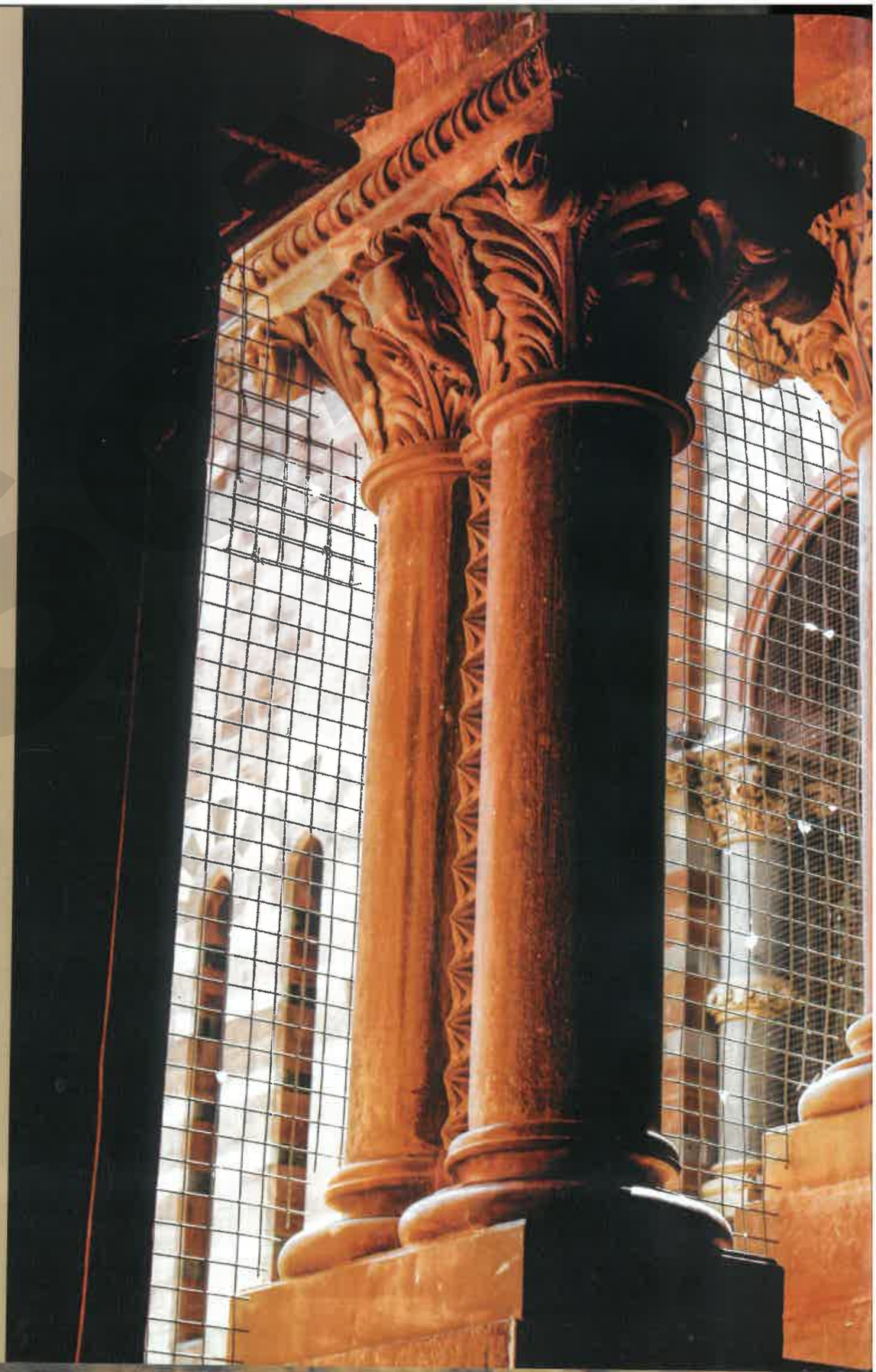


An impressive specimen of Gothic architecture and splendiferous interiors, this baked red-brick stone palace with its Grand Darbar hall, spacious rooms and verandas, a lofty clock tower commands a view of town of Bhuj and is one of the best the west can boost.

Clockwise: Corinthian column; clock tower, view of the Old palace; clock-tower when seen from the Prag Mahal.

Right page: Facade of the new palace.





AINA MAHAL

Around the northeast corner of the Harmisar lake of Bhuj, the Aina Mahal is an erstwhile palace converted into a museum. This Indo-European style palace was built in 18th century during the flamboyant rule of Maharao Lakhpatji-the ruler of that princely state.

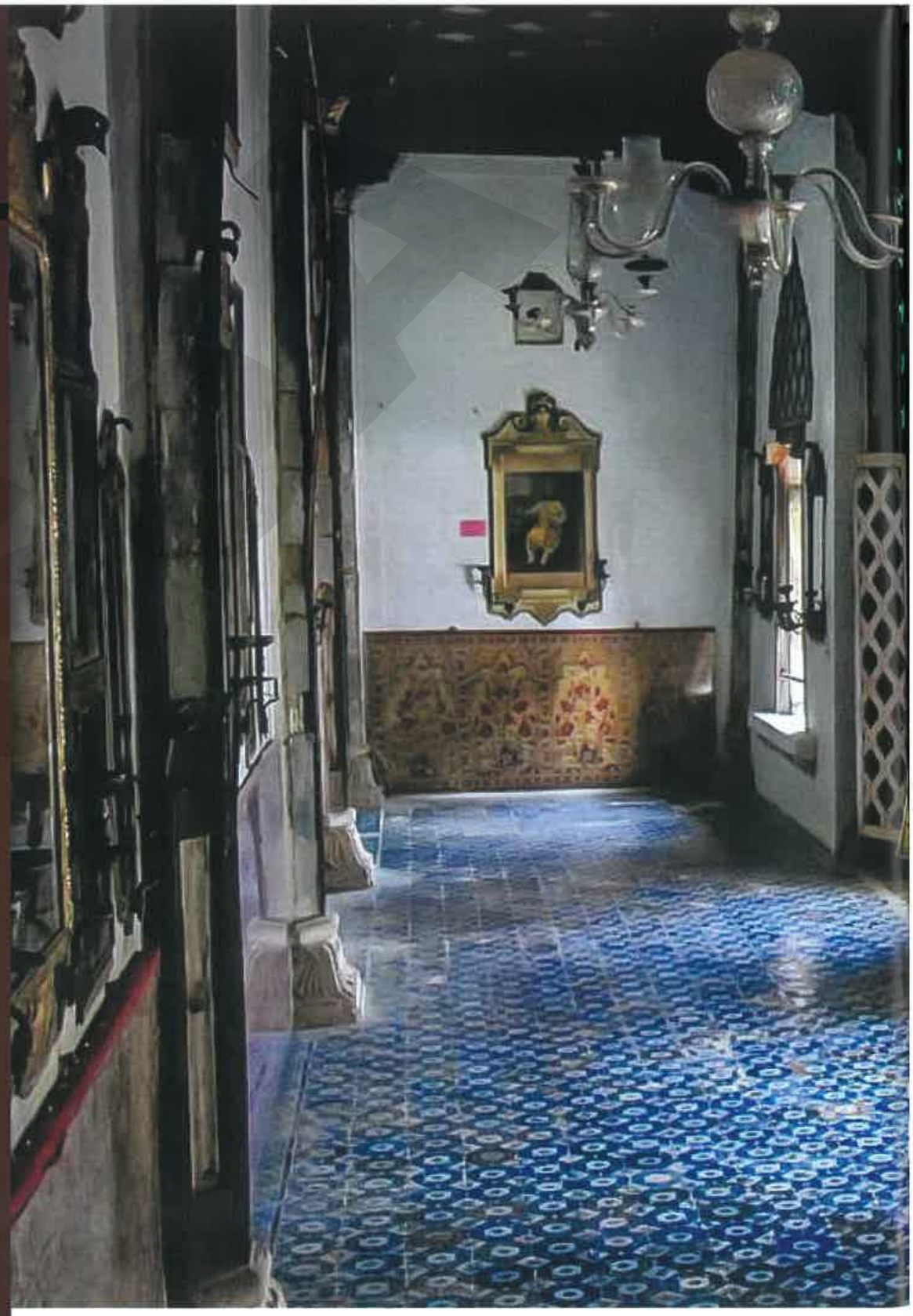
The layout,design and decorations of the Aina Mahal were highly influenced by a royal dream that was eventually converted into reality by extremely deft craftsman Ramsinh Malam.

Malam designed it in a mixed Indo-European style and set about creating the materials for the palace locally. He established a glass factory at Mandvi, forged cannons in an iron foundry and manufactured china tiles in a factory in Bhuj. It seems Gandhiji's ideal of swadeshi had an early proponent in Ramsinh Malam. He personally crafted the fountains, mirrors and glass-work, as well as many other wonders of artisanship—a pendulum clock in sync with the Hindu calendar, doors inlaid with gold and ivory.

Malam's year in Europe weren't wasted as he learnt the nuances of the European sensibilities of art and architecture there.

Once he was back, he found patronage from the king Lakhpatji, who along with Malam decorated the Aina Mahal with several Venetian style chandeliers.

The Aina Mahal also boasts of glass paintings of Chinese inspiration. The Palace, not surprisingly, also has an array of mirrors everywhere. Ranging from full-length to tiny half-inch circles, the mirrors promise to draw awe from people as soon they put their eyes on them. The interiors of the palace exhibit the ceiling, doors and pillars which are glittered with work of mirrors and exquisite wood carvings. To add to the grandeur, there are beds with legs of gold surrounded by numerous mirrors in Baroque-style frames. The doors too were crafted from elephant tusk which boldly exclaim of the royalty of the king. The exteriors of the palace cum museum has carved doorways and extended window blocks.



A blend of Indian and European artistry (Ram Singh acquired, his skills in Europe), the walls of the great hall are of white marble covered by mirrors separated by gilded ornaments, lighting being provided by elaborate candelabra, with shades of Venetian glass. It has a platform above it surrounded by a series of fountains operated by an elaborated system of pumps below a Venetian chandelier

Lying in the beautiful and vast desert of Kutch, The Aina Mahal consists of two storey stone mansion, now painted with white wash and decorated with beautiful stone carving and fine wooden fretwork, was built about 1750.

The chief rooms on the first floor are an Audience Hall, the Hall of Mirrors where entertainment programs were held, and the State Apartments.
The whole building cost Rs 20 lakh to construct or more than 80 lakh of loris, equal to more than three years' revenue of the crown lands of Kutch during this period. The palace floor surfaces were covered with blue delftware tiles at Bhuj.

The white marble walls of the palace interior were covered with mirrors, each section separated by gilded ornamental frames. The mirror-work was further adorned with fitted shelves upon which to display both glass and ceramic figures and vessels.

The rooms were lit with elaborate Venetian pendant candelabra and chandeliers imported into Bhuj .The roof and pillars were decorated with rich gold mouldings and other ornaments, and the small spaces between the walls and pillars were fitted with compartments of triangular mirrors. The entire Mahal is one of lively colours and extreme opulence. Thus, in rooms intentionally darkened against the glare dust, and burning heat of the world outside, an exuberant and exotic opulence is established for the court and ruler's entertainment.

The erstwhile palace which belonged to Maharao Lakhpatji has now been converted into a Museum. It is a piece of art in itself and houses several rare paintings and collectibles from around the world.

Inside the Aina Mahal (source: Internet)

HUNNARSHALA

Hunnarshala Foundation was formed after the massive earthquake of Kutch in 2001 with objectives to promote eco-friendly construction practices, low energy building designs & technologies through research initiatives. These technologies have glimpses of local culture and aesthetics. The knowledge of these technologies is transferred to the local artisans who further link it to the market.

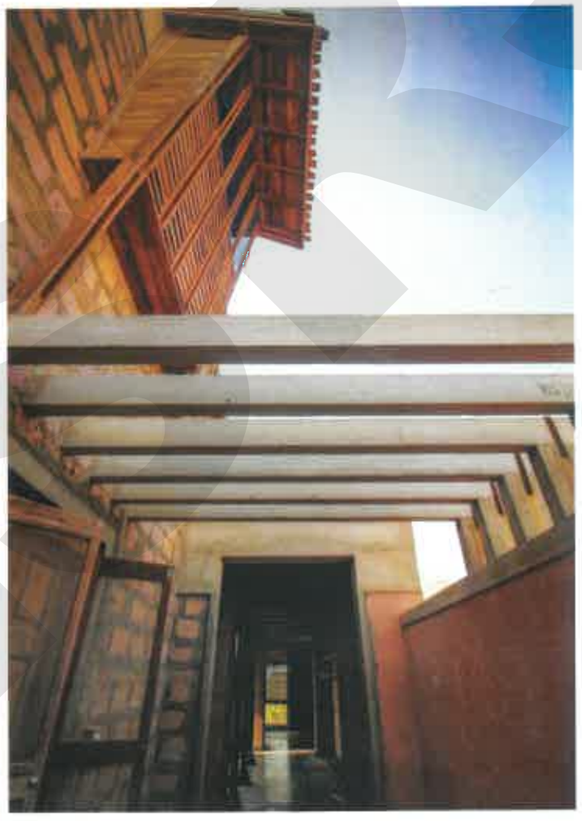
Hunnarshala also works towards environmentally sustainable villages which promote local empowerment by providing basic housing and services.

The organization was set up in 2003 after working on the rehabilitation of the Gujarat earthquake. The company has been set up with participation from NGO's like Kutch Navnirman Abhiyan, educational and scientific institutions like CEPT, IIS, CSR Auroville and Companies like HDFC, Gruh Finance and Transmetal. Hunnarshala has worked on disaster rehabilitation in India (Gujarat, Tamil Nadu, Kashmir and Bihar), Iran, Indonesia and Afghanistan.

Hunnarshala constantly finds new hybrid solutions that elevate vernacular architecture. Their experiments have led to the reuse of unusable industrial waste, such as adding clay in rammed-earth construction and joining thin strips of waste wood to make structural flooring, doors, and window frames. All new materials and techniques are extensively tested in Hunnarshala's lab.

The network of artisans Hunnarshala has built during it projects has been an source of expertise.
Hunnarshala runs a training program to help rural artisans understand urban business practices, and how they can apply their skills in an urban context. Also, they have developed a unit called Kaarigarshala which trains the you from the local area in carpentry ar construction techniques. Hunnarshal in a way demonstrates that commun ties given the power to make their ov decisions create the best solutions.

Right: Kaarigarshala;
Left: Steps inside the Kaarigarsh la; passage adorned by pergola; i side the office in Hunnarshala; wa ing area in Hunnarshala



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SITE SKETCH

DOCUMENTATION

DESALPUR KANTHI, KUTCH

With heavy portfolio bags filled with draughting instruments and humongous wooden boards, eighty young architecture students along with their five professors visited the heritage village of Desalpur Kanthi. Located in the proximity of the town of Bhuj, this four hundred year old village was the documentation site of the first years.

Colourful houses, genial residents and scorching heat stood to their welcome. While combating the angry sands and sun, each and every one of the eighty learned different techniques of documentation as well as new draughting tricks. From climbing up on the roof to measure the ever so red Mangalore tile to dropping the plum-bob to calculate depths of the oh-so-richly carved exteriors of the houses, they did it all.

Ahead , is a brief study of three magnificent houses in Desalpur as well as an analysis of the small hamlet.

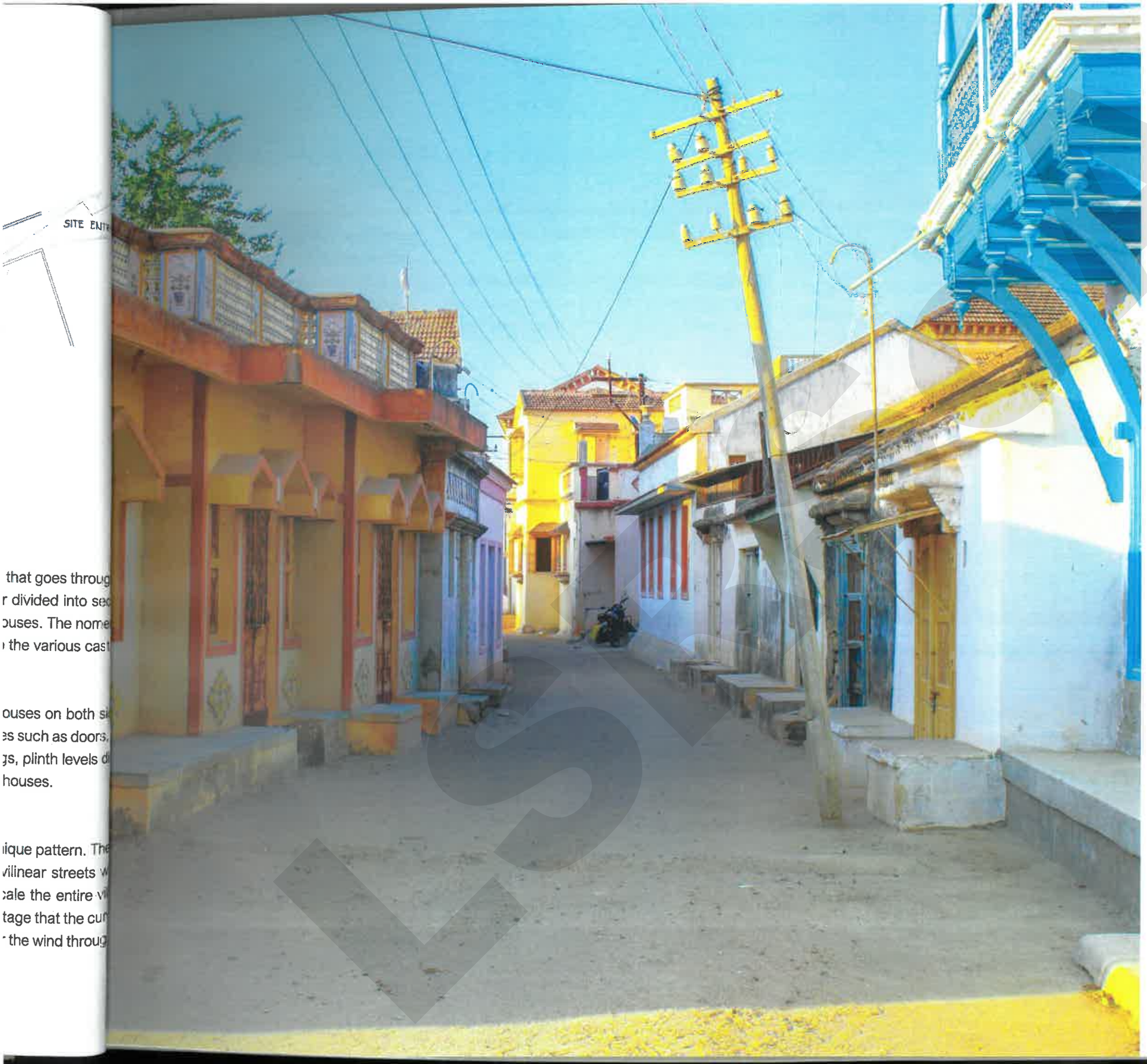
LEGEND

1- Fadi ka Bangla
2- Kuwarji's House
3- Meetha Mahal

The village has one primary street that goes through entire village. This street is further divided into sec ary lanes which lead to different houses. The nome ture of these lanes is according to the various cast the residents.

All houses of the village are row houses on both sid the streets. External facade features such as doors, dows, colour, texture, lintel carvings, plinth levels di guish a particular house or row of houses.

The streets of Desalpur have an unique pattern. The tire village is a mesh of these curvilinear streets w connect the chowks. At a large scale the entire vil street network has a distinct advantage that the cur ear streets behave like channels for the wind throug the village.



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INTRODUCTION

The village of Desalpur Kanthi is located 53 kilometres from the town of Bhuj. Surrounded by Anjar Taluka towards the east, Nakshatra Taluka towards the west, and Adipur Taluka towards the south, Desalpur is located in Mudra district of Kutch.

Established in circa 1630 AD, it was ruled by a local ruler- Khengarji I, this village is around 400 years old. Back then the plague survivors from the village of Mandvi which was 3 kilometres away from Desalpur. The migrants built only ten houses.

Located very close to the Tropic of Cancer, the village has a semi-arid climate. Due to its proximity to the Rann of Kutch. The hamlet experiences extreme temperature changes. In winters, the diurnal range is 27 degrees to 12 degree Celsius. In summers, the day and night temperature varies from 48 degrees to 30 degree Celsius.

The village is currently inhabited by seven hundred families. The village houses people of various castes and religions such as Jain, Maheshwari, Dalits, Brahmin, Rajputs, Hindus and Muslims. There are approximately 1780 males, 1596 females and 380 children upto the age of 6 years.

STREETSCAPE

The streetscape has a distinct visual characteristic. The entrance is marked by the symmetrical arrangement of the dyad of a door and window, the gadhki on either sides and the intricately carved lintel. There is a varying order of ornamentation on the façades of the houses. The carvings limn different flora and fauna, auspicious symbols; the houses of people belonging to the Jain community paint their doors.

There is a plinth level projecting out of the house known as the otla. The otla serves as an informal seating space for the residents and also conjuncts the community.

The height of the house, the intricacy of the carvings, the size of fenestrations and the plinth level is an indication of the status of the family.

All the houses have a height restriction. Even the zenithal house does not soar above the temple.

All along the curvilinear narrow streets, streetscape is continuously changing with a visual tension and curiosity; at every point it offers new views and vistas.

The sinuous streets, the upheaval of light int
continuous varying of the sciography on th
and the street, the divergent colours and te
the elaborate carvings an the occurrence
open spaces in the form of chowks in the
network of streets form an amiable walking
rience.

SECTION AA

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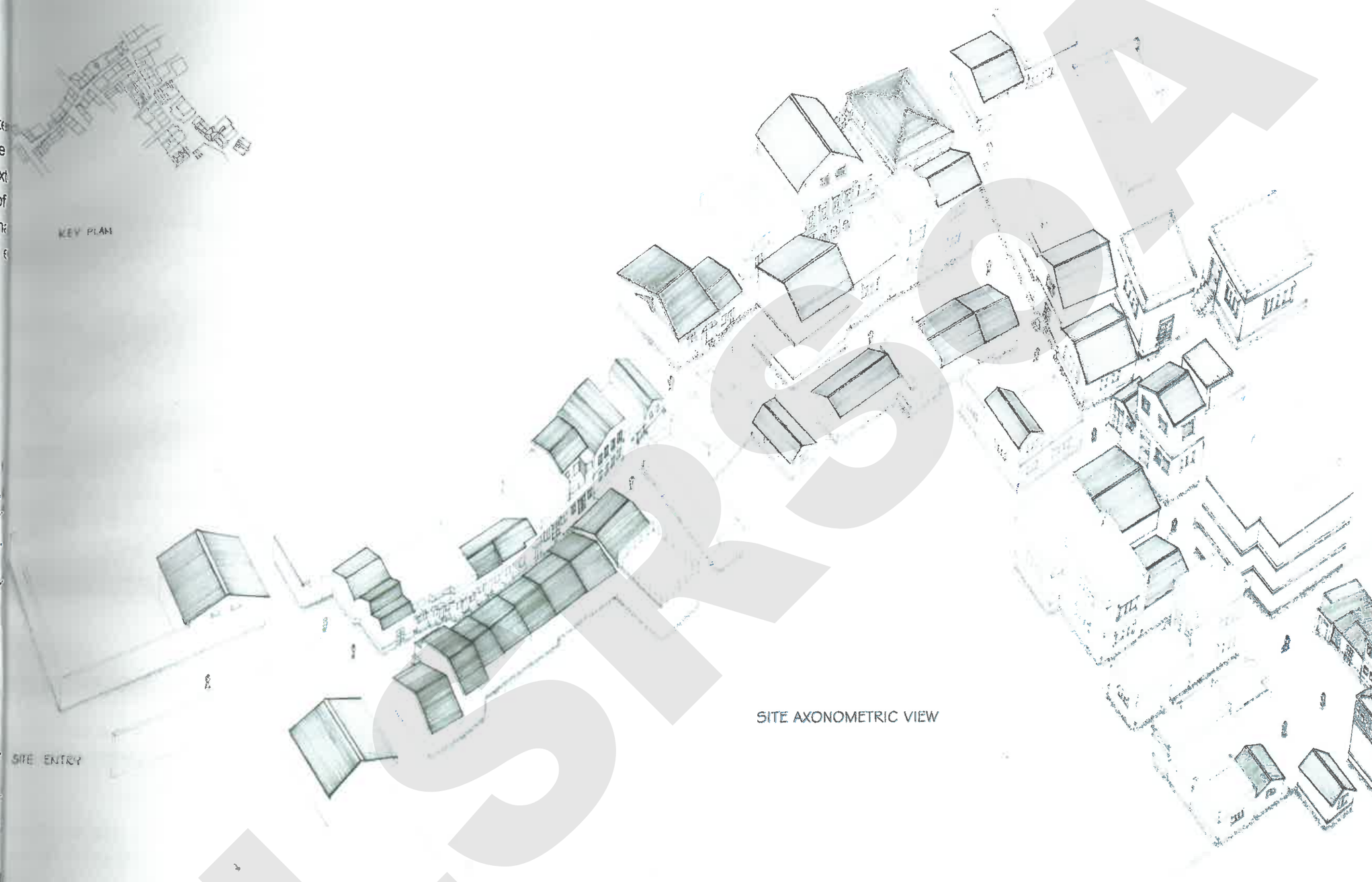
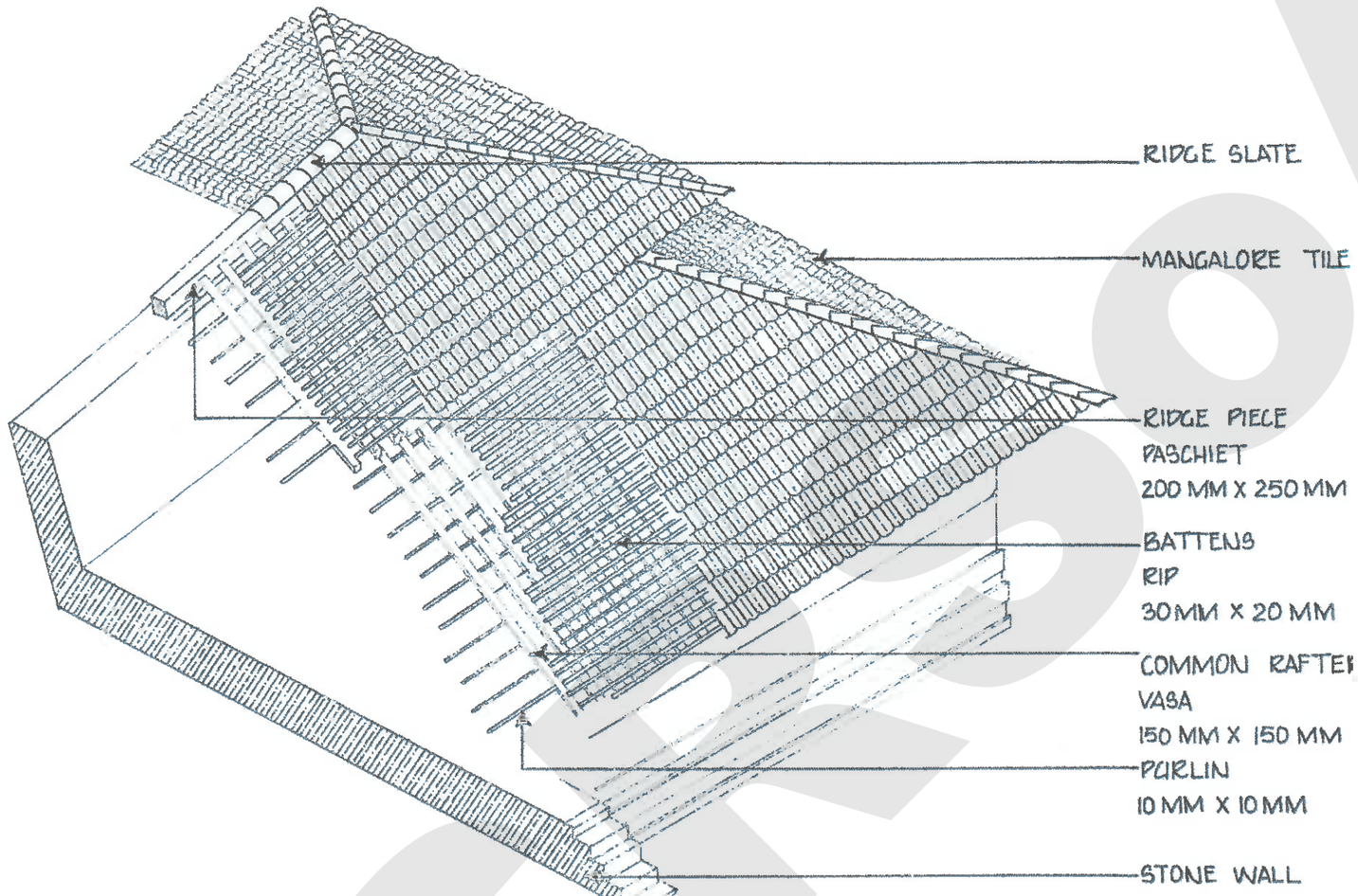
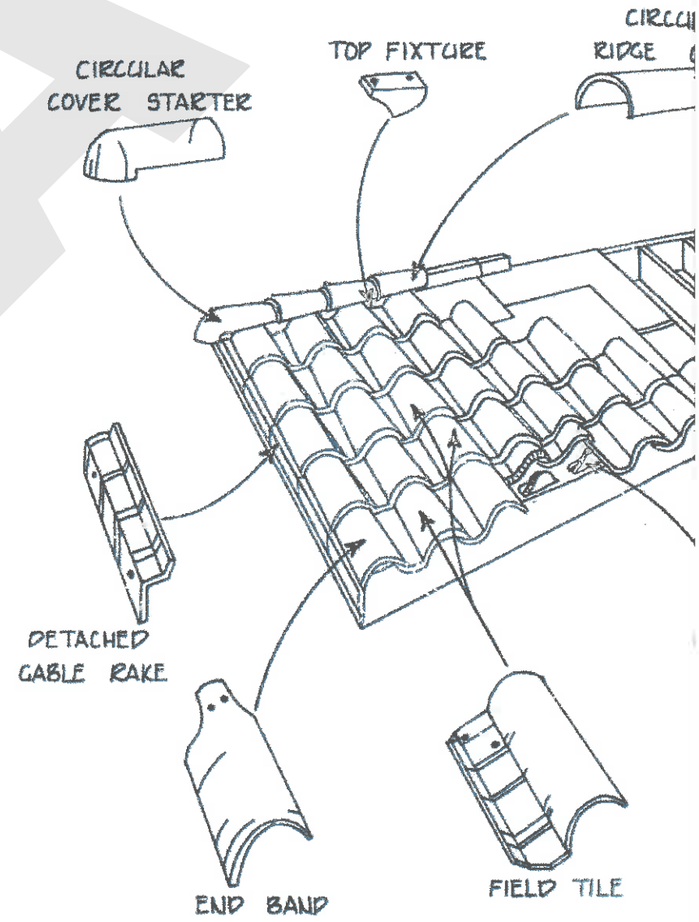
KEY PLAN



SITE AXONOMETRIC VIEW

ROOF DETAILS





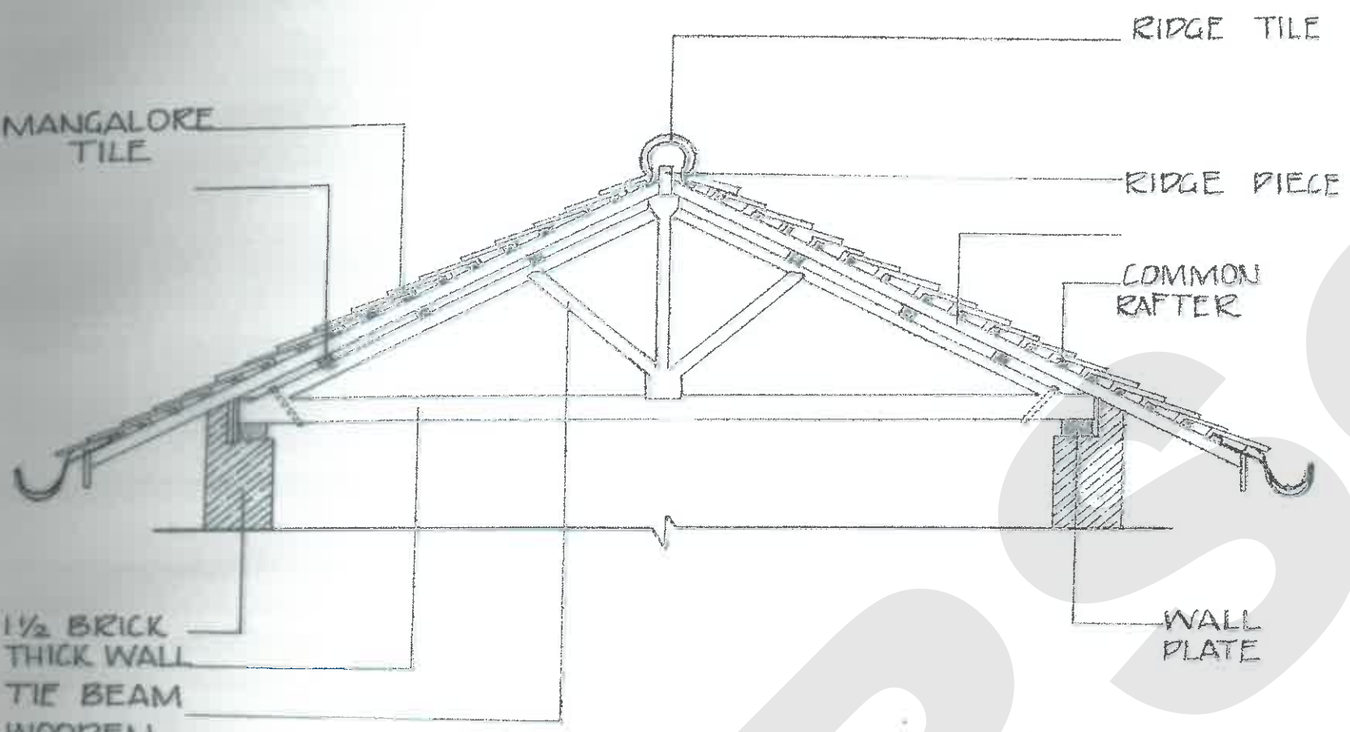
There are two main types of roof tiles used for roofing: Mangalore tiles, commonly known as kavla in local language and curved tiles known as nadia. The batten holders are called batten pattis. Mangalore tiles are prepared from hard laterite clay. They provide excellent ventilation especially during summer.

They are made to be placed over bathroom and kitchen for the smoke to escape. The Mangalore tiles are generally placed at forty five degrees slant. The tiles get their robust colour due to the high proportion of iron compound found in the laterite clay. To initiate the process of preparation of the tile, enough clay is collected and placed in a mould and is cut to exact measurement. Then the rectangular piece of clay with exact length and thickness is placed on another machine which puts the factory logo and shapes it into a tile. Then with hand any extra clay is removed and sent to be carried for firing and later glazing. These tiles are eco-friendly, cheap and durable.

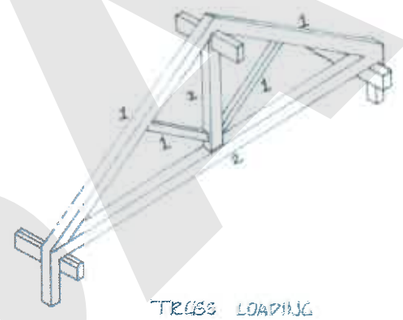
Roof construction is the framing and roof covering which is found on sub-urban detached houses. Such roofs are built with regard to thermal building insulation and ventilation. The steepness or roof pitch of a sloped roof is determined primarily by the roof covering material and aesthetic design.

CIRCULAR RIDGE COVER

EAVE CLOSU



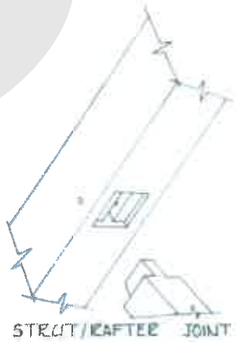
KING POST TRUSS



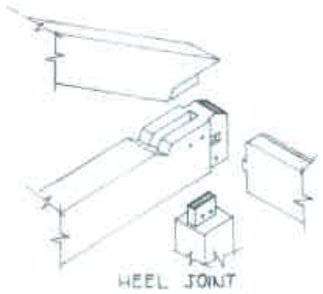
1. COMPRESSION

2.TENSION

TRUSS LOADING



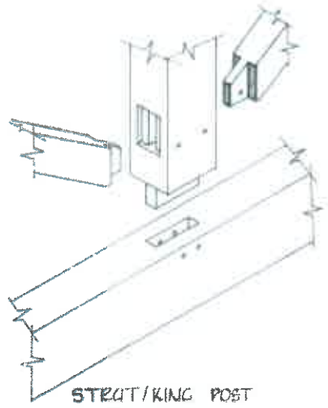
STRUT/RAFTER JOINT



HEEL JOINT

bled roof and hipped roofs are the only types of roof found in this region. The roofs with two sloping surfaces are known as 'trun-dhor' ile roofs with four sloping surfaces are simply known as pyramids. The different types of roof trusses are- king post roof truss, tied king st roof truss and attic roof truss. A king post truss is most commonly found in the houses of Desalpur village. A king post is a central tical post working in tension to support a beam below from a truss apex above.

ong timber joints are used for re-entrant angles. The effect of the wood shrinkage is concealed when the joint is beaded or moulded. ese techniques of construction have been in practice for the past 100 years. They were a series of tedious and monotonous procedure. wever, the result of these methods as highly tough structures which stand strong even today



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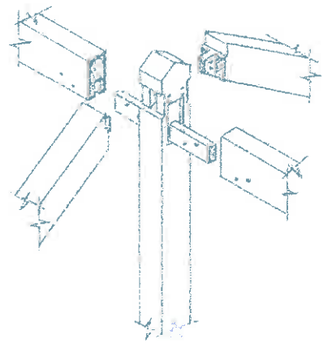
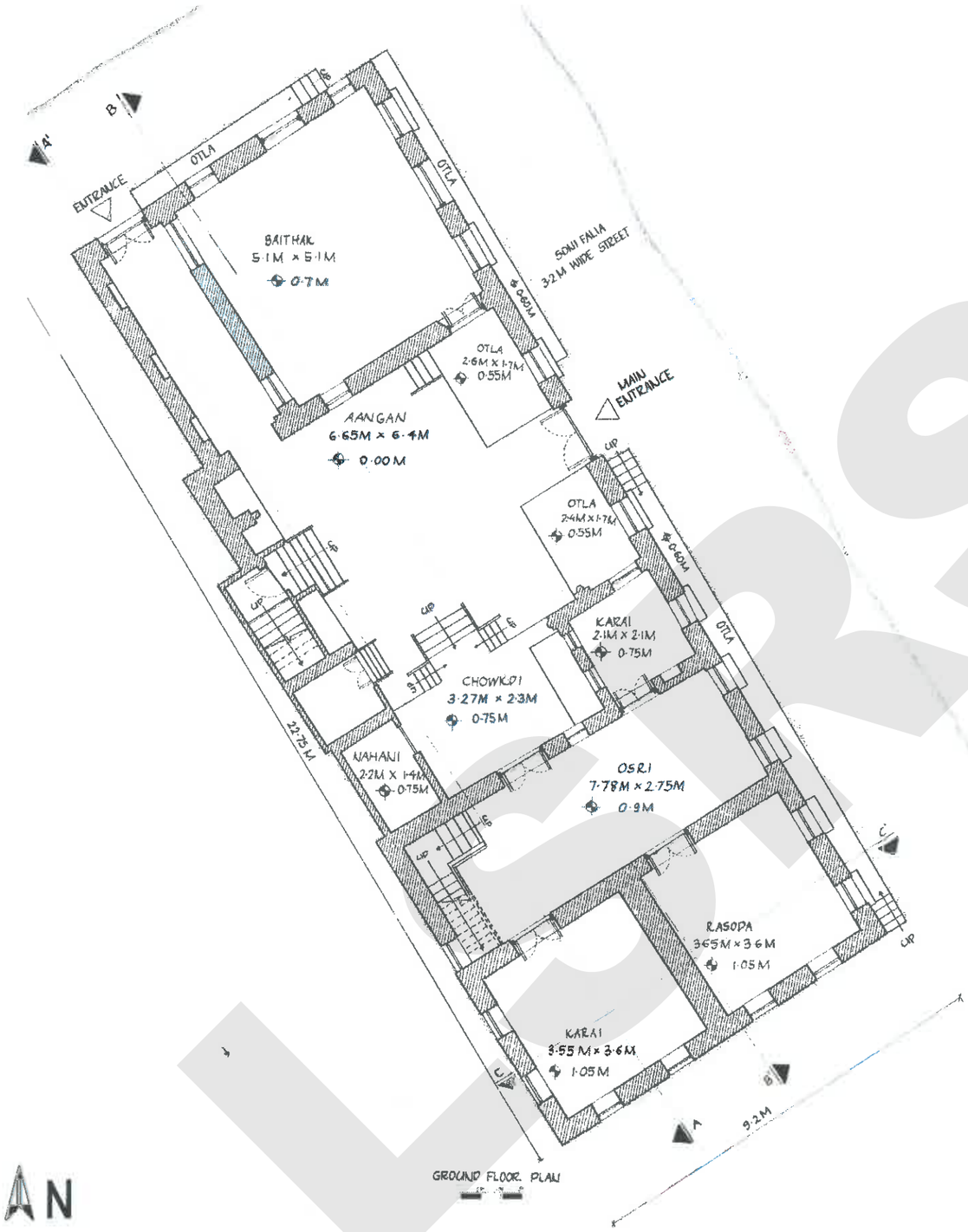
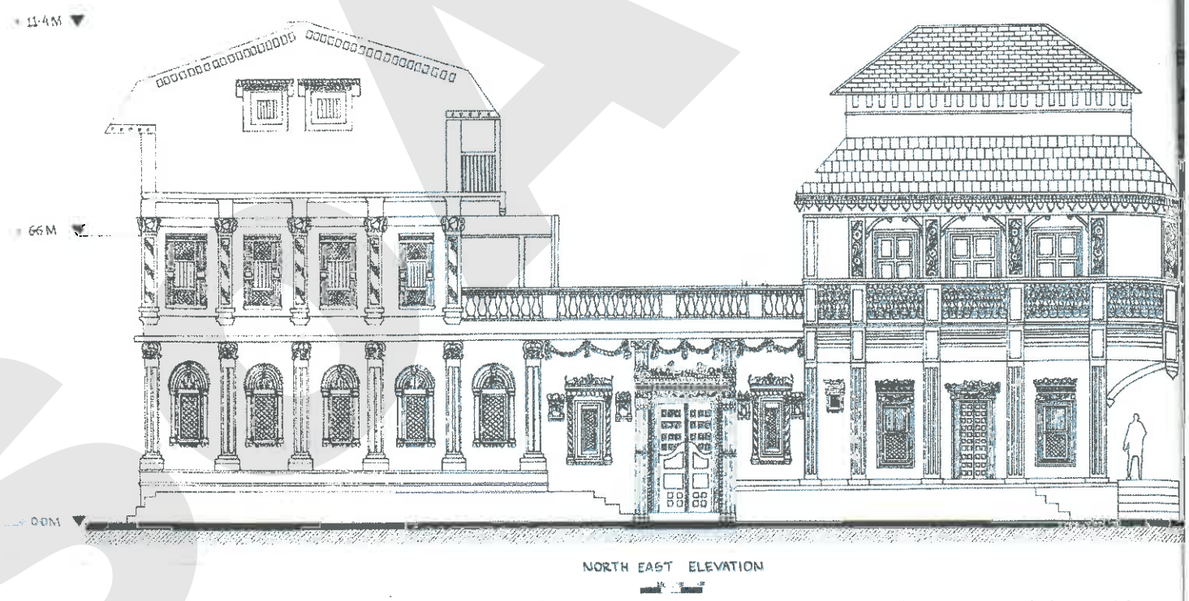


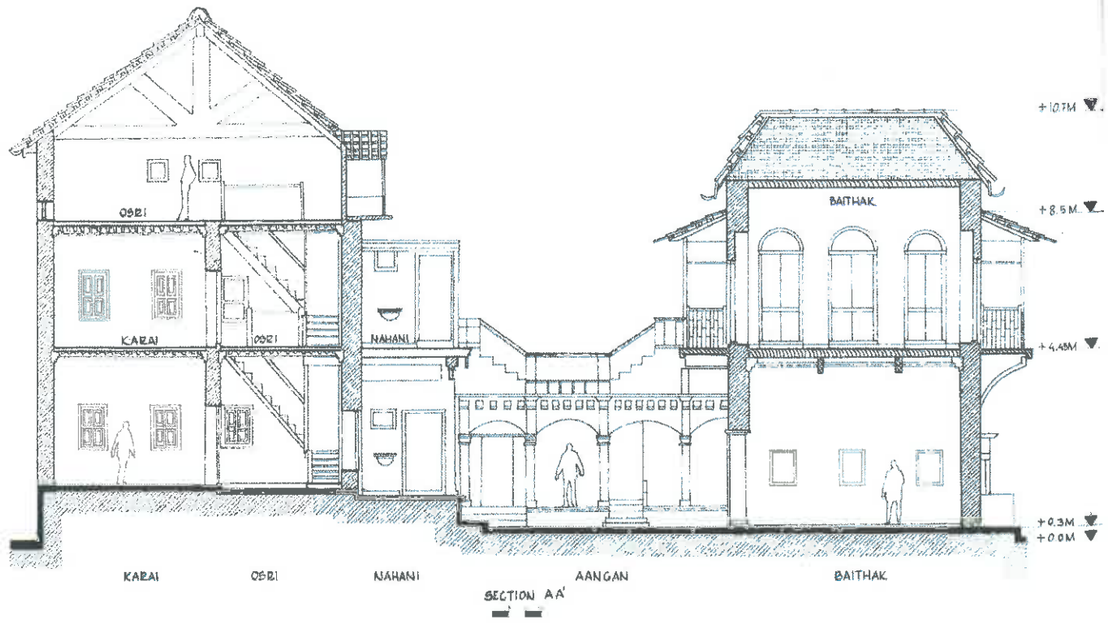
RAFTER/KING POST JOINT

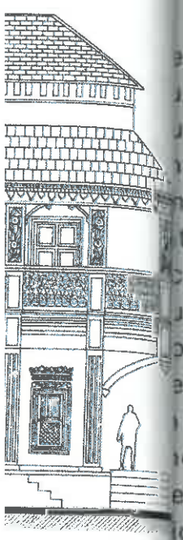
FADI KA BANGLA





Standing tall since the year 1890, the Fadi ka Bangla stands out in the village of Desalpur. Adorned by a g
entrance , it is a symbol of grandeur and magnificence. The house is owned by Mr. Divira who also happens
the lone member residing there. In the entire village, the Fadi ka Bangla happens to be the only 2 storey struc
Built in a traditional style using local materials and construction techniques, the house was not affected
devastating earthquake of 2001 which shook the entire area of Bhuj.





Adorned by a
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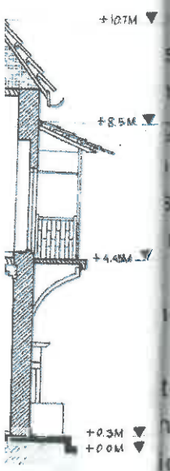
s not affected

e orientation of the house is in the north
uth direction. The long plain wall of the
use faces the south direction so as to
nimize the direct heat and the fenestra-
ns are positioned towards the north so
t there is minimum solar exposure. The
chen is located on the levered side of the
use to prevent the circulation of hot air
o the house .

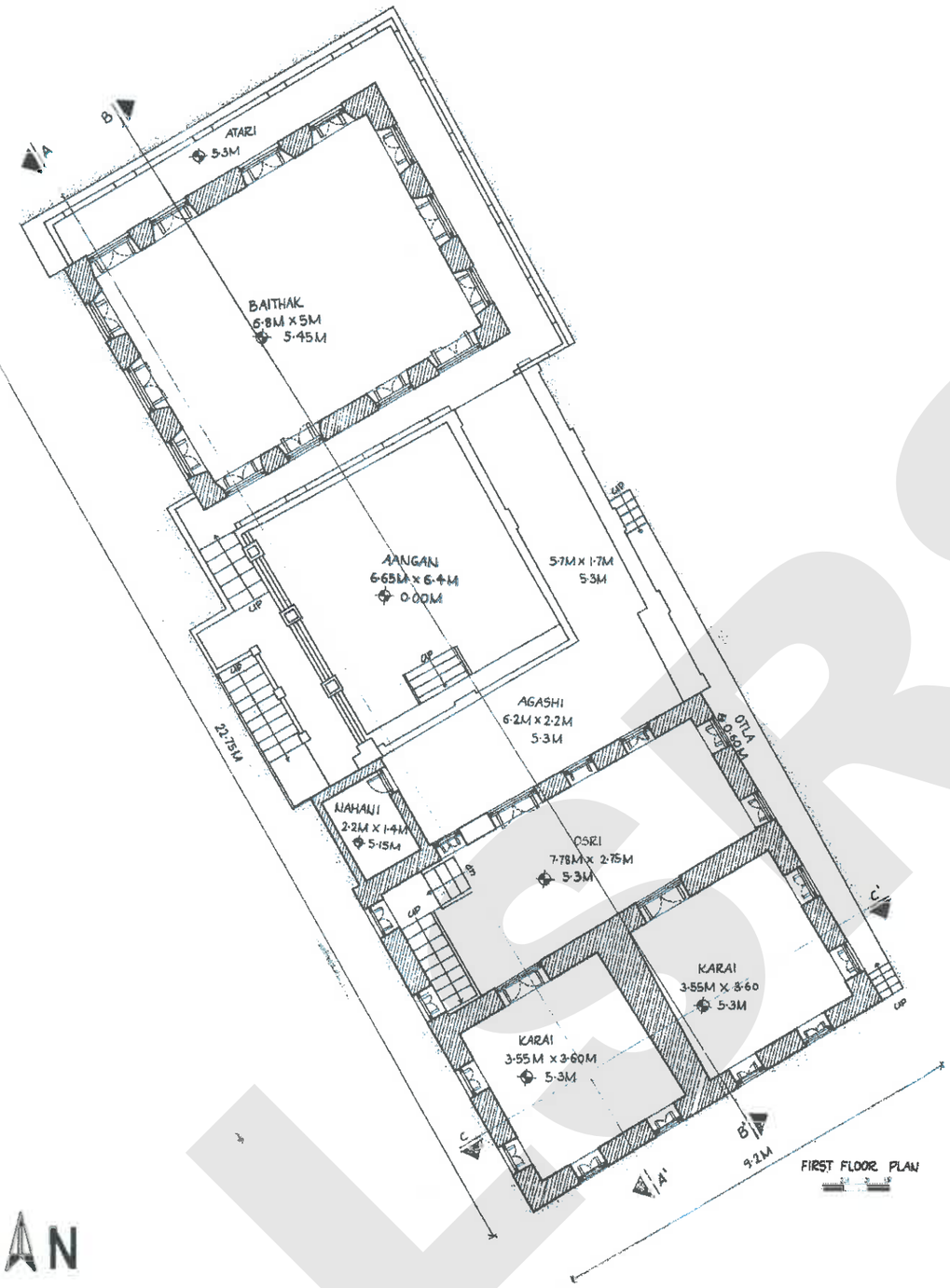
e breeze enters the house from the west-
side where the ratio of the doors and
dows are 15-20% of the floor area. The
ernal courtyard caters for cross venti-
ion and provides a thermal buffer and a
table radiation barrier in the form of a
nopies, chajjas, long verandahs and ven-
tors. These features set a very good ex-
mple of climate responsive architecture.
ery room in the house is spacious and
provided with many doors and windows,
ich caters for proper ventilation and air
culation.

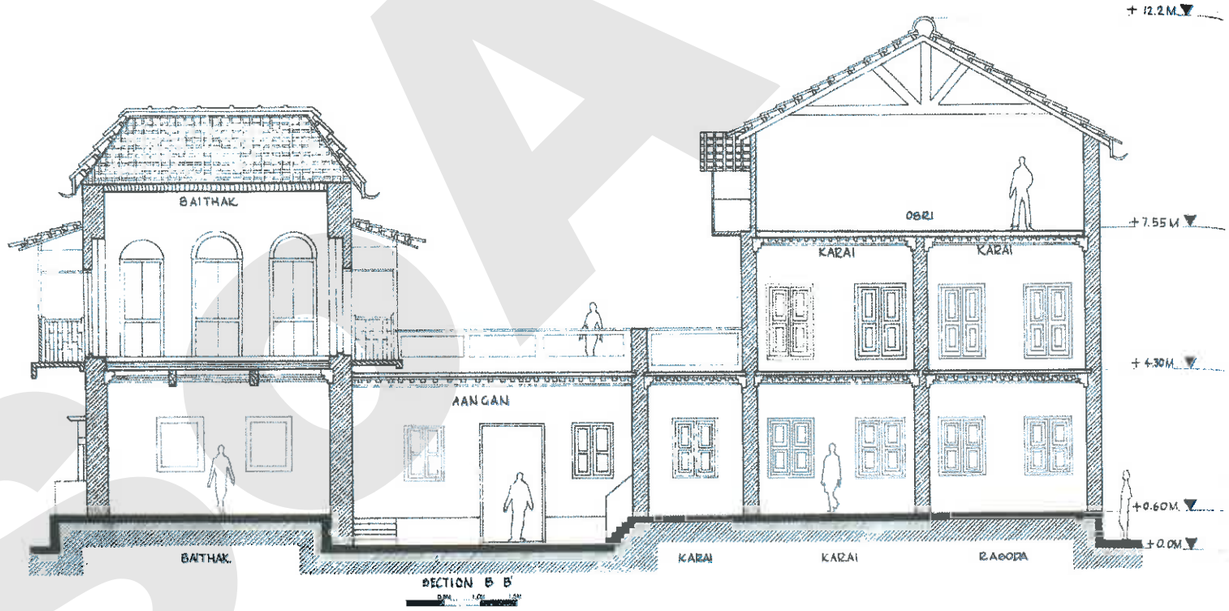


e walls of the house are constructed with
special type of timber called Burma teak
ich absorbs less heat and helps in cool-
g the interiors.

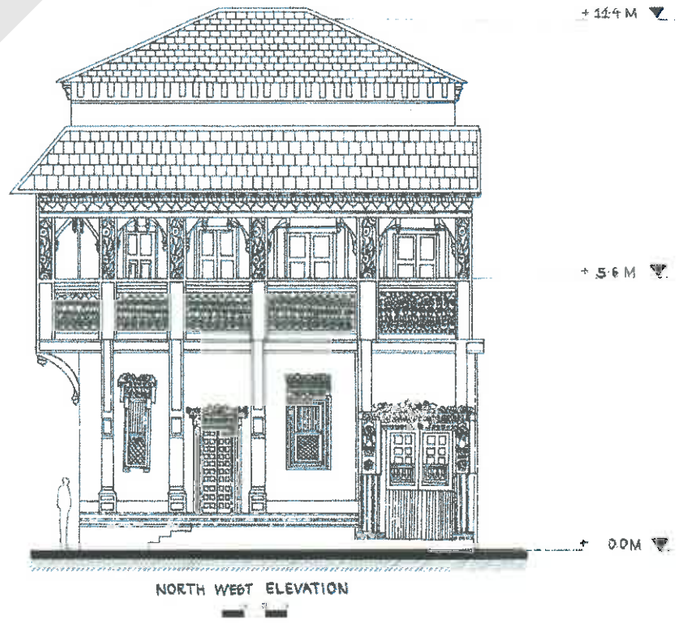
e plinth of the house is quite high and
so serves as an informal seating for pas-
rs-by. As one enters the house the level
the plinth is lower in comparison.

e main entrance consists of two doors
which, one is the main door which leads
to the house. There is also a smaller door
ich serves as a safety door and has in-
icate jali work which acts as a decorative
ature and also provides ventilation .





The architecture of medieval Gujarat was unique in its style and quality of ornamentation. Distinguished by certain special features ,the ornamentation follows a specific system. The house has been built out of 2 dominant materials i.e. brick and wood. The elements



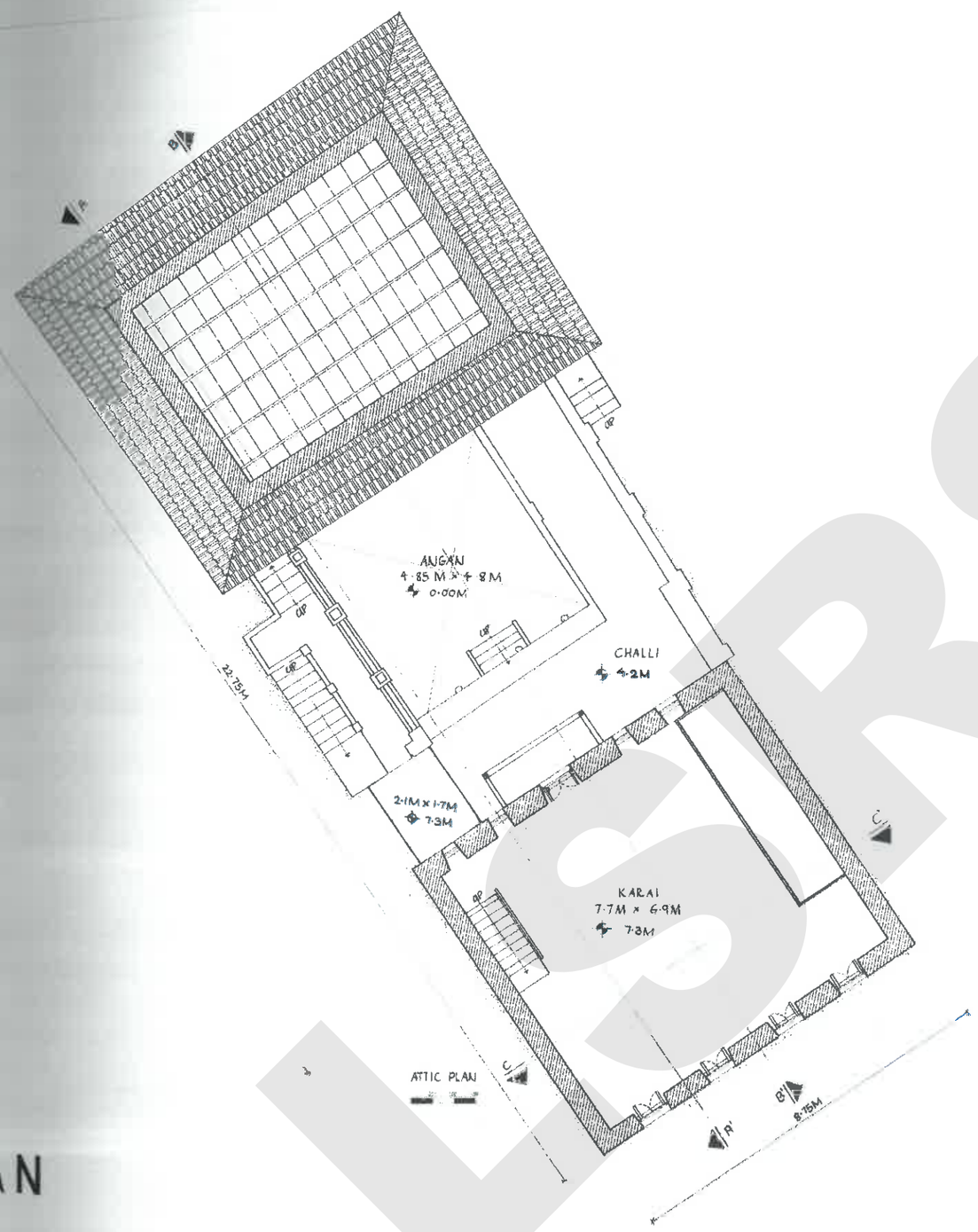
like columns, column capitals and brackets are w veloped and are profusely ornamented. The eleva beauty of the Fadi ka Bangla lies in its detailed int work on the columns, window frames, parapets a tricate carvings which is seen on the eaves boar

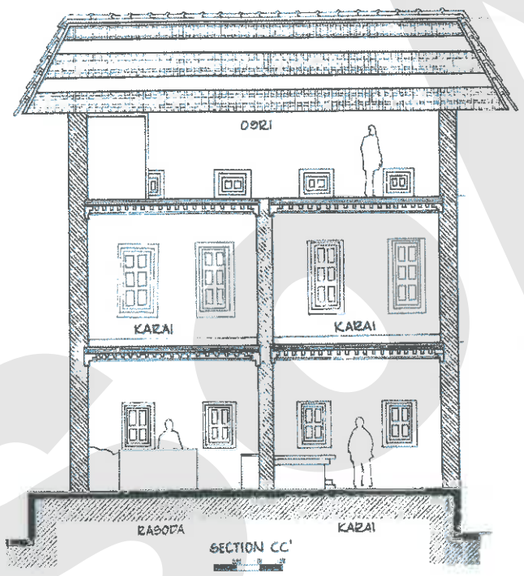
A well balanced contrast can be observed o window frames which are polygonal and adorne floral designs. The railings on the balconies have tional jali work , floral stone carvings .

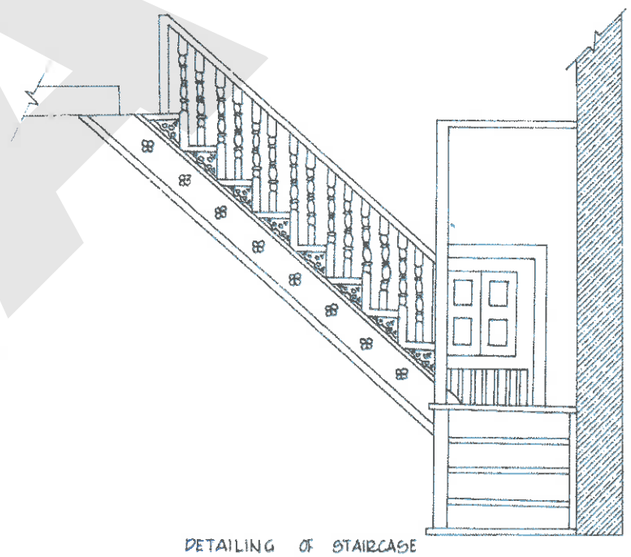
Another eye-catching feature is the gargoyle tached to the balconies on the 1st floor which dispose of any extra water that may collect on th conies. They are spouts jutting out of faces carve of stone and the faces resemble traditional mel women.

The ceiling height on each floor in the house was er than usual and hence the height of the risers stairs had to be increased. The stairs were ma timber barring the one on the outside which was up of stone.

N





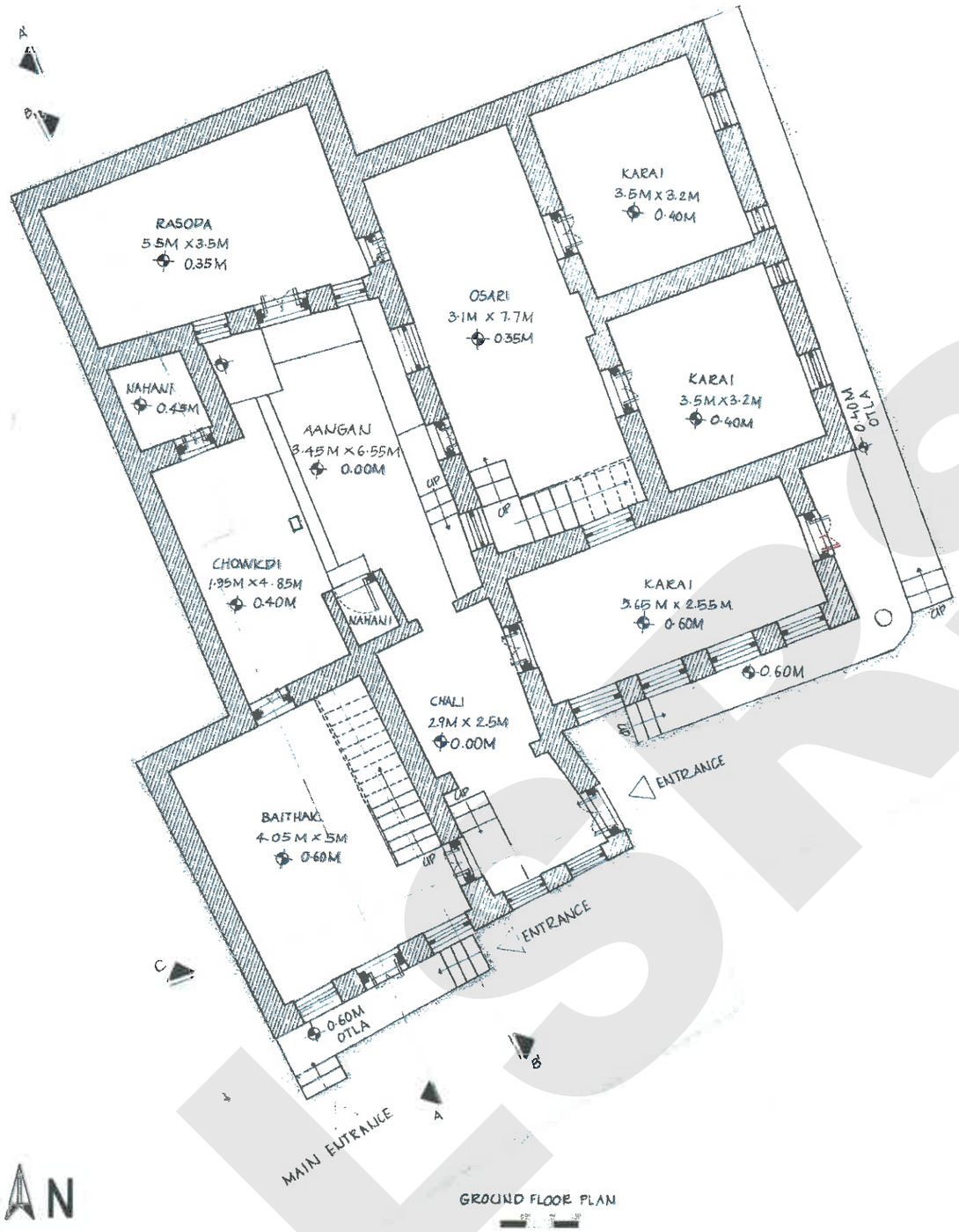


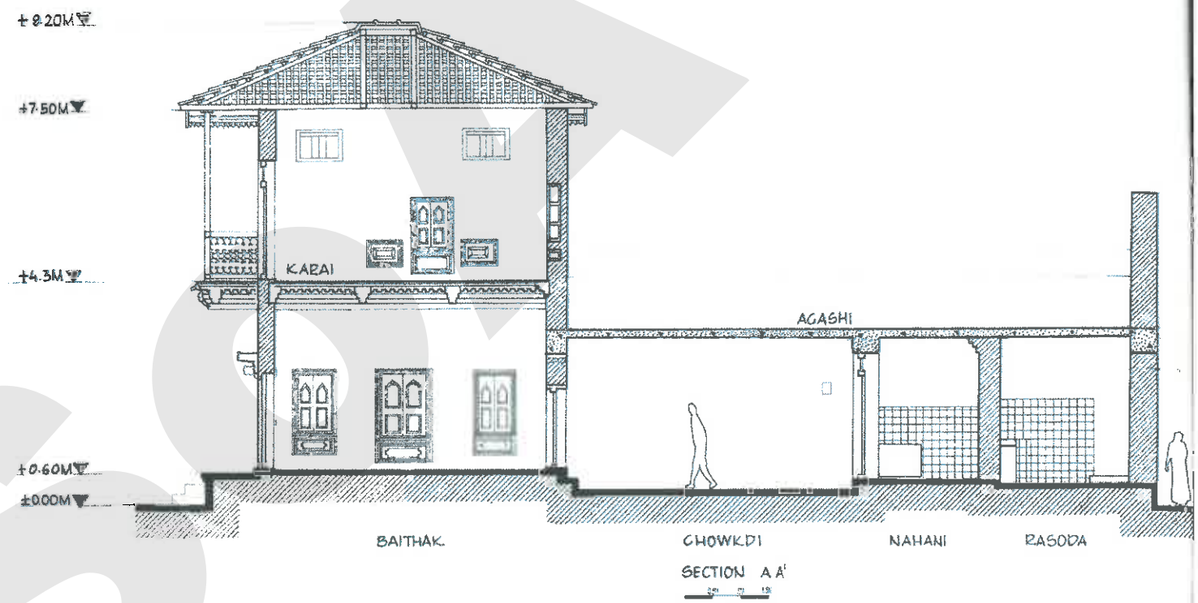
The living room in the house is called the baithak. The Fadi ka Bangla consisted of a royal baithak which is more in area as compared to at the other rooms. In the baithak, there are jhumars or chandeliers which had niches to fit candles. These jhumars could be pulled down to light the candles and pushed back up.
The roof of the house is hipped.

A feature of the hipped roof is its ability to be incorporated into an existing structure. The hipped roof supports the centre of gravity of the house better and provides resistance against earthquakes. The roofs are durable and strong as they prevent damage due to effects of strong winds. The roofs are covered with Mangalore tiles which are durable and can survive the test of time.

At the foot-line of the roof, the eaves board fulfils its function of ornamentation simultaneously. The primary function of the eaves board is to prevent the seepage and penetration where the roof meets the wall. It also prevents solar penetration and helps in adjusting the solar heating due to hot and dry climate of Gujarat. There are also shelter openings which help ventilate the roof space.

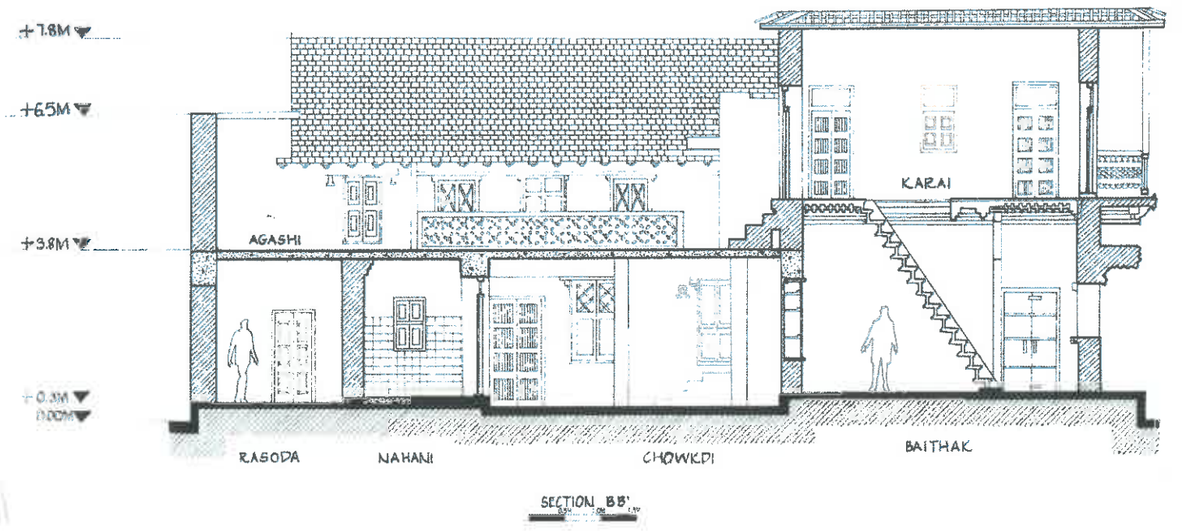
KUWARJI'S HOUSE

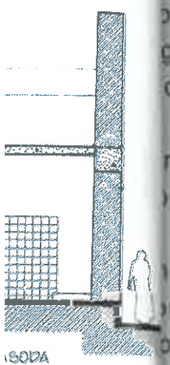




Built in 1903, the Kuwarji house is a marvel of its kind. The house is adorned with a heavily decorated entrance doorway which is carved out of sandstone. In contrast to the Fadi ka Bangla on the street alongside, the house has a more sober look with an exposed concrete façade. The doors and windows are carved with intricate details and have an aqua peach tint on them.

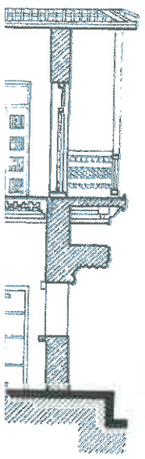
The entrance threshold leads to the baithak the courtyard which serves as a greeting spac guests. The courtyard serves as a culmination for all the rooms.





have an aqua

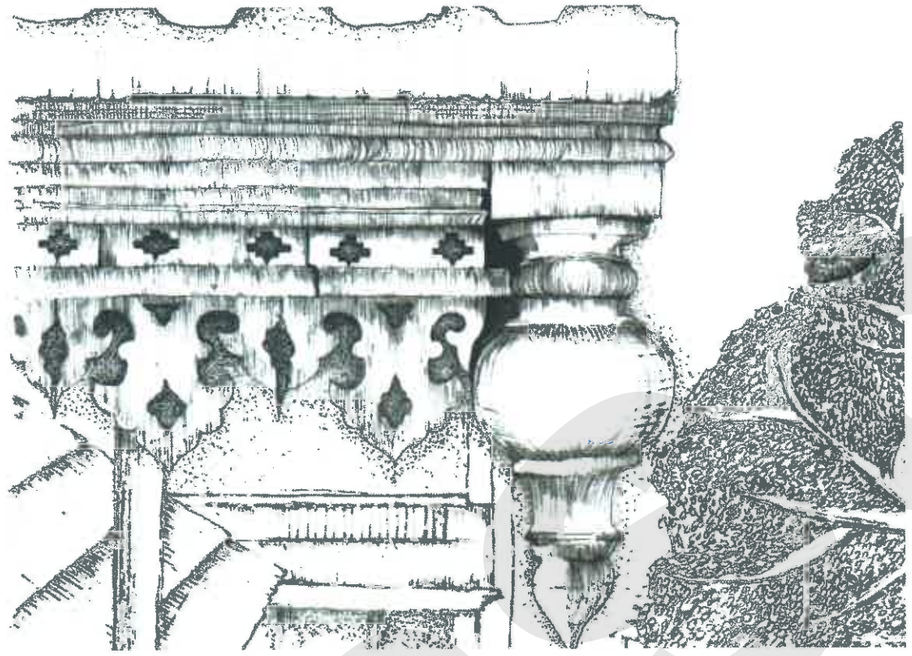
to the baithak
greeting spa
a culmination

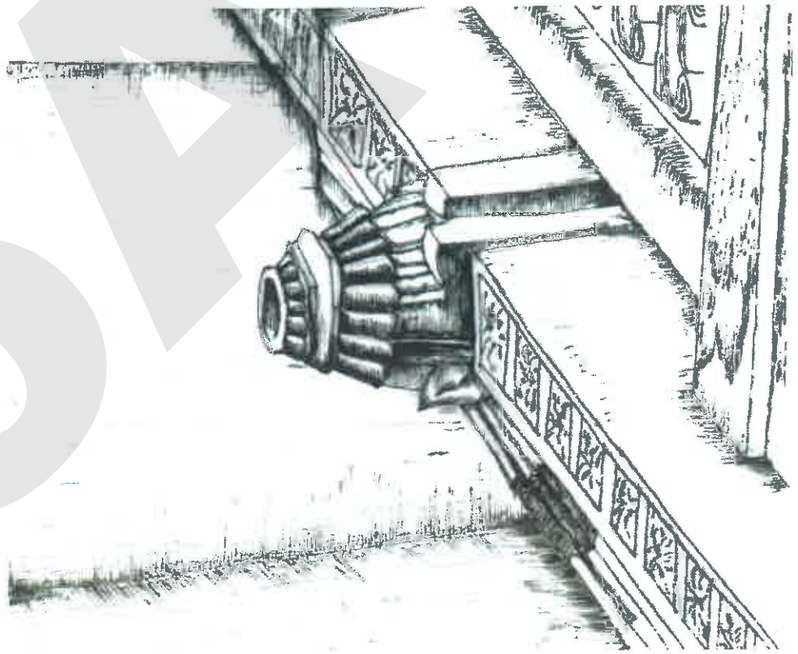


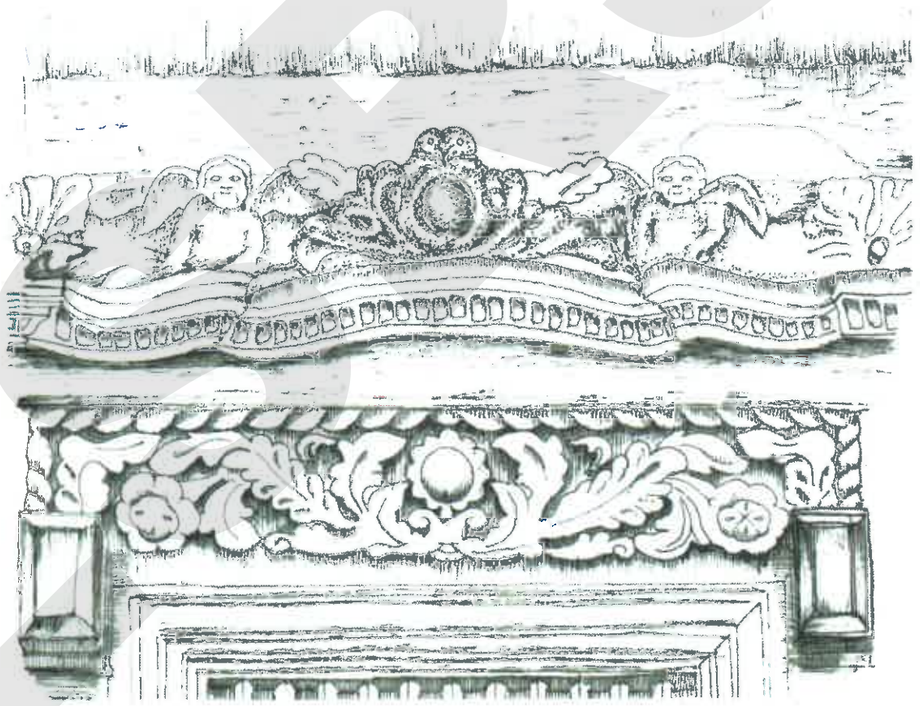
verandah adjoins the cemented court-
rd and connects to the kitchen, din-
g area and other rooms. Access to the
t floor is provided by steps leading up
om the baithak and osari. Since the ceil-
g heights are high and the area of the
ooms are comparatively small, the heights
the risers exceed the treads by 0.6 me-
rs. This in turn, makes the ascend to the
oor above, uncomfortable and tedious.

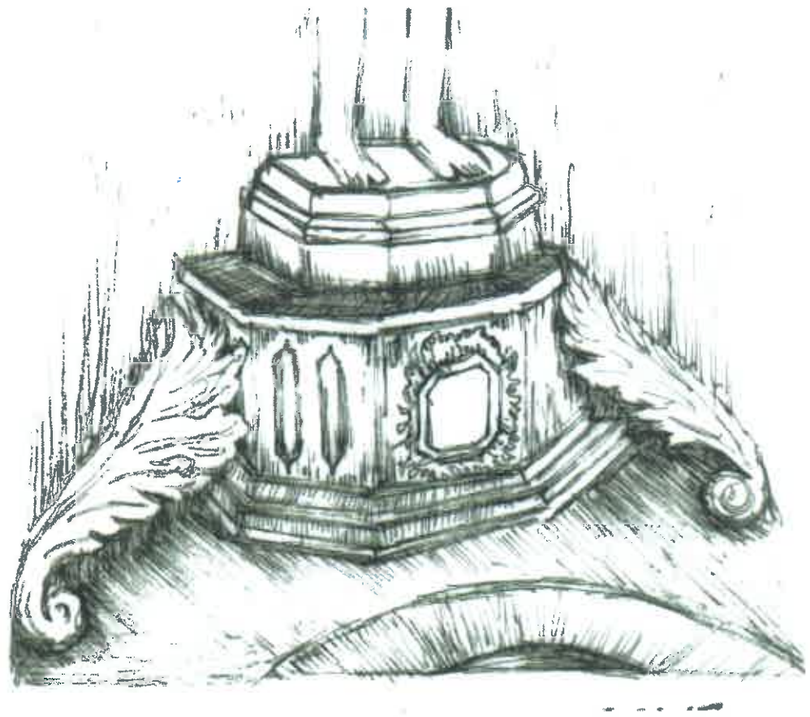
e second entrance of the house faces
outh and opens directly into the baithak.
owever this door is not as ornate as the east
de entrance. The terrace or agashi on the
st floor is made accessible from the karai
d it overlooks the courtyard. The railings
the agashi are made of stone and have
rd Krishna's figure and name carved on it.

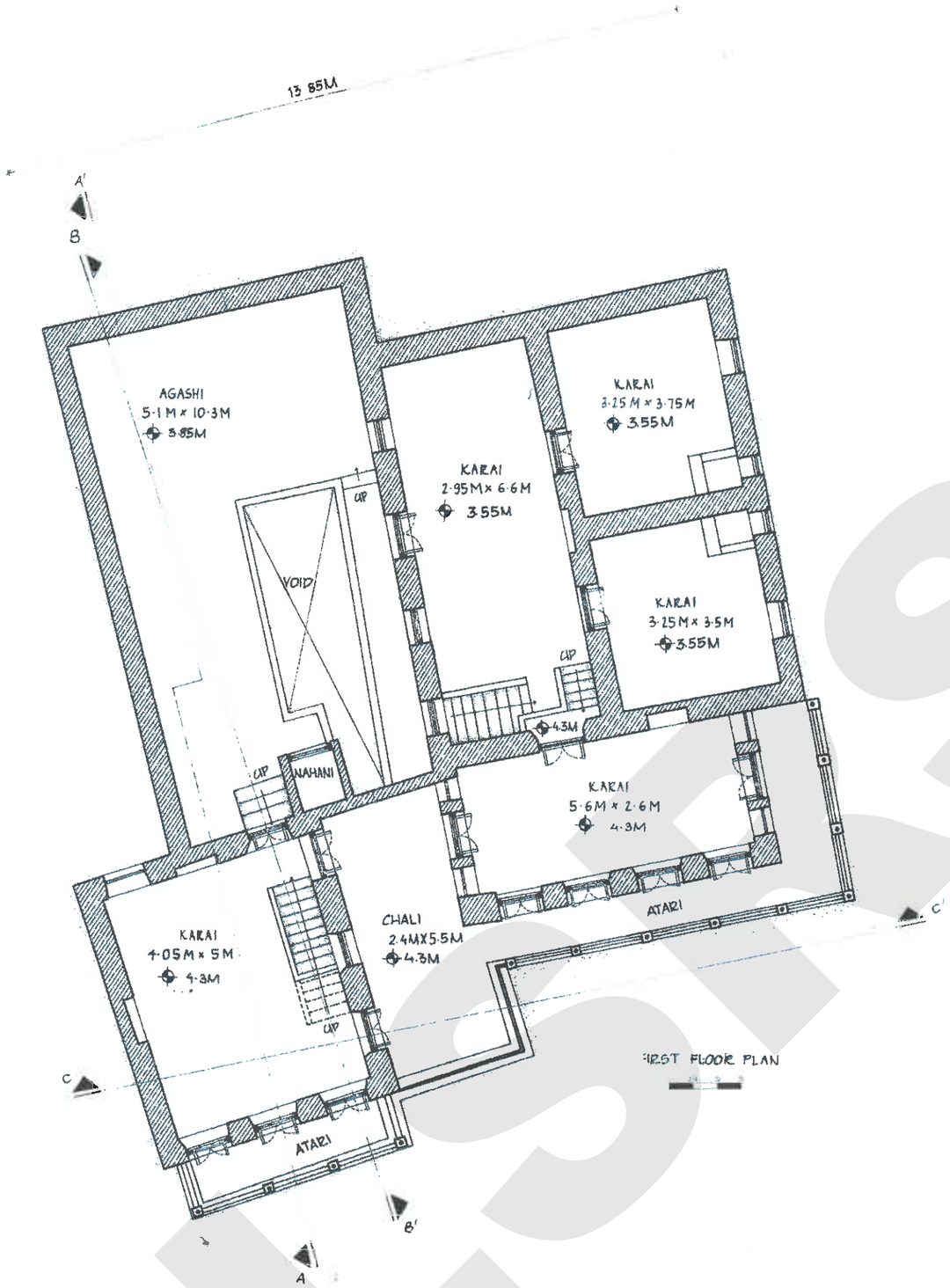
he first level of the house cantilevers
bove the otlas and it acts as a shade to it
he balcony of one of the room ex-
nds outwards supported by means
f ceiling joist and other on the east-
rn side supported by three columns.
wo of the columns befits well
ith the rest of the structure.
he third column, due to the ornamentation it
ears is square in cross section and greater
area when likened with the other two, which
gnifies its installation in the later period.
fter the 2001 earthquake the house had
een completely reinforced with concrete.

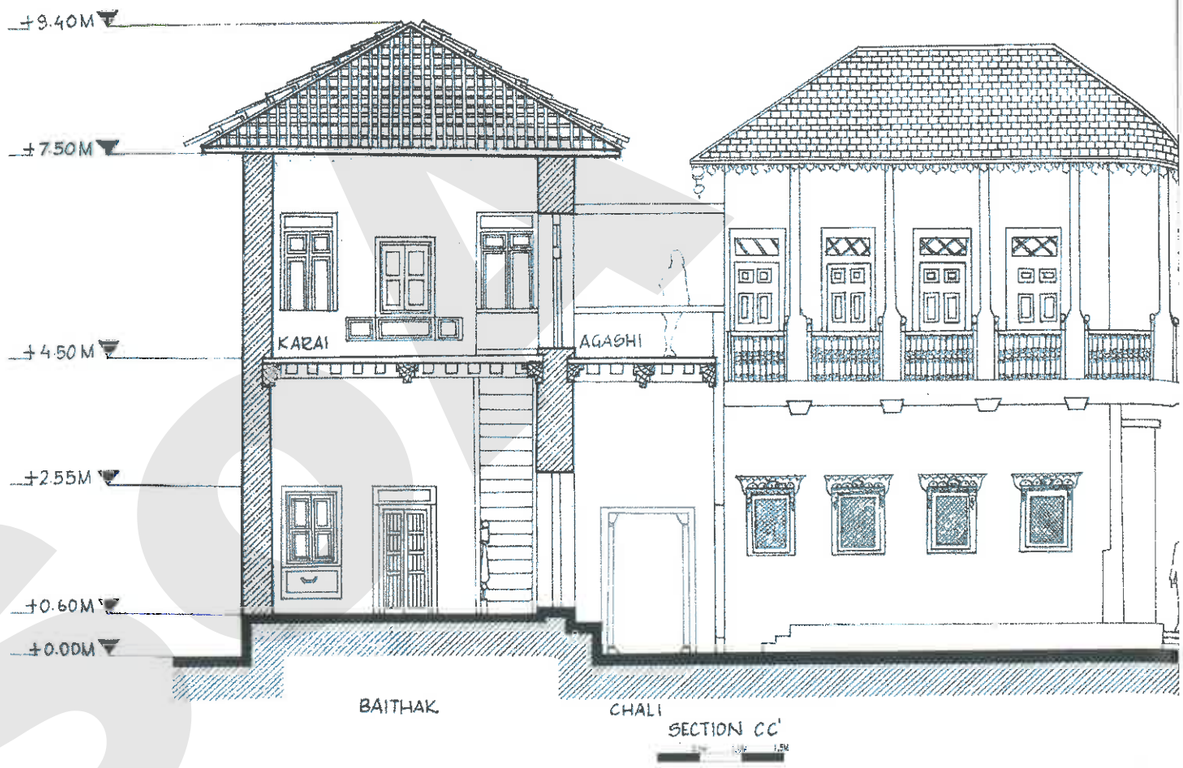












Moreover, due to the scarcity of rainfall in the region of Kutch, water from the agashi is collected and used later for drinking purposes. The agashi has a slight inclination which concentrates the water towards the outlet and into the courtyard where it is collected. The primitive method made use of large vessels which were placed below the outer pipes and is used in Kuwarji's house. The spouts in turn also help in enhancing the external appearance of the house.

The other houses in the villages have upgraded to the modern method in which water is collected by means of pipes and carried and stored in the underground catchments. This collected water becomes very valuable in times of drought and famine.
The house has different types of composite orders having capitals that resemble ionic and Doric capitals.

Usage of timber is extensive and the
ors has abundance of timber joineri
ornamentation. Some of the columns
plain capital and shaft while the other
intricately carved capitals which bea
larities to the Ionic and Corinthian or
Each and every window bears a unique desig
made of sandstone. It bears figures of huma
animals and floral designs. There are 2 layer
ornamentation placed one above the other. Th
layer is made of wood and the upper one is
sandstone.
The eaves plate of the house is made of wo
detailed manner. The eaves plates are long en
provide sufficient shade to the balcony. The
of water spouts was developed from the old h
which they were used to drain out excess wa
the balcony during the rain. Since rainfall is s
this region, they are used more as a decorat
ment but still serve as small outlets to drain w

e and the in
er joineries
columns ha
the others
which bear
nthian orde
ique design a
es of human f
are 2 layers
ne other. The
per one is ma

nade of wood
are long enou
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n the old hous
excess water
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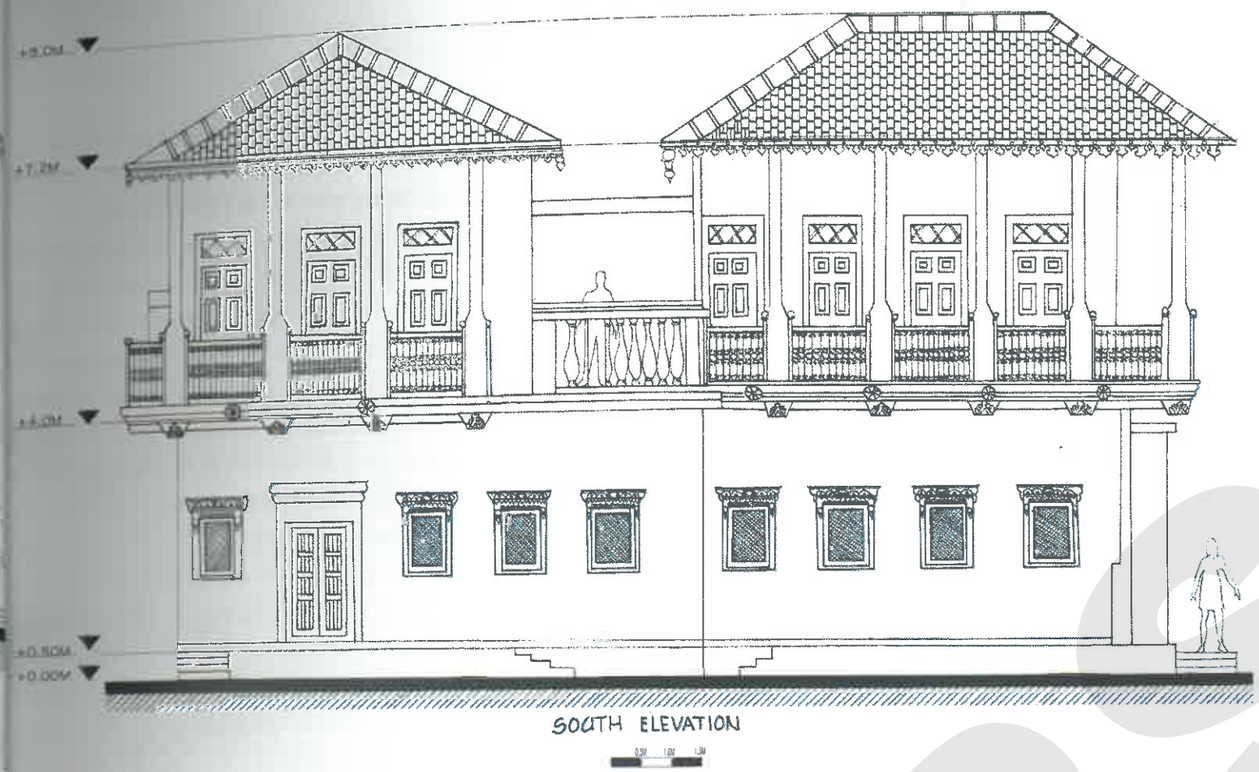
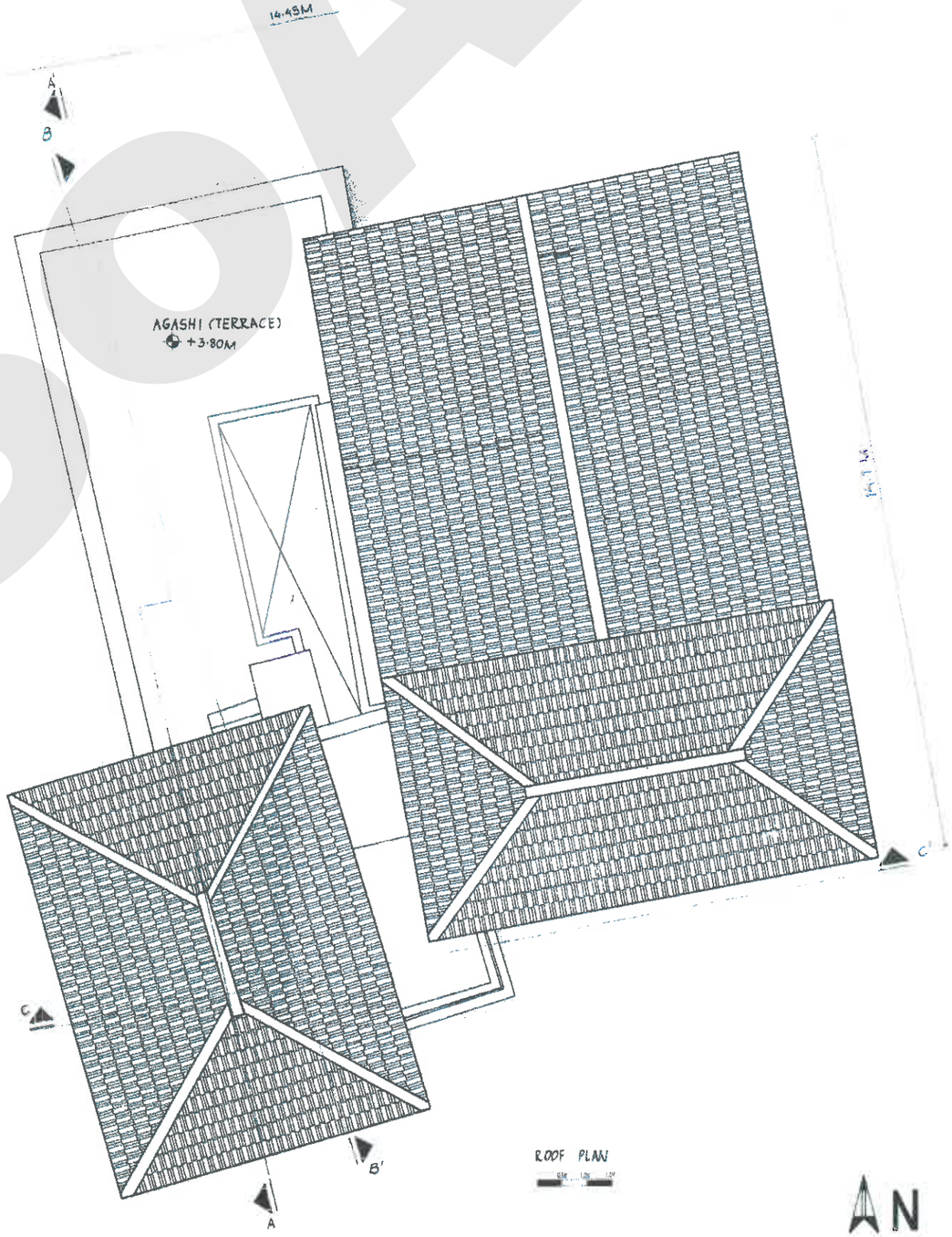
a decorative
to drain wate



SOUTH ELEVATION

EAST ELEVATION

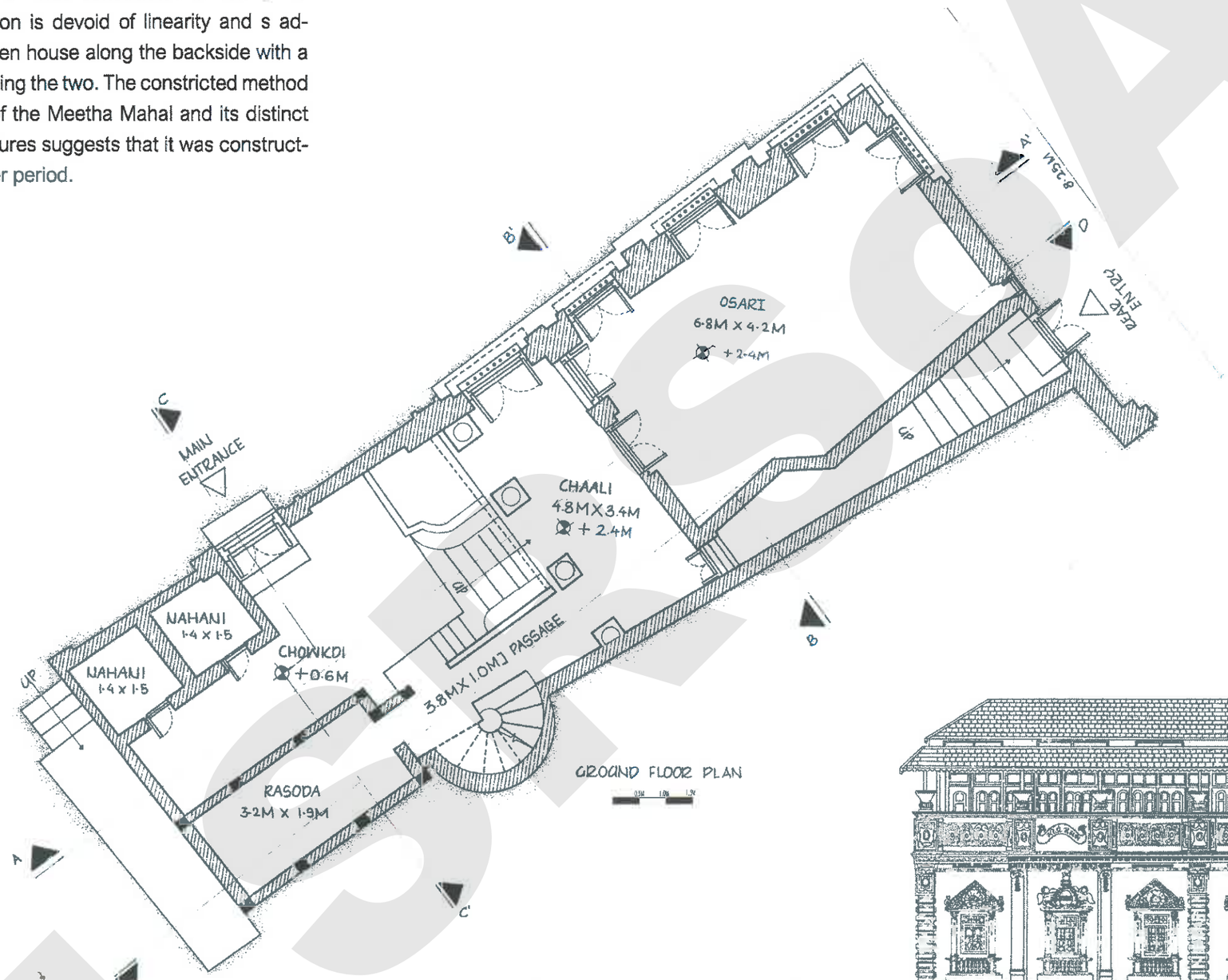


ROOF PLAN

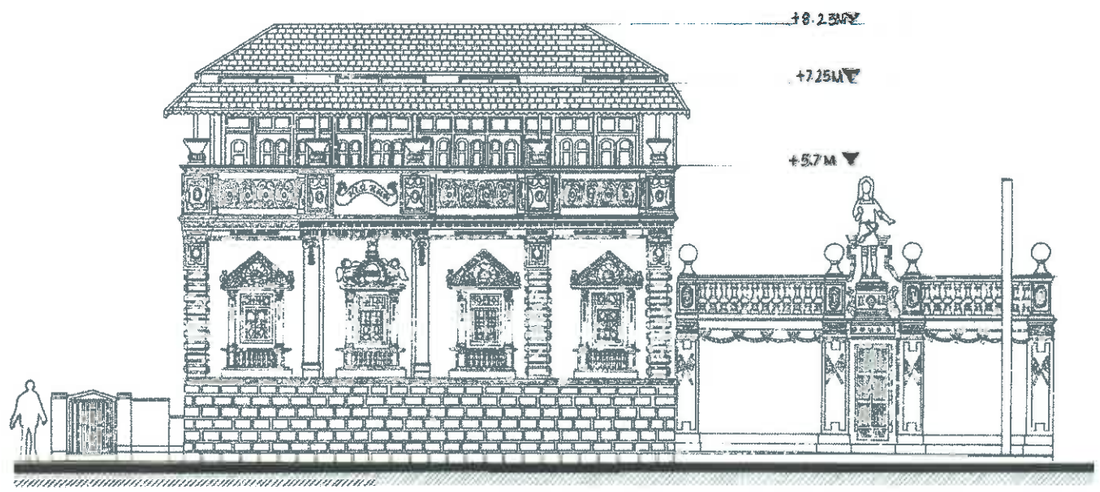
N

MEETHA MAHAL

The Meetha Mahal was constructed in 1921. The house construction is devoid of linearity and s adjoined to evergreen house along the backside with a passage connecting the two. The constricted method of construction of the Meetha Mahal and its distinct architectural features suggests that it was constructed in a much later period.



GROUND FLOOR PLAN



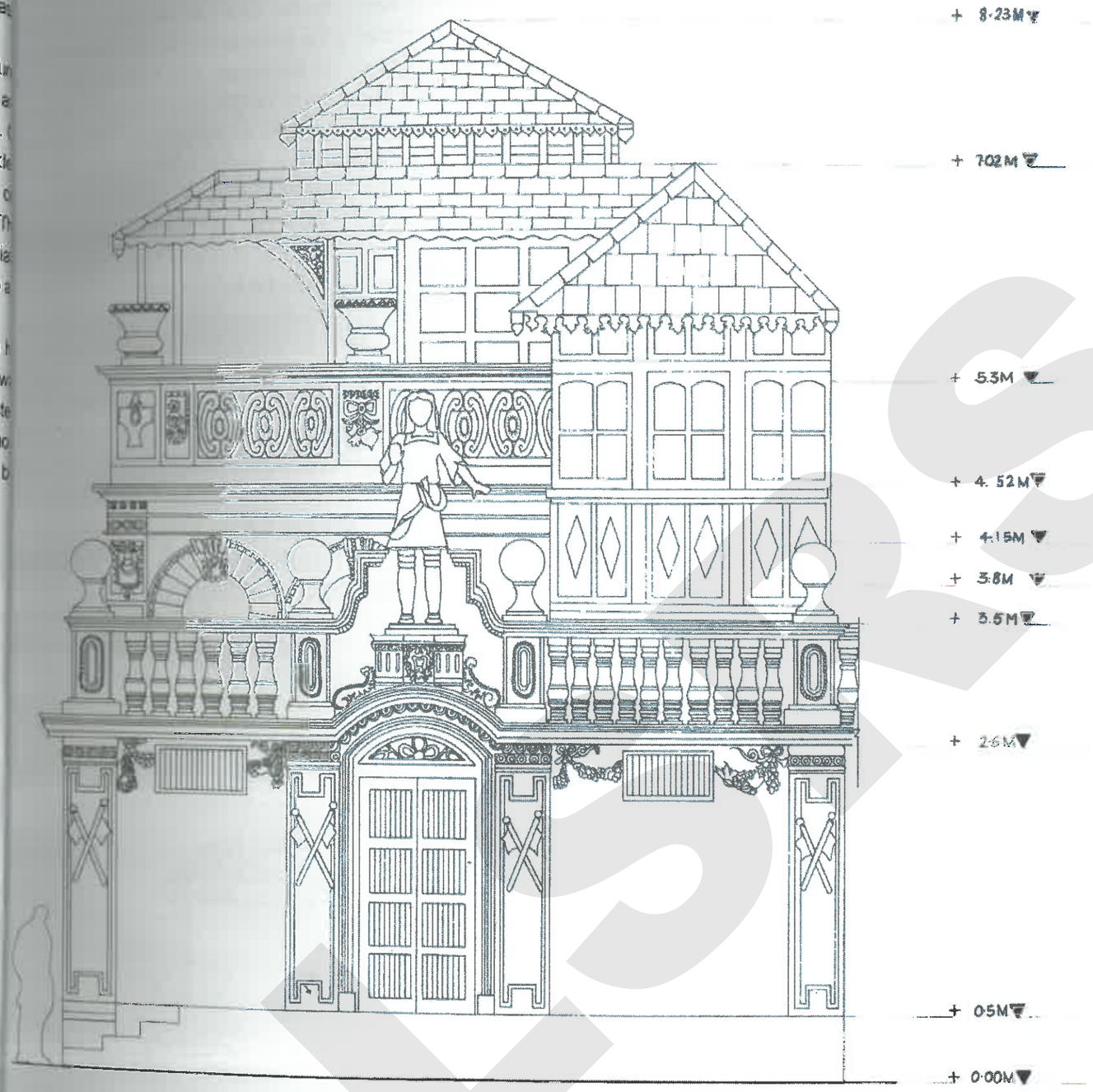
NORTH WEST ELEVATION

The ground floor of the house comprises of th
da (kitchen), chowkdi (verandah), chaali (pa
osari (living room) and nahani (bathroom).
The courtyard or aangan of the house also fu
as the entrance porch. The guests or visitors
comed into the house through the courtyard.
adjacent end is the kitchen which is the seclu
of the house. Along the kitchen is a set of
staircases which leads up to the upper level.
el above contains a storeroom at an intermed
el. Another flight of stairs leads further up into
which is used as a resting area.
Compared to the spacious areas all over the
the upper chamber is much smaller. This unit
included in the house when it was construc
was added as an extension much later. The
made fully in stone and consists of 2 toilets,
the chowkdi (verandah).

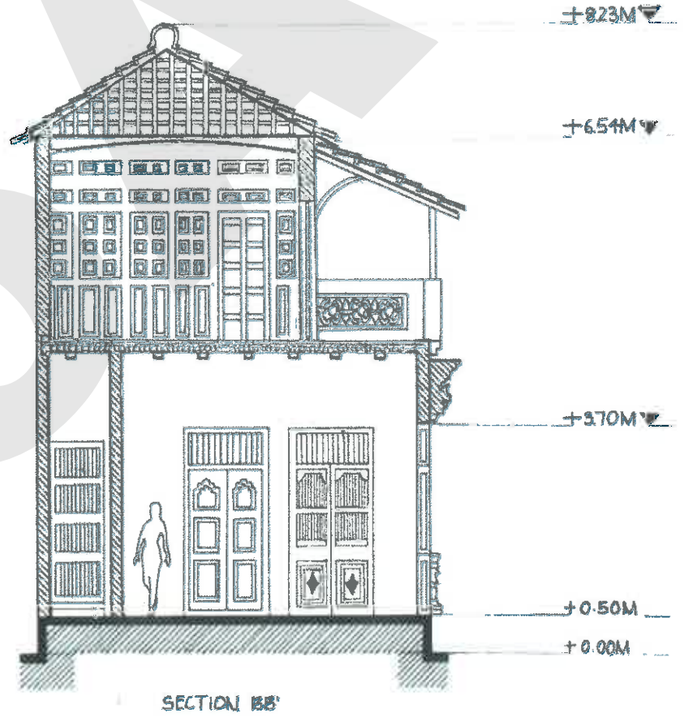
N

comprises of th
ah), chaali (pa
(bathroom).
house also fu
sts or visitors a
the courtyard.
h is the seclud
n is a set of
upper level. T
t an intermedi
urther up into

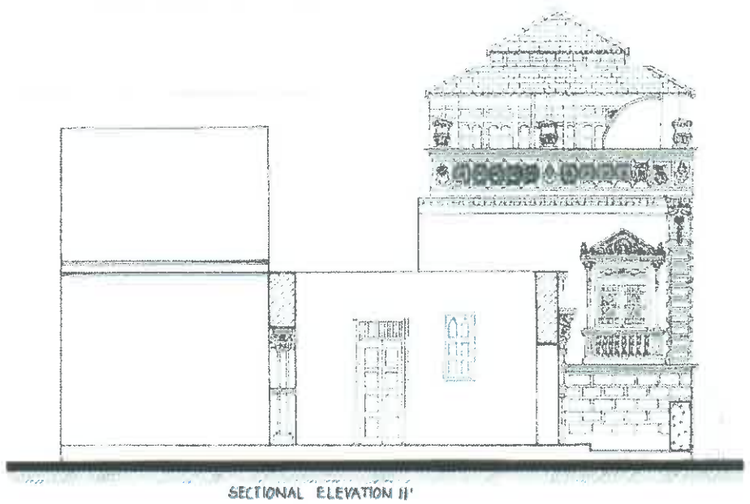
is all over the
ller. This unit w
was construct
h later. The ho
s of 2 toilets, b



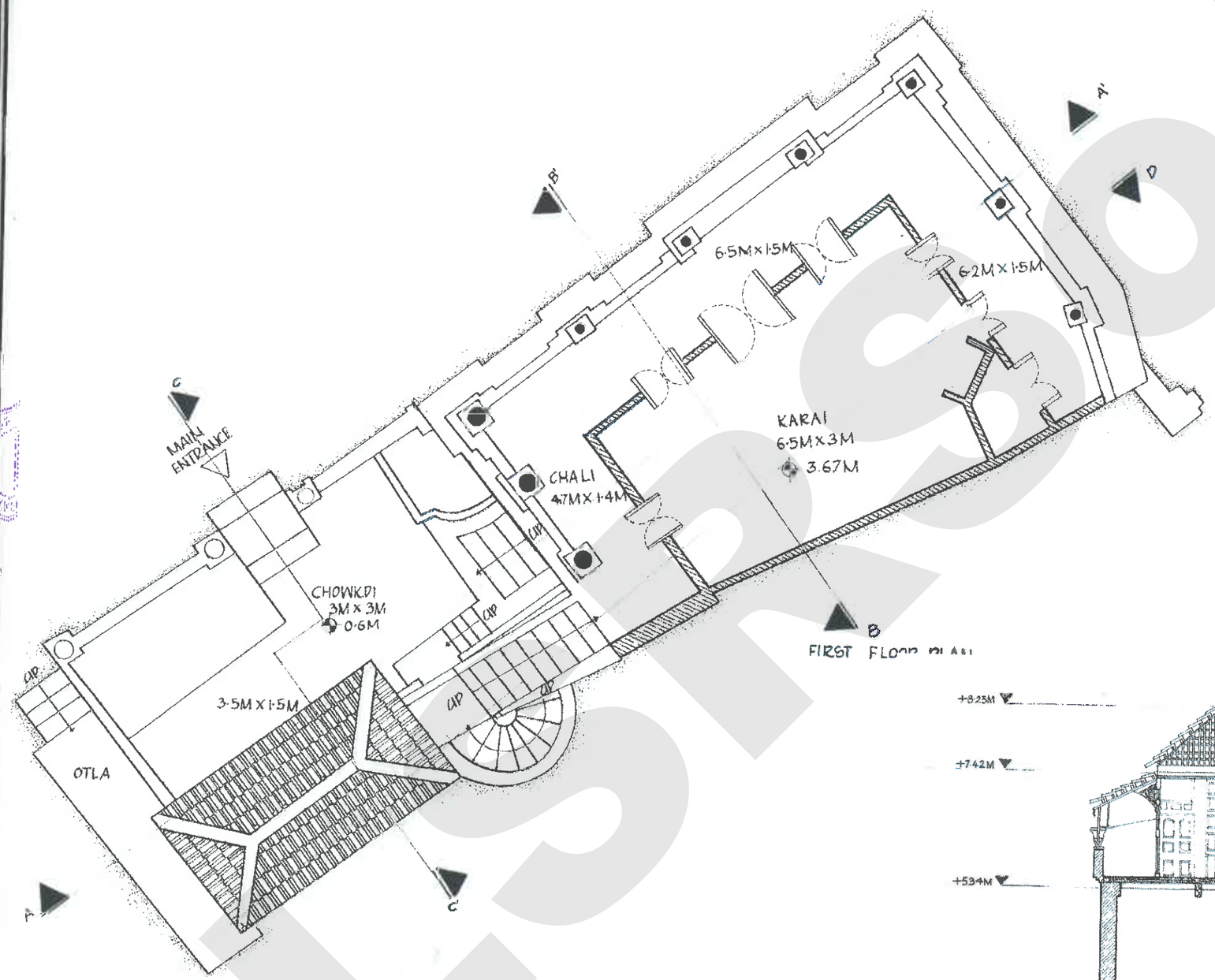
SOUTH WEST ELEVATION



SECTION BB'



SECTIONAL ELEVATION II'

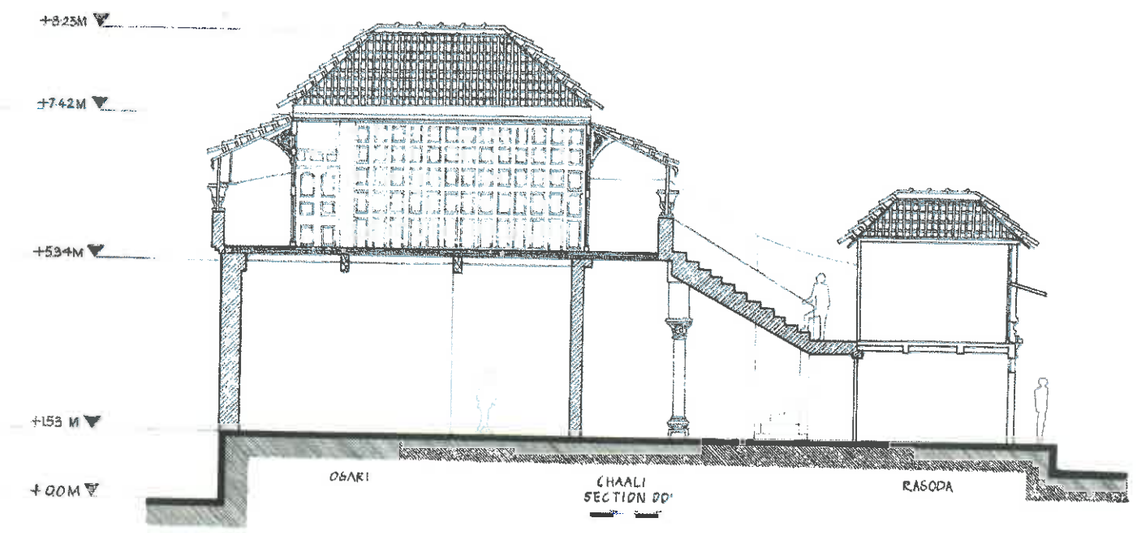


FIRST FLOOR PLAN

This house exhibits the use of varied structural members such as arches and columns, materials such as timber and stone. Timber was imported from Burma which was transported via sea route due to which the water content in timber was much more than the usual. Seasoning of timber was the technique used to sustain the timber from moisture.

In total Meetha Mahal has four rooms mainly comprising the living room, 2 bedrooms, a store room, a bathroom and a kitchen. The doors bears colourful polygonal glass panels installed in them above the lintel thus creating a beautiful pattern.

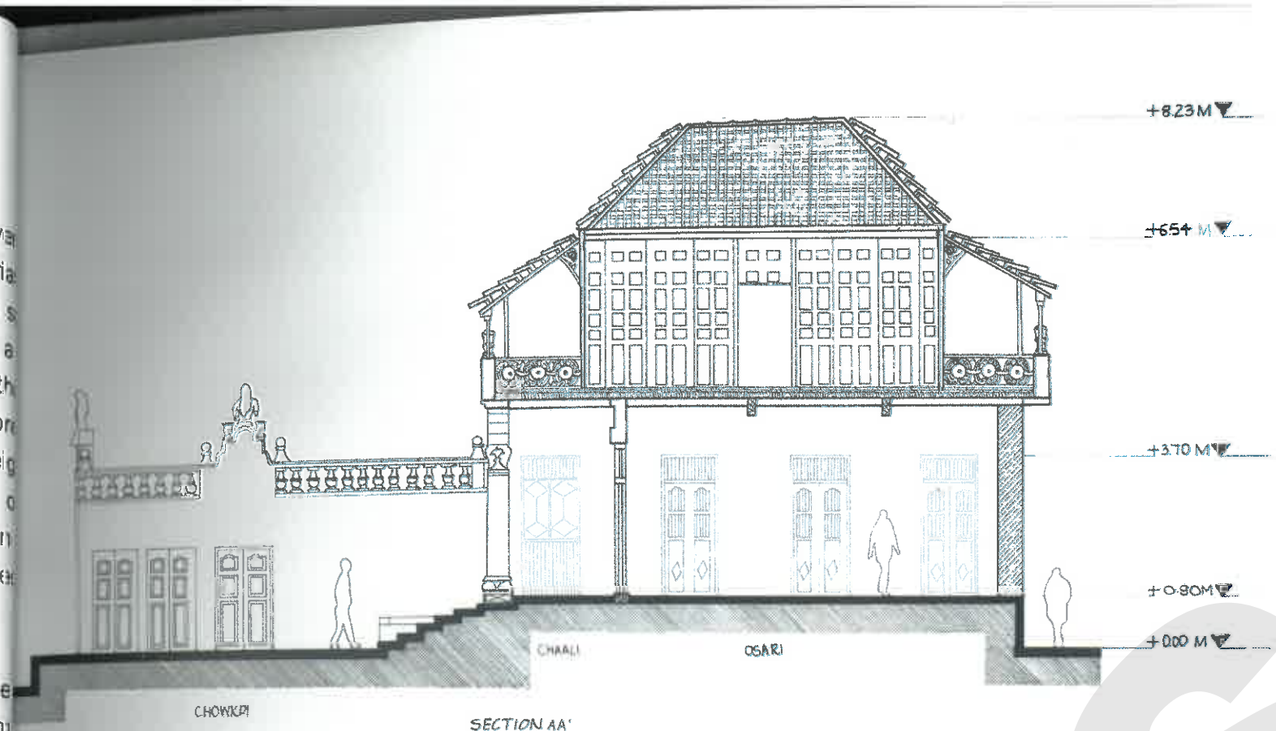
The name Meetha Mahal comes from the owner's grandmother Meethabai. After a certain point of time, the house was divided into two units namely ,



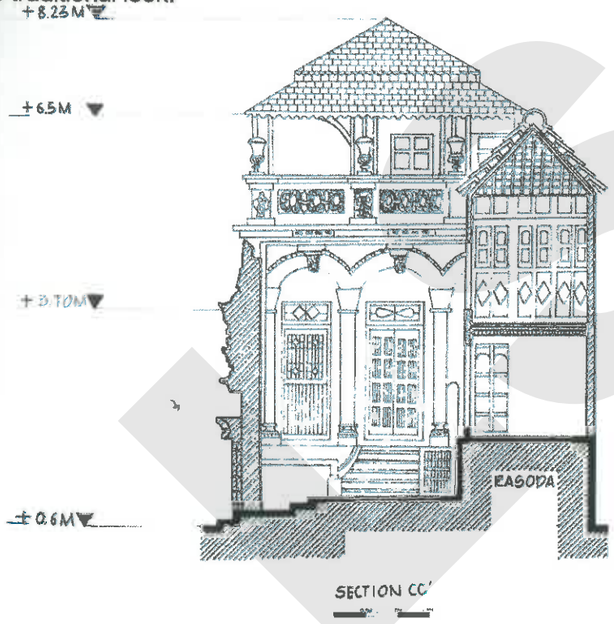
the Meetha Mahal and the E
house. One can witness a va
the plinth level through variou
in the house. The kitchen has
plinth height as compared to
er units in the house. The st
above has a lower ceiling h
compared to the other rooms
1st floor. The flooring has be
in Italian tiles and the timber u
imported from Burma.

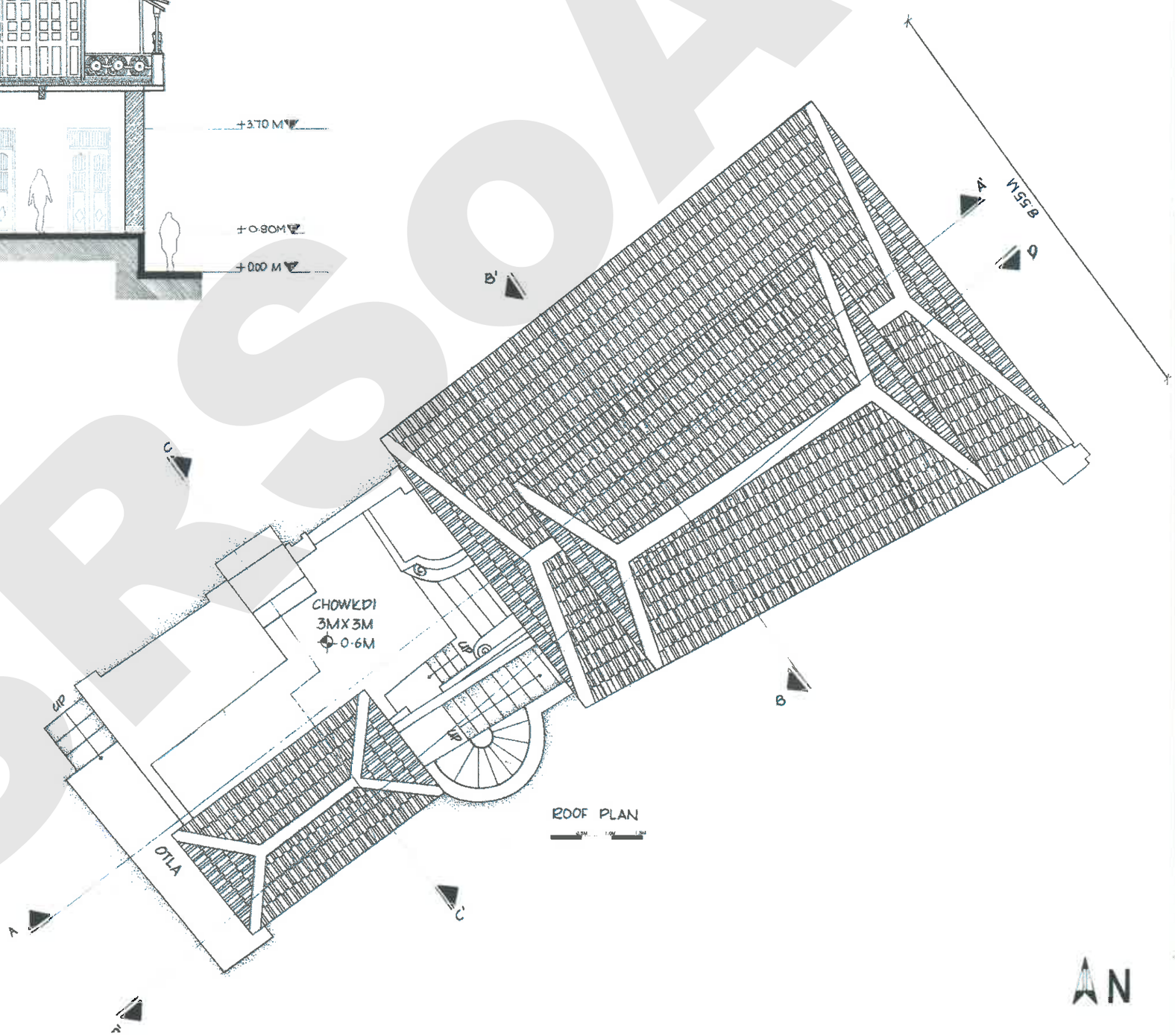
The first floor comprises of o
room which is cantilevered fr
sides.

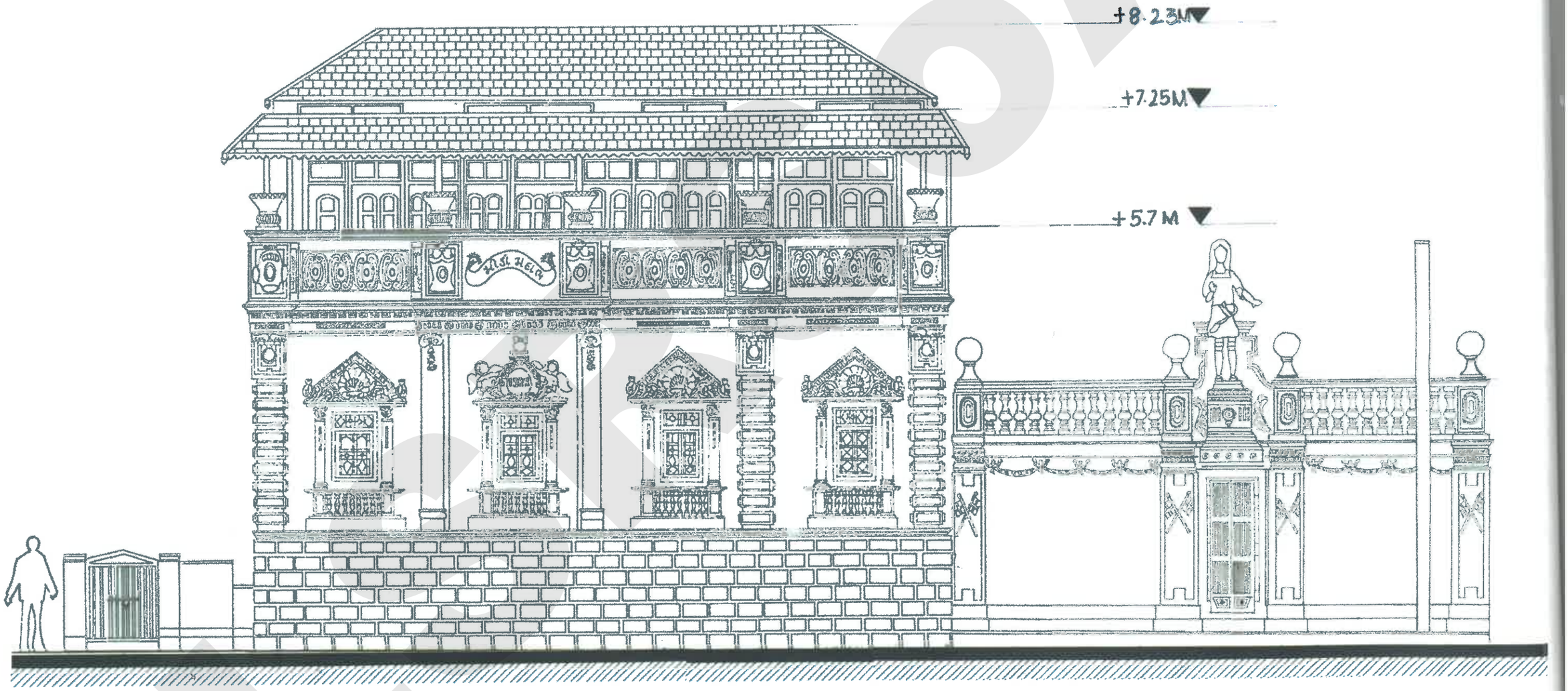
The room does not have any ce
brick wall. Instead it has a wall
timber which in turn helps red
thickness of the wall as comp
the other walls of the house.



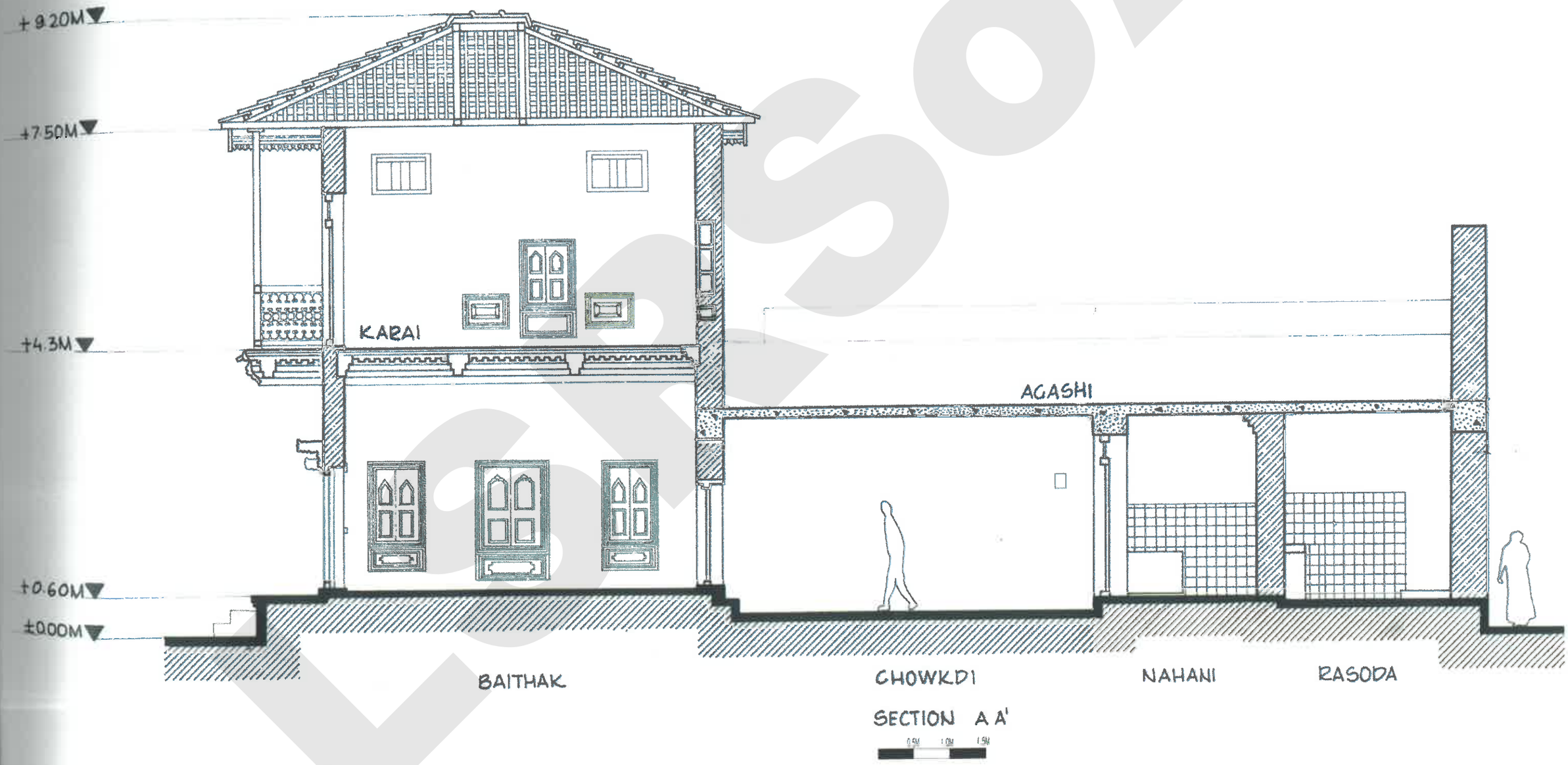
eetha Mahal marks the pinnacle of exteri-
ornamentation when likened with Fadi ka
angle and Kuwarji house which bears multi-
lour painted walls.It is a load bearing struc-
re which bears intricate carving and pictures
its ancestors which lived. It is aquatint in its
ok and heavily ornamented. The house is
redominantly carved with floral work all over
hich enhances its traditional look.



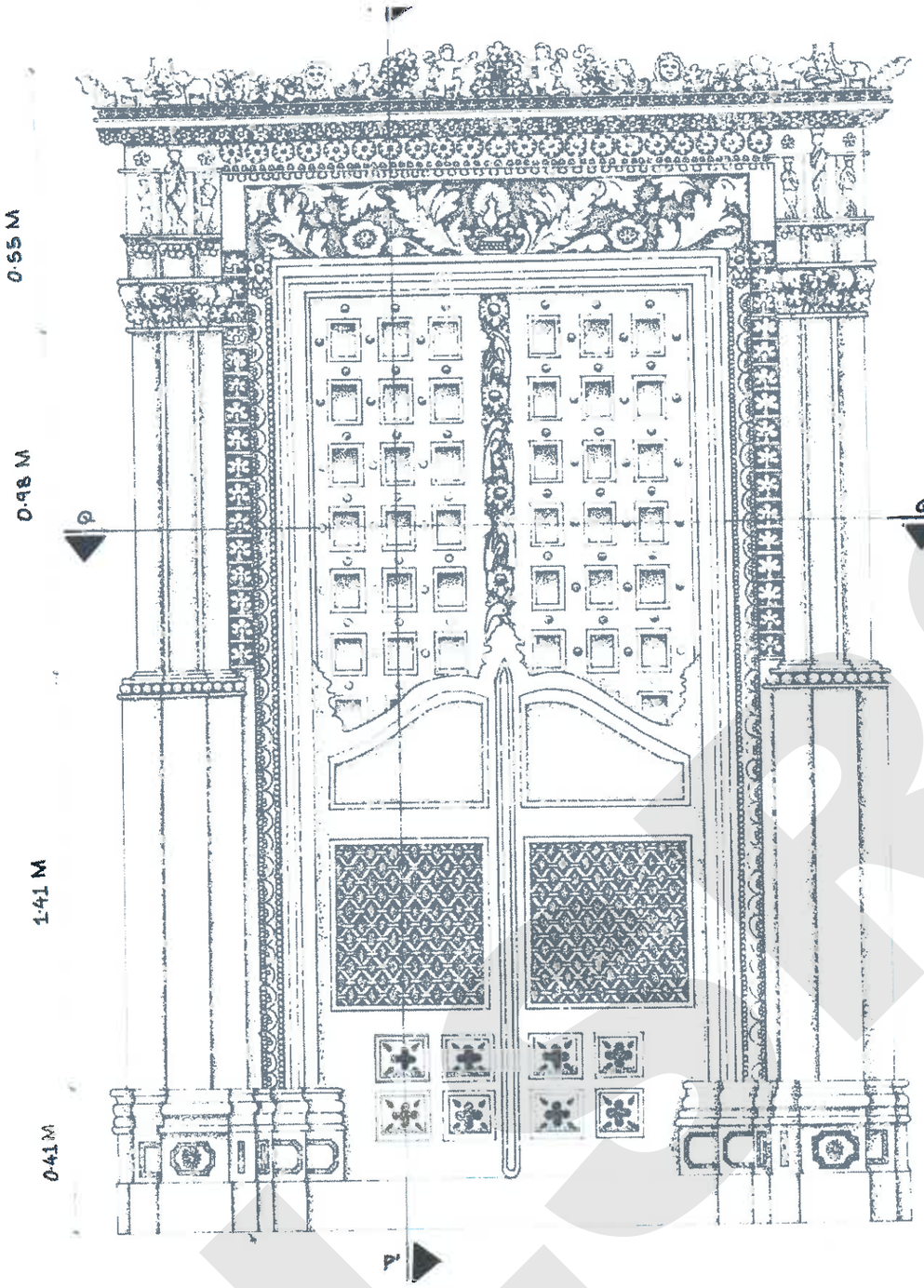




NORTH WEST ELEVATION

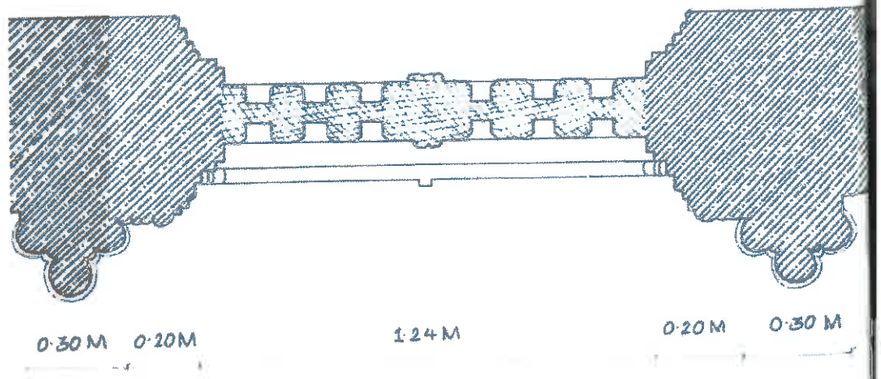


SECTION A A'



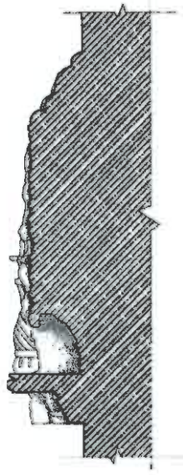
DETAILED ENTRANCE DOOR OF FADI KA BANGLA

SECTION PP'

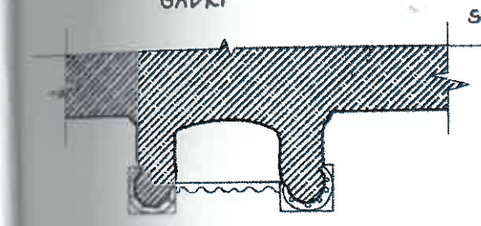


CUT PLAN QQ'

GADKI



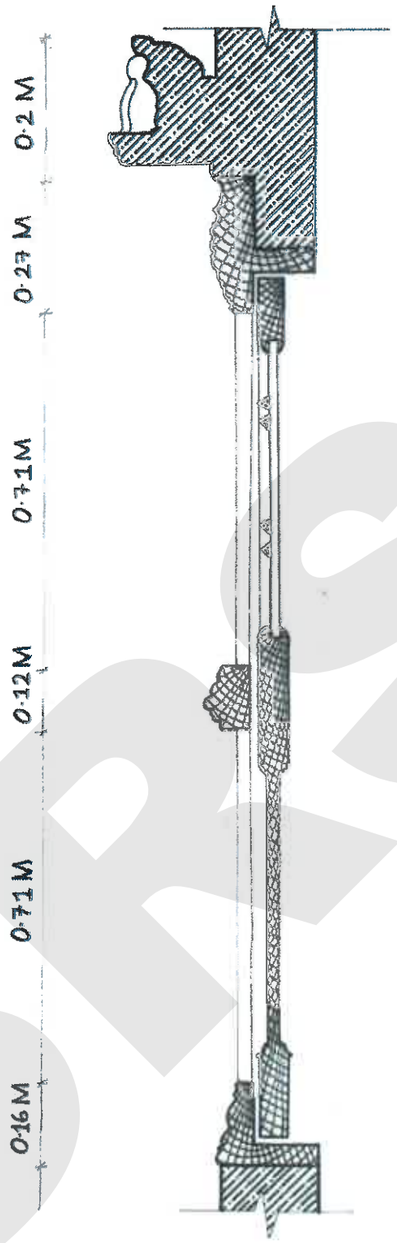
SECTION TT'



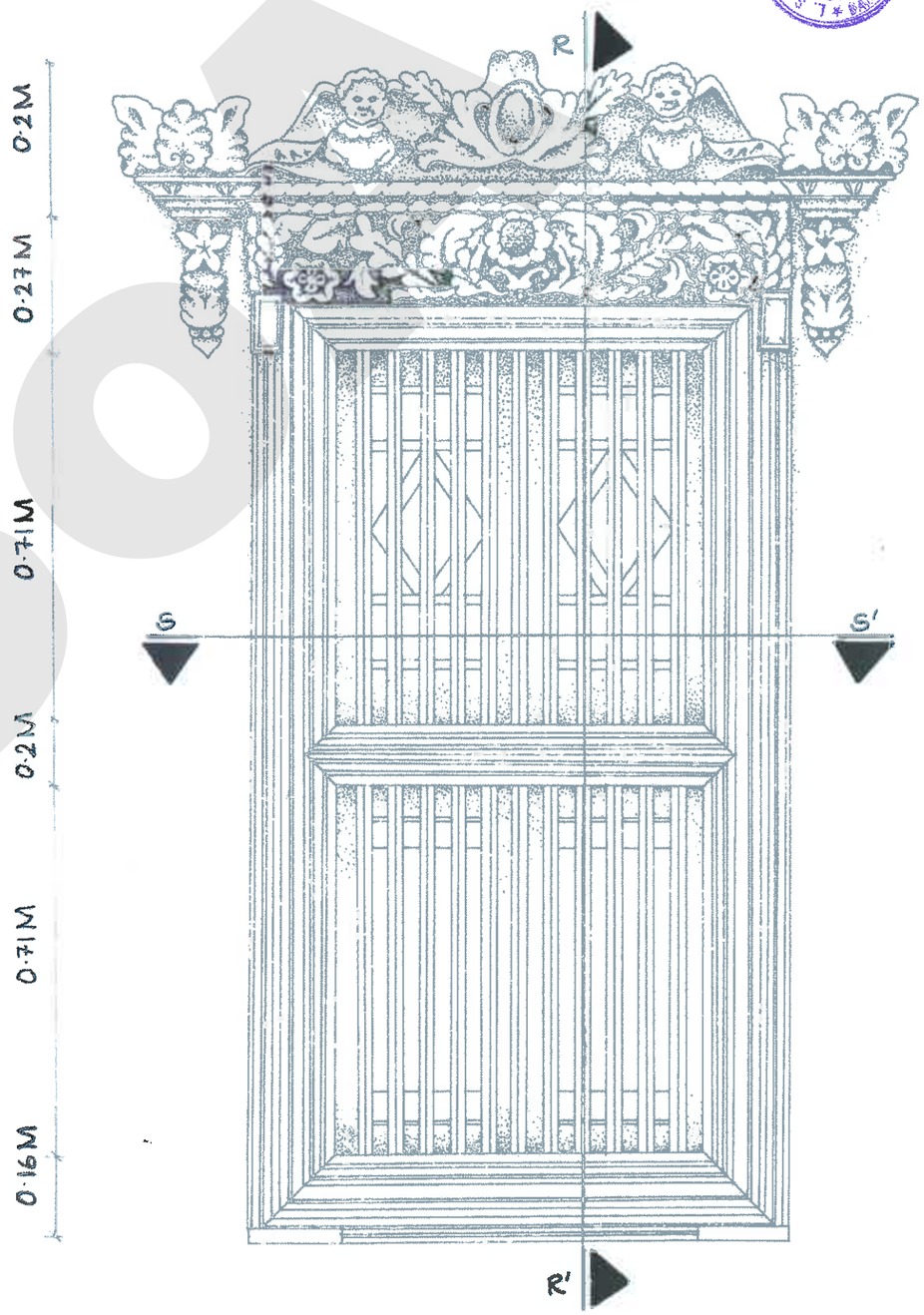
0·10M 0·25M 0·10M

CUT PLAN UU'

0·30 M



SECTION RR'



DETAILED WINDOW OF KUWARJI'S HOUSE

AHMEDABAD

A pioneer of contemporary architecture, of various styles in construction and use of sustainable materials, Ahmedabad is regarded as the dream destination for anyone who wants to have a glimpse of a brilliant combination of modernity and tradition. Extreme temperatures, dry climate and various other factors call for something different and innovative in designing spaces.

Ahmedabad is just the definition of that very innovation. Various architects like Louis. I. Kahn, B. V. Doshi, Le Corbusier have transformed this city in terms of what it has to offer and have defined the city through the structures they have erected. Whether it is the simple use of exposed brick walls at the Indian Institute of Management by Kahn, or the wild-play with wind direction by Doshi at IIM, each of them portray a uniqueness of their own.
As Doshi rightly put it- Ahmedabad is an ideal example where contemporary structures are not merely temporary.

INDIAN INSTITUTE OF MANAGEMENT

CENTRE FOR ENVIRONMENT AND PLANNING TECHNOLOGY

HUSSAIN DOSHI GUFA

INDIAN INSTITUTE OF INDOLOGY

NATIONAL INSTITUTE OF DESIGN

MILLOWNER'S ASSOCIATION

ADALAJ STEPWELL

SABARMATI RIVER-FRONT

SARKHEJ ROZA MOSQUE

SABARMATI ASHRAM

SIDI SAIYYED MOSQUE

JAMI MASJID

INDIAN INSTITUTE OF MANAGEMENT

Established in the year 1961, the Indian Institute of Management was started as an autonomous body with the joint efforts of the Government of India and Government of Gujarat.

The aim of the institute was to develop managerial skills in India and it's neighbouring countries. It intends to do so by creating risk taking bold leaders, who can pioneer a set of new management practices and thus lay down new standards. It provides education to people possessing extraordinary calibre, thus enabling them to make their career in the field of management, which is the most booming stream of study in today's time and age.

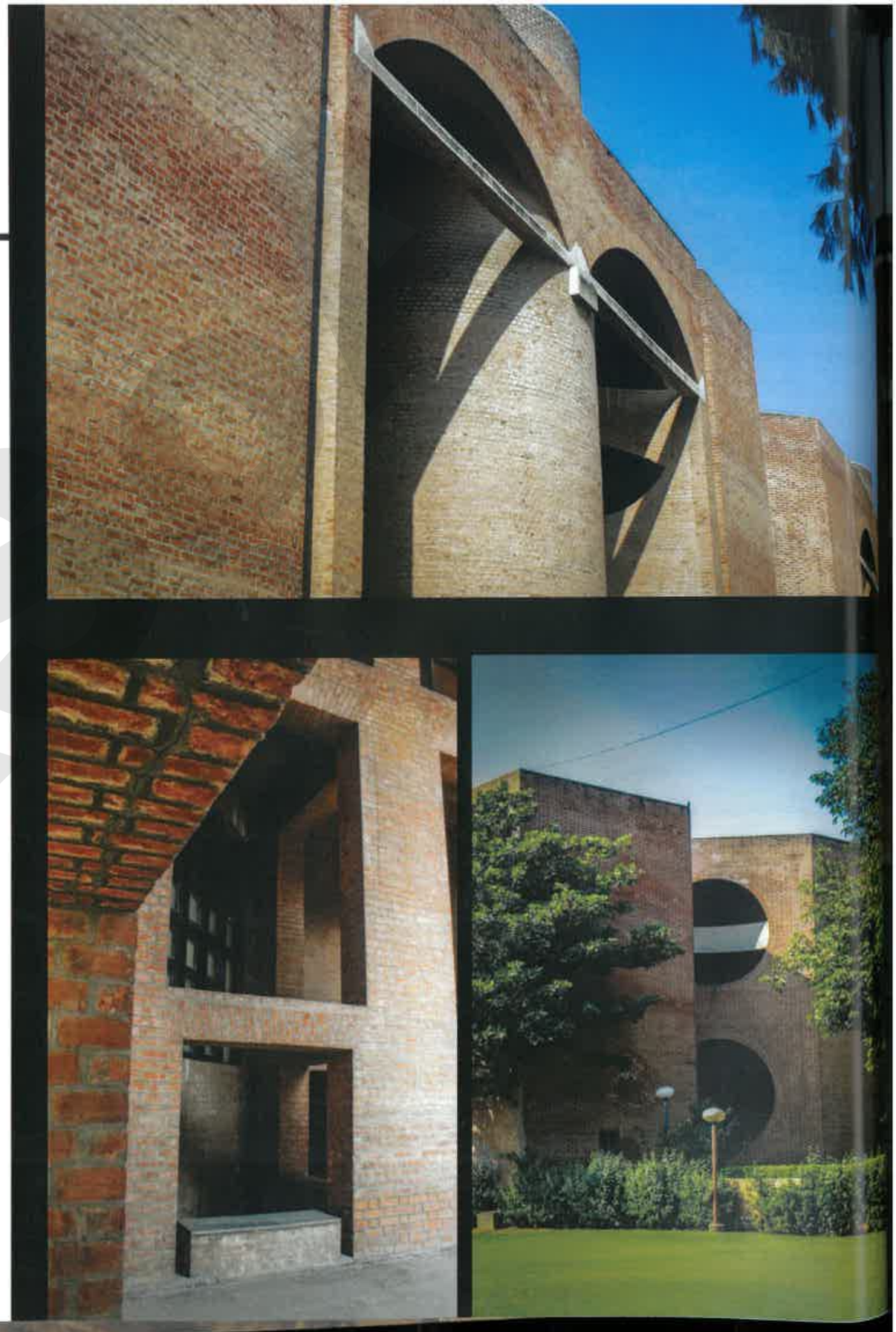
The methodology of teaching that is adopted comprises of both, the conceptual study as well the practical training. This is what makes its teaching outstanding. The main focus was to create a new school of thought that incorporated a more western-style of teaching that allowed students to participate in class discussions and debates in comparison to the traditional style where students sat in lecture throughout the day.

In 1962, Indian architect Balkrishna Doshi invited Louis Kahn, one of the most influential architects of 20th century, to design the building for the Indian Institute of Management (IIM) in Ahmedabad.

'The use of lintels as an element of design on the arches is seen abundantly'

Circular openings and spherical parapets broke away from the traditional rectangle;

The huge Louis I. Kahn plaza ; a visual treat.'



Louis I Kahn was a man of simplicity. Despite opening his firm in 1935 and achieving tremendous success through the years, the maestro never failed to remember the basics. Kahn always maintained that whether he was building in the USA or in the Indian subcontinent, what was more important was to respect the environment of the region and not uproot completely the style of architecture and natural ambience of a space.

He was a visionary of many sorts as he introduced simple but new techniques which no one considered possible. His main aim while designing a structure as he himself said, was to not destroy the invisible yet strong connect of a place with nature. And the rest is history. Louis Kahn's work today, is studied widely to analyse and appreciate his deep thinking and observation towards the small yet simple details.

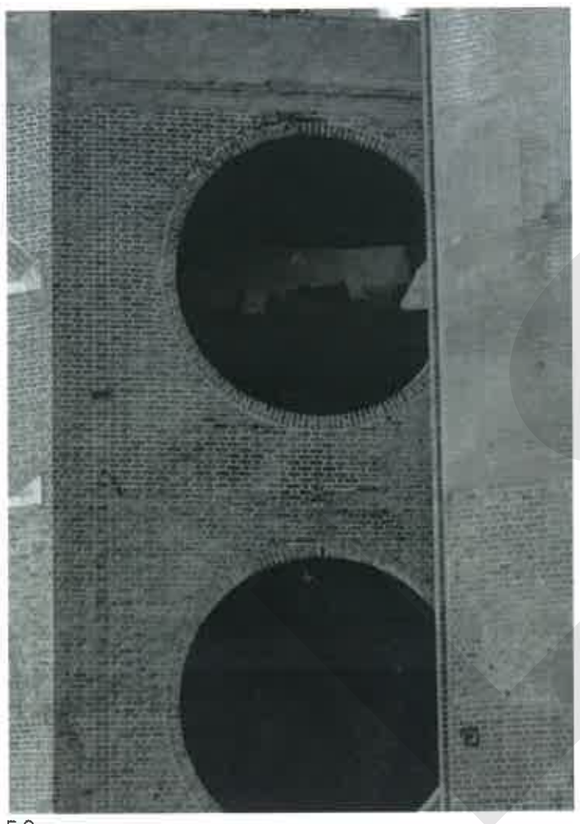
"A work of art is the making of life. The architect chooses and arranges to express in spaces, environment and relationships of the man's institute." He said in regards with the Indian Institute of Management.

Talking about the evolution of the institutes plan, he said, *"The plan comes from my feelings of the monastery. The idea of the seminar classroom and its meaning of To Learn extended to the dormitories comes from the Harvard Business School. The unity of the teaching building, dormitories and the teacher's houses- each its own nature, yet each near the other- was the problem I gave myself."*

'Orientation to wind and shade from sun has given architectural elements to the composition. "

'The sun never knew how great it was , until it hit the side of a building'

Creation of a dynamic symmetry and abundant use of arches-right



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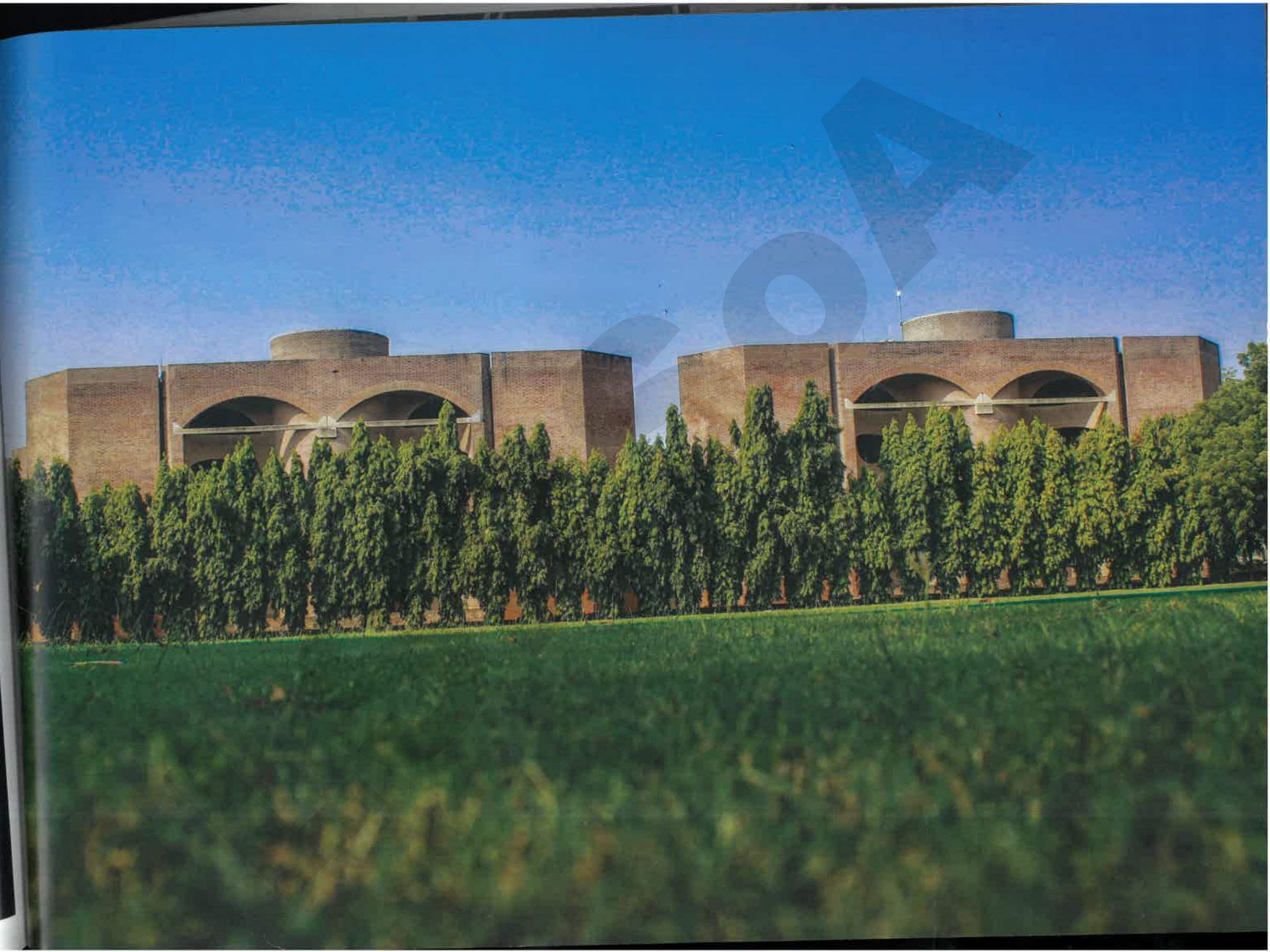


CENTRE FOR ENVIRONMENT AND PLANNING

Considered as one of the top schools catering to architecture, the Centre for Environmental Planning and Technology is also a striking example of contemporary architecture designed by the master of the art, Mr B. V. Doshi.

Doshi decided upon a simple structure of parallel brick walls, concrete beams and floors, a system that was extend-able and easy to maintain. The main aim was to maximise the flow of air through the entire complex and cut down the impact of the sun. The interiors are flexible, double height for drawing studios to keep it airy, single height for discussion rooms and classrooms.

Doshi 's main idea was to keep the structure as functional as possible like a factory building.
Doshi stressed on the need of having "*an open space with hardly any doors*".

He wanted to create a place having no feeling of restriction and having a free scope to teach and learn everywhere.
He experimented with a variety of steps and interlocking platforms. After a constricted entrance, the space expands into a precinct equivalent of a chowk or city square.
Doshi evolved his design with time too.

From using plain brick walls in his own house (Sangath) and overhanging slabs and verandahs based upon concrete cantilevers, Doshi combined both these features in CEPT.

This structure underlines Doshi's commitment to structure as a generator of form. Even though this structure was raised above the ground, the main aim was to keep the space underneath active and multifunctional, in such a way that it is completely protected from the sun and is exposed to cool breeze. The very idea of having minimum blockage of cross breeze makes the structure a unique one and a masterpiece of contemporary architecture.

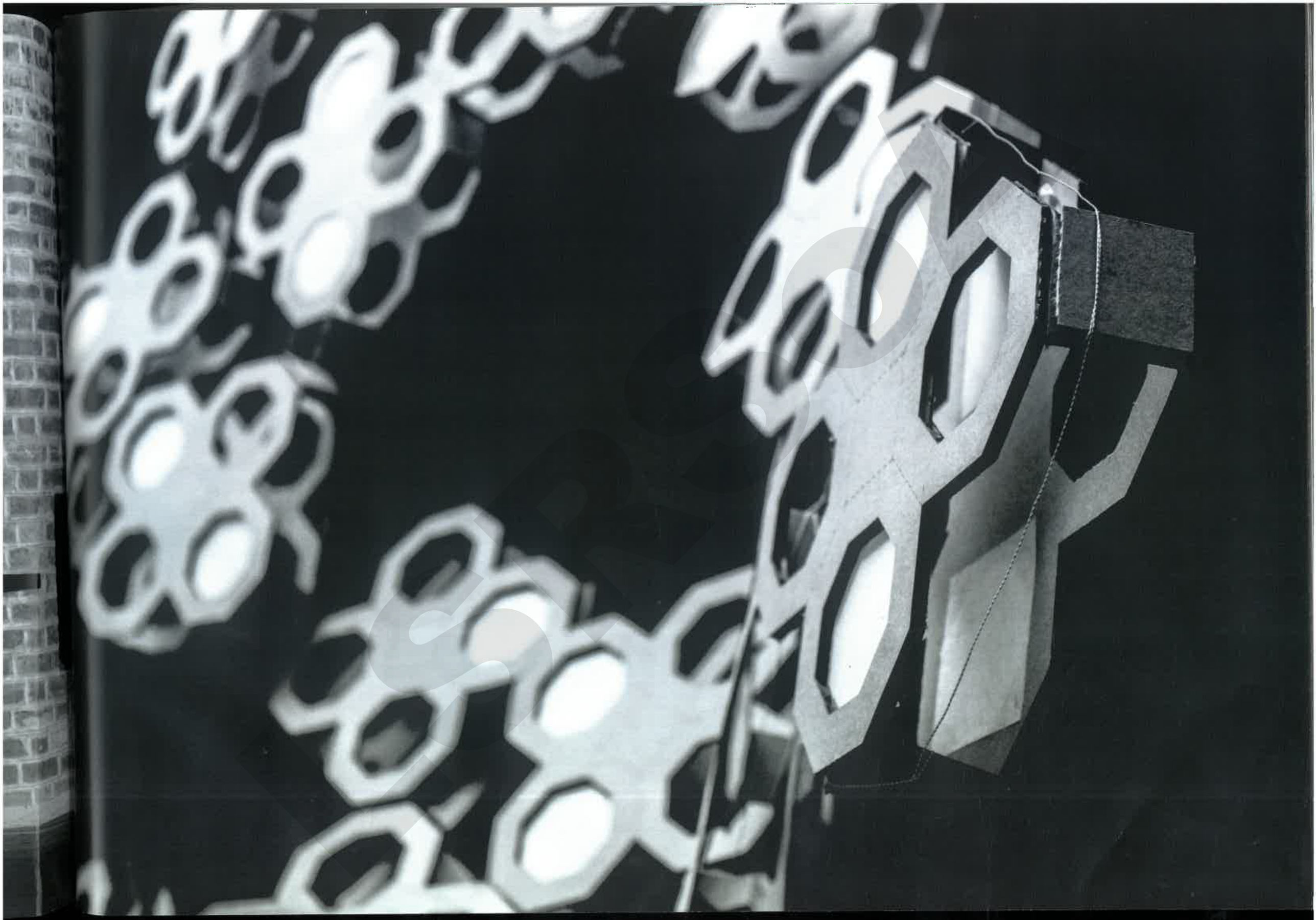
'Opening up the interiors- interior designing department at CEPT

Other than being one of the top architecture schools in the country, the Centre for Environmental Planning and Development also encourages a lot of outdoor activities for its students as a part of the curriculum and also as a mean to boost their special and lateral thinking and understanding.

As one enters and walks through the campus, one is treated with an array and variety of different and unique kind of installations. Using different materials, experimenting with form, finding new functions related to anything new and also trying to give new meaning to everything one learns is given a lot of importance.

The students in turn get the opportunity to have some fun and be outdoors, away from books and papers. As said by Mr. B. V. Doshi, the architect of CEPT and a pioneer architect himself, *"I wanted to create a place with no restriction whatsoever in the exchange of ideas."*

Of exposing bricks and creativity. Installations all over portraying a new vision to wards space



HUSSAIN-DOSHI GUFA

Hussain Doshi Gufa is an underground art gallery located in Ahmedabad that depicts the works of the famous Indian painter named M. F. Hussain. It has been designed by the famous architect B. V. Doshi. Thus, the art gallery has been named after the two eminent personalities, Hussain and Doshi.

The gallery is more popularly known as Amdavad ni Gufa. It has been given the name Gufa, as its structural design resembles a cave. For the art lovers, Hussain-Doshi Gufa is a real feast for eyes.

LOCATION

The Hussain Doshi Gufa art gallery in Ahmedabad lies in the surrounding areas of the Centre for Environmental Planning and
Technology.

CONSTRUCTION AND MATERIALS

This structure has been constructed using simple hand tools and that too by unskilled workers. The art gallery has been built on the basis of computer aided designs. The form of Gufa is a direct translation of climatic and constructional obligations and knob an abstraction of personal fancies. Buried spaces, earth mounds, raised volumes and china mosaic finish renders the architectural energy conscious, in an otherwise harsh hot dry climate.
Material resources are further optimised through its shell like forms and ferro cement construction techniques.
A simple wire mesh and mortar lined floor in a form of natural sag of cloth, evolved through scaled model studies, eliminates the need of any kind of foundation, as the basic form is continuous and efficient in optimising the stresses and its distribution. Similar economy of material is achieved through roof shells in a form guided by computer
Designs which resolve stresses to a minimum, requiring only an inch thick ferro cement shell without any form work. The construction is carried out with simple hand tools and by semi and unskilled workers on site.

SPATIAL QUALITY

The building is entered by going down a series of steps and passing through a porch like area with a large glass door and leaf like motif draw into the concrete floor. The space is filled with the paintings of Maqbool Fida Hussain depicted flowing across the concrete surfaces of the walls, ceilings and floors and inspired by cave paintings from the palaeolithic period. Its a beautiful cavernous cool and calm space which on the inside does have the feel of a prehistoric cave (Gufa means cave in Gujarati).

Uncertainty is a imminent aspect at the Hussain Doshi Gufa.
Paintings by Hussain adorning the walls

INDIAN INSTITUTE OF INDOLOGY

The Indian Institute of Indology is located near Navarangpura near the CEPT university. It is also famous as a museum today, going by the name of Lalbhai Dalpatbhai museum.
The museum houses sculptures, manuscripts, paintings, drawings, miniature paintings, wood works, bead works and coins.

The museum was conceived when Kasturbhai Lalbhai was approached by a Jain monk who wished to donate a collection of ancient manuscripts etc. The Ahmedabad Education society donated 3.7 hectares of land and invited one of the pioneer architects, Mr. B. V. Doshi to design the centre.

The traditional old texts that were meant to be stored here were originally stored in basements beneath temples. Therefore it would be more conducive to create an environment in which these manuscripts would be stored and preserved in the best possible way inflicting least amount of damage to them.

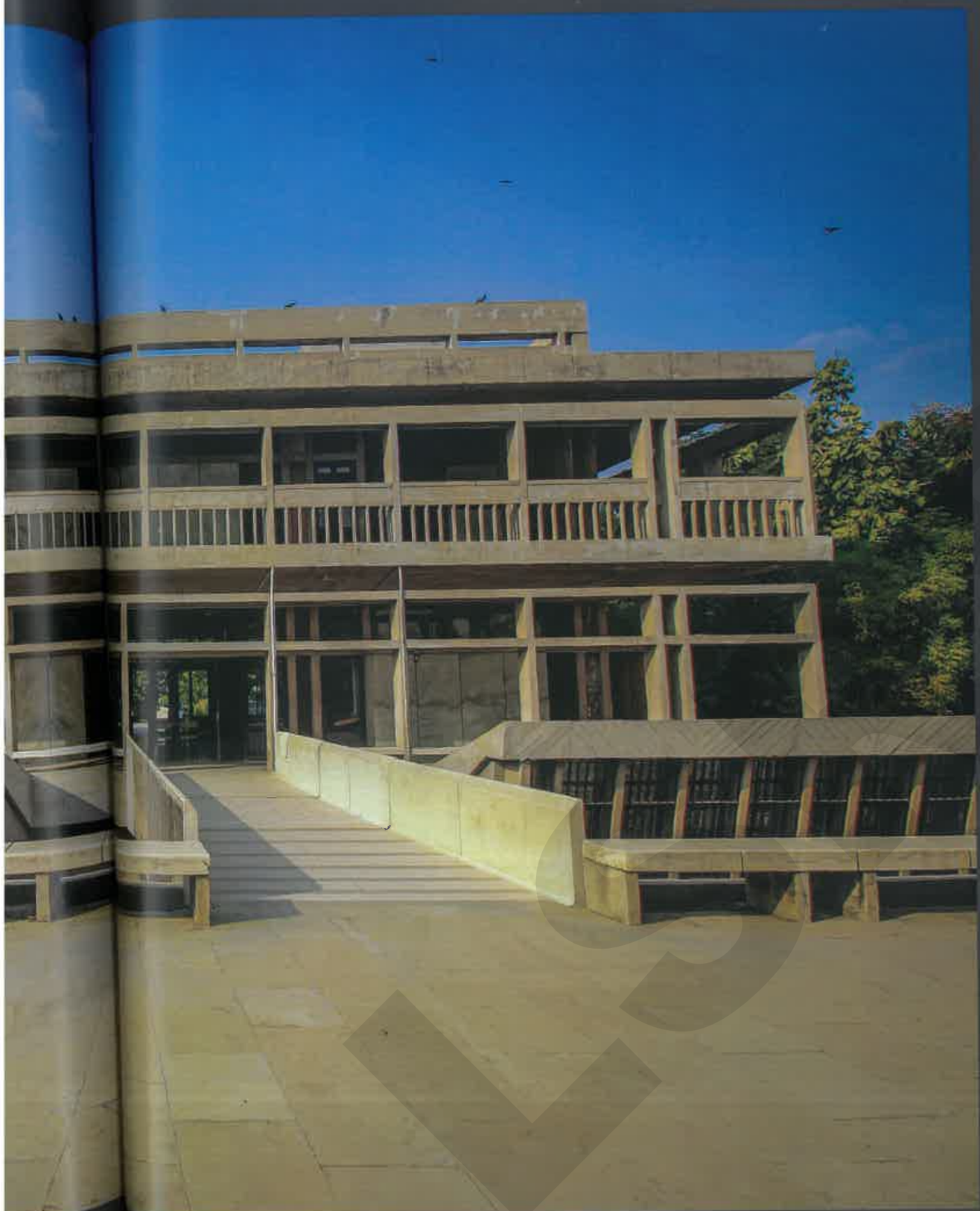
Thus Mr. Doshi placed the library half underground, letting indirect light come in through the angled windows and reflecting it off a pond of water which also helped insulate.

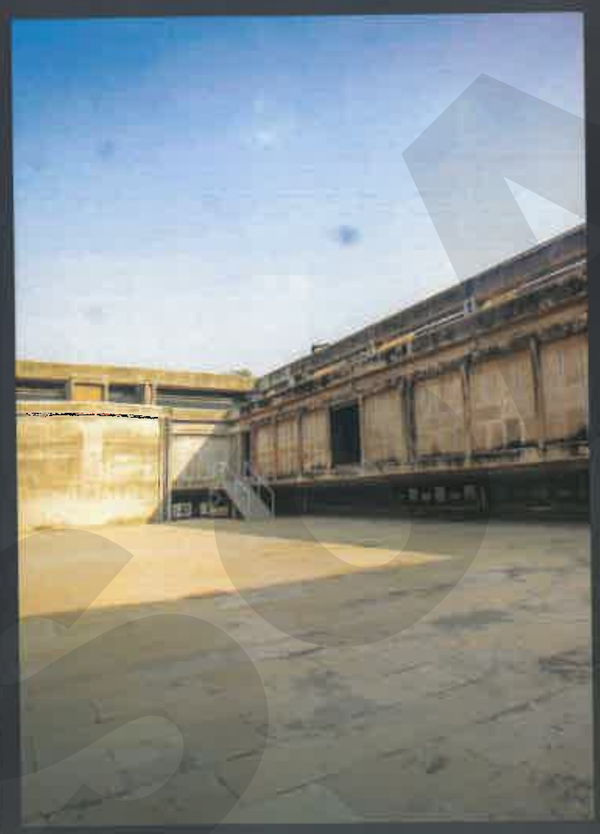
The main level was thus half a storey above the ground and was approached by a raised bridge over the moat. It also has an overhanging balcony under a shading roof. However in the Indian Institute of Technology , the idea was cross-bred with Le Corbusier's principle of reinforced concrete parasol.
This was an attempt at defining an architecture appropriate to Indian climate, on the basis of both a contemporary structural instrument, a concrete frame and schemes of order with an ancient reference, unique to the Ahmedabad region.

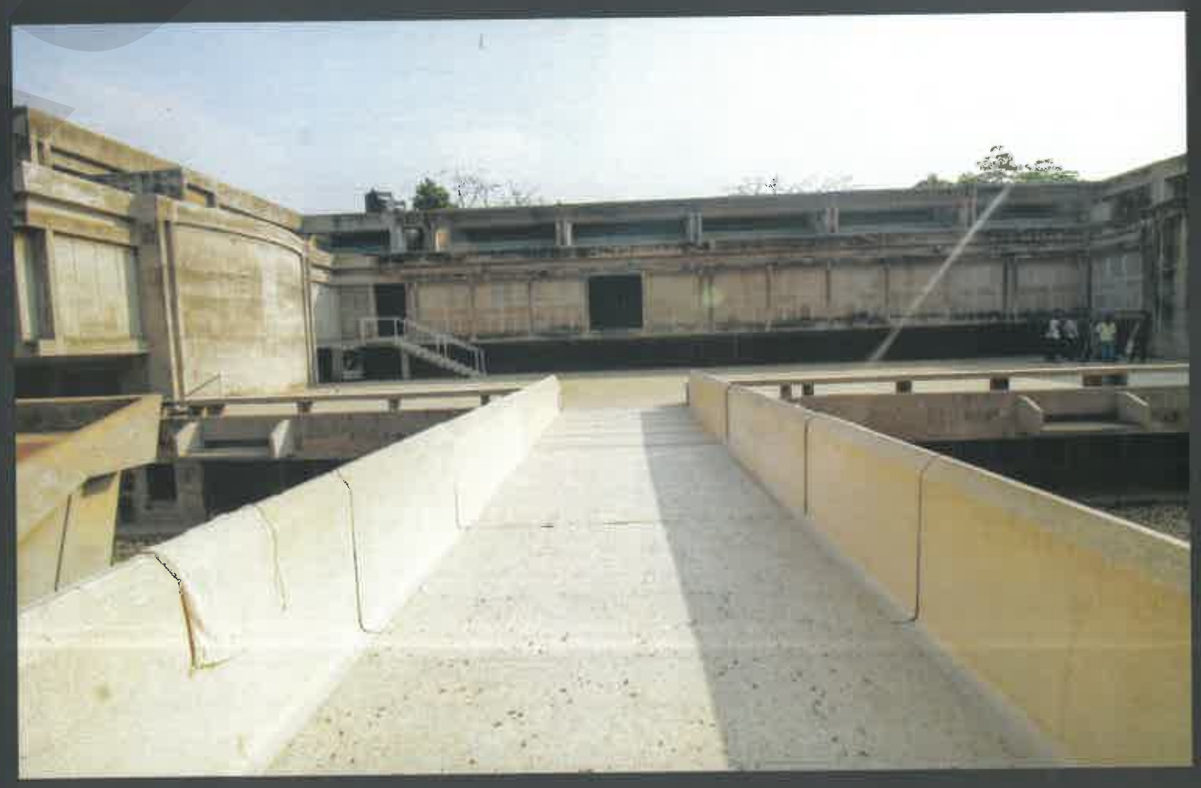
The Lalbhai Dalpatbhai Museum (also known as L. D. Museum) is a museum of Indian Sculptures, Bronzes, Manuscript Paintings, Miniature Paintings and Drawings, Wood carving pieces, ancient and contemporary Coins and lastly Bead work art pieces.

Ever since its inception in 1956, the L. D.. Institute of Indology has been collecting and preserving rare manuscripts and artefacts of various kinds. The wide-ranging sculpture collection is unique, since all the major regional styles of the sub-continent are represented here on the Ground Floor, in Madhuri D. Desai Gallery. The outstanding pieces include the largest head of Buddha in stucco from Gandhara, the earliest cult image of Lord Rama Gupta period from Deogarh a rare figure of Matrika Indrani from Shamlaji the Adinath bronze image from Sirpur, the splendid Jaina bronze images from Ghogha and some of the finest examples of Buddha images from Mathura, Nalanda and Nepal/ Tibet.

Of exposing concrete and structural members







NATIONAL INSTITUTE OF DESIGN

The National Institute of Design was founded in the year 1961 by Charles and Ray Eames as an attempt to promote design education in the country. Spread across a land of 20 acres, the entire plot is a bed of lush green grass and is adorned by trees throughout. The natural connect is also evident through the variety of flora and fauna one can see inside the campus. Despite being the top design college in India, NID is also known for its simple and smart execution of using sustainable materials in construction. The National Institute of Design was founded in the year 1961 by Charles and Ray Eames as an attempt to promote design education in the country.

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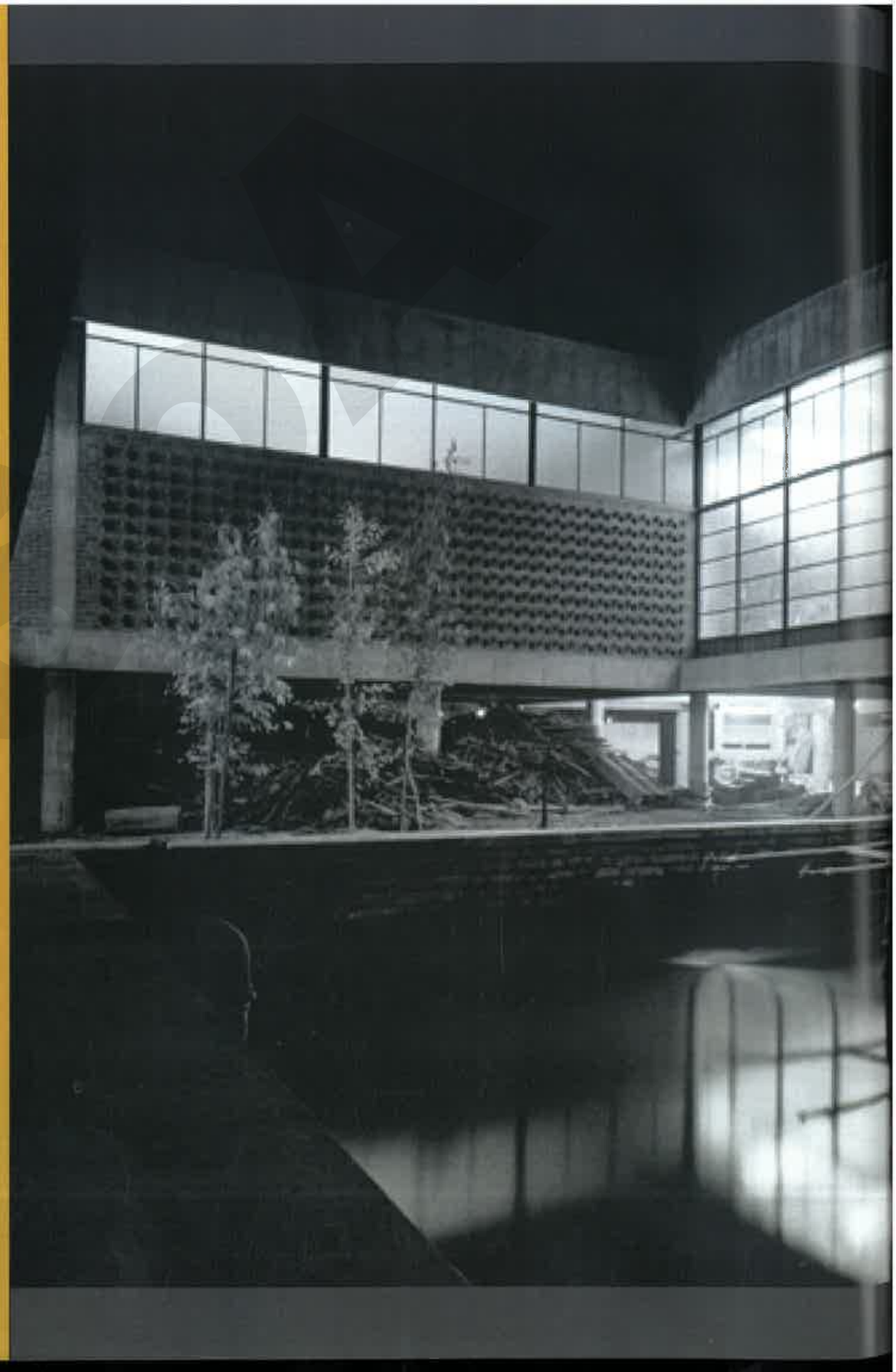
Exposed brickwork is seen in abundance through the campus mostly to keep the natural facade and texture and to also fight the blazing heat during the summers. The shape of the site is such that it divides the site into 2 parts. The site is sloping towards the river. Located along the banks of the Sabarmati river, the shape of the site has greatly influenced the shape of the building. The plot is in an L shape and the main building and hostels are divided by a huge ground.

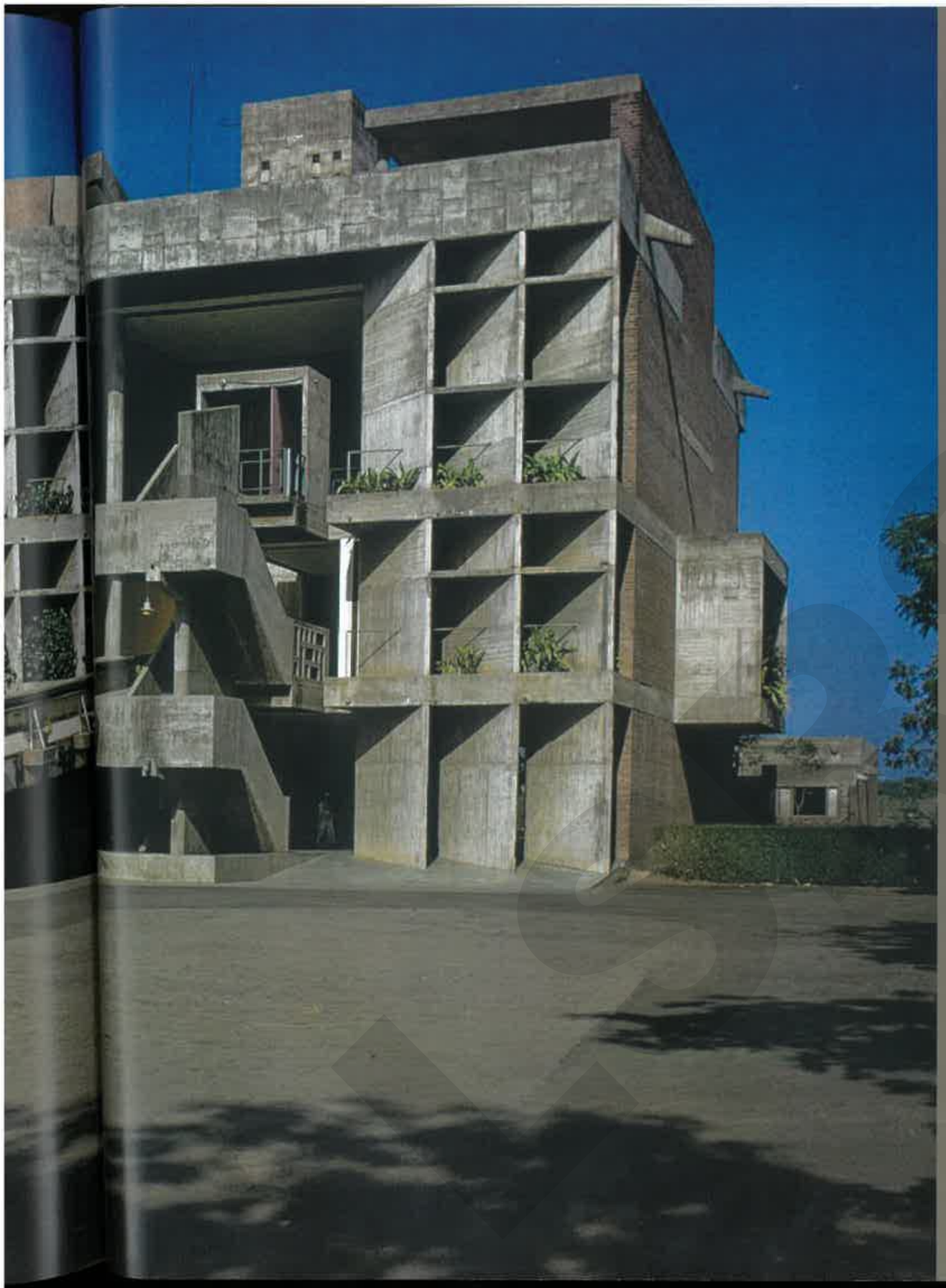
The campus design is made suitable to face the hot and dry climate of Ahmedabad.
The activities are well planned and they spill over into the inward looking spaces thus minimizing heat hence creating courtyards which remain in the shadows of the buildings for most part of the day. Jali walls and water bodies have been effectively used to reduce the heat from the sun and improve ventilation of cool air.

Pockets of vegetation are also effective in blending with the structure and lowering the temperature. Large trees protect the building from surface glazing and courtyards for excessive heating. Contemporary materials like heat resisting glass in metal frames have been used in workshops and rosewood frames have been used in the studios. Winds from the riverside are captured in the studio's and workshops due to adjustable glazing. The design of the campus also gives equal importance to the exterior landscape as much as the interior spaces. There is also an ancient monument and an open air amphitheatre having densely planted trees around it. The lawns also act as open interaction spaces where many programs and events are held.

NID has been the home to many world class designers and today, is also considered as a very important structure to consider in terms of planning and architecture.

Huge open spaces and pavilions.
Play of lights and shadows





MILLOWNER'S ASSOCIATION

Le Corbusier came to India on invitation by Jawaharlal Nehru to design Chandigarh, the new capital of Punjab. Along with this he was invited to Ahmedabad and was commissioned to build 5 buildings. One of this was the new headquarters for the Ahmedabad Mill Owner's Association. The textile industry in Ahmedabad was the one that brought Ahmedabad economic prosperity and political prominence. The new building was to be an ode to this.

The building sits between Ashram Road to the west and the Sabarmati River to the east. The side walls, to the north and south, are nearly blank and faced in rough stone with a brick exterior.

One enters the building through the long ramp in front, which creates a linear axis as a connection into the building facade. The ramp leads to the triple height entrance area on the first floor where you notice no tangible demarcated rooms as such. The interiors are a play of volumes in light and shadow. Corbusier has manipulated the spaces through height differences, changes in orientation to lead one through the interiors, exploring different areas and also segregating the public areas from the private areas.

The east and the west façades of the building are composed entirely of deep trellis screens which act as sun breakers – keeping the direct sun out. Corbusier came up with these deep screens to keep out the harsh Indian sun, while at the same time maintaining visual transparency and also permitting good air circulation. As you follow a curved wall, you come before a massive wooden pivoted door on a double height wall in a 2m wide corridor. As you move through this narrow double height corridor, pass through the pivoted door and turn, you are suddenly inside a massive auditorium – a space which is empty, yet so powerful, one that impacts you so much. It is almost like you are inside a womb. It is one of the best examples for the definition of an architectural space.

He voluminous cavern like space reminds one of the Ronchamp Cathedral by Corbusier. You feel that you are in the presence of Corbusier's genius. It is almost spiritual. The auditorium is a huge volume with a curved ceiling that rises up steeply to the outer wall with the massive glass window. The curved walls are finished in teak giving a luxurious feel to the space. It is dark inside this huge space.

Corbusier brilliantly lets light diffuse and simmer through the face of this curved ceiling to create a surreal atmosphere. Your mind is focussed and your attention is drawn to the centre of the informal stage. This is one of the spaces where you realise the power of architecture – the power of space, the significance of volumes and light and shadow.

Plain yet effective use of concrete seen on the front facade of Mill Owners Association. Le Corbusier, placed the walls in such a way to maximise ventilation and minimise heat

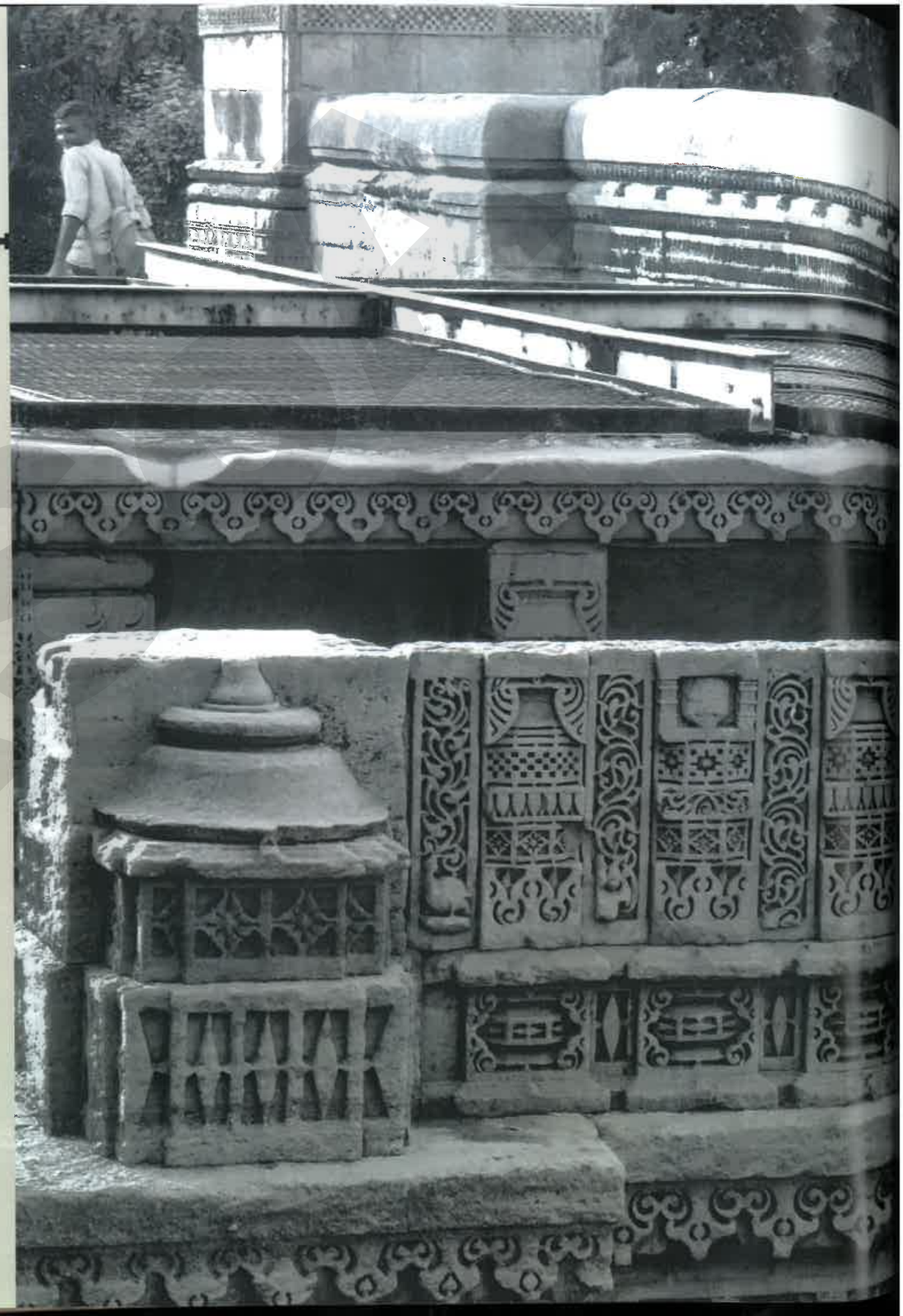
ADALAJ STEPWELL

Step-wells are common in the arid and semi-arid regions of India, especially in Gujarat and Rajasthan. The term used for step-wells in Gujarat is vav. They are similar in form and function, but have unique architectural characteristics which can help differentiate the two. It is believed that about 200 such step-wells survive in the Gujarat region itself, so its easy to imagine their numbers in the bygone era. However, step-wells have always been a part of the history in this region - the oldest step-wells (or even cylindrical wells) are believed to have been built at Mohanjodaro during the Indus-Valley civilisation.

Adalaj ni vav or Adalaj Stepwell in Ahmedabad, Gujarat, is a stunning example of Indo-Islam fusion architecture work. It was built by the Hindu queen Rani Roopba with help from the neighbouring Muslim ruler King Mehmud Begada. Adalaj step-well , built in 1499 is located 18 kilometres north of Ahmedabad in the Gandhinagar district.
The construction of Adalaj ni vav Stepwell Ahmedabad Gujarat carvings beautiful steps travel tourism was started by King Rana Veer Singh and finished by his queen Rani Roopba after his death. The structure is built in Solanki style of architecture, with Islamic influence, and consists of five storeys, each of which is uniquely designed with beautiful carvings all over the walls and columns.

The Adalaj ni Vav stands as the only major monument of its kind, with three entrance stairs leading to a stepped corridor. These three entrances meet at the first storey, underground, in a huge square platform. There are openings in the many ceilings which make way for good ventilation for the octagonal well. However, direct sunlight does not touch the flight of steps or landings except for a brief period at noon. The structure's interplay with light and shadows is worth a see.

Intricate carvings beautifying the walls inside
Entering the depths of the well transfers a person into a new world of magnificence .
One can actually see the richness of Indian culture by viewing the stark change in language of the carvings inside the well.



Apart from the fact that this is the only step well in entire Gujarat that has three entrance stairs, the Adalaj Step Well is popular for its architecture, which is a harmonious blend of intricate Islamic floral patterns, which seamlessly fuse into Hindu and Jain motifs symbolising the cultural ethos of that era.

The carvings on the wall of the step well depict mythological scenes along with scenes from everyday life like women churning buttermilk, dancers accompanied by musicians, women adorning themselves among others. Other interesting feature of this step well is Ami Khumbor – a pot containing the water of life and the Kalp Vriksha – a tree of life carved out of a single slab of stone.

Today the step well is a heritage site inviting visitors from all over the world to marvel at the splendid architectural delight.

In olden times the step wells however, served a different purpose. Due to the design of the step-well, very little sunlight actually enters the lower levels which keeps them cool during the day time. This allowed for travellers to take shelter from the sweltering sun. Each of the level at the vav is also quite big and can easily accommodate many people. Back in the days these storeys were used for hosting travellers (no hotels at that time). This was also a part of a traditional trade route and hence their usefulness was quite high.

SABARMATI RIVER-FRONT

The Sabarmati River-front project is an environmental improvement and social upliftment project that renews Ahmedabad. The project aims to reclaim the private river edge as a public asset and restore the city's relationship with its river. The River-front project presents a great opportunity to create a public edge to the river on the eastern and western sides of Ahmedabad.

Bernard Kohn was the first one to propose for the river-front. Following which , the Ahmedabad Municipal Corporation (AMC) set up the Sabarmati River-front Development Corporation Ltd (SRFDCL) in May 1997 capital of 10 million and was charged with the responsibility of developing approximately 10.4 km stretch along the river. Ahmedabad based HCP Design and development managers are actually heading the project.

By channelling the river to a constant width of 275m, riverbed land has been reclaimed to create 11.25 kilometres of public river-front on both the banks. The total land reclamation is 202.79 hectares. The Narmada Canal located towards the north of the city channels water into the Sabarmati, which is retained in the river because of the existing Vasna Barrage. Hence, the traditionally monsoon-fed Sabarmati is able to hold and replenish water year-round.

A key feature of this project is a two-level, continuous promenade on both sides of the river. It is built just above the water level to serve only pedestrians and cyclists and to provide access to the water. The upper promenade is being built to host a variety of public features: cultural and educational institutions, leisure activities, large public parks and plazas and a few areas for commercial and retail development.

The view of the sun set from the river-front is something worth experiencing. The flock of birds returning to their nests, gliding through the water hunting for the last prey of the day, the numerous civilians who visit the river-front for a nice quiet evening,the light breeze swaying over the grass ,makes the entire atmosphere refreshing and rejuvenating.

A promenade stretching for a long 8 kilometres, the riverfront is a calming experience, away from the hustle and bustle of Ahmedabad.

The sunset on the riverfront is an sight worth remembering.

SARKHEJ ROZA MOSQUE

Sarkhej Roza, about 8 kilometres from the city, comprises few of the most elegant architectural complexes of Ahmedabad. Grouped around a great stepped tank is the tomb to the saint, Ahmed Khattu Ganj Baksh (1445), the mosque, the tombs of Mehmud Shah Begada and his queen, and the palace and pavilions

At the time when Ahmedabad city was built, which was during the reign of Ahmed Shah (1410-1443 A.D.), Sarkhej was a village with a population consisting of weavers and indigo-dyers who were predominantly Hindu., It became associated with the name of Sheikh Ahmed Khattu Ganj Baksh, a Sufi saint and a friend/advisor to Sultan Ahmed Shah. Upon his death in 1445, Mohammed Shah ordered a mausoleum built in his honour, along with a mosque. Further additions to the complex were made in 1584 A.D., when Akbar's forces defeated Muzaffar III.

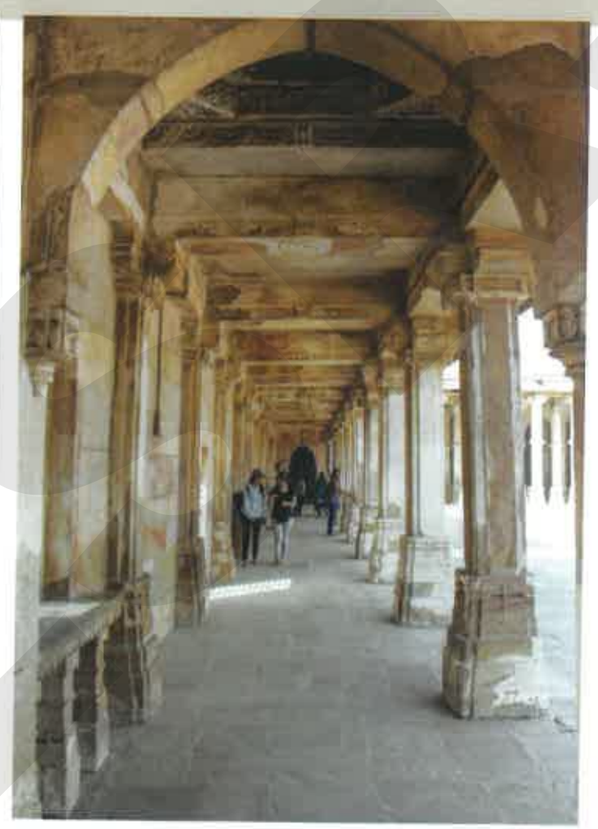
This mosque has been popularly called as "Ahmedabad's Acropolis" due to its comparison with "Acropolis of Athens" by the popular architect Le Corbusier

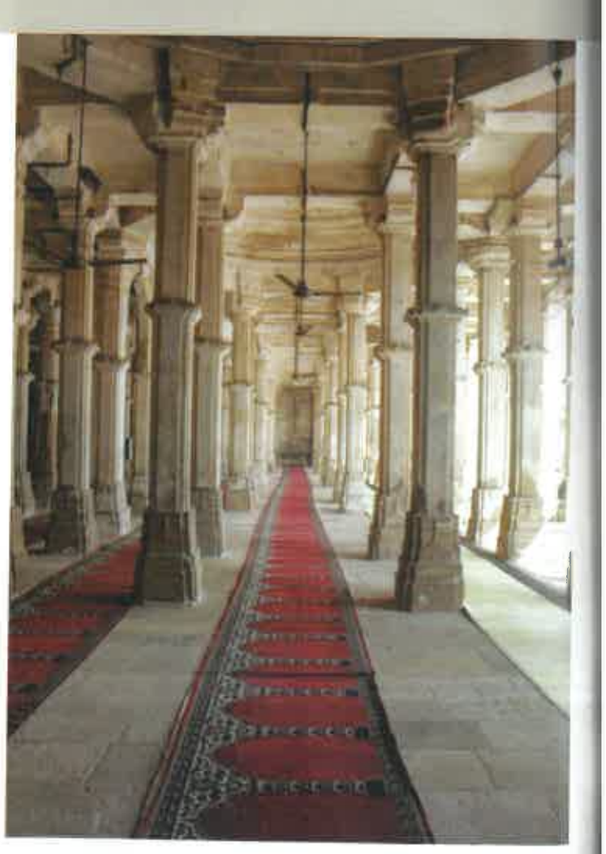
The complete architecture of Roza has been designed by two Persian brother's Mu'azzam and Azam.

The architecture of Sarkhej Roza has been designed keeping in view the Hindu Muslim culture prevailing during the time. The pillars, brackets and ringed domes depict the Islamic architecture where as the motifs of Hindu and ornamentation are indicative of Hindu .

Majority of the buildings do not have arches and they entirely depend on the pierced stone framework to provide stability. The Islamic architecture followed in the mosque also belongs to the early Islamic architectural culture. The styles are largely the fusion of Hindu, Persian and Jain architecture.

Colonnades with beautiful carvings taking one through a journey of Muslim architecture. Main entrance to the mosque





SABARMATI ASHRAM

The Gandhi Smarak Sanghralaya built by Charles Correa is a memorial museum erected in the Ashram where Mahatma Gandhi resided from 1917 to 1930. This is also the spot from which he started the historic Dandi march.

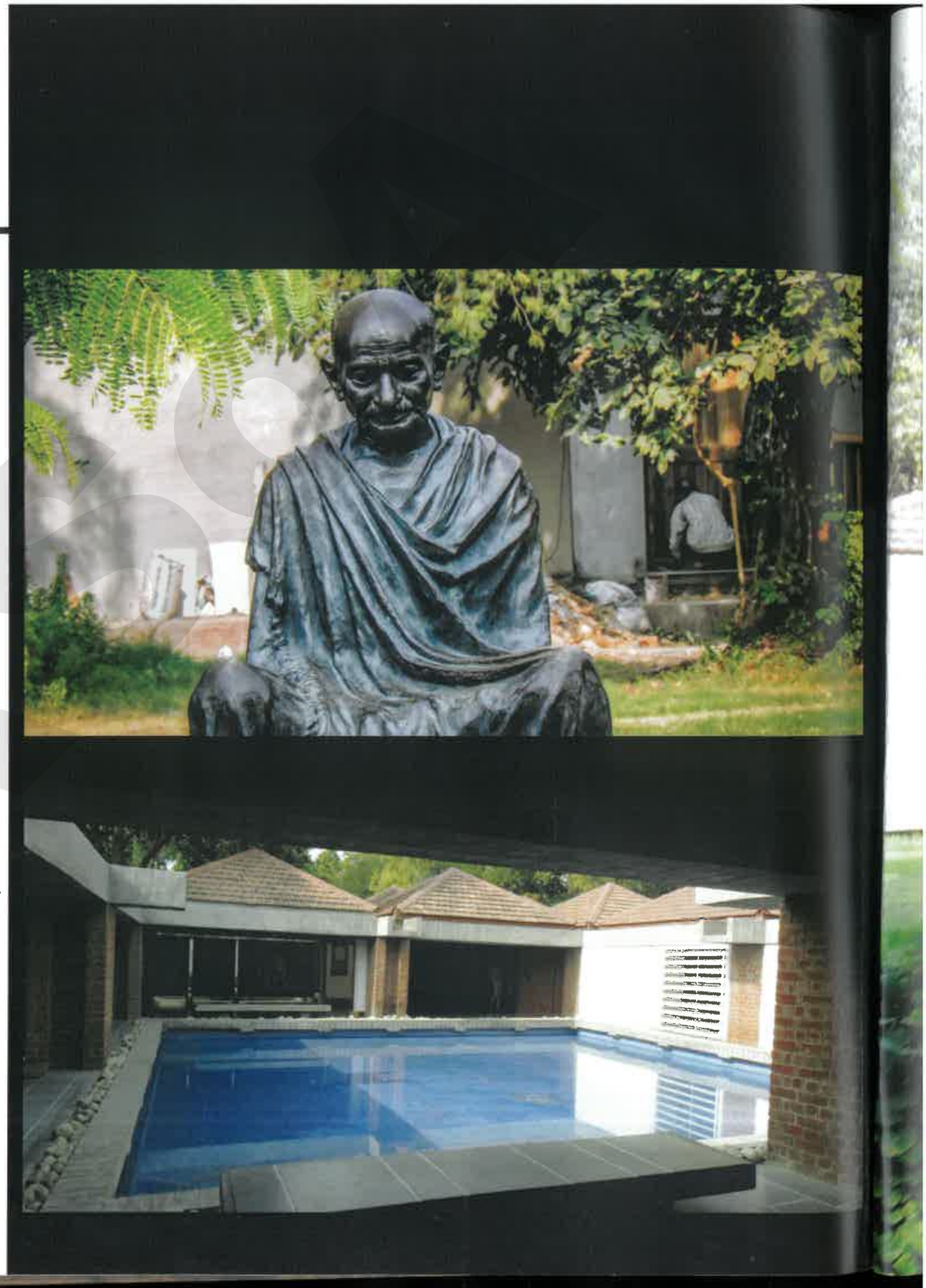
Built by the Sabarmati Ashram Trust, this ashram was a mark of respect to propagate Gandhi's ideas of non violence and simplicity. The museum houses priceless treasures of letters, photographs and other documents which trace the freedom movements launched by Gandhi. Correa has used materials that are similar to those used in the ashram: tiled roofs, brick walls, stone floors and wooden doors. The only addition is the RCC channel which acts as a beam and rainfall conduit which permits expansion for additional construction to be added in the future.

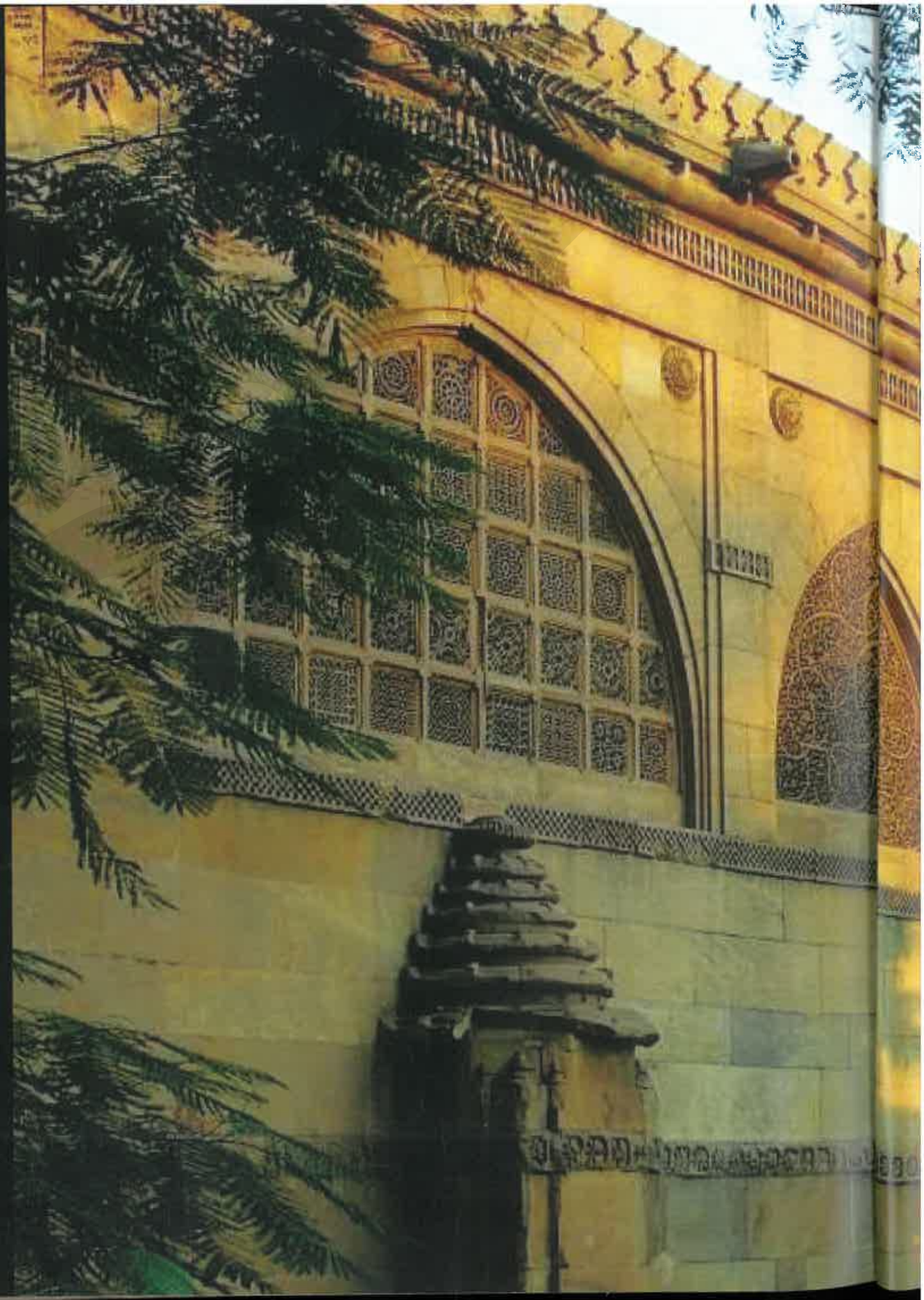
There is no use of glass windows anywhere in the structure. The light and ventilation is provided by operable wooden doors. These elements combine to form basic modular units which are 6x6 metres in dimension and share a typology analogous to the villages so central to Gandhi's thinking.

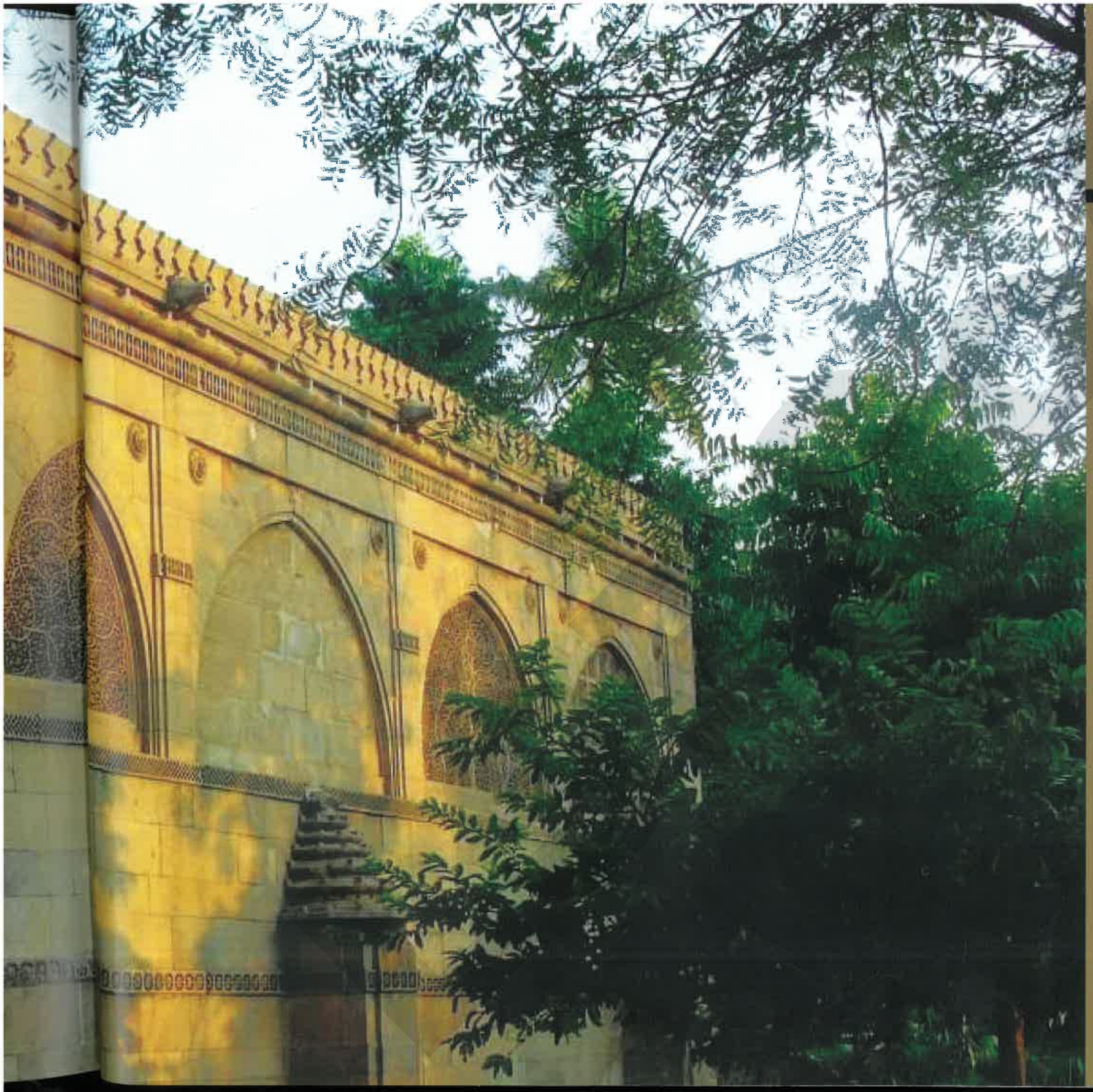
The units are grouped in a casual meandering pattern ,creating a pathway along which the visitors proceed towards the centrality of the water court. This water court acts as an absolute refreshment in the dry heat of Ahmedabad. Few units are enclosed by walls whereas others are partly closed giving a full view of the landscape outside. Due to this there is a wide spectrum of conditions varying all the way from closed boxes to open to sky. The subtle changes from one zone to another around the spectrum are almost imperceptible.

Like most other structures built in Ahmedabad, the main aim while constricting the Sanghralaya was to minimise the heat and maximize the flow of air and connect to nature.

A tribute to the father of the nation by one of the greatest architects of the nation.
An attempt to create and replicate the traditional Indian house by Correa.
Indoor pools, courtyards, an integral element in Correa's design







SIDI SAIYYED MOSQUE

Sidi Saiyyed mosque, one of the famous mosques of India situated in Gujarat, was built in 1573 by Sidi Saiyyed, a slave of Sultan Ahmed Shah. The mosque is completely arch shaped and it is famous for its latticework done on 10 semi circular windows also known as 'Jalis'

Located near Lal Darwaza in Ahmedabad, the mosque of Sidi Saiyyed is one of the most prominent mosques in the Ahmedabad city.

This amazing and unique artistic work was done during Muslim rulers in the memory of Queen Sipri. The main feature of the mosque is the jali (the tree of life) which is the unofficial symbol of Ahmedabad. It is believed that it took 6 years to get this Jali completed by the continuous effort of 45 artists.

The Sidi Saiyyed Mosque is built with yellow sandstone in Indo-Islamic style of architecture. The front of the mosque is actually fairly simple with two minarets on the sides while the back wall is where all the jalis are. Pond is a small one, unlike the one at Jama Masjid. The rear wall is occupied with square stones pierced in geometrical design. The central window arch has nothing but wall made up of stone instead of another many complexly arranged elements, Jali. This was may be because the mosque was left unfinished when Mughals invaded Gujarat.

The intricate jali walls speak for themselves

JAMI MASJID

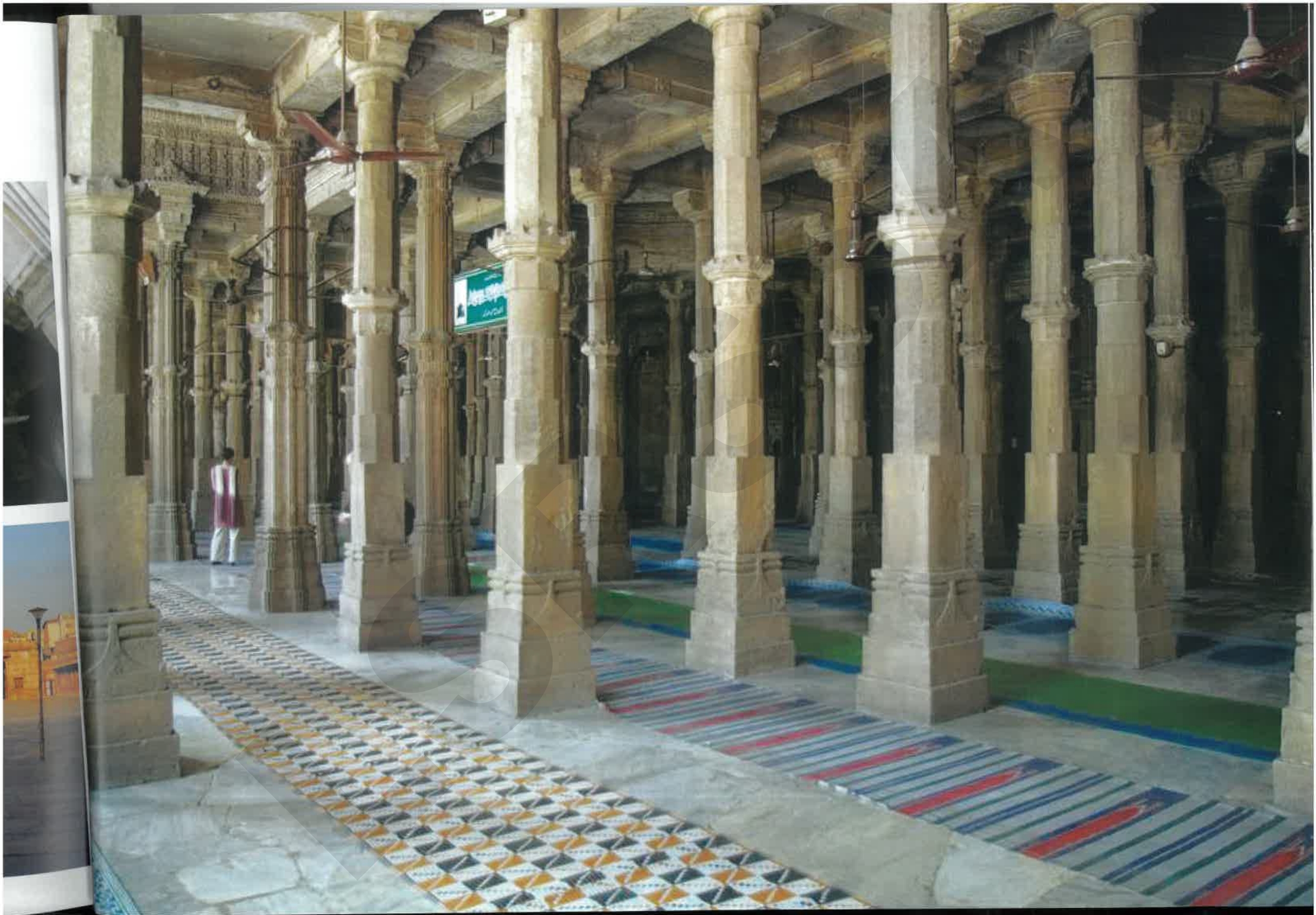
Wandering through the busy and scurry streets of the old city of Ahmedabad, one may not be able to imagine to stumble upon an unrepressed edifice, aggrandizing its expanse within the ever-so-crouched old city. The Jami Masjid stands as the manifestation of the cultural and social amalgamation of this region. Built during the reign of Ahmed Shah, it has come to become a vintage example of the fusion of Hindu/ Jain and Islamic style of architecture. Lying opposite to Mahatma Gandhi Road, on the eastern side of Teen Darwaza, Jami Masjid is one of the most beaming mosques of India.

Towards the eastern gate, are also the entombments of Sultan Ahmed Shah, Ahmed Shah 1, his son Mohammed Shah and his grandson Qutub-ud-Din Ahmed Shah II. It is the largest mosque that is part of the Indian subcontinent of the period when it was constructed.

Constructed in the year 1423 A.D., the structure is supported by around 260 pillars, most of them rescued from demolished Hindu and Jain temples. Typical in its plan and mode of construction, as most of the mosques in India, it has been constructed in yellow sandstone. The structure elucidates 15 very commanding domes, built at multiple levels to allow light and to include a zenana (separate chamber for women), probably done for the first time in India.

The magnificence of the entire Masjid leaves one awestruck.

The humongous plaza also acts as a transitional space along which the corridors are placed, leading up to the main sanctum



MODEL OF FADI KA BANGLA

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