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Government of India



Cities Alliance
Cities Without Slums



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Inclusive Heritage-based City Development Program in India



Government of India



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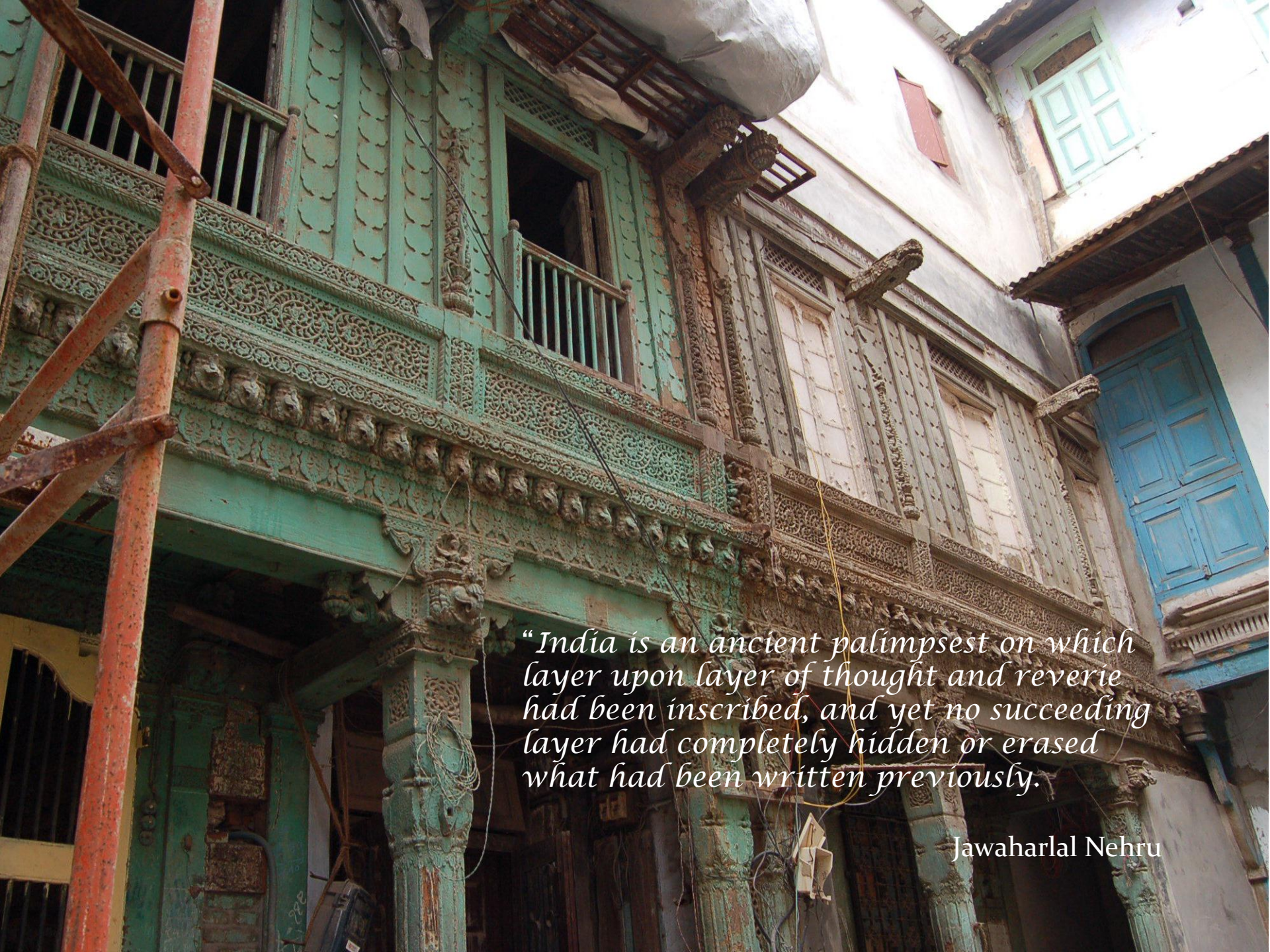


About this book

This book summarizes the motivation, objectives, methodology, results and lessons learned from the design and implementation of the Demonstration Program on Inclusive Heritage-based City Development in India.

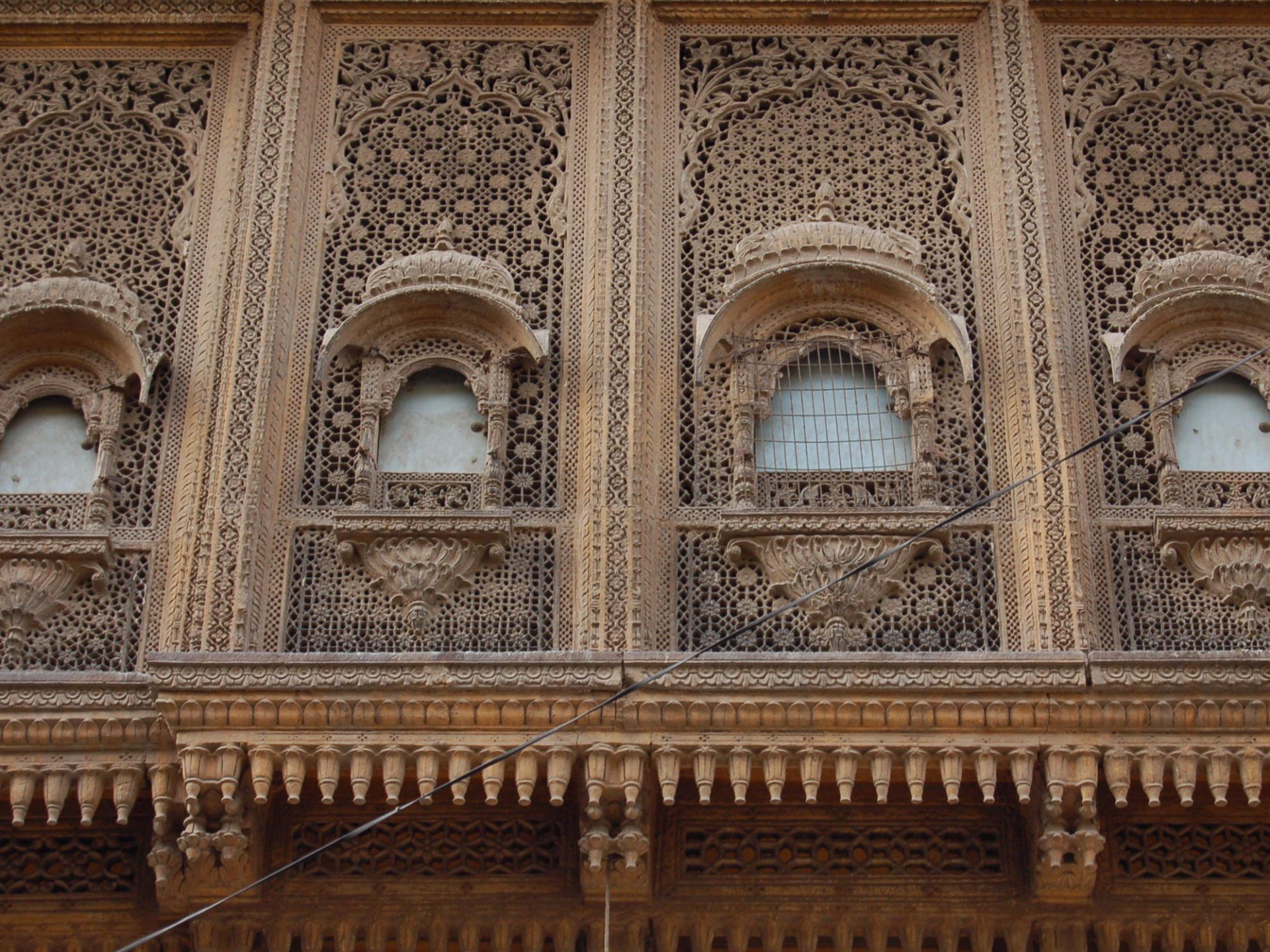
The book was prepared by Stefania Abakerli (Program Leader, World Bank) and D. Ajay Suri (Regional Advisor for Asia, Cities Alliance). All drawings were prepared by the implementing agency, CEPT University jointly with the pilot states and cities officials, experts and residents. The team is thankful to all concerned officials, experts and citizens for their insights, zest and continuous inspiration from the Program design to its implementation.

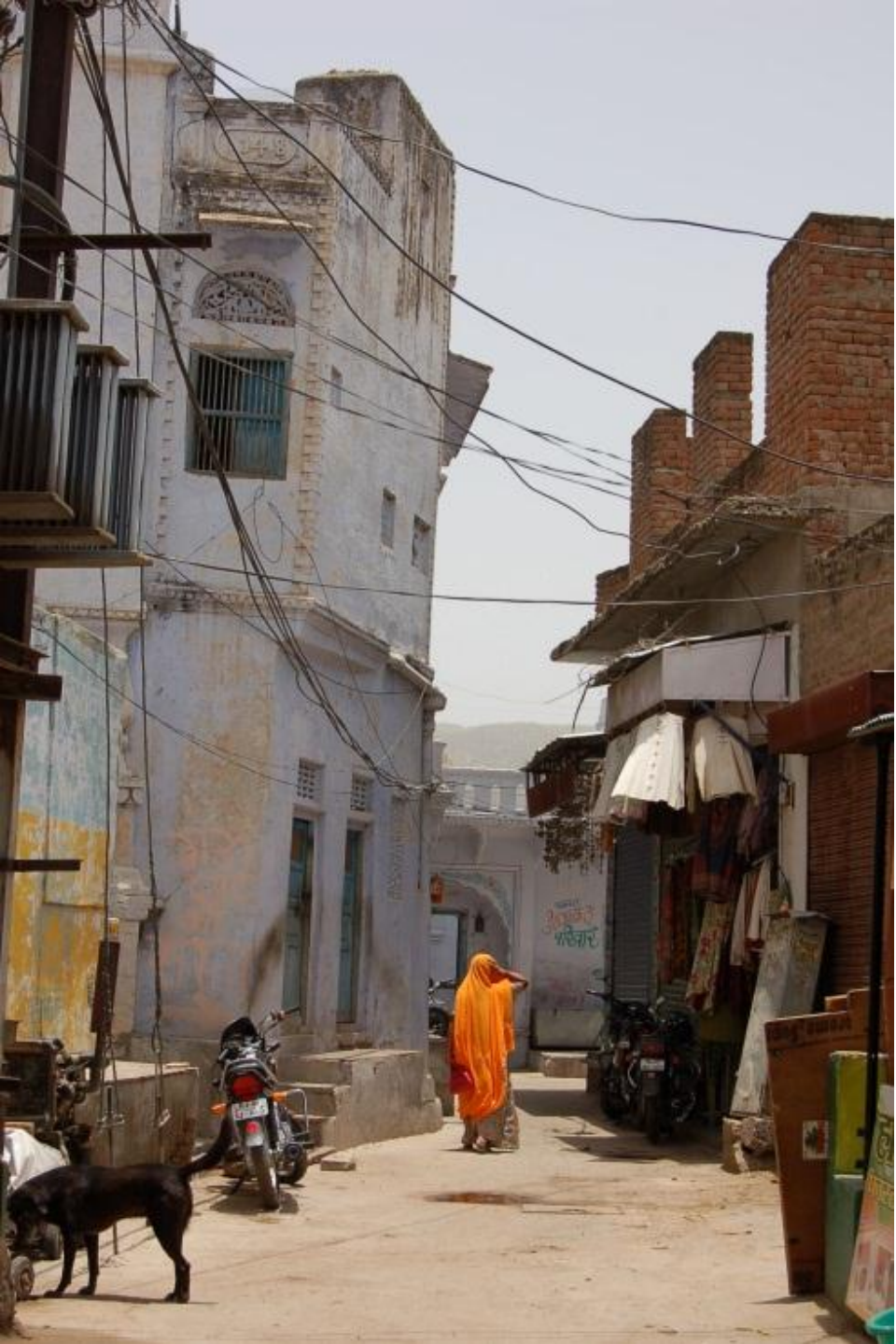
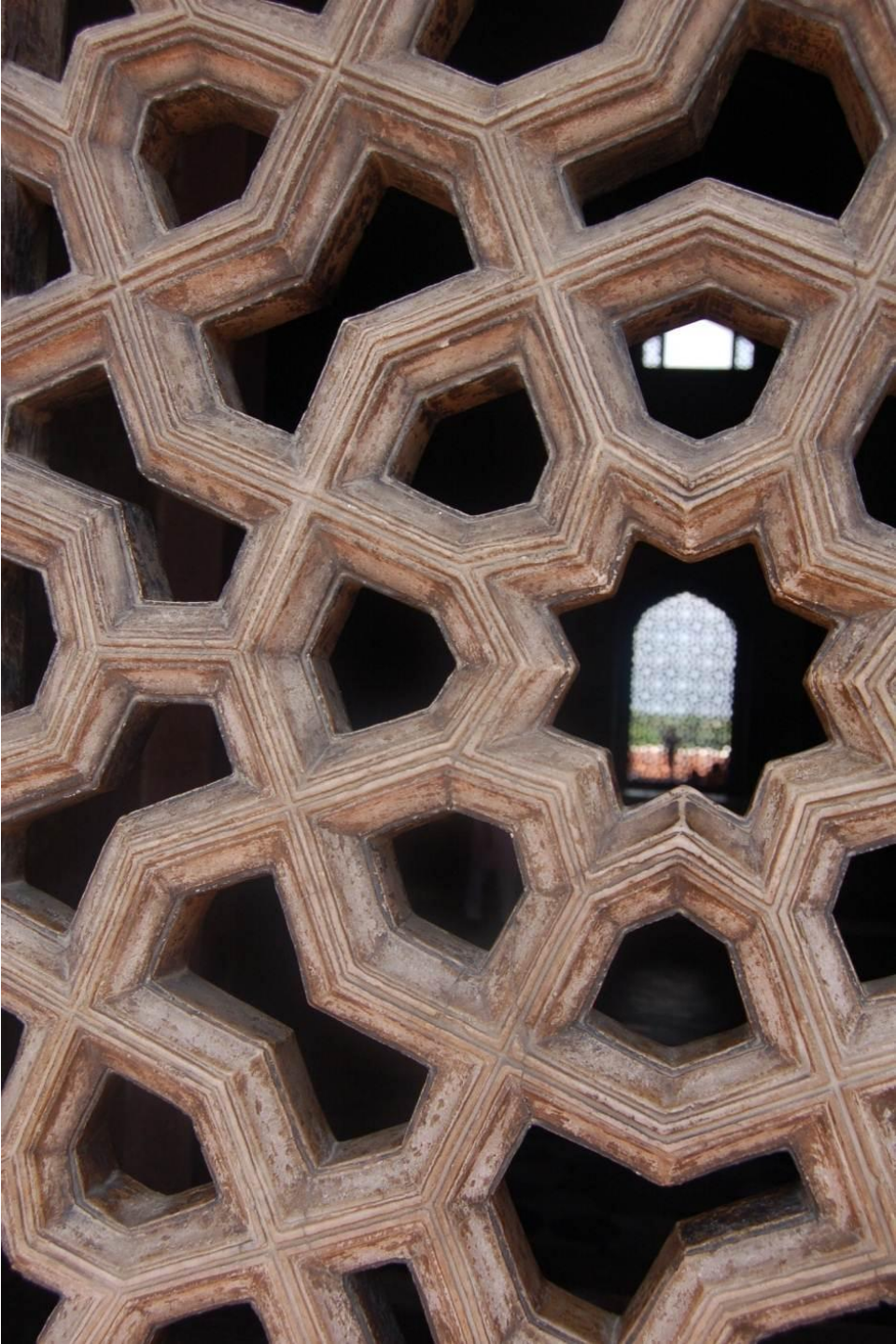
The book was printed with funds from the Multi Donor Trust Fund for Cultural Heritage and Sustainable Tourism financed by the Government of India and the Government of Italy, and managed by the World Bank.



“India is an ancient palimpsest on which layer upon layer of thought and reverie had been inscribed, and yet no succeeding layer had completely hidden or erased what had been written previously.”

Jawaharlal Nehru







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Why Heritage-based City Development?

India's cities are endowed with heritage structures, cultural landscapes, practices and expressions which, over centuries, have not only defined collective identities and a strong sense of belonging, but also provided critical services, such as housing and water supply, and served as livable economic hubs.

Experts believe that ancient India played an exceptional role in contributing to the world's contemporary applications of urban planning. The meticulous layout of ancient cities along the banks of the river Indus as far back as 3,000 years ago represents the first evidence of town planning by a society. Such organization suggests not only knowledge of advanced planning and development (as we know it today), but also an efficient local governance system and a notably inclusive, egalitarian society.

By engaging residents in decision making, concentrating densification on key transportation routes, promoting walkable, compact land use through mixed-use development, and creating impressive and accessible public landscapes, ancient cities promoted the conservation of their natural and cultural resources as core elements of their vibrancy and prosperity.

Today, this sophisticated urban development, and its heritage legacy, is at a turning point in India due to increasing pressures from broad rural-urban migration. While slow compared to other parts of the world, such demographic change in India is happening without a unifying vision and without the necessary planning, service provision, and concern for cities' existing cultural and natural assets.

As cities expand to accommodate urban migrants, development policies and infrastructure investments often rely on imported “modernization” ideas and plans that are not driven by specific local contexts. Such plans rarely value the significance of historic areas and heritage assets for the city’s identity and evolution, resulting in missed heritage-based growth opportunities and/or chaotic, insensitive construction in and around historic areas and their surrounding landscapes.

This approach sees critical services provided elsewhere, leaving historic areas isolated from, rather than integrated in, city-wide socioeconomic and physical development. As a result, historic areas in many cities across India are becoming pockets of entrenched poverty.

Overcrowding, crumbling infrastructure, decaying buildings, encroachment and poor sanitation in most of these areas are condemning inhabitants to some of the lowest living standards in cities. In the long-term, the further deterioration of historic areas will not only continue to compromise quality of life, but will also jeopardize their character and attractiveness for income generating activities, such as tourism.

Yet because Indian cities are in an early stage of urbanization, they still have the rare opportunity to reverse this paradigm. Rehabilitating assets and the surrounding landscapes can reinstate their potential to attract capital, people and activities that once supported city functioning and development, and restore their capacity to provide character, meaning and critical services to residents and the cities themselves.

For this to happen, urban development schemes need to value historic areas and cultural landscapes as assets—not liabilities—in the development of more inclusive and sustainable growth patterns. Heritage conservation schemes also need to look beyond the preservation of isolated monuments towards stewarding their surroundings and the socioeconomic and cultural practices taking place in them.

Such emphasis on heritage as an asset and intrinsic quality of city development and vitality has started gaining acceptance in India. There is a consensus, however, that sound public policies, financial mechanisms and capacity are urgently required for cities to achieve this objective.

A city's heritage represents a significant physical and socioeconomic capital accumulated by communities as a result of the knowledge, investments and labor of past generations.

This so-called “cultural capital” not only confers a distinctive identity to cities, but, if managed properly, also represents an important component of their wealth through a variety of uses essential to social, economic and environmental sustainability and advancement.

Social Values



Heritage is a **socially valuable endowment**, which, if stewarded effectively, has vast noneconomic potential to:

Overcome poverty cycles

- The promotion of traditional practices as a shared economic activity in historic areas often brings local artisans and businesses together, regardless of their caste, religion, gender and social standing, thereby contributing to overcome societal stigmas and poverty traps.
- The defining features of historic areas provide an excellent context for the growth of small, value-added creative industries, often managed by young entrepreneurs and women, reducing gender disparities.
- Empowerment of women—as transmitters and sources of much of the local knowledge and cultural practices strengthens social inclusion.

Improve the living conditions of the poor

- Investments in historic areas involve the upgrading of basic services, such as potable water and sanitation; the rehabilitation of traditional low-income housing; and the adaptive, productive reuse of historic properties, with major impacts on the quality of life of the urban poor.
- Conserving heritage renews a sense of identity and can inspire new smart and sustainable city and town development patterns, with an emphasis on the valorisation of the assets of the poor.

Economic Values



Heritage is also a **powerful wealth and economic driver** that generates over a trillion dollars worth of jobs and income around the world through cultural, religious and tourism related activities. In India, this heritage has the potential to:

Foster endogenous sources of economic growth

- The use of local skills and purchase of traditional goods during rehabilitation and maintenance, increase local employment and income generation opportunities, resulting in a strengthened local economy.
- Better-managed heritage and increased investments in services in historic areas attract greater numbers of high-value businesses, and in a more sustainable manner.
- The rehabilitation of historic real estate and streetscapes often adds value to other public and private assets (i.e., housing stock, public services).

Increase competitiveness and generate revenues for cities

- The unique characteristics of historic areas are becoming rarer and highly prized, increasing attractiveness for new businesses and investments.
- Traditional businesses tend to reinvest earned income more broadly into their neighborhoods, leading to improved socioeconomic conditions and generating economic vitality.
- Private investments and tourist receipts in rehabilitated historic areas contribute to additional earnings and increased municipal revenues.

Environmental Values



Heritage **provides essential basic and environmental services** to cities, such as water supply, green spaces, and flood control. In India, it has the potential to:

Increase cities vitality

- Building standards and more compact city designs that increase energy efficiency and reduce travel time car use have direct positive impacts on people's health, as well as cities' vitality and economy.
- Building standards and more compact city designs that increase energy efficiency and reduce travel time car use have direct positive impacts on people's health, as well as cities' vitality and economy.

Increase cities sustainability and resilience

- Retrofitting buildings generates less waste materials and pollution than demolition and transportation of waste to landfills.
- If well conserved and managed, existing ancient *kunds* (water ponds) and *vavs* (step wells), which used to perform a double function as suppliers of harvested rainwater to communities and as a drainage systems, can contribute to mitigate water scarcity and flooding.



The Opportunity

Indian Cities Heritage: **Unmatched Legacy**



Largest density and diversity
of heritage assets and streetscapes

Vibrant living cultural practices
and expressions

Rooted traditional economic base



India's heritage assets are unmatched in the world with 5,000 years of history, 22 official and 1,000+ minor languages, around 200 million craftspersons, countless traditional skills, cultural practices and performing arts, 30 World Heritage Sites, and tens of thousands of monuments, historic areas and sacred sites spread over highly diverse natural and built landscapes.

In cities, this heritage is of three main types:

- *Monuments and buildings*

These often iconic, “nationally important” tangible assets are individual, isolated features of cities. They are often already listed in heritage inventories or designated and protected under heritage laws established by the Archaeological Survey of India and related agencies at the state level.

- *Traditional neighborhoods, streetscapes, ghats and parks*

These are the tangible locations in which iconic monuments and buildings are located and which gain meaning from the assets they contain.

- *Practices and traditions*

These intangible cultural actions—the evolving social practices, traditions and skills transmitted from generation to generation—give life to monuments, historic areas, landscapes and properties.



India's potential for poverty reduction and sustainable growth through the proper stewardship of these heritage assets is vast, and conditions in the country are already increasingly favorable:

In the heritage conservation domain, there is a growing recognition that the value of cities' heritage lies not only in their monuments, but also in the relationship between the monuments and the practices and spaces that continue to imbue them with meaning, centuries later. In addition, emerging local initiatives are using heritage as a key element in improving the quality of life of poor communities living near monuments (i.e., the rehabilitation of the Humayun Tomb-Nizamuddin), already demonstrating the positive impacts of an integrated approach to heritage management on living standards and job opportunities.

In the city planning domain, an emphasis on "urban renewal" has recently begun to gain acceptance in the Government of India, which is putting in place more predictable funding for revitalization of historic areas and cities (i.e., Jawaharlal Nehru National Urban Renew Mission, JnNURM).

The Jawaharlal Nehru National Urban Renew Mission (JnNURM), Ministry of Urban Development, Government of India, is the largest urban development scheme in India and aims to assist Urban Local Bodies through urban reform and financial assistance for improved city planning and quality of life.



The Challenges

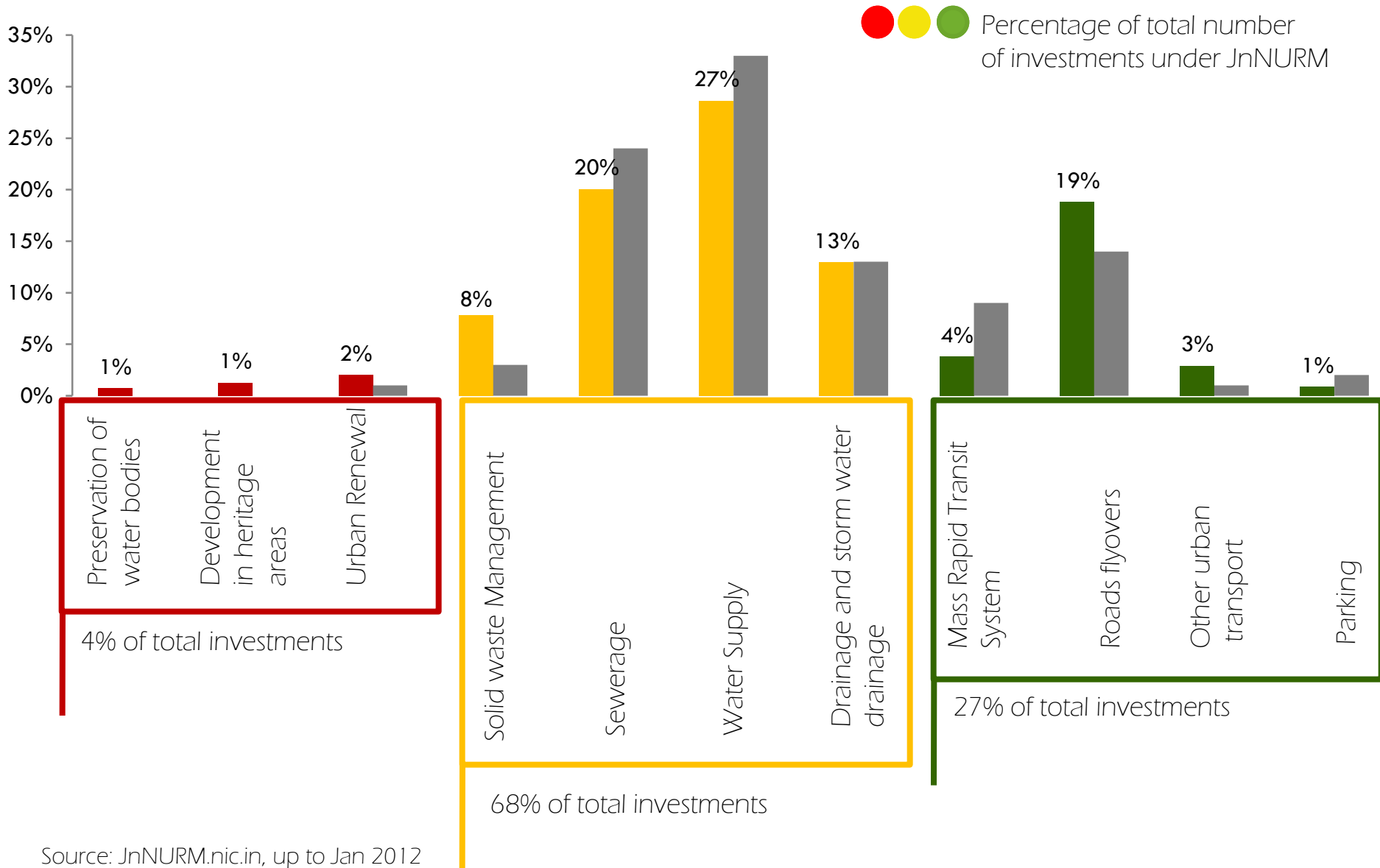
In the heritage conservation domain:

- Despite growing awareness of the importance of a wider approach to conservation beyond monuments, inadequate regulatory mechanisms, institutional arrangements, and human resources reinforce a traditional monument-centric approach.
- A lack of sound public policies, schemes, incentives and capacity for the effective management of cultural landscapes in the 21st century persists.
- Historic areas are isolated from the wider economic development and physical transformation taking place, creating pockets of poverty.

In the city planning domain:

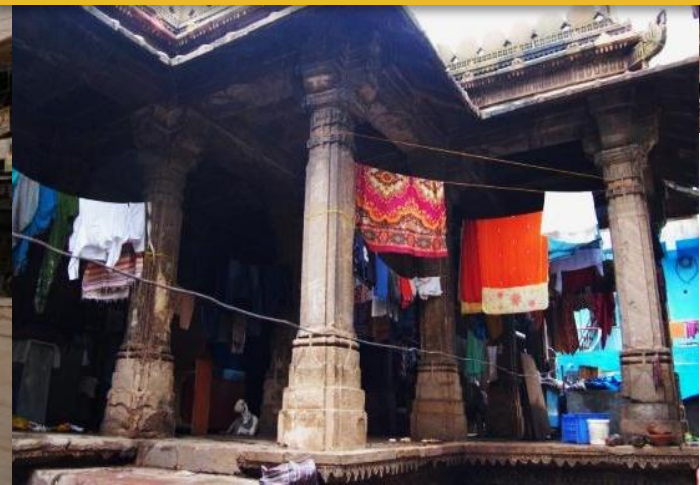
- “Urban renewal” activities are compartmentalized both in terms of city development planning and investments.
- Requirements of existing city planning schemes are not adapted to the reality on the ground.
- Cities lack adequate approaches, tools, incentives, coordination mechanisms and capacities for urban revitalization.
- Performance of JnNURM shows a continuing sectoral and asset-creation approach to city planning and investments. Less than 1% of all funds allocated by JnNURM have actually been spent on “urban renewal” activities.
- There is a tendency towards new construction and signature large interventions in a short-term perspective, often with irreversible long-term impacts on cities’ heritage and landscape.

Less than 2% of all funds allocated by JnNURM was for “urban renewal”





The decline of heritage assets is becoming an engrained feature of India's urbanization pattern, rather than its driving force.





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The Program

Motivation

The Department of Economic Affairs, Ministry of Finance, Government of India, requested the World Bank's assistance in the design and implementation of a Demonstration Program on Inclusive Heritage-based City Development in India. The purpose of the Demonstration Program was to contribute to filling the knowledge and application gap at a critical moment in India's urbanization process.

The Program was conceptualized by the World Bank in consultation with the Government of India and experts in 2011 and implementation began in May 2012.

It has been anchored by the Ministry of Urban Development (MoUD), and guided by a Steering Committee, chaired by the Joint Secretary and Mission Director of the Jawaharlal Nehru National Urban Renew Mission (JnNURM), MoUD, and comprised of the key ministries involved in city planning and development as well as heritage conservation in India, namely the Ministries of Finance, Housing and Poverty Alleviation and Culture.

CEPT University was competitively selected as the implementing agency for the Program.

Objectives

To provide national policy makers, state governments, Urban Local Bodies (ULBs) and sector professionals in India with a refined methodology, practical guidelines, institutional arrangements and financial and management incentives that will enable them to revisit their development strategies in a way that empowers cities to draw inclusive and participatory heritage-based city development and investment plans.



Expected Impacts

- Enable cities to better manage urbanization and distribute its benefits by valuing and leveraging their existing heritage assets.
- Enhance the character, living standards and development effectiveness of cities.
- Unlock billions in funds earmarked for “urban renewal” investments, but not fully utilized due to low capacities at city level, and a lack of adequate approaches and tools.





The Approach

Process

The Program consists of two phases:

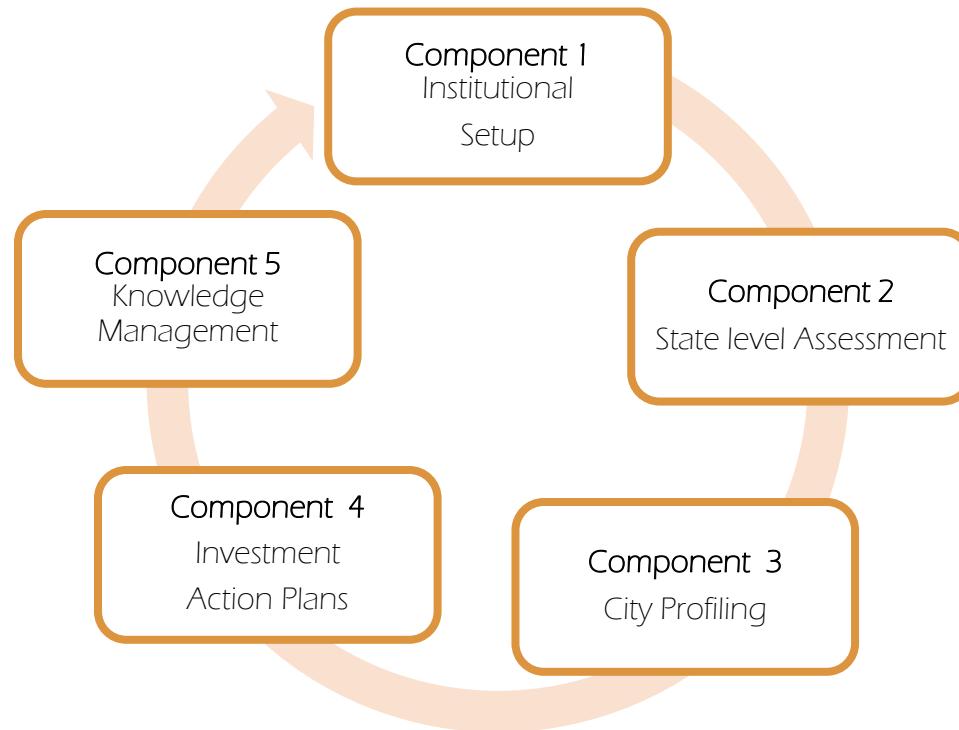
Phase 1, the pilot phase
(May 2012 – December 2013)
aimed to test and refine an inclusive
heritage-based approach to city
development planning in India's
varying urban contexts, with a focus
on learning from pilot cities.

Phase 2, under preparation,
aims to expand the institutionalization
of the piloted policy approaches
and mechanisms through urban
development and poverty schemes,
especially at central and state levels.

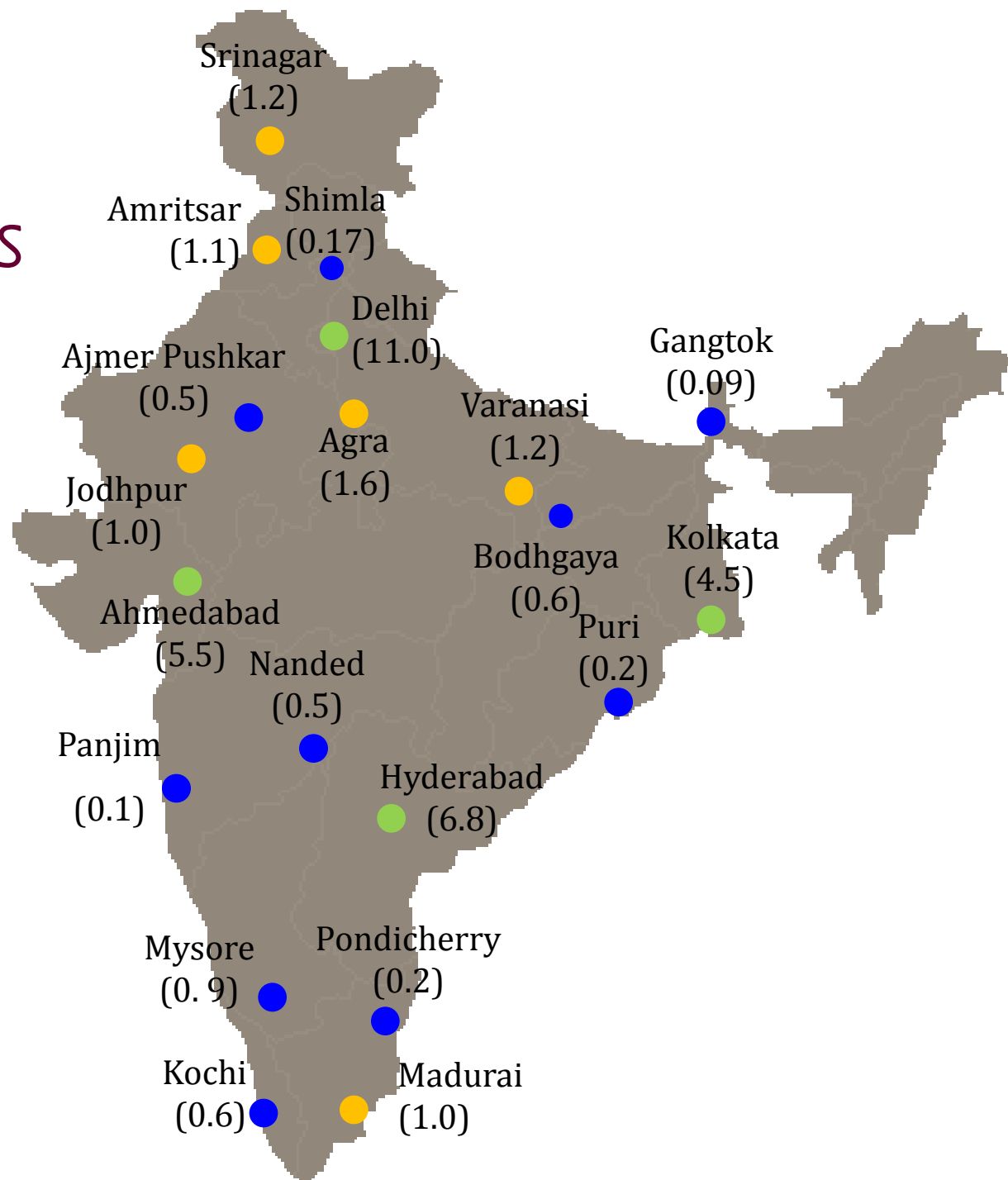


Phase 1

Phase 1 of the Program, consisting of five core components, took a deductive approach from the preparation of city-level heritage inventory to the detailing of micro-level interventions in consultation with state and local stakeholders.



JnNURM Heritage Cities



● Metropolitan Cities (4 Million+)

● Medium Size Cities (1-4 Million)

● Small Cities (<1 Million)

(Population in Millions within MC Area)

Source: 2011 Census of India

Component 1 – Institutional Setup

The institutional setup entailed four main steps:

1. Governance arrangements for Inclusive Urban Revitalization

Through institutional mapping, stakeholder analysis and consultations at national, state and city levels, and expert discussions, the Program supported the establishment of the governance arrangements for Inclusive Urban Revitalization. At the central level, the Program supported the establishment of an Inter-Ministerial Program Steering Committee, bringing together ministries involved in city planning and development as well as heritage conservation.

2. Technical criteria for pilot cities selection

To inform learning and institutionalization of tested approaches, technical criteria were defined, including:

- i) % of the city's population living in the heritage area; % of the city's population living in slums
- ii) heritage relevance of the city
- iii) level of state government's support to vision
- iv) city-level entrepreneurship
- v) socioeconomic status (poverty, stress)
- vi) JnNURM performance in the city
- vii) state government's leadership.

3. Pilot Cities Selection

Through the Program, a rapid appraisal of JnNURM 45 heritage cities was carried out; six cities shortlisted by Program Steering Committee. An initial profiling and technical rating of the shortlisted cities was prepared by the implementing agency and four cities were selected, including: Ajmer, Rajasthan (medium size city), Pushkar, Rajasthan (small size city) Varanasi, Uttar Pradesh (metropolitan city), Hyderabad, Andhra Pradesh (mega city). Pilot cities were also selected based on their geographic distribution and distinct sizes to ensure the Program captured India's diverse urban context.

4. Heritage Cells at city level

The selected ULBs were mobilized by the respective state Urban Development Departments to coordinate the Program activities. The Program provided city officials with hands-on support and knowledge sharing. They also received guidance from the Steering Committee, and advisory support from local experts, the World Bank, Cities Alliance and the implementing agency. Heritage Cells were established in Varanasi, Ajmer and Pushkar, and the existing Hyderabad Heritage Cell supported as the loci for Program implementation. The Heritage Cells operated under the chairmanship of the respective Municipal Commissioners, and guided by a City Heritage Committee comprising state and local officials, distinguished scholars, experts from the city and concerned residents.

Technical Rating Scale

Share of city pop. in core area, 2001		% of city pop. living in slums, 2001		Heritage initiatives/ Urban Renewal activities implemented		Tourism potential (# of visitors), 2007		JnNURM fund utilisation for UIG Projects (% of amount used against approved cost), 2011		Fund allocation & use for BSUP/ IHS DP (ACA committed & availed for States)		Imp. of JnNURM reforms (# reforms completed), 2011		Compliance status for application of 13th Finance Commission (# heads complied)	
<10%	1	<10%	1	Identification of Proposal in CDP	1	<10 lakhs	1	<20%	1	<40%	1	3	1	2	1
10-20%	2	10-20%	2	Considerable share allotted in CDP	2	10-20 lakhs	2	20-40%	2	40-60%	2	4	2	3	2
20-30%	3	20-40%	3	Heritage plan, city level groups formed	3	20-40 lakhs	3	40-60%	3	60-80%	3	5	3	4	3
>30%	4	>40%	4	Heritage DPR under JNNURM	4	>40 lakhs	4	>60%	4	>80%	4	>5	4	6	4

Selected Pilot Cities



Ajmer-Pushkar (0.5)



Varanasi (1.2)



Hyderabad (6.8)

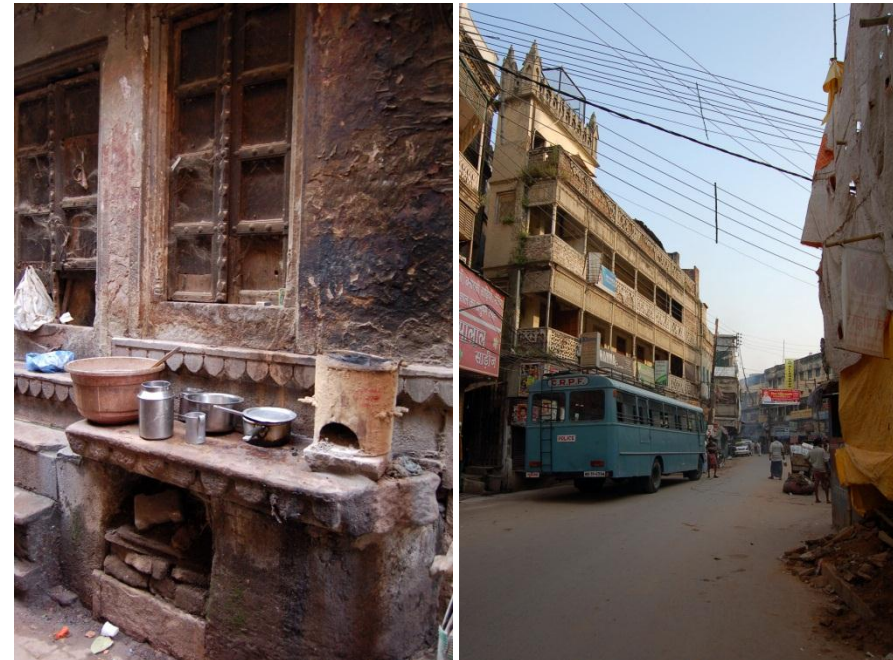


Component 2 – State level Assessment

By assessing the existing urbanistic approach, financial mechanisms and regulatory frameworks, Component 2 aimed to understand:

- The role of heritage in city planning at the state level
- The extent of collaboration between the state and city levels in decision making for city planning
- Capacities of government and private sector organizations
- Development and regulatory conflicts
- Local resource mobilization, budgeting mechanisms and funding systems
- Wealth distribution

The state level assessment also served as a platform for a continuous dialogue and facilitated closer relationships between the cities and the states.



A diverse range of organizations, individuals, policies and standards are required to be brought together for a successful inclusive revitalization of heritage assets in cities



Component 3 – City profiling

The city profiling entailed three main steps:

1. Heritage Listing

City-wide inventory, categorization and mapping of tangible and intangible heritage assets in each city, performed by Heritage Cells with technical support from the implementing agency.

2. Heritage Zone Mapping

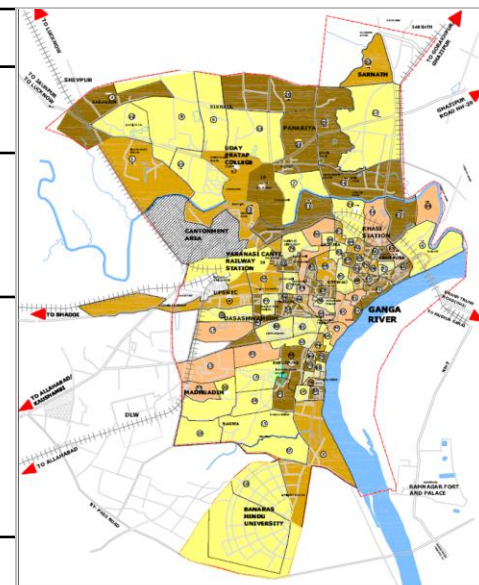
Mapping of heritage zones (areas containing a high density of heritage assets) and linkages between built heritage and surrounding community livelihoods. Assessment of any current heritage-based initiatives and/or funding.

3. Socioeconomic and services assessment

Information gathered on cities' morphology and existing land use practices; typology of neighborhoods; poverty geography; service delivery in heritage zones compared to the city level; economic clusters and employment; city and neighborhood aspirations; livelihoods, lifestyles and local stories; gentrification; and decision making processes and capacities.

Sample City Profile: Varanasi

CDP VISION	"To develop Varanasi as an "Economically Vibrant, Culturally Rich, and Livable Tourist City".											
POPULATION IN MC AREA (Source: Census of India 2001 & 2011)	2001: 1,100,748 2011: 1,201,815											
SLUM AND POVERTY PROFILE (Source: Census of India 2001 and CDP)	<ul style="list-style-type: none"> Number of slums: 228 Slum population: 453,000 (37.69%) Total BPL Population: 96,344 Whether poverty survey, listing etc conducted: Yes. SUDA has conducted Surveys. 											
HERITAGE STATUS AND PROFILE (Source: CDP 2001)	<ul style="list-style-type: none"> People living in core city area: 14,000 (approx) List of heritage initiatives: Cultural resource mapping and inventory/listing Heritage zoning and formulation of regulations in the HDP Cleanliness drive and Preparation of CSP Preparation and implementation of management plan of Ghats 											
JNNURM DPR'S RELATED TO POVERTY, HERITAGE (Source: www.Jnnurm.nic.in)	<ul style="list-style-type: none"> 10 DPR's under BSUP prepared and 6 implemented by HUDCO AND BMTPC No project for heritage conservation under JNNURM VDA has prepared "Heritage Development Plan" for the historic area 											
JNNURM FUND UTILISATION (Source: www.Jnnurm.nic.in)	Number of Project Sanctioned	Total Approved cost (in lakhs)		Total Amount released into project account till 19th Jan, 2012			% of amount utilised against total amount released					
	6	95,569.73		53,776,89 lakhs			74%					
FUND ALLOCATION & UTILISATION (BSUP/IHSDP) AND PRO POOR REFORM STATUS	<p>ACA Committed & Availed for States (of revised ACA Allocation): BSUP- >80% & above of the budgeted ammount IHSDP- >80% & above of the budgeted ammount Internal earmarking of funds for the urban poor in Municipal budgets- Funds earmarked but not specified in %.</p>											
STATUS OF JNNURM REFORM (Source: www.Jnnurm.nic.in) (Note: Numerical figures denote number of year committed for completion)	E-Governance setup	Shift to accrual based double entry accounting	Property Tax (85%coverage)	Property Tax (90% collection efficiency)	100% cost recovery (WS)	100% cost recovery (solid waste)	Internal Earmarking of Funds for Services to Urban Poor					
	3/Achieved	4/ Achieved	5/ Achieved	5/ Achieved	5	-	3/Achieved					
APPLICATION OF 13TH FINANCE COMMISSION : Compliance Status by States (Source: 13th FC Conditions to Access Performance Grant –Compliance Status, MoUD)	Budget Supple	Account	TG & S to C&AG	C&AG Report toLeg	LFA Report to Leg	Ombuds	Electro transfer	SFC	PT by ULB's	PT Board	Benchmarking	Fire Plan
	Process Initiated	Process Initiated	Process Initiated	Process Initiated	Process Initiated	Process Initiated	Process Initiated	Compiled	Compiled	Compi led	Process Initiated	Process Initiated



Component 4 – Investment Plans

Based on the state assessment and city profiling, the respective Heritage Cell conducted participatory consultations, workshops and focus groups with scholars, experts and local stakeholders to select potential heritage areas for the preparation of a demonstration Detailed Project Report (DPR) or investment plan in the pilot city to test out the approaches and tools promoted by the Program. Through a rapid appraisal, demonstration areas in each city were selected according to their:

- **Land uses** – Area that has a representative mixed land use, with cultural, commercial, and residential areas.
- **Socioeconomic status** – Area with a highly diverse socioeconomic group and poverty pockets.
- **Heritage at risk** – Area with lower living standards and degraded heritage assets.
- **Heritage significance** – Area that covers most of the city's monuments and vernacular heritage as well as significant intangible assets.

Traditional Approach

- Top down approach
- Supply driven (based on technician's views)
- Limited community consultation
- Sector-based interventions
- Single infrastructure provision focus



Program Approach

- Bottom up approach
- Demand driven (by community aspirations, heritage values)
- Developed through participatory methods
- Area-based interventions
- Multi-sectoral focus (service provision, livelihood promotion, heritage rehabilitation, institutional strengthening)

Component 5 – Knowledge Management

Given the nature of the Program as an instrument for testing methodologies and disseminating experiences, ongoing knowledge management was central to Phase 1.

- At the central level, activities involved continuous knowledge support to the Steering Committee, and the initiation of a process of revision of the existing JnNURM guidelines to ensure more effective allocation of JnNURM funds and a more inclusive, area-based approach to urban revitalization, which better reflects the reality and capacities of cities.
- At the state level, good practices were shared with the states and a stronger dialogue between the states and the pilot cities was facilitated.
- At the city level, expert teams were posted in each pilot city and assigned to assist city authorities and the respective Heritage Cells, and city-to-city peer learning through study tours and exposure visits was promoted across India.





Results to Date

At policy making level:

- Increased awareness of potential of heritage assets for inclusive urban development.
- Strengthened collaboration between ministries and agencies across states and cities.
- Interest expressed by other states and cities to receive support in applying the methodology through investment loans and technical assistance.

At city level:

- Increased empowerment of pilot cities in identifying local needs and proposing new ideas.
- In Rajasthan, incorporation of the heritage zones identified by the Program in the city's master plan, currently under review.

At technical level:

- Greater interest in and focus on multi-sectoral and heritage-based interventions among local authorities.
- Testing of mechanisms for coordination and multi-sectoral investments in distinct contexts.
- Agreement to update JnNURM guidelines for heritage cities in partnership with distinguished organizations.

VARANASI

DEMONSTRATION DPR

*"Benaras is older than history,
older than tradition, older
even than legend, and it looks
twice as old as all of them,
put together."*

Mark Twain

Varanasi or Benaras, Kashi, Avimukta, Rudravasa and Mahashmashana, is one of the oldest living cities in the world. According to the *Vamana Purana*, the Varuna and the Assi rivers originated from the body of the primordial person at the beginning of time itself. The land lying between them is believed to be 'Varanasi', the holiest of all pilgrimages. The word 'Kashi' originates from the word 'Kas' which means to shine. Steeped in tradition and mythological legacy, Varanasi is the 'original ground' created by Shiva and Parvati, upon which they stood at the beginning of time.

Varanasi is located in the middle of the Ganga plains. Historically it was part of an important water trade route that connected Patliputra (Patna) to Taxila (presently in Pakistan). Varanasi became the microcosm of India's traditional classic culture: a city glorified by myth and sanctified by religion. From time immemorial, its temples, shrines and ashrams have attracted uncounted worshippers searching for the rays of the dawn shimmering across the Ganges, the temples and shrines along its banks stirring hymns and mantras, along with the fragrance of incense filling the air and the refreshing dip in the holy waters gently splashing at its *ghats*.

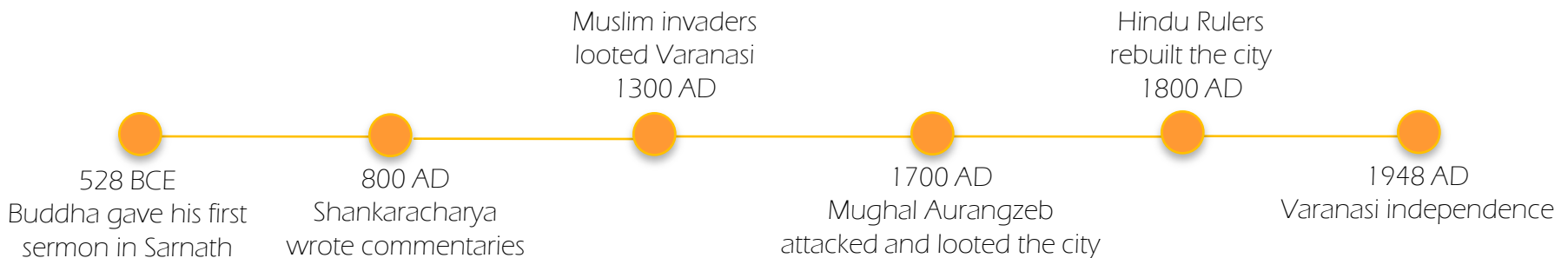




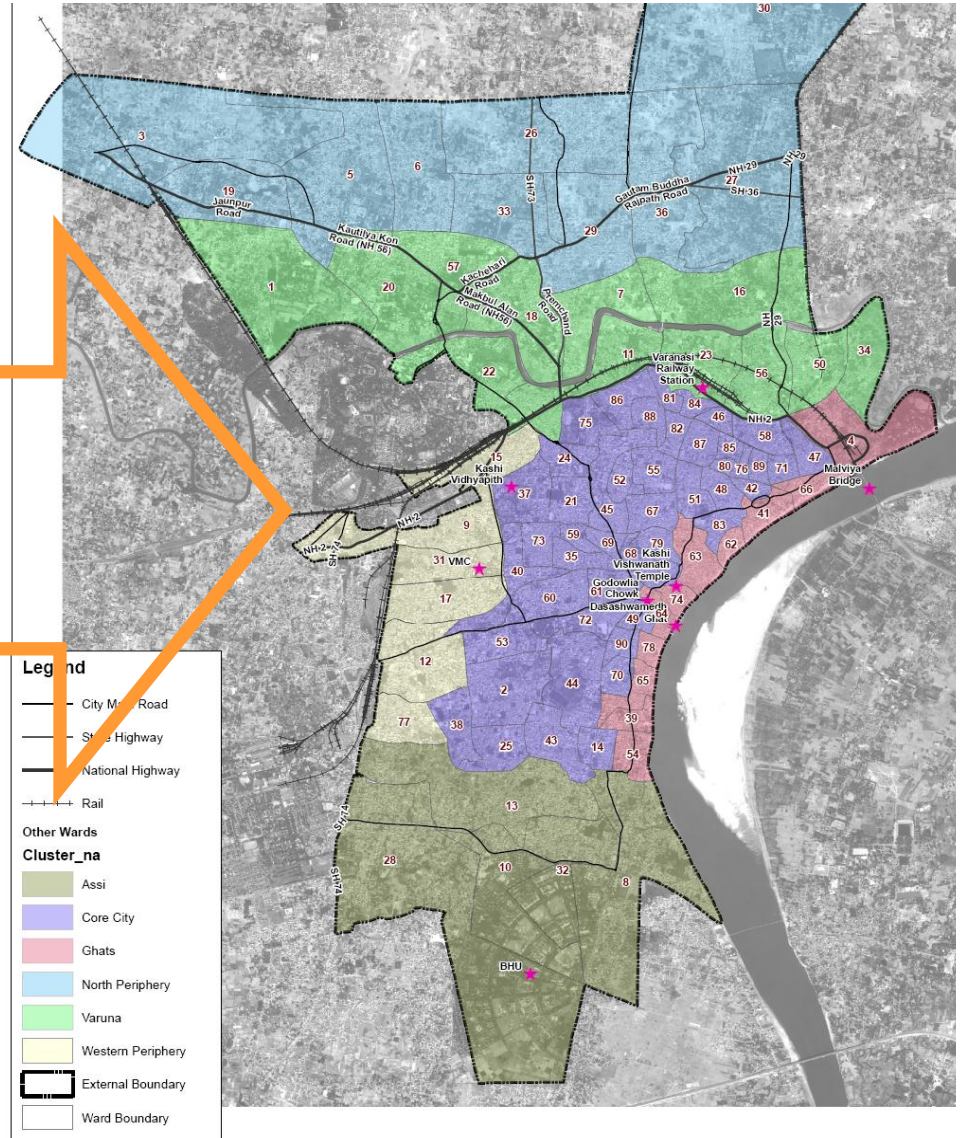
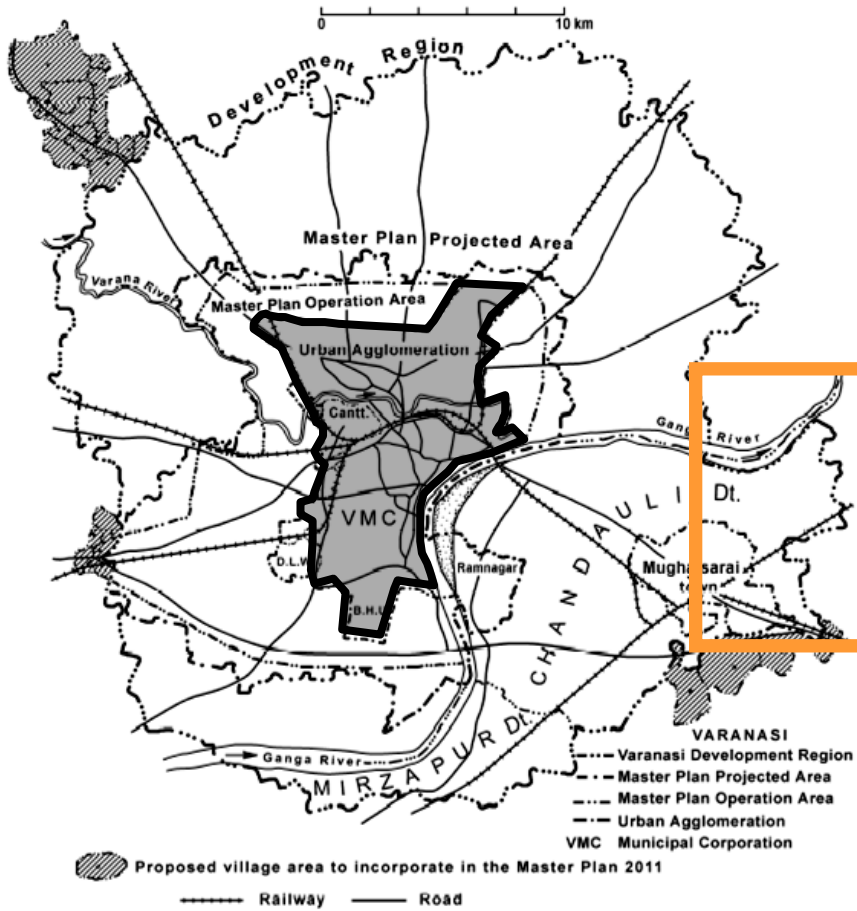
Archaeological evidence suggests that the city was populated from 800 BCE to 1000 BCE. Most of the remaining monuments, networks of residences, market streets, and secular buildings were constructed in the 18th and 19th centuries.

The 82 *ghats* and palaces along its seven kilometers of riverbank were constructed by most princely states of India. Varanasi's intangible heritage and rich tapestry of music, arts, crafts and education, have given life and meaning to this material heritage for centuries. The products of its artful silk weaving have also been cherished as collectors' items worldwide.

In its 3000 years of existence, Varanasi has experienced periods of growth, prosperity and change. In the last forty years, however, it has witnessed unprecedented urban growth pressures, which are irreversibly threatening the city's heritage and sociocultural landscape in a scale and intensity never faced before.



City Profile

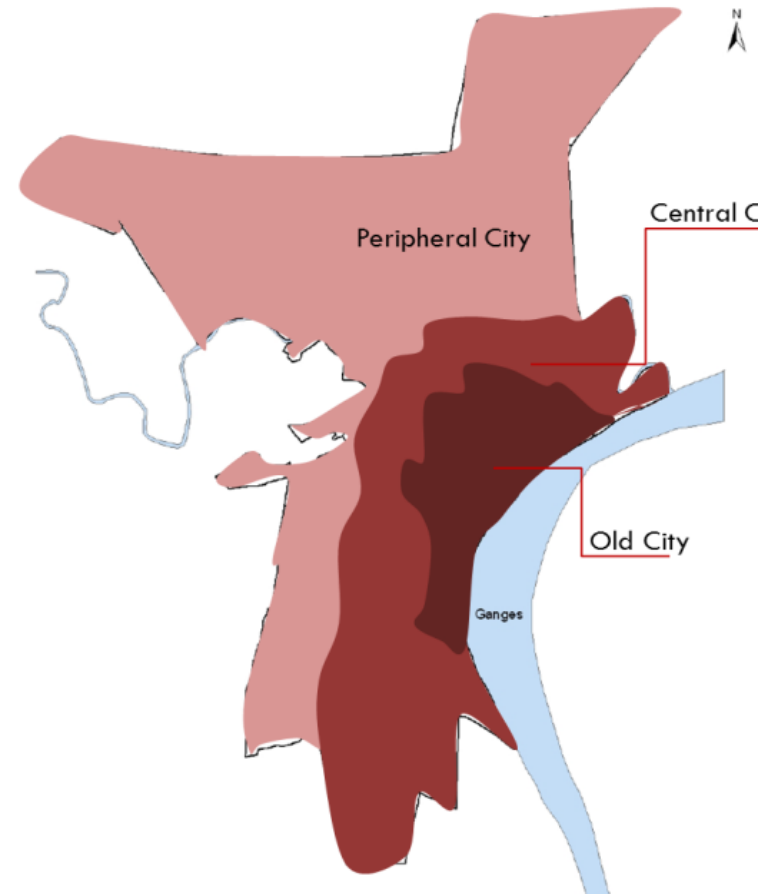


Administrative Units	Area km ²	Population 2011	% of District Pop
Municipal Corporation	82.10	1,091,918	34.70
Urban Agglomeration	115.27	1,231,220	38.49
Master Plan	144.94	1,278,934	40.63
Development Region	477.34	2,483,750	78.90
District	1,564.83	3,147,927	100

City Morphology

Varanasi neighborhoods represent different periods in history. Presently, the city can be divided into three areas:

- The Old City located along the *ghats*, within 200m from the riverbank, is characterized by high densities and narrow streets lined with ancient houses on both sides. An area of high religious significance, the old city retains most of Varanasi's heritage and is the center of its cultural activities. It also has a high concentration of commercial activities, both formal and informal.
- The Central area bounds the Old City up to the National Highway 2 at the western and northern edge of the city. It is characterized by lower density and less congested streets with relatively wider roads as compared to the Old City. Development pressure is high and is likely to impose additional stress on the already strained existing infrastructure and Old City.
- The Peripheral area along the Trans Varuna has experienced a different development pattern (sprawl) than the rest of the city, driven by the construction of a new ring road in the north part of the city, and of connections to the national highway in the south.



Varanasi land use, development plan and building permission are controlled by the Varanasi Development Authority.

Municipal Corporation

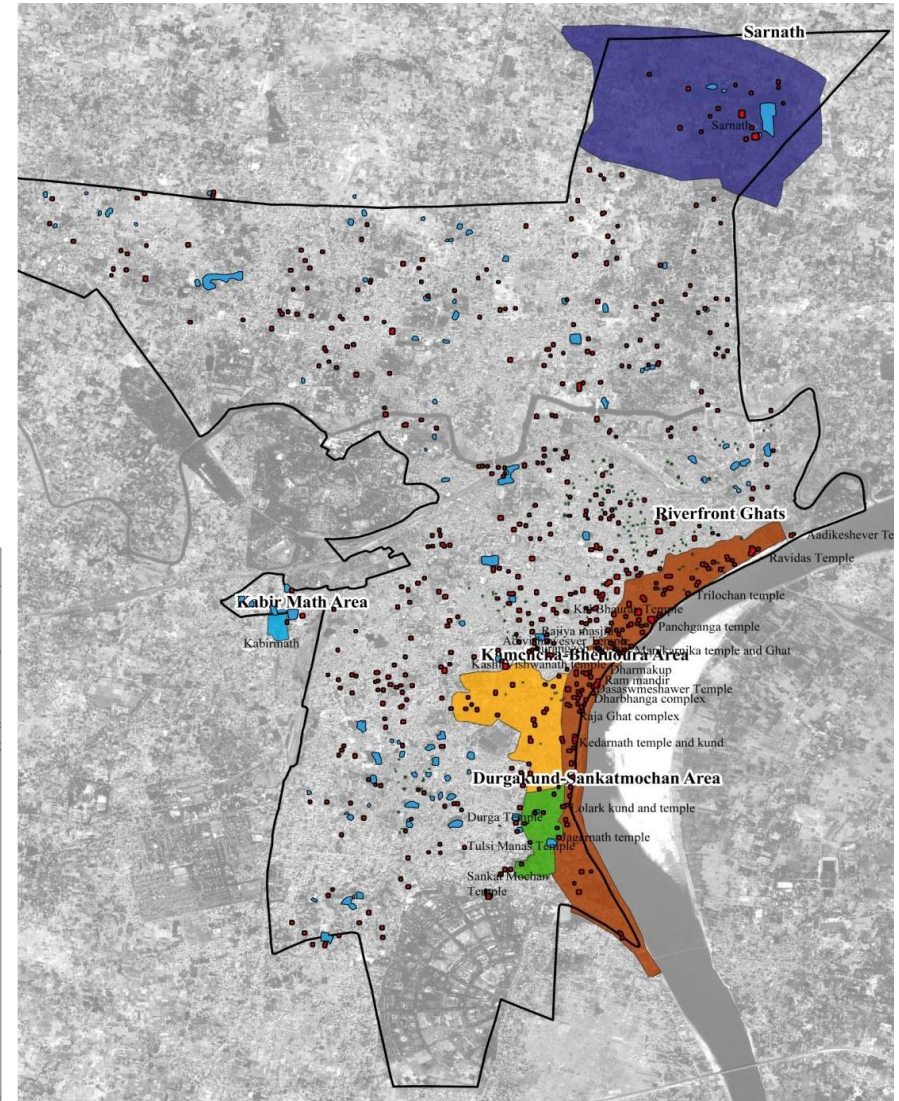
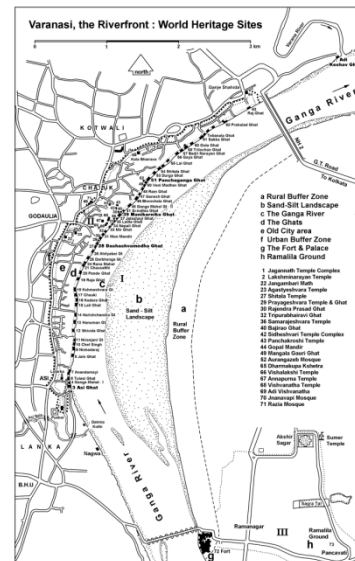
Number of Wards	90
Number of Administrative Zones	5

Population Profile and Poverty

- The city population has undergone significant growth, with a seven-fold increase in the last century (from 157 people/ha in 2001 to 179 people/ha in 2011). It is ranked 32nd amongst India's 53 large cities. Its literacy rate was 79.39% in 2011.
- Varanasi has 228 slums spread all over the city, housing about 57,055 households or 453,222 people (37.69% of the total population). The slums cover approximately 1372.6 ha (about 17%) of the city. The average density in slum areas is 330 per ha, with 10 people per household as compared to the city's 7.3 average. Income of a slum household is about Rs.100-150 per day.
- In 2011, the Varanasi work participation rate was 28.7%, a low rate compared to both state (32.5%) and national (39.9%) levels as per the census. Micro, small and household businesses account for 73.52% of workers, with 10.69% engaged in manufacturing and 6.80% in the tertiary sector. Spinning and weaving is the oldest and most important economic activity in Varanasi and employs more than half of the workers, followed by textiles.

City-wide Heritage Mapping

The city-wide mapping of Varanasi's tangible and intangible heritage was conducted in about six months. It was carried out in a participatory manner and involved not only the local authorities and communities, but also renowned scholars and experts from the city to ensure accuracy. It entailed desk reviews, a series of workshops, one-to-one interviews and reconnaissance visits to the *ghats* and other heritage areas of the city.



Heritage properties, areas and cultural practices were clustered into five core heritage zones

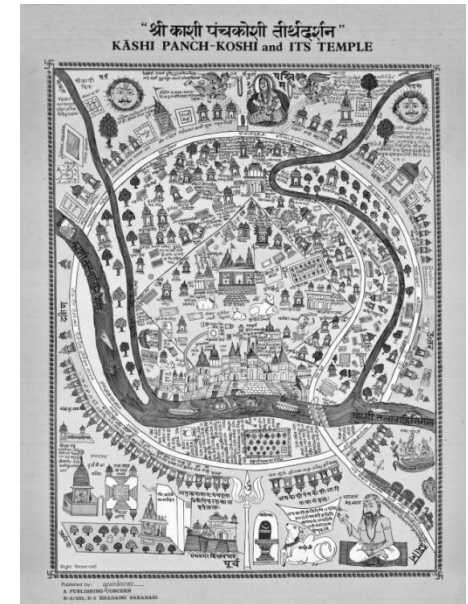


Categories of Tangible Heritage



82 ghats and riverfront area located within 200m from and 7km along the riverbank, from the Assi Nalla River in the south to the Varuna River in the north of the city. The riverfront is lined by palatial buildings, as well as shrines and temples.

Archaeological sites, such as the WHS Sarnath, where Lord Buddha first taught the Dharma in 528 BC, located 13km north-east of Varanasi, and the archeological excavations at Rajghat, the ancient northern limit of Kashi from the 12th to 8th century BC.



Kunds or sacred water bodies used for rituals as well as an ancient rainwater harvest and flood control system.



Religious Sites including over 3,300 Hindu shrines and temples, about 1,388 Muslim shrines and mosques, 12 churches, 3 Jain temples, 9 Buddhist temples, 3 Sikh temples and several other sacred sites. The Vishwanath Temple Complex, built in 1776 by Ahalya Bai of Indore, is the most popular. Beside its religious significance, the temple is also an architectural marvel. Other important temples include Kabir Math, Durga, Tulsi Manas, Alamgir Mosque, Bharat Mata, Jain Saint Shvetambar.

Partial List of Tangible Heritage

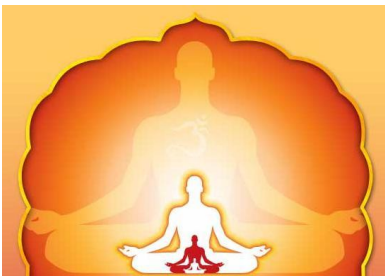
Ghats	Temples & Mosques	Buddhist Assets	Kunds	Havelis	Archeological Sites
Assi	Jagarnath Temple	Sarnath	Dhurga	Panday	Remains of a brick fort
Tulsi	Lolarak Temple	Cahukhandi stupa	Laxmi	Suryaunday	Old Ruined Kot
Bhadaini	Kedarghat Temple		Lolark		(Fortress)
Jaina	Raja ghat Temple		Kurukshetra k		Closed Cemetery
Chet Singh	Dharbhanga Temple		Pisachmochan		Tomb of Lal Khan
Shivala	Dasaswesmeswar Temple		Ramjanki/ Mata		Graves of European
Hanuman	Ram Mandir		Suraj		Officers
Hariscandra	Dharkup		Ram		Khera or Mound
Kadar	Viswanath Temple		Sankuldhara		representing the
Kshemeshvara	Aurangajeb Mousque		Soniya		ancient Sukalpura
Raja	Adivisweswar Temple		Iswargangi		Ancient Mound
Chausatthi	Rajiya Masjid		Karnghanta		Dharahra Mosque
Darabhanga	Kalbhairaw Temple		Mandakini		(Aurangzeb Mosque)
Ahilyabai	Vindomadhaw Temple		Raja bazar		Lt. Col. Pogson's Tomb
Dashashvamedha	Trilochal Temple		Pandeypur		Mutiny Monuments
Mana Mndir	Ravidas Temple		Dhobighat		Observatory of
Lalita	Kabir Temple		Panch Pandav		Mansingh
Manikarnika	Kamakhya devi Mandir		Pushkar		Pahlapur inscribed Lat
Ganga Mahala	Parashwnath Temple				or monolith
Bhonskala	Durgaji Temple				Tablet on the Treasury
Rama	TulisiManas Mandir				Building
Panchaganga	Sankat Mochan Mandir				Telia Nala Buddhist
Durga					Ruins
Brahma					Two graves at Old
Adi Shitala					Artillery lines
Trilochana					Victoria Memorial
Raja					
Adi Keshava					
Gola					
Nandeshwar					

Categories of Intangible Heritage

Fairs and Festivals including sessions of the largest gathering in the world, Kumbh Mela, as well as Dhrupad Mela, Bharat Milap, Nakkatayya, Mahashivaratri, Nag Nathaiya Leela, Hanuman Jayanti, Ganga Mahotsav, among others.



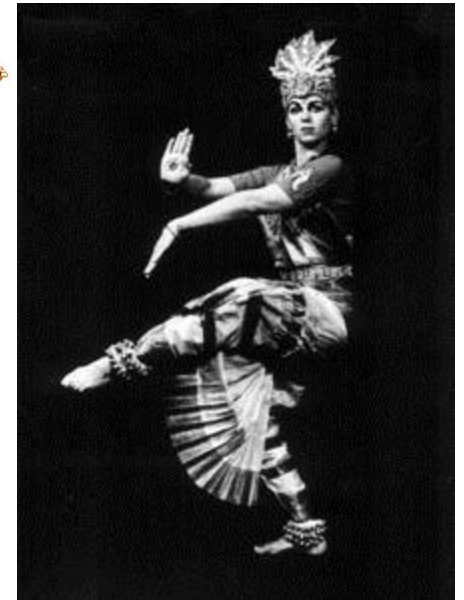
Silk weaving. Buddha's mortal remains, according to legend, were covered by silk cloth woven in Varanasi.



Scholastic Traditions dated from the 2nd century BC, when Patanjali wrote Mahabhashya on Panini's grammar, a unique, phonetically organized alphabet system and establishing Varanasi as a center of learning apart from religion.



Performing arts including vedic music and dance genres such as Thumri, Dadra, Kajri and Katthak



Partial List of Intangible Heritage

Scholastic Tradition	Music & Dance	Ramleela	Fairs and Festivals	Ancient Crafts and Cuisine
Banaras Hindu University Mahatma Gandhi Kashi Vidhyapeeth Sampurnanand Sanskrit University Central Institute for Higher Tibetan Studies	Kabirchaura Kashi Tabla Gharana Pt. Kishan Maharaj Katthak Dhrupad Thumri (Poorvaiya)	Ramnagar Ramleela Nati Emli Ramleela Chetganj Ramleela Khojwa Ramleela Assi Ramleela	Rathyatra mela Durga kund mela Gazi miyan ka mela Lota Bhanta mela Sivapur mela Mahashivaratri Nag nathaiya Bharat Milap Holi Budhwa Mangal Ganga Dussehara Makar sankranti Buddha Purnima Nakkataiya Lat Bhairava Mela	Wooden toy making Silk weaving Tabla and Sarongi Pan

Proposed Pilot Areas

Based on the city profiling and the mapping of its tangible and intangible heritage assets, consultations were carried out at city level to identify the possible pilot areas for the pilot DPR.

The criteria for pre-selection of the pilot areas were:

- City-wide demonstration effect
- Community mobilization
- Heritage significance
- Improvement of living standards
- Linkage with livelihood
- Heritage at risk

The city presented the pre-selected areas to the Program Steering Committee, responsible for the final selection.



Selected Pilot Areas

Panch Pandav Kund



The proposal in the *kunds* aims not only to improve the living conditions and assets of the local community living within their immediate boundaries, but also of those in the surrounding areas who depend on the *kunds* for their livelihood. Their revitalization is also expected to benefit the city more widely, by increasing its green intake and recreational areas in the short-term, while recovering important environmental functions once other *kunds* are rehabilitated in the long-term.

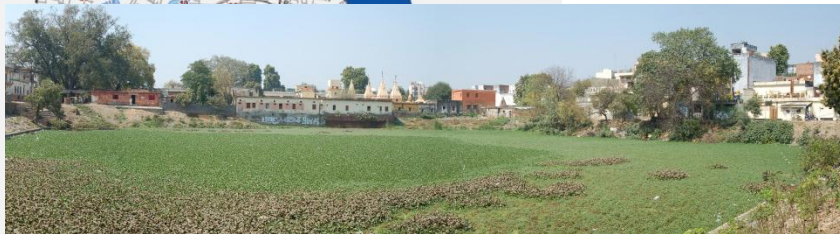


The proposal in the *ghats* aims to rebalance city development along its riverfront by improving the conditions of and promoting lesser known areas. Today, most services are provided and visitors go to Dasaswamedh Ghat and Assi Ghat, neglecting most *ghats* in the city's northern areas.



Trilochan-Gola-Nandeswar Ghat

Pushkar Kund





Panch Pandav and Pushkar Kunds Revitalization

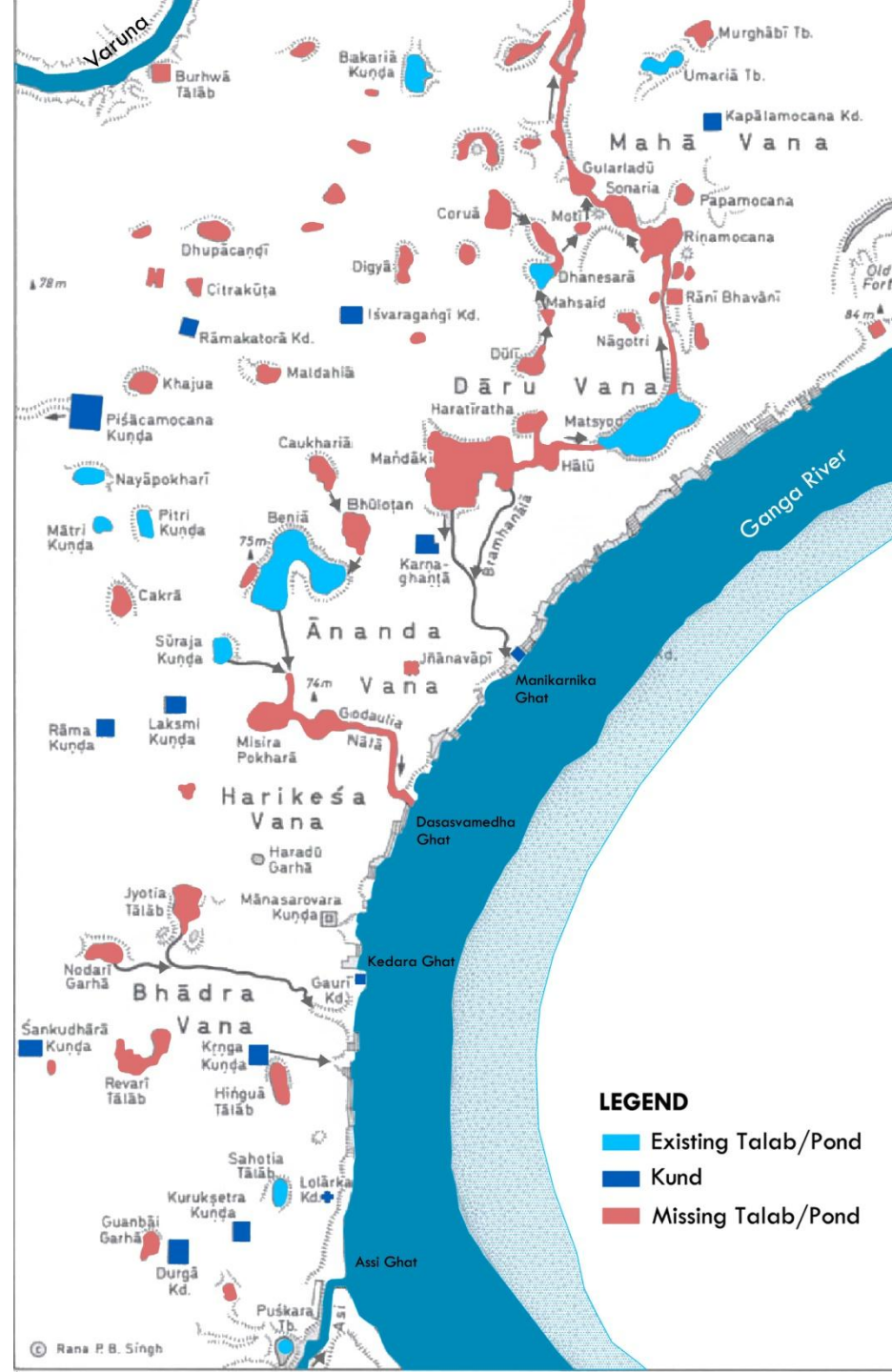
Varanasi Ancient Water System

Original functions:

- Provision of harvested rain water to the local communities
- Flooding control system by collecting and directing storm water from the city to the Ganges
- Places of ritual bathing for local communities and pilgrims.

Current situation:

- From original 118 to current 26
- Major disregard (i.e., water hyacinth)
 - Public unawareness of *kunds* importance and services provided to the city
 - Damages due to garbage dumping and encroachments.



Expected Impacts

To increase awareness of the *kunds*' significance to Varanasi and to pilot a method for their revitalization and continuous stewardship. In the long-term, to contribute to improve quality of life of the city population through the valorization and rehabilitation of its ancient water supply and flooding control systems while helping recharge its endangered ground water sources.

The criteria for selection of *kunds* included:

1. High mythological and religious/cultural significance to the local population:

- **Panch Pandav Kund** (4th halt of Panchkoshi Yatra)
- **Pushkar Kund** (replica of Pushkar in Rajasthan; located in the Antargrahi Yatra Route).

2. Located both in the outskirts (Panch Pandav Kund) and within the city (Pushkar Kund).



WHAT RESIDENTS AND LOCAL AUTHORITIES WANT

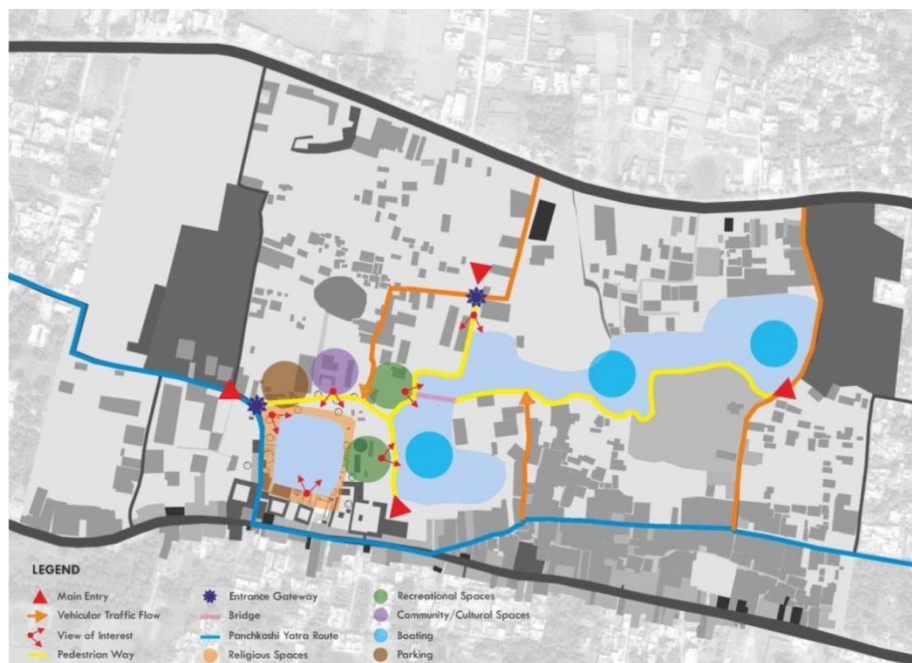


- Better quality of life
- Green spaces and cultural-recreational areas
- Adequate infrastructure
- Well maintained religious places
- Kunds preserved

The identification of the three pilot areas was based on suggestions from the local communities, as well as analysis of the existing land use and of their heritage significance and linkages to livelihoods.

Proposed Activities for Kund Regeneration

1. Structural stabilization of the *kunds*
2. Conservation of water bodies, including water quality improvement
3. Infrastructure upgrading for the local community
4. Provision of public amenities and signage for pilgrims
5. Organization and promotion of economic and recreational activities
6. Creation of new green and performance areas
7. Basic services, such as solid waste management, sewerage, public lighting



Panch Pandav Kund

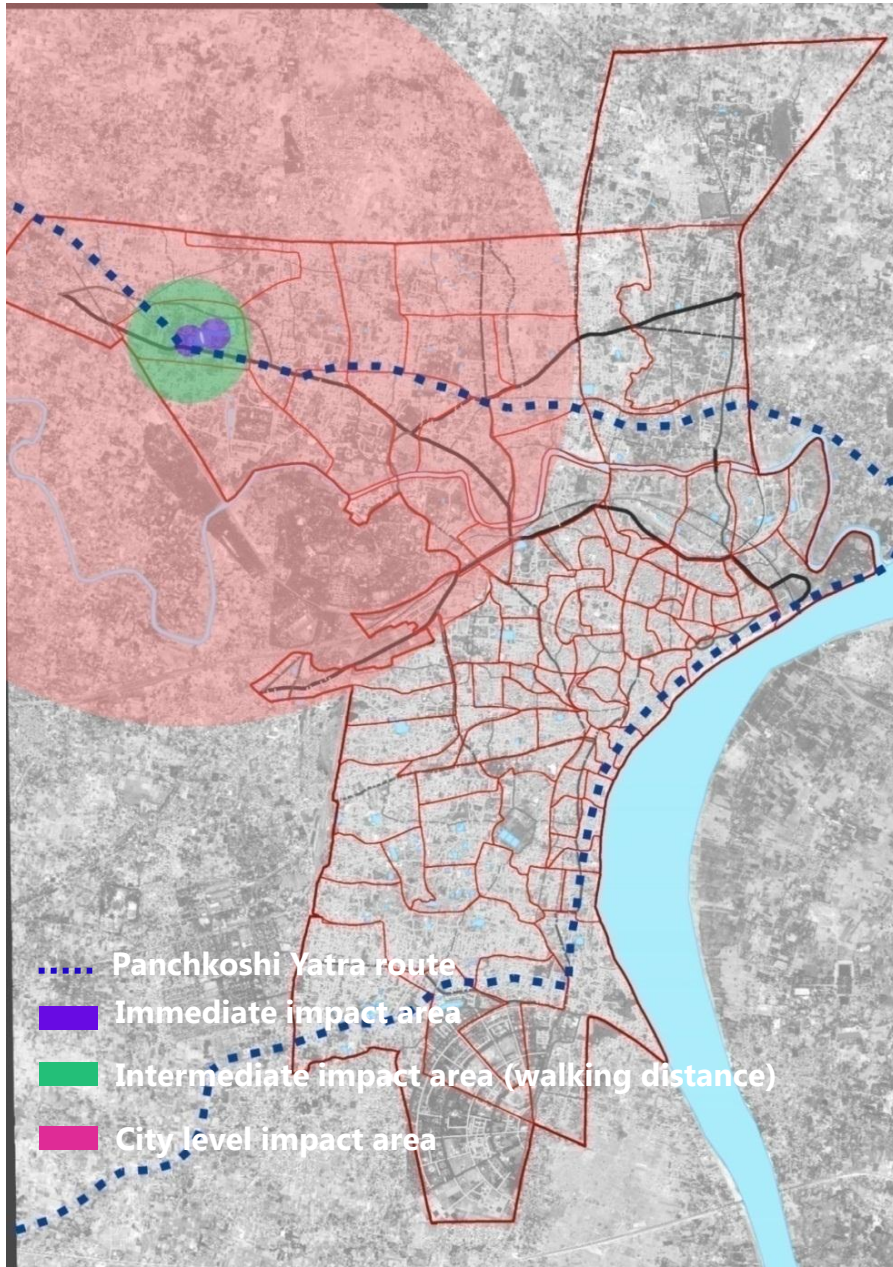


Pushkar Kund

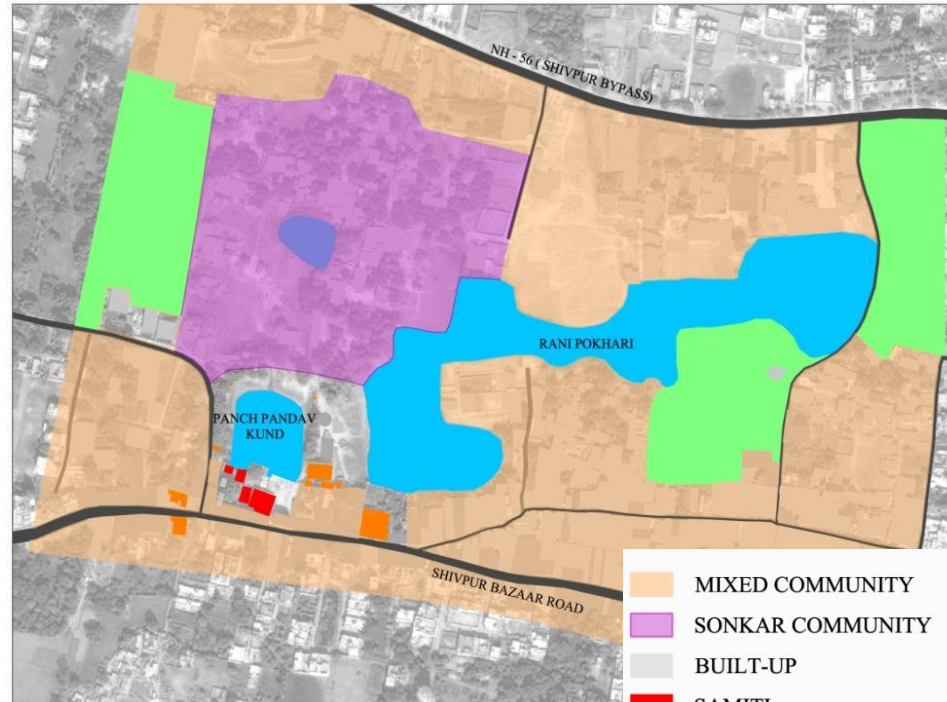


PANCH PANDAV KUND

Pilot Area Delineation



Area of immediate influence = 0.48 Km²



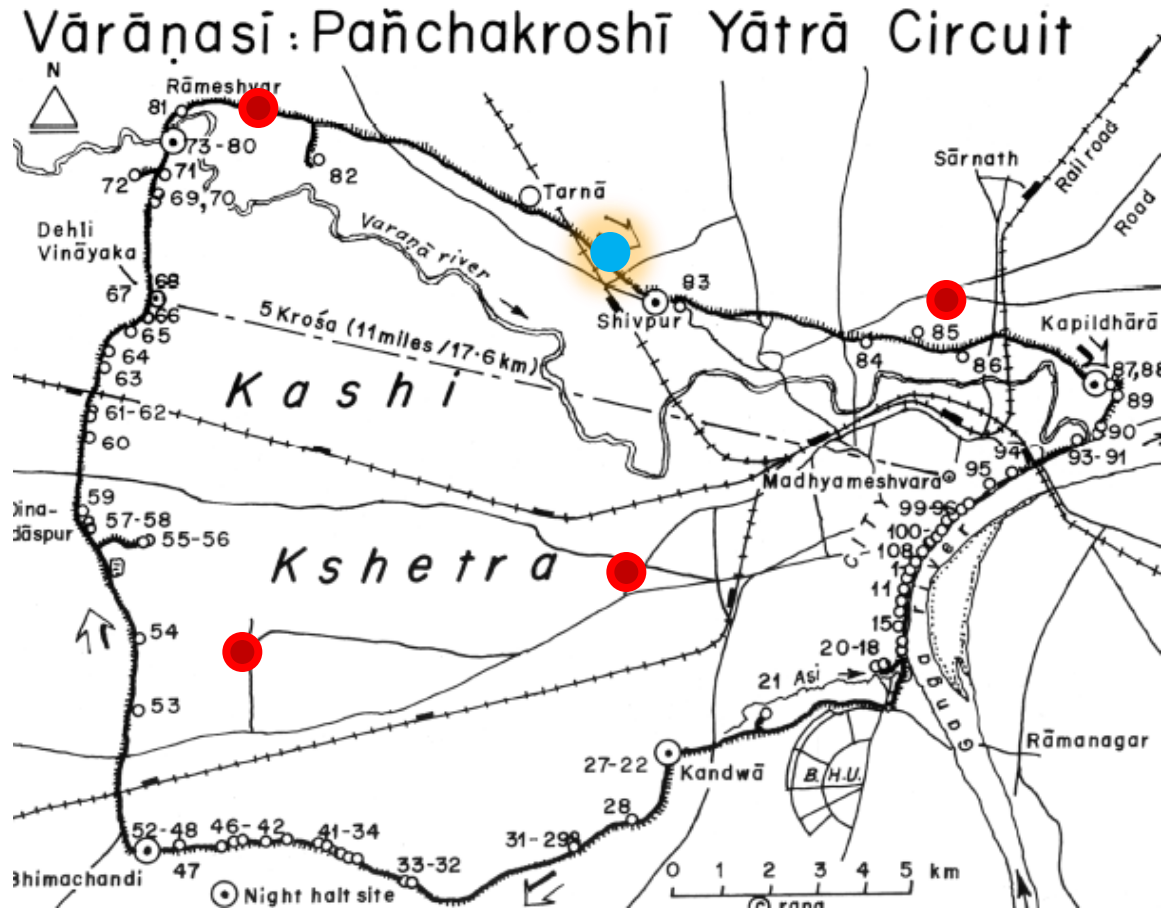
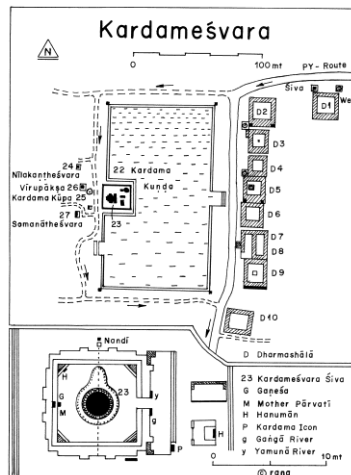
Community drawn map

- MIXED COMMUNITY
- SONKAR COMMUNITY
- BUILT-UP
- SAMITI
- RELIGIOUS
- GREENS/AGRICULTURE
- WATER BODIES
- WETLAND
- ROADS

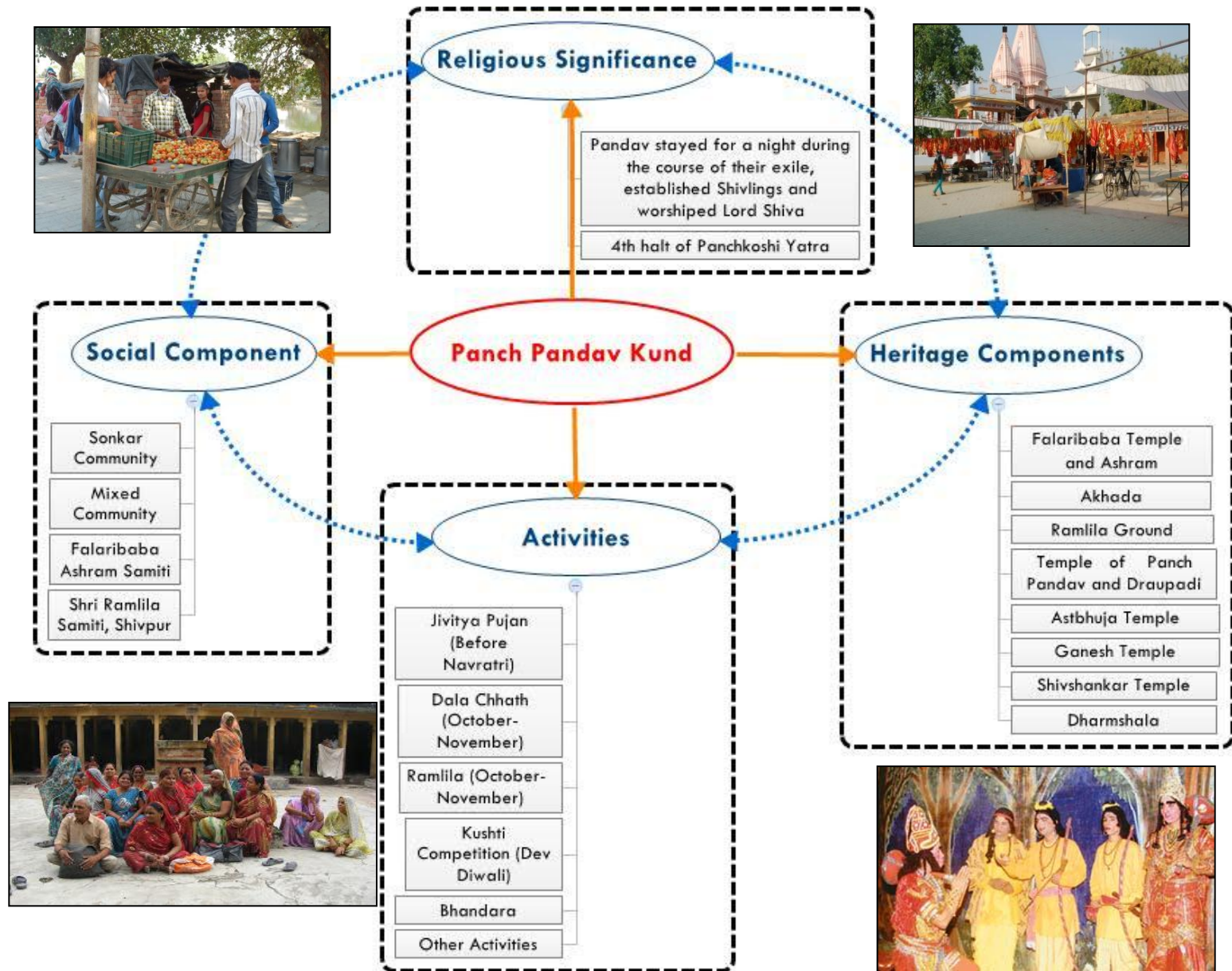
The **Panch Pandav Kund** has five Shiva Lingas related to the *Mahabharata* five brothers. According to the legend, the five brothers, during the course of their exile, spent a night at the kund.

It is also the 4th night halt of **PANCHKOSHI PILGRIM YATRA**, a 88.5km route from the Manikarnika Ghat, and divided into five parts marked by overnight stops: Kardmeshwar, Bhimchandi, Rameshwar, **Shivpur** and Kapildhara. The Yatra is a collection of myths pertaining to the third section of the Brahmavaivarta Purana pilgrimage, known as Kashi Rahasya. The Yatra become popular in the 16th century.

The Kund and temple were renovated in the late 18th century by Queen Rani Bhawani. Dharmashalas were constructed near the kund for pilgrims' night halt in the 19th century.

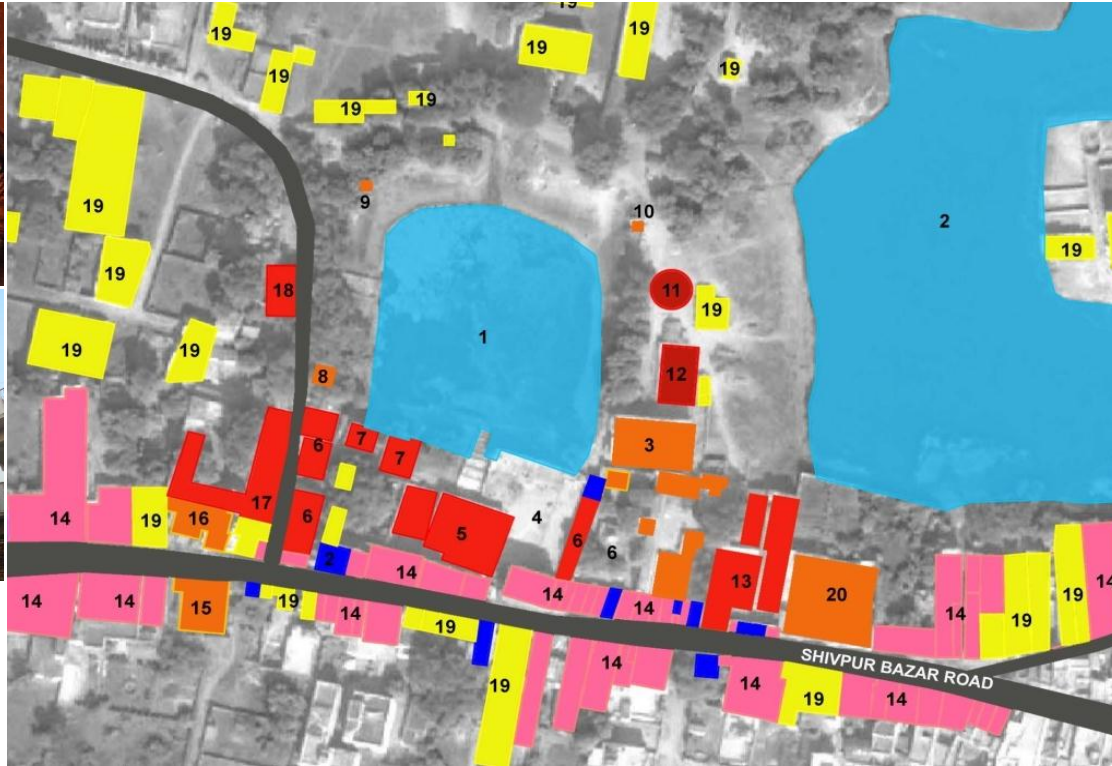


Panch Pandav Kund Significance



Intangible and Tangible Heritage of the Kund

Residential	<ul style="list-style-type: none"> • Bathing and washing of clothes and utensils
Religious and Cultural	<ul style="list-style-type: none"> • Jivitya Pujan • Dala Chhath • Dev Diwali • Ramleela • Kushti competition • Puja and other religious activities • Ritual of haircut and bathing, after death of relative • Panchkoshi Yatra, Ramleela, and rituals performance (average 15.000 people) • About 25,000 pilgrims visit the Kund for rituals during Adhik Maas
Economic	<ul style="list-style-type: none"> • Selling of flowers, Diyas, and Prasad during festival times at nearby temples

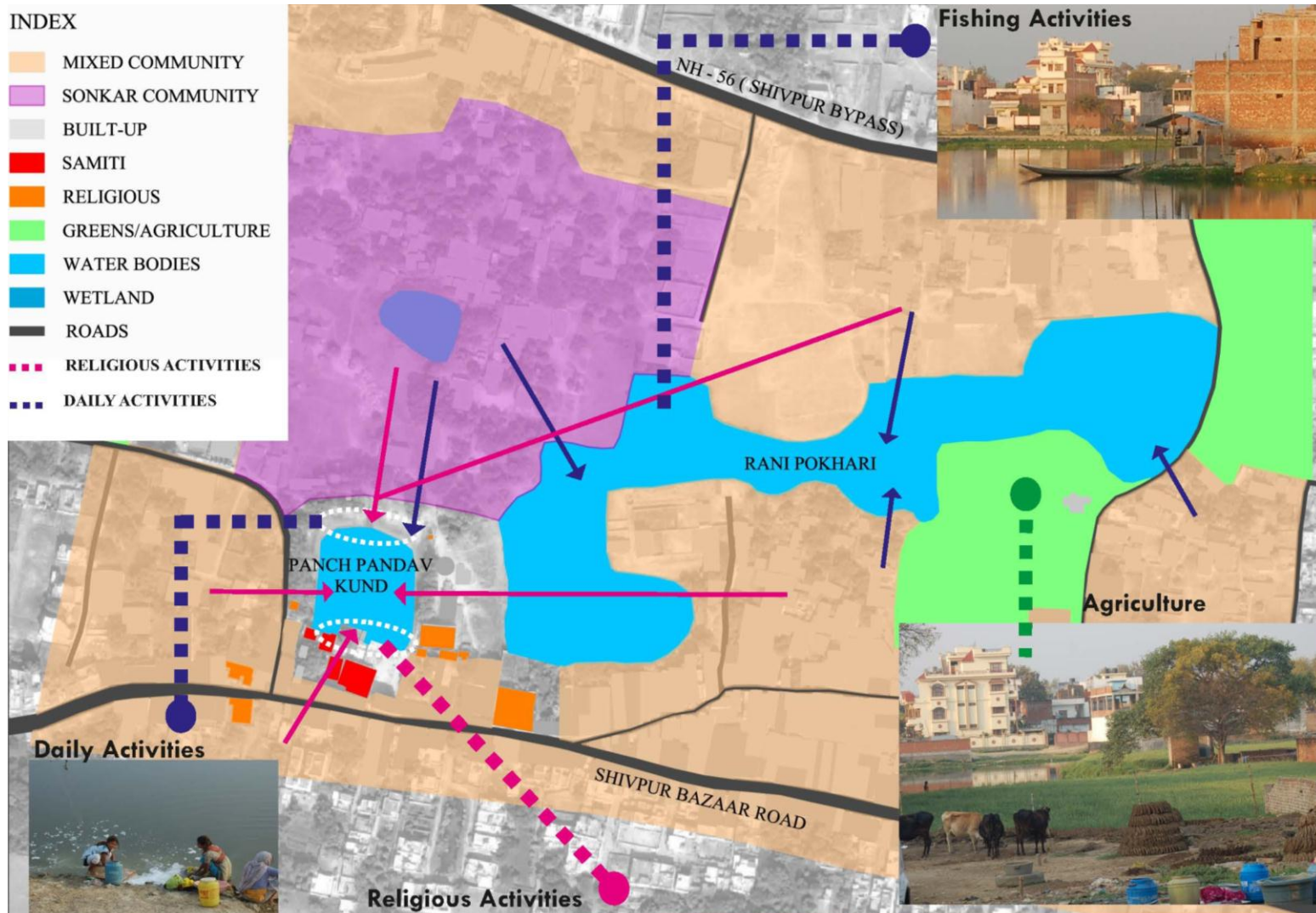


1. PANCH PANDAV KUND
2. RANI POKHRI
3. ASTABHUJA TEMPLE
4. RAMLILA GROUND
5. RAMLILA SAMITI DHARAMSHALA
6. DHARAMSHALA
7. AKHADA
8. HANUMAN TEMPLE
9. GANESH TEMPLE
10. SHIVSHANKAR TEMPLE
11. WATER TANK
12. SULABH COMPLEX
13. PODDAR SAMITI DHARAMSHALA
14. MIXED USE
15. PANCH PANDAV TEMPLE
16. DRAUPADI TEMPLE
17. SCHOOL
18. POLICE STATION
19. RESIDENTIAL USE
20. SAINT KABIR ASHRAM

Livelihood Dependency on Kund

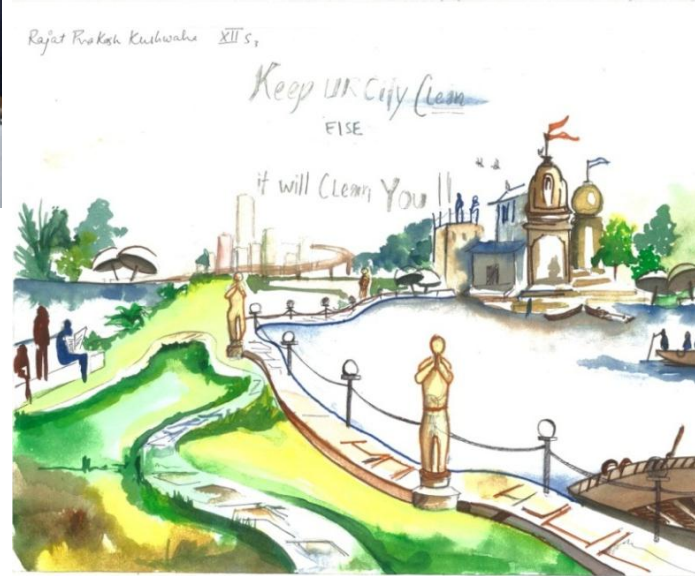
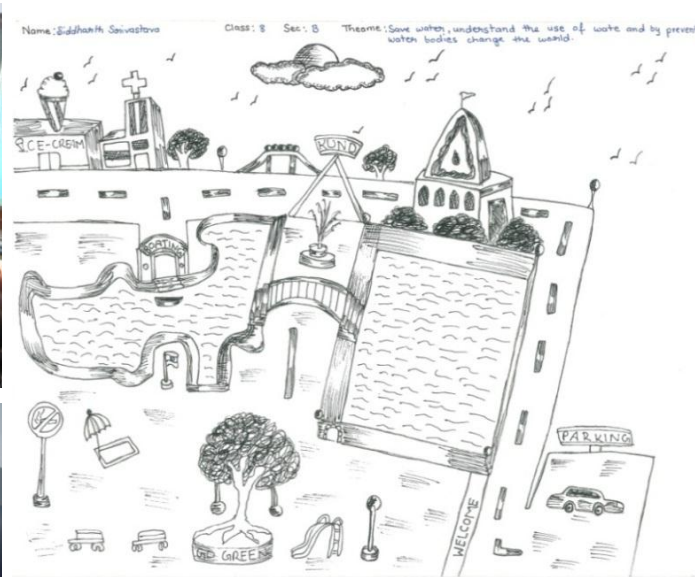
INDEX

- MIXED COMMUNITY
- SONKAR COMMUNITY
- BUILT-UP
- SAMITI
- RELIGIOUS
- GREENS/AGRICULTURE
- WATER BODIES
- WETLAND
- ROADS
- RELIGIOUS ACTIVITIES
- DAILY ACTIVITIES



Childrens' Vision of the Kund Regenerated

Competition organized by the local authorities at Sant Atulanand Convent School, Shivpur



SLOGAN

हमारी माँ की
सुन्दर माँ की
सुन्दर माँ की

हमारी धरोहर
हमारा कूँड

हमारी परम्परा

काशी को
सब मिल कर
चाँदी बनाएँ।

हमारी संस्कृति।
हमारे कूँड ॥

11/4/13
Aduse

Keep our city
clean
Surya

हमारा काशी
सुन्दर व हरी
काशी।
Ashok Kushari

हमारे कूँड

Keep Our City
green & clean
Surya

हमारा सपना
साकार
होगा
Sai
Janhvi

Keep ur City Clean
Else
It will clean you !!

हमारी पारनाली
सुंदर नगरी
होगा

we have to save
Kunds because
its our Culture.

कूँड बचाओ
संस्कृति बचाओ
Rajesh

Shriyanti
स्वदेशी से भरपूर।
रेहगा अपना कूँड ॥
Go
VIII K - G

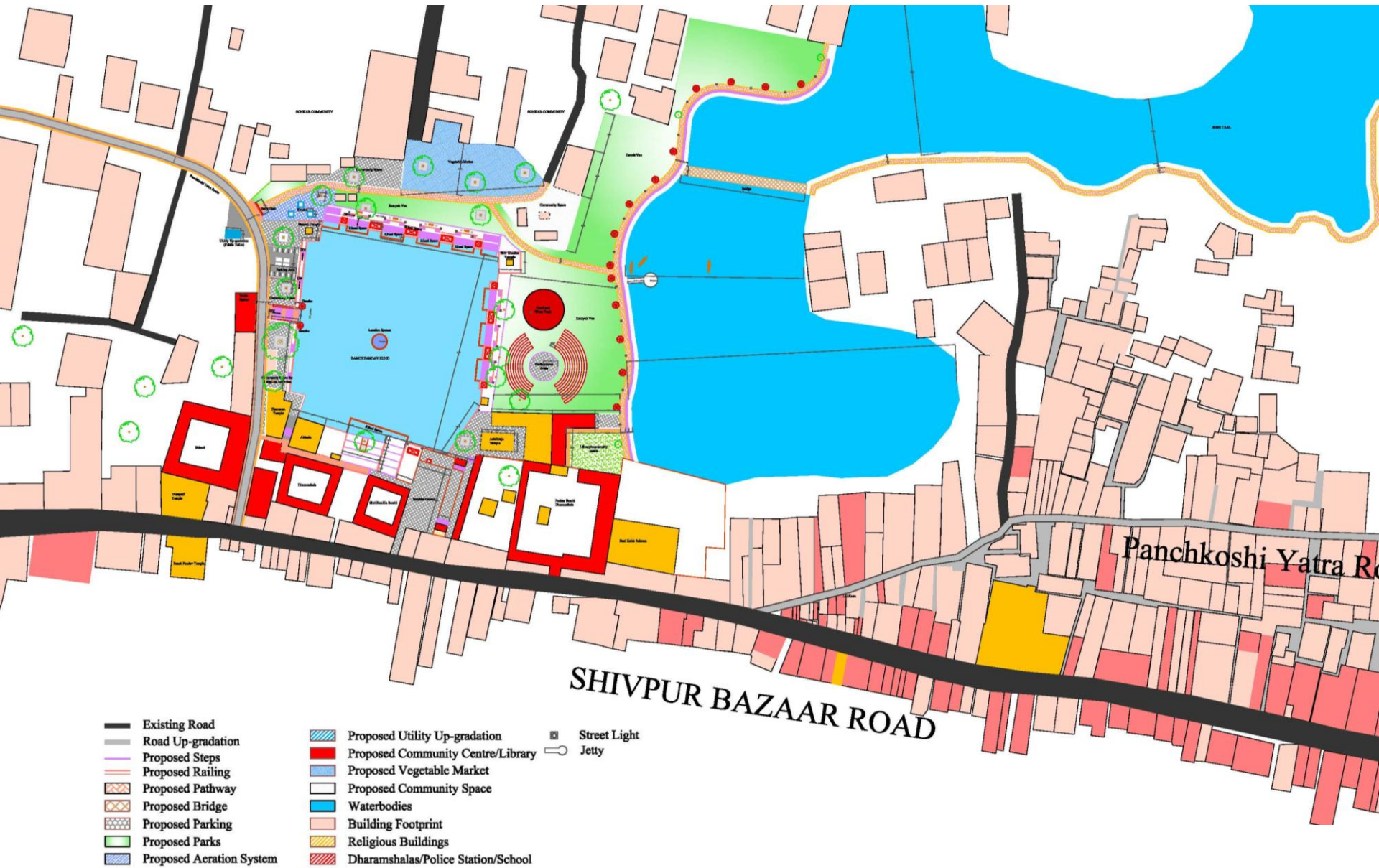
Rajesh
10/4/13

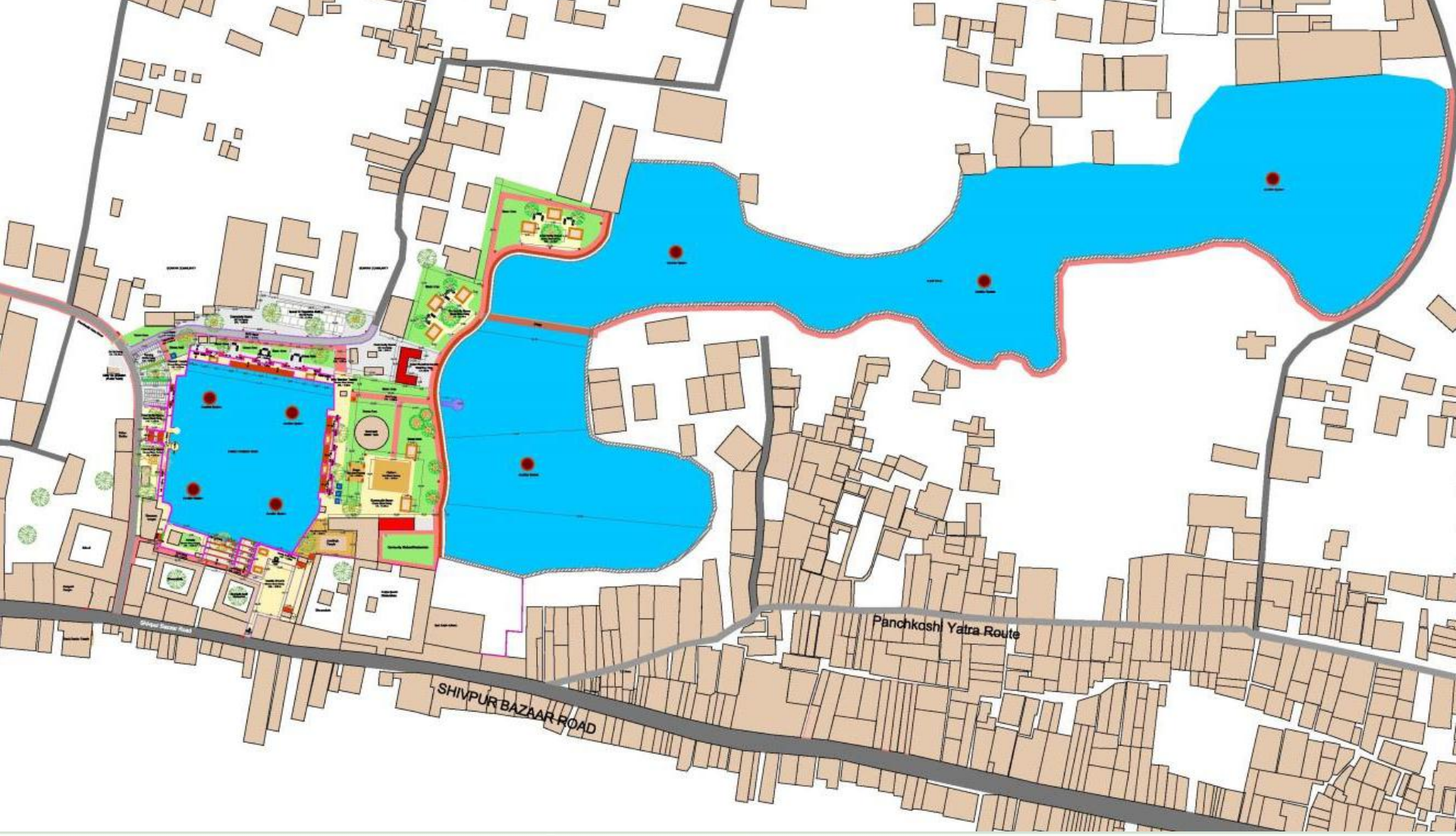
आजो सिबिकर
अपने KUND को
सुन्दर बनाये

Save Our
Natural Beauty
Shelini



Proposal





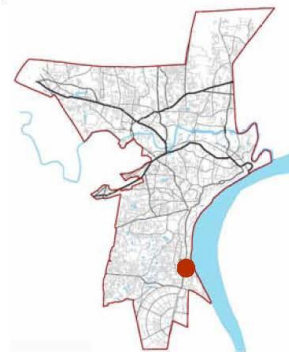
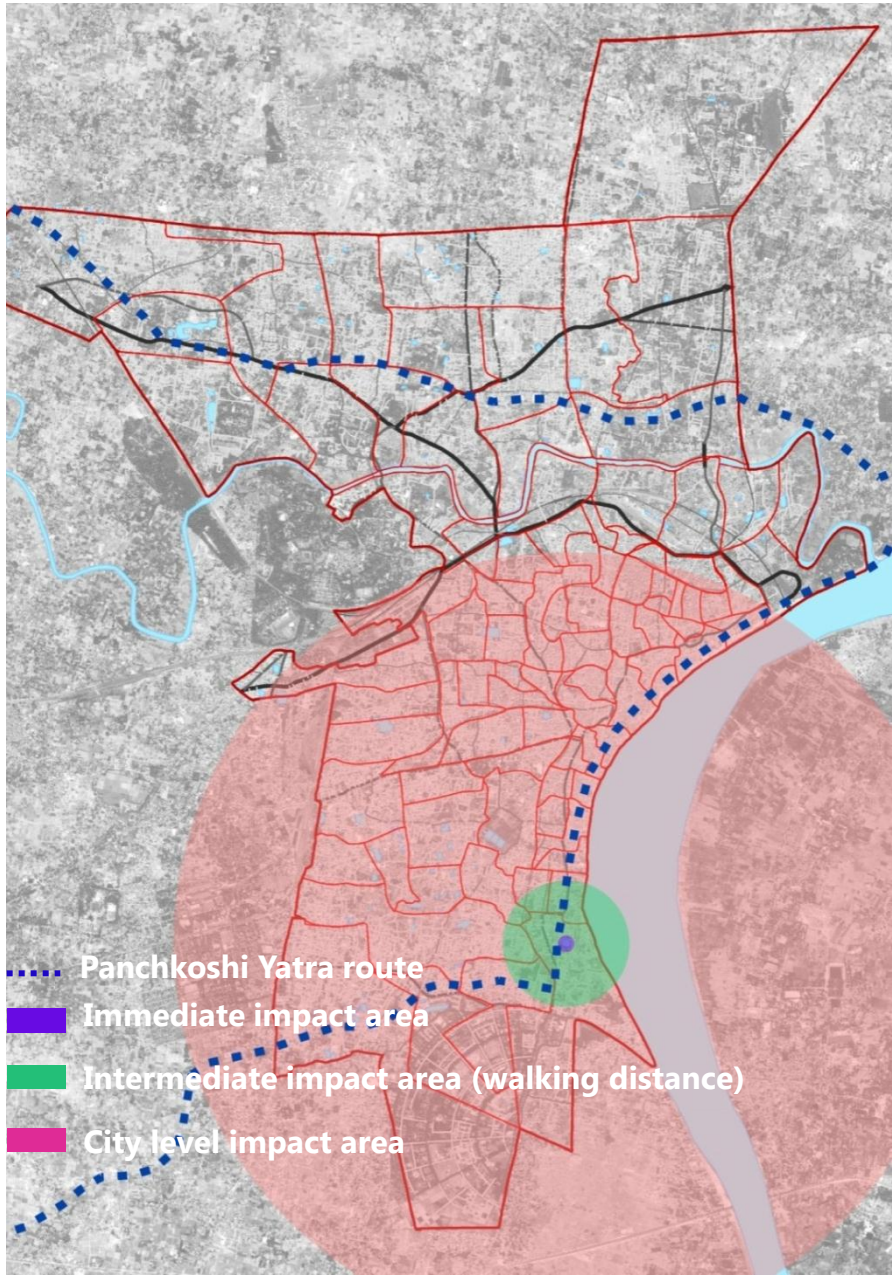
Public Spaces and Facilities



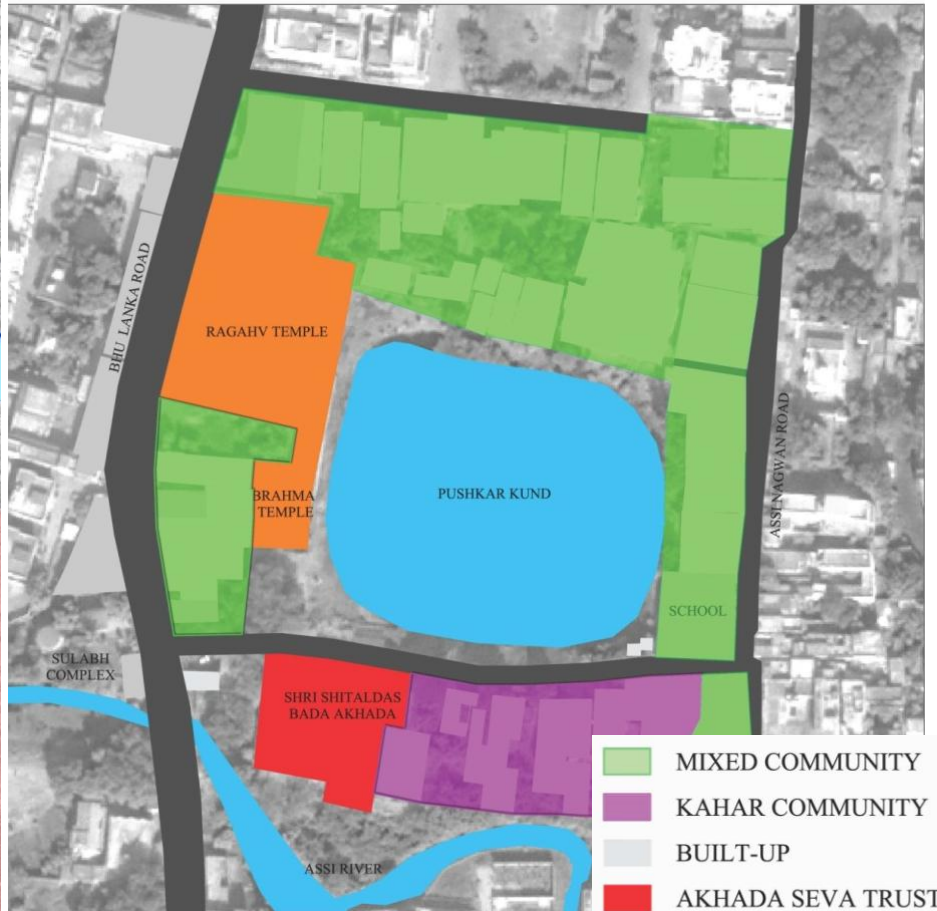


PUSHKAR KUND

Pilot Area Delineation



Area of immediate influence = 0.06 Km²



Community drawn map

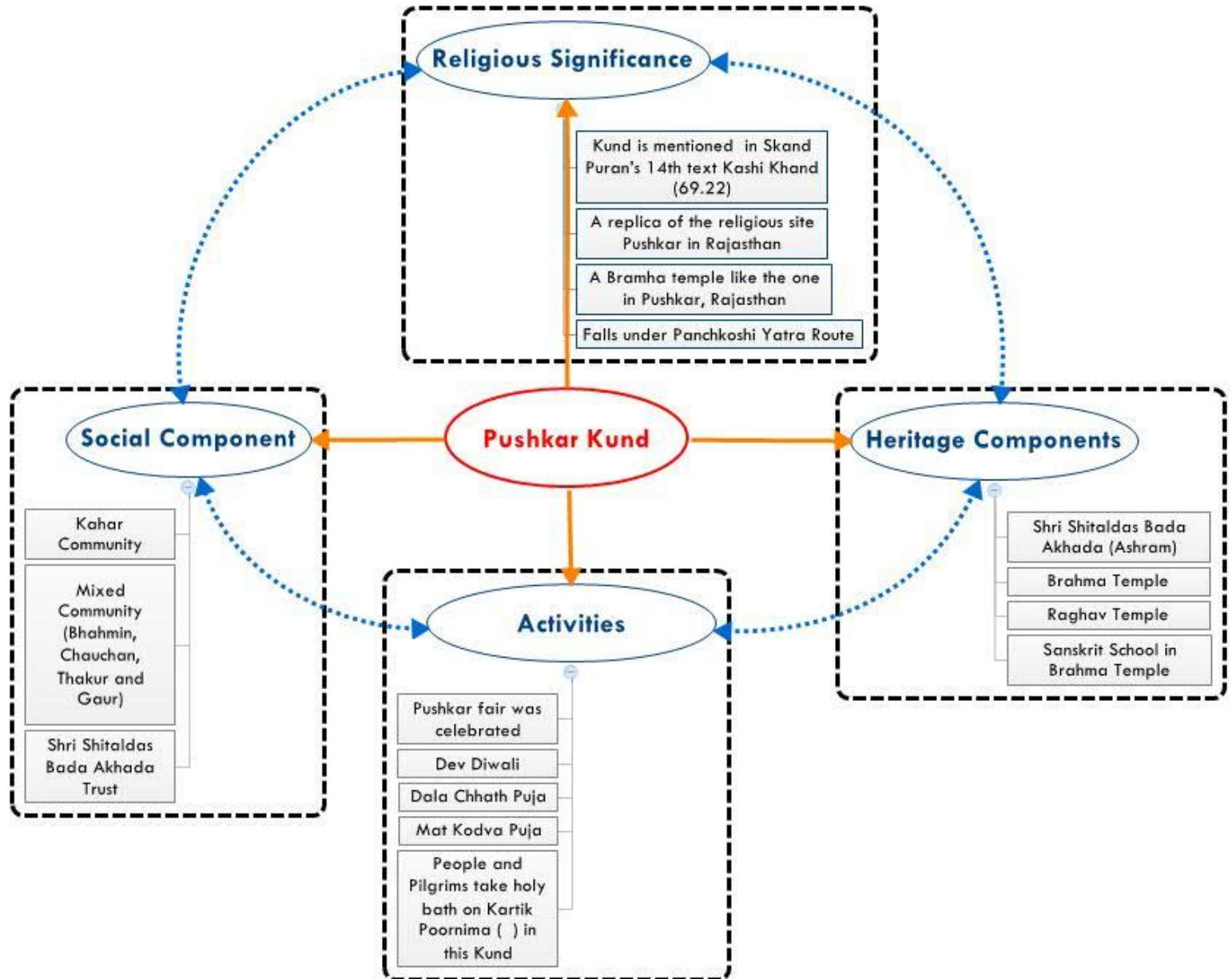
Pushkar Talab was mentioned in Skand Puran's 14th text Kashi Khand as a sacred water pool

Pushkar Kund is a replica of the religious Pushkar site in Rajasthan. The Kund has a Brahma temple similar to the one in Pushkar. It attracts thousands of pilgrims and visitors as it is believed to bestow equivalent benefits as the original site.

The local community and pilgrims also take holy baths (Kartik Snana) during Kartik Poornima in the Kund



Pushkar Kund Significance



Livelihood Dependency on Kund



Local Community Consultations

ShitaldasjiBadaAkhada (Brahma Temple and Ashram)

- Cleaning of water hyacinth
- Lighting facility
- Police security
- Public awareness
- Pathway around the *kund*
- Proper entry steps to *kund*
- Street furniture
- Pay and use toilet facility

Kahar community

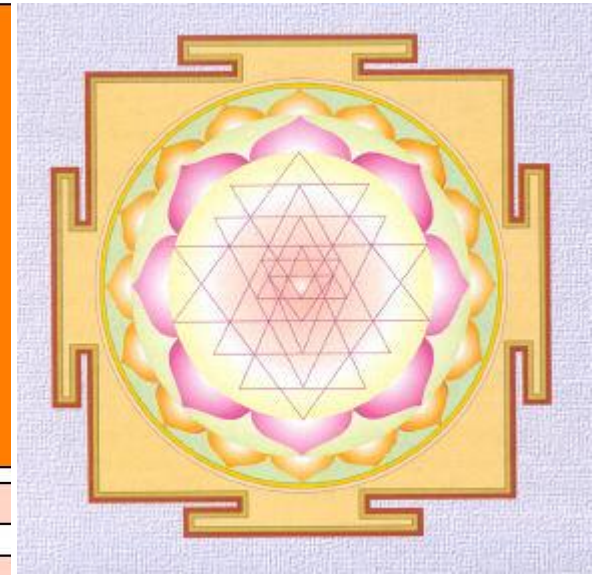
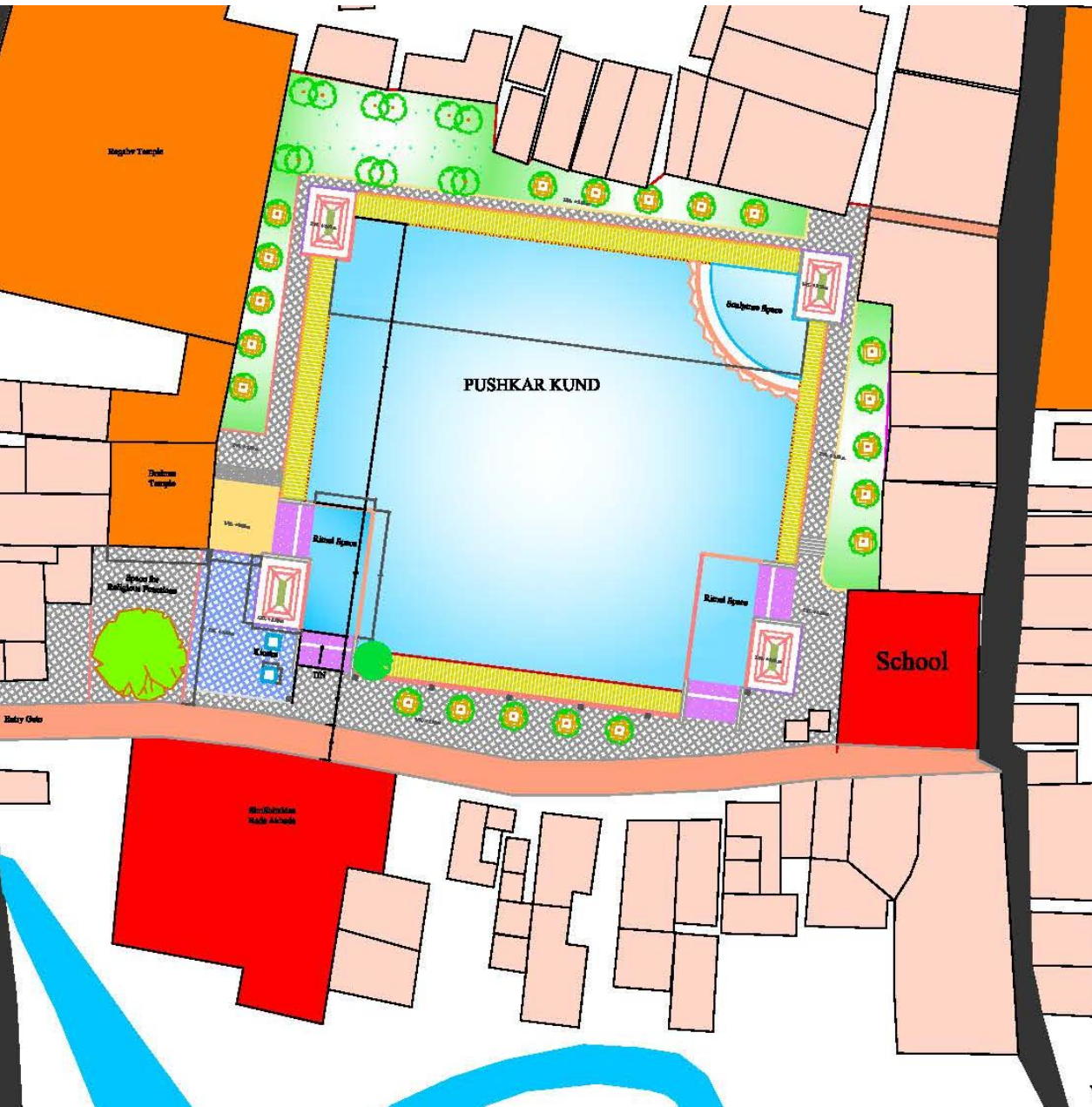
- Efficient solid waste management
- Pay and use toilet facility
- Willing to contribute for the maintenance of the kund
















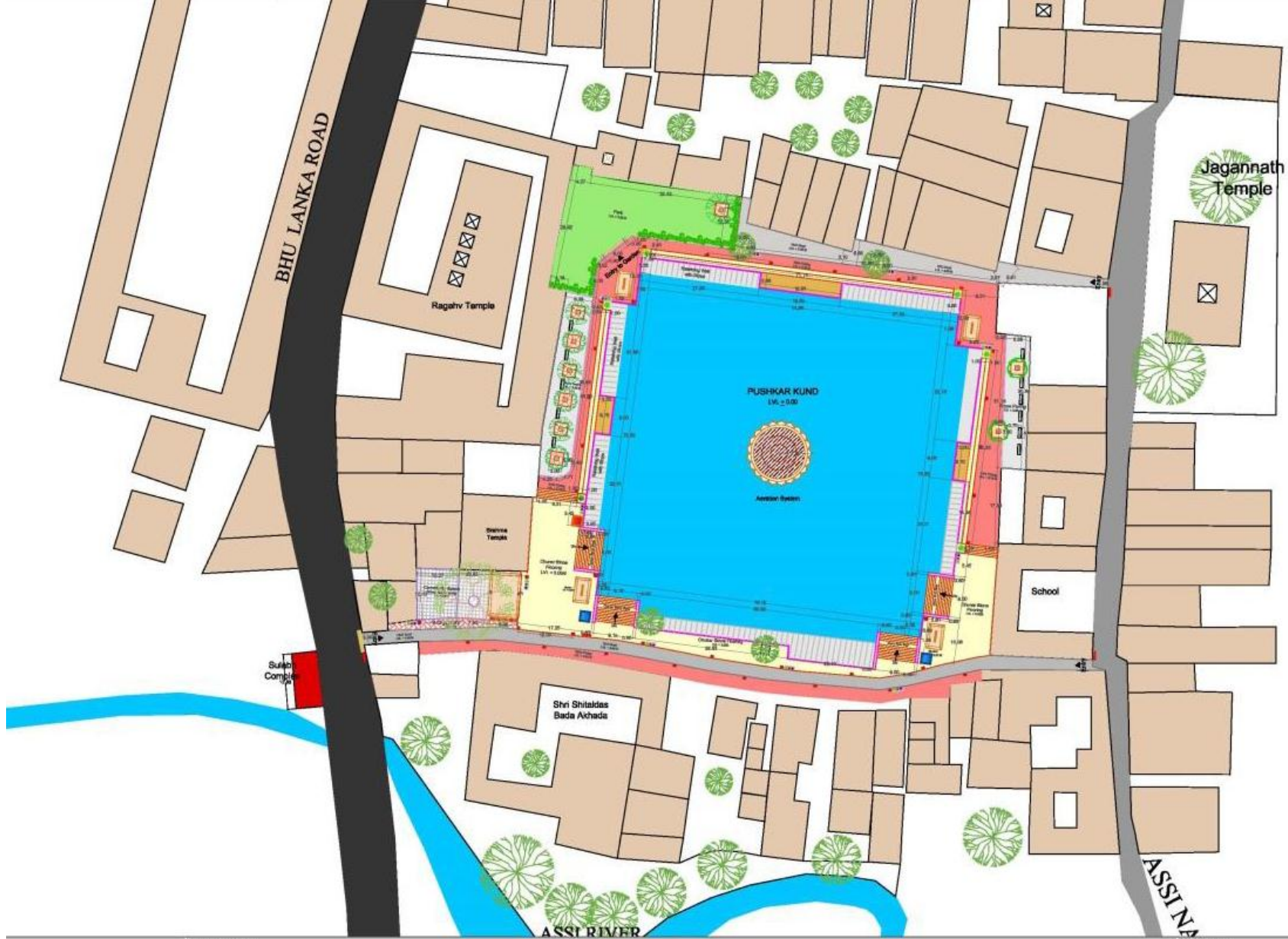
Existing Land Use



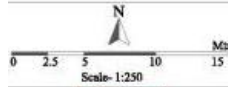
Proposal



- | | |
|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
|  Existing Road |  Building Footprint |
|  Road Up-gradation |  Religious Buildings |
|  Proposed Railing |  Akhada/Dharamshal |
|  Proposed Pathway |  Street Light |
|  Retaining Wall | |
|  Proposed Parks | |
|  Proposed Utility Up-gradation | |
|  Proposed Community Space | |
|  Waterbodies | |



PROPOSAL
Pushkar Kund, Varanasi



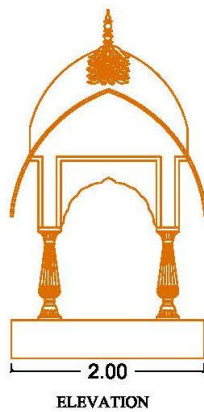
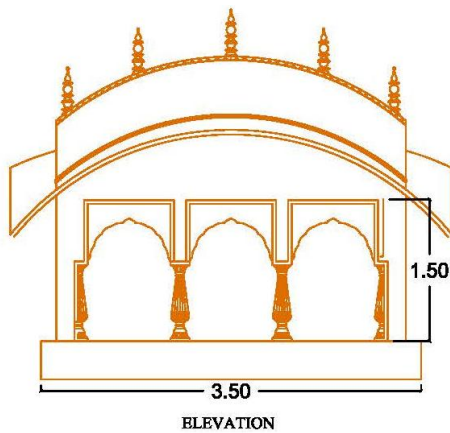
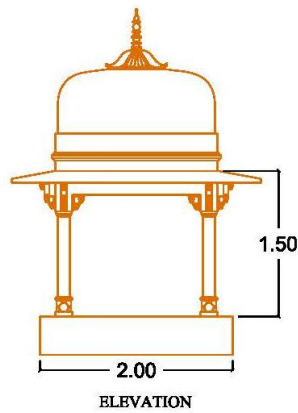
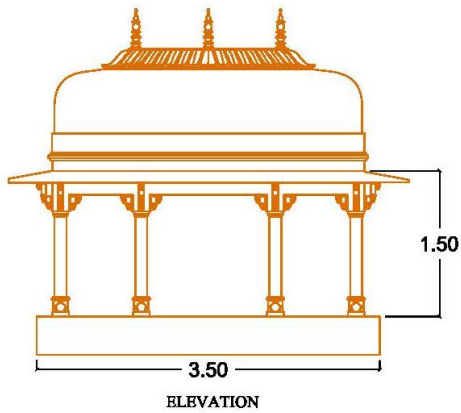
SHEET No - 1

LEGEND

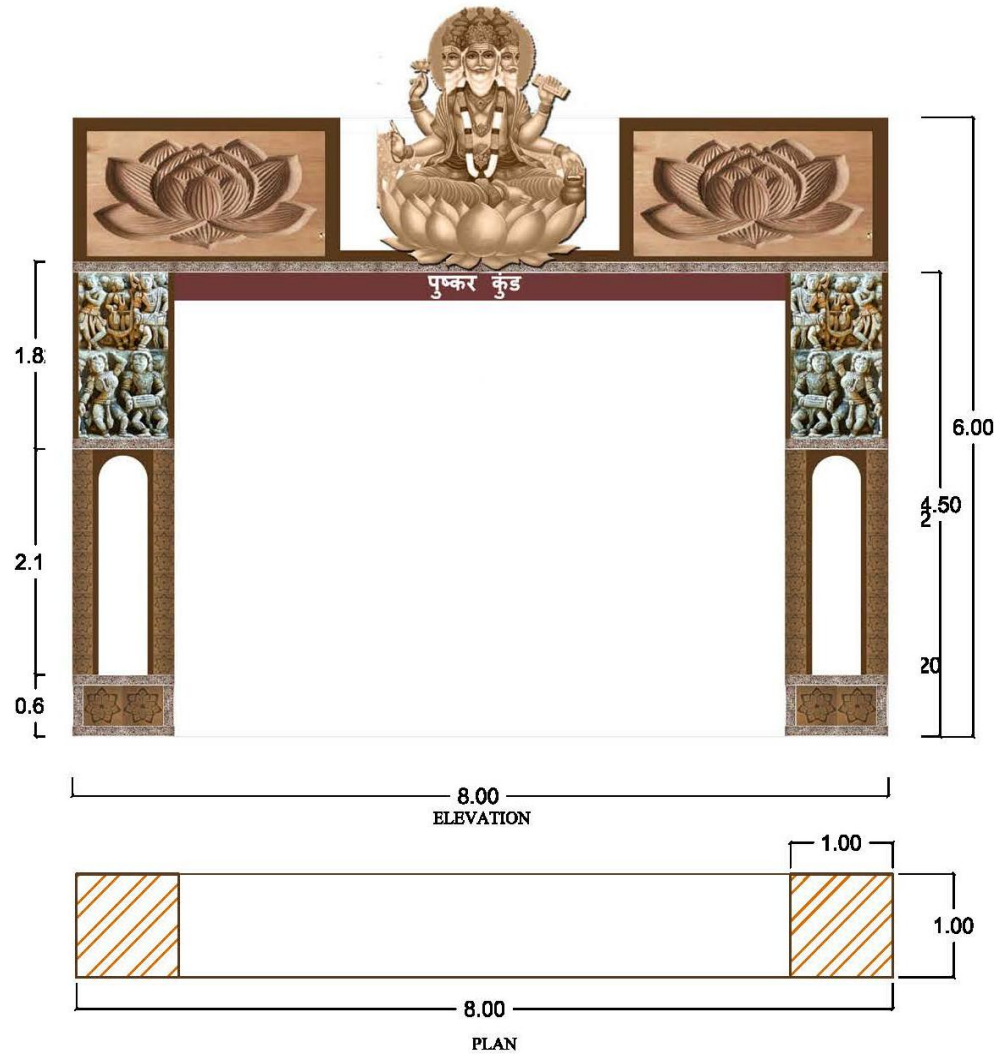
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| <ul style="list-style-type: none"> — Existing Road — Road Up-gradation — Proposed Steps — Proposed Railing — Proposed Brick Paving — Proposed Chunar Stone Paving — Proposed Kota Stone Paving — Proposed RCC Paving | <ul style="list-style-type: none"> — Proposed Community Kitchen/Dharmshala — Proposed Vegetable Market — Proposed Utility — Proposed Green Areas — Proposed Aeration System — Proposed Bridge — Proposed Parking | <ul style="list-style-type: none"> — Proposed Retaining Wall — Waterbodies — Building Footprint — Proposed Resting Shelters /Religious Spaces — Proposed Security Cabin — Proposed Kloks | <ul style="list-style-type: none"> — Proposed Dustbins — Proposed Furniture — Proposed Signages — Proposed Ceremonial Gate — Proposed Street Light — Proposed Jetty |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Public Facilities

RESTING SHELTER



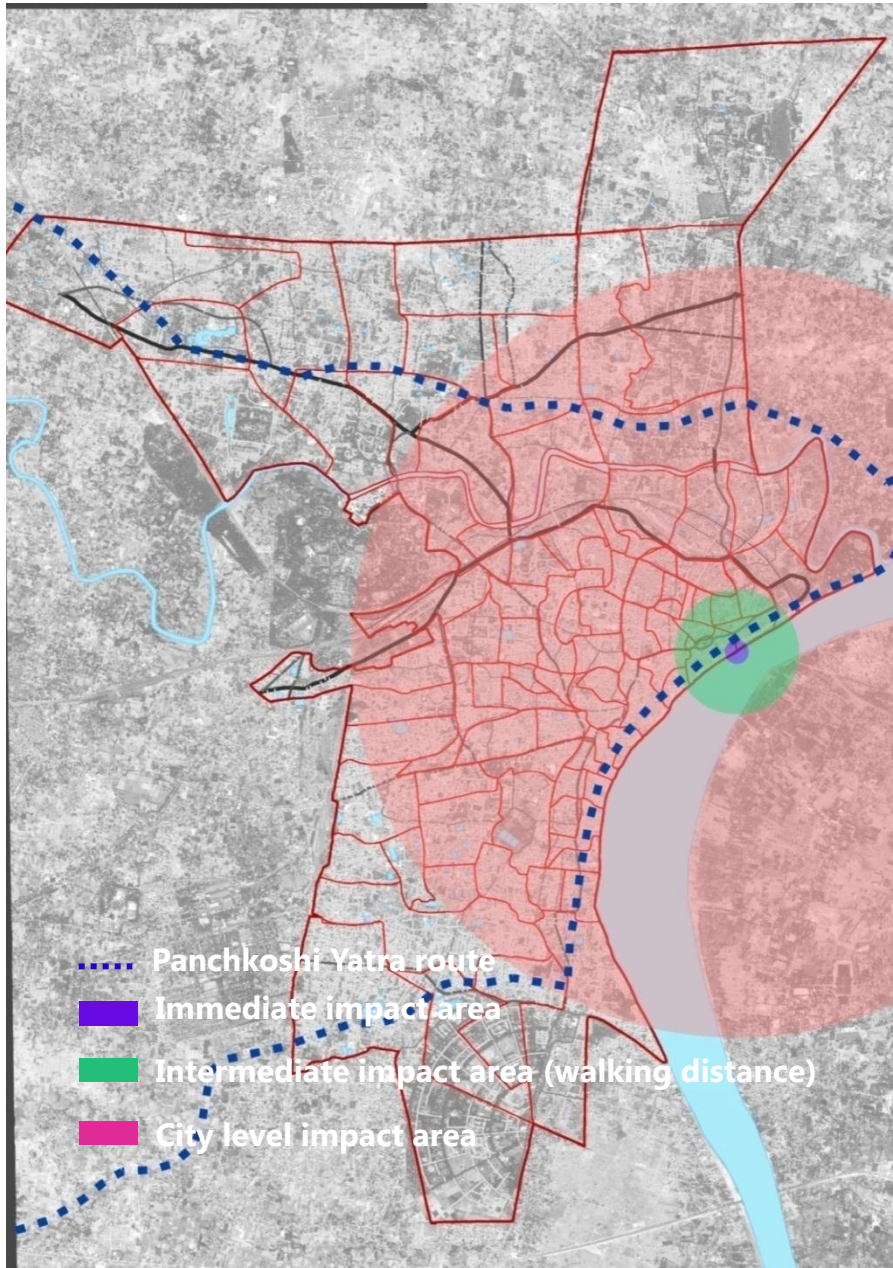
ENTRY GATES - PUSHKAR KUND



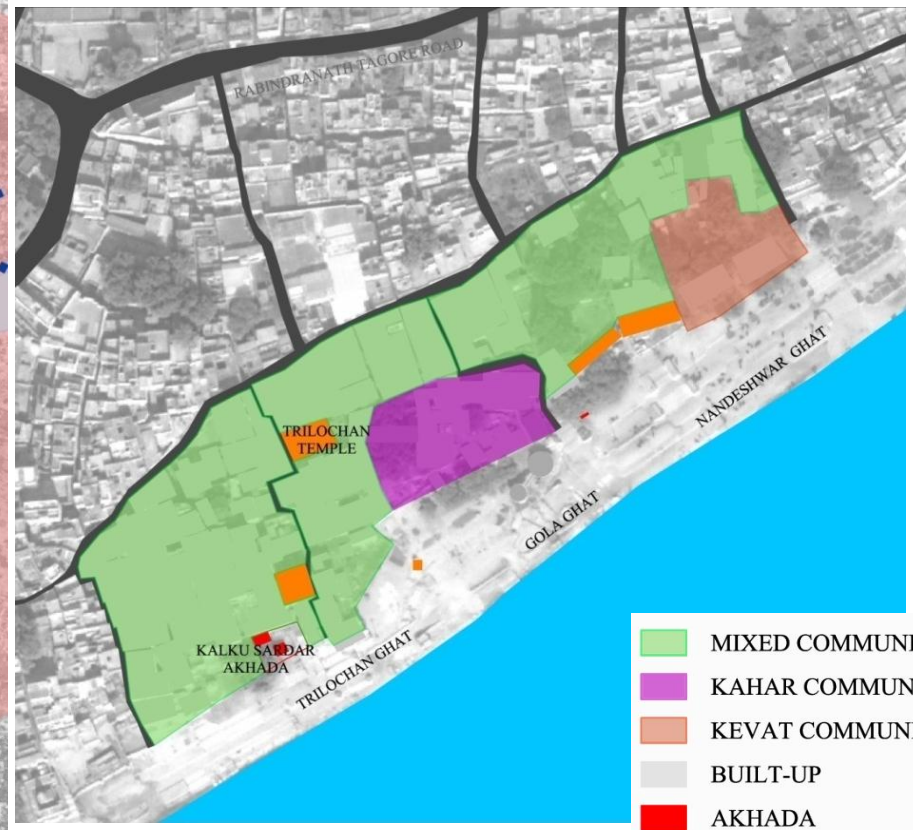


TRILOCHAN-GOLA-NANDESHWAR GHATS

Pilot Area Delineation



Area of immediate influence = 0.056 Km²

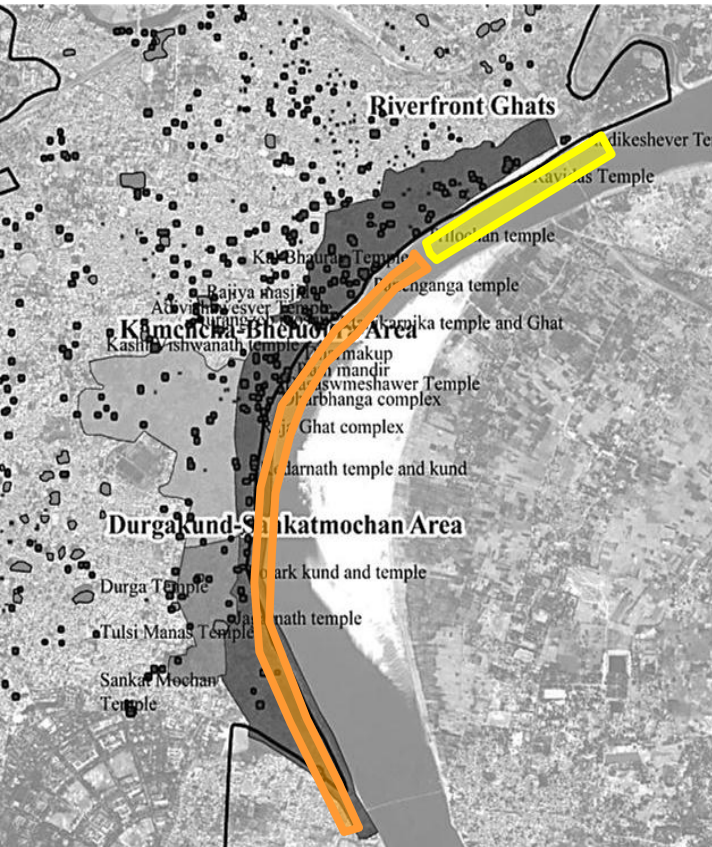


Community drawn map

- MIXED COMMUNITY
- KAHAR COMMUNITY
- KEVAT COMMUNITY
- BUILT-UP
- AKHADA
- RELIGIOUS
- WATER BODIES
- ROADS

Criteria for Selecting the Ghats

The stretch from the Assi Ghat to Trilochan Ghat is the most commercialized and visited by pilgrims. The remaining ghats are mostly residential and often neglected in terms of services.

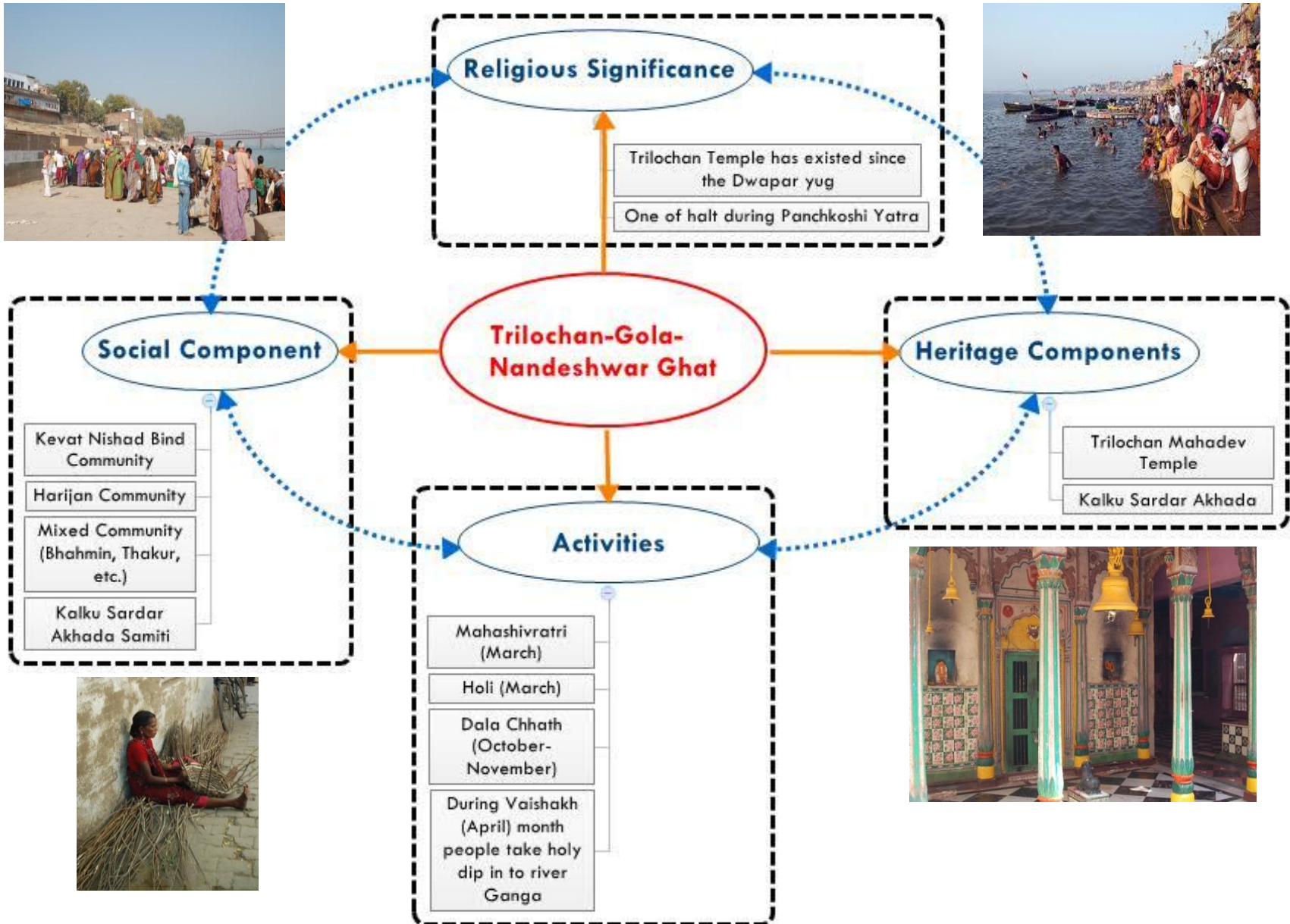


- Residential ghat stretch
- Commercial ghat stretch



- | | |
|------------------------------------------------------------------------|------------------------------------------------------------------|
| — Roads | ■ Broken Steps |
| — Internal Roads | ■ Drying up of Cowdung Cakes |
| ■ Waterbodies | ■ Broken Railing |
| ■ Building Footprints | ■ Solid Waste Dumping |
| ■ Religious & Institutional Buildings | ■ Closed Utility |
| ■ Utilities | ■ Narrow Access |

Ghats' Significance



Local Community Consultation

Nishad Bind Community

- Resting shelters
- Plantation
- Prohibit gambling activity in the *ghat*

Harijan Community

- Sitting spaces
- Toilet facilities
- Resting shelters
- Prohibit gambling activity in the *ghat*
- Landscaping

Kalku Sardar Akhada Samiti

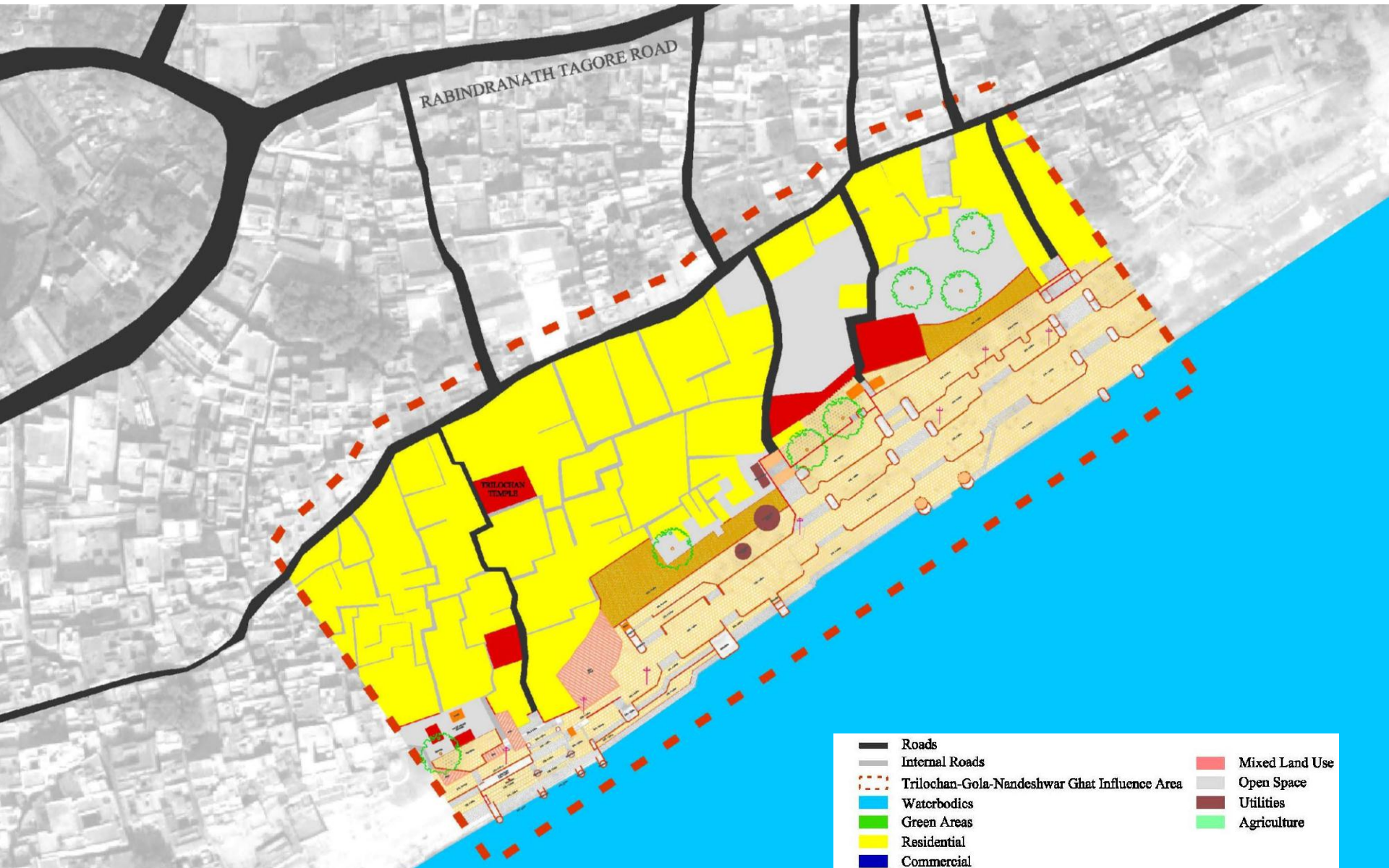
- All boats should be beautifully decorated, promoting the heritage of Varanasi
- Sitting spaces
- Police patrolling on land and water
- Buildings in the *ghats* should use one color
- Resting shelters
- Pay and use toilets
- Pollution (noise & water) control)
- Proper solid waste management
- Proper safety measures for women

Mahant of Trilochan Ghat
















- Changing rooms
- Resting shelters
- System for safety and security, police

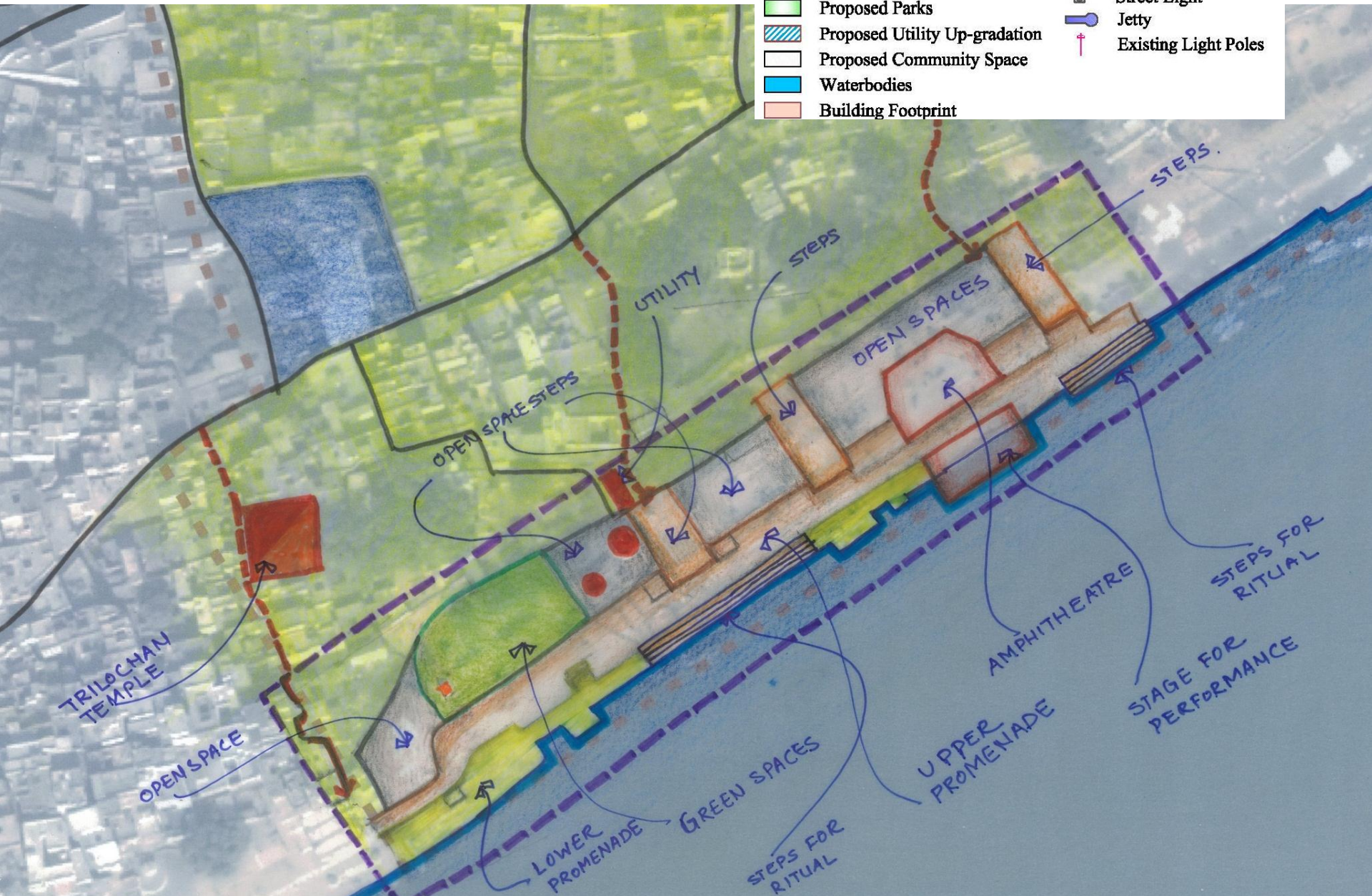


Existing Land Use

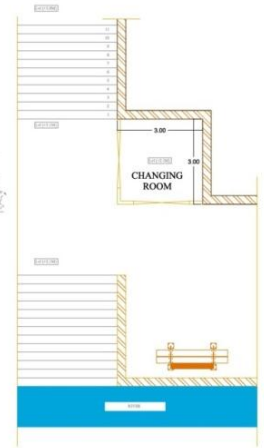
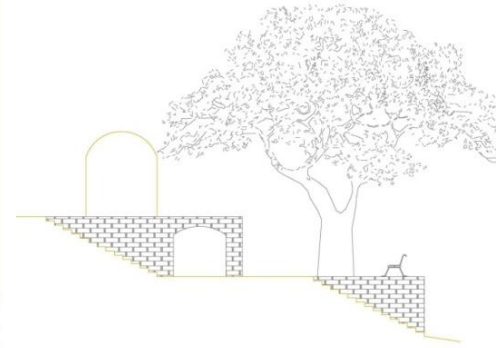


Proposal

- | | |
|-------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
|  Existing Road |  Religious Buildings |
|  Road Up-gradation |  Akhada/Dharamshal |
|  Steps Renovation |  Existing Utility |
|  Proposed Railing |  Street Light |
|  Proposed Parks |  Jetty |
|  Proposed Utility Up-gradation |  Existing Light Poles |
|  Proposed Community Space | |
|  Waterbodies | |
|  Building Footprint | |



Public Spaces and Facilities



Proposed City Heritage Guided Tour

Assi Ghat

Assi Ghat is the southernmost ghat in Varanasi. Assi Ghat is one of ghats often visited for recreation and during festivals. On typical days about 300 people visit every hour in the mornings, and on festival days 2500 people arrive per hour.



Sankat Mochan Temple



Sankat Mochan Hanuman Temple is one of the sacred temples of Hindu god Hanuman in the city of Varanasi. The current temple structure was built in early 1900s by the educationist and freedom fighter, Pandit Madan Mohan Malviya, the founder Banaras Hindu University.

Bharat Mata Temple

The Bharat Mata temple at Varanasi is the only temple dedicated to Bharat Mata. It is located on the Mahatma Gandhi Kashi Vidyapeeth campus. The Bharat Mata temple was built by Babu Shiv Prasad Gupt and inaugurated by Mahatma Gandhi in 1936.



Sanskrit University



To establish their rule in India, the officers of the East India Company thought it necessary to preserve the knowledge of Hindus, for protection and development of Sanskrit, they chose Benares in 1750.

Sarnath

Sarnath is the deer park where Gautama Buddha first taught the Dharma, and where the Buddhist Sangha came into existence through the enlightenment of Kondanna. Sarnath is located 13 kilometres north-east of Varanasi.



Kashi Vishwanath Temple



Kashi Vishwanath Temple, also called Golden Temple,[1] which, in its present shape, was built in 1780 by Maharani Ahilyabai Holkar of Indore, is located on the outskirts of the Ganges. This temple makes Varanasi a place of great religious importance to the Hindus.

Raj Ghat

It is the northern most ghats. It also called Adikeshava Ghat. The Adikeshava Vishnu temple is located where the Varuna River flows into the Ganges. The excavations made by the Archaeological Survey of India at Raj Ghat discovered a variety of terracotta human and animal figurines.



Kedar Ghat

Kedar ghat has a favorite temple among south India and Bengalis. This ghat was constructed by Maharaja of Vijayanagar. This is a spacious temple built in ancient Hindu architectural style. A pond known as Parvati Kund is placed just down of the Kedar Ghat.

Durga Kund

Durga Temple was built in the 18th century. According to legend, the present statue of Goddess Durga was not made by man but appeared on its own in the temple. The architecture is of a Nagara Style, which is typical of North India.



Dasashwamedh Ghat

It is the main ghat in Varanasi close to "Vishwanath Temple" and most spectacular ghat. Two Hindu mythologies are associated with it: According to one, Lord Brahma created it to welcome Lord Shiva. Another legend, Lord Brahma sacrificed ten horses during Dasa -Ashwamedha yajna performed here.

Manikarnika Ghat

It is most known for being a place of Hindu cremation.. When Mata Sati (Aadi shakti mata)sacrificed her life & set her body ablaze after Raja Daksh Prajapati (one of the sons of Lord Brahma)tried to humiliate Lord shiva in a Yajya practiced by Daksh.



Trilochan Ghat

Trilochan ghat hoses the temple of lord shiva (tri-three, Lochana-eye). Under the Gadhavala rule, in 1100 the ghat was very popular site for sacred bath and rituals.

Nepali Temple

The King of Nepal had built this temple on Lalita ghat on Ganga river at Varanasi in Nepali style. This Nepali temple is also called the Kathwala temple. The temple has some magnificent and articulate woodwork.



Exploring Varanasi - A Guided Tour



Varanasi City Tour

(Everyday Starts at Assi Ghat and Raj Ghat at 7:00 AM)



Managed and Operated in
Collaboration with Varanasi Heritage Cell and Varanasi Municipal Corporation

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Brochure Prepared by CEPT University
Under IHCDP Program

(Chaired by MoUD, Supported by World Bank and Cities Alliance)

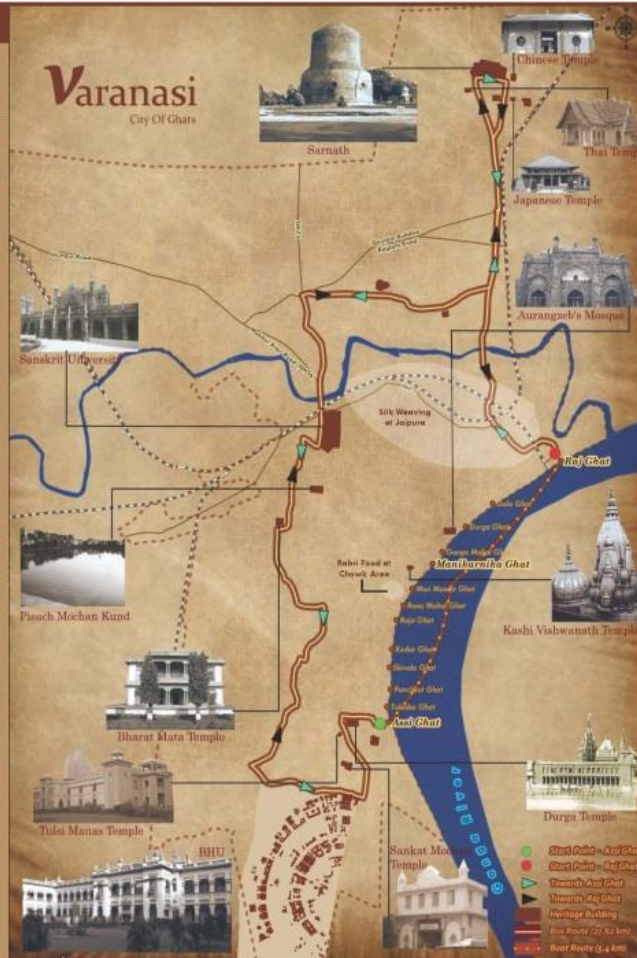
Proposed City Heritage Bus Route

City Introduction

Varanasi, or Benaras, (also known as Kashi) is one of the oldest living cities in the world. Mark Twain, the English author and literature, who was enthralled by the legend and sanctity of Benaras, once wrote : "Benaras is older than history, older than tradition, older even than legend and looks twice as old as all of them put together" . According to the 'Vamana Purana', the Varuna and the Assi rivers originated from the body of the primordial person at the beginning of time itself. The tract of land lying between them is believed to be 'Varanasi', the holiest of all pilgrimages. The word 'Kashi' originated from the word 'Kas' which means to shine. Steeped in tradition and mythological legacy, Kashi is the 'original ground' created by Shiva and Parvati, upon which they stood at the beginning of time.



Varanasi is the microcosm of Hinduism, a city of traditional classical culture, glorified by myth and legend and sanctified by religion , it has always attracted a large number of pilgrims and worshippers from time immemorial. To every visitor, Varanasi offers a breathtaking experience. The rays of the dawn shimmering across the Ganges, the high-banks, the temples and shrines along the banks bathed in a golden hue stirring hymns and mantras along with the fragrance of incense filling the air and the refreshing dip in the holy waters gently splashing at the Ghats. Varanasi is also renowned for its rich tapestry of music, arts, crafts and education. Some of the world renowned exponents India has produced in these fields were schooled in Varanasi's cultural ethos. Luminaries apart, Varanasi abounds in the art of silk weaving, an exotic work of art which manifests itself in precious Banarasi Silk Sarees and Silk brocades which are cherished as collector's items across the world today.



Bus Route (27.62 km)



Boat Route (5.4 km)



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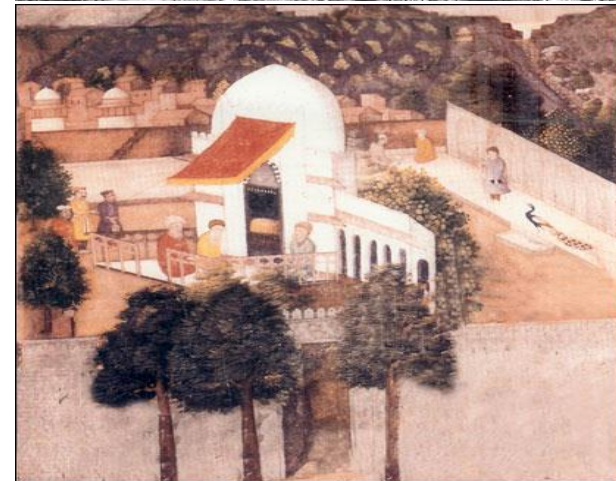
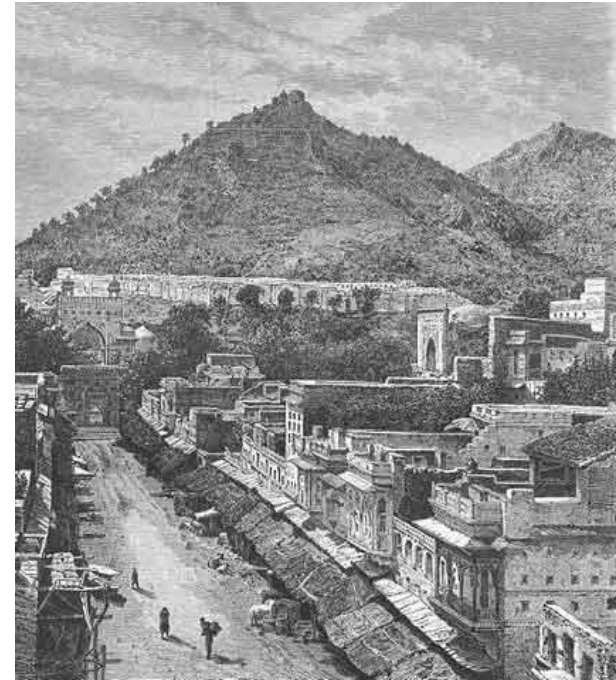
AJMER

DEMONSTRATION DPR

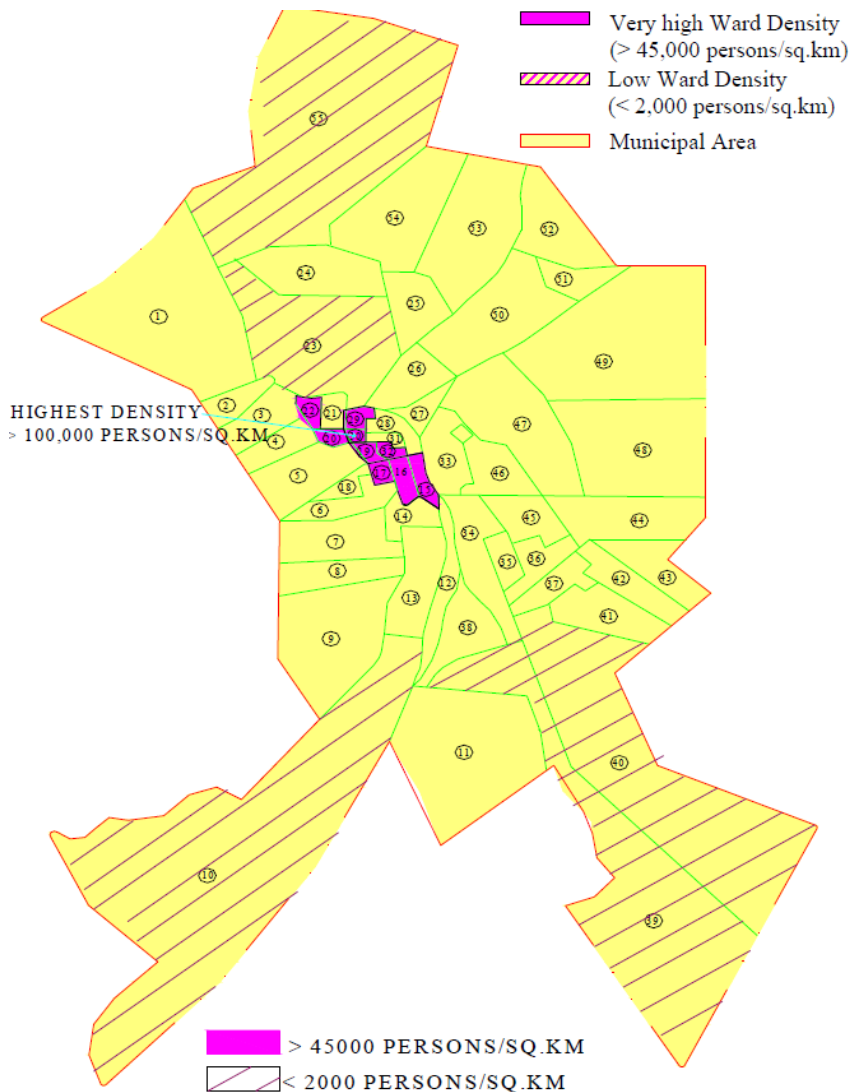


Ajmer genuinely fuses Hindu, Jain and Islamic heritages. One of the oldest cities of the state of Rajasthan, Ajmer was founded in the 7th century A.D. by Ajayrajsingh Chauhan. The city was named after King Ajayraj, originally Ajaymeru, meaning 'the one surrounded by mountains'. The Chauhan dynasty ruled Ajmer until the beginning of the 12th century, despite several attacks from Turkic Muslims. The permanent foundation of Islam in India was laid by Khawaja Mouinuddin Chishti in the city in 1192 A.D. Ajmer remained subject to Delhi sultanate until 1365 when it was captured by the Mewar ruler. In 1509, the city became a source of contention between the maharajas of Mewar and Marwar, and was ultimately conquered by the Marwar ruler in 1532. Ajmer was dominated by the Mughal Emperor Akbar in 1559, who ruled the city until 1770, when it was ceded to the Marathas. From then up to 1818, Ajmer was alternatively seized by the Mewar and the Marwar maharajas.

The Hill Fort of Taragarh and the Anasagar Lake are the only remains of the Chauhan dynasty. It took 15 years for Emperor Akbar to build the mosque of Adhai-Din-Ka-Jhonpra, whose carved stones were later engraved with Islamic calligraphy from the Quran. The Chisti Shrine Dargah Sharif is one of India's most important Islamic pilgrimage sites. The Dargah Sharif, Akbar Fort and Badshahi Building and the remaining old havelis are witnesses of the supremacy of the Mughal culture in the region.



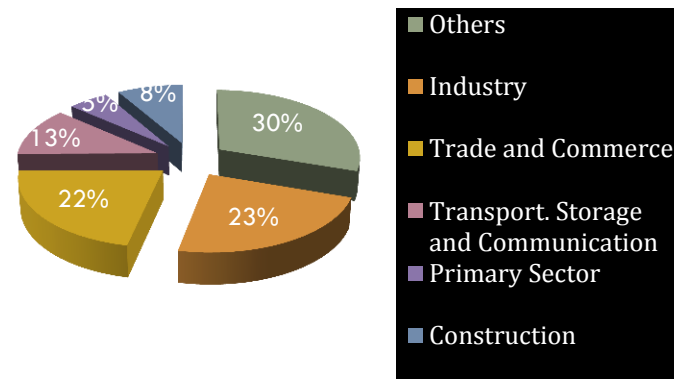
City and Population Profile



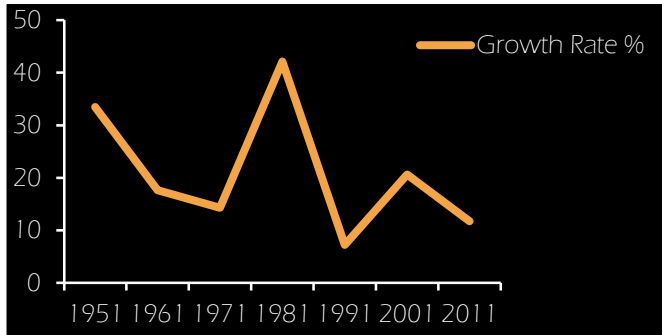
Ajmer is a typical example of an Indian city with a dense inner historic area, with over 50,000 persons/km² as compared to the overall city area density of 5,750 persons/km².

Total Population: 542,580 (2011)
 Below Poverty Line population: 19 percent
 No. of slums: 80
 Population in slums: 140,000 (1/4 total), includes those in the inner city area

Main Economic Activities



City Morphology



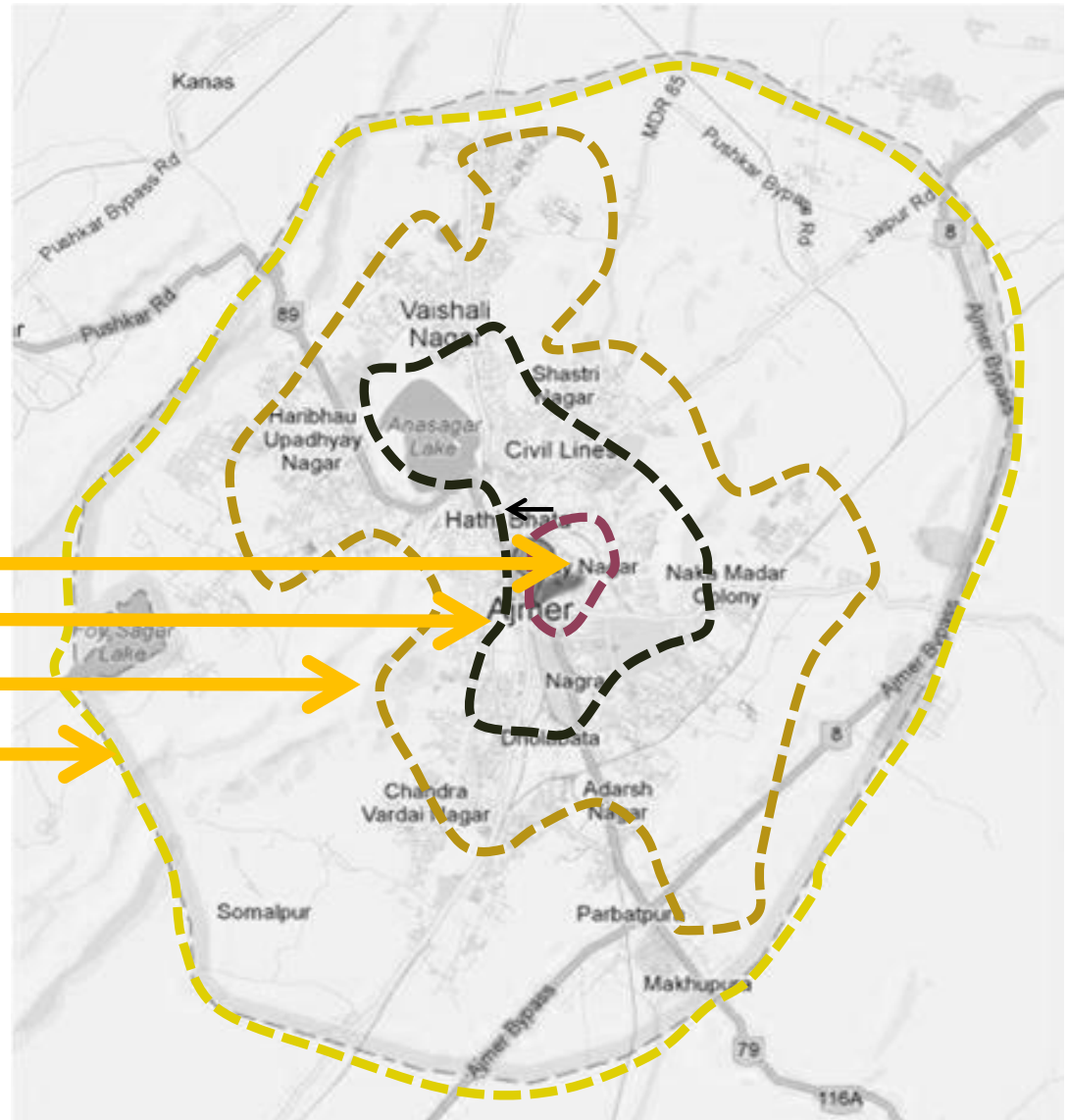
Ajmer city boundaries

1950

1970

1990

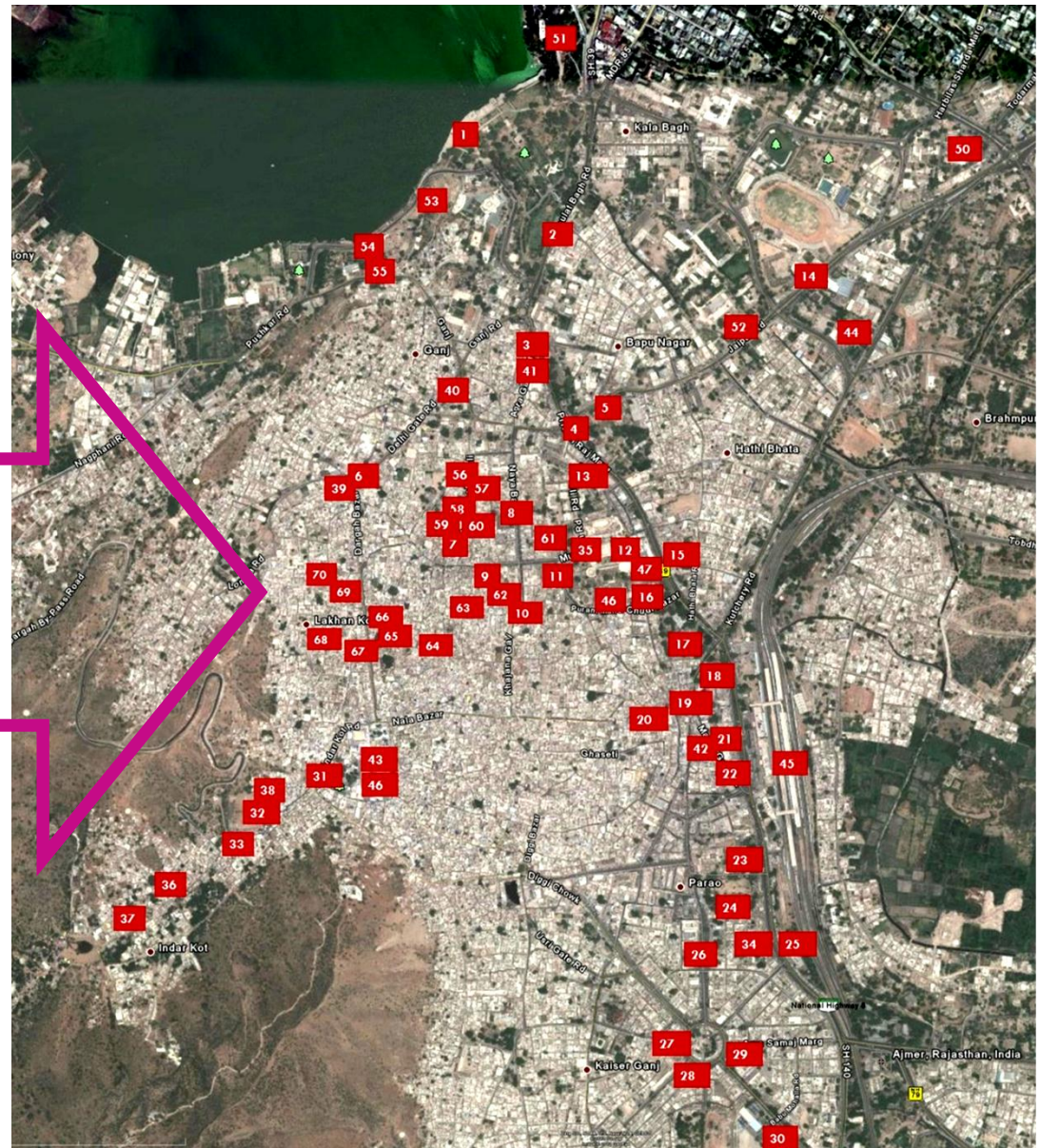
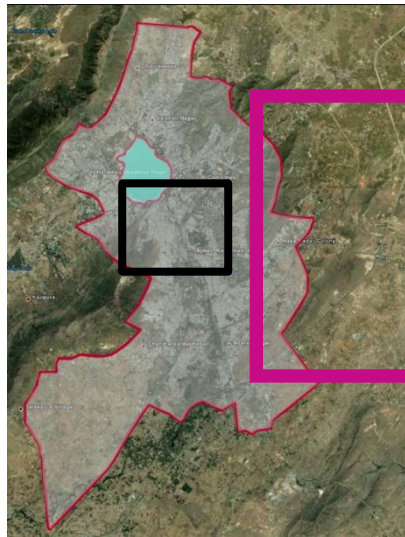
Present



Total urbanized area of 13,444 acres (53.8 km²) of which 85% is developed, 5% is government owned and 10% is open spaces and water bodies. The largest developed land is under residential use (45%) followed by transportation (18%) and commercial use (12%).

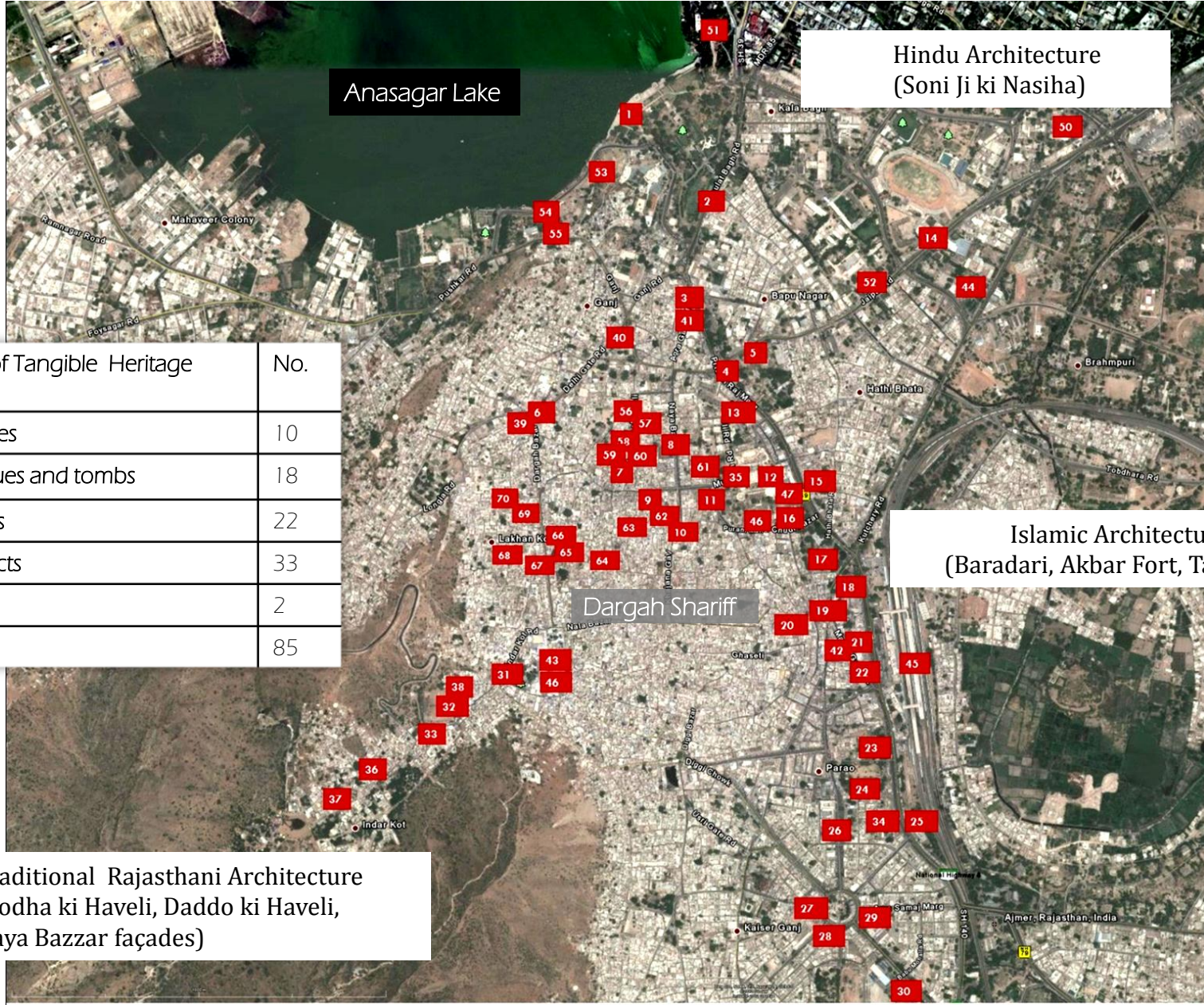
City-wide Heritage Mapping

The city-wide mapping of Ajmer's tangible and intangible heritage was conducted in about seven months. As in Varanasi, it involved the state and local authorities, residents and experts.



Desk reviews, workshops, one-to-one interviews and reconnaissance visits to the city inner area and other significant areas (e.g., Lake) were conducted.

Tangible Heritage



Hindu Architecture
(Soni Ji ki Nasiha)

Islamic Architecture
(Baradari, Akbar Fort, Taragarh)

Type of Tangible Heritage	No.
Temples	10
Mosques and tombs	18
Havelis	22
Precincts	33
Ghats	2
Total	85

Traditional Rajasthani Architecture
(Lodha ki Haveli, Daddo ki Haveli,
Naya Bazaar façades)

Clusters of Intangible Heritage



Ittar Making



Traditional Food



Gota Work



Pilot Area – Long Listing

Proposals from City Development Plan, Ajmer-Pushkar

1. Anasagar Lake Rejuvenation

- Afforestation and soil conservation measures
- Disiltation of Anasagar Lake
- Construction of community toilets complexes
- Public awareness and training
- Lab for water quality monitoring & biological research

2. Tourism and Conservation

- Pre-paid counters at bus stands and railway station
- Establishment of tourist information centres
- Promotion of Ajmer as a tourist destination
- Development works in and around Dargah Sharif
- Construction of New Vishram Sthali
- Promenade around Anasagar
- Conservation of heritage monuments
- Development of Arts and Crafts Village

Proposals from Tourism Department, Ajmer

1. Eco tourism development of Chasma-anur behind Taragarh Fort

2. Rope way from A-Dhai din ka Jhopara to Taragarh

3. Redevelopment of Fort Wall of Taragarh

4. Basic facilities for tourists

5. Conservation of all water bodies

- Aama bav
- Bad bav
- Kela bav
- Katan bav

6. Conversation and beautification of Foy Sagar

Priorities shortlisted by State Urban Department

1: Heritage Walk in Ajmer Old City and Naya Bazar Revitalization

2: Revitalization of Anasagar Lake and Monuments

3: Revitalization of Taragarh Dargah Area

4: Dargah e Sharif Area Revitalization

Proposals from local stakeholder consultations (Program)

1. Akbar Fort Precinct Development

2. Heritage Walk

3. Tourist Circuit within city

- Taragarh
- Dargah
- A-dhai-din kaJhopara
- Baradari
- Foy Sagar
- Anasagar
- Akbar Fort

4. Restoration of all old city gates

5. Dargah area improvement

6. Accessibility to all monuments

7. Parking for shopkeepers

8. Handicraft Centre at Akbar Fort

Criteria for Pilot Area Selection

1. Heritage Relevance

- High density of city's landmarks and traditional streetscapes

2. Combination of a variety of socioeconomic uses (living heritage)

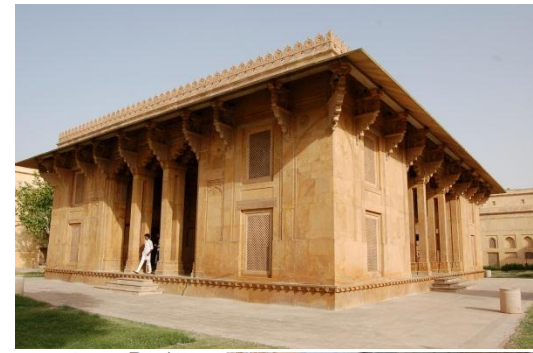
- Religious activities
- Cultural activities
- Commercial activities
- Residential
- Natural areas used for urban agriculture, water bodies

3. Poverty impact

- Family-owned business areas surrounded by low income neighborhoods and slums

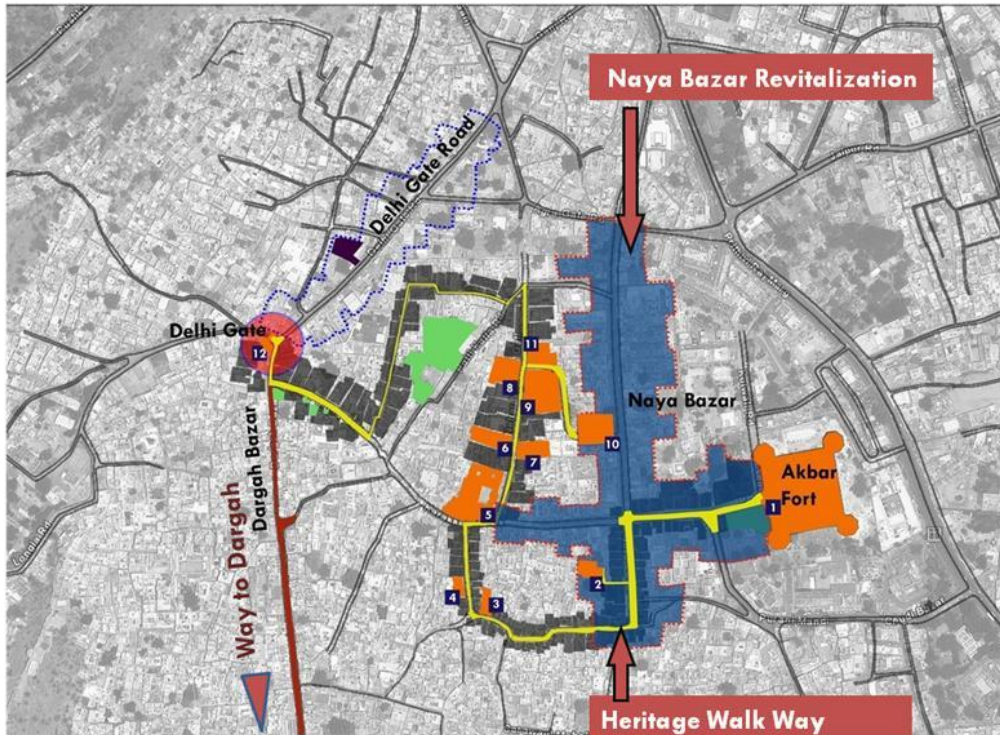
4. Heritage-at-risk and area-based challenges

- Lack of adequate water provision, solid waste management, traffic management affecting heritage
- Low awareness of heritage values leading to demolition, inadequate adaptations, expansions



Selected Pilot Area

The pilot area selected by the Program Steering Committee is the old core within the 5 gates and walls of the emblematic Akbar Fort. This is one of Ajmer's most densely populated areas and its traditional cultural and commercial heart.



Pilot Area

- Extension: 6.972 km²
- Total population: 50,802 people
- Number of slums: 4
- Total slum population: 235 households



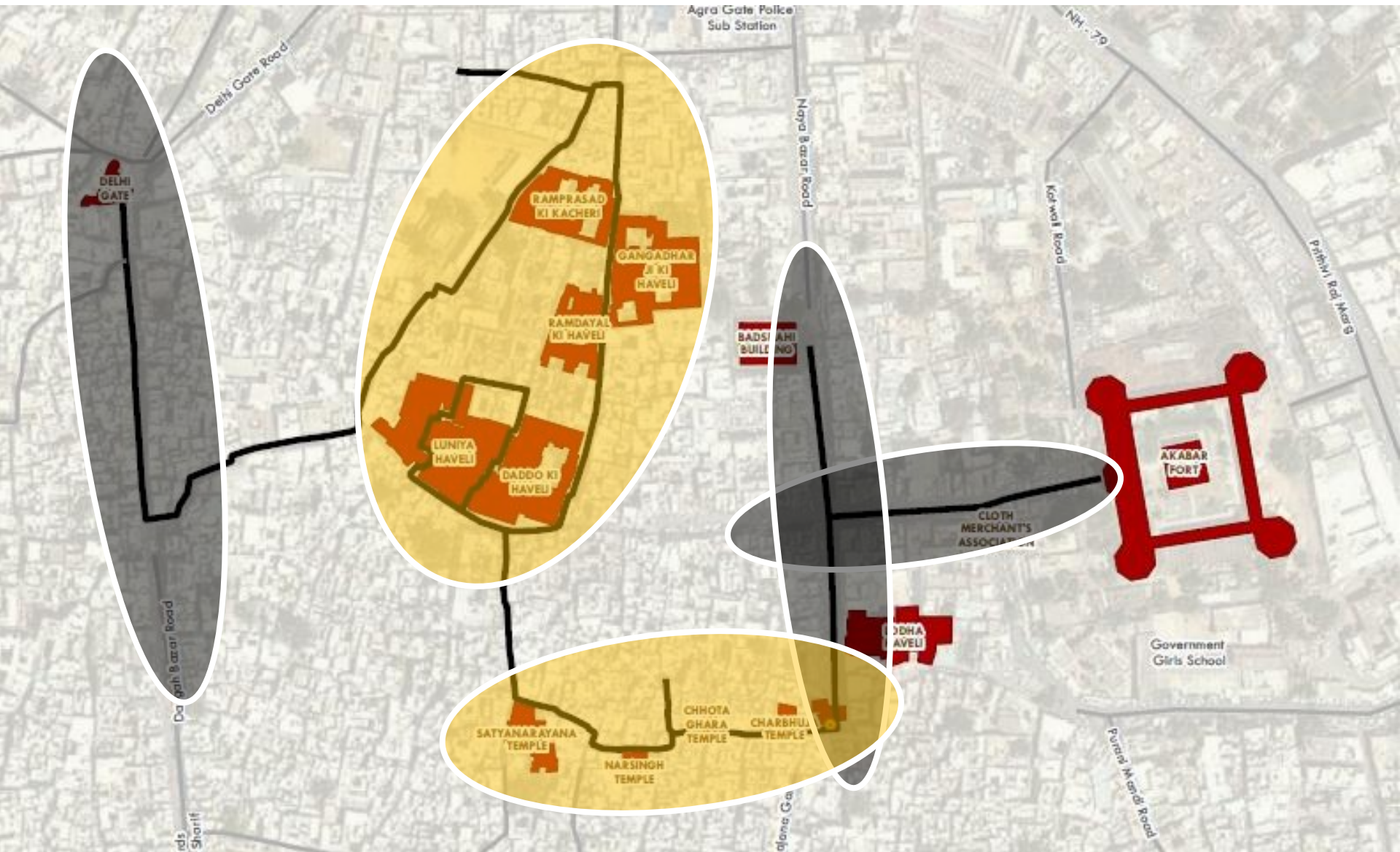
Objective:
Old City inclusive urban regeneration for its integrated socioeconomic, cultural, ecological and physical long-term sustainable development



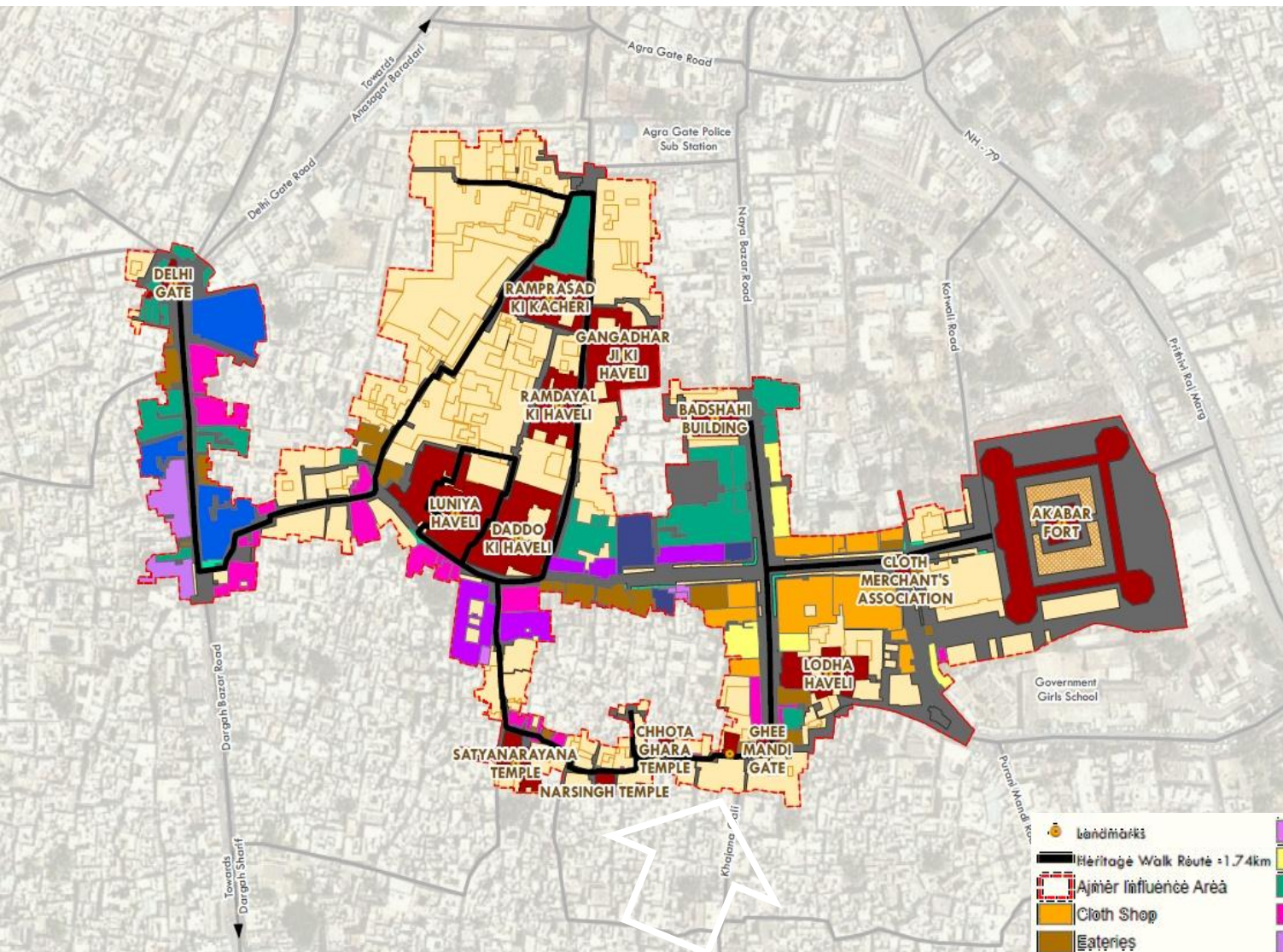
In order to raise awareness and expose people to the city's heritage, a 2.12 km **Heritage Walk** was proposed, linking the area's tangible and intangible heritage

Pilot Area Delineation

- Commercial areas
- Residential areas
- Monuments



Livelihood Dependency on Inner City Heritage

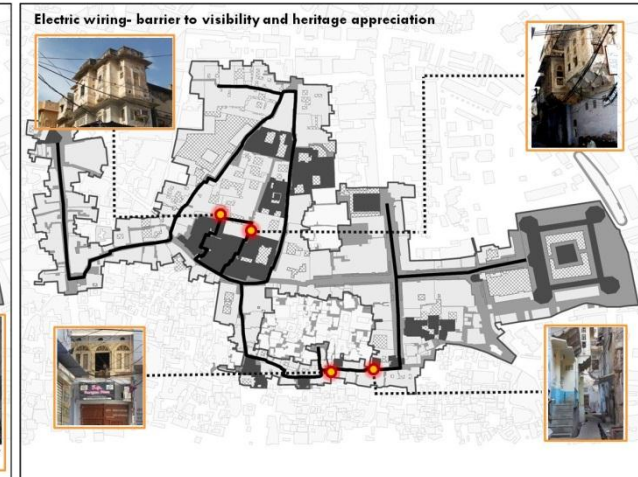
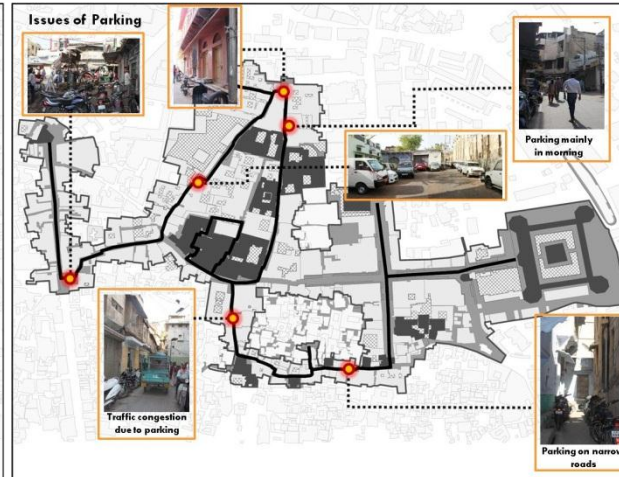
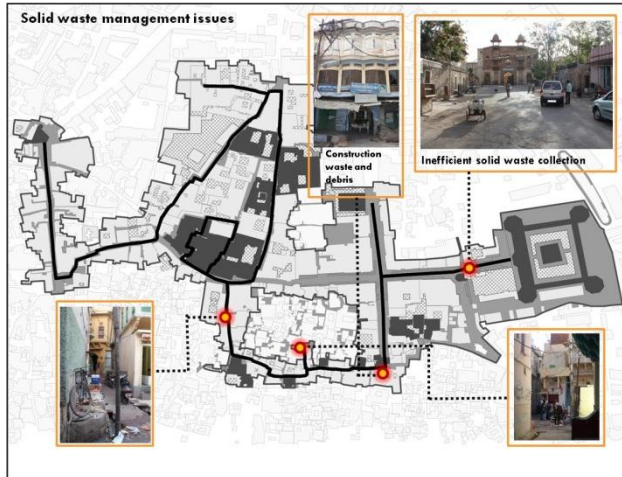
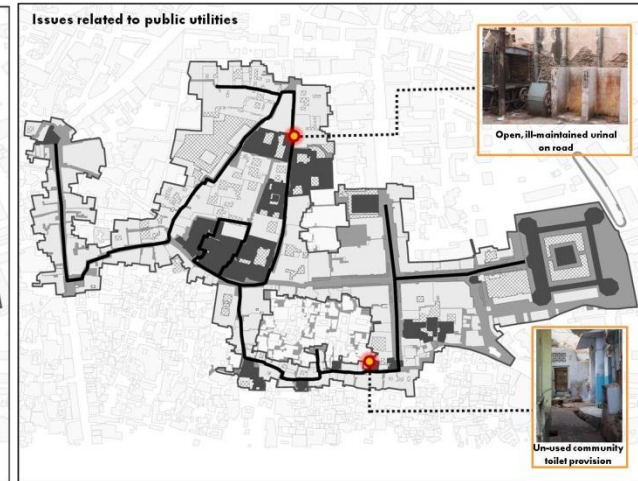
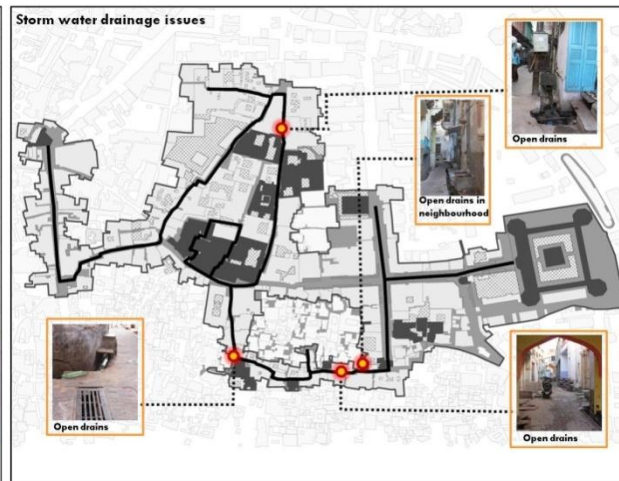
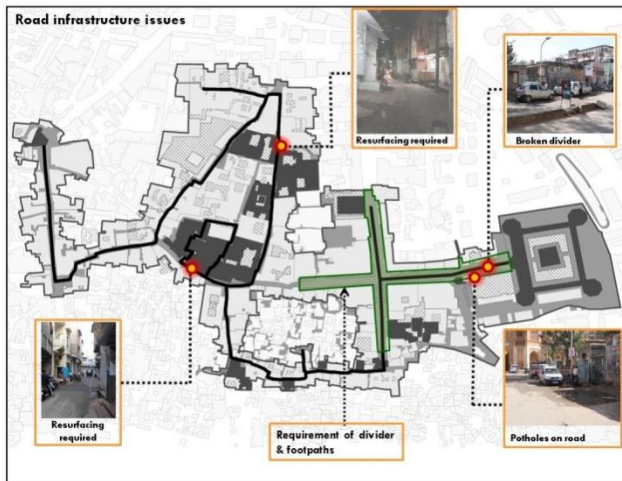


Nayabazaar: one of the three main market areas of Ajmer.

The main economic activities intrinsically related to Ajmer's intangible heritage are clothing, eatery, jewelry. There are about 2,000 people working on these domains in the area.

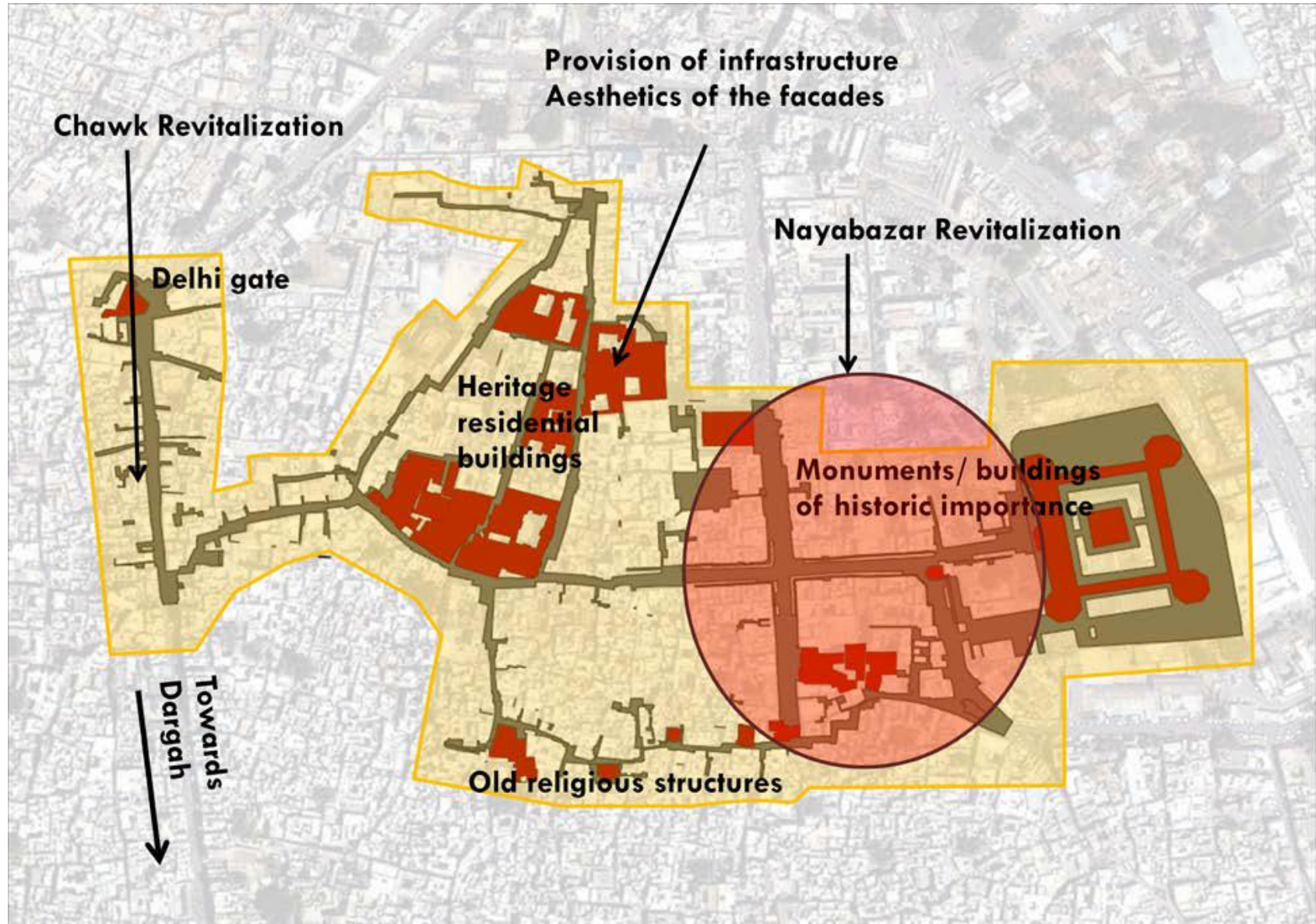


Issues (Services and Infrastructure)

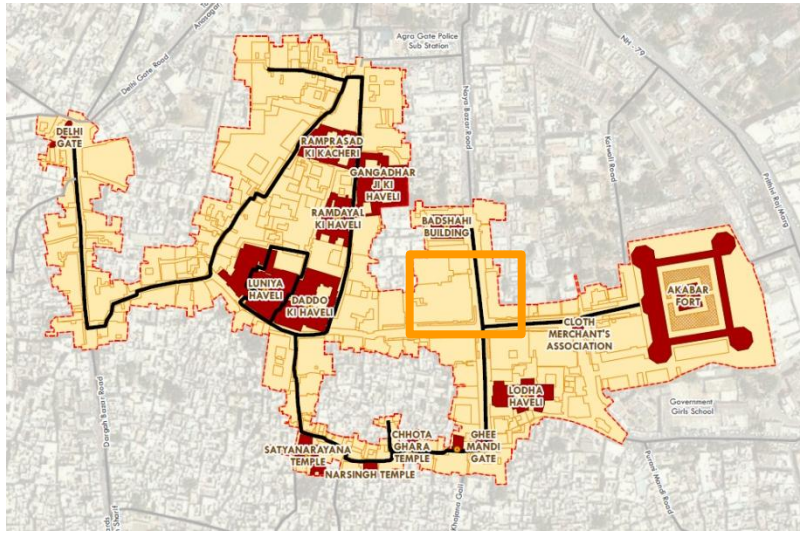


Proposal

The area was divided into 5 stretches and 2 chowks, given its diverse socioeconomic uses and cultural features. Specific components were discussed with local shoppers, street vendors and residents, among other key stakeholders.



Stretch 2 – Nayabazar

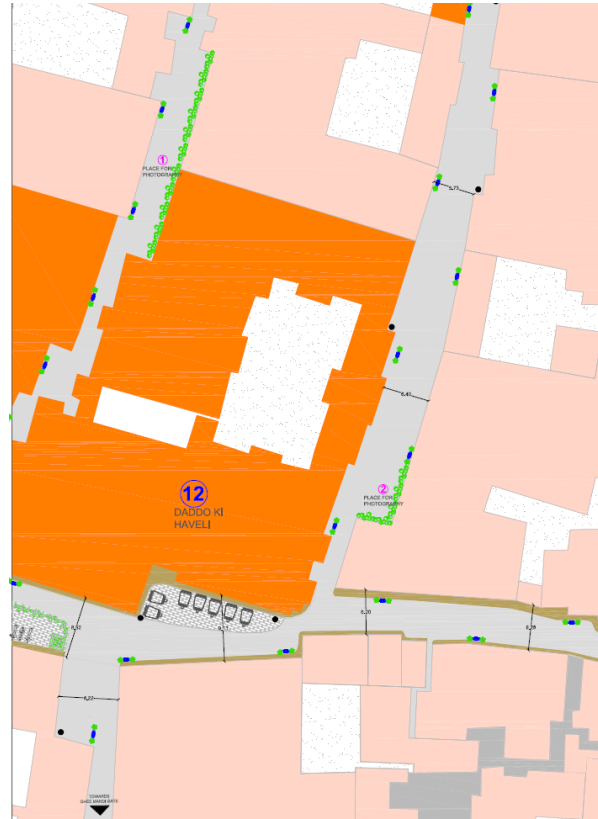
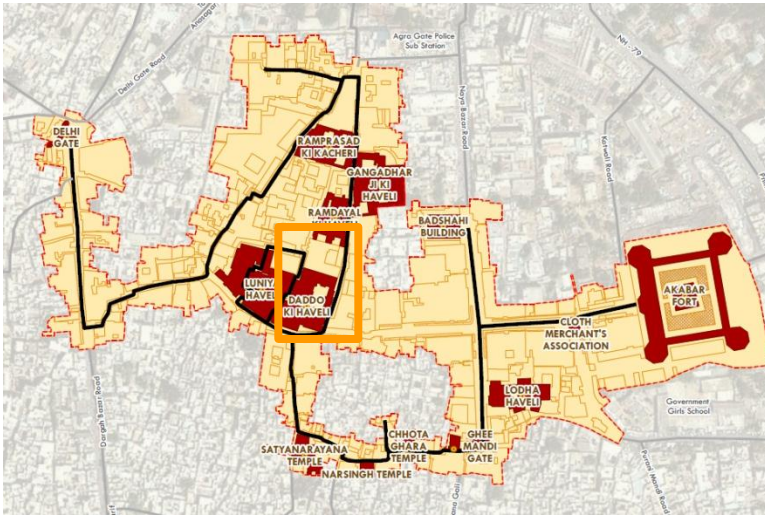


Components

- Façade treatment and signage
- Organization of street vendors
- Basic traffic management
- Parking for commercial and residential uses
- Basic services provision
- Street furniture



Stretch 3 – Dadoo Haveli

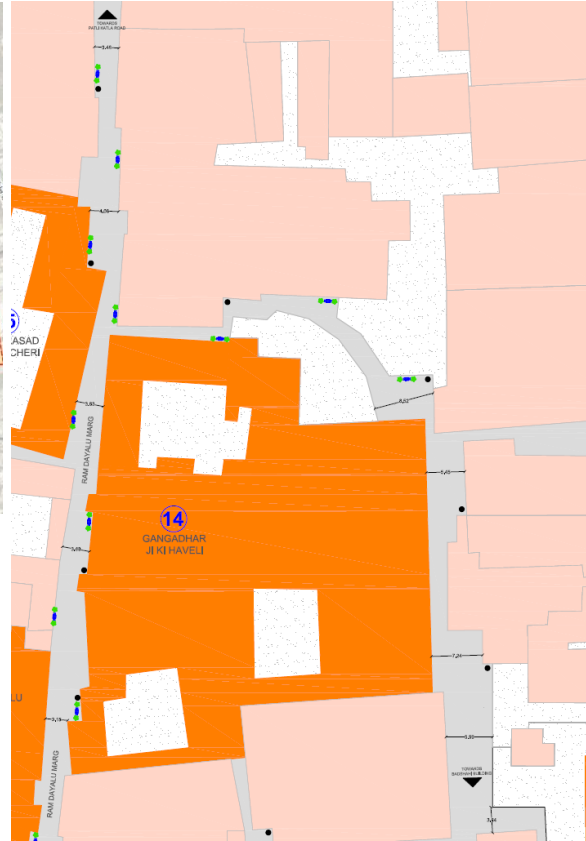
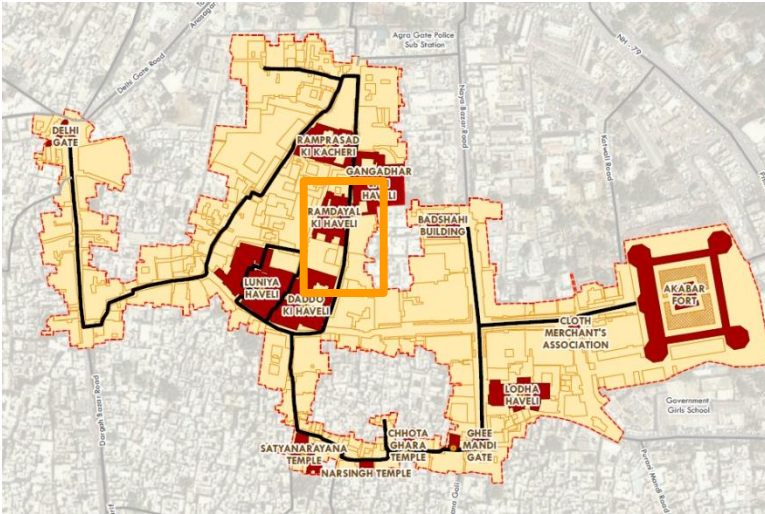


Components

- Façade treatment and signage
- Solid waste management
- Street furniture
- Electric wiring
- Drainage improvement
- Parking



Stretch 4 – Ramdayal ki Haveli

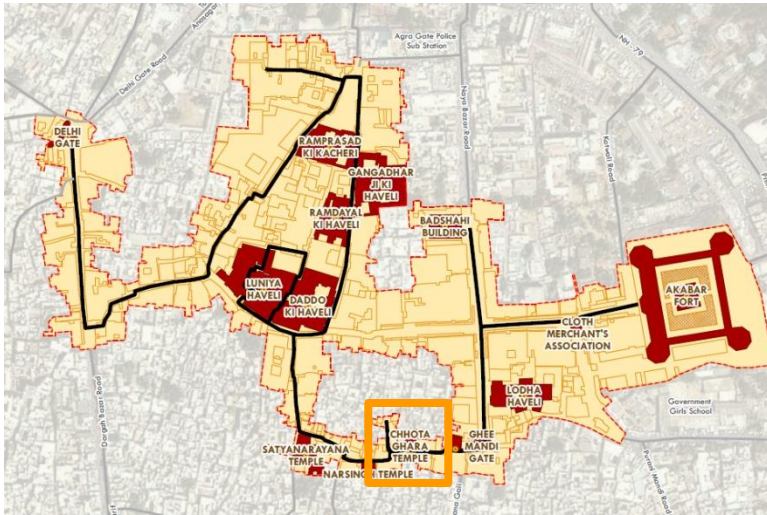


Components

- Façade treatment and signage
- Solid waste management
- Street furniture
- Drainage improvement
- Electric wiring
- Parking

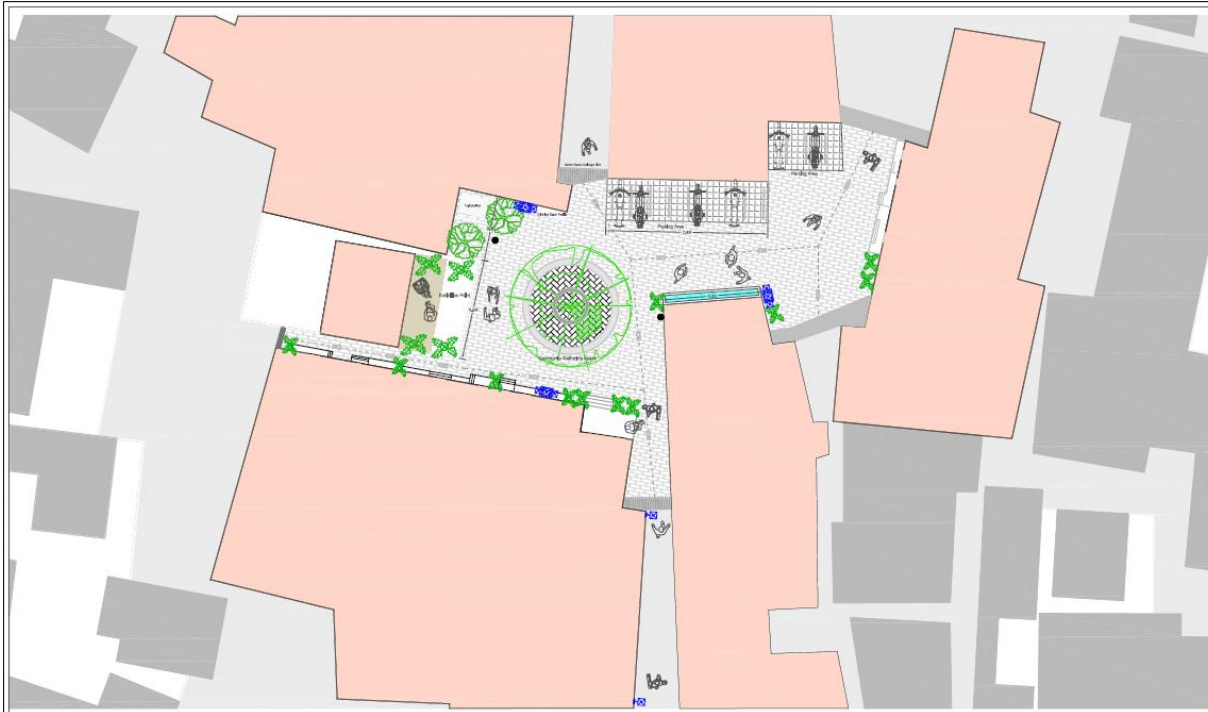


Stretch 5 – Chotta Ghara



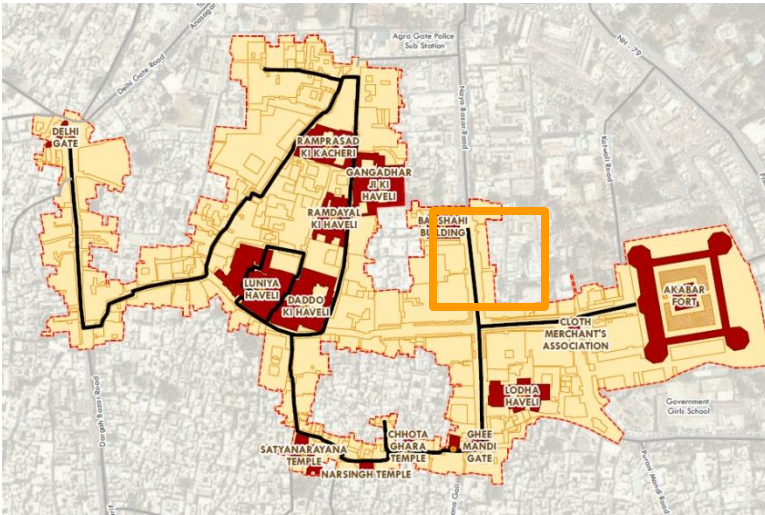
Components

- Façade treatment and signage
- Solid waste management
- Street furniture
- Parking
- Community spaces





Chowk 1 Revitalization

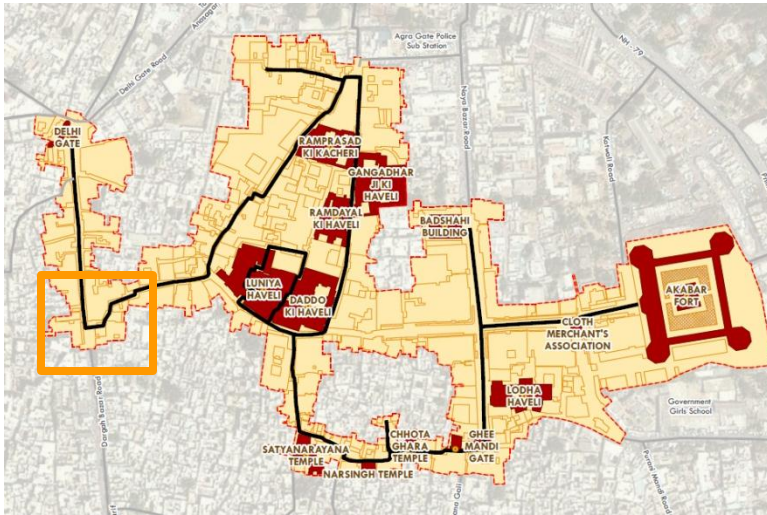


Components

- Façade treatment and signage
- Solid waste management
- Street furniture
- Roads paving and parking

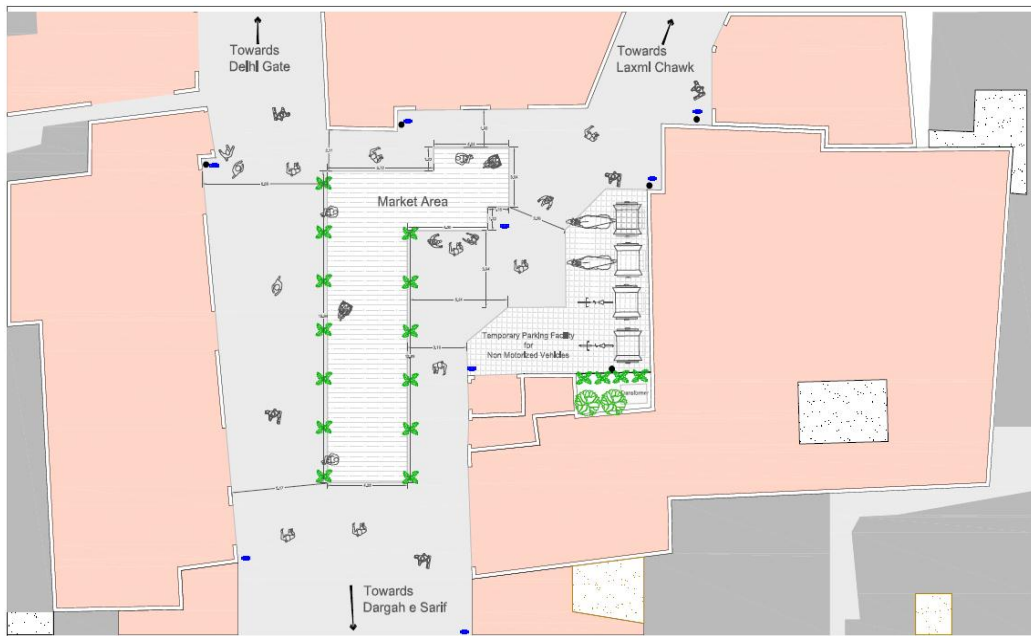


Chowk 2 Revitalization

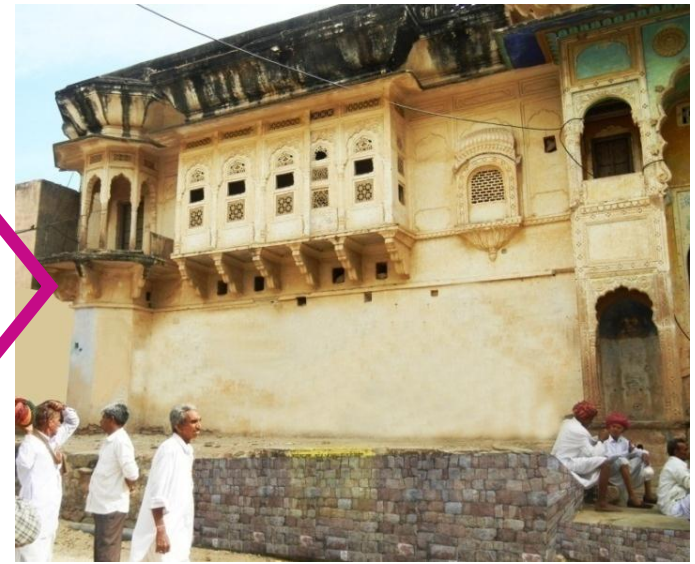


Components

- Façade treatment and signage
- Solid waste management
- Street furniture
- Organization of street vendors
- Road paving and parking

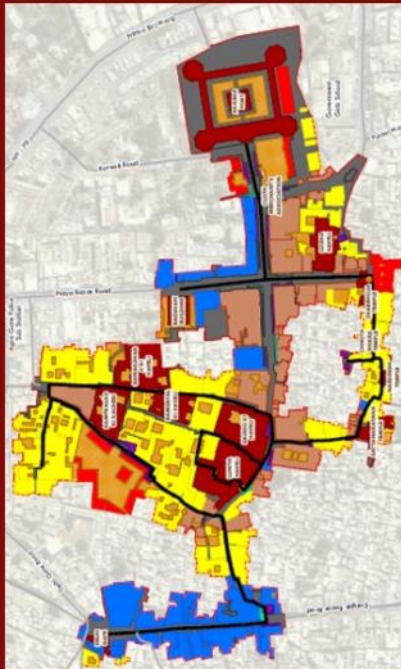


Façade regulation and public awareness



Signage and Information

Akbar Fort



Heritage Walk run and managed by Pushkar Heritage Cell in association with Pushkar Municipal Board and Urban Improvement Trust (UIT) Ajmer

अकबर कला

Brief History

Akbar fort shares this typical Islamic architectural form of the city. It is located at the centre of the city, in the locality of new market. As a prominent symbol of Islamic supremacy during Mughal era, Akbar constructed this fort. The reason behind the construction was to show homage to Khaja Main-ud-Din Chisti as well as to represent spatial manifestations of power to the Rajput clan. It was constructed in the A.D. 1570. One veiled reason for the construction was to surveil the military operations in Rajasthan and Gujarat. Jahangir spent here three years.

Significance

The main gate of the fort, is popularly known as Magazine which measures approximately 54' in height and 43' width. It has two wonderful Jharokhas and stone carvings which are typical to the Haveli architecture. There are four octagonal bastions at four of its corners. It was renovated by Lord Curzon in 1905. He also took initiatives to construct a museum inside the fort. After Independence the fort was taken by government of India. This fort is now protected by the State Govt. under the provisions of the Rajasthan Monuments, Archaeological sites, and Antiquity act.1561.

Currently it is served as a museum and also a location for community involved several heritage centric initiatives. Recently a light and sound show has been inaugurated by the state government.

संक्षिप्त इतिहास

अकबर कला शहर की इस विशिष्ट इस्लामी स्थापत्य फार्म शेरों। यह नए बाजार के इलाके में, शहर के केंद्र में स्थित है। मुगल काल के दौरान इस्लामी सर्वोच्चता के एक प्रमुख प्रतीक के रूप में, अकबर इस कला का निर्माण किया। निर्माण के पीछे कारण खाजा मुख्य उद दीन चश्ती को श्रद्धांजलि दिखाने के लिए और साथ ही राजपूत वंश को सत्ता के स्थानिक अभिव्यक्तियों का प्रतिनिधित्व करने के लिए था। यह ए.डी. 1570 में निर्माण किया गया था। निर्माण के लिए एक छपि कारण राजस्थान और गुजरात में सैन्य अभियानों नगिरानी के लिए किया गया था। जहांगीर तीन साल यहां बतिए।

महत्व

कला के एक प्रभावशाली प्रवेश द्वार है। कला के मुख्य द्वार, लोकप्रिय लगभग 54 'उंचाई में और 43' चौड़ाई उपाय जो पत्रिका के रूप में जाना जाता है। यह हवेली वास्तुकला के प्रतीक है, जो दो अद्भुत Jharokhas और पत्थर नक्काशी है। इसके कोनों में से चार पर चार अष्टकोणीय गठ रहे हैं। यह 1905 में लॉर्ड कर्जन द्वारा पुनर्निर्मित किया गया। उन्होंने यह भी कला के अंदर एक संग्रहालय के निर्माण के लिए पहल की। आजादी के बाद कला भारत की सरकार द्वारा लिया गया था। यह कला अब राज्य सरकार द्वारा संरक्षित है। राजस्थान स्मारक, पुरातात्विक स्थलों, और पुरातनता act.1561 के प्रावधानों के तहत। वर्तमान में यह एक संग्रहालय और भी समुदाय शामिल कई वरिसत केंद्रति पहल के लिए एक स्थान के रूप में पेश किया जाता है।

हाल ही में एक प्रकाश और ध्वनि शो राज्य सरकार द्वारा उद्घाटन किया गया है।

Proposed Inner City Heritage Walk

Heritage Walk Route

2.12 km stretch from Akbar Fort to Delhi Gate

17 DELHI GATE

14

TOWARDS ANASAGAR BARADARI

TOWARDS DARGAH SHARIF

13 RAMPRASAD KI KACHERI

12 GANGADHAR JI KI HAVELI

11 RAMDAYALU BHAVAN

10 DADO KI HAVELI

9 LUNIYA HAVELI

8 SATYANARAYANA TEMPLE

7 NARSINGHJI TEMPLE

6 CHAR BHUJA TEMPLE

5 GHEE MANDI GATE

4 LODHA HAVELI

3 BADSHAHI BUILDING

2 PIYAO BUILDING

1 AKBAR FORT

17 DELHI GATE

12 RAMPRASAD KI KACHERI

12 GANGADHAR JI KI HAVELI

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6 CHAR BHUJA TEMPLE

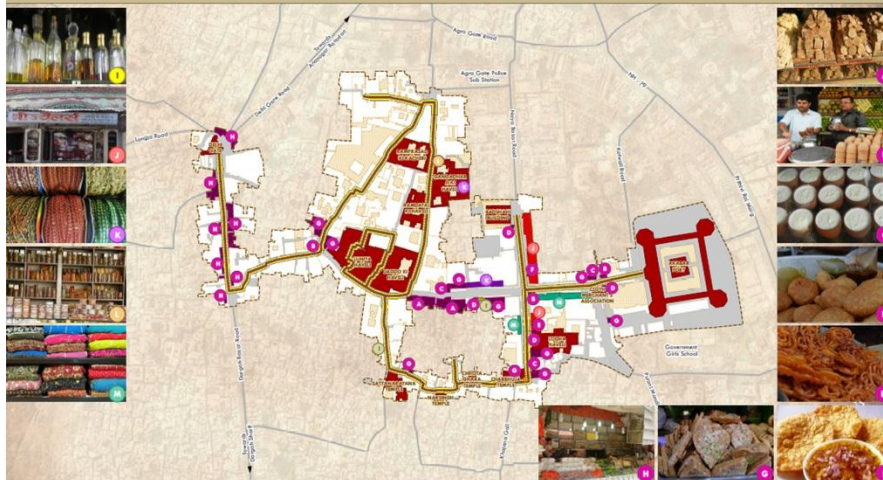
5 GHEE MANDI GATE

4 LODHA HAVELI

3 BADSHAHI BUILDING

2 PIYAO BUILDING

1 AKBAR FORT



Miniature paintings on wood
 Kithangarh, the court of Raja Kithan, was regional idiom of miniature painting. The Kithangarh School was characterized by its sensuality, lyricism, refined draughtsmanship and highly stylized figures with slender bodies, elongated faces, arched eyebrows and lotus-like eyes.

Marble carving
 Makrana is renowned for its translucent white marble; hard, durable and finely grained. It is exceptionally suitable for fine detailing and intricate carving. At present, India's largest marble mandis situated along the highway near Makrana, one of the workshops even boasts a feature in the Guinness Book of Records for having quarried a record 504,366 tonnes of marble blocks during the year 1998.

Ittar making
 Ittar is the famous perfume from Ajmer which has its origin from the Mughal empress. The story of Indian perfumes is as old as the civilization itself. Ittar is a natural perfume derived from natural components such as flowers, herbs, and botanical sources.

Gota work
 Gota is band of gold or silver embroidered ribbon of varying width, woven in a satin weave. This uniquely styled metal embroidery – Gota is part of Ajmer's tradition. Use of Gota embroidery is a characteristic of Rajput culture. Presently Gota ornamented attire is seen during religious, social and festive occasions.

Phad Painting
 Pabaji and Dev Narayan, medieval Rajput heroes from western Rajasthan, are widely worshipped as folk deities; the principal form of worship entails right-long narrations of their deeds by the Bhopas. These performances are held in front of the Phad, painted narrative scrolls that function as portable temples of the deity and an pictorial aids. The narration is accompanied by ravelthari, a veena-like instrument. The Phad is composed in square panels, each illustrating a particular incident of the epic. The Phad is painted on thick canvas that is about 30 feet long and five feet wide and is prepared by members of the Joshi clan.

For any further information
 Please contact
 Improvement Trust (UIT), Ajmer
 Todarmal Rd, Civil Lines Ajmer, Rajasthan,
 0145 262 7748


Brochure Prepared by CEPT University
 Under
 INCOPI Program
 (Chaired by MoUD, Supported by World Bank and Cities Alliance)




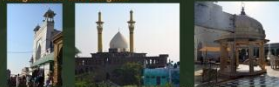
AJMER HERITAGE WALK
 (Every Day at 8:00 am at Alkar Fort)


 in
 Collaboration with Urban Improvement Trust (UIT), Ajmer

Prominent Architecture of Ajmer

Anasagar Lake

 Anasagar Lake is an artificial lake situated in the city of Ajmer. It was built by Anhil Chauhan, the grandfather of Prithvi Raj Chauhan, in 1135-1150 AD. The Baradari or pavilions were built by Shahjahan in 1637. The lake is spread over 13 Kilometers. There is a Circuit house on a hill near the lake that used to be British Residency.

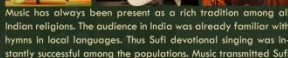
Mayo College

 Mayo College is a boys-only independent boarding school in Ajmer, Rajasthan, India. It was founded in 1875 by Richard Bourke, 6th Earl of Mayo who was also the Viceroy of India from 1869 to 1872. The school is one of the oldest public boarding schools of India. The Main Building of Mayo College was designed by Major Mant in the Indo-Saracenic style popularised by Sir Samuel Swinton Jacob, the state engineer of Jaipur. Mayo College is home to the Dargah Mithur Museum housed in Jhalawar House, which it shares with the Arts School. The college museum showcases priceless antiques and an armory section. The museum is considered to have one of the best collections of any school museum in the world.

Taragarh Fort and Dargah

 The Taragarh Fort, Ajmer was built in 1354 A.D. The Taragarh Fort is a spectacular and outstanding example of Rajasthani architecture. During the Mughal rule in Ajmer, the Taragarh Fort, Ajmer was used as an important center of military activity. The Taragarh Fort in Ajmer has six huge gates. The Miran Saheb ki Dargah is located inside the fort. Miran Saheb, a brave warrior and also the governor of the fort sacrificed his life defending and protecting Taragarh against an enemy invasion. The Taragarh Fort, Ajmer provides the visitors with an excellent and panoramic view of the city.

Sufi Culture in Ajmer

Sufism in India
 Sufism has an illustrious history in India evolving for over 1,000 years. The presence of Sufism has been a leading entity increasing the reaches of Islam throughout the subcontinent. Following the entrance of Islam in the early 700s, Sufi mystic traditions became more visible during the 10th and 11th centuries of the Delhi Sultanate. A conglomeration of four chronologically separate dynasties, the early Delhi Sultanate consisted of rulers from Turkic and Afghan lands. This Persian influence flooded the subcontinent with Islam, Sufi thought, syncretic values, literature, education, and entertainment that has created an enduring impact on the presence of Islam in India today.

Sufi Culture in India
 The massive geographic presence of Islam in India can be explained by the tireless activity of Sufi preachers. Sufism had left a prevailing impact on religious, cultural, and social life in the Indian subcontinent. The introduction of the mystical form of Islam was done by Sufi saints. Sufi scholars traveling from all over continental Asia were instrumental in the social, economic, and philosophic development of India. Sufism emerged as a "moral and comprehensive socio-religious force" that even influenced other religious traditions such as Hinduism. Their traditions of strict devotional practices and modest living attracted all people. Sufis were firm in abstaining from religious and communal conflict and strived to be peaceful elements of civil society. Furthermore, it is the attitude of accommodation, adaptation, piety, and charisma that continues to help Sufism remain as a pillar of mystical Islam in India.


 Music has always been present as a rich tradition among all Indian religions. The audience in India was already familiar with lyrics in local languages. Thus Sufi devotional singing was instantly successful among the populations. Music transmitted Sufi ideals seamlessly. In Sufism, the term music is called "sama" or literary audition. This is where poetry would be sung to instrumental music; this ritual would often put Sufis into spiritual ecstasy. The common depiction of whirling dervishes dressed in white cloaks come to picture when paired with "sama." Many Sufi traditions encouraged poetry and music as part of education. Sufism spread widely with their teachings packaged in popular songs accessing mass demographics. Women were especially affected; often used to sing Sufi songs during the day and in female gatherings. Sufi gatherings today are known as qawwali. One of the biggest contributors to the musical Sufi tradition was Amir Khusrow (d. 1325).

Festivals of Ajmer

Id-Ul-Fitr

 It's one of the most eagerly awaited of all festivals at Ajmer. Mainly a muslim festival, other communities pitch in to the celebrations with equal fervour. Id is usually celebrated in the month of November, depending on the sighting of the moon. Ajmer draws quite a crowd at the time of Id, with almost the whole city decked in silver and golden glow of millions of tiny light bulbs. Visiting the dargah of Khwaja Moinuddin Chishti on Id is a must for people with religious inclinations. Don't forget to savour the seval bowls that comes with oodles of nuts and creamy milk.

International Sufi Festival


 The festival celebrates the life and teachings of Khwaja Moinuddin Chishti and has the most revered works of Sufi music, art and culture for the audience. Usually held in October, its exact dates are mentioned months before its commencement. Performances by dervishes (Muslim monks) are a major draw of this week long festival. In a bid to promote Sufism, organisers plan to include a Sufi Film Festival in the proceedings from year 2012. Connoisseurs from the realms of art, poetry, crafts, fashion and more from all over the world visit the fest. Don't let go of a chance to participate in this one, for it's an experience of a lifetime.

Diwali

 Much like the whole of north India, Diwali is a major festival at Ajmer too. All the lanes and houses are decked with diyas (clay lamps) and tiny bulbs that come in a million hues now. Usually celebrated in November, Diwali is the biggest of all Hindu festivals. Muslims participate in the festivities with equal fervour, increasing the warmth of the occasion.

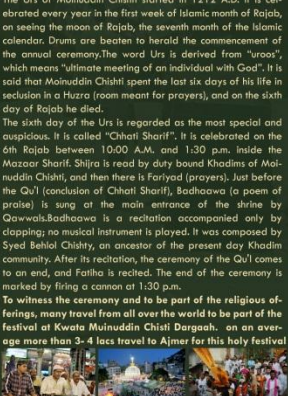
Other major festivals of Ajmer are Holi and Raksha Bandhan. And being the gateway to the holy town of Pushkar, it also sees pilgrims pouring in huge numbers for the Annual Camel Fair at Pushkar.

URS Festival in Ajmer


 The Urs of Moinuddin Chishti started in 1212 A.D. It is celebrated every year in the first week of Islamic month of Rajab, on seeing the moon of Rajab, the seventh month of the Islamic calendar. Drums are beaten to herald the commencement of the annual ceremony. The word Urs is derived from "uroos", which means "ultimate meeting of an individual with God". It is said that Moinuddin Chishti spent the last six days of his life in seclusion in a Huzra (room meant for prayers), and on the sixth day of Rajab he died.

The sixth day of the Urs is regarded as the most special and auspicious. It is called "Chahai Sharif". It is celebrated on the 6th Rajab between 10:00 A.M. and 1:30 p.m. Inside the Mazaar Sharif, Shijra is read by duty bound Khadims of Moinuddin Chishti, and then there is Fariyad (prayers). Just before the Qu'i (conclusion of Chahai Sharif), Badhaawa (a poem of praise) is sung at the main entrance of the shrine by Qawwals/Badhaawa is a recitation accompanied only by clapping; no musical instrument is played. It was composed by Syed Behlol Chishty, an ancestor of the present day Khadim community. After its recitation, the ceremony of the Qu'i comes to an end, and Faritha is recited. The end of the ceremony is marked by firing a cannon at 1:30 p.m.

To witness the ceremony and to be part of the religious offerings, many travel from all over the world to be part of the festival at Kwata Moinuddin Chisti Dargah, on an average more than 3-4 lacs travel to Ajmer for this holy festival



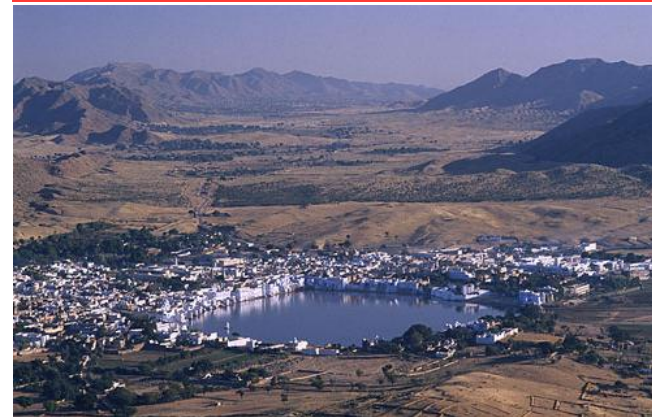
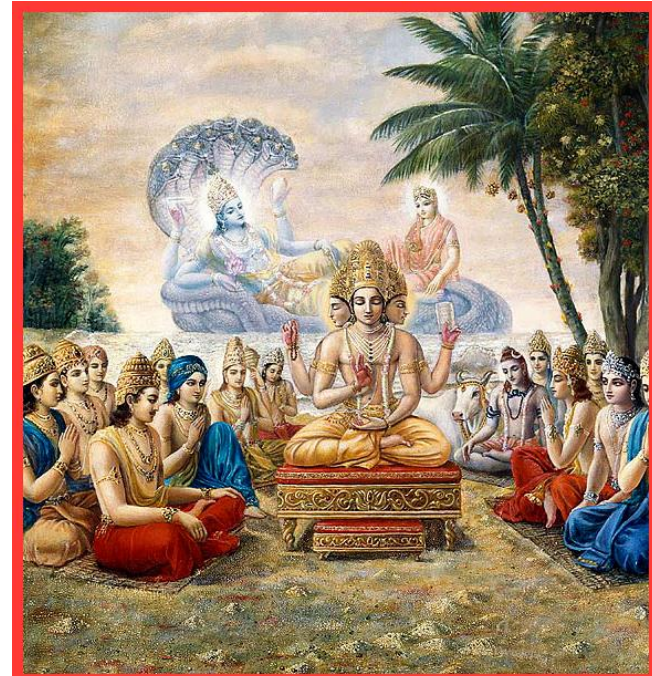
PUSHKAR DEMONSTRATION DPR



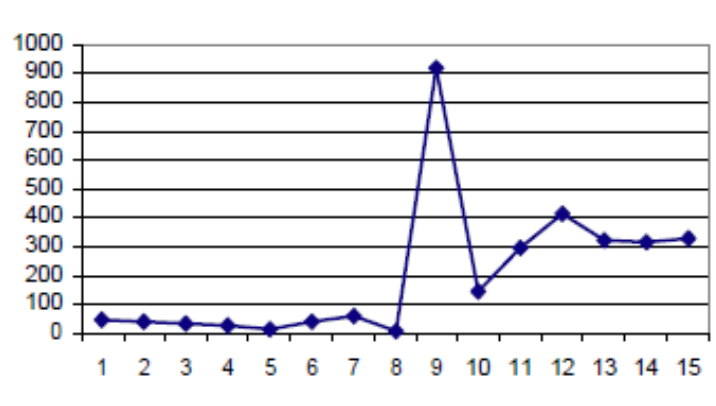
Pushkar Sarovar

was created at the place where a lotus flower fell from the hands of Lord Brahma and touched the ground. The name Pushkar derives from the word “Pushp” meaning flower and “Kar” meaning hand. According to Hindu mythology, it is believed that three Pushkars were formed when three lotus petals dropped from Lord Brahma’s hand: Kanishta/VridhaPushkar, Madhya Pushkar and JyesthaPushkar. KanishtaPushkar is located 3km from the town’s inner area. Madhya Pushkar is situated on the right side of the KanishtaPushkar. Pushkar Lake is JyesthaPushkar. The lake is 2 hectares in size and has 52 *ghats*.

Sanchiattest inscriptions show its existence in the late 2nd century B.C. Apart from a few silver coins from the Gupta period, there is not a great deal of information about that era. During the invasions of Huns, Pushkar was destroyed and forgotten. In the 12th century, the town was conquered by Chauhan, who rebuilt it to its glory. Most of the Hindu temples were in turn destroyed by the ruler. With the formation of the Rajput coalition under the leadership of Mewar, Pushkar again flourished. For Rajput leaders, visits to Pushkar and subsequent donations to the town were not only motivated by religious beliefs, but also enhanced their status. Pushkar received special attention from courts of Amber, Bundi, Bikaner and Jaisalmer. The Maharaja Man Singh of Amber constructed the Raj Ghat and Man Temple in Pushkar, while RanaPratap renovated the Varah Temple. The Marathas also constructed several buildings in the 18th century. Its world famous cattle fair was first initiated during the British rule.



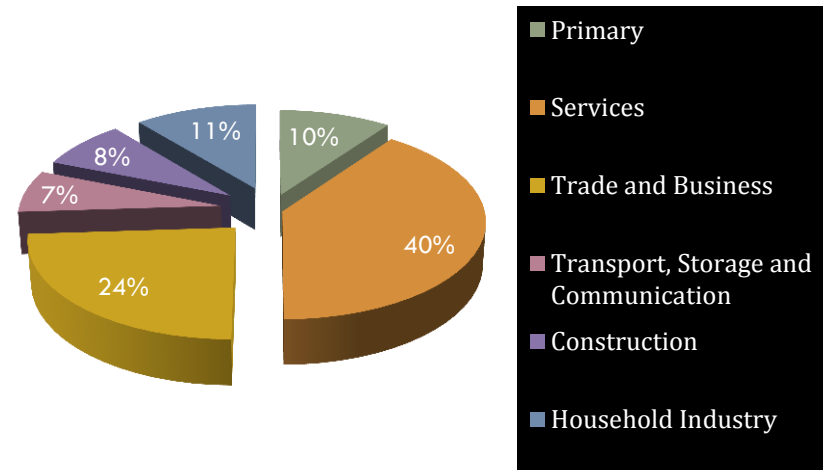
Town and Population Profiles



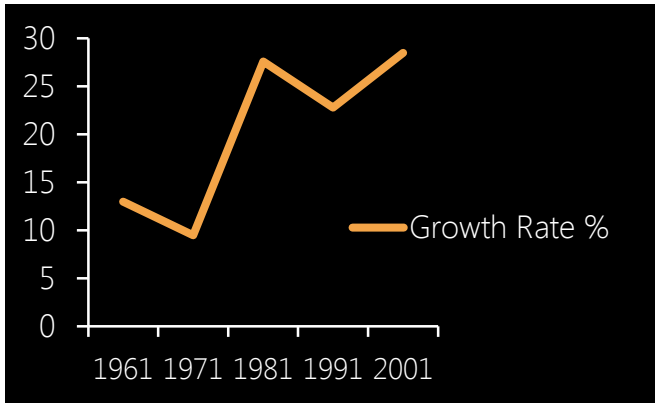
Pushkar has 15 wards. Its population density is unevenly distributed with the highest in the inner area (923 people/ hectare) as compared to the overall town area density of 45 people per hectare.

Total Population: 17,389 (2011)
 Decadal Growth Rate: 28.5 per cent
 Below Poverty Line population: 23 percent
 No. of Slums: 7

Main Economic Activities



Town Morphology

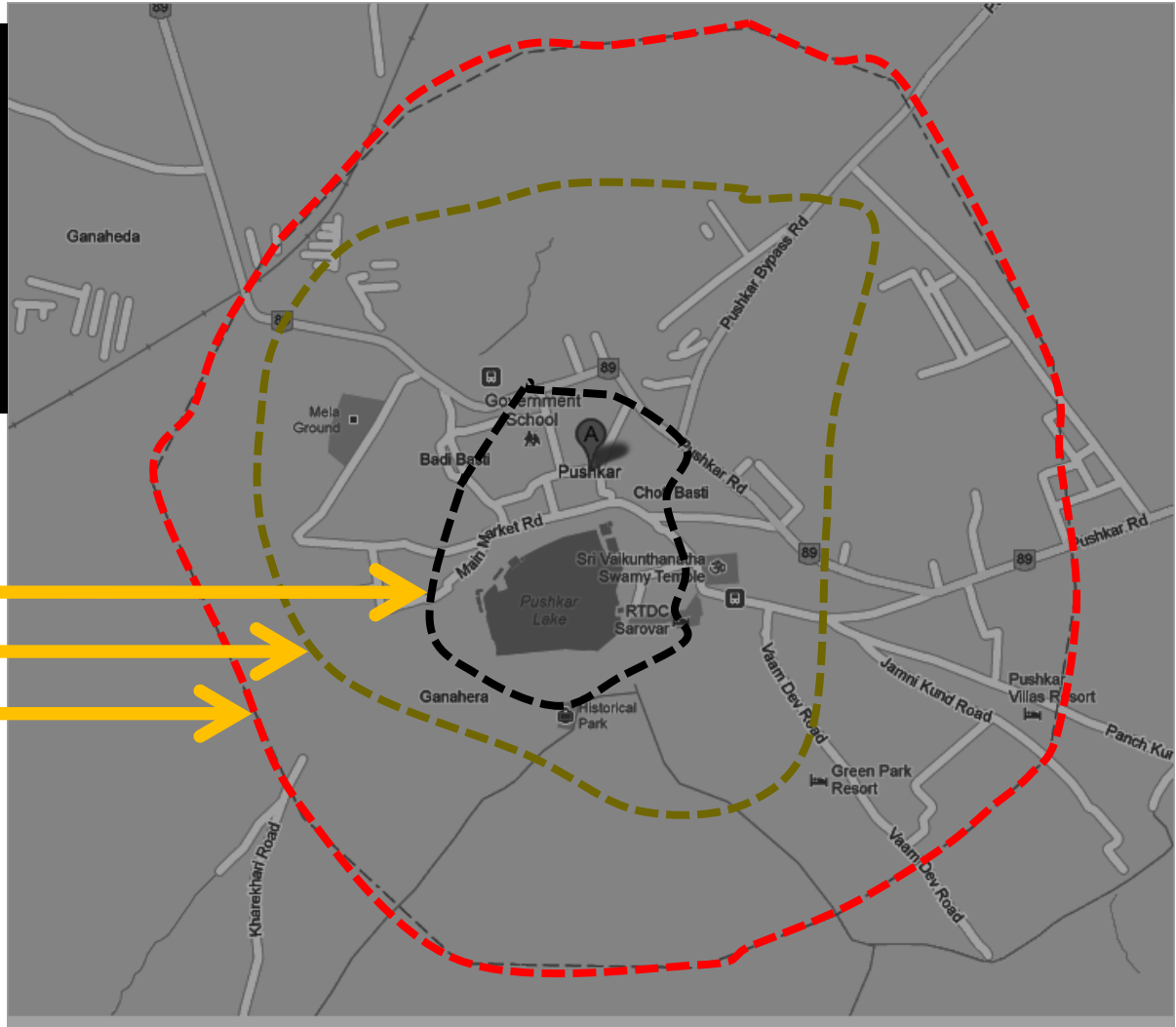


Pushkar city boundaries

1950

1970

Present



Tangible Heritage

Type of Tangible Heritage	No.
Temples and ashrams	32
Mosques and tombs	2
Ghats	52
Other heritage	9
Total	94



Tangible Heritage Listings

ASI	Academic Research		Program	
1.Mahal Badshahi 2.Brahma Temple	1.Kalika mata temple 2.Hanuman baori 3.Papmochini Temple	1. Sanyas Ashram 2. Panch Kund 3. Devrani jethani ki Baori 4. Kapil Kund 5. Savitri Mata Temple 6. Adhar shila 7. Agastya Muni Gufa 8. Bhartari ji ki gufa 9. Ajay Pal 10. Nanda Prach Saraswati 11.Markareshwar Temple 12.Kakreswar Temple 13.Ram Mandir 14.Rishi Vishwamitra Ashram 15.Pandeswar Mahadev 16.Maha Lakshmi Pol 17.Nausar Mata 18.Ganesh Mandir (Bhat Bavadi) 19.Sudha Vapi 20.Bhuda Pushkar 21.Badar Mata 22.Vaidnath Mahadev Temple 23.Lomash rishi 24.Markandey Ashram	All the Ghats 1. Bangla Ghat 2. Indra Ghat 3. Gwaliyar Ghat 4. Mahadev Ghat 5. Bansi Ghat 6. Varah Ghat 7. Kurmanchal Ghat/Modi Ghat 8. Narsingh Ghat 9. Jhulelal / Vishram Ghat 10.Palika Ghat 11.Badri Ghat 12.Asthal Ghat 13.Gangaur Ghat 14.Ram Ghat 15.Jagannath Ghat 16.Nagar Ghat 17.Chir Ghat 18.Janana Ghat 19.Gau Ghat 20.Gandhi Ghat 21.Regan Ghat 22.Bharatpur Ghat 23.Yagya ghat 24.Chhik Mata Ghat 25.Amar Nath Ghat	1. Hada Ghat 2. Dadich Ghat 3. Bramha Ghat 4. Savitri Ghat 5. Parshuram Ghat 6. Tarani Ghat 7. Karani Ghat 8. Kalyan Ghat 9. Chodi Pedi Ghat 10. Raj Bohara Ghat 11. Tantu nath Veshya Ghat 12. Kota Ghat 13. Vallabh Ghat 14. Veer Gurjar Ghat 15. Balunda Ghat 16. Shree Krishna Ghat 17. Jodhpur Ghat 18. Shiva Ghat 19. Saptrishi Ghat 20. Jaipur Ghat
INTACH				
1.Brahma Mandir 2.Kapaleshwar Mahadev Temple 3.Bada Ganesh Mandir 4.Digambr jin Mandir 5.Shahi masjid 6.Badri Narayan Temple 7.Ram Lakshman Temple 8.Kalubaba ka Mandir 9.Narsingh Temple 10.Old Rang ji Temple 11.Varah Ghat 12.Kedar Nath Temple 13.Varah Temple 14.Neelkanth Mahadev 15.Shree Atmteshwar Temple	4.Bihari ji ka Temple 5.New Rangji temple 6.Sunset Point 7.Mahal Badshahi (Jahangir) 8.Bhavan Bheirav ka Mandir 9.Uttar Mukhi Hanuman Temple 10.Mahaprabhu ji ki Bethak 11.Patharai Mata 12.Asthbhuj Bekunth Ashram 13.Guru Nanak Darbar Sahib 14.Prachin Hanuman Gadhi 15.Prem Prakash Ashram 16.Nav Khandiya 17.Aanand Kutir Ashram 18.Ram Dham 19.108 Mahadev Mandir 20.Koteswar Mahadev Temple			

Clusters of Intangible Heritage



Pilot Area – Long Listing

Proposals from City Development Plan, Ajmer-Pushkar

1. Lake Rejuvenation

1. Reforestation of Nag Pahar, Nand Narwar
2. Soil conservation measures
3. Water treatment plant
4. Laboratory
5. Public awareness
6. Pedestrianization of heritage precinct
7. Provision of parking spaces
8. Conservation of abandoned ghats

2. Tourism

1. Information centers
2. Improvement of roads to various religious and archeological sites
3. Development of Mela Ground
4. Development a new camping site
5. Development of tourist circuits
6. Development of arts and crafts village
7. Construction of heritage hotels and dharamshalas
8. Development of Pushkar helipad

Proposals from Tourism Department, Ajmer

1. Conservation and beautification work for Buddha Pushkar
2. Conservation and beautification of Pappochini Temple
3. Underground power lines
4. Conservation of all water bodies
 1. Sudhabay Kund
 2. Suraj Kund Baori
 3. Psushkar
5. Comprehensive Development of SAAT KOSHI and CHOBIS KOSHI Parikrama with the conservation and beautification of monuments and temples
6. Walking and trekking routes
7. Road side landscaping
8. Visitor Centre
9. Brochures and maps

Priorities shortlisted by State Urban Department

1: Pushkar Inner Area Revitalization

2: Mela Ground Rehabilitation

3: Eco Trails and Sade Saat Koshi

Proposals from local stakeholders (Program)

1. Parking facilities at all town entrances to reduce congestion in inner area and Mela ground
2. Heritage walk (Day & Night)
3. Signage and public utilities
4. Craft Training Centre
5. Underground power lines
6. Religious/Cultural Circuits
7. Road side landscaping
8. Road from Ananta Resort to Pushkar bus stand or till RTDC Hotel
9. Eco-Tourism
10. Tourist related facilities
11. Clock Rooms
12. Tourist Information Centre
13. Amenities
14. Route maps and information about monuments and temples
15. Shoes room at Brahma Temple
16. Rose Nurseries

Criteria for Pilot Area Selection

1. Heritage Relevance

- Concentration of the town's landmarks, historical and religious assets

2. Combination of a variety of socioeconomic uses (living heritage)

- Religious activities
- Cultural activities such as Pushkar Mela
- Commercial activities
- Residential
- Lake multi use

3. Poverty impact

- Commercial areas surrounded by low income neighborhoods and slums

4. Heritage-at-risk and area-based challenges

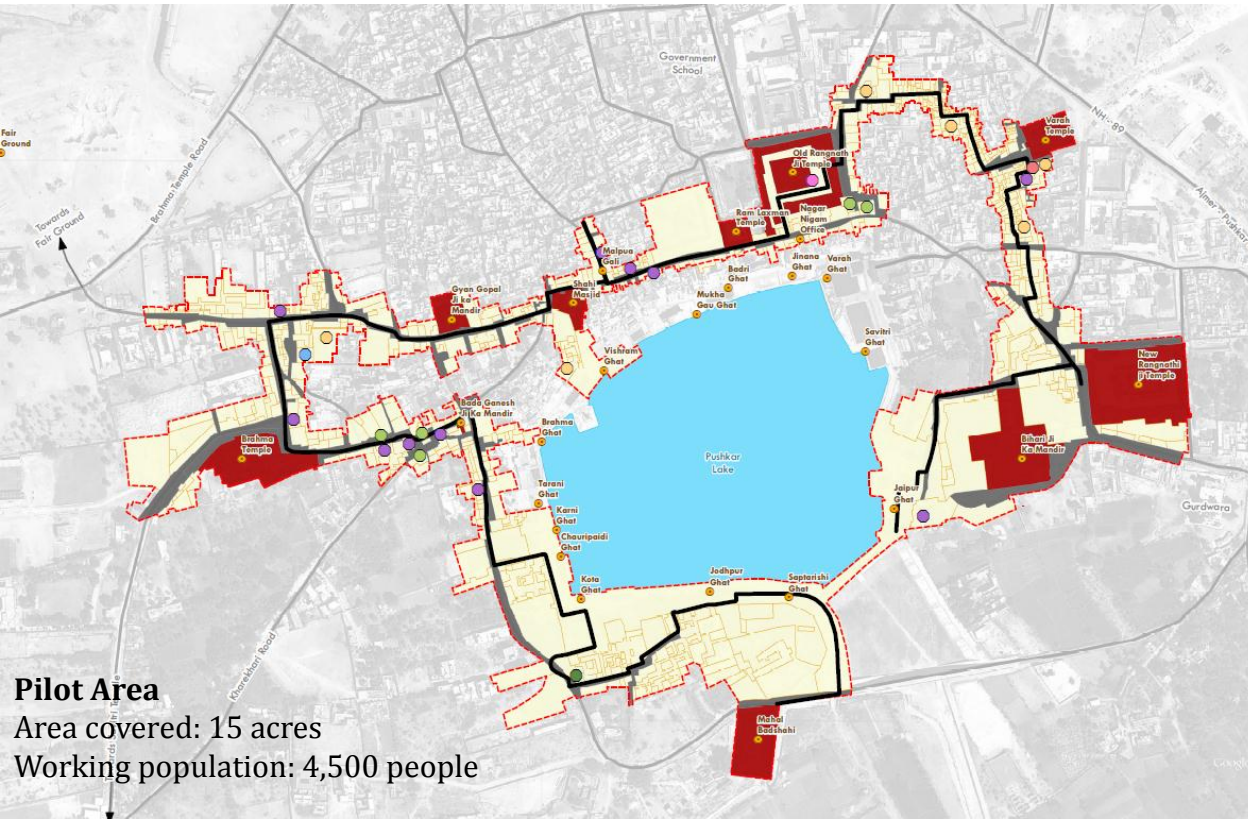
- Lack of adequate services affecting heritage
- Inadequate conversion of old *havelis* and modifications of other traditional properties
- Discriminated growth and changes in the town's skyline



Selected Pilot Area

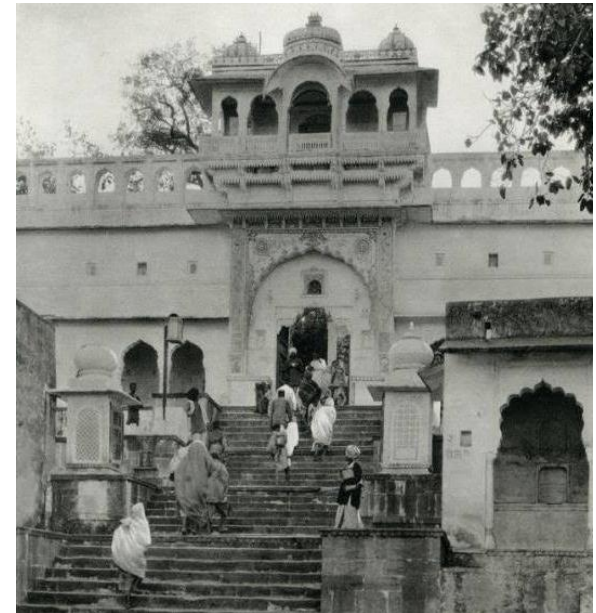
The town's core area around the Lake and its 52 *ghats* – Pushkar's commercial and residential heart – was selected by the Program Steering Committee. As in Ajmer, a 3.17 km **Heritage Walk** is proposed linking the area's material and intangible heritage.

Objective:
Old core inclusive urban regeneration for Pushkar's integrated socioeconomic, cultural, ecological and physical long-term sustainable development

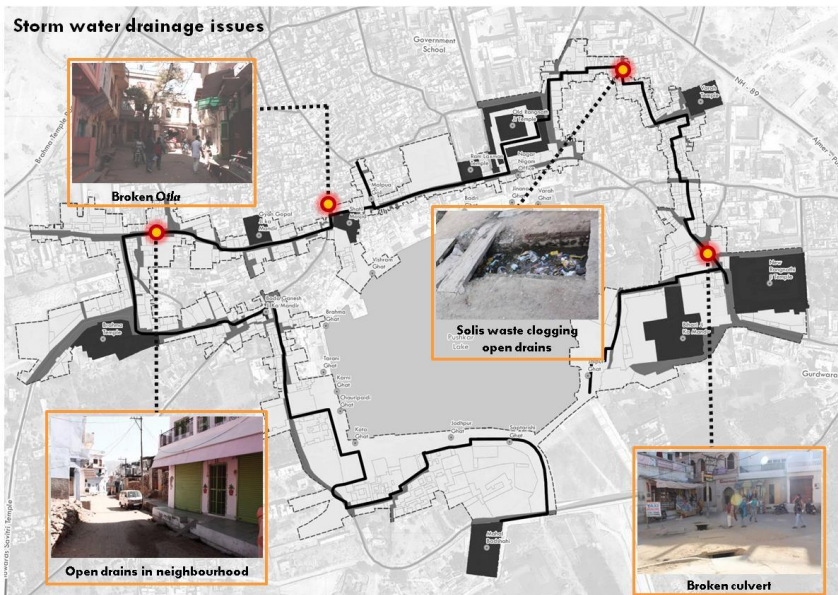
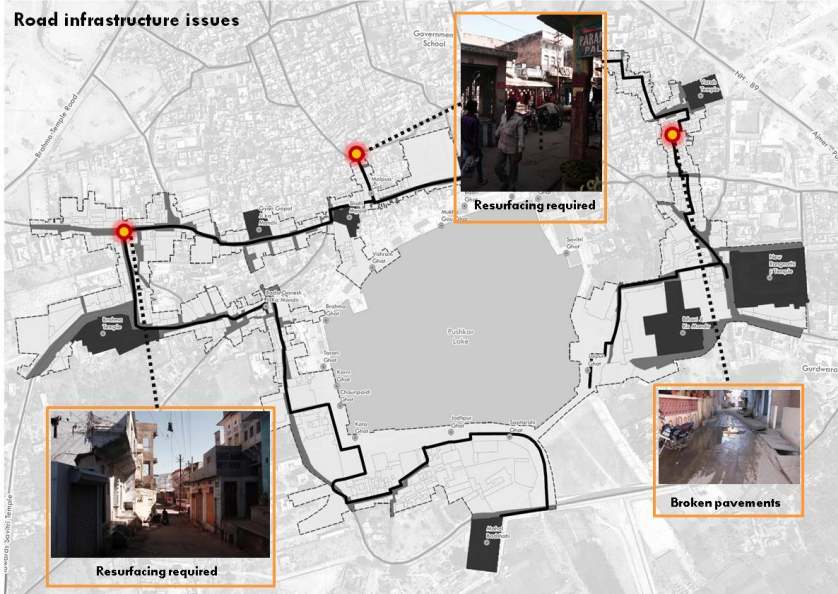


- Community Leader
- Farmer Women
- Informal
- Residential Group
- Shopkeeper
- Temple Trustee
- Tourist Group
- Landmarks
- Heritage Walk - 3.17Km
- - - Pushkar Influence Area
- Roads
- Building Footprints
- Heritage Site
- Lake

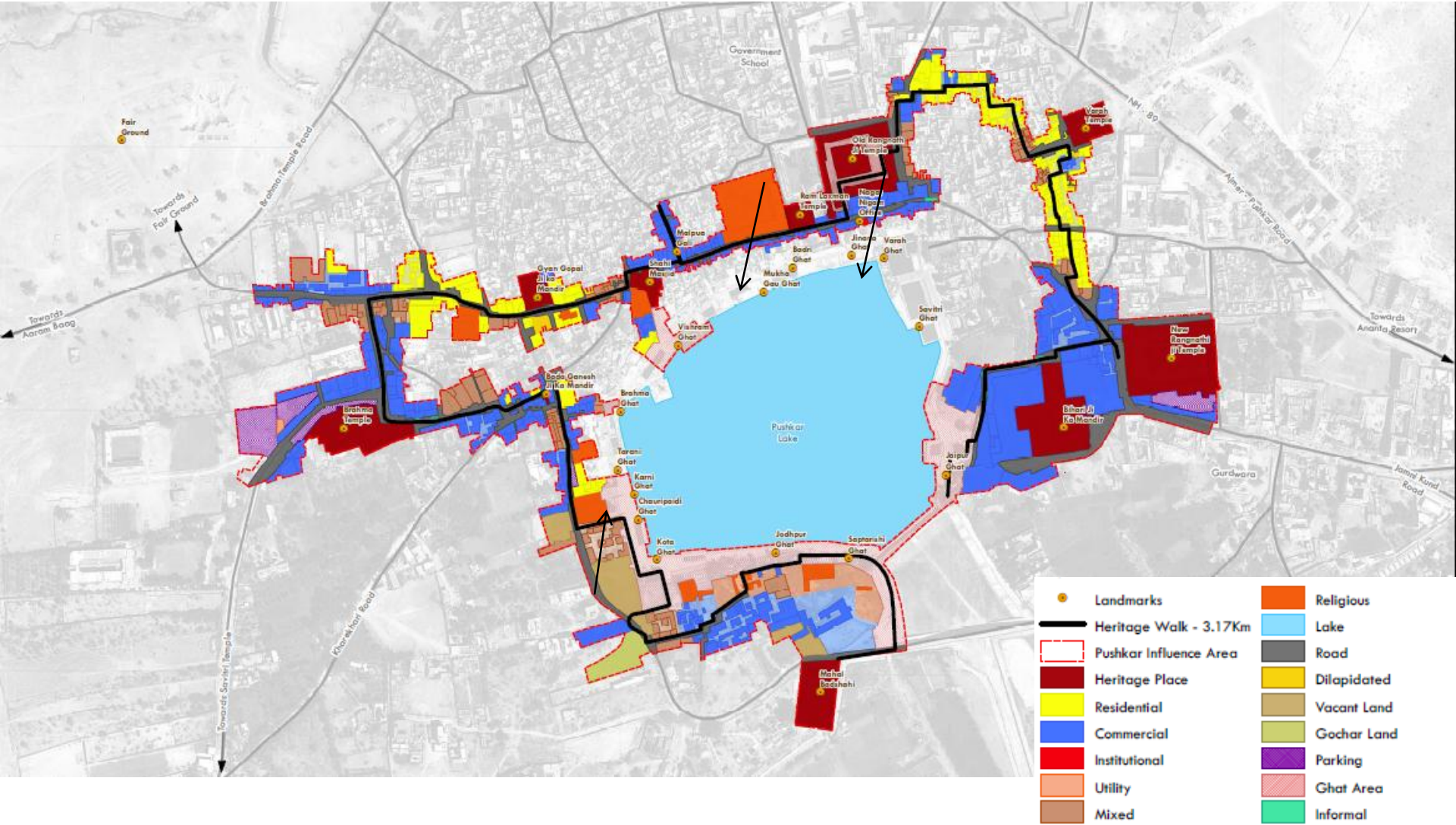
- Proposed Heritage Walk Routes**
- Route 1: From Mahal Badshahi and ending at Brahma Temple (1.17 km)
 - Route 2: From Brahma Ghat and ending at Jaipur Ghat or the Sunset Point (2.0 km)
 - Complete Parikrama : From Mahal Badshahi to Jaipur Ghat or Sunset Point (3.17 km)



Issues (Services and Infrastructure)



Existing Land Use

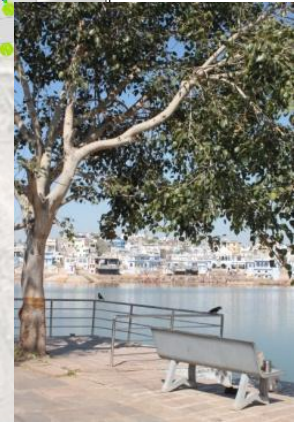
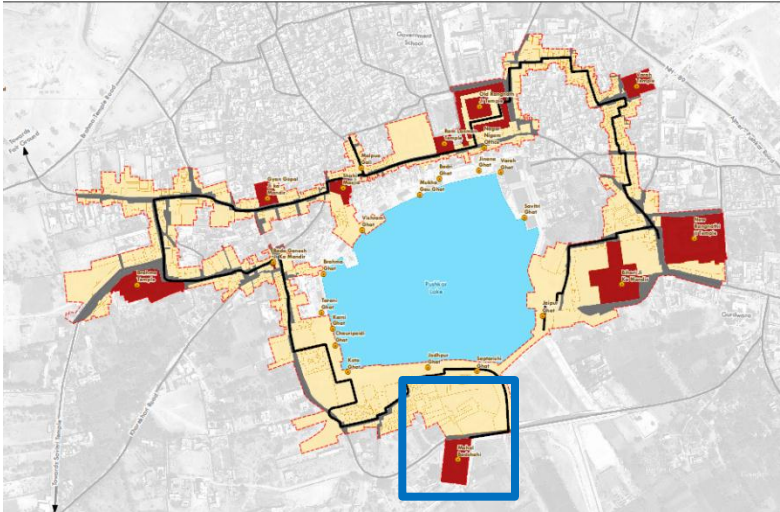


Proposal



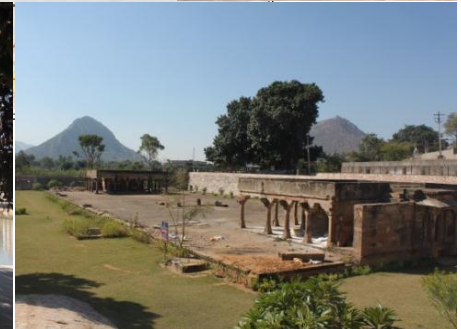
The area was divided into 5 stretches and 3 chowks, given its diverse socioeconomic uses and cultural features. Specific components were discussed with local shoppers, street vendors, residents, visitors, hotel owners, religious trustees, amongst other key stakeholders in the town.

Stretch 1 – Mahal Badshahi to Jodhpur Ghat

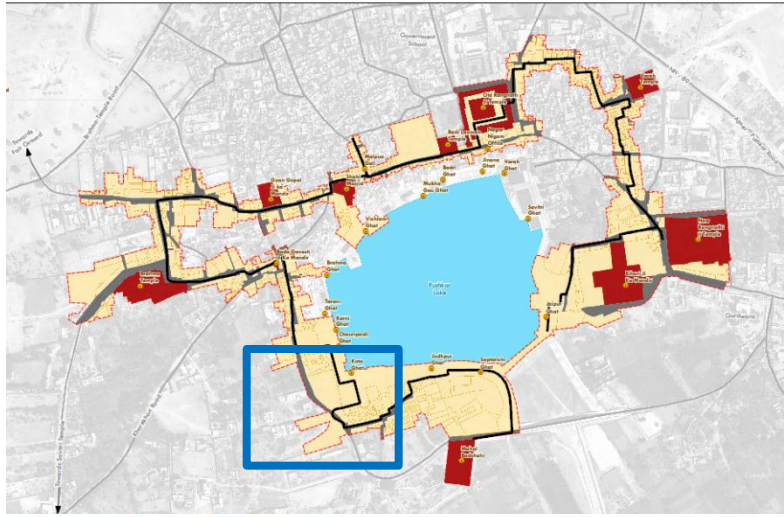


Components

- Façade treatment and signage
- Parking and greenery
- Information center
- Basic services provision
- Street furniture

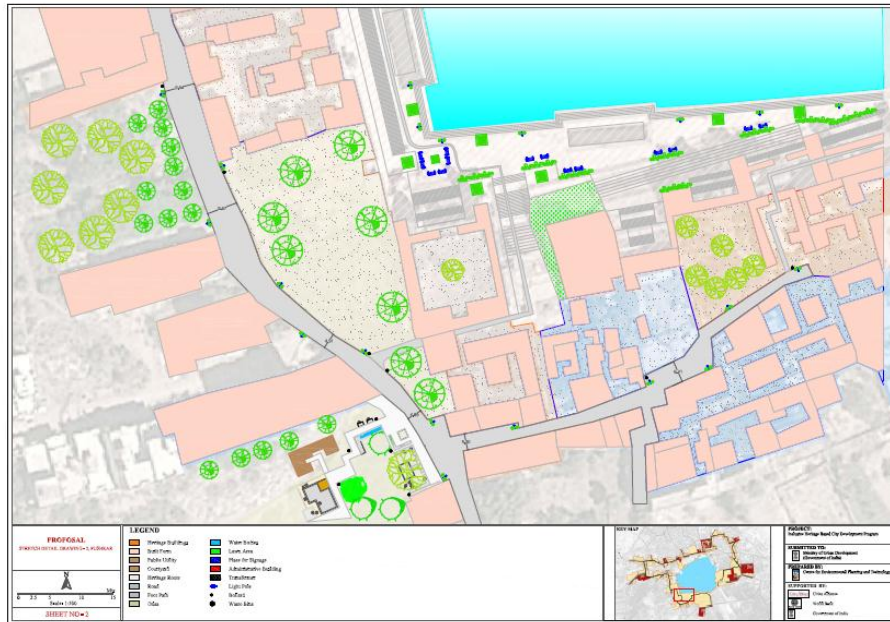


Stretch 2 – Jodhpur Ghat to Kota Ghat

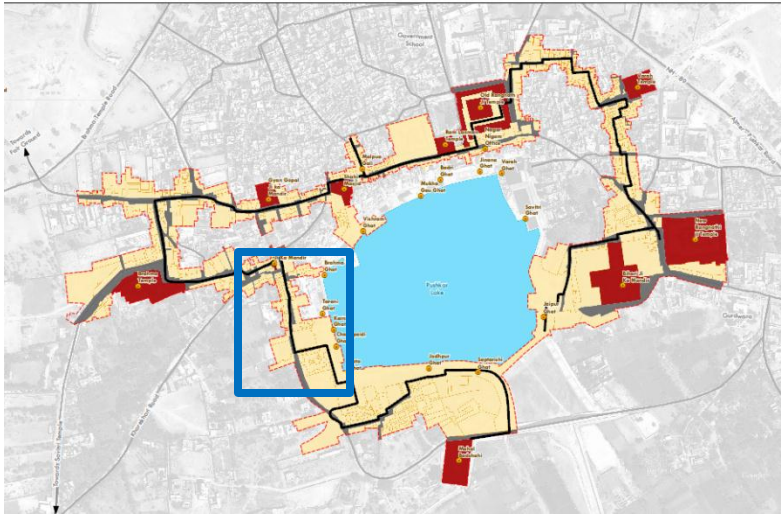


Components

- Façade treatment and signage
- Basic services provision
- Street furniture

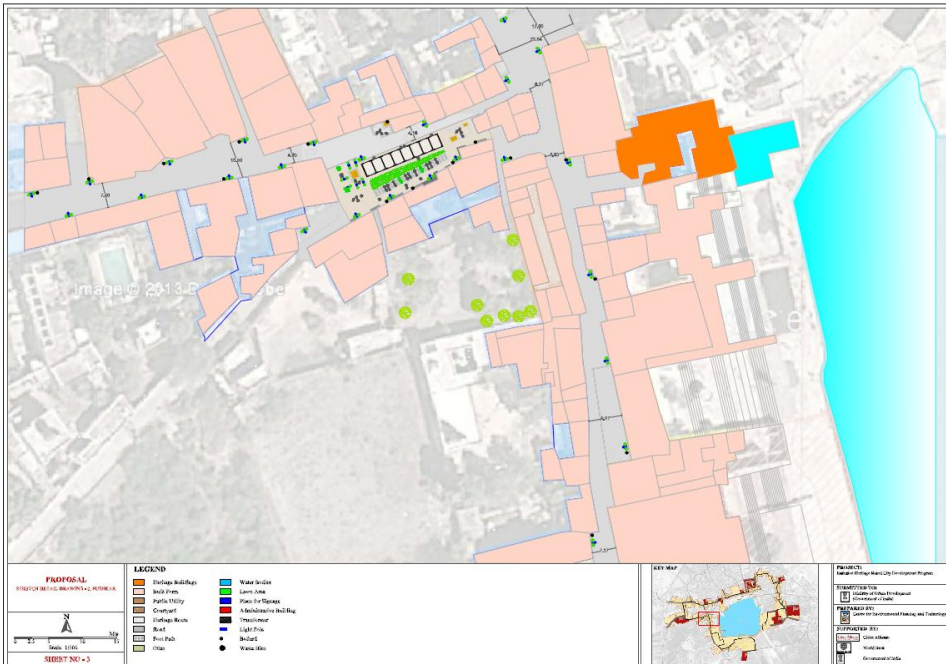


Stretch 3 – Kota Ghat to Brahma Ghat

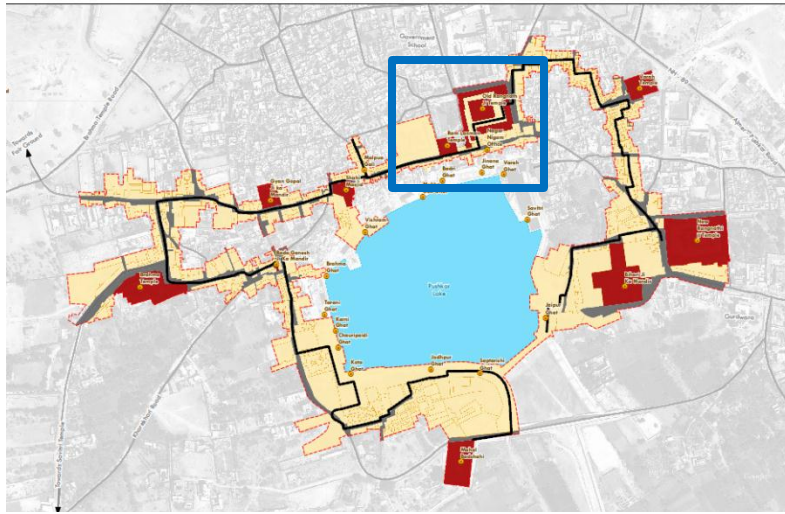


Components

- Façade treatment and signage
- Basic services provision
- Street furniture
- Promenade and seating areas

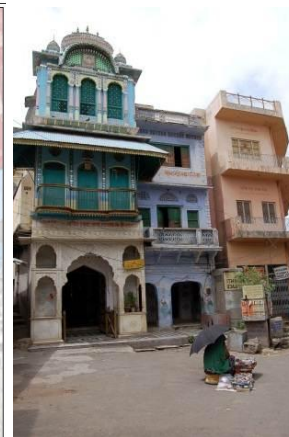
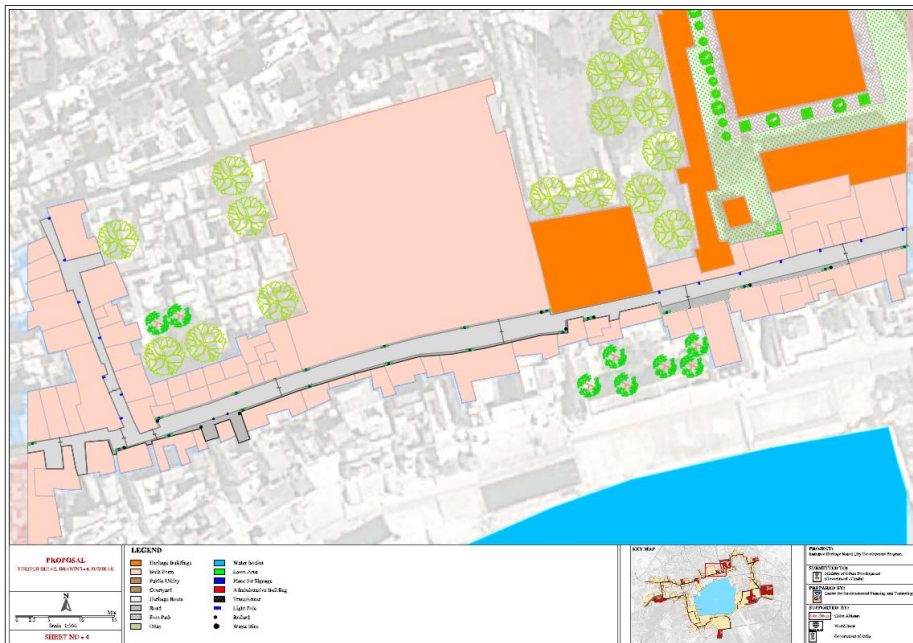


Stretch 4 – Varah Ghat to Old Rangji Temple

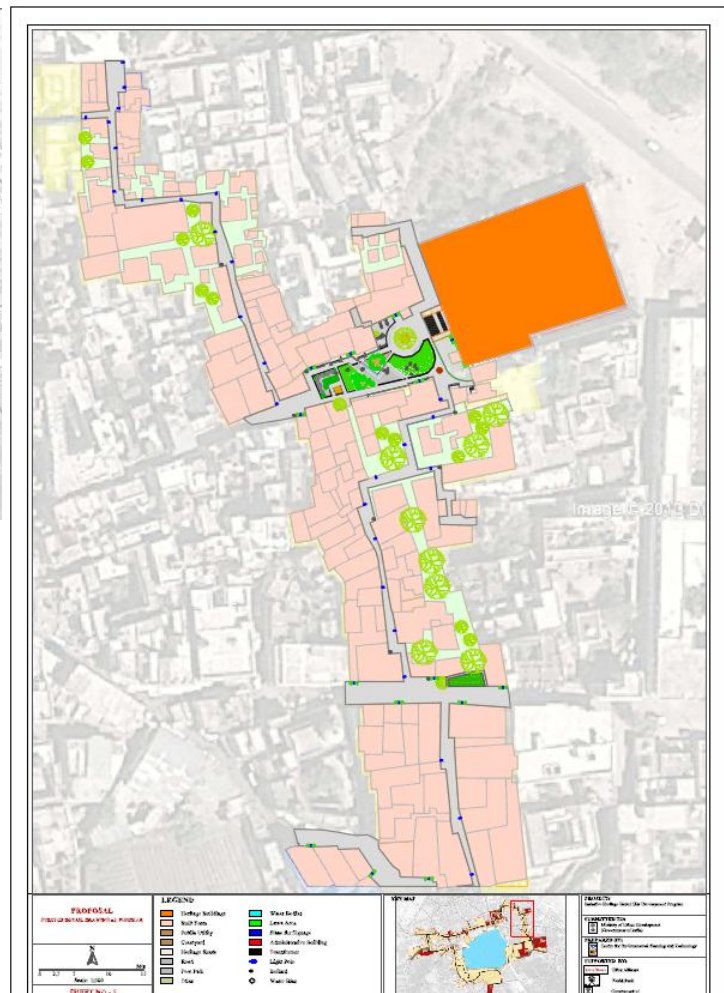
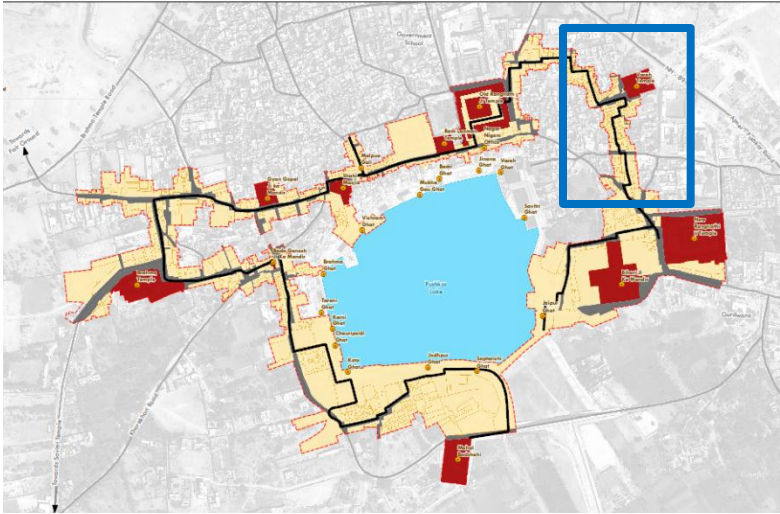


Components

- Façade treatment and signage
- Basic services (open drains)
- Street furniture
- Organization of street vendors



Stretch 5 – Varah Temple to New Rangji Temple



Components

- Façade treatment and signage
- Basic services (open drains)
- Street furniture
- Parking and green spaces



Chowk Revitalization near Brahma Ghat



PROPOSAL
 CHAWK DETAIL -1, PUSHKAR
 MARKET AREA NEAR BRAHMA GHAT

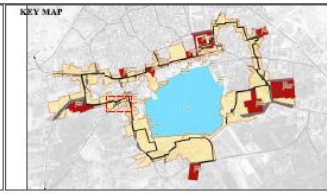
N

0 2.5 5 10 15 Mts
 Scale- 1:100

SHEET NO - 1

LEGEND

- Heritage Buildings
- Built Form
- Courtyard
- Road
- Foot Path
- Odias
- Transformer
- Light Pole
- Bollard
- Waste Bins



PROJECT:
 Inclusive Heritage Based City Development Program

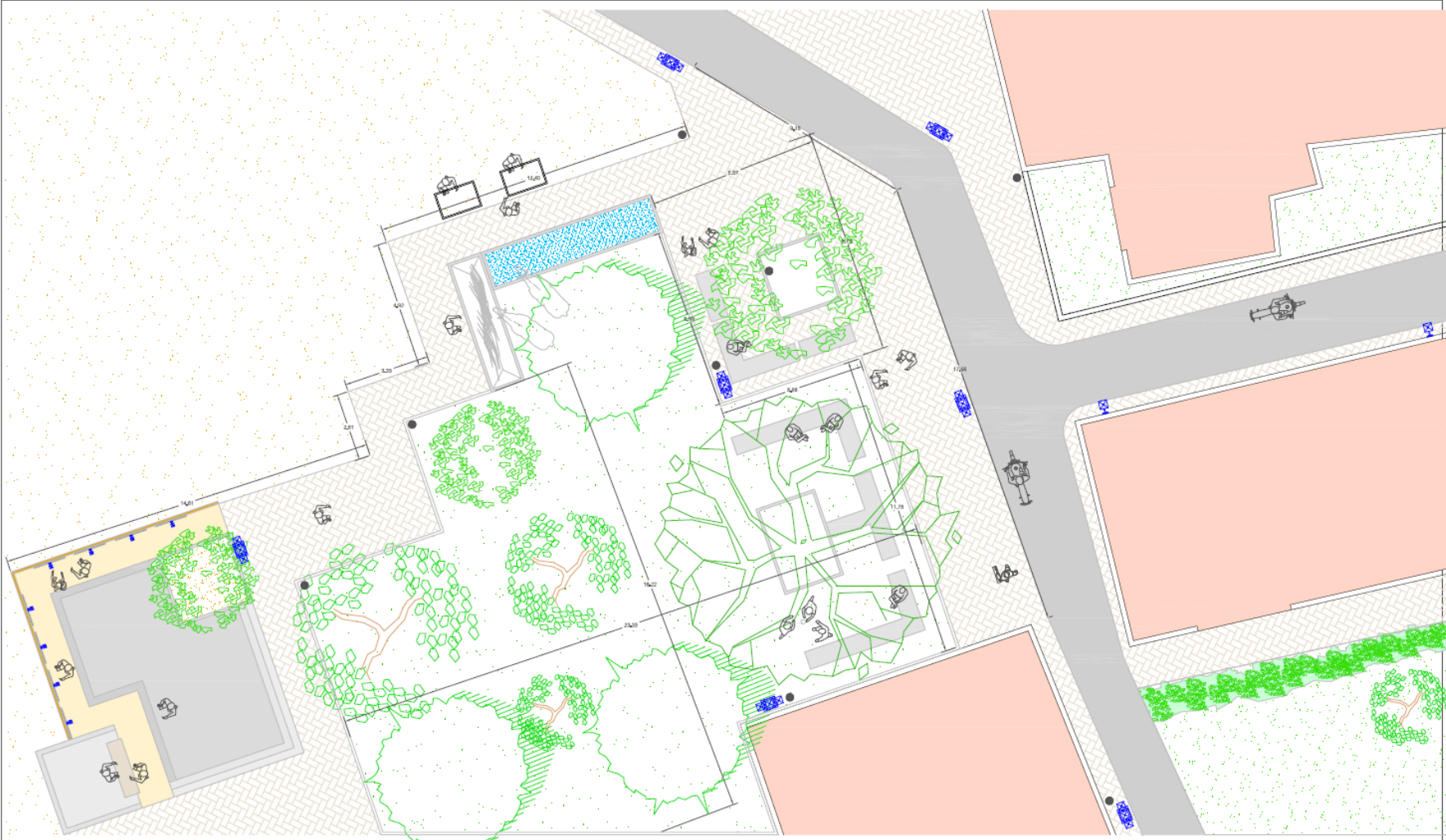
SUBMITTED TO:
 Ministry of Urban Development
 (Government of India)

PREPARED BY:
 Centre for Environmental Planning and Technology

SUPPORTED BY:

- Citrus Alliance
- World Bank
- Government of India

Guchar Area Revitalization



PROPOSAL
CHAWK DETAIL - 4, PUSHKAR
GAUCHAR LAND NEAR CHAUDA PEDI GHAT

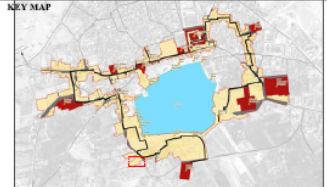
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Scale- 1:100

SHEET NO - 4

LEGEND

- Heritage Buildings
- Built Form
- Courtyard
- Road
- Foot Path
- Orlas
- Transformer
- Light Pole
- Bollard
- Waste Bins



PROJECT: Inclusive Heritage Based City Development Program

SUBMITTED TO:
Ministry of Urban Development
(Government of India)

PREPARED BY:
Centre for Environmental Planning and Technology

SUPPORTED BY:
Citius Alliance
World Bank
Government of India

Rescue of the Town's Cultural Landscape

The adaptive use of abandoned areas is proposed to showcase local artists' paintings, sculptures, and traditional and contemporary Rajasthani performing arts, as well as to raise awareness of the town's value as a Heritage Town and its many assets and their intrinsic relationship with the residents' way of life and the town's economy.



Proposed Heritage Walk

The Heritage Walk highlights not only Pushkar's cultural heritage, but also its surrounding landscape: the Sarovar and Aravali mountains.

PUSHKAR HERITAGE WALK - THROUGH THE DEVINE PATH

HERITAGE WALK OF PUSHKAR

Pushkar Heritage Walk: Etymologically Pushkar was created by Lord Brahma. It is one of the oldest towns of India. During Mughal era it faced horrendous to a greater extent. Despite of that Pushkar still has several significant built heritages from religious perspective. Heritage walk for Pushkar is designed to offer a complete experience of Pushkar's history, religious significance, arts and crafts, traditions, food together with unique architecture. The walk focuses on showcasing tangible heritage of the city as well as promoting intangibilities of the town. The heritage walk also offers unique opportunity and experience of Ghats rituals and traditions that are performed on different Ghats by visiting them and be part of ongoing activities all along the Ghats.

The entire walk is divided into two parts.

Heritage Walk 1: this walk focuses mainly on the Ghat panikra and spiritual and religious values of Pushkar.

Heritage Walk 2: is mainly meant to explore the old city part of Pushkar along with cultural heritage of Pushkar.

A "complete" experience of Pushkar heritage walk is designed to cover about 3.17 km. The walk starts from Mahal Badshahi, one of the 2 ASI protected monuments of Pushkar and ends at Jalpur Ghat. Walk covers over 14 monuments that includes beautiful temples, ghats, mosque and Havas which walking through maipool gat, traditional markets and chowks of the Pushkar. Important stops of Heritage Walks are:

- Mahal Badshahi
- Sapharshi Ghat
- Mukhya Brahma Ghat
- Bramha Temple
- Bade Ganesh JhakMandir
- Gyan Gopaji Ka Mandir
- Shahi Masque
- Malgau Gali
- Ram Laxman Temple
- Badi Ghat
- Old Rangji Temple
- Varah Temple
- New Rangji Temple
- Jalpur Ghat

TRADITIONAL ARCHITECTURE OF PUSHKAR

Alajpuri
Raja Alajpuri, the founder of Alajpur, famous chowhan king in 1100, spent his old age here in worship and renunciation. It is located 16 kms away from Pushkar and reached by a sturdy road leading from below the hill of Savriti temple. This temple can also be reached through Fogi Sagar Ameer road. There is a temple of Anandabhartruhari, which is taken care by Brahmin priest Harbhau Das. Its boulders in complexion are granite have a surreal and sculptural quality.

Pushpachal Temple
On the northern hill sits the temple of Pushpachal (an aboriginal), housing Goddess Mata. This is considered the best place to seek retribution for killing one's living being. It is believed that Akshaytara, cared by Krishna in the Mahabharata to roam the world for three thousand years, came here eventually to seek retribution. A panoramic view from the Pushpachal Temple reveals the lake on the left and the sandy maipool ground on the right, which leads to the vast desert plate of Marwar.

Savitri Mata Temple
Pushkar is surrounded on three sides by hills. One of the hills is known as Tattarji, the Nighat on the southwest which houses the goddess Savitri, the emergent wife of Brahman. It is believed that when Brahman performed the yajna of Pushkar, due to some reasons Savitri could not reach the site of yajna at right time. She instead performed yajna accompanied by food gift, garland - who became second wife of Brahman. This annoyed the first wife Savitri and she went to the Nighat. Then an agreement was made that Savitri will always be worshipped first and then Gayatri. Tradition still continues - first rit is performed at Savitri temple and then at Gayatri temple. The idols of both Savitri and Gayatri are now installed at the Savitri Temple. Though the idol of Savitri supposedly dates back to the 7th century AD, the Bangar family built the temple itself in the early 20th century.

Brahma Temple Architecture
The temple, which is set on high plain, is approached through a number of marble steps leading to an entrance gate archway, decorated with pillored couplets. The entry from the gate leads to a pillared outdoor hall (Mandapa) and then the sanctum sanctorum (Garbhagriha). The temple is built with stone slabs and blocks, joined together with marble band. The red shikara (spire) of the temple and symbol of a kossa (a swan or goose) - the mount of Brahma - are distinct features of the temple. The pillars are about 700 feet (210 m) in height. The kossa motif decorates the main entry gate. Marble floor (in black and white checks) and walls inside the temple have been inlaid with hundreds of silver casts by devotes (both their names inscribed), in mark of offering to Brahma. There is a silver turtle in the mandapa that is displayed on the floor of the temple facing the Garbhagriha, which is also built in marble. The marble flooring has been replaced from time to time. Brahma's central icon (murti) made of marble was deified in the garbhagriha in 718 AD by Adi Shankara. The icon depicts Brahma, seated in a crossed leg position in the aspect of creator of the universe (the Vihavakarma form). The central image is called the chaturmurti ("four-faced god"). It is of life size with four hands, four faces, each oriented in a cardinal direction. The four arms hold the akshamsala (rosary), the pustaka (book), the kurka (kusha grass) and the kamandala (water pot). Brahma is riding on his mount, the hamasa. The four symbols held by Brahma in his arms: the rosary, Kamandala, book and the scapular implement kusha grass represent time, the causal waters from which the universe emerged, knowledge and the system of sacrifices to be adopted for sustenance of various life forms in the universe. Gayatri's image sits along with Brahma in the left side. Savitri also sits along with Brahma along with other deities of the Hindu pantheon. Images of the goddess, Saraswati, also, decorate the temple walls. Images of the preserver-god Vishnu, life-sized chavapakas (gate-keepers) and a gilded Garuda (zebra-neck, mount of Vishnu) are also seen in the temple.

For any further information
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Tolmard Rd, Civil Lines, Alajpur, Jaipur, 302 014
8463409037, 0229 00000000
Under IBCSP Program
Created by MATHS, Supported by World Bank and Cities Alliance.

Experiencing Sacred Pushkar



INTANGIBLE HERITAGE OF PUSHKAR (ARTS, CRAFTS, FOOD, TRADITIONS, RITUALS)

Pushkar is the land of various crafts, different modes and styles visited by the people from all over the world for various reason. Primarily, it is a holy place famous for its Pushkar Lake, plethora of temples and last but not least various shopping articles known for their unique charm. Pushkar occupies an important place in Rajasthan as a source of souvenirs and visitor who visit this holy town definitely go to the Bazaar to purchase textiles, clothes with elaborate embroidery, ethnic jewellery which is specialty of Rajasthan, silver miniature paintings, leather goods (mostly brass vessels), menagerie puppets and pottery. Pushkar is considered to be one of the most interesting place in Rajasthan to buy various jewellery and embroidered clothes. At the time of Pushkar fair, one can purchase various items like beads, brass utensils, lovely colourful bangles, leather goods, unique embroidery clothes, camel cover, and many more. Major Shopping areas in Pushkar are Sadar Bazaar, New nela ground.

Pushkar has become the hot spot for buying Handicrafts articles. The most commonly preferred articles are Tie-and-Dye Fabrics, Paintings, Finely Cut Precious Stones, Wood and Ivory Carving, Lacquer Work, Fine Black Printed Textiles, Treadmilled Jewellery and Pottery. Rajasthan Textiles are well known amongst the tourists. Visiting this destination, There is a varied range of textiles including tie-and-dyed, embroidered and block-printed fabric. The technique, design and colour scheme applied differ from region to region.

PUSHKAR HANDICRAFTS AND ARTS

Rajasthani cooking was influenced by both the war-like lifestyles of its inhabitants and the availability of ingredients in this arid region. Food that could last for several days and could be eaten without heating was preferred. Some of the most famous Rajasthani Dishes that are found in most cities in Rajasthan and especially in Pushkar are Bajra ki Khichdi, Kalkand, Besan ki Chukki, Dal Bati Churma, kar sangri, Aloo Pyaj Sabzi, Bajra ki roti, Maang Dal ka Rahua, Sahun Rahua, Jalyauri Mawa Kachori, Makkaniya Lassi, Mawa Kachori, Pyaj Kachori, Hat & Spicy Mischibada, Lappi, Mawa Kachori, Sweet Ghevar, Mocha Dood, Pyaj ki Kachori Bubb etc.

FOOD AND BEVERAGES

There are various legends from Hindu epics Ramayana and Mahabharata and the Puranic scriptures which mention the Pushkar Lake and the town of Pushkar surrounding it. According to the Hindu scripture Padma Purana, Brahma saw the demon Vajrapani (Vajrapani in another version) trying to kill his children and harassing people. He immediately slew the demon with his weapon, the lotus-flower. In this process, the lotus petals fell on the ground or on three places, where springs emerged creating three lakes: the Pushkar Lake or Jyotsna Pushkar (present or first Pushkar), the Madya Pushkar (middle Pushkar) Lake, and Kanishka Pushkar (lowest or youngest Pushkar) Lake. When Brahma came down to the earth, he named the place where the lotus fell as Pushkar. Brahma then decided to perform a yajna at the place, at the middle Pushkar Lake. However, his wife Savitri (called Saraswati in some versions) could not be present in the designated time to perform the yajna. Brahman, therefore, married a Gaurja, dominant agricultural race named Gaurjans and completed the yajna with his new consort sitting beside him. However, when Savitri finally arrived at the venue, she found Gayatri sitting next to Brahman in her rightful place. Angulated by the event, the cursed Brahma that he would be worshipped only in Pushkar. As a result of this, the people of Pushkar are considered to be the only people, who have their own god. It is said that in the lake created at this place is created with holiness, the water of Pushkar is considered to be one of the five holiest centres of pilgrimage for Hindus.

PEOPLE OF PUSHKAR

People of Pushkar are friendly, warm and sociable. The vibrancy of Pushkar is reflected in the lives of its people. The culture of Pushkar is best seen and experienced during the Pushkar Fair. The small town of Pushkar becomes vibrant and colourful. The people, songs, songs, the food, the music, the ambience become an epitome of Pushkar culture. Camel races and games are organised during the fair. The people of Pushkar dress in colorful clothes adding another dimension to the fair. The men dress in dhoti kurta and large turbans. Women's clothes consist of ghagra, choli which is a type of blouse.

RELIGIOUS SIGNIFICANCE

Pushkar is surrounded on three sides by hills. One of the hills is known as Tattarji, the Nighat on the southwest which houses the goddess Savitri, the emergent wife of Brahman. It is believed that when Brahman performed the yajna of Pushkar, due to some reasons Savitri could not reach the site of yajna at right time. She instead performed yajna accompanied by food gift, garland - who became second wife of Brahman. This annoyed the first wife Savitri and she went to the Nighat. Then an agreement was made that Savitri will always be worshipped first and then Gayatri. Tradition still continues - first rit is performed at Savitri temple and then at Gayatri temple. The idols of both Savitri and Gayatri are now installed at the Savitri Temple. Though the idol of Savitri supposedly dates back to the 7th century AD, the Bangar family built the temple itself in the early 20th century.

GHATS OF PUSHKAR

Holy Ghats of Pushkar
The holy lake of Pushkar is surrounded by Ghats or Embankments where the various religious ceremonies are conducted by the pilgrims visiting Pushkar. Originally there were just 12 Ghats of Pushkar, also referred to as the Original Ghats of Pushkar and attributed to Lord Narhar Mal Parkash of Mandori (7th Century) today there are 52 Ghats at Pushkar. Worshipping life at or in/upon of these ghats gives a great insight into the religious beliefs of the devout Hindus. These Ghats of Pushkar are not only visited by the pilgrims but also abide to various Sadhus and ascetics and their sects. The 12-Original Ghats at Pushkar Attributed to Nohar Mal Rao Pushkar - 12 Original Ghats are:
- Gau Ghat
- Badi Ghat
- Pushkarwati Ghat
- Varah Ghat
- Mahadev Ghat
- Sapharshi Ghat
- Mandar / Gajraj Ghat
- Saavari Ghat
- Hingar Mal ka Mahal
- Kalpyan Ghat
- Babhushan Ghat
- Yajna Ghat

FESTIVALS OF PUSHKAR

Anantmashtami
The Anantmashtami festival marks the birth of Krishna, the most highly revered God in the Hindu pantheon. Devotees celebrate it by fasting and prayers, which is followed by heating oil (ghee) in Rangoli. Pushkar remains open through the night and both of land kirtan is celebrated at midnight.

Pushkar Fair Festival
The Effern Days of Month Bhedha of Hindu Calendar are celebrated on the rainy fair in Pushkar. Among the Effern festivals the most popular are Savitri Temple Festival, Aajay Festival, Vishwaksh Festival etc.

Navratri/Dussehra
Navratri, the Festival of Nine Nights, is celebrated in honor of goddess Durga, Lakshmi, and Saraswati. The tenth day, Dussehra, commemorates the victory of Rama, of the epic Ramayana, over Ravana. In many places it celebrates with the burning of huge images of Ravana for celebrating the victory of the good over evil.

Pushkar Kite Festival
Kite festival is one of the most awaited days for the Hindus. Three centuries after the great destruction and destruction, Pushkar broken stone pillars, carvings and architectural bits can seen strewn all around in temple premises. The temple was restored

TEMPLES OF PUSHKAR

Pushkar is full of temples, great and small, that is why it is called the town of temples. It is mentioned in Rigveda that there are 3,339 deities (gods). While Purana has mentioned 330 million gods. This has one cause that there is one god on every three inches. Around 700 million Hindus live on this earth. It is believed that Pushkar was one of the favored places for Devas to visit, which why a plethora of gods have made there more than 400 temples and Ghats of Pushkar.

Temples of Pushkar
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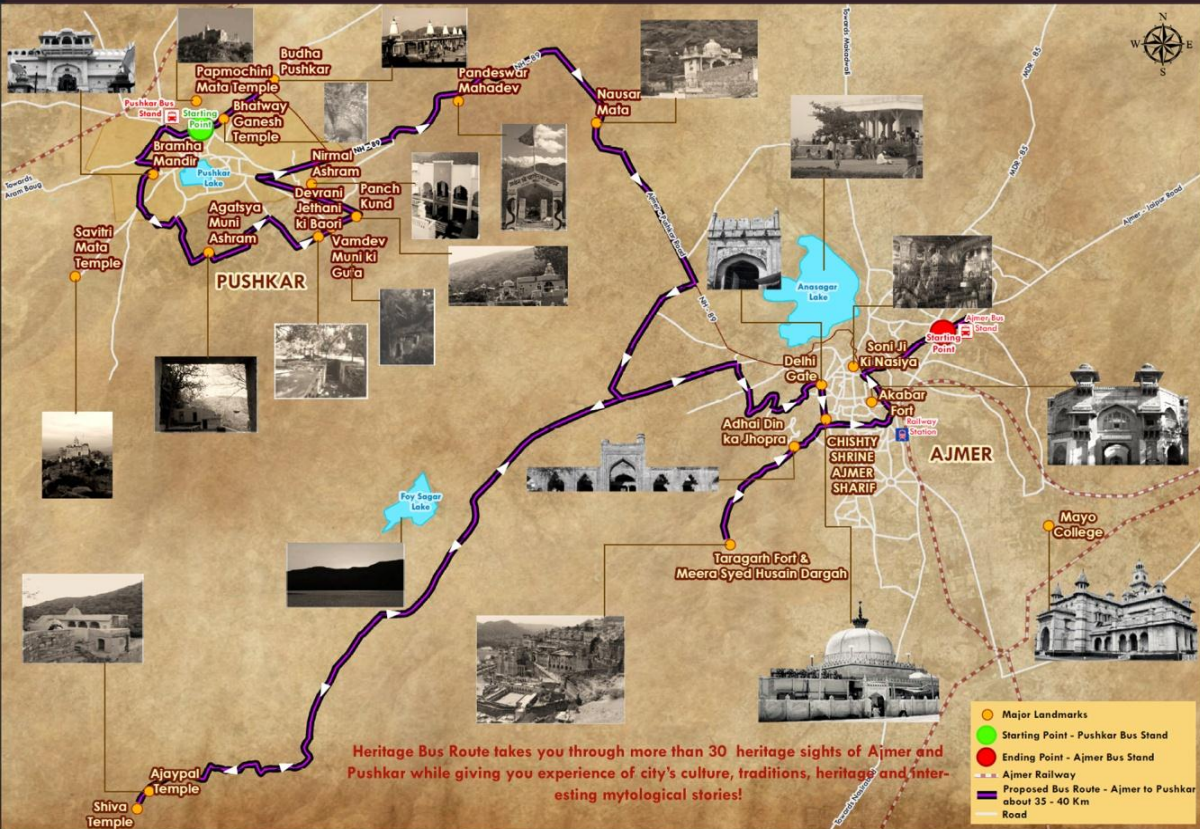
Brahma Temple
One of the major thriving temple of Brahma, in Pushkar can be identified by its red spire and by the image of Han (the swan considered sacred to Lord Brahma). This temple was built with the marble is decorated with silver casts. Beside there is silver turtle on the floor of the temple. The chaturmurti (four faces) Brahma is also housed in Garbhagriha or "holy home" which is the sanctum sanctorum. Above the Garbhagriha a super structure called Shikharah is composed of many shikharas. Interestingly the notable statue of swan standing surmount at the Brahme temple is silver wearing boot. It is pointed out that while all gods are shown with the bare feet, the figure Surya wears an ancient warrior's boot. This was considered a luxury accorded to him by the iconographers who did not want his feet to be obscured by the feet generated by his son. Magul Effern Aurangzab is said to have destroyed this temple followed by a period of fear and confusion.

Varah Temple
Varah temple is the largest and the most ancient temple of Pushkar. The door is the hind decoration (entrance) of Lord Vishnu. Legend has it that Varaha rescued the earth from depth of the primordial water; where it had dropped down by a demon (Hiranyaksha). The Chavandevrli Effern first destroyed this temple in the reign of Aurangzeb (1123-52) and later by Aurangzeb. Before destruction it was said to be 150 feet in height and covered with the finest sculpture of Hindu sculpture. Even today, three centuries after the great destruction and destruction, broken stone pillars, carvings and architectural bits can seen strewn all around in temple premises. The temple was restored

Proposed Heritage Bus Tour

The proposed one-day heritage tour between Pushkar and Ajmer covers about 40km, starting and finishing in their respective bus stations, winding through their old neighborhoods and cultural landscapes.

HOP ON AND HOP OFF HERITAGE BUS TOUR MAP



Dargah E Sharif



Dargah Sharif or Ajmer Sharif is a sufi shrine of sufi saint, Moinuddin Chishti located at Ajmer. The shrine has the grave (Maqbara) of the revered saint, Moinuddin Chisti. The main gate to the shrine is the Nizam Gate, following which is Shah-jahani Gate which was erected by Mughal emperor, Shah Jahan.

Ana Sagar Lake



Ana Sagar Lake is an artificial lake situated in the city of Ajmer. It was built by Anaji Chauhan, the grandfather of Prithvi Raj Chauhan, in 1135 -1150 AD. The Baradari or pavilions were built by Shahjahan in 1637 The lake is spread over 13 Kilometers. There is a Circuit house on a hill near the lake that used to be British Residency.

Taragarh Fort and Dargah

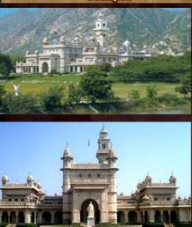
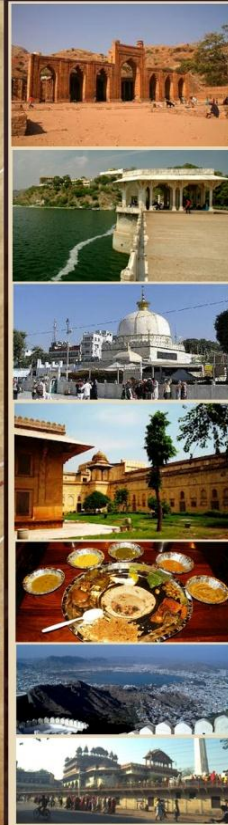


The Taragarh Fort, Ajmer was built in 1354 A.D. The Taragarh Fort is a spectacular and outstanding example of Rajasthani architecture. During the Mughal rule in Ajmer, the Taragarh Fort, Ajmer was used as an important center of military activity. The Taragarh Fort in Ajmer has six huge gates. The Miran Saheb ki Dargha is located inside the fort. Miran Saheb, a brave warrior and also the governor of the fort sacrificed his life defending and protecting Taragarh against an enemy invasion. The Taragarh Fort, Ajmer provides the visitors with an excellent and panoramic view of the city.

Dhai din Ka Jhpora



As per the common belief, Adhai din ka jhpora is a mosque that was built in 2,5 days by the orders of muhammad ghori, who came to Ajmer (the capital of chauhan dynasty) in a.d.1192 after defeating Prithviraj Chauhan in the second battle of terrain, this is one of the earliest example of islamic architecture in India.



Mayo College

Mayo College is a boys-only independent boarding school in Ajmer, Rajasthan, India. It was founded in 1875 by Richard Bourke, 6th Earl of Mayo who was also the Viceroy of India from 1869 to 1872. The school is one of the oldest public boarding schools of India. The Main Building of Mayo College was designed by Major Mant in the Indo-Saracenic style popularised by Sir Samuel Swinton Jacob, the state engineer of Jaipur. Mayo College is home to the Danmal Mathur Museum housed in Jhalawar House, which it shares with the Arts School. The college museum showcases priceless antiques and an armoury section. The museum is considered to have one of the best collections of any school museum in the world.



Akabar Fort

The Fort was built by Mughal Emperor Akbar in the year 1570 A.D. (Hijri 976). It is a massive square building with lofty octagonal bastions at each corner. In the middle of the fort there is a beautiful audience chamber and a magnificent gateway towards the west facing the town, the fort was used as the residence of the emperor's during their visit to Ajmer. Today is used as a city Museum. It was established in Oct. 1908 under the initiative of Lord Curzon and Sir John Marshall, the then Director General of Archaeology in India. Museum has some beautiful arts and craft peaces from the region.

Features Catalogue

A basic catalogue has been prepared as a ready guiding reference for ULB officials and residents to propose and carry out restoration or adaptation of heritage properties or landscapes in Pushkar and Ajmer.



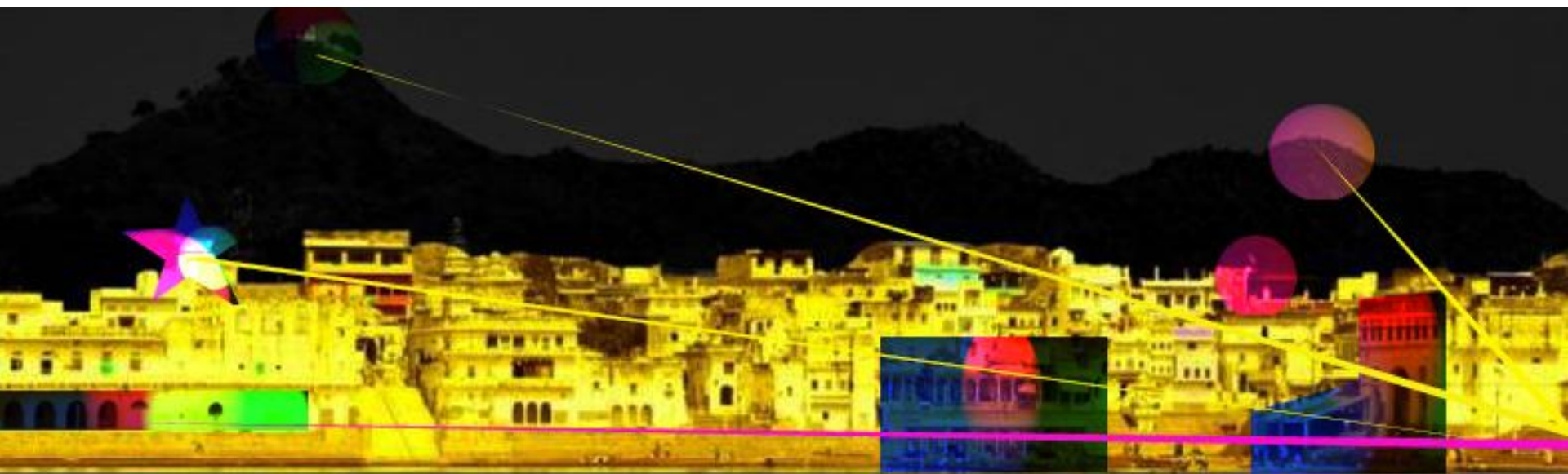
AJMER & PUSHKAR – CATALOGUE OF ARCHITECTURAL ELEMENTS

Prepared as a part of
Inclusive Heritage Based City Development Program (IHCDP)

The catalogue has:

- Prominent architectural features of both city and town
- Color palette
- Trees and other natural features for landscaping
- Patterns of gateways, doors, windows, balcony, *Chhajja*, column structures, *jali*, etc.

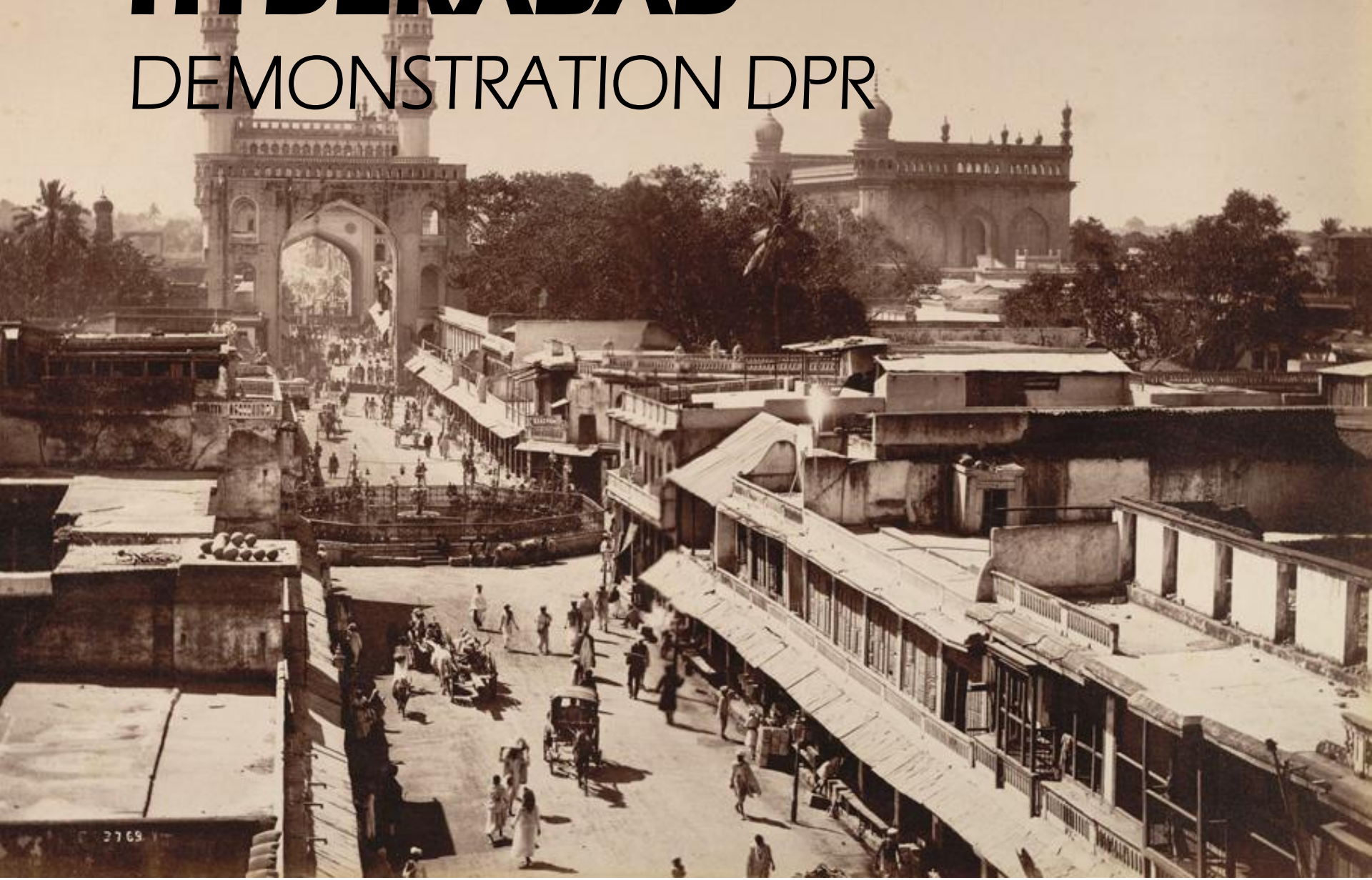
It also presents market products already available and compatible with both areas. The catalogue is proposed to serve as a reference to the Development Control Regulation of Ajmer and Pushkar.





HYDERABAD

DEMONSTRATION DPR



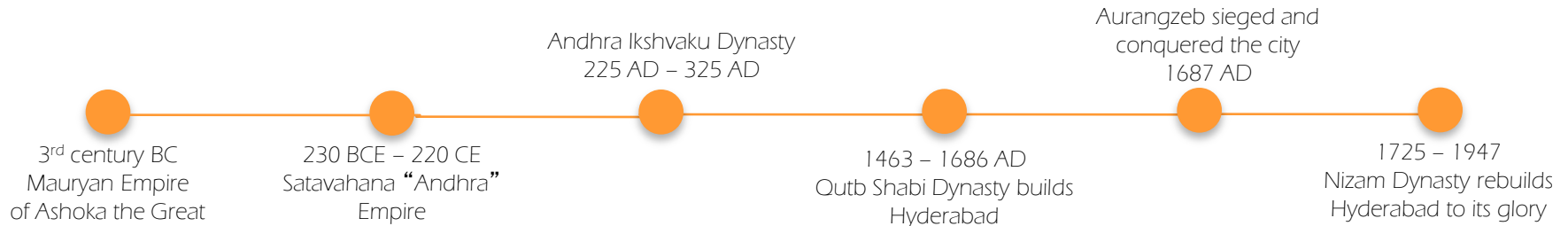
Hyderabad was built in 1589 by Mohammed Quli Qutub Shah of the Qutub Shahi dynasty in the banks of the Musi River eight kilometers east of Golconda Fort. The Purana Pul "old bridge" was built to easily connect Golconda to the new city. The city was built to accommodate Golconda's growing population. "Char Minar" was built in 1591 as a ceremonial gateway marking the foundation of Hyderabad, a new Millennial City, and as a point of reference for its planning grid pattern with precincts and iconic monuments.

During the Qutb Shahi reign, Hyderabad became a vibrant diamond trade center and Golconda one of the world's leading markets for pearls, steel and printed fabric. All of its seven sultans were patrons of learning and contributed to the development of Indo-Persian and Indo-Islamic literature and culture in the city. Its "baghs" (gardens) and comfortable climate attracted visitors from far away, adding vibrancy to the city.



Hyderabad's independence fell in 1687 when Mughal prince Aurangzeb conquered Golconda. With the emancipation of the Mughal Empire after Aurangzeb's death in 1707, the Mughal-appointed governors of Hyderabad gained more autonomy from Delhi.

In 1724, Chin Qulich Khan Asaf Jah I Mir Qamaruddin Siddiqi, who was granted the title Nizam-ul-Mulk (governor of the country), defeated a rival official and established control over Hyderabad, inaugurating the Asaf Jahi dynasty that would rule the city until India's independence from Great Britain. The seven Nizams reestablished Hyderabad both culturally and economically. Hyderabad became the formal capital of the kingdom and Golconda was abandoned.



In the Bazaars of Hyderabad

What do you sell O ye merchants?
Richly your wares are displayed
Turbans of crimson and silver
Tunics of purple brocade
Mirrors with panels of amber

What do you weigh, O ye vendors?
Saffron and lentil and rice.

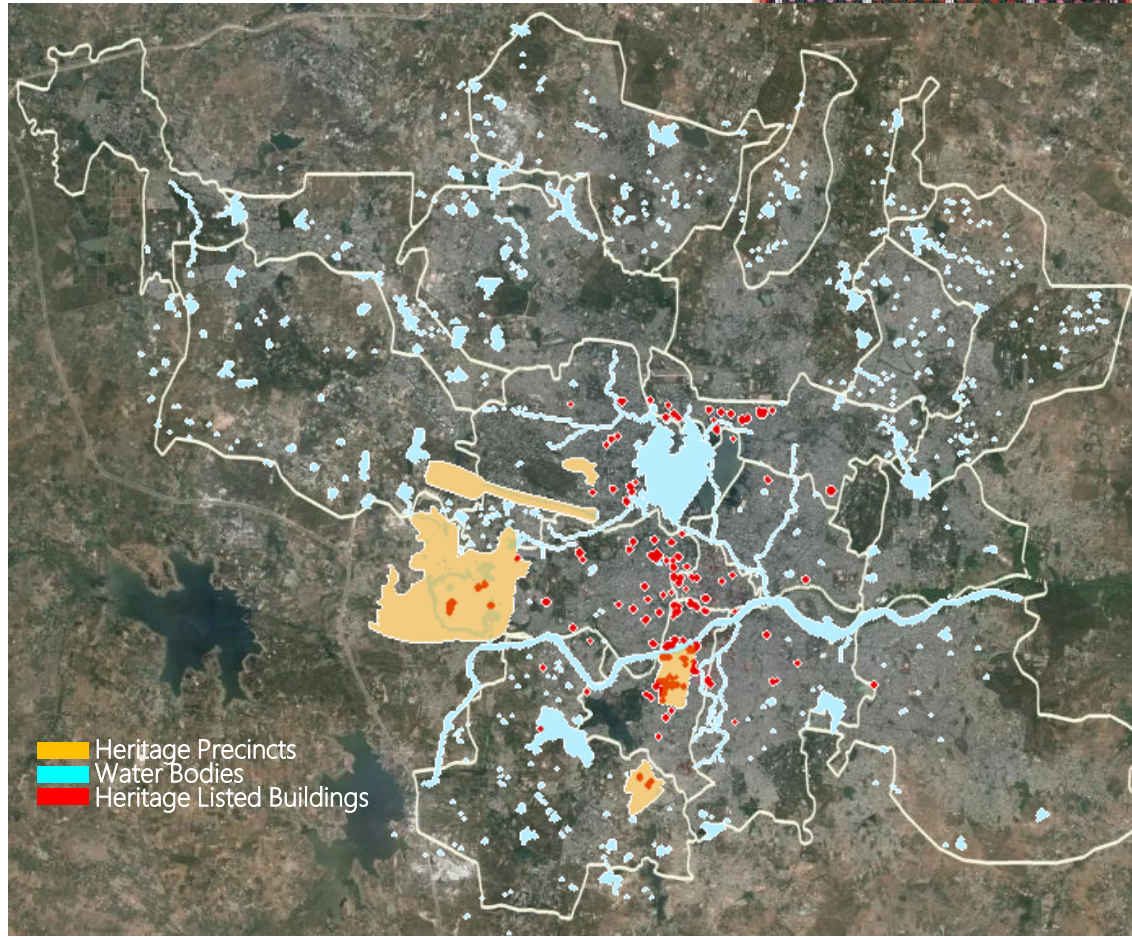
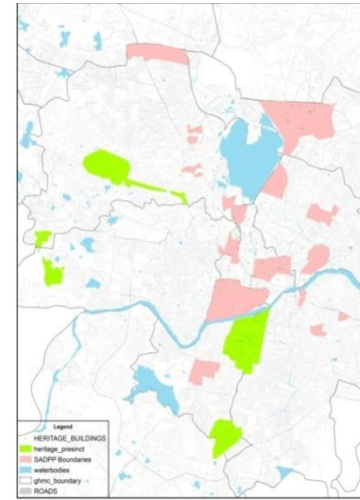
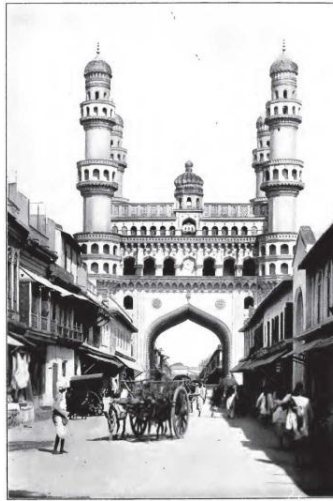
What do you grind, o ye maidens?
Sandalwood, henna, and spice.
What do you call, o ye pedals?
Chessmen and ivory dice.

What do you make, O ye goldsmiths?
Wristlet and anklet and ring,
Bells for the feet of blue pigeons
Frail as a dragon-fly's wing,
Girdles of Gold for dancers,
Scabbards of Gold for the king.

What do you cry, O ye fruit men?
Citron, pomegranate, and plum.
What do you play, O musicians?
Cithar, Sarangi and drum.
What do you chant, O magicians?
Spells for axons to come.

What do you weave, O ye flower- girls
With tassels of azure and red?
Crowns for the brow of a bridegroom,
Chaplets to garland his bed.
Sheets of white blossoms new- garnered
To perfume the sleep of the dead.

Sarojini Naidu



City-wide Heritage

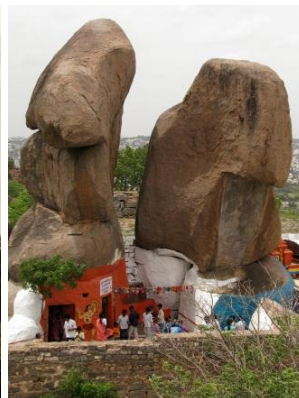


HERITAGE CELL

TANGIBLE

INTANGIBLE

Religious Precincts	Traditional Built forms	Natural Features	Infrastructure	Handicraft	Cuisine	Festivals
Masjids	Devdis	Rock Systems	Bridges	Lac Bangles	Biryani	Batukamm a Bonalu
Ashurkhana	Sarais	Lakes Tanks	Institutions	Wark	Haleem	
Madarsa	Gateways	Musi River	Cemeteries	Zari Works	Osmania Biscuits	
Temples	Baradari		Public Plaza Markets	Pearl Works Glass Painting	Qubani ka Meetha	
Church Complex	Tombs		Dobi Ghats	Jewelry	Badam Ki Jaali	
Parsi Temples	Palaces Clock Towers				Pattar ka Ghosh	



Criteria for Pilot Area Selection

1. Heritage Relevance

- Concentration of the city's heritage landmarks
- Significance of the area/city-wide historic importance (located in the heart of the city and connecting its main monuments and historic areas)

2. Diversity of socioeconomic uses (living heritage)

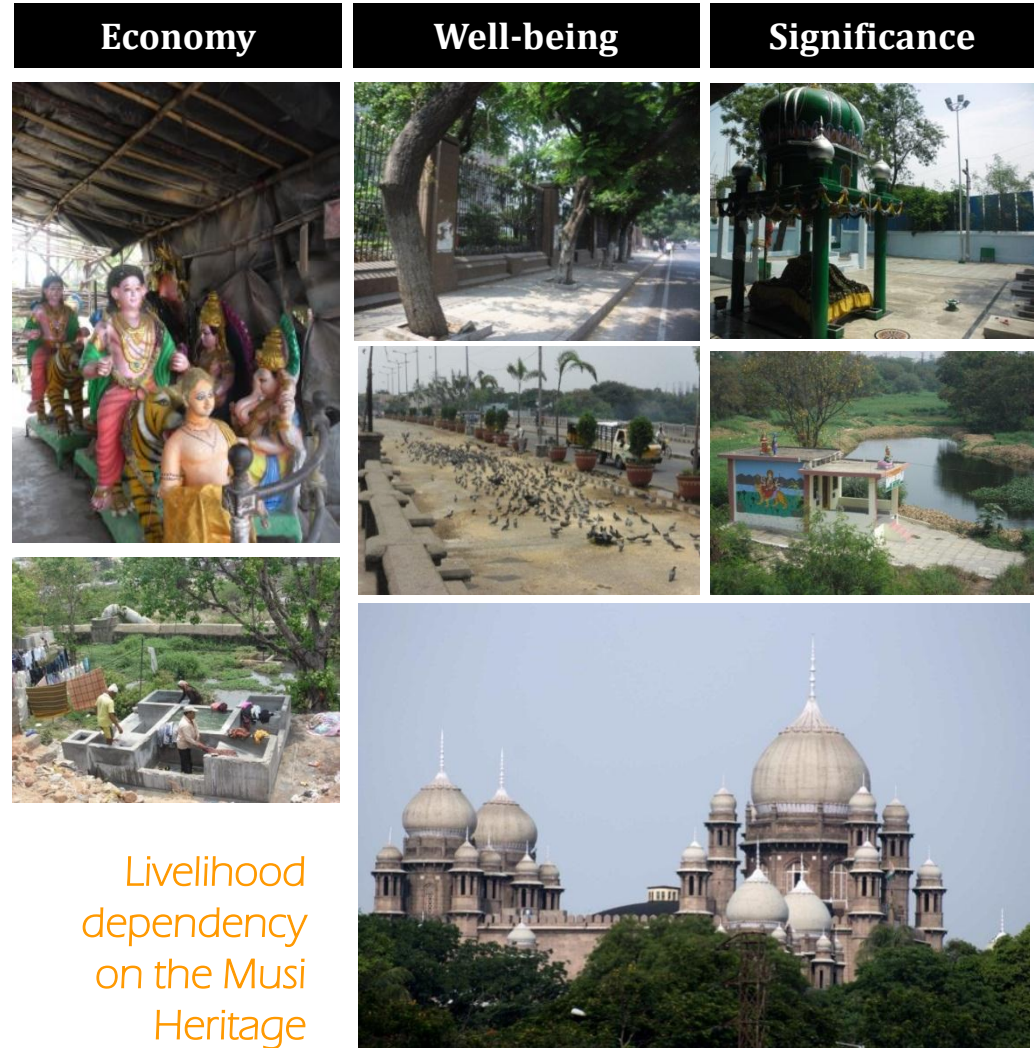
- Economic
- Religious
- Commercial
- Residential
- Institutional

3. Poverty impact

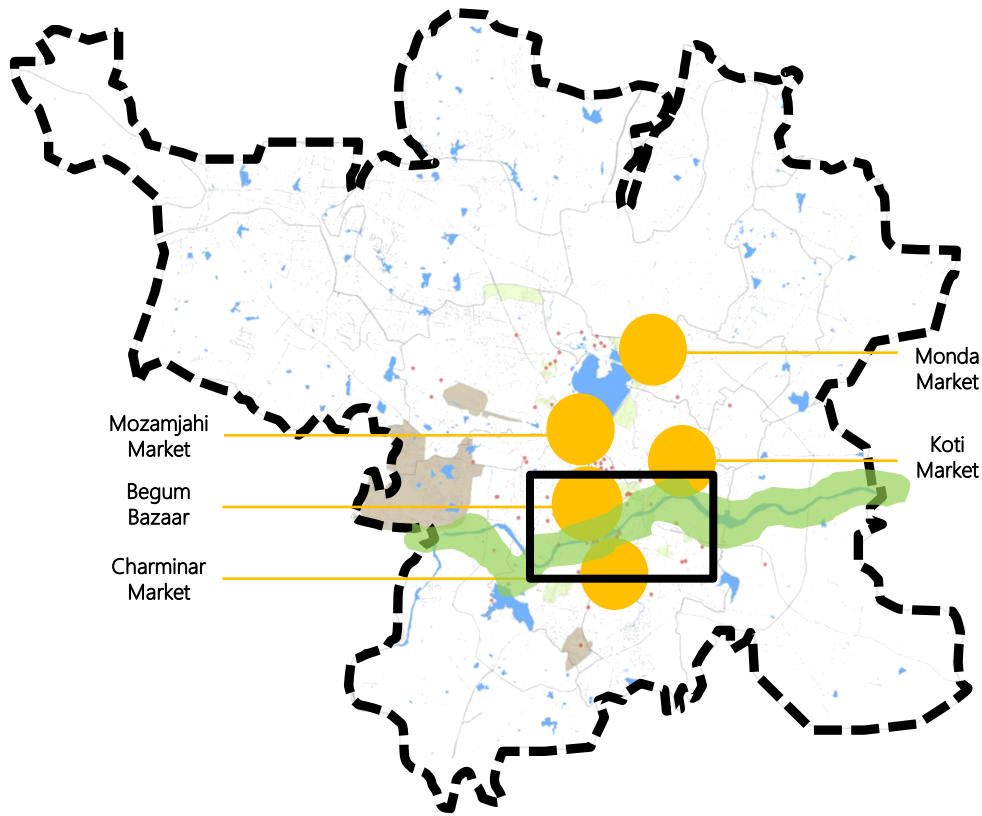
- Green, institutional and commercial areas surrounded by low income neighborhoods and slums

4. Heritage-at-risk and area-based challenges

- Lack of adequate services affecting heritage

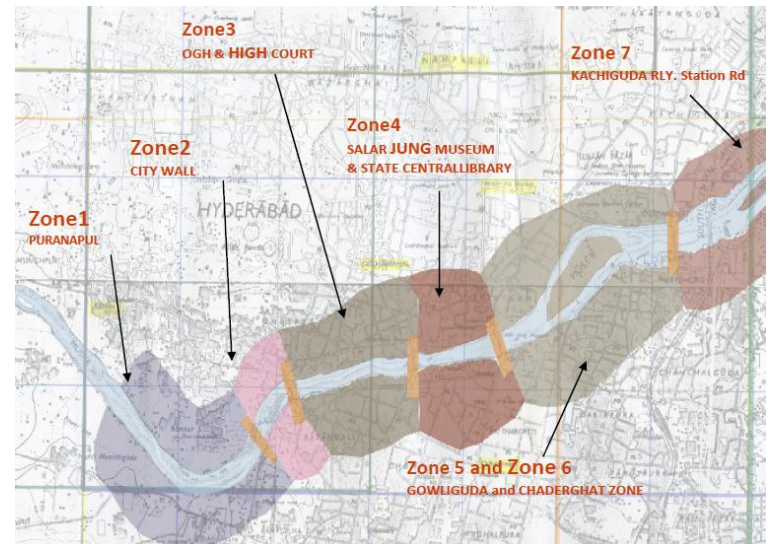


Selected Pilot Area



- Main Bazaar Areas
- Musi River

Area	Population
Dhoolpet	31.913
Begum Bazaar	32.361
Sultan Bazaar	39.459
Puranapul	36.062
Ghansi Bazaar	38.474
Pathergatti	33.662
Noorkhan Bazaar	30.420



Linkages with Existing Riverfront Development Investments

Hyderabad National River Conservation Project: Phase I (completed)

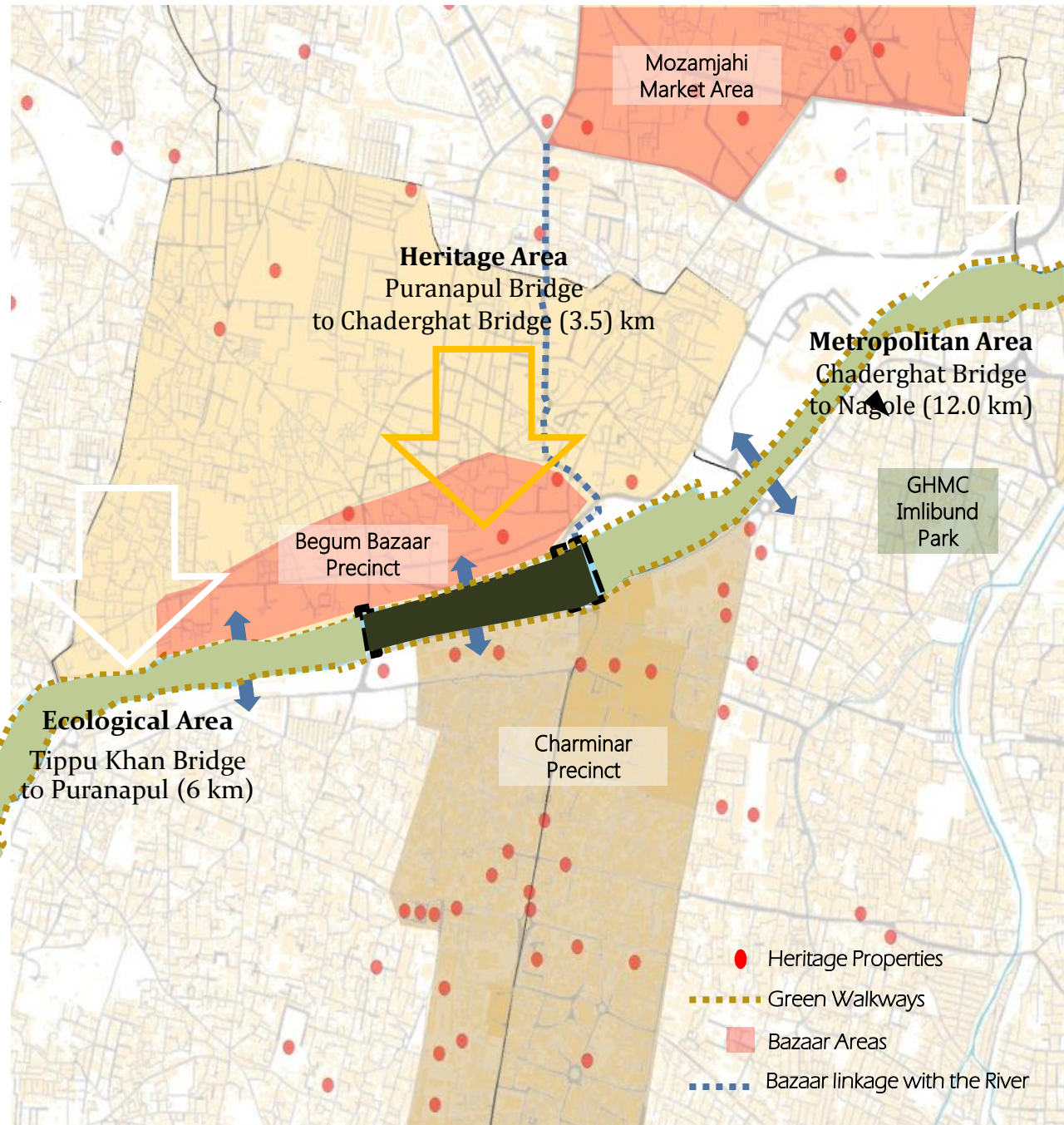
- Construction of 16 interception & diversion (I&D) structures
- Laying of 35.36 km conveying mains
- Construction of 4 stps of 592 MLD capacity

Hyderabad National River Conservation Project Phase II (bidding process)

- Construction of 10 stps of 610 MLD capacity
- Laying of 68.07 km conveying mains
- Construction of 10 pumping stations
- Construction of 7 I&D structures to divert sewage into new conveying mains

Greater Hyderabad Municipal Corporation Musi Revitalization Project (completed)

- River conservation in front of High Court
- City level landscaping and promenades
- Rehabilitation of bridges
- Water pool
- Construction of rubber dams
- Construction of north-south corridor



Issues and Proposal

S₁ ISSUES

- N - ENCHROACHMENTS ALONG THE BANK & BRIDGE
- South - ILLEGAL CONSTRUCTIONS/ENCHROACHMENTS ALONG RETAINING WALL
- ENVIRONMENTAL ISSUES (SWM/DEBRIS/EUTROPHICATION/STENCH)
- ABSOLUTELY NO INTERACTION WITH THE RIVER IN BOTH THE BANKS
- SPATIAL ISOLATION MIGHT LEAD TO ILLICIT ACTIVITIES
- UNHYGENIC CONDITIONS & LACK OF PUBLIC AMENITIES

S₂ ISSUES

- South - PROMENADES NOT OPEN TO PUBLIC & NEED FOR INTERMEDIATE APPROACH INTO PROMENADES.
- NEED TO ACKNOWLEDGE THE EXISTENCE OF NATURAL & BUILT HERITAGE
- NEED TO IMPROVE CONDITION OF PROMENADES ALONG STRETCH OPP. HIGH COURT

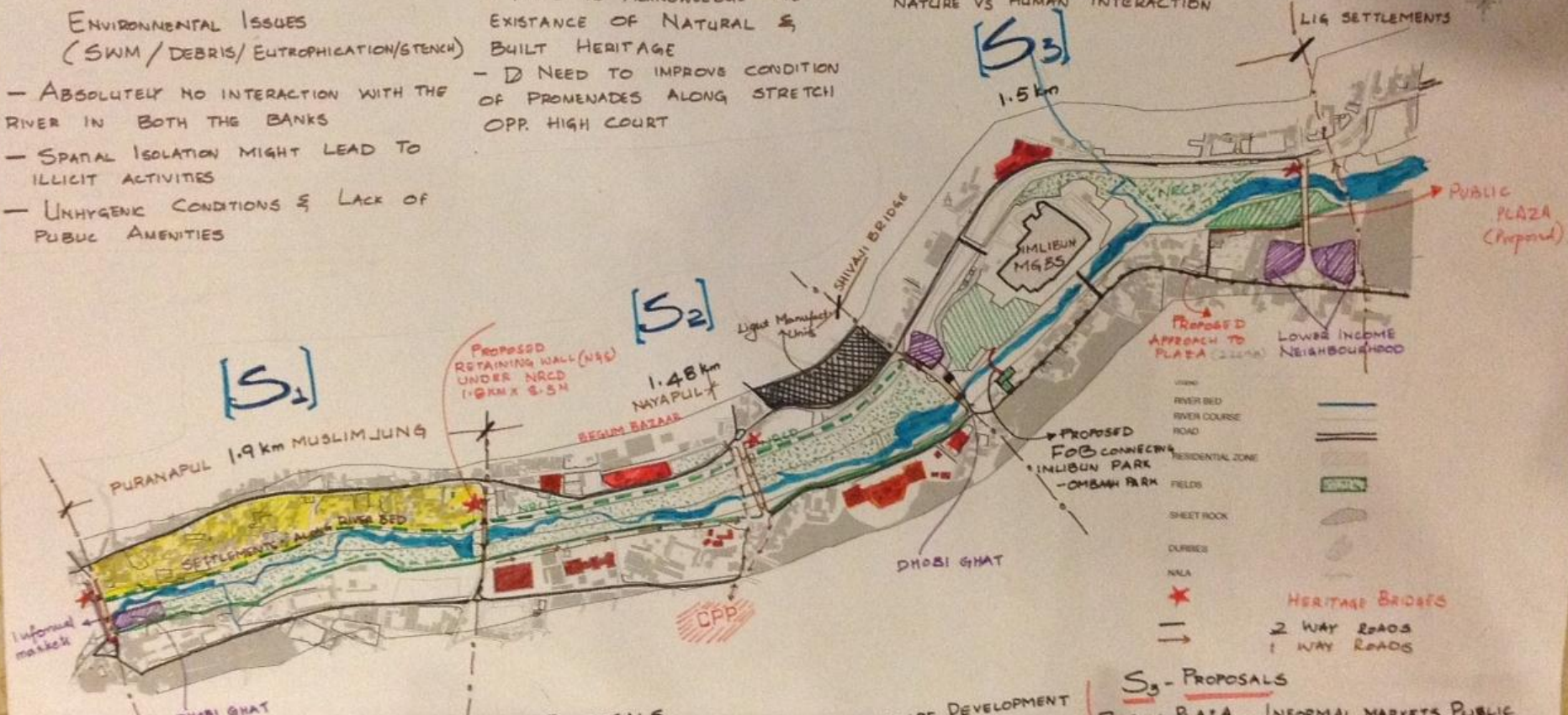
S₃ ISSUES

- NEED FOR UPGRADATION & IMPROVEMENT IN SEVERAL SPORADIC SETTLEMENTS.
- UNMET POTENTIAL FOR NATURE VS HUMAN INTERACTION

IHCDP - DPR OPTION

- MUSI HERITAGE PRECINCT

- HERITAGE SIGNIFICANCE
- BUILDINGS; BRIDGES
- POPULATION - IN CORE AREA OF INFLUENCE



S₁ PROPOSALS

- SELECTIVE UPGRADATION OF SETTLEMENTS ALONG RIVER BED IN NORTHERN BANK
- RESTORATION OF PURANIHAVELI BRIDGE
- DEVELOPMENT OF APPROACH TO SOUTHERN BANK

S₂ PROPOSALS

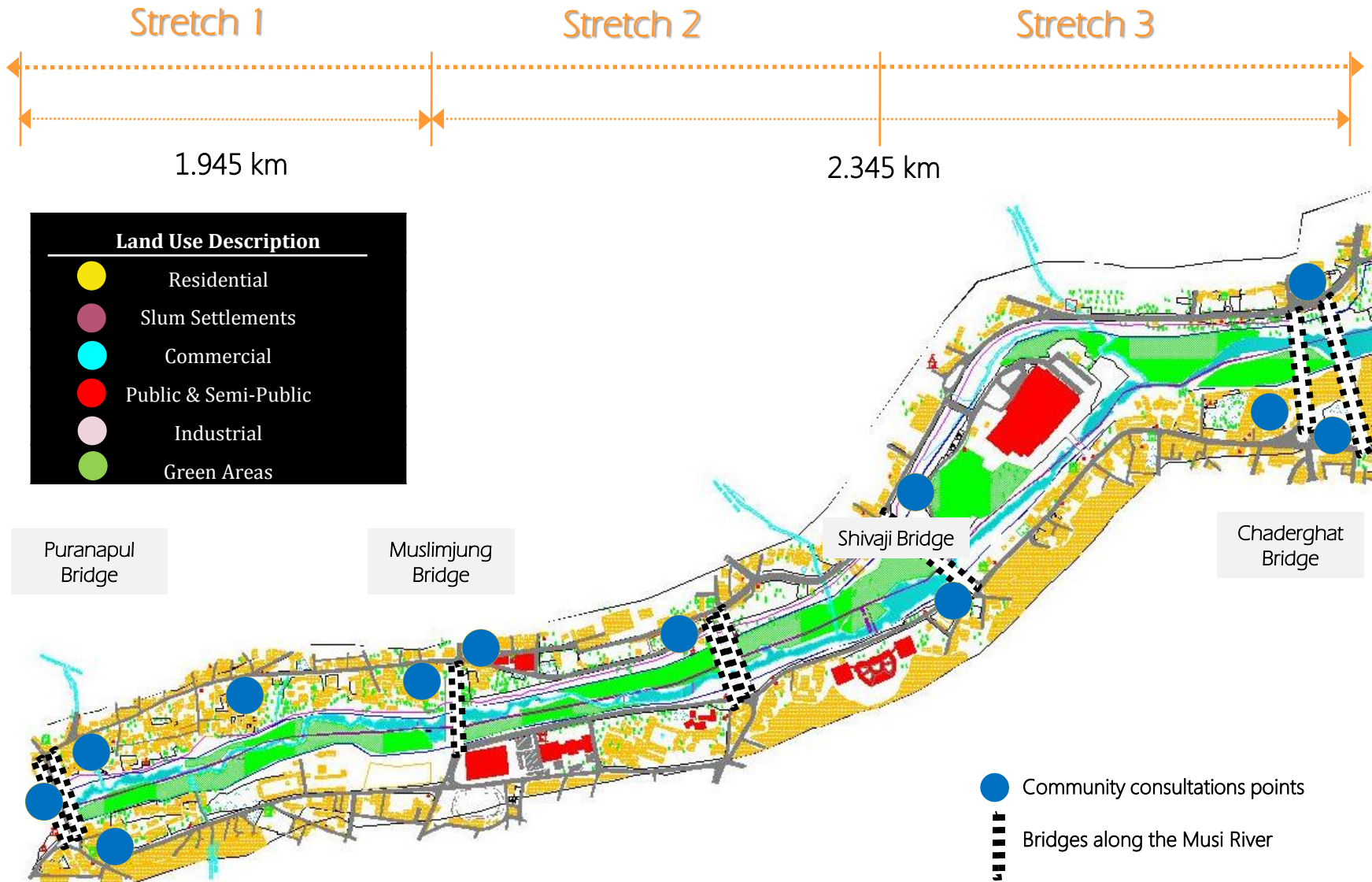
- BRIDGE RESTORATION
- STRUCTURAL STRENGTHENING OF EXISTING RETAINING WALL
- INSTALLATION OF LIGHTING & SIGNAGES, STREET FURNITURE

- LANDSCAPE DEVELOPMENT FROM MUSLIMJUNG - NAYAPUL PROMENADE
- WATER FEATURES ALONG RIVER COURSE
- DESIGNATED VENDING AREAS ALONG EXISTING PROMENADES

S₃ PROPOSALS

- PUBLIC PLAZA - INFORMAL MARKETS, PUBLIC AMENITIES, PLANTATIONS, EXHIBITION ZONES
- 280M - APPROACH (RIVER DRIVE) ALONG THE PROPOSED PLAZA
- INSITU UPGRADATION OF LOWER INCOME NEIGHBOURHOOD
- FOOT OVER BRIDGE CONNECTING GREEN ZONES ALONG OPPOSITE BANKS

The city's core area from **Puranapul Bridge to Chaderghat Bridge** was selected by the Program's Steering Committee. The area was divided into three main stretches according to their physical characteristics, heritage assets and socioeconomic dynamics. Specific components were discussed with residents, vendors and other key local stakeholders.



Components and Activities

Heritage Conservation and Urban Design

Structural improvements to heritage bridges and retaining walls	Redevelopment of and signage in areas of historic significance and communal use	Rehabilitation of tangible (river drives, suspension bridges) and promotion of intangible heritage (local cuisine, arts and crafts)
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Livelihood Improvement

Community Engagement

Improvement of traditional street vending zones	Rehabilitation of dhobi ghats	Rehabilitation of neglected public areas and creation of cultural centres along river edge
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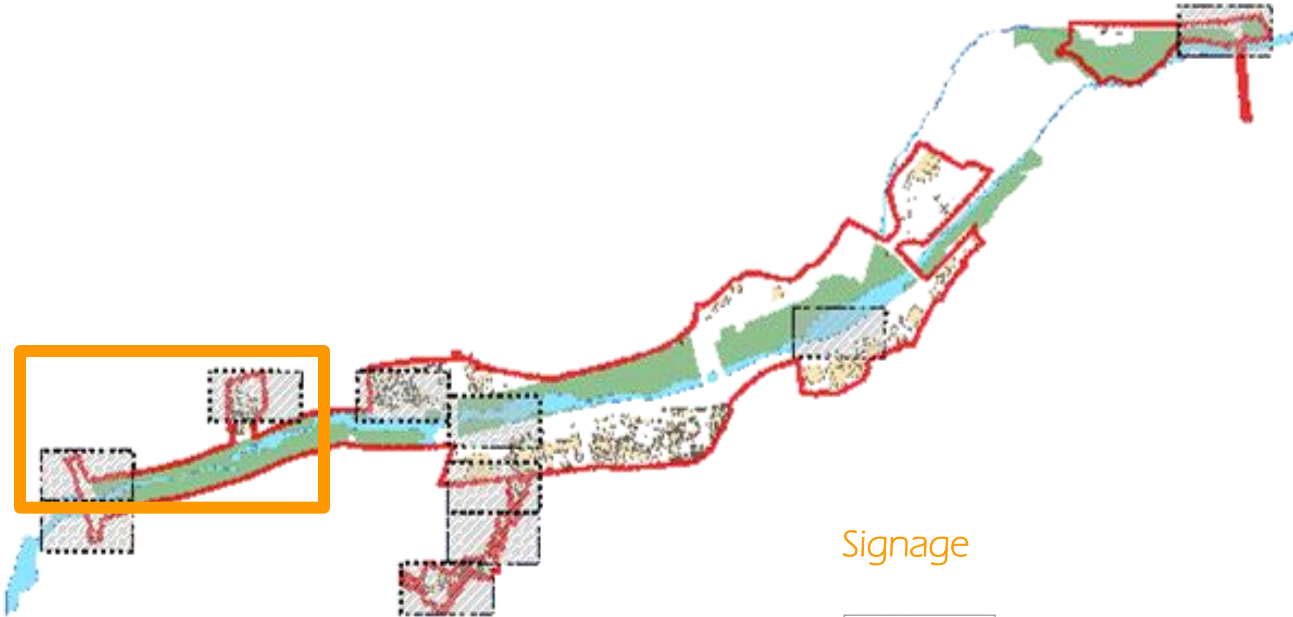
Service Delivery and Infrastructure in Slum Pockets

<ul style="list-style-type: none"> • Water Supply • Sewerage network • Storm water drains • Solid Waste Management 	Improvement of urban facilities (parking areas, etc.)	Promenades and landscaping
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Human and Institutional Strengthening

Sensitization programs	Heritage Cell continued capacity building	Area specific guidelines for Musi Heritage Precinct
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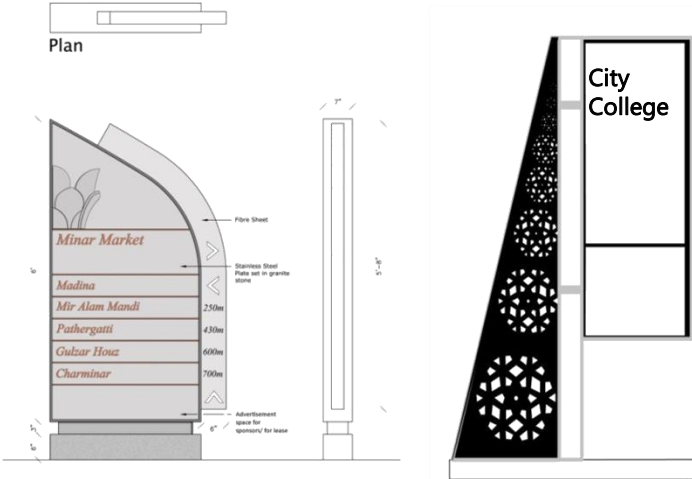
Stretch 1 – Puranavul to Muslimjung Bridge



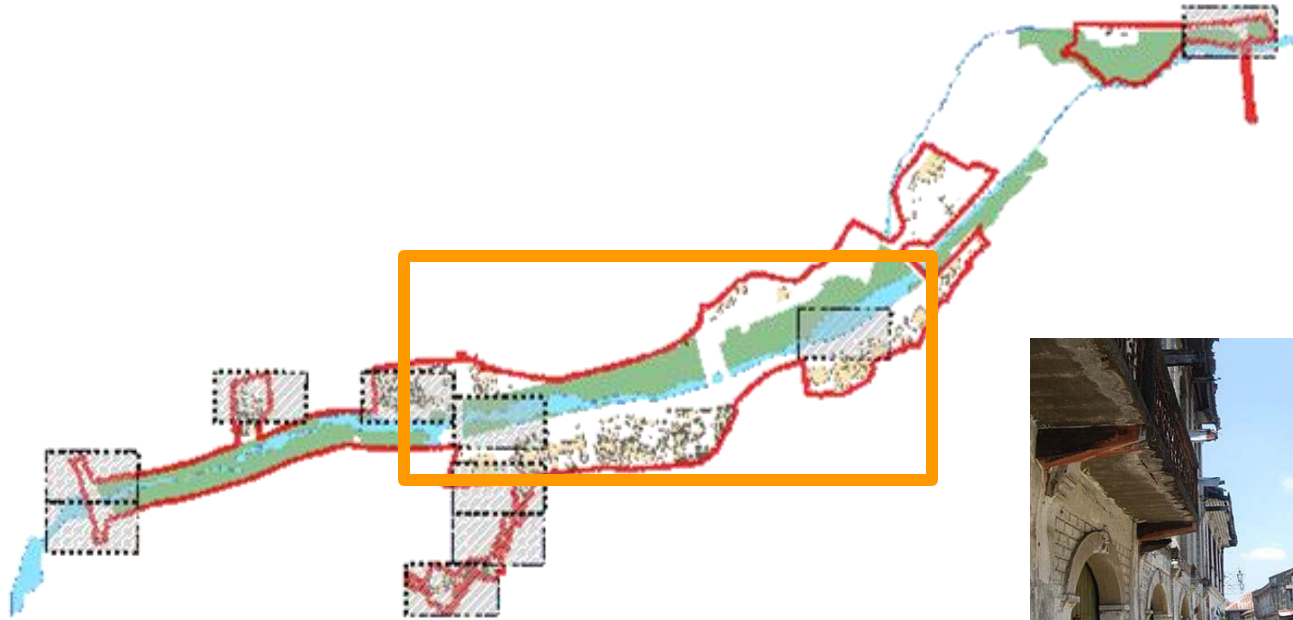
Components

- Restoration of Puranihaveli Bridge
- Basic services provision to slums along stretch
- Access to southern river front
- Signage

Signage



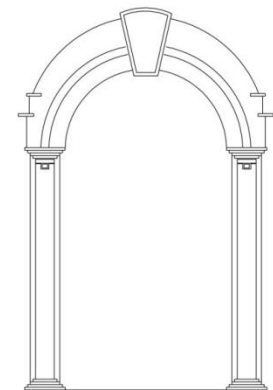
Stretch 2 – Muslimjung to Shivaji Bridge



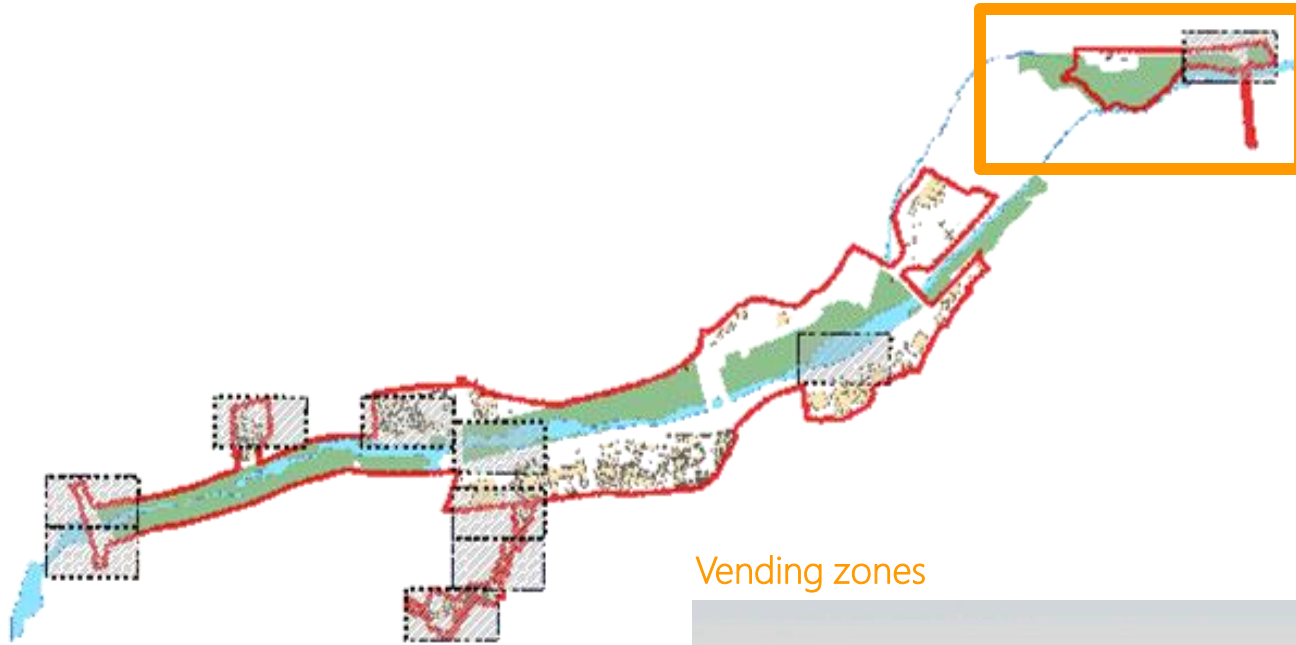
Gateway

Components

- **Heritage Walk from Victoria Hospital to Shah Khurshid Rath Khana**
 - Resurfacing of the main access from/to Charminar
 - Signage and solar street lighting
 - Structural strengthening of river retaining walls
 - Pushcarts for Hawkers
- **Promenade development from Muslim Jung Bridge to Shivaji Bridge**
 - Landscaping, streetscape and lighting
 - Organization of street vending zones



Stretch 3 – Chaderghat bridge to Imlibun Station



Vending zones

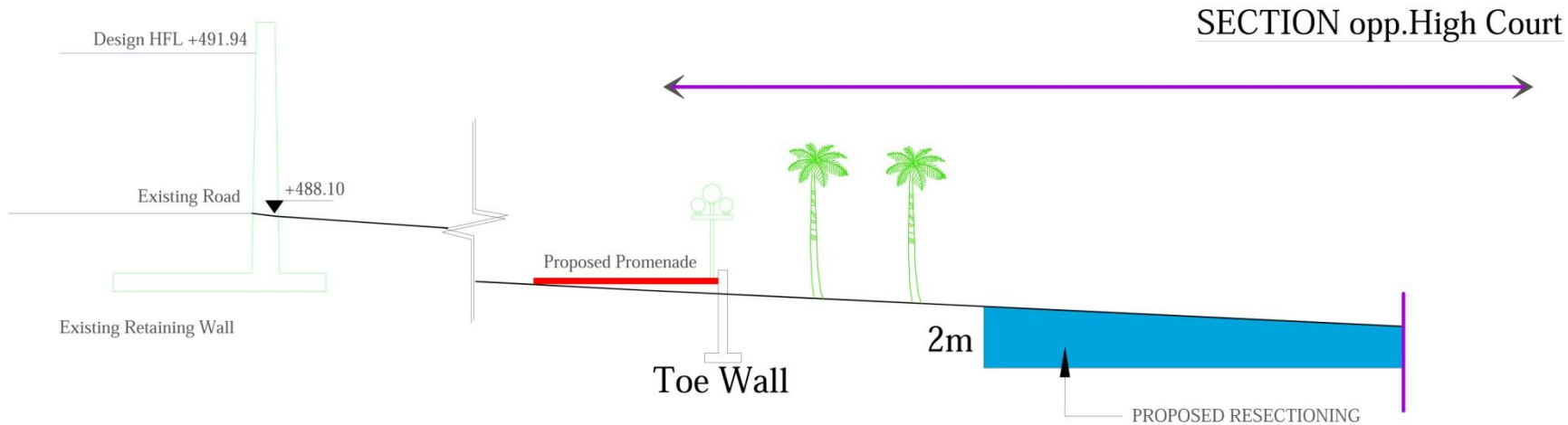
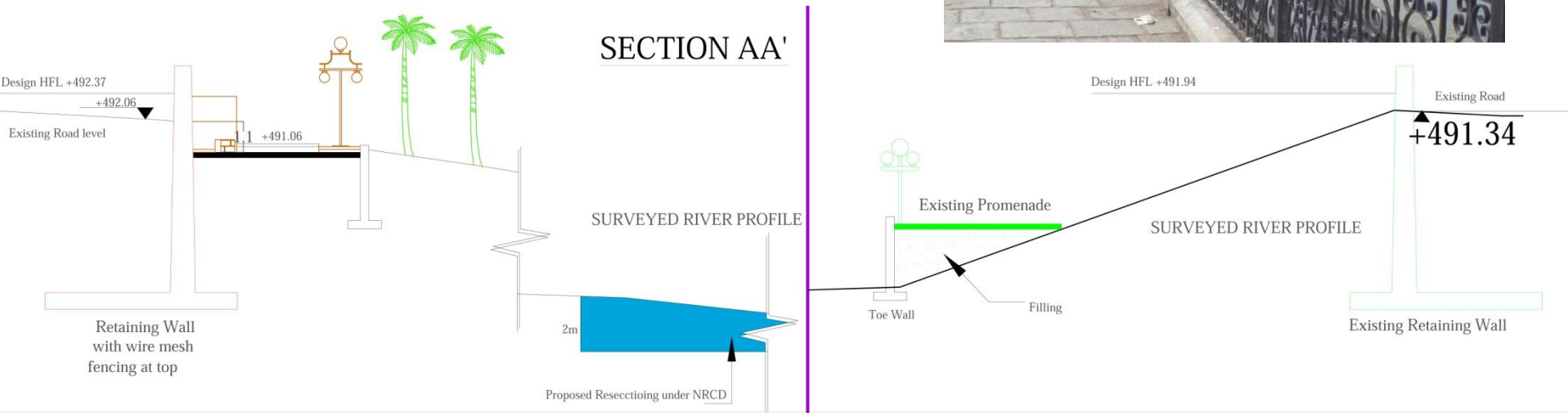
Components

- Promenade development
- Basic service provision to slums along stretch
- Landscaping, streetscape and lighting
- Organization of street vending zones
- Access to green areas
- Signage



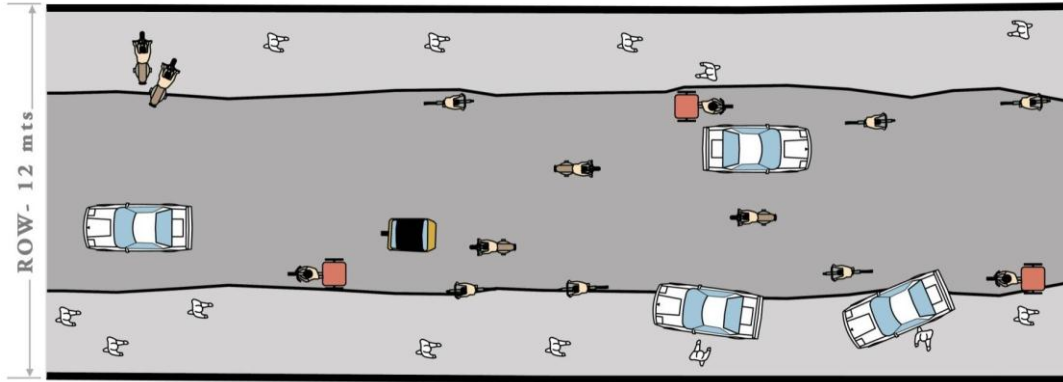
Arq. Suryanarayan Murthy proposal

Proposed Promenade from Chaderghat Bridge to Imlibun Station

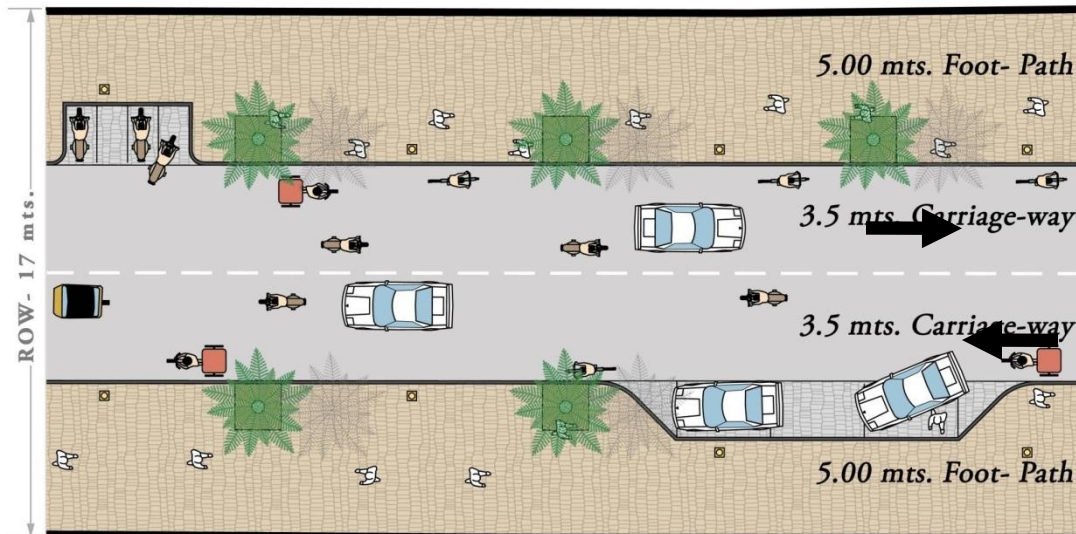


Proposed Road, Parking Facilities and Sidewalks

Actual



Proposed





Next Steps

The Program team is currently discussing Phase 2 of the Demonstration Program with the central Indian authorities.

Phase 2 aims to expand and institutionalize the piloted approaches and mechanisms through urban development and poverty schemes, especially at central and state levels.

Similarly to Phase 1, the second phase would be implemented in partnership with key expert agencies in India and abroad and government institutions across India.

It would be executed in direct support to the implementation of JnNURM and other key government schemes in principle through three main set of activities:

- Policy strengthening and knowledge management for inner city management, exposure visits, and sensitization for public officials and city managers at state and regional levels, etc.
- Broad-based capacity support for states to review regulatory and institutional frameworks for city heritage management, develop selection criteria for pilot projects, etc.
- Technical and advisory assistance for cities to establish Heritage Committees, prepare DPRs, perform technical oversight of DPR preparation, etc.



Acknowledgements

The Demonstration Program on Inclusive Heritage-based City Development in India was possible due to the vision and collaborative efforts of many individuals and agencies from India and around the world.

The Program was originally requested by Mr. Venu Rajamony (former Joint Secretary, Department of Economic Affairs, Ministry of Finance, Government of India), and endorsed by Mr. Roberto Zaghera (former Country Director for India, World Bank). It was designed under the overall guidance of Mr. Nilaya Mitash (Joint Secretary, Department of Economic Affairs, Ministry of Finance), Ms. Nisha Singh (former Joint Secretary, Ministry of Urban Development), Mr. Vijay Shankar Madan (former Joint Secretary, Ministry of Culture), and Ms. Aruna Sundararajan (former Joint Secretary, Ministry of Housing and Urban Poverty Alleviation), Government of India. During its conceptualization, the team consulted with cultural officials and experts from the Archeological Survey of India, INTACH, UNESCO New Delhi, and other reputable scholars, heritage conservation and urban professionals across India.

The Program was implemented under the guidance of Ms. Nisha Singh (Program Chair), Mr. Onno Ruhl (Country Director for India, World Bank) and Ms. Maria Correia (Sector Manager, Social Development, South Asia, World Bank). It was also implemented under the World Bank and UNESCO Memorandum of Understanding and the expert guidance of Mr. Francesco Bandarin (Assistant Director General for Culture, UNESCO). Its Pilot Phase 1 was financed by the Governments of India and Italy under the Multi Donor Trust Fund for Cultural Heritage and Sustainable Tourism managed by the World Bank. Knowledge sharing activities were co-financed by the National Institute of Urban Affairs – NIUA, Ministry of Urban Development.

Its implementation would not have been possible and in such short period of time without the leadership, enthusiasm and contributions of many government officials, experts, businesses, community members and residents from each pilot city and respective states. The Program team expresses its sincere gratitude to each and all of them.

Varanasi, Uttar Pradesh: Mr. C.B. Paliwal (Principal Secretary, Urban Development Department – UDD, Government of Uttar Pradesh – GoUP), Mr. S.P. Singh (Special Secretary, UDD, GoUP), Mr. Paveer Kumar (former Principal Secretary, UDD, GoUP), Mr. U.S. Singh (Deputy Secretary, UDD, GoUP), Mr. Khurshid Ahmed (Information Department, GoUP), Mr. Manoj Kumar Singh (former Secretary and Director General, Department of Tourism, GoUP), Mr. Ravindra Kumar (Regional Tourist Officer, Department of Tourism, GoUP), Mr. Ratnesh Varma (Chief, Regional Cultural Centre, Department of Culture, GoUP), Mr. Subhash Chandra Yadav (Regional Archaeological Officer, Archaeological Department, GoUP), Mr. Pravin Kumar Mishra (Superintending Archaeologist, Archaeological Survey of India – ASI, Lucknow Chapter), Mr. P.K. Tripath (Superintending Archaeologist, ASI, Varanasi Chapter), Mr. Ajay Shrivastava (Deputy Superintending Archaeologist, ASI, Varanasi Chapter), Mr. Manoj Saxena (Assistant Superintending, ASI, Varanasi Chapter), Mr. Sanjay Kumar Manjul (Superintending Archaeologist, ASI, Patna Chapter), Mr. Rakesh Kumar Singh (Municipal Commissioner, Lucknow Municipal Corporation – LMC), Mr. P.K. Srivastava (Additional Municipal Commissioner, LMC), Mr. Ram Gopal Mohale (Mayor, Varanasi Municipal Corporation – VMC), Mr. R. P. Singh (Municipal Commissioner, VMC), Mr. Sachidanand Singh (Additional Municipal Commissioner, VMC), Mr. P.K. Panday (former Municipal Commissioner, VMC), Mr. S. C. Singh (Executive Engineer, VMC), Mr. Arvind Shrivastava (Assistant Engineer, VMC), Mr. Shandeep Shrivastava (Computer Coordinator, VMC), Mr. Anoop Kumar Verma (Computer Operator, VMC),

Mr. Shailendra Tripathi (Environment Officer, VMC), Mr. V. K. Singh (Vice Chairman, Varanasi Development Authority – VDA), Mr. S.K. Mishra (Secretary, VDA), Mr. T.P. Singh (Assistant Town Planner, VDA), Mr. S.K. Upadhyay (Assistant Engineer, VDA), Mr. Dinesh Singh (Accounts Officer, VDA), Mr. K. S. Parihar (Project Officer, District Urban Development Authority, Varanasi), Mr. Sanjay Kumar Singh (Project Officer, Pollution Control Board, Jal Nigam, Varanasi), Mr. J.B. Ray (Project Officer, Pollution Control Board, Varanasi), Mr. R.P. Panday (Executive Engineer, Jal Nigam, Varanasi), Mr. Ajeet Gupta (Assistant Engineer, Jal Nigam, Varanasi), Prof. Rana P. B. Singh (Head, Department of Geography, Banaras Hindu University and member of Varanasi Heritage Cell), Mr. Alok Ranjan (Convener, INTACH, Lucknow Chapter), Mr. Kalyan Krishna (Convener, INTACH, Varanasi Chapter), Mr. Raj Kumar (Co-Convener, INTACH, Varanasi), Mr. Navneet Raman (former Convener, INTACH Varanasi and member of Heritage Cell), Mrs. Urmila Devi (Councilor, Ward no. 3), Mr. Ramyesh Mishra (Councilor, Ward no. 8), Mr. Jitendra Sheth (Businessman, Paanch Pandav Kund – PPK), Mr. Murarilal Gupta (Businessman, Paanch Pandav Kund), Mr. Madan Shankar (Businessman, PPK), Mr. Ajay Sharma (Businessman, PPK), Mr. Rajeshkumar Chorasiya (Businessman, PPK), Mr. Markande Chorsiya (Businessman, PPK), Mr. Sureshkumar Chorasiya (Businessman, PPK), Mr. Harendra Jayswal (Businessman, PPK, Vice Chairman of Ramlila Samiti), Mr. Gyanprakash Gupta (Cloth Merchant, PPK), Mr. Anitkumar Yadav (Businessman, PPK), Mr. Ashokkumar Keshari (Lawyer), Mrs. Shushila Pandey (Resident, Trilochan Ghat), Mr. Bhanu Chauhan (Resident, Pushkar Kund), Mr. Shiv Kumar (Resident, Nandeshwar Ghat), Mr. Mohit (Member, Kalku Sardar Akhada Samiti), Shri Amarnath Giriji (Mahant of Kardameshvara Temple), Mr. Faojdar Ramgiriji (Resident, Trilochan Ghat), Mr. Rakesh Yadav (Owner, Nandeshwar Ashram, Akhada), Mr. Morarilal Gupta (Chairman, Maa Astbhuja Seva Samiti), Mr. Suresh Chaurasiya (Minister, Maa Astbhuja Seva Samiti), Mr. Shyamsundar Maudanwal (Treasurer, Maa Astbhuja

Seva Samiti), Mr. Sharwan Kumar Singh (Member, Sri Ramlila Samiti, Shivpur), Mrs. Vidya Singh (Principal, Sant Atulanand Convent School, Shivpur Varanasi), 35 students (Sant Atulanand Convent School, Shivpur Varanasi), Mr. Dinesh Prajapati (Councilor, Trilochan Ghat Area), Mr. Vinay Kumar (Journalist, Aaj News Paper), Mr. S.C. Vajpayee (Journalist, Hindustan), Mr. Debabhis Paul (Member, Kautilya Society), Mr. Akshay Kumar (Journalist, Hindustan News Paper), Mr. Chetan Swarup (Journalist, Amar Ujala News Paper), Mr. Akhilesh Panday (Journalist, Times of India) and residents in the Trilochan Ghat and in the Paanch Pandav and Pushkar kunds.

Ajmer and Pushkar, Rajasthan: Mr. G. S. Sandhu (Additional Chief Secretary, Urban Development and Housing Department, Government of Rajasthan – GoR), Mr. N. K. Khare (Chief Town Planner, Town and Country Planning Department – TCPD, GoR), Mr. R.K. Vijayvargia (Senior Town Planner, TCPD), Mr. H.S. Sancheti (Technical Advisor, TCPD), Mr. Praveen Jain (Associate Town Planner, TCPD), Ms. Meenal Jain (Assistant Town Planner, TCPD), Mr. T.C. Meena (Director, Department of Local Bodies, GoR), Mr. R.K. Paliwal (Chief Engineer, Department of Local Bodies, GoR), late Mr. Syed Azam Hussain (Superintendent, Department of Archaeology and Museum, GoR), Mr. G.S. Gangwal (Deputy Director, District Tourism Office, GoR), Mr. Ranveer Singh (Officer, District Industries Centre, GoR), Mr. Vaibhav Galeriya (District Collector, Ajmer District), Mr. Rajesh Sharma (PA to District Collector), Mr. Hanuman Singh Chauhan (Communications Officer, Ajmer District), Mrs. Pushpa Satyani (Secretary, Ajmer Municipal Corporation – AMC), Ms. Vinita Srivastava (Chief Executive Officer, AMC), Mr. Arun Mehta (Additional Chief Engineer, Urban Improvement Trust – UIT, Ajmer), Mr. M.K. Mathur (Executive Engineer, UIT, Ajmer), Mr. B. Agnihotri (Executive Engineer, UIT, Ajmer), Mr. Ankit Mathur (Junior Engineer, UIT, Ajmer), Mr. Virendra Shekhawat (Executive

Engineer, Ajmer Vidyut Vitran Nigam Ltd), Mr. Narayanlal Meena (Commissioner, Pushkar Municipal Board), Mrs. Manju Kurdia (Chairman, Pushkar Municipal Board), Mr. Paras Jain (Engineer, Pushkar Municipal Board), Mr. Gopal Chittoria (Senior Town Planner, Town and Country Planning Department, Ajmer), Mr. Arvind Yadav (Executive Engineer, AMC), Mr. Lalit Karol (Senior Engineer, Public Health Engineering Department – PHED, Ajmer), Mr. N. K. Tak (Executive Engineer, Public Works Department – PWD, Ajmer), Mr. M. D. Chhangani (Senior Engineer, PWD, Ajmer), Mr. Ashok Agrawal (Executive Engineer, PWD, Ajmer), Dr. Manoj Mathur (Honorary Warden, Wildlife Department), Mr. Shaukar Singh (City Coordinator, Nehru Yuva Kendra, Ajmer), Mr. Teellam Sharma (Councillor, Pushkar Municipal Board), Mr. Sanjay Jesue (Member, Pushkar Municipal Board), Mr. Dharmendra Agarwal (Owner, Agrawal Mishtan and Gajhak, Ajmer), Mr. Kunjbihari (Owner, Agrawal Namkeen, Ajmer), Mr. Guman Luniya (Owner, Luniya Haveli, Ajmer), Mr. Anil Lodha (Owner, Lodha Haveli, Ajmer), Mr. Vishnu (Owner, Mohanlal Madholal Dudhwala), Mr. Lal Mohamad (Owner, Bangle Shop, Ajmer), Mr. Om Prakash Garg (Owner, Gota Factory, Ajmer), Mr. Deepak Jain (Owner, Bangle Shop Owner), Mr. Satyanarain Chandra Prakash (Owner, Gandhi Ittar Shop), Mr. Dilip Kumar Lohar (Fruit Vendor, Ajmer), Mrs. Lakshmanji Sekhawat (Fruit Vendor, Ajmer), Mr. Vishnu Agarwal (Vendor, Dal Pakwan, Ajmer), Mr. Mishrilal (Owner, Jain Sari Shop, Ajmer), Mrs. Dorwthy Amita Baptist (A. C. D., D.R.O. Sec 2, Ajmer), Mr. Syed Saghir Abbas (Secretary, Dargah Miran Sahib), Mr. Uttam Kandoi (President, Nayabazar Cloth Merchants Association, Ajmer), Mr. Raj (Owner, Robin Jewellery, Pushkar), Mr. Anil Agrawal (Owner, Rajasthali Handicraft, Pushkar), Mr. Nathulalji Sharma (President, Brahma Temple Market Association, Pushkar), Mr. Ramesh Rupani (Owner, Shoe Shop, Pushkar), Mr. Vipin (Owner, Vipin Jewellery, Pushkar), Mr. Sandeep Parashar (Owner, Out of the Blue Restaurant & Café), Mr. Mukesh Banasal (Owner, Sri Rammishthan, Pushkar), Mr. Babulalji (Owner, Sun Set Cafe, Pushkar), Mr. Ravi Sharma (Owner, Roots of Pushkar Records, Pushkar),

Mr. Ananta Prasad Ganeriwal (Trustee, Old Rangnath Ji Temple, Pushkar), Mr. Jagat Singh (Owner, Jagat Singh Palace Hotel, Pushkar), Mr. S. P. Gautam (Member, Congress), Mr. Govind Parashar (Guide and Priest, Pushkar), Mrs. Samis Sapew (Resident, Pushkar), Mr. Raghu Pareek (Chairman, Hotel Association), Mr. Narendra Pathak (Resident, Pushkar), Mr. Anoop Mehrotra (Hotel Owner, Pushkar), Mr. Mekum Sharma (Journalist, Dainik Bhaskar), Mr. Nathu Sharma, (Journalist, Dainik Navjyoti), Mr. Mahaveer Bhatt (Journalist, Rajasthan Patrika), Mr. Izhar Hussain (Khadim, Taragarh Dargah, Ajmer), Mrs. Anil Parashar (Social Worker, Pushkar), Mr. O.P. Sharma (Researcher, Ajmer), Mr. Ashok Maheshwari (Owner, Sugarcane Juice, Shop, Ajmer), Mr. Ashok Bindal (President, Nayabazar Jewellers Association), residents in the old centers.

Hyderabad, Andhra Pradesh: Mr. Adhar Sinha (Principal Secretary, Department of Municipal Administration & Urban Development, Government of Andhra Pradesh – GoAP), Mr. Rajiv Ranjan Mishra (former Principal Secretary), Mr. Srinivas (Executive Director, AP Tourism Development Corporation and former Director, State Department of Museums & Archaeology), Mr. Ramakrishna (Director, State Department of Museums & Archaeology), Mr. K. Rama Narsaiah (Joint Director, Tourism Department), Dr. B. S. Manyam (Research Officer, Department of Archaeology and Tourism), Shri R. Krishnaiah (Superintending Archaeologist, ASI), Mr. Babji Rao (Assistant Superintending Archaeologist, ASI), Mr. M. Madan Babu (Field Officer, Ministry of Culture, Regional Centre), Mr. M. T. Krishna Babu (Commissioner, Greater Hyderabad Municipal Corporation – GHMC), Mr. Majid Hussain (Mayor, GHMC), Mr. Dhananjay Reddy IAS (former Additional Commissioner, Planning, GHMC), Mr. Ziauddin Ahmed (Director of Planning, Hyderabad Metropolitan Development Authority – HMDA), Mr. Adul Raoff (Chief Planning Officer, GHMC), Mr. Ronald Rose IAS

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Phase 1 was implemented by a team of professionals competitively selected from CEPT University, Ahmedabad, including Prof. Saswat Bandyopadhyay (Coordinator), Mr. P.K. Ghosh, Prof. Emeritus Mr. C.K. Koshi, Mr. Rajiv Kadam, Prof. C. N. Ray, Dr. Shrawan Achariya, Ms. Purvi Vyas, Ms. Sameeha Sheth, Mr. Harpal Dave, Mr. Tushar Bose, Mr. Sriporna Chakraborti, Mr. Raktim Ray, Ms. Pompeiya Mondal, Ms. Meghna Jain, Ms. Kinnari Panchal, Mr. Suryakant Verma, Ms. Shashi Tindwani, Mr. Ajay Kumar, Mr. Avinash Kumar, Ms. Ramya Maladi, Mr. Sujay Chokshi, Mr. Mehul Tuwar, Ms. Bhargavi Chowdhury, Mr. Alok Das, Mr. Chintan Patel, Ms. Gargi Joshi, Mr. Vijay Meena, Mr. Satish Kumar, Mr. Srinivas Uruti, and undergraduate summer interns Ms. Prerna Bung, Ms. Yamuna Narayana, Ms. Sruthi Siddhabhaktula, Mr. Vikas G., Mr. Sujith Supraneni. Dr. Debjani Ghosh (Senior Research Officer, National Institute of Urban Affairs – NIUA), Mrs. Satmohini Isha Roy (Research Officer, NIUA), Ms. Shabana Charaniya (Urban Executive, NIUA), Mr. V Govindankutty (CEO, Indian Heritage Cities Network – IHCN Mysore), Mr. Raykar (Executive Director, IHCN Mysore), Mr. Ravi Gundarao (IHCN Mysore), Mr. Debashish Nayak (Director, Centre for Heritage Management, Ahmedabad), Ms. Anjali Kadam (Senior Advisor, ASI, Gandhinagar), Mr. P.K.V Nair (Ahmedabad Heritage Cell, Municipal Corporation), Mr. Mahendra Vikram Singh (Convener, INTACH Ajmer) provided expert support to the Program team.

The Program was developed by a team comprising Stefania Abakerli (Program Leader, World Bank) and D. Ajay Suri (Regional Adviser for Asia, Cities Alliance) with the support of late Richard Clifford, Giovanna Prennushi and Lakshmi Narayanan (World Bank Delhi). The team benefited from the continuous advisory support of Mr. Nagaraju Maddirala and Mr. Manoj Pant (Indian Executive Director Office, World Bank), international experts including Mr. Ron van Oers (UNESCO), James Wescoat (Aga Khan Professor, MIT) and Patricia O'Donnell (ICOMOS) and all above referred Indian experts, officials and citizens.

The Program team also acknowledges and is grateful to all individuals and organizations for the maps and additional images presented in this booklet. All maps and drawings were prepared by the implementing agency, CEPT University. Most maps were overlaid on free access Google satellite images. Most pictures were taken by the Program team.

Cover page: Resident at Pol, Ahmedabad; photo taken by Stefania Abakerli, The World Bank Group.

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