

AGA KHAN DEVELOPMENT NETWORK

KHAN I KHANAN'S TOMB

CONSERVATION & CULTURAL REVIVAL



Cover Image: View of Khan I Khanan's Tomb from Barapullah elevated road, with the 16th century World Heritage Site of Humayun's Tomb in the background

Rear Image: Photo-collage of decorative medallions on Khan I Khanan's Tomb

Humayun's Tomb - Sundar Nursery - Hazrat Nizamuddin Basti
URBAN RENEWAL INITIATIVE

Project Proposal

Abdur Rahim Khan I Khanan's Tomb
CONSERVATION & CULTURAL REVIVAL

*"देनहार कोई और है, भेजत जो दिन रैन
लोग भरम हम पर करे, तासो निचे नैन"*

"The giver is someone else, giving day and night.
But the world gives me the credit, so I lower my eyes."

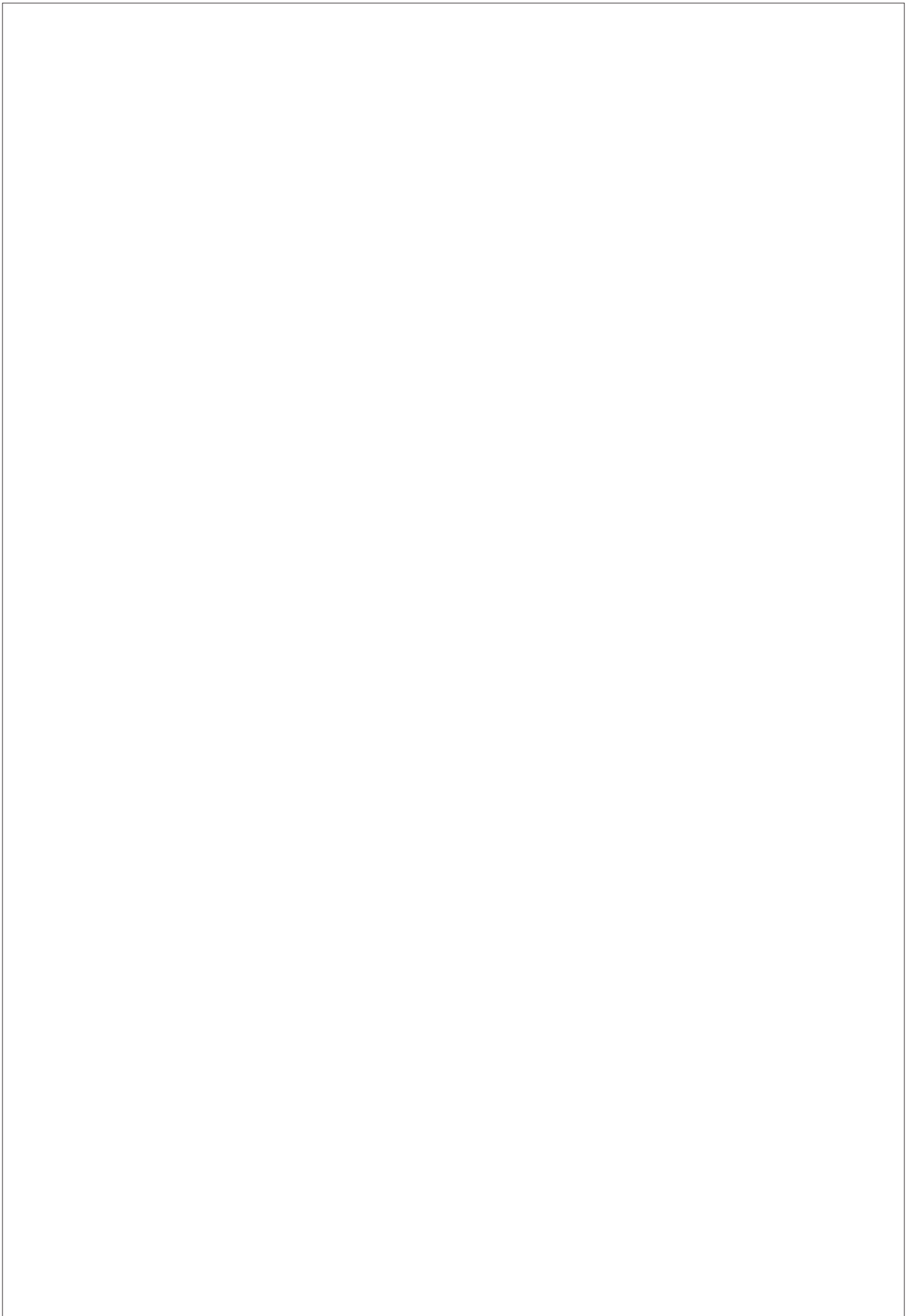
Submitted to the



By the
Aga Khan Foundation

on behalf of Aga Khan Trust for Culture

AGA KHAN DEVELOPMENT NETWORK



"... the architects of the Taj Mahal derived their inspiration, from two buildings at Delhi which predetermined it in certain aspects of its conformation.

These are the mausoleum of Humayun and a lesser known structure, the Tomb of Abdur Rahim Khan I Khanan,

....the later one is proof that the type of architecture they represent had not been forgotten during this interval;

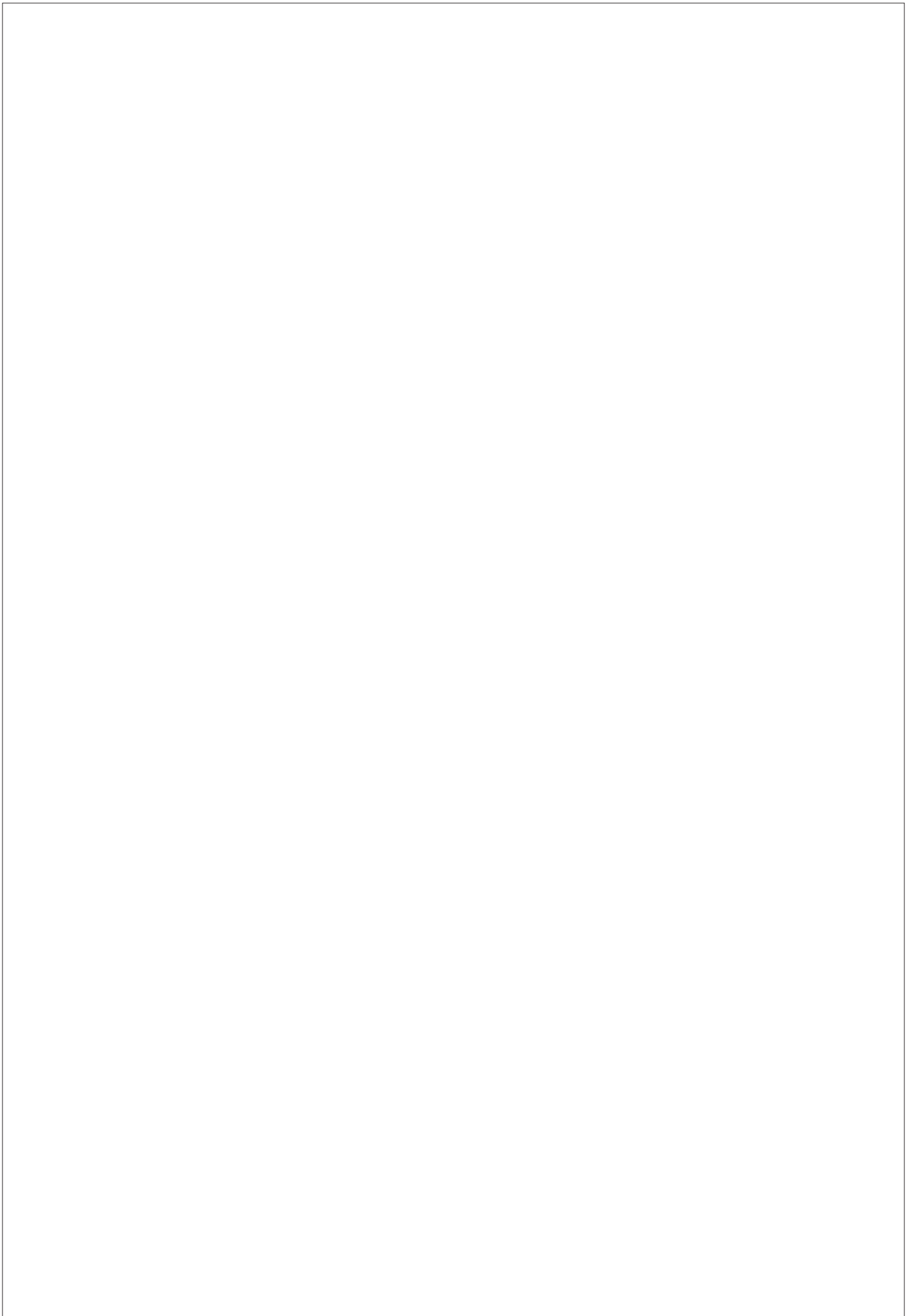
Moreover in view of the fact that Rahim's Tomb was erected only a few years before the Taj is also an indication that the style they typify was being revived and again coming into favour.

On the traditions therefore of Humayun's Tomb on the one hand, and with the experience gained from that of the Khan I Khanan's Tomb on the other, Shah Jahan's architects evolved the masterpiece of the builder's art."

INDIAN ARCHITECTURE, ISLAMIC PERIOD,
PERCY BROWN, 1968



(Above) Panoramic view of Humayun's Tomb and Nizamuddin East taken from the roof of Khan I Khanan's Tomb in 1955



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Proposal Summary

RAHIM'S TOMB: Conservation & Cultural Revival

The monumental tomb of **Abdur Rahim Khan I Khanan** sits prominently along the Mughal Grand Trunk Road (today, Mathura Road) and the Barahpullah *nallah*. As with Humayun's Tomb and several dozen other mausoleums, Rahim built this tomb here owing to its proximity to the Dargah of Hazrat Nizamuddin Auliya as it was considered auspicious to be buried near a saint's grave. With almost a 100 structures, mostly mausoleums standing within and adjoining the project area, this is probably the densest ensemble of medieval monuments in India.

The double domed structure grand structure today adorns a ruinous appearance and a comparison with archival photographs reveals that significant deterioration has occurred over the last half century.

The Nizamuddin Urban Renewal initiative has pioneered a return to craft based approach to conservation in India thus ensuring revival of craft skills, creating almost half a million days of employment for craftsmanship and respecting the original builders intention. Stone carvers, masons, plasterers, will together work to undertake conservation of the mausoleum with the principal objective being to halt the deterioration process that has set in and ensure long term preservation which will require reinstating some of the stone that was stripped from here in the 18th century.

The monumental mausoleum was built by Rahim for his wife making this the first ever Mughal tomb built for a lady. Rahim was himself buried here in AD 1627.



Rahim's father Bairam Khan was assassinated when Rahim was only four and he was then taken under Emperor Akbar's charge, which ensured that he received a good education and military training. Rahim remained one of the nine most important ministers of Akbar's court, known as the *navratnas* or nine gems.

Besides being a strong administrator and military commander, Rahim was a great scholar and poet, and it is said that he was the only man during the reign of Akbar and Jahangir who had the power to wield the sword and the pen in equal measure. He is best remembered for his 700 Hindi couplets or *dohas*, for translating Baburnama into Persian, and, he also wrote verses in Turkish, Arabic, Sanskrit and Persian and several prose works, including two books on astrology.

It is thus proposed to couple conservation works with a three year programme on documenting, studying Rahim's contribution to culture and disseminating this collected knowledge through publications, films, music recordings, phone Apps and at a permanent on site exhibit.

The project outcomes are thus proposed to include not only the conservation of the mausoleum and compilation of Rahim's literary works for dissemination but also to enhance our understanding of the tomb structure and its setting thus allowing scholars to interpret its influence on the construction of the Taj Mahal as well as justify its inclusion within the extended Humayun's Tomb World Heritage Site.

(Left) Young Abdul Rahim Khan-I-Khanan being received by Emperor Akbar, Source: Akbarnama;

(Below) View of the tomb from Barapullah flyover with Humayun's Tomb in the background



Nizamuddin Urban Renewal Initiative

The **NIZAMUDDIN URBAN RENEWAL INITIATIVE** being implemented by the Aga Khan Trust for Culture (AKTC) is a unique programme in India wherein Conservation objectives are coupled with environmental development and socio-economic development measures on a not-for-profit Public Private Partnership model and aimed at improving quality of life for local communities.

Following an Urban Landscape approach to conservation almost 50 individual structures including the World Heritage Site of Humayun's Tomb standing across an almost 300 acre area in the heart of the nation's capital are being sensitively conserved using traditional tools, building materials and building craft skills – in the process creating a model for conservation in the Indian context.

The project today includes over 100 components under the heads of conservation of the built heritage, cultural revival, ecological restoration, urban improvements, education, vocational training, community health, water and sanitation, housing improvement, early childhood care and development, amongst others implemented by a 200+ multi disciplinary team of employees, specialist consultants and trained community volunteers.

The 10 year Urban Renewal initiative commenced with an MoU on 11 July 2007 between the Archaeological Survey of India, Central Public Works Department, Municipal Corporation of Delhi, Aga Khan Foundation & AKTC. Project components have expanded exponentially since the MoU with the Sir Dorabji Tata Trust, Ford Foundation, World Monuments Fund, US Ambassador's Fund for Cultural Preservation, German Embassy, HUDCO, Delhi Urban Heritage Foundation, Norwegian Government, Delhi Government's Department of Archaeology, amongst others contributing funding for specific project components.

The impact of the Urban Renewal project can be seen on the **LOCAL** (improving Quality of Life for local populations), **REGIONAL** (integrating presently segregated sites will create an educational-leisure attraction on a city scale with craftsmen from several parts of northern India involved in the effort), **National** (A model urban development project for historic cities is being created together with a Conservation Process & Philosophy that is international in outlook yet rooted in Indian craft traditions) and **Global** (treatment, presentation and integration of World Heritage Sites with a socio-economic development agenda).

(Left) Nizamuddin Urban Renewal Initiative : Project Area Map with Khan I Khanan's Tomb shown in the black square

Rationale

For Interglobe Foundation Support

Preservation of India's built heritage has to date been largely seen to be the responsibility of the Government resulting in under 15,000 heritage buildings afforded legal protection in India as compared to 29,000 in New York city alone.

Conservation has similarly been seen as a burden rather than a irreplaceable asset that can not only drive economic gain but also address many of India's ills such as unemployment through job creation in the building craft sector, communal disharmony by ensuring a better understanding of our diverse cultures and in improved quality of life for communities inhabiting historic districts by coupling conservation effort with improving city infrastructure.

Interglobe's support for conservation will rank amongst the first few corporate initiatives that will be undertaken at any of India's nationally protected monuments.

Furthermore, Abdur Rahim Khan I Khanan was a reputed personality – well known for 'Rahim ke Doh'e' across most of India and beyond as his 700 *hindavi* couplets rank him amongst the most influential Indian poets. As one of the 'navratan's' or nine principal ministers of the great Emperor Akbar's, Rahim's influence on Mughal policy, military prowess and cultural legacy is phenomenal. Conservation of Rahim's tomb would thus have favourable associational value.

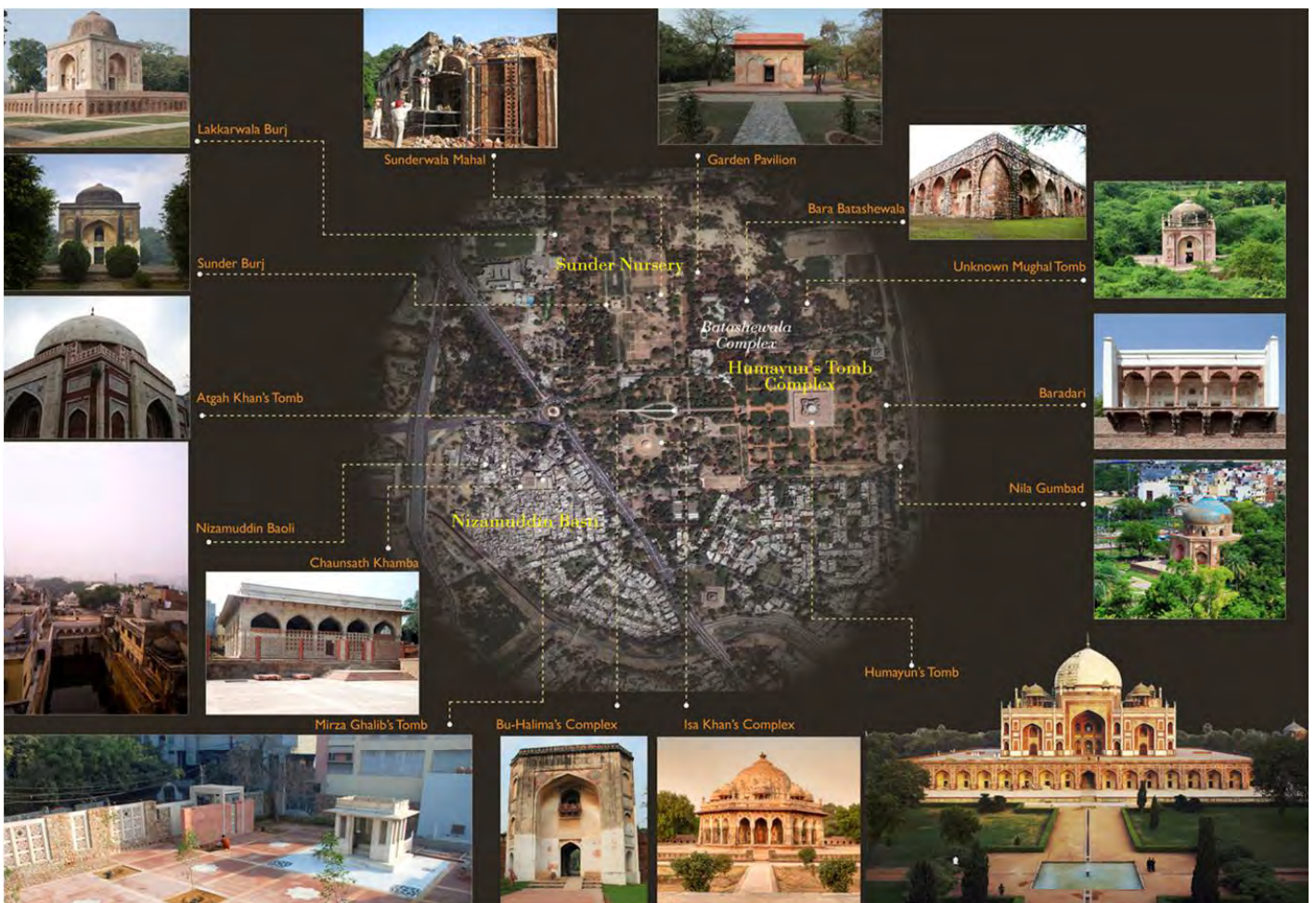
The Mausoleum is one of the most prominently located Mughal era monuments in the national capital – standing on two major transport arteries – used by over two million commuters daily. Thus the conservation works proposed to be undertaken here will have high visibility, attention and impact – encouraging further corporate support for conservation.

AKTC aims to follow up on the conservation works by preparing an extension proposal for the Humayun's Tomb World Heritage Site to include Rahim's Tomb. This is feasible in view of AKTC's long standing partnership with the Archaeological Survey of India and our involvement in drafting the Retrospective Statement of Outstanding Universal Value for the Humayun's Tomb World Heritage Site which reads as, 'Humayun's Garden-Tomb, and several contemporary 16th century garden tombs within the Property form a unique ensemble of Mughal era garden-tombs. With its monumental scale, architectural treatment defined by the deft use of contrast with red sandstone and white marble cladding and garden setting representing the Quranic ideal is unique for Islamic garden-tombs' – equally valid for Rahim's mausoleum.

(Right) Conservation works are being undertaken on around 30 monuments in the Nizamuddin area, which are in adherence with the established Indian and international conservation philosophy and principles. It stringently maintains authenticity of the original design in both form and material by employing hundreds of master craftsmen working with traditional building materials. All works are preceded by archival research, high definition surveys, structural assessments and peer review.

The **Nizamuddin Urban Renewal initiative**, an unique not-for-profit PPP, commenced following the signature of an umbrella MoU signed in 2007 allowing AKTC to undertake conservation works on over 30 monuments and coupling the conservation effort with major environmental development and socio-economic development programmes. AKTC thus has an establish track record and has received repetitive grants from government agencies, private trusts and foreign embassies for the conservation effort. The conservation process can thus commence within days of the grant being finalized. The grant sought does not include any administration costs with 100% of funds proposed to be utilised for implementation of the proposed project components.

Conservation is a multi-disciplinary endeavour and the project will provide ample opportunity for Interglobe staff and families to associate with project activities and indeed contribute towards fulfilling project activities in manifold ways.



I. Background



ABDUR RAHIM KHAN I KHANAN (1556-1627), was the son of Bairam Khan-i-Khanan, the regent of Mughal emperor Akbar from 1556-1560. Upon his birth, Maulana Fariduddin Dehalvi, the learned associate of Bairam Khan wrote, 'The pearl from the river of good fortune has come forth'.

Abdur Rahim was four years old when his father was assassinated on his way to Arabia in 1560. He was brought by the dependents of his father to Agra where Emperor Akbar took him under his own protection. Proper arrangements were made by Akbar for his education and military training.

Years later, when Rahim's education was complete, he began accompanying Akbar on his military expeditions, famously the one to Gujarat in 1572-73 AD, where he first commanded an advance guard of 10,000, and later commanded the central group of warriors, a role earlier performed by the emperor himself.

a. Abdur Rahim Khan I Khanan

"The pearl from the river of good fortune has come forth..."

In AH 988 (1580 AD), Akbar appointed Rahim as Mir Ard, a role that put him in charge of the thousands of petitions addressed to the emperor. Two years later, after proving himself not only as an able administrator and military commander but also a scholar with a deep understanding of the arts, sciences and court etiquette, he was appointed as the crown prince Salim's *ataliq*, or tutor.

Rahim is also remembered for leading the conquest of Sind and Baluchistan in AH 999 (1590 AD) and playing an important role in Akbar's expedition to the Deccan towards the end of the 16th century.

In due course Rahim not only acquired proficiency in Persian, Arabic and Turki but also developed a refined taste and sensibility for poetry in different languages. He was also interested in mathematics, astronomy, scholasticism. He eventually turned out to be a versatile poet, prolific writer, consummate scholar and an able administrator. Impressed by his learning, sophisticated manners and humanism, Akbar conferred upon him the title Mirza Khan. Akbar also married Abdur Rahim to his foster sister and daughter of Shamsuddin Muhammad Atgah.

Rahim's close association with scholars of eminence like Hakim Abd Fath Gilani, Shaikh Muhammad Fazl Ullah, Khwaja Diwana amongst others shows how considerate he was to men of learning. Of the works translated by him into Persian, only the translation of Baburnama is extant. It was translated from Turki and shows how lucid and graceful was his style.

His mother tongue was Hindawi and Hindawi verses seem to have gained popularity among the Muslim ruling elite since the fourteenth century, which led the Muslim poets, invents a new form, called *rekhta*. The couplet composed in this form has the first line in Persian and the second line's last words are in Hindi.

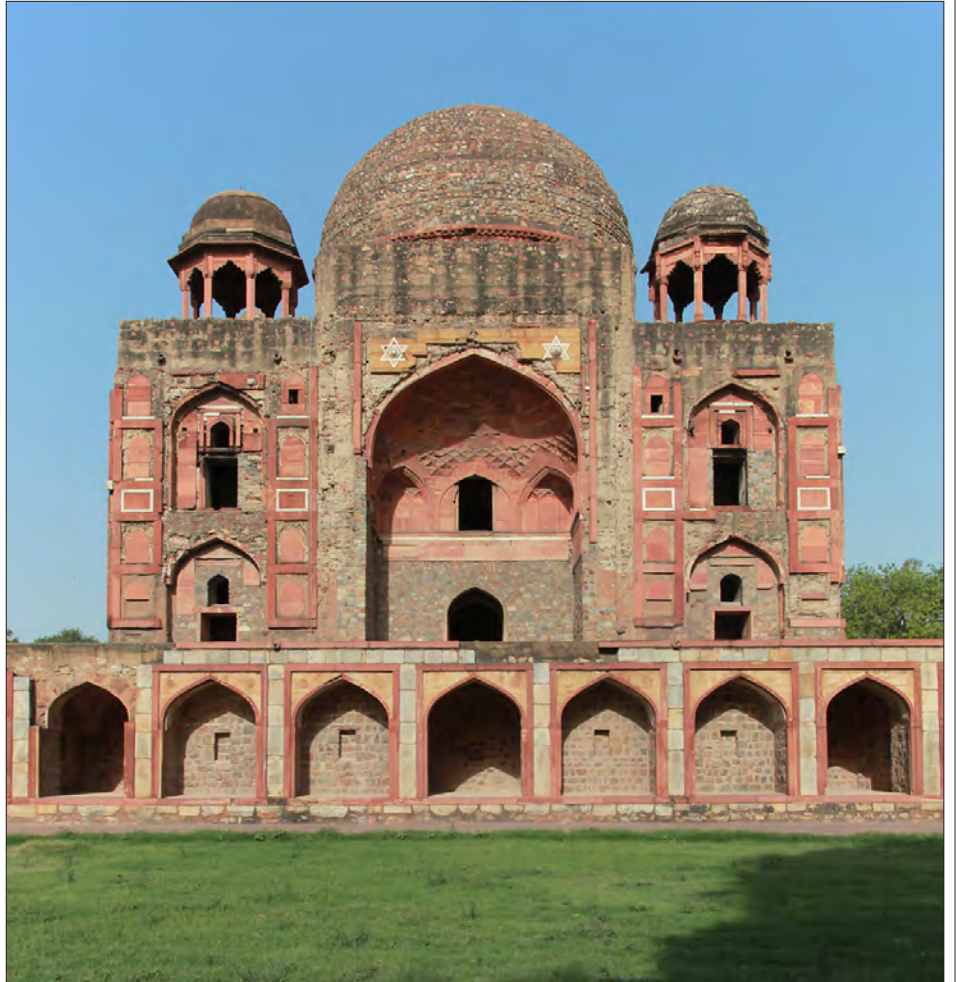
Equally important is his collection in his library, with some precious books that once belonged to his collection, are found in some prestigious libraries in the country and abroad. They corroborate the evidence that Rahim was interested in procuring works inscribed by the renowned calligraphers.

Khan I Khanan is also credited with the construction of beautiful buildings, canals, tanks, pleasure gardens in Agra, Lahore, Delhi and Burhanpur.

Rahim remained one of the nine most important ministers of Akbar's court, known as the navratnas or nine gems, and continued to serve Salim after his accession to the throne as Emperor Jahangir. Rahim ended his political career and his life as the governor of Ajmer and general of an army in the middle of an important expedition ordered by Nur Jahan.



1923 AD



2014 AD

b. The Mausoleum

Built as a tomb for Rahim's wife, the mausoleum is also known as a precursor to the famed Taj Mahal for its architectural style, with some innovations developed even since the building of Emperor Humayun's mausoleum.

The tomb would have originally stood within an enclosed garden now stands on open ground and has an arcaded ground floor 50 meter square, with seventeen arches of 4.2 m height on each of the four sides. The centre arch on the south forms an entrance into the central underground chamber containing the grave of Khan I Khanan; while on either side of this entrance is a staircase ascending to the top of the terrace. Two arches on the northern and the southern arcades open into four additional grave chambers directly below the octagonal rooms on the upper floor.

The tomb proper, raised in the centre of the terrace, is 27 m square externally with the principal tomb chamber measuring 9 m square. Roofed by a double dome, this tomb chamber would have originally contained the ornately carved cenotaphs for Rahim and his wife, now replaced by a rubble platform.

The mausoleum is built of quartzite stone masonry, originally clad with red sandstone relieved with bands and dressings of marble. The structure closely resembles the tomb of Emperor Humayun, with the facades of the mausoleum on each of the four facades broken in the centre by a great arched recess, and with a half domed ceiling and containing at the bottom the doorway into the tomb chamber. Flanking this central bay occur smaller arched recesses on both upper and lower storeys, enclosing square headed openings lighting the chambers at the corners of the structure.

Over the raised central bay stands the great dome on its high necking, flanked at the four corners of the tomb by large octagonal canopies supported on columns, and raised on a high *chabutra*. The central bay on each façade was originally crowned by a pair of smaller square canopies, all of which, however, except one on the north front, have now collapsed and their remnants lie strewn on the roof.

The interior was decorated with incised and painted plasterwork, some of it still survives, and notably that under the dome but inappropriate lime wash covers the wall surface – providing a dull grey finish. In the upper storey a continuous gallery of vaulted pavilions encloses the central tomb chamber which rises through both storeys. As with Humayun's Tomb, on the roof, the backs of the raised central bays of the facades are made to contain low vaulted *dalans*. A stair in the neck of the dome leads up into the lofty space between inner and outer domes.

It is said that the mausoleum was stripped of its marble and red sandstone during the premiership of Asifuddaulah, and this was used in the construction of the tomb of Safdarjung. The marble cladding on the dome, facade, flooring of the terrace and the tomb, the parapet's, lattice screens all seem to have been removed. There is however evidence that Rahim's mausoleums continued to be quarried well into the 20th century when the lower platform in dressed quartzite stone has disappeared.

Comprehensive Project Plan

The proposed project centred at Rahim's Tomb has multiple objectives, prime amongst which would be to undertake a model conservation project ensuring a new lease of life for the grand mausoleum that inspired the Taj Mahal. Through archival research, archaeology, documentation of the structure the conservation initiative will lead to a better understanding of the mausoleum which has been severely altered in the 18th century.

Conservation efforts are proposed to be coupled with providing urban linkages with efforts to seek a possible extension of the World Heritage Site to include Rahim's tomb, reviving interest in Rahim's poetry, particularly the *doha's* or Hindi couplets of which he is said to have written 700.



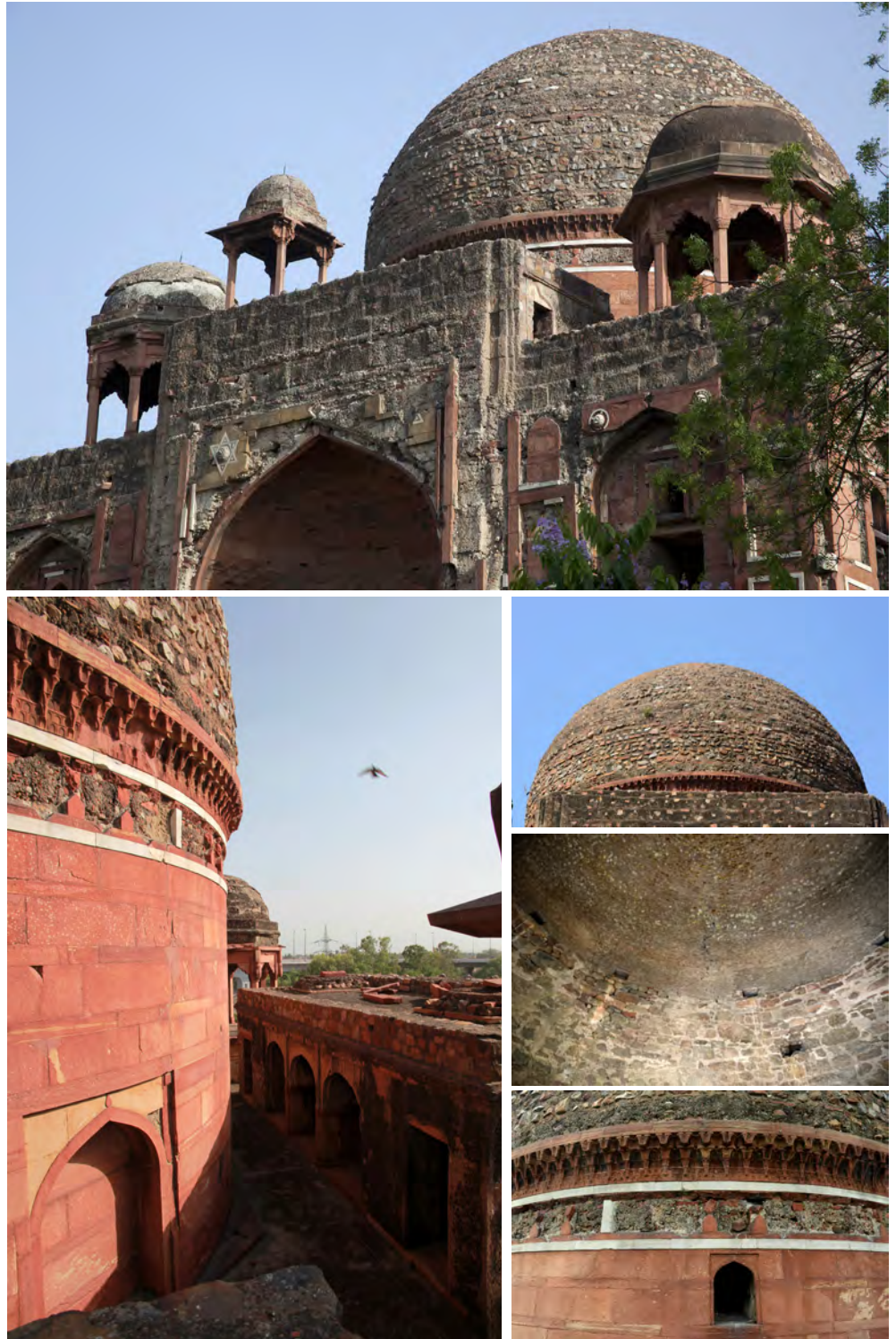
a. Cultural Significance

Though Delhi has a profusion of domed mausoleums, for a majority of these it is not known whose tomb the buildings were built to serve. Even within the Nizamuddin area, ASI protected tombs are known with names such as Bara Khamba, Sabz Burj, Nila Gumbad, Sunderwala Mahal, Sunderwala Burj, Afsarwala's tomb, 'Unknown' Tomb, Chota Batashewala Mahal, Lakarwala Burj, the now demolished Nili Chhatri, amongst others – though it can be said with some certainty that these structures would have been built for important personalities of the early Mughal era.

Rahim, as one of Emperor Akbar's *navratans*, a reputed military commander and a world renowned poet whose couplets continue to be taught even today, was one of the Mughal era's most respected personalities. Together with Hazrat Amir Khusrau and Mirza Ghalib, both of whom lie buried in close proximity, Rahim is counted amongst India's foremost poets. His mausoleum thus has great historical significance. The conservation initiative will thus be coupled with research and dissemination of Rahim's contribution to the development of Hindustani culture and will lead to a greater interest amongst visitors especially school children.

Following the revered Sufi saint Hazrat Nizamuddin Auliya, being buried here in Nizamuddin in the early 14th century, the area has seen seven centuries of inhabitation and tomb building, making it a significant ensemble of medieval era. Rahim's Tomb stands at the edge of the buffer zone of the World Heritage Site, within an area of high archaeological significance. In the small green space that survives for the tomb, it is proposed to carry out a scientific archaeological excavation to reveal any garden elements such as enclosure walls, terracotta pipes, platforms and pathways that may have survived the 19th century quarrying of the site.

Rahim's tomb, inspired by the design of emperor Humayun's mausoleum and itself serving as a precursor of the Taj Mahal, lends it enormous architectural significance. The steps leading from the ground to the upper floor are one of the many innovations from an earlier design at Humayun's Tomb and later replicated at the Taj Mahal.



b. Condition Assessment

Dome

THE MAUSOLEUM is crowned with a double dome. The outer dome would originally have been clad with marble as is found at Humayun's Tomb with the marble also serving as a protective layer for the underlying masonry. This marble was stripped in the 19th century exposing the underlying random rubble masonry.



The inner layer of the outer dome is in brick masonry and significant and deep cracks are visible on this inner face. Though the cracks will be stitched, their cause would require some investigation as this could result both due to unequal settlement of the foundations of the central chamber or from water seepage from the exposed outer layer.

Conservation measures on the ceiling of the outer dome would thus include stitching of cracks and re-plastering the surface with lime plaster while on the outer surface these could range from re-plastering at the very minimum to prevent water logging between stones to re-cladding with white marble to serve as a protective layer.

The neck of the dome is clad with sandstone which was left here in the 19th century vandalism of Rahim's Tomb. Significantly, and as a development from Humayun's Tomb, drains from the void between the double dome can be seen emanating in the drum – indicating that the builders had planned for regular cleaning and possibly washing of this space, left almost inaccessible at Humayun's Tomb.

A decorative white marble band on the neck- at the springing point of the dome – has largely been stripped of its marble, exposing the rubble masonry beneath. Efforts would be made to understand the original design of this band by close inspection and comparisons with the Taj Mahal, Safdarjung's Tomb and Humayun's Tomb.

Archival records reveal that a stone sliding door was originally found on the staircase leading to the inner space between the double domes. Since this would be unique both on account of its being a stone door and a sliding door, the conservation effort will include careful investigations in understanding the mechanism and possibly restore this significant aspect.

A lightning conductor, with a range of 100 m diameter will be installed over the dome.

*(Left) Photographs showing the state of preservation of the Tomb's dome, inner dome and drum;
(Above) Conservation works undertaken on the finial and dome of Humayun's Tomb in 2010 - 11*



Canopies & Dalans

In the centre of each of the four sides of the roof stand very low vaulted *dalans*. Three arched openings supported on twin sandstone columns provide access to the vaulted chamber.

In case any of the *dalan's* originally contained sandstone eaves on their inner face, no evidence of this now remains. Severe damage can be seen on the vaulted ceilings clearly resulting from significant water percolation from the roof above.

The roof layers of the *dalan's* will require to be removed and replaced with a new layer of traditional lime concrete with adequate slope for quick disposal of rain water. Following this conservation works on the vaulted ceilings will require to be undertaken to restore the original profile.

As with Humayun's Tomb, over each of the four *dalan's* stood two canopies each. Though drawings from the mid 20th century show several of the canopies standing only one on the northern face can now be found standing though stone elements of several others lie strewn. These canopies were a significant element on the building and while urgently needed conservation will be undertaken on the lone standing canopy, original stone elements will be used in the reconstruction of the canopies where these are found available.

The four corners of the roof are covered with the larger octagonal canopies that stand on a raised platform – possibly domed as this has an accessible space at its bottom. The canopies all stand though the steps leading up to their floor level seem to have been hacked off and will be rebuilt. The eaves and the plaster on the domes will be restored during conservation works.



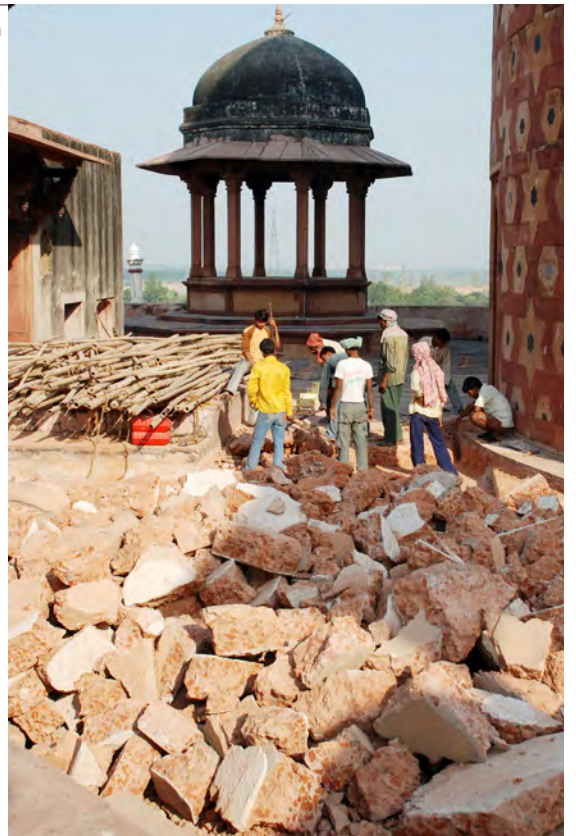
Roof

Just as with the roof of the *dalan's*, the flooring of the roof will require to be carefully and manually removed and replaced with a traditional lime concrete laid to original levels and slopes. This is aimed to halt water percolation to the roof below and ensure long term preservation of the structure. Works on the roof will precede any works on the lower level.

Presence on lichen noticed on the roof indicates that there is relatively no pollution worries on the structure despite standing alongside two major transport arteries.

(Above) Over a million kilos of cement concrete was removed from the roof of Humayun's Tomb in 2008-09

(Below) Photographs showing layers of cement and vegetation on the terrace and pavilions of the Tomb





Second Floor

The intermediary floor between the principal tomb chamber and the roof comprises a series of vaulted and domed chambers.

Major cracks in lintels of doorways on this level have led to iron-angle supports being placed and these iron angle supports are themselves rusting and leading to further deterioration. Stitching of cracks after removal of past cement repairs would be undertaken as well as careful replacement of rusting iron supports. Ornamental patterns on the ceilings where partly missing and where clear evidence of the original floral/ geometric pattern exists, will be restored.

The cracks in the vaults and domed surfaces have been inappropriately filled in with cement mortar in places. It seemed the corner domed chambers originally had balconies on which doors opened into with portions of the door frames still in place. In order to ensure safety and halt further deterioration, conservation works at this level will include restoration of the parapet/balcony on the doorways in the corner chambers as well as reinstalling wooden doorways of a simple design as found at Humayun's Tomb.

Lattice screens would have been installed in the archways over the doorways as well as in the openings on the centre of the four sides in this level – these will be restored to prevent entry of birds as well as to restore the intention of the original builders.

The flooring of this intermediary level will be restored in traditional lime based concrete as the existing flooring has largely disintegrated.





Main Tomb Chamber

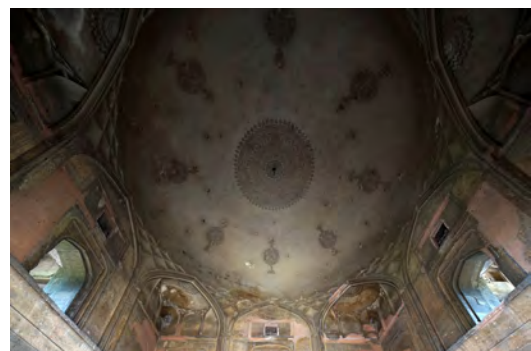
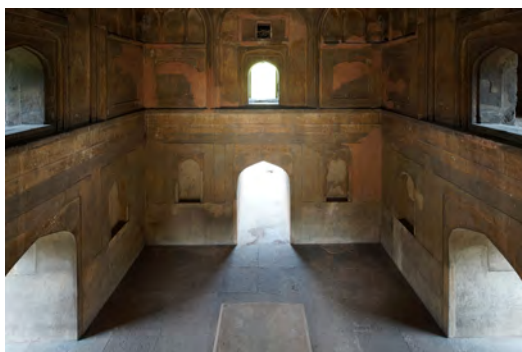
The cenotaph – for public access sits in a double height domed chamber exactly over the actual burial chamber which is accessed by a narrow corridor – not suitable for public access.

It can be said with surety that the cenotaph would have been highly ornamental marble block as is Emperor Humayun's and there would have been one each for Rahim and his wife – for whom the tomb was really built. Today, however, the cenotaph's have been replaced with a masonry block, plastered over. In view of the stature of Rahim and in line with Mirza Ghalib's tomb built in the 20th century, ASI will be petitioned to consider a more dignified cenotaph.

The tomb chamber is presently floored with cement concrete thereby significantly disfiguring the historic architectural character as the floor would have been of white marble or red sandstone. Again, removal of this concrete flooring will be undertaken to restore stone flooring.

The cement layers/ lime wash from the tomb chamber will be removed and the plaster, including the decorative incised plaster be restored where this has disintegrated and original patterns can be deciphered. Wooden doorways/ Sandstone lattice screens, as appropriate, will be restored to the four arched openings to the principal tomb chamber.

(Above) Removal of cement layers from the main chamber of Humayun's Tomb
(Right) Photographs showing the main hall of Rahim's Tomb



Terrace

Though unlike Humayun's Tomb which has 64 two bay deep chambers and four corner chambers, Rahim's tomb only contains four chambers, yet the large terrace is present.

Significantly, a large foliated water tank is found on the terrace, suggesting an elaborate water lifting mechanism to operate fountains on the terrace level. Major effort will be undertaken to understand the water lifting mechanism as well as removal of 20th century cement layers to study if additional water tanks and channels existed here – especially since none are presently seen on the south side where the principal entrance to the tomb chamber would have been from. Efforts will be made to revive flowing water in the tanks.



The terrace flooring would have been in sandstone, which was also possibly stripped in the 18th century. Evidence of the stone thickness and patterns exists and this will be restored to the terrace.

As with Humayun's tomb and the later Taj Mahal and Safdarjung's Tomb, the parapet of the terrace would have been in sandstone. Plain hand chiselled sandstone parapet would be restored primarily to ensure safety of visitors.





Ground Level Arcade



The ground level arcade comprises of seventeen arches on each of the four facades of the mausoleum. Unlike at Humayun's Tomb, these do not lead into tomb chambers but are more akin to the enclosure wall at Humayun's Tomb.

The depth of the rubble masonry chambers are plastered with decorative, incised plasterwork found only on the chambers with a depth, of which there are four on each facade. The missing plasterwork on all chambers will be restored and the concrete flooring of these chambers – exposed to the weather – will be replaced with sandstone paving which will never have permanence.

The facade of the arcade comprises sandstone edging of each arch with spandrels of buff coloured sandstone with a decorative medallion on each stone. The medallions vary in design from arch to arch with at least six different patterns noted. Between the sandstone frame, separating the arches from one another is ashlar stone masonry in Delhi quartzite – one of the hardest stones known.

Where the ashlar stone blocks have collapsed or fallen away, these will be restored though stone of this colour and size can no longer be quarried and similar matching stone may require to be used. The decorative spandrels will be reinstated where missing and repaired/ replaced as appropriate where these are damaged.

(Above) All 68 lower cells of Humayun's Tomb were plastered with lime mortar and the highly ornamental plasterwork restored in 2011-12 (Below) Photographs showing damage caused due to cement and missing patterns in the arcade of Rahim's Tomb



Grave Chamber

In the centre of the southern facade the central portion, where the arch has now collapsed, leads to steps to the upper terrace on either end – in a manner similar to the later Taj Mahal. Also an arched opening on the platform leading to the steps leads to the grave chamber.

Unlike at Humayun's Tomb the domed chamber is supported on columns and has a circumambulatory passage all around it. Major structural cracks can be seen in the roof of the chamber and heavy settlement of the flooring of the passage – both of which will need emergency repairs to be undertaken on them to ensure structural stability. The lime plaster layer on the walls and ceiling will be restored. The flooring of the vaulted chamber and the grave chamber – not expected to be open to the public will be repaired with lime concrete.



Facade

On account of the mausoleum being used as a quarry in the 18th century and marble and sandstone blocks stripped from here, the structure presents a ruinous appearance. With the protective stone cladding removed from large parts of the structure, the building is today in a poor state of preservation.

Major repairs to portions of the building such as the archway to the grave chamber as well as to the four central bays on each facade seem to have been carried out in the 19th/ 20th centuries and have ensured preservation. These repairs shall be retained in future conservation effort as examples of good repairs. Unlike the bottom portion of the central bays' the side bays as well as the upper levels of the central bays and the dome have largely been neglected during past repairs and patterns of cladding can still be discerned. Water logging in ledges has accelerated deterioration and lack of support for stone elements that remain have led to these rapidly deteriorating and falling away. **Conservation efforts on the facade will aim to retard any further deterioration and thus restore stone blocks where considered necessary to justify this objective and where the evidence of stone patterns – through study of all facade's and archival images - leaves no doubt or original patterns.**

The ornamental motifs such as the six sided star with the lotus in the centre survive in parts and are similar in detail to Humayun's Tomb and a comparative study of Humayun's Tomb will further enhance our understanding of Rahim's Tomb.





Lower Platform

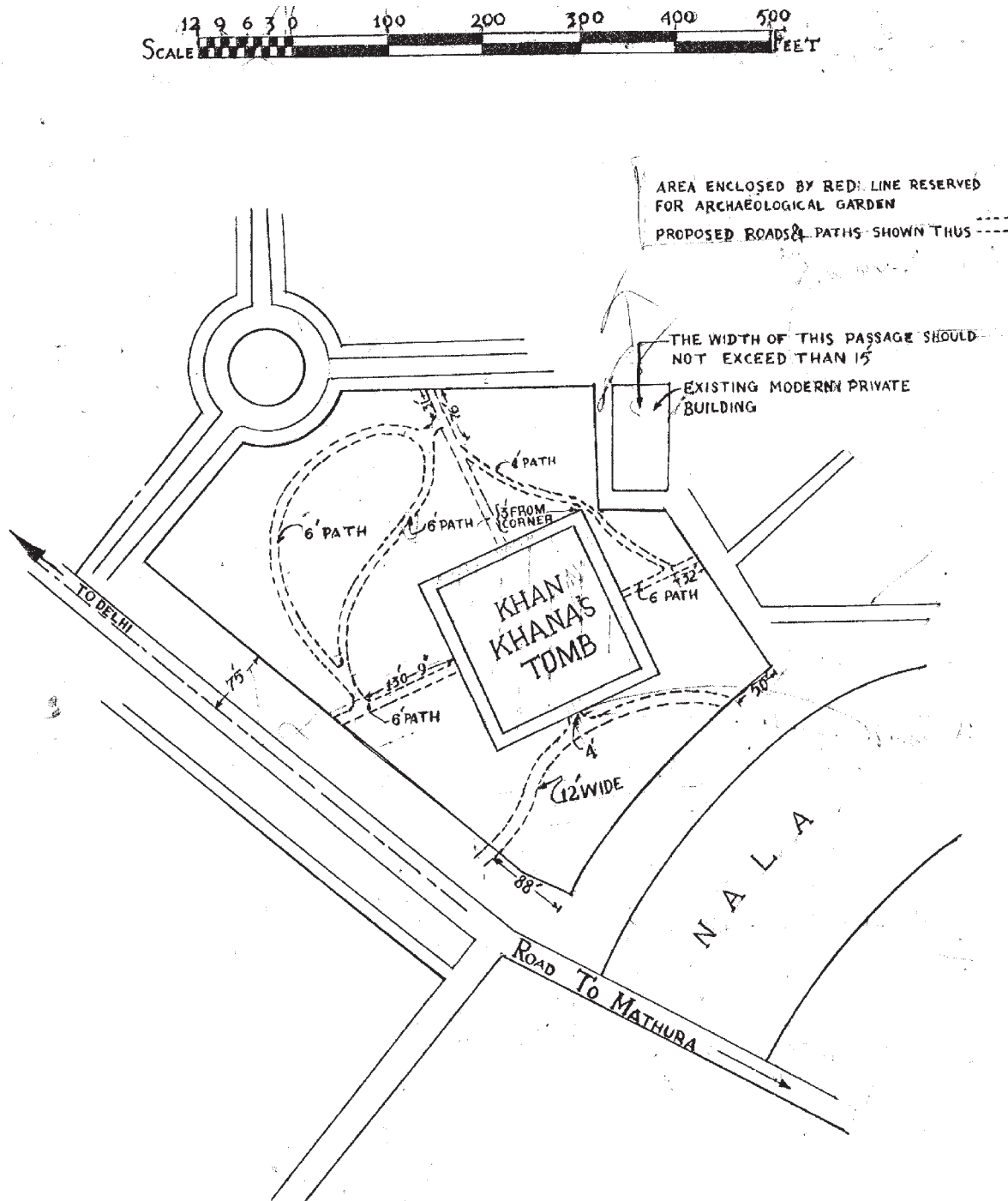
As with Humayun's Tomb, the ground level arcade had a raised *chabutra* or platform which no longer survives though this is visible in archival images. Built of Delhi quartzite, this platform has now been replaced with a sandstone plinth protection at a much lower level than the original *chabutra* – thus exposing wall surfaces that were originally meant to be buried.

Since this platform was an important architectural element, a significant interface between the garden and the mausoleum as well as serving a structural function for the arcade, it is proposed to restore this platform at original levels with stone of matching texture – which contracts with the red sandstone – white plaster contrast of the arcade.



Archival photograph of Khan I Khanan's Tomb from 1923 showing the Delhi Quartzite platform, which is now missing





Landscape



(Left) Site Plan of Khan I Khanan's Tomb; (Above) View of the Tomb from Barapullah drain; (Below) Present landscape around the tomb

Rahim's grand mausoleum would have been a garden tomb as with Humayun's Tomb and the later Taj Mahal; it is quite probable that the stone of the garden enclosure walls was itself quarried in the 19th century when marble and sandstone were stripped off the tomb structure.

Scientific clearance of earth will be carried out in an effort to reveal any foundations of enclosure walls, remains of garden pathways, water features, amongst other aspects. It is understood that a significant amount of earth will require to be removed from the garden to restore original levels.

Landscape elements will include benches, wheelchair access, appropriate lighting and signage's to replace unsightly elements found here at present.

A recent road development has meant that the linkage of Rahim's Tomb with the *nallah* has been segregated, however, at a later stage, landscaping of portions of nallah could be considered.



2014 AD



1926 AD



1926 AD



Conservation Philosophy

Proposed Conservation works at Rahim's Tomb shall be guided by national and international charters but especially with the 2014 National Policy for the Conservation of Monuments and the Manual on Conservation by John Marshall – both of the Archaeological Survey of India. This policy is a result of the recognition that *'The process of conservation [of monuments] is being aimed to manifest itself as a dynamic enterprise intertwining concerns for the sustenance of their physical fabric with their overall effective management'*.

The **NIZAMUDDIN URBAN RENEWAL INITIATIVE** recognizes that the *'Functions of an archaeological officer are no longer limited to the safeguarding of a monument but now also include maintaining and sustaining its setting and environment as well as to continuously engage with communities that either reside within the proximity of a monument or those that are inextricably associated with the monument itself'*. As such the project follows an Urban Landscape approach wherein all ASI protected monuments in the Humayun's Tomb sub circle as well as some monuments notified by Delhi Governments department of archaeology and the South Delhi Municipal corporation are taken up for conservation within a 300 acre setting of the Humayun's Tomb World Heritage Site.

In keeping with the innovations of approach with an emphasise on traditional crafts based approach to conservation, the ASI's new policy *'acknowledges the adoption of contemporary approaches to conservation, management and protection of monuments and archaeological sites, and proposes various principles of interventions within and around them'* specially designed for the Indian context.

All conservation works proposed to be undertaken at Rahim's tomb will utilise *'available traditional craftsmanship in the country and the use of traditional building materials and skills as an integral part of the conservation process'*. Just as the Humayun's Tomb conservation effort created 200,000 man days of direct work for master craftsmen, it is estimated that a greater number of man-days of work for craftsmen will be required at Rahim's Tomb. It is thus well understood that *'the country still has long established building crafts and traditions and traditional Raj Mistris, Sthapatis, stone carvers, carpenters, crafts persons, etc., to name a few, who can play an important role'* in the conservation of Rahim's mausoleum.

In keeping with the ASI policy, the project will be based on *'building of partnerships with multi-disciplinary organisations and institutions'* and the effort will *'underpins the role of local communities'* such as the Nizamuddin East Residents welfare association and volunteers.

As is well known, Rahim's Tomb was sited here on account of the proximity of the Dargah of Hazrat Nizamuddin Auliya as it was considered auspicious to be buried near a saints grave. Within the larger Nizamuddin area are over 100 contemporary structures as *'''Monuments'' were often built as part of a wider urban or natural context / setting and not built in isolation'*. Thus, the project area is a classic case wherein *'monuments should be conceived as inseparable part of their immediate context or setting'*.

As with all monuments, Rahim's Tomb is 'valued' and to be 'conserved in a spirit of being exemplars of past cultures and represent exemplary human creativity, building crafts tradition, patronization, and architectural and/or artistic and/or engineering accomplishments'. However, it is recognized that Rahim, on account of his influencing Hindustani culture and being one of the *navratans* of Akbar's court was a personality of great historical significance. Conservation for the purpose of this proposed project is thus understood to be 'processes through which material, design and integrity of the monument is safeguarded in terms of its archaeological and architectural value, its historic significance and its cultural or intangible associations'.

All Repairs will focus on imparting 'stability and to prevent loss of original material'. Restoration is understood to 'mean bringing back the monument or any part thereof, as nearly as possible, to an earlier known state or condition' and **Anastylosis** to 'means putting existing but dismembered parts back together' such as the canopies on the *dalans* – columns and other fragments of which are found on the site. Reconstruction in the project would 'means to rebuild in the original form' and Scientific clearance 'means systematic removal of historic building material, debris, buried within or outside the monument, not necessarily at that location to retrieve any buried architectural members or sculptures, etc., for purpose of their study, investigation and possible reinstatement'.

Authenticity of 'form and design' as well as 'materials, construction techniques and building craftsmanship' would be a significant objective as well as **integrity** of the structure in respect of its '... completeness / intactness ... demonstrated through its attributes such as structural and visual'.

The proposed conservation effort will primarily aim to 'prolong the life' of the mausoleum while preventing any further 'damage and deterioration' by 'minimising the impact of external agents of decay (natural and human induced) on its setting, structure and material'.

The project will aspire to implement a policy of minimum intervention wherein 'only necessary-interventions so as to **maintain its authenticity and integrity**' are undertaken. However, in view of past interventions using inappropriate materials such as cement concrete on the floorings, cement-*surkhi* plaster on the arcade as well as the 20th century cannibalisation of the lower platform as seen in comparison with archival images some of the proposed interventions will be visible. Care will be taken that no 'Original / historical material and an architectural / ornamental detail (structural or non-structural)' will be removed 'without the conduct of a proper investigation or simply because these have lost their original form and appearance as a result of slight erosion or natural processes of deterioration'.

All efforts to conserve Rahim's mausoleum will aim to 'retain its **value and significance, its authenticity and integrity**, its visual connections to and from the monument, and to sustain a truthful representation of its original / historic appearance'.

The project will be undertaken with *'Adequate resources (human and financial) to conserve it for posterity'*. Under no circumstance, will any conservation action *'be based on any conjecture'* and only on the basis of *'reliable documentary evidences (past conservation records, documents, paintings sketches, drawings, photographs, travelogues, etc.) and/or in-situ archaeological evidences'* will conservation works be undertaken. The *'conservation of the original / historical material'* will remain a prime objective should *'to sustain the time-dimension of a monument which confirms its antiquity and faithfully maintains its authenticity'*.

For the sake of maintaining architectural integrity, all conservation works will be undertaken *'very carefully by matching the original material / details in terms of form, colour and specification preferably through the use of same material and employing traditional skills as used in the original fabric'*. All such works will be *'carefully recorded and documented'*.

Conservation at Rahim's Tomb will not *'limit itself to the intervention within the structure / fabric of a monument but shall also include the protection and maintenance of the setting or environment that is integral to it'*. Thus a sensitive landscape scheme prepared on the basis of archival research, understanding of Mughal gardens and scientific clearance of earth will be coupled with building conservation.

Documentation, by preparing architectural drawings, condition assessment, photo and video documentation will be a *'pre-requisite'* prior to commencing conservation works. This exercise is aimed at *'understanding the nature of the fabric of a monument and its value as well as its current condition'*. The works shall be supervised by a full time conservation architect, an experienced archaeological engineer on a daily basis as well as *'regular inspection by the archaeological officers'* who comprise the Core Committee overseeing this partnership project. All site inspections by the Core Committee will be minuted by the project team.

This Conservation Plan aims to explain the *'proposed intervention[s]'* at Rahim's tomb and its *'immediate setting'* and the conservation efforts will be *'peer reviewed'* annually by national/ International experts as has occurred for the Humayun's Tomb conservation. This effort will be assisted by ensuring that the *'entire process of conservation'* will be *'documented prior to, during and after conservation in maps, drawings, photographs, digital records and field notes so as to create records of interventions'*.

Replacement of any stone element as part of the conservation effort *'may be considered only if it has completely lost its inherent material strength or structural integrity'* and *'be undertaken to prevent further deterioration, formation of faults or decay of other portions of the structure'*. This aspect may be borne in mind whilst replacing a structural or architectural member. Missing or damaged sculptures, idols, wall paintings, inscriptions, etc., should not be replaced or attempted to be completed.

As in the case of Humayun's Tomb where any stone fragments removed are stored in the crypt, any *'original material once it is decided for replacement'* will be *'stored in a safe environment'*.

Conservation works will not take recourse to use of *'chemicals for cleaning monument surfaces or synthetically produced building materials'* *'in view their incompatibility with the original fabric of a monument'*. The *'Highest attention'* will be paid to the *'fragile ornamentation embellishing the monument'* such as the incised plasterwork of the arcade and found within the principal tomb chamber. Here *'all efforts backed by scientific knowledge should be made to protect and preserve them in-situ'*. Similarly, the preservation effort will *'respect various additions / alterations in time'* such as the stone masonry repairs undertaken on the central portions of each of the four bays of the tomb chamber'. However inappropriate recent repairs using modern materials causing deterioration of historic materials such as lime plaster or sandstone will be replaced in keeping with the philosophy that *'In cases where inappropriate modern or recent additions and/or alterations have been made to the monument in the recent past, after its protection, which have a direct impact on the authenticity / integrity of the monument, it may be desirable to remove or undo such interventions. The monument should then be restored to either its original or an earlier known state depending upon the available evidences'*.

Conservation efforts will include *'restoration of historic interiors which alleviates the visitor's experience and understanding of the function of a monument'*. Restoration will only be undertaken on parts of the mausoleum *'wherein there are missing geometric or floral patterns, or structural members of a monument which have been damaged recently'* in the life of the structure. *'Wall paintings, inscriptions, calligraphy'* wherever found will not be restored. Reconstruction is not presently proposed at Rahim's Tomb and will *'be attempted only in cases ... of structural failure'* where the evidence of original details is known.

In all conservation effort, AKTC recognizes that *'India is privileged to benefit from the continuing existence of traditional masons, crafts persons, carvers...'*, who will have a significant role and responsibility *'in the conservation process as they are living repositories of building and artistic traditions which have been sustained through generations'*. Their role in conserving Rahim's Tomb will be *'paramount'*. In the case of each building craft, *'traditional skills will be utilized as far as possible'* and *'traditional and ritualistic knowledge in building construction and in the understanding of a material and its application'* will be *'respected and widely applied'* coupled with the scientific modern disciplines.

However, craftsmen will not be exercising any *'creativity'* and their employment *'be limited to the restoration and reproduction of geometric designs, patterns and carvings as well as in the implementation of restoration and reproduction of designs in historic interiors that based on documentary or in-situ evidences'*. As with the conservation effort of the past seven years at the **Nizamuddin Urban Renewal**, *'Conservation will be a medium to support and encourage these traditional masons and crafts persons as well as nurture their traditional systems of knowledge and schools'*. Efforts will also be made during the conservation of Rahim's Tomb to ensure *'transmission of these craft skills to the younger persons'* so as to advance their participation and learning in these building crafts techniques.

Conservation effort is thus not seen *'merely as a product-centric enterprise but as a process-centric endeavour wherein promoting and sustaining building crafts, and communities practicing these, become an integral practice in safeguarding a monument'*. In addition, conservation effort at Rahim's tomb will have recourse to a multi-disciplinary team comprising amongst others of *'archaeologists, conservation architects, engineers, scientists, horticulturists, planner, surveyors, landscape architects, heritage management professionals, art historians, graphic designers, and allied professionals such as technicians, academicians, crafts persons'*, musicians so as to *'enable the adoption and adaptation of best conservation practices available anywhere nationally or internationally'*.

The project on this prominently located structure, along the *nallah* and two major transport arteries, will include effort *'to generate public awareness, to educate and involve people by instilling in them a sense of delight, appreciation and pride for monuments'*. It is proposed that *'Suitable facilities / infrastructure'* such as a permanent exhibit, urinals to be created. The presently installed lighting and illumination that disfigures the historic character will be replaced by light fixtures more appropriate for such a significant monument which is a *'landmark'* within a heritage zone that *'it is a part of'*. *'Lighting, wiring, and related utilities will be designed and located in such a way that these are not visible during the day'* unlike at present.

The proposed permanent exhibit on Rahim will be designed in a manner that *'as possible, it blends with the historic character of the monument and its setting and not offer contrast which distracts one's attention from the monument itself'*.

Conservation Process

1. Identify the Place

The conservation of Rahim's mausoleum is envisaged as a model initiative which would couple conservation of the structure with similar effort on the intangible heritage associated with Rahim's poetry. The preparation of this conservation plan has been preceded careful study of the structure and its associated values by a multi-disciplinary team comprising conservation and landscape architects, engineers, heritage management experts, academics, designers, photographers, amongst others.

2. Documentation & Research

The need for conservation works are felt necessary to ensure long term preservation of this significant structure, enhance its immediate setting, restore the 16th century linkages within the larger ensemble and to enhance visitor understanding and experience. This effort is also aimed at an expansion of the World Heritage boundaries at a future date to include Rahim's mausoleum. AKTC will undertake exhaustive recording, documentation and research exercise to understand both the mausoleum and Rahim's cultural legacy.

3. Statement of Significance

The archaeological, architectural, historical significance of the site is understood both on account of its being a grand structure – the inspiration to the Taj Mahal - as well as the tomb built by a renowned 16th century personality for his wife and he too buried here thereafter. The tomb is also located in a significant archaeological ensemble, at the edge of a World Heritage Site. A statement of significance is included in this Conservation Plan and with 17 years of partnership at the Humayun's Tomb World Heritage Site, the ASI – AKTC team can claim adequate understanding of the site, in the local, national and international context.

4. Conservation Philosophy

The conservation works preceded by high standards of recording to be undertaken are focused on restoring the 'spirit and feeling' of the space with an emphasis on craftsmanship, interpretation and supervision. It is understood that the conservation works are being proposed on a structure that has suffered from inappropriate alteration in the 18th century as well as from inappropriate repairs and even alteration in the 20th century.

5. Peer Review

Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on those in charge of the work. Additionally, being a related place to the WHS, it is considered essential that the conservation works are on a regular basis reviewed by independent experts in addition to ASI Core Committee and AKTC officials.

6. Conservation Plan

Following the approval from the ASI core committee this Conservation Plan (text, photographs and drawings) will be available on the Project website and thus accessible worldwide.

7. Implementation of Conservation works

Conservation works will commence only on adequate financial resources being available for the successful implementation of this project. The project has access to technical staff, national and international experts. In order to ensure quality of craftsmen, no conservation works will be tendered – all works being carried out by master-craftsmen employed by the project. Similarly traditional materials – sandstone & lime – are already being procured and prepared with quality assurance.

8. Supervision

The Core Committee appointed by the Director General, ASI will be held on a monthly basis while conservation works are carried out. The minutes of the monthly meetings will be carefully recorded.

Conservation works will be carried out in keeping with the conservation plan and be guided by Engineers with over three decades of conservation experience and by experienced Conservation Architects. A conservation architect and an engineer will be present at all times during conservation works and will be assisted by field supervisors.

In addition schedules for daily, weekly supervision by ASI & AKTC officers and monthly supervision of the Core Committee will be carried out.

9. Completion Report/ Publication

Six monthly progress reports will be prepared for record and donor reporting. On the completion of the project a publication on the project will be published.

Project Impact

1. Conservation of a significant Mughal era tomb structure located prominently in Delhi.
2. Greater awareness of Rahim and his contribution to the Mughal empire and Hindustani culture
3. Conservation works will lead to long term preservation of this significant monument of national importance.
4. A significant site and its attached garden, rooted in history, will become available to visitors and visible to two million daily commuters. Surprising as it may seem, this space has been segregated and neglected for several decades and as such has been inaccessible to the visiting public.
5. Restoration of the architectural integrity of the Nizamuddin area as a result of conservation of one of the most prominent and grandest of all structures.
6. Conservation works will lead to eventual proposal to UNESCO to expand the World Heritage Site boundaries to include the Rahim's Tomb.
7. Conservation works carried out using traditional tools and building techniques will generate employment for master craftsmen. It is expected that at least 250,000 man days of works – *directly and indirectly*- will be required to implement the conservation and landscape works.
8. The project will be used as a training opportunity for both conservation professionals and craftsmen.
9. The conservation effort will help towards furthering the knowledge on tile preparation and usage gained during the Humayun's Tomb conservation.
10. Conservation works are expected to lead to new discoveries that will enable scholars to better understand the development of tomb forms in Mughal tradition that reached the zenith at Taj Mahal – known to have been built on the lines of Rahim's Tomb.
11. Demonstrate a successful model of public-private partnership for conservation. Unlike in the developed world where there is significant civil society engagement with conservation effort, conservation of national monuments has to date been restricted to the government agencies. The ongoing AKTC project is the first such initiative where monuments of national importance are being conserved by a private philanthropic group.



Applicant Information

a. Aga Khan Trust for Culture

The proposed conservation initiative is part of the ongoing not-for-profit Public Private Partnership between the Archaeological Survey of India and the Aga Khan Trust for Culture⁴³. On behalf of the ASI, the conservation effort will be informed by discussions and guidance⁴⁴ from Regional Director (North), ASI; Director (Conservation), ASI and Superintending Archaeologist, ASI Delhi Circle.

The Aga Khan Trust for Culture (AKTC) focuses on the physical, social, cultural and economic revitalisation of communities in the Muslim world. It includes the Aga Khan Award for Architecture, the Aga Khan Historic Cities Programme, the Music Initiative in Central Asia, the on-line resource ArchNet and the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology. The purpose of the Aga Khan Trust for Culture is the improvement of built environments in societies where Muslims have a significant presence.

The Aga Khan Historic Cities Programme promotes the conservation and re-use of buildings and public spaces in historic cities in the Muslim World. HCP undertakes the restoration and rehabilitation of historic structures and public spaces in ways that can spur social, economic and cultural development. Individual project briefs go beyond mere technical restoration to address the questions of the social and environmental context, adaptive re-use, institutional sustainability and training. HCP is presently undertaking major projects in Afghanistan, Egypt, India, Mali, Pakistan, Syria, Tajikistan and Zanzibar

Involvement in single project locations or regions tends to expand in order to constitute a critical mass for positive change - if the environment is found to be responsive. In all project locations, community participation, training of local professionals and local institution-building are essential components.

Typically, HCP plans and executes projects with funding from the Aga Khan Trust for Culture and other donors. Many other institutions, such as the Getty Grant Program, World Monuments Fund, the Ford Foundation, the US Ambassador's Fund for Cultural Preservation, the Swiss, Swedish and Norwegian bilateral aid organisations, and The World Bank have sponsored or co-funded HCP activities.

b. Project Team

The proposed conservation initiative is part of the ongoing not-for-profit Public Private Partnership between the Archaeological Survey of India and the Aga Khan Trust for Culture .

The magnitude of the conservation initiative requires a multi-disciplinary team to be involved in the initiative. Led by a Conservation architect, the project staffs includes specialized engineers with over 30 years of experience on historic buildings, architects, an art historian, heritage management specialist, project management specialist, Archaeologists, art conservators and landscape architects. All works will be carried out by master craftsmen (plasterers, sandstone carvers, masons, carpenters, experienced unskilled labour, amongst others) and be supervised on a full time basis by experienced Architects and engineers.

The documentation and condition assessment will be carried out by a team of Conservation Architects and Architects, all at AKTC.

The conservation works will be carried out under the direction of Mr Rajpal Singh, Chief Engineer, AKTC, Mr N.C.Thapliyal, in addition to those responsible for the documentation of the structures.

The overall direction of the project, on behalf of AKTC will be the responsibility of Mr. Ratish Nanda, Conservation Architect & Project Director, AKTC, in consultation with those named above, especially the officers of the ASI. Mr Guntej Bhushan, Project Manager, AKTC will provide planning support to the project.

Historical Research, Education programmes for children from local schools and community will be organised by Ms Deeti Ray, Programme Officer, Cultural revival, AKTC. Interpretation panels, outreach programme – especially using the WWW will be designed by Archana Saad Akhtar, Programme Officer, Design and Outreach, AKTC.

Where required specialised external consultants (landscape, structural engineering, geology, art historians) will provide support to the project team as has been done for other components of the Urban Renewal project.

The team named above, has been responsible for implementation of the conservation components for the AKTC urban renewal project. Conservation works have included the following expenditure since the onset of the project:

MR. RATISH NANDA

Project Director,
Aga Khan Trust for Culture

He heads the Aga Khan Trust for Culture Urban Renewal project in the Nizamuddin Conservation area. Following his architectural studies from the TVB School of Habitat Studies, Delhi he has completed an MA in Conservation Studies from the University of York, UK. For AKTC, He was earlier responsible for the Baghe Babur restoration, a 16th century enclosed garden in Kabul, Afghanistan.

MR. RAJPAL SINGH

Chief Engineer,
Aga Khan Trust for Culture

After completing Diploma in Civil Engineering in 1978, joined the Central Public Works Department and pursued his services as an Engineer till 1996. Before joining the Aga Khan Trust for Culture as Chief Engineer for Humayun's Tomb- Sundar Nursery - Nizamuddin Basti Urban renewal project, Rajpal executed various conservation projects. Conservation and revitalization of Humayun's Tomb gardens, Conservation of Durbar Hall, Faridkot, conservation of more than forty monuments in Mehrauli Archaeological Park, Delhi, restoration of French Museum, Chander Nagar, West Bengal, restoration of Mughal Tomb at Sardana, Meerut.

MR. GUNTEJ BHUSHAN

Project Manager,
Aga Khan Trust for Culture

He is the Project Manager for the Aga Khan Trust for Culture Urban Renewal Project in Delhi. Having completed his bachelor of architecture studies in Delhi, Guntej worked with a leading architectural practice in Delhi for four years. During this period he also assisted Mr Ratish Nanda in conservation works carried out on the marble enclosure in Baghe Babur, conservation of ruins in Sultan Garhi and monuments in the Mehrauli Archaeological Park. Guntej completed his Masters in Project Management from University of Manchester after which he worked for a couple of years in London as an expert witness field, analysing delays of billion dollar construction projects in Europe.

MR. N.C. THAPLIYAL

Project Engineer,
Aga Khan Trust for Culture

Retired from the Archaeological Survey of India in 2003 after serving for 38 years. He has handled many challenging conservation projects at national level. He has worked at most of the ASI protected monuments in Delhi and has also undertaken major conservation works at protected monuments at Himachal Pradesh, Punjab and Rajasthan. Joined AKTC in 2008.

MS. DEETI R RAY

Programme Officer, Cultural Revival,
Aga Khan Trust for Culture

Deeti Ray has a Master of Philosophy degree in Ancient Indian History from Ch.Charan Singh University, Meerut in 1996 and Diploma in Heritage Management from Delhi Institute of Heritage Research and Management, New Delhi in 1999. She has worked as programme coordinator for INTACH Delhi Chapter and Sanskriti Foundation between 1999-2005. Presently she is working with the Aga Khan Trust for Culture as programme Officer (Cultural Revival). She has publications on preservation of cultural heritage in periodicals and various web portals.

MS. ARCHANA S AKHTAR

Programme Officer, Deign & Outreach,
Aga Khan Trust for Culture

She has a degree in Architecture with a Post-Graduation from National Institute of Design in New Media. She has been with the Aga Khan Trust for Culture since 2008 and has worked on the design of several outreach media and platforms for the Nizamuddin Project. She shares special interest in developing digital technologies which not only promotes, but also enhances visitor experiences on historic sites and creates further awareness for our heritage.

MS. DIVYA NANDINI,

Conservation Architect,
Aga Khan Trust for Culture

has Bachelors in Architecture from the Uttar Pradesh Technical University, Lucknow in 2008 and Masters in Architectural Conservation from School of Planning and Architecture, New Delhi in 2010. Presently she is working as Project Architect for the World heritage site of Humayun's Garden Tomb Complex, Batashewala Complex and Unknown Tomb complex. She has also been involved in the preparing the Architectural Documentation and Condition Assessment for Qutb Shahi Tombs Complex, Hyderabad and defining Conservation boundary and Heritage bye-laws for Humayun's tomb sub circle.

Note

Total area of lower floor



AGA KHAN TRUST FOR CULTURE

Humayun's Tomb, Sunder Nursery, Nizamuddin Basti, Urban Renewal Initiative DELHI, INDIA

Khan-e Khana Tomb

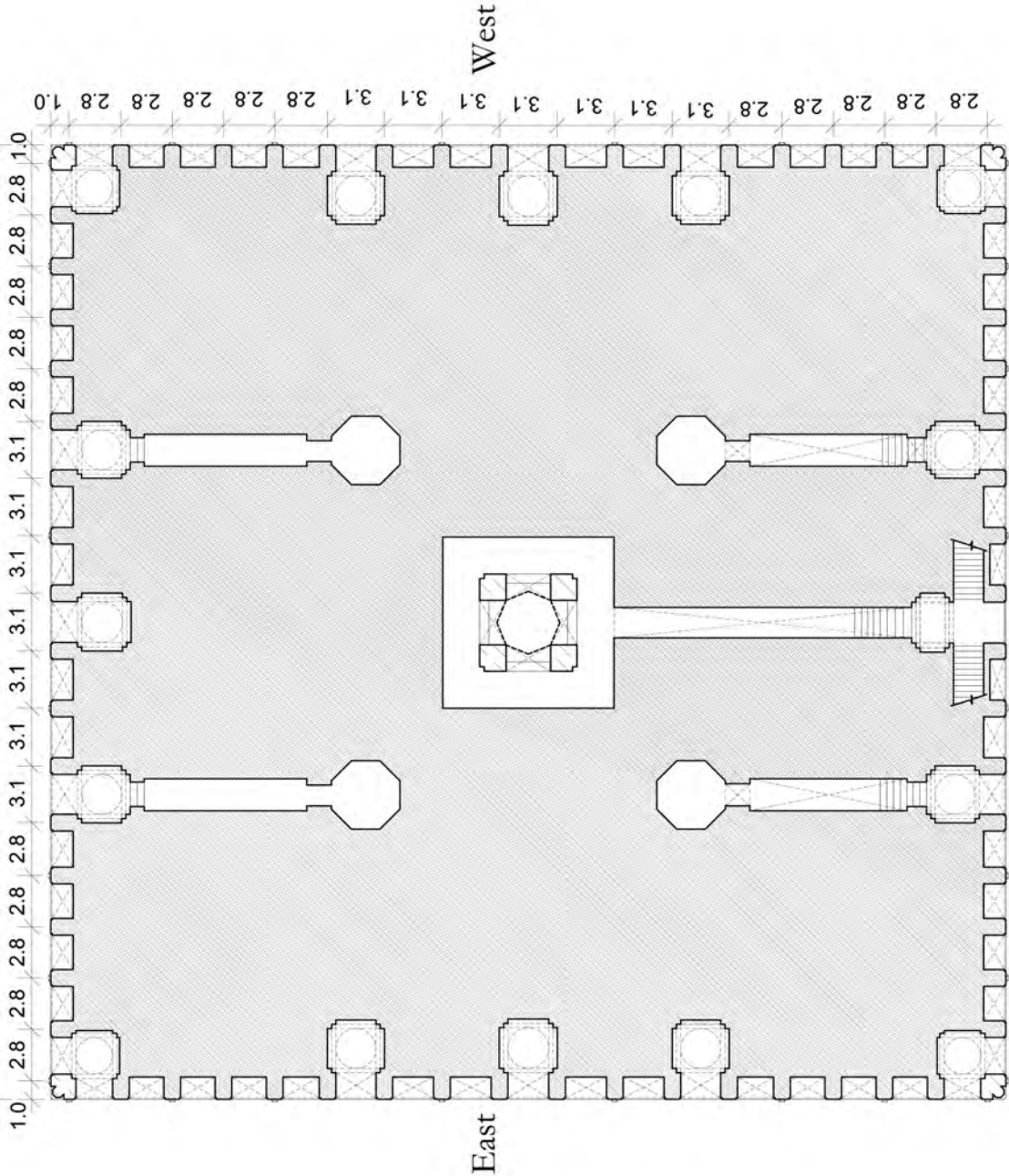
Lower Floor Plan



Date	Doc. by
May, 2014	AKTC
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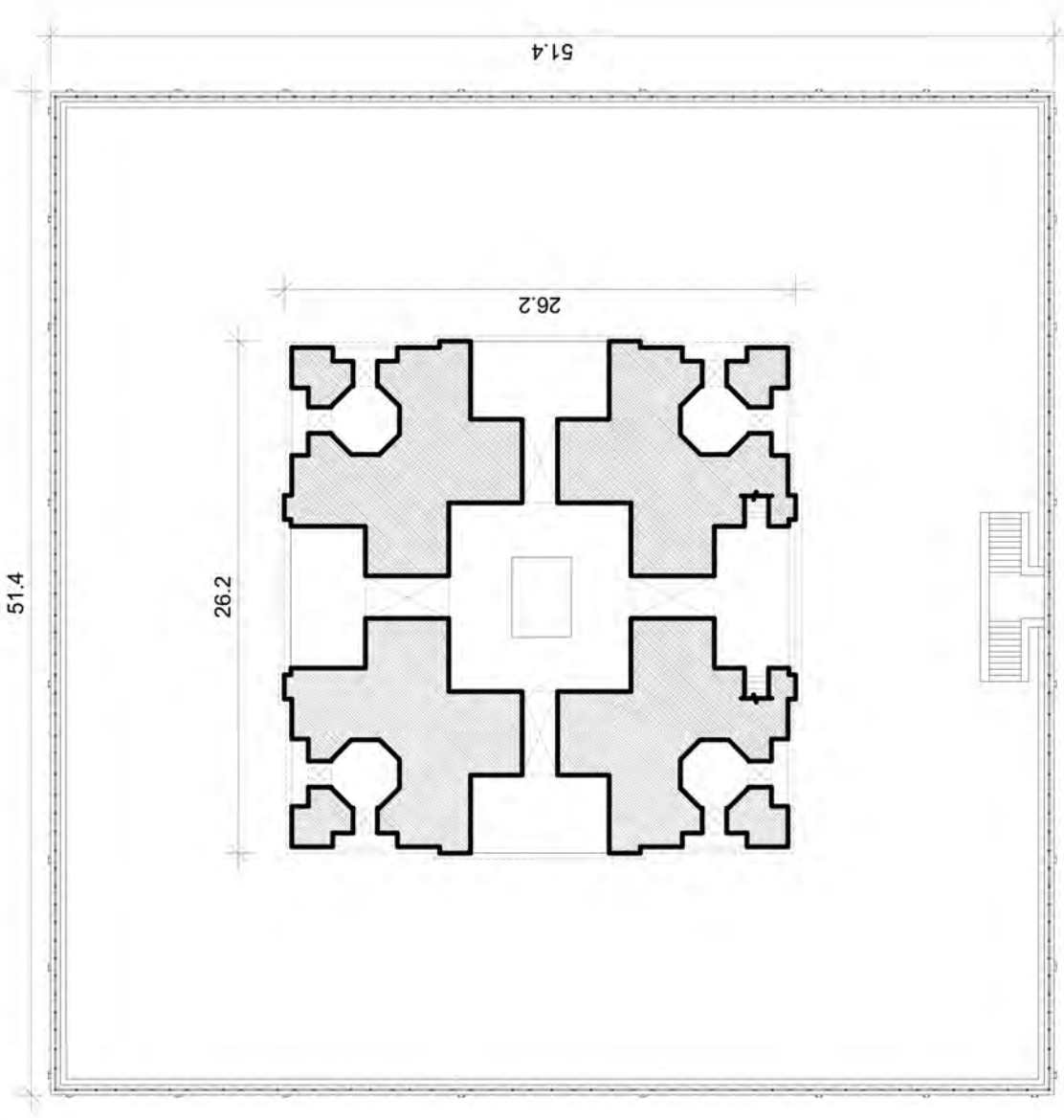
North

51.4



South

Note			AGA KHAN TRUST FOR CULTURE	Humayun's Tomb, Sunder Nursery, Nizamuddin Basti, Urban Renewal Initiative DELHI, INDIA	Khan-e Khana Tomb	Ground Floor Plan	Date	Doc. by	Dwg.no.
							May, 2014	AKTC	002



Note

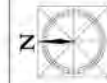


AGA KHAN TRUST FOR CULTURE

Humayun's Tomb, Sunder
Nursary, Nizamuddin Basti,
Urban Renewal Initiative
DELHI, INDIA

Khan-e Khana Tomb

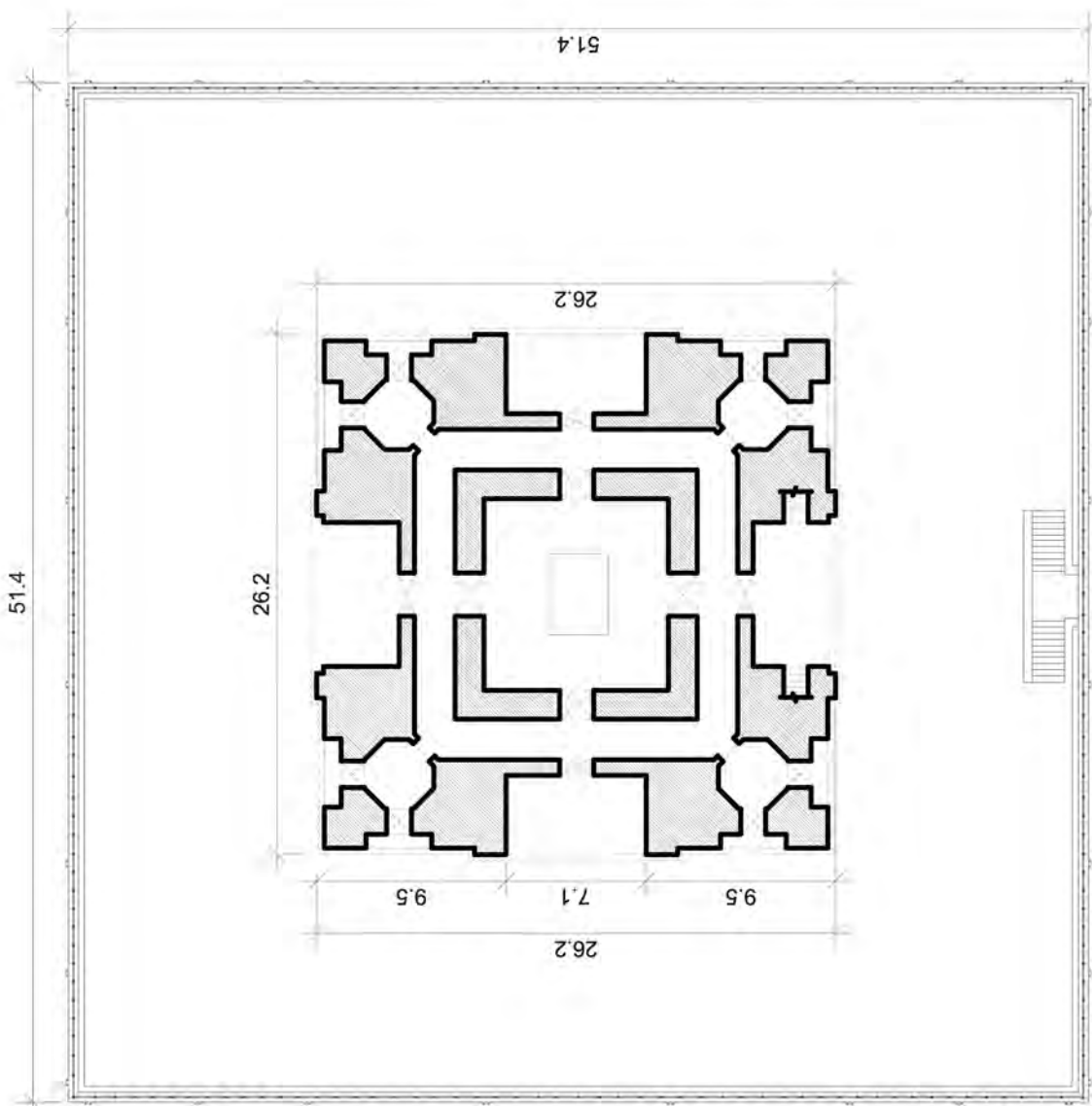
First Floor Plan



Date
May, 2014

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Note



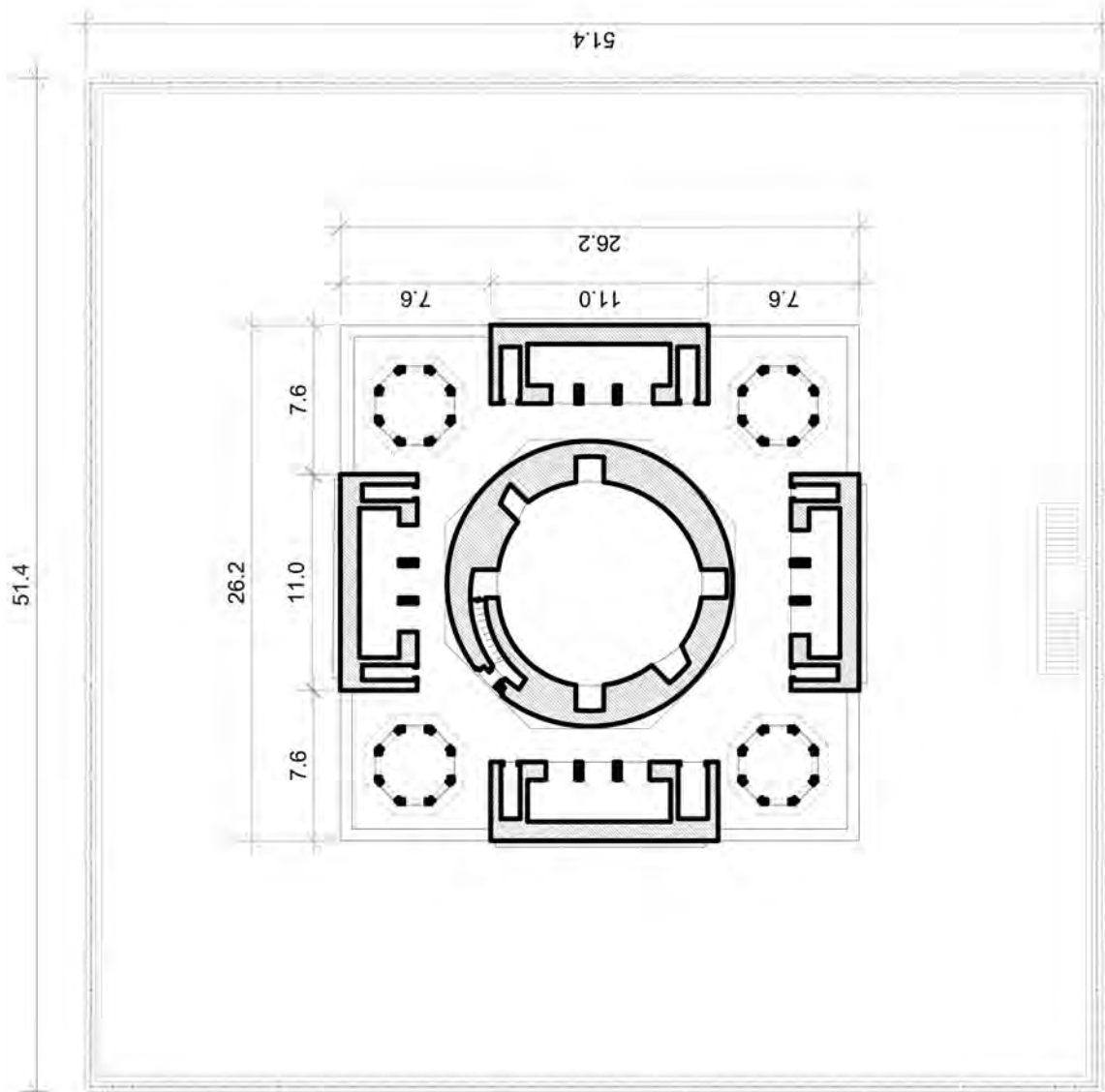
AGA KHAN TRUST FOR CULTURE

Humayun's Tomb, Sunder
Nursary, Nizamuddin Basti,
Urban Renewal Initiative
DELHI, INDIA

Khan-e Khana Tomb

Lower Terrace Plan

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	May, 2014	AKTC	004



Note



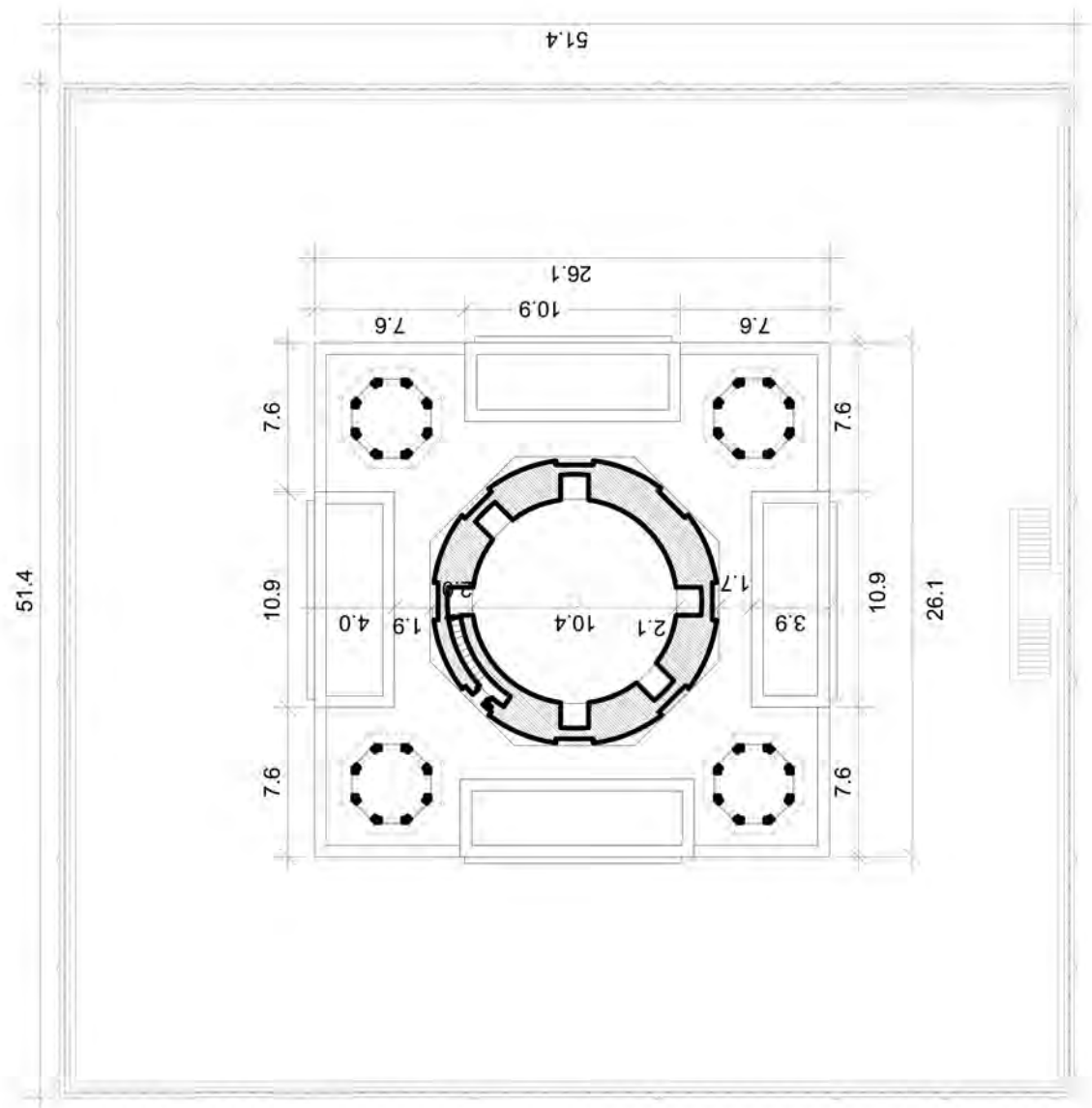
AGA KHAN TRUST FOR CULTURE

Humayun's Tomb, Sunder
Nursary, Nizamuddin Basti,
Urban Renewal Initiative
DELHI, INDIA

Khan-e Khana Tomb

Upper Terrace Plan

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Note



AGA KHAN TRUST FOR CULTURE

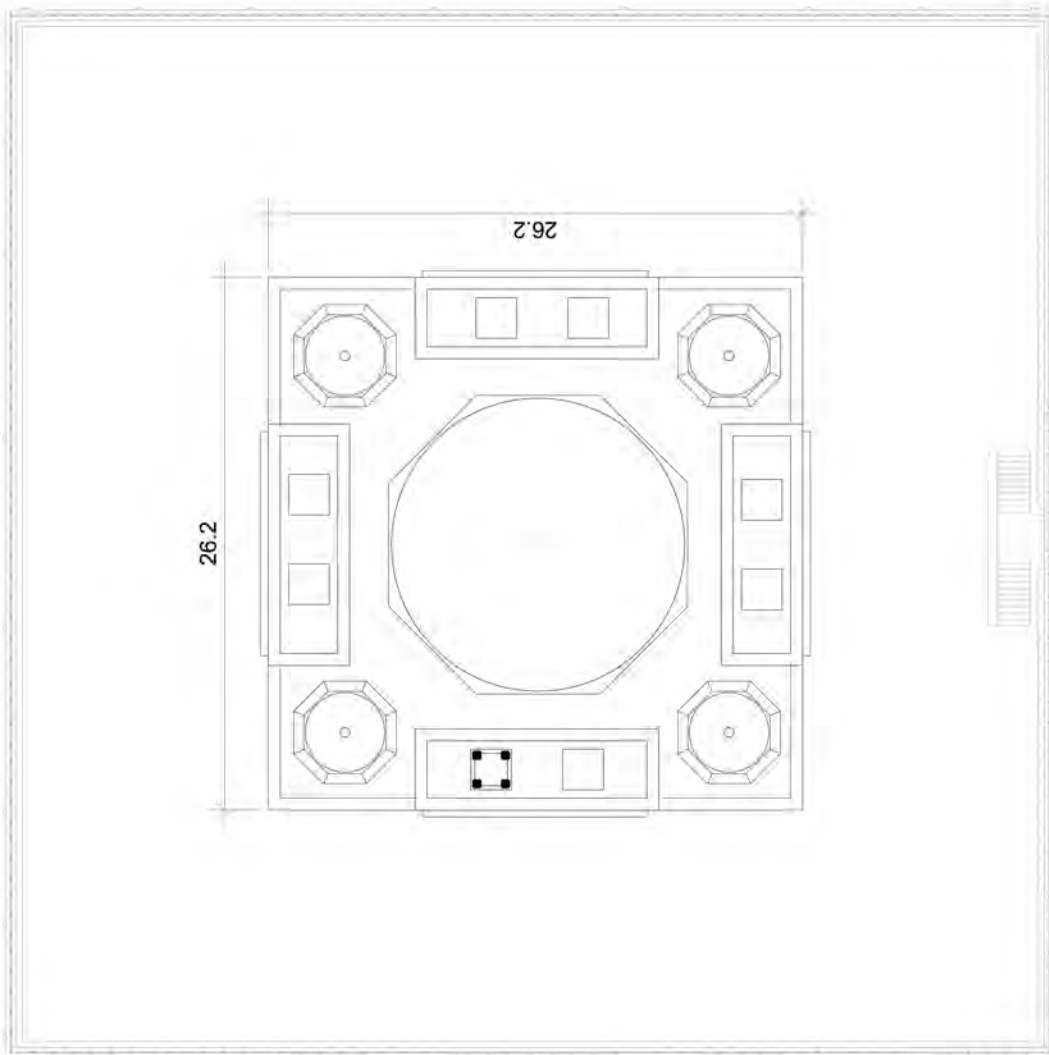
Humayun's Tomb, Sunder
Nursary, Nizamuddin Basti,
Urban Renewal Initiative
DELHI, INDIA

Khan-e Khana Tomb

Birds eye View



Date	Doc. by
May.2014	AKTC
	Dwg.no.
	006





Socio-Economic Initiatives | Conservation | Environment Development

For more information:

www.akdn.org

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