



# ANĀD CONSERVATORY:

**An Institute of Arts, Aesthetics and Cultural Traditions**

Sultanpur Lodhi and Kapurthala, Punjab





ਮੈਂ  
ਸੁਮੇਰ ਦੀ ਚੋਟੀ ਦਾ  
ਕਿਣਕਾ ਹਾਂ,  
ਰੇਗਿਸਤਾਨ ਵਿਚ  
ਤਪਦਾ ਹਾਂ,  
ਤੜਫਦਾ ਹਾਂ,  
ਇਕੁ ਹੋਰ ਘਾਟੀ  
ਉਪਜੀਂਦਾ ਹਾਂ।

*I am  
a straw,  
on the peak of Mount Sumer  
Smouldering in the desert  
I squirm,  
spawn another vale*

Translation by Dr Madan Gopal Singh

# Four Thoughts

**Professor Paolo Ceccarelli**  
UNESCO Chair

The project promoted by the Anād Foundation (and Bhai Baldeep Singh as a driving force behind it) to put back Sultanpur Lodhi in the cultural place it had for several centuries, and should have again, is very important for three reasons.

These are the reasons why I am so honored and happy to participate in the Anād Foundation project. I feel that through this experience I can receive new insights and give what I have learnt in my life. And I can also help to build a better world for new generations.

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### *One. It is a place of the spirit.*

Wandering in the countryside along the river where the ancient Shāhi bridge stands, walking inside the walled space of the Sarāi, strolling in the old quarters of Sultanpur Lodhi one makes an unusual experience. Even if there are not imposing monuments, extraordinary works of art and a breathtaking landscape one has the feeling to be at the center of a uniquely important space. In a site dense of meanings, where overlapping layers of culture send messages. At first the bystander does not understand what they teach. He has to stop, sit and meditate. Then the many voices of an extremely rich cultural and spiritual history condensed in ruins and open fields can be heard and things look in a different and clear way. There is little of tangible but the intangible is so powerful it becomes more solid than physical elements. There are not so many places in the world, and even in India that have this spiritual and intellectual quality and power. A project of conservation of this heritage must be fully aware of this unusual aspect: the intangible that creates a virtual tangible environment.

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### *Two. It is a place for the transfer of knowledge*

Sultanpur can teach something very basic for human society: the transfer of intellectual knowledge from one generation to the other. The role of the Masters never ends and nurtures innovation, as an improvement of previous skills or as a search for alternative solutions. Sultanpur can become a place where ideas, feelings, skills from the past can be transmitted to future generations at the same time that new approaches, new forms of expression and communication, new techniques are explored. The cultural layers one can see in the local architecture and landscape allow to learn more about the past. At the same time they stimulate to find new answers, to make new original things. This implies that a policy of conservation must be able to blend together traditional elements, new technologies, contemporary solutions, anticipations of the future. I believe that Sultanpur Lodhi offers exceptional opportunities to do this. And this in turn will make it a model for many other places where knowledge is transferred.

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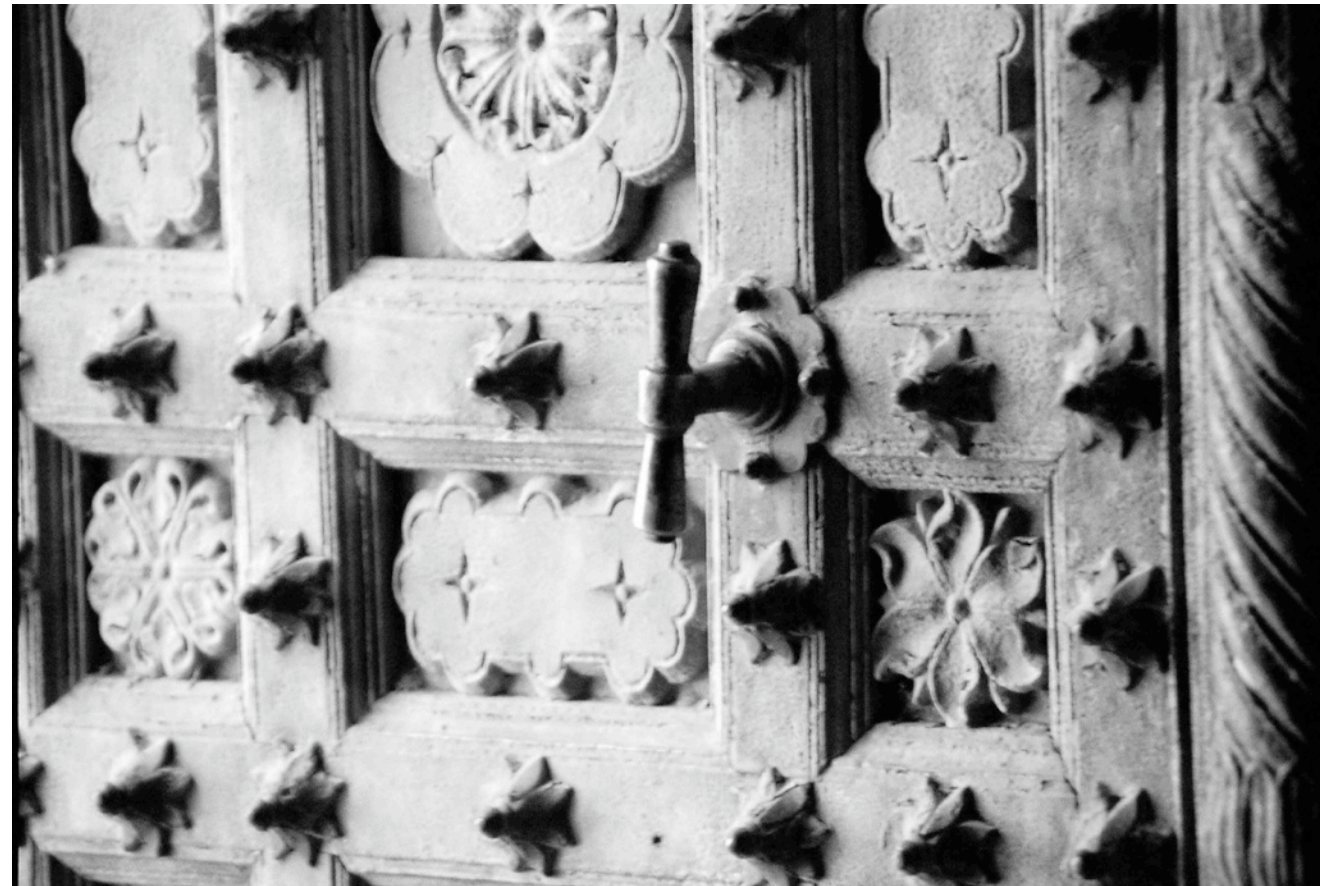
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### *Three. It is a place of mutual understanding and tolerance*

The history of Hindustan and of the Sultanpur region have been shaped by a sequence of different cultures and religions and by the coexistence of different people. Though conflicts from time to time took place, it has mostly been a peaceful place. Few decades ago things took a different direction but this does not mean that traditional strong ties cannot be re-established. Sultanpur could be the metaphor of the need that the present world has of doing and living together in order to survive. And can also be the laboratory for experiencing cooperation, joint research, dialectic confrontation among cultures in the field of arts and science. I imagine young people from India, Pakistan, other Asian countries, and from Europe, Latin and Northern America learning how important it is to learn together, to understand each other, to jointly build the future without losing their cultural identity which is an extremely important resource. I really believe that Sultanpur will be the right place to do this since it has a very solid and rich cultural tradition and at the same time it is an open place.

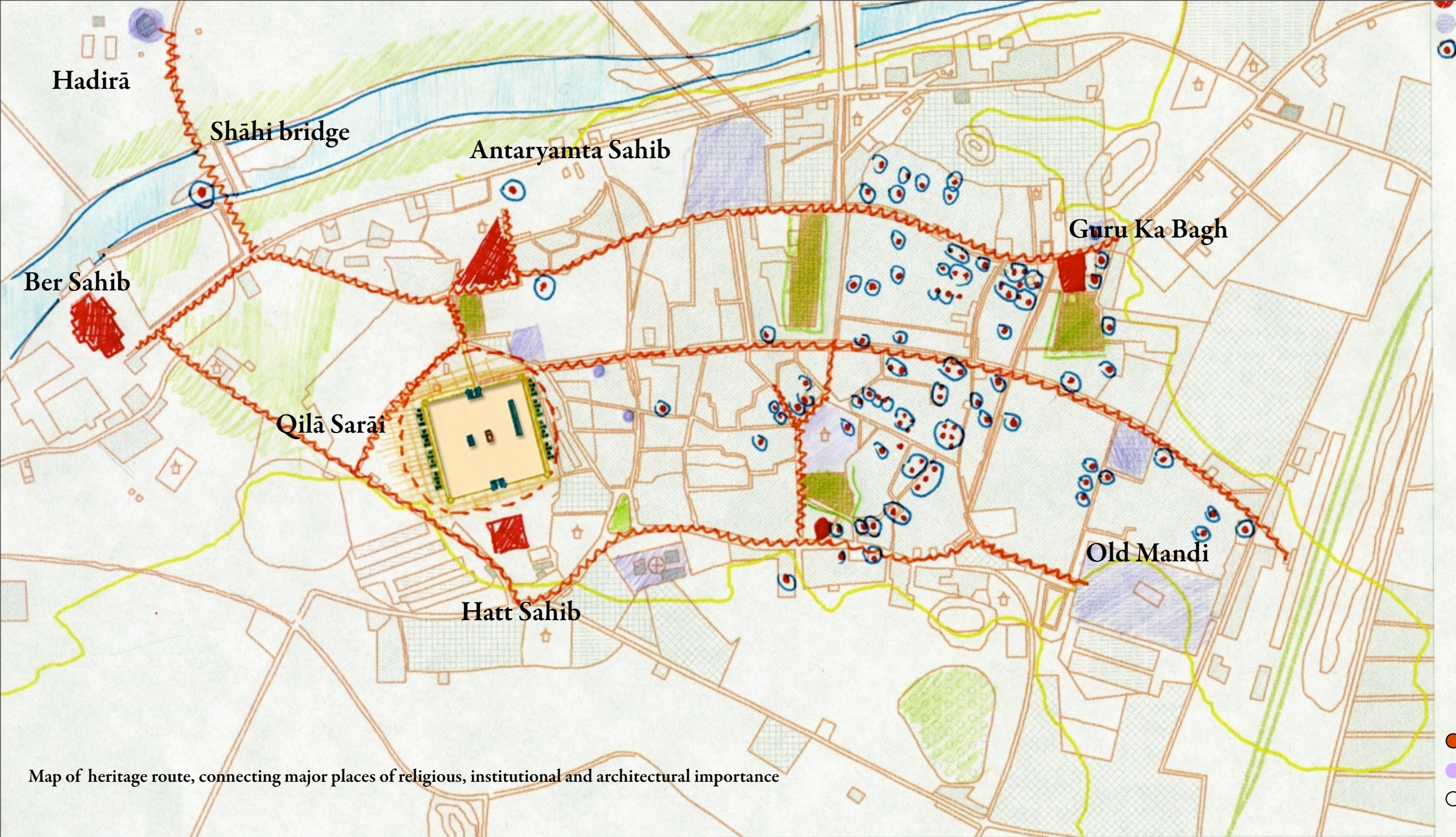
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Summary





Map of heritage route, connecting major places of religious, institutional and architectural importance

- Places of religious importance
- Old institutional & public buildings
- Places of architectural importance

Located on the south bank of a seasonal river called Kali Bein, which runs 6 miles (9.7 km) north of the confluence of the Beas and the Sutlej, two of the rivers that make up the ‘*panj*’ of Punjab, Sultānpur Lodhi, one of India’s ancient cities, has more than 20 centuries of religious and cultural history enmeshed with the history of Vedic-Upanishadic thought, Buddhism, Islam and especially Sikhism.

Around the 5th century BC, this region was densely forested and was called Tamasvana, as mentioned by Huein Tsang, the Chinese Buddhist monk who travelled through India in the 7<sup>th</sup> Century AD. By the 4th century AD the present day Sultānpur Lodhi had become one of the most important centers of learning as a small but affluent town called Sarwamānpur.

Sultan Khan Lodhi built the present town in the 12th century on the remains of the major Buddhist centre of Sarwamānpur destroyed during Mahmud of Ghazni’s invasions in 1103 AD (mentioned in Ain-e-Akbari). Sultānpur Lodhi, was ravaged, yet again, during Nadir Shah’s invasions in the 18th century.

Sultānpur Lodhi has had a very special significance in Sikhism as the tradition of Gurbāni Kīrtan began from here. Guru Nānak Dev lived in Sultānpur for fourteen years, from 1483 AD. This is where he attained enlightenment and from where he began his *udāsis*, the epic journeys that took him as far west as Iraq, north into Tibet, East to the present day Assam and south to what is today Andhra Pradesh. According to the *janamsākhi* of Bhai Bala (circa 16<sup>th</sup> century), the first chord on the *rabāb* was struck by Bhai Mardana in this historic town, under the benevolent gaze of Guru Nānak.

The fortress of Sultānpur Lodhi is a ‘live’ relic and, thematically, an obvious place to house the centre for the cultural renaissance of the historical and geographical Punjab.

In spite of many invasions and the train of destruction, several important Hindu, Buddhist and Sikh shrines still exist here. They make Sultānpur Lodhi and its surroundings one of the most spiritually inspiring places not only in India but in South Asia. The spiritual tradition and the history of the town, therefore, need to be preserved for posterity.



*"Neither Hindu or Musalman,  
Let us sit and spin, abandoning the pride of religion  
Neither Sunni nor Shia, I have taken the path of peace and unity  
Bullhe! In all hearts I feel the Lord  
So I have abandoned both Hindu and Muslim."  
Bullhe Shah (1680 - 1752)*



## Reasons for a Revitalization Programme

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## Reasons for a Revitalization Programme

The programme of revitalizing Sultānpur Lodhi through the conservation and enhancement of its tangible and intangible heritage is important from many points of view.

In a world characterized by striking inequalities and torn apart by intolerance and violence, there has never been a greater need for reinforcing the importance of moral values, mutual understanding and the quest for social, cultural, religious and economic equality. Given its history, Sultānpur Lodhi can be an ideal centre for activities dealing with these issues such as seminars, international meetings and forums, music, poetry, dance and a retreat for thinkers and artists who need to meditate and work in inspiring and secluded conditions.

There is also need for laboratories for sustainable development, where traditional and innovative forms of agriculture are studied, traditional crafts are revived and new crafts promoted, where practices related to water use and conservation are explored, alternative forms of energy production and use, and innovative solutions for transportation and services are tried. This also applies to new experiences in the fields of education and of many aspects of community life.

**The religious and cultural traditions of Sultānpur Lodhi and its monuments and landscape are an excellent setting for such programmes. Sultānpur Lodhi could again emerge as a cultural centre of world repute and an important centre for development of inter-religious, cultural and philosophical thought for South Asia and the rest of the world.**



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## Reasons for a Revitalization Programme



## The Programme: Its Aims and Structure

The proposed programme is structured in four stages:

In the first stage, a **Strategic Plan** will be drafted outlining the key objectives and guidelines for action. The elaboration of the strategic plan will rely on active participation of stakeholders and of the larger community. Commitment from different stakeholders will need to be obtained to successfully implement the programme.

In the second stage, an **Action Plan** will be worked out. This will deal with the conservation, restoration and rehabilitation projects, their design and implementation, timing and costs. On this basis a time-bound action plan will be drawn up. The establishment of the “Conservatory for Sikh Heritage” at Qilā Sarāi – including the conservation and rehabilitation of the Sultānpur Lodhi Fortress - and its development as an important centre for cultural and educational activities and performing arts will become the flagship project of the whole programme. This will act as a catalyst for a range of activities aimed at the revitalization of Sultānpur Lodhi.

The third stage will be the **detailed definition of the projects** for restoration and the master plan for the historic town including individual buildings, monument complexes, historical open spaces and landscape. During this stage it will be possible to develop on the job training programmes for young people both from India and abroad.

**Projects** for the establishment, organization and management of specific cultural institutions, needed to bring new life to Sultānpur Lodhi, will be elaborated in the fourth stage. They are:

1. Institutions for promoting the arts, so relevant in the Sikh and Punjabi tradition, such as music, poetry, dance and applied arts. They will support education in the fields of music, literature, heritage conservation, traditional arts and crafts. Residential accommodation for artists and facilities for educational institutions and for performing arts will be provided. Cultural events such as seminars, workshops, forums and festivals will be organised.
2. Laboratories and training facilities for studying issues related to environmental, technological and socio-economic aspects of sustainable development.
3. Teaching programmes and training facilities in the field of conservation and restoration: architecture and landscape conservation, restoration of musical instruments, ancient crafts, and other antiquities.





## Project Features

- ◆ This project will perhaps mark the beginning of the cultural **resurgence and renaissance** of South Asia.
- ◆ The **establishment of the Conservatory at Qilā Sarāi**, and the conservation and development of some key structures and locations of Sultānpur Lodhi, has to be seen as the first catalytic action towards the development of Sultānpur Lodhi.
- ◆ The proposal for conserving and enhancing the tangible and intangible **heritage of Sultānpur Lodhi** is consistent with the objectives of an appropriate evolution of the town, supporting its cultural activities and traditional crafts.
- ◆ The conservation and revitalization of Sultānpur Lodhi can become an exemplary **laboratory for sustainable development** both at national and international level.





*Extraordinary is not achieved by people extraordinaire  
but by a few ones,  
who have realized their ordinariness...*

## ANĀD Scientific Advisory Committee (ASAC) - Context

- We believe that the conservation projects have to be handled from a **cultural perspective**.
- The focus, so far, has been towards the **tangible heritage**, *but in a limited sense*.
- It is important to think about the **critical intangible assets of our heritage** - the assets that **can only be lived** and for which we need to **recreate the environment** which inspired the great masters of yore.
- The vision of **ANĀD Conservatory** is to remedy the way in which our precious heritage assets have been dealt with and save both, the tangible and the intangible assets from an irretrievable loss.
- Losing the intangibles will mean our future generations may not have a proper sense of history and would not be able to access our cultural riches.
- To remedy a callous attitude and inept handling of the cultural and heritage assets in South Asia, Bhai Baldeep Singh has set up the **ANĀD Scientific Advisory Committee (ASAC)**, a multi-disciplinary conglomerate of experts from different countries who have responsibly handled similar projects and who can contribute towards the realization of the objectives of The ANĀD Foundation.

(vii) ANĀD Scientific Advisory Committee (ASAC)

Bhai Baldeep Singh	1	<ul style="list-style-type: none"> <li>Chairman and Founder, The ANĀD Foundation, New Delhi, India.</li> <li>Convener, ANĀD Scientific Advisory Committee</li> </ul>
Paolo Ceccarelli	2	<ul style="list-style-type: none"> <li>Chairperson, ANĀD Scientific Advisory Committee</li> <li>UNESCO Chair in Urban and Regional Planning for Sustainable Local Development</li> <li>President, International Laboratory of Architecture and Urban Design (ILAUD), Milan, Italy</li> </ul>
Suad Aimiry	3	Director of Riwaq, Architecture Conservation Centre, Ramallah, Palestine.
Claudio Alessandri	4	Professor of Structural Conservation and Restoration, University of Ferrara, Italy.
Randolph T. Hester	5	Professor of Landscape Architecture & Environmental Planning, University of California, Berkeley, USA.
Amarjeet Kalsi	6	Director, Rogers Stirk Harbour + Partners (RSHP), formerly Richard Rogers Partnership, London, UK.
Sajjad Kausar	7	Architect and Conservator, Lahore, Pakistan
Masood A Khan	8	Architecture, Planning and Conservation, Needham, Massachusetts (USA).
Marcia McNally	9	Adjunct Professor of Landscape Architecture and Environmental Planning, University of California, Berkeley, USA
A.G.K. Menon	10	Professor of Urban Design and Urban Conservation, Guru Gobind Singh Indraprastha University and consultant of INTACH, Delhi, India.
Kamil Khan Mumtaz	11	Architect, Educator, Author and a pioneer in the movement for Conservation of Architectural Heritage, Lahore, Pakistan.
Ashok B Lall	12	Architect and Educator
Daniele Pini	13	Professor of Urban Design, University of Ferrara, Italy.
Wu Quingzhou	14	Professor of Urban and Architectural History, South China University of Technology, Guangzhou, China.
Shigeru Satoh	15	Professor of Environmental Design, Waseda University, Tokyo, Japan.
Rabindra J. Vasavada	16	FIIA FRAS, Professor and Head of Centre for Conservation Studies, CEPT University, Ahmedabad, India.
Fernando Perez	17	Professor of Architectural Conservation, PUC, Santiago de Chile, Chile.





Source: Some aspects of Indo-Islamic Architecture by Subhash Parihar

## Rehabilitation of Qila Sarai at Sultānpur Lodhi

The Qila Sarai at Sultānpur Lodhi is possibly the best place for implementing such a programme. It has important historical buildings to be restored that are suitable for new uses. In addition, the wide area inside its walls, once cleared of the new low quality buildings can accommodate carefully designed, architecturally relevant new facilities for training, performing and residential functions. Creative landscape architecture will be an integral part of the plan in order to make the site an inspiring place to live, work and think.

The programme for the physical rehabilitation and the development of new activities in the Qila Sarai should include the following components:

1. A detailed survey of existing buildings, their structural conditions, architectural quality, present uses, etc.;
2. A project for redesigning the whole area (buildings to be maintained or demolished, design of open spaces, design of proposed buildings, etc.);
3. A financial, legal and management feasibility study of the process of implementation of the project (funding, public-private partnerships, the attraction potential of the area, management of the process of rehabilitation and new development, etc.);
4. A programme of cultural, artistic, and other activities to be developed at Sultānpur Lodhi Fortress. The programme should also take into consideration cultural activities currently offered in Kapurthala, the tourist attraction power of the town's heritage, etc.







## Management of the Programme

The Sultānpur Lodhi revitalisation programme conceived and promoted by ANĀD Foundation will be developed and monitored by the ANĀD Scientific Advisory Committee (ASAC). It will be worked out in operational terms and implemented by an Executive Committee appointed by The ANĀD Foundation.

A Governing Council will be set up to manage the proposed ANĀD Conservatory, with representatives of the ANĀD Foundation as well as the Punjab Administration that may include the Secretaries of Culture and Tourism and perhaps the Deputy Commissioner of Kapurthala.



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## Financing of the Programme

Given the ambitious objectives and the magnitude of the projects, the programme will necessarily require a joint public-private partnership. A fund-raising plan will be worked-out by ANĀD Foundation.

Private donors will be approached through a worldwide fund raising campaign addressing both the Indian and Sikh diaspora all over the world, international agencies and foundations. The possibility of raising financial resources from international bilateral cooperation programmes will also be explored.



*"I do not keep the Hindu fast or the Muslim Ramzan  
I serve him alone who is my refuge  
I serve one master, who is also Allah."*

Guru Arjan Dev  
*The Fifth Sikh Master*



## Objective

The objective of the proposed Faculty of Arts and Cultural Traditions at the Qilā Sarāi, Shāhi Bridge and Hadīrā in the historical town of Sultānpur Lodhi, Kapurthala is:

1. to produce fine exponents in the fields of music and fine arts who would help preserving our endangered cultural heritage.
2. to create an inspiring environment where some of the finest exponents, with a yearning to share and perpetuate their knowledge, will be brought together to disseminate their knowledge passing it on to deserving pupils.
3. to favor inter-religious and inter-cultural exchanges organizing international seminars, short and long term courses which could attract Indian and foreign students.
4. to organize cultural and sports events on national and international level that would provide awareness and various other opportunities to the local community and students of Sultanpur Lodhi.
5. to collaborate with the Punjab Administration in organizing workshops in select institutions in the State to be conducted by the Visiting Faculty members in the fields of music, arts, handicrafts, theater, literature, etc.

## Goals

The ANĀD Foundation's mission is to patronize (establish institutions as a means towards facilitating the recovery and) revival of the intangible (*sukham virsā*) and tangible (*sthul virsā*) heritage of South Asia as a priority.

1. Preservation and development of the important historical city of Sultānpur Lodhi.
2. Establishing Sultanpur Lodhi as a symbol of the rich heritage of Punjab in terms of history, culture and geography, which defines Punjab and can be preserved to celebrate the distinctive Punjabi identity in the emerging global context.

To achieve the above goals, we shall have to pay careful attention to;

1. Cultural diversities rooted in inter-civilizational encounters, which the region has continually experienced, since the days of the Harappan civilization.
2. Buddhist and pre-Buddhist heritage of the region.
3. Contacts between Punjab and Greece from the time of Alexander the Great.
4. Presence of Jain influences.
5. Arrival of Islam and Sufism.
6. Culmination of the above heritage in the birth and evolution of Gur-Sikh tradition.
7. Punjab through the period of colonialism and partition.
8. Present Punjab in the global era.



## In Perspective

The traditional educative modes of South Asia that produced master-exponents and bearers of knowledge, generation after generation, for thousands of years have been particularly disrupted since the 1920s. In the present changing scenario, where economic concerns prevail, few are those who care to become worthy bearers of their traditional *culture*. Dissolution of one component leads to the disintegration of the whole. Small hamlets and towns where excellence thrived, suddenly fell silent. Bhai Ratan Singh<sup>1</sup> (d. 2005) of Village Saidpur (Kaputhala) once said: “In our village, even street dogs howled in a *rāg*, alas, one is met with an eerie silence now”.

In 1989, Bhai Baldeep Singh envisaged a resurgence where worthy individuals could again undergo *santhyā* (educative processes), which evolved and honed at the hands of some of the greatest sages in the history of this blessed land.

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<sup>1</sup> Along with Bhai Avtar Singh Ragi, Bhai Ratan Singh studied from the legendary Baba Jwala Singh Ragi of Thatha Tibba. He studied the art of playing Jori from Bhai Gurcharan Singh and Ustad Harnam Singh of Thatha Tibba.

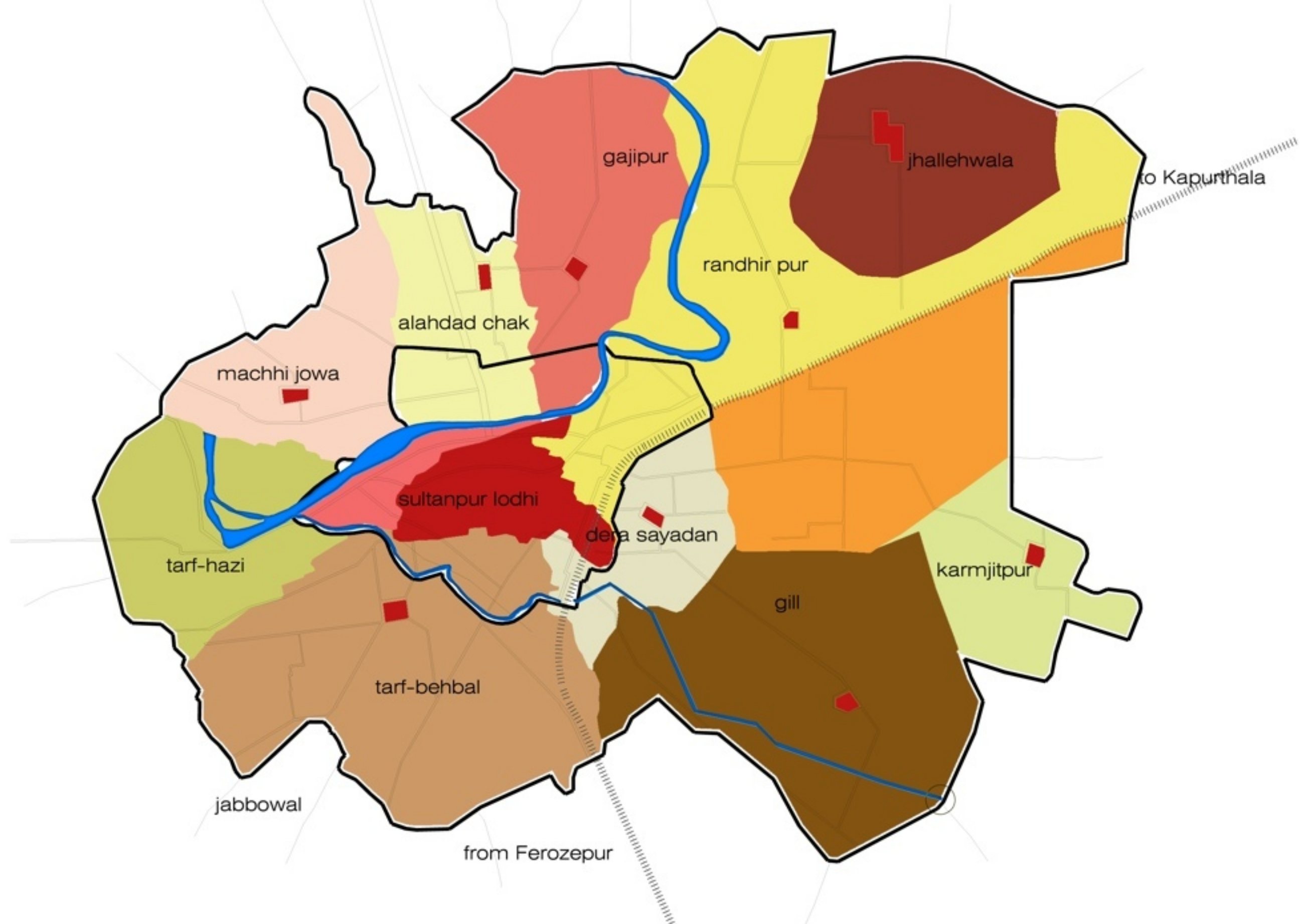




## Mission

1. Seeing and understanding the tradition(s) of Punjab from inside as *wāris* (inheritors).
2. Codification and institutionalization of Punjabi heritage.
3. Creating a vision for the future of Punjab where traditions are preserved not merely as archival material, but as sources of inspiration for the future generations: traditions that will be cherished, valued, lived and propagated.
4. To communicate the universal message of this rich heritage across other cultures all over the globe.

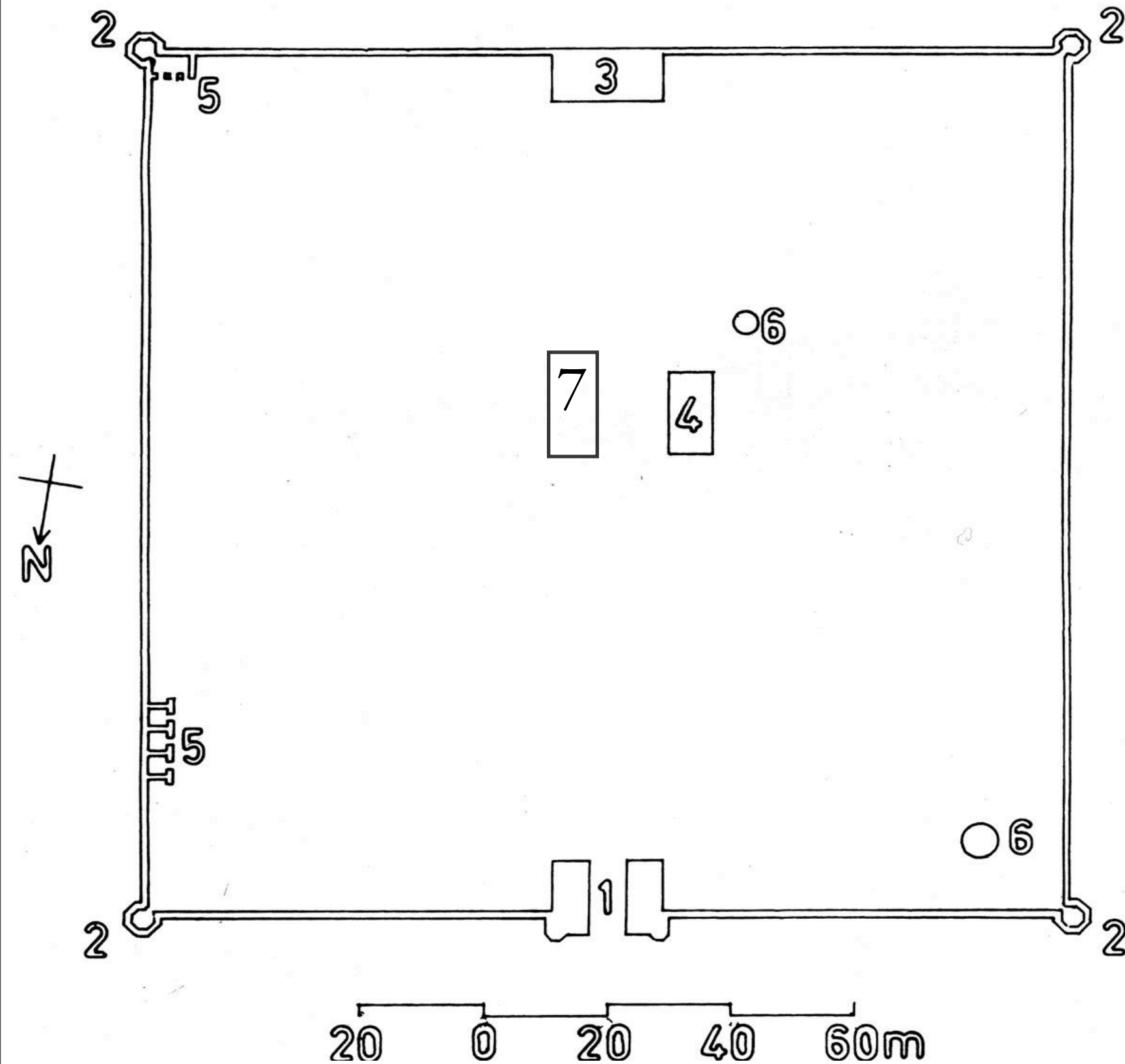
## Sultānpur Lodhi Development Area includes 10 adjacent villages







Evaluation of existing structures



Source: Some aspects of Indo-Islamic Architecture by Subhash Parihar

The study of general typology of the Sarāi's surviving on the Delhi - Lahore road, shows that the rooms for travelers were arranged all along the inner side of the enclosing wall.

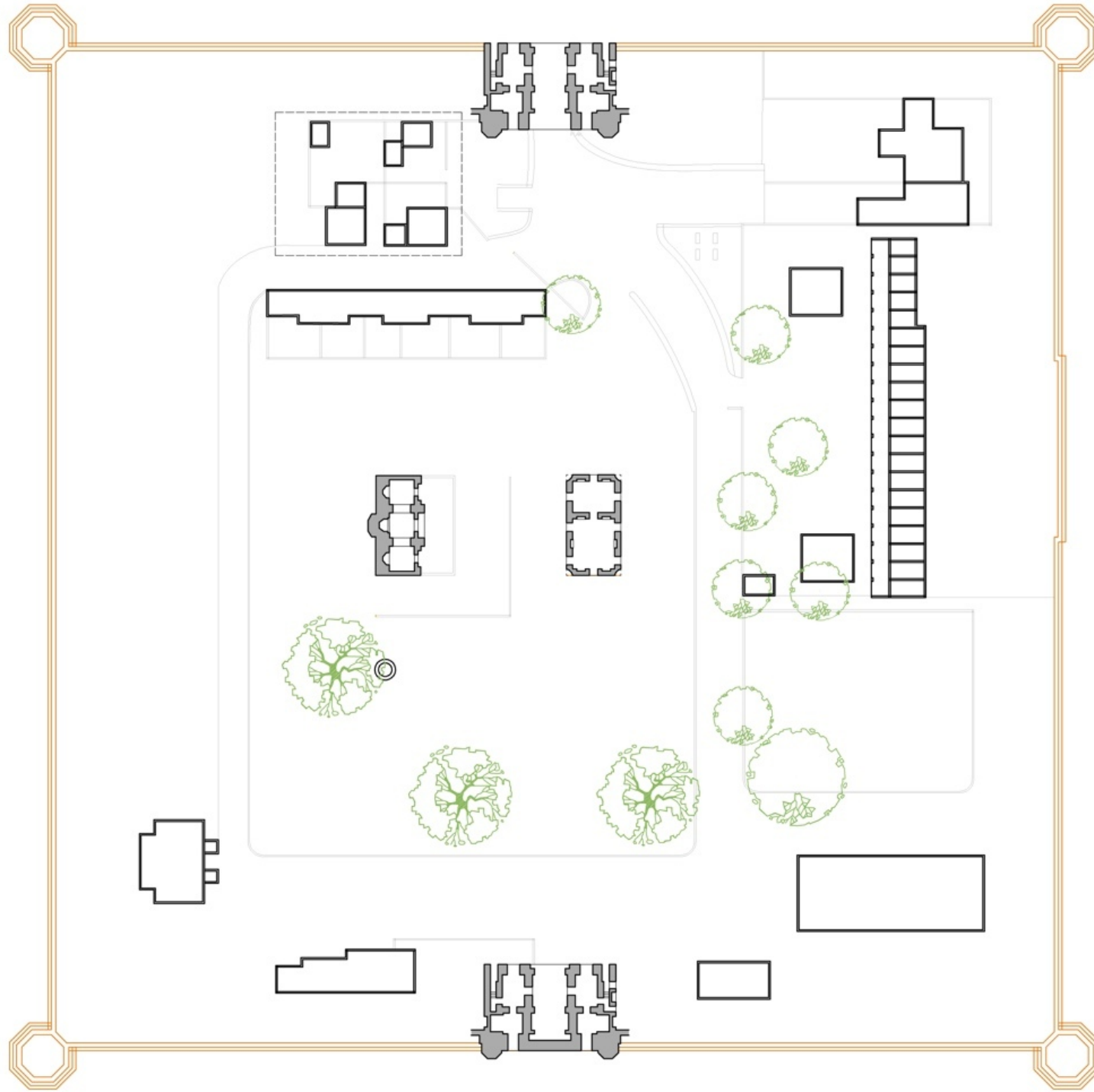
In its original condition there might have been about a hundred rooms , but only three (5) were standing in the year 1999 and now none are extant on site.

Documentation of Sultānpur Lodhi Sarāi and its immediate *environs* is imperative for a comprehensive assessment of the building site to develop the appropriate conservation strategy.

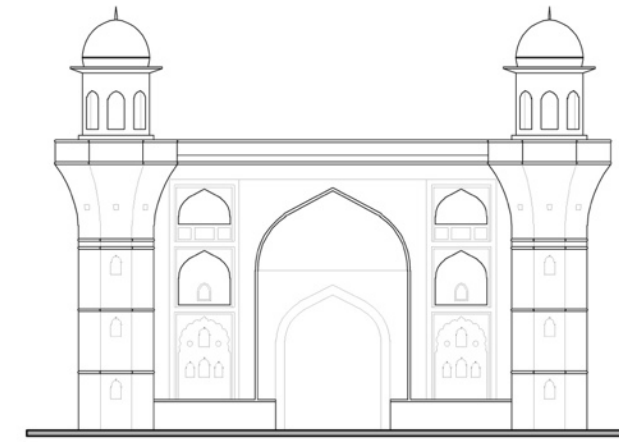
- 1 Lahore Gate
- 2 Octagonal Turrets
- 3 Delhi Gate
- 4 Mosque
- 5 Rooms
- 6 Well
- 7 Town Hall

Plan view of Qila Sarāi - Old



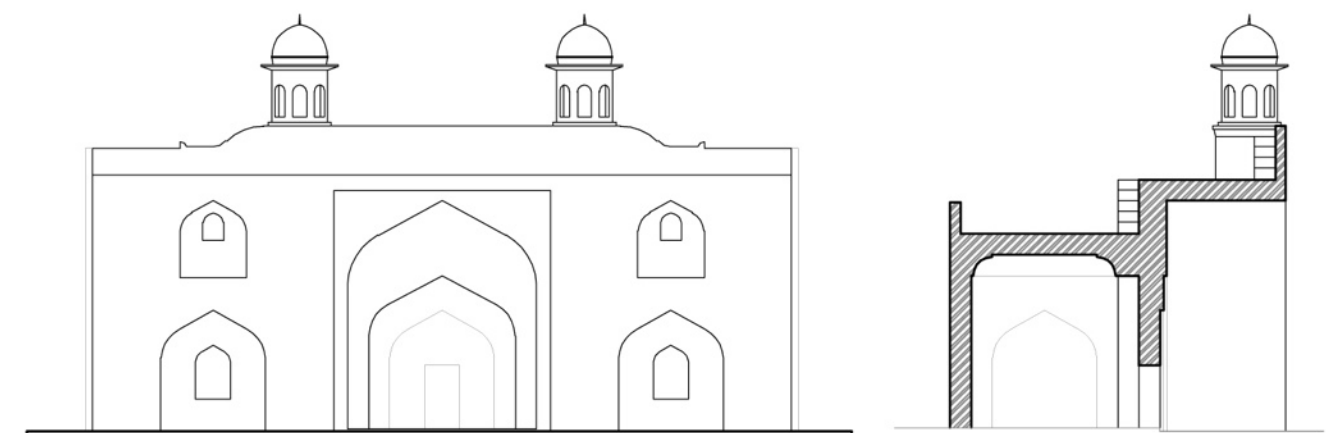


Plan view of Qilā Sarāi - Existing



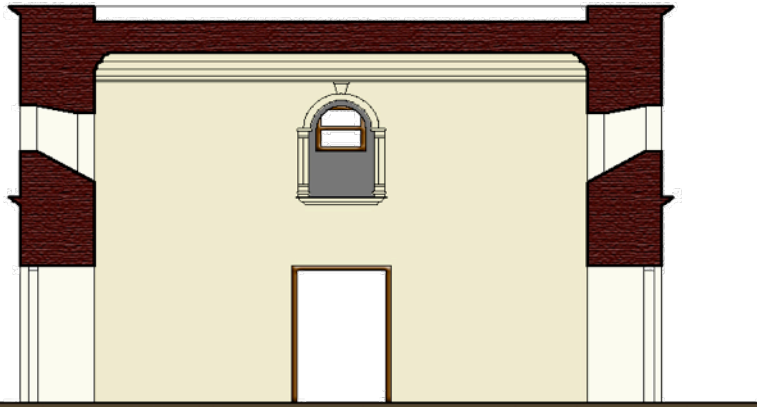
At present the Sarāi accommodates the local police station. A large number of modern buildings crowd its courtyard.

Previously, in the early 1900's it was being used as the Tehsil office.





Internal view

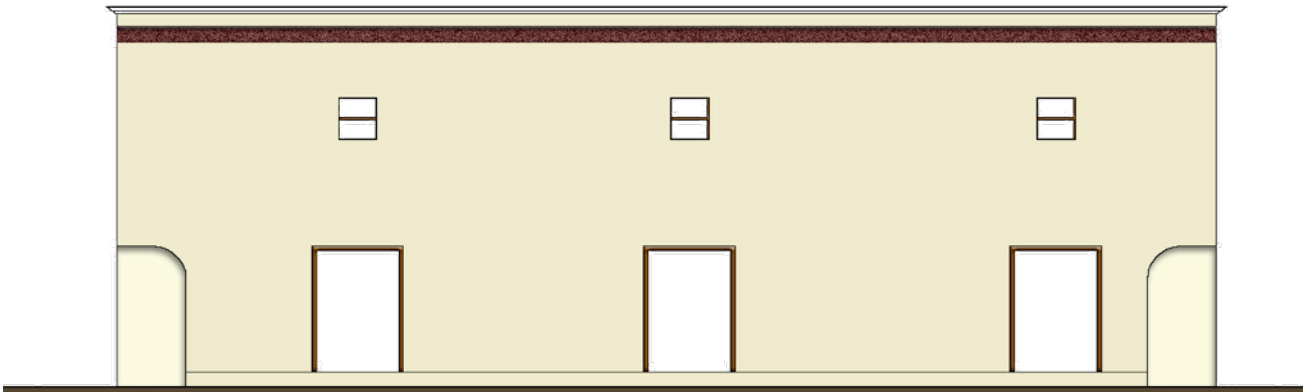


Section

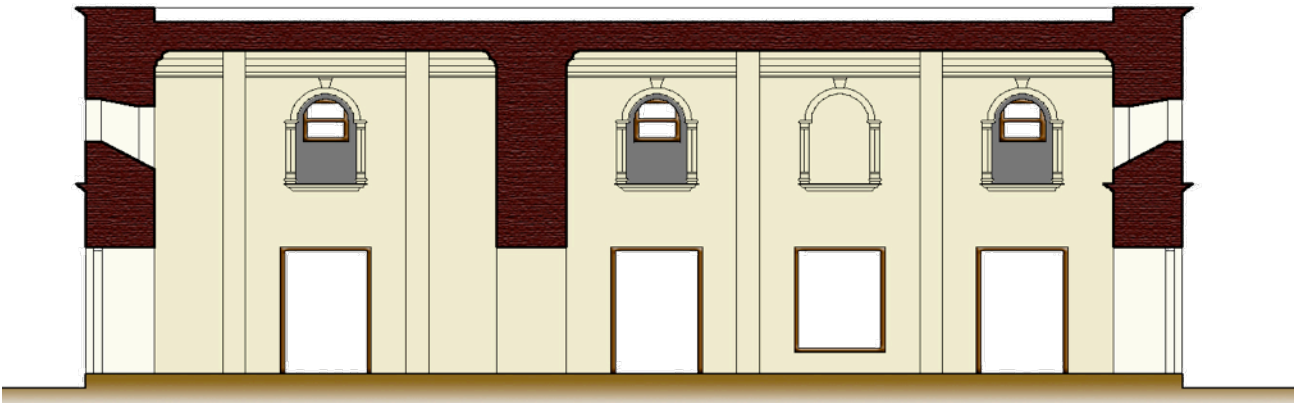
It is proposed that these structures of eminent value be restored as per traditional construction method but they also become integral part of the Conservatory design scheme.

Structures of Architectural value within the Fort

Town Hall



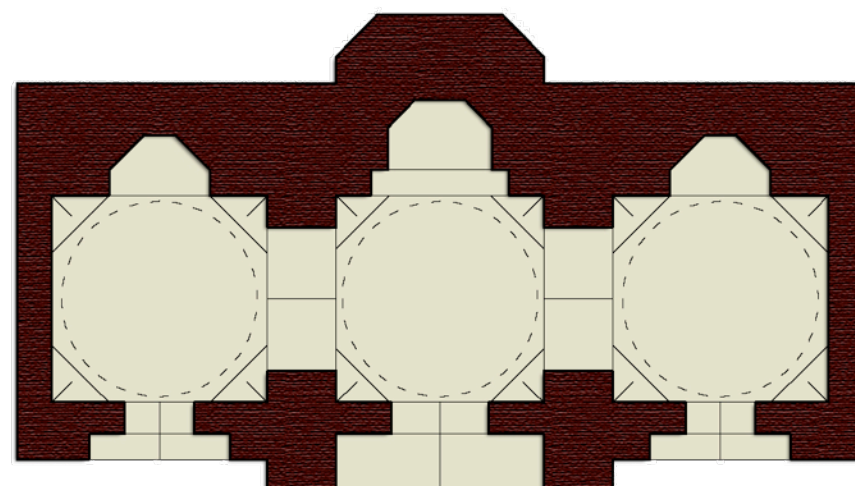
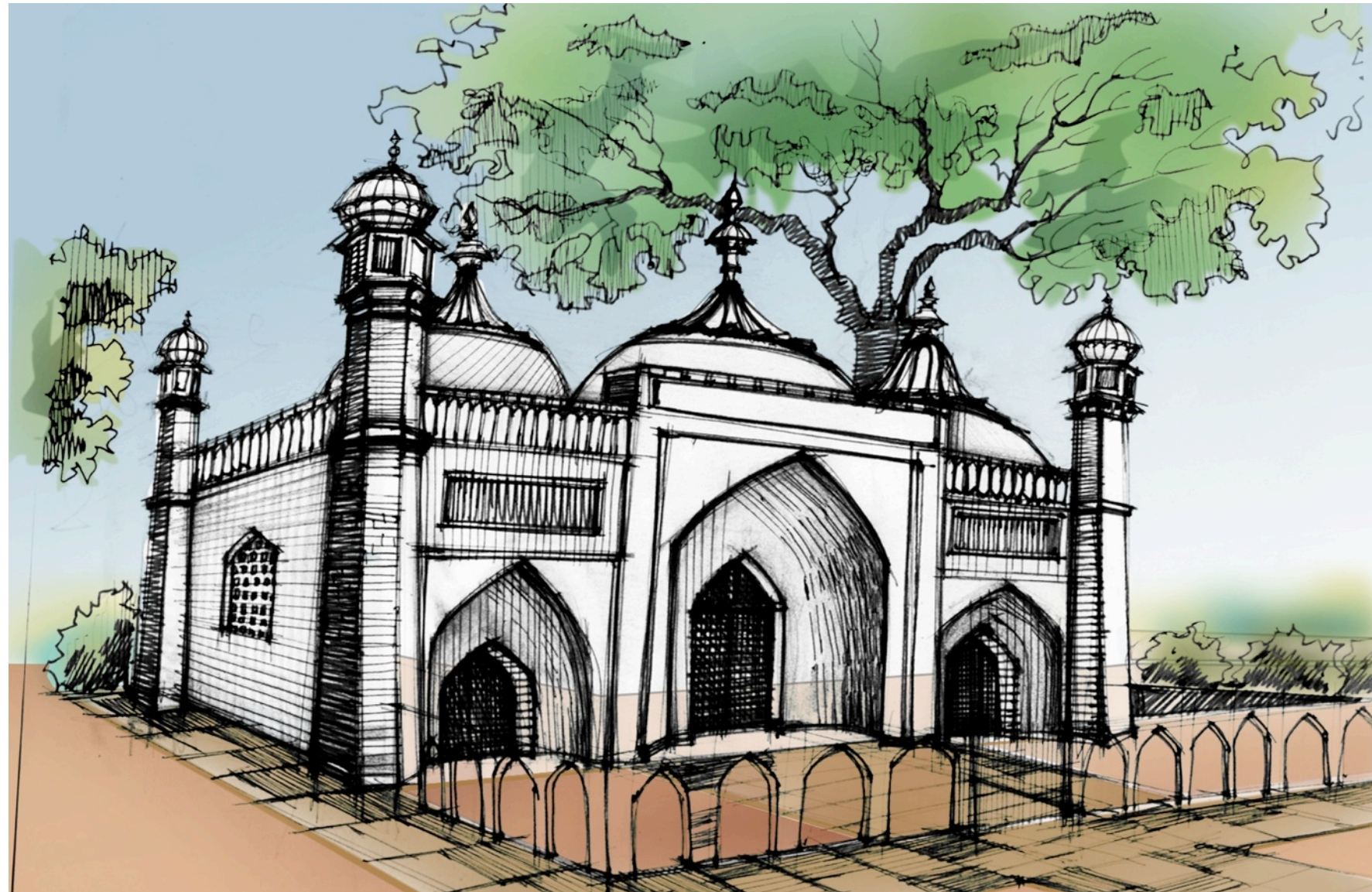
Elevation



Section



Mosque view



Mosque plan view

Structures of Architectural value within the Fort

Old Mosque



## 12. Principles for Restoration

- **Architectural Restoration**

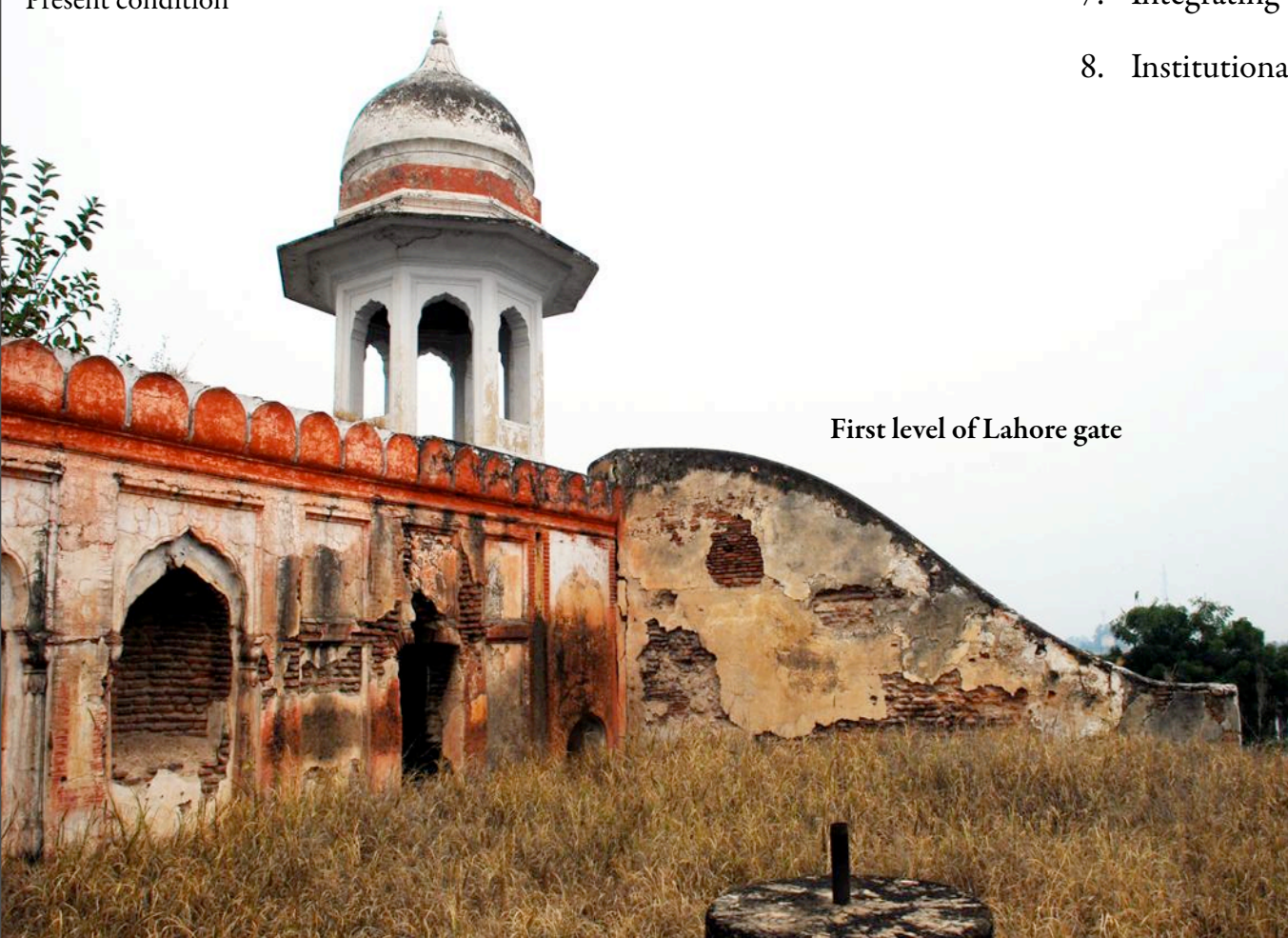
1. Redefining its original space concepts and attributing as sympathetic reuse which could evoke the conceptual basis on which the Sarai was conceived.
2. Based on the above and clues left behind in the ruins reconstruct the original building form following the spirit of its structuring but using contemporary methods and means appropriate for the reuse.
3. To rediscover the sense of courtyard and retain its character as a major place for exchange.
4. To retain the character and ambience of the existing structures on the principle of minimum intervention.
5. To consider very carefully the ideas about authenticity and integration while working on this project as these are the crucial issues for a demonstrative project.

The above principles would function as guidelines while dealing with Sarai as well as other buildings in Sultanpur Lodhi.

- **Patronizing Craft traditions**

6. An inventory of all prevailing craft traditions within the region.
7. Integrating them into developmental processes to offer sufficient work opportunities which bring them economic stability.
8. Institutionalizing the traditions of training of craftsmen offering financial support during the years of training

Lahore gate wall  
Present condition



First level of Lahore gate



Paintings on inside of Chatri, Lahore gate



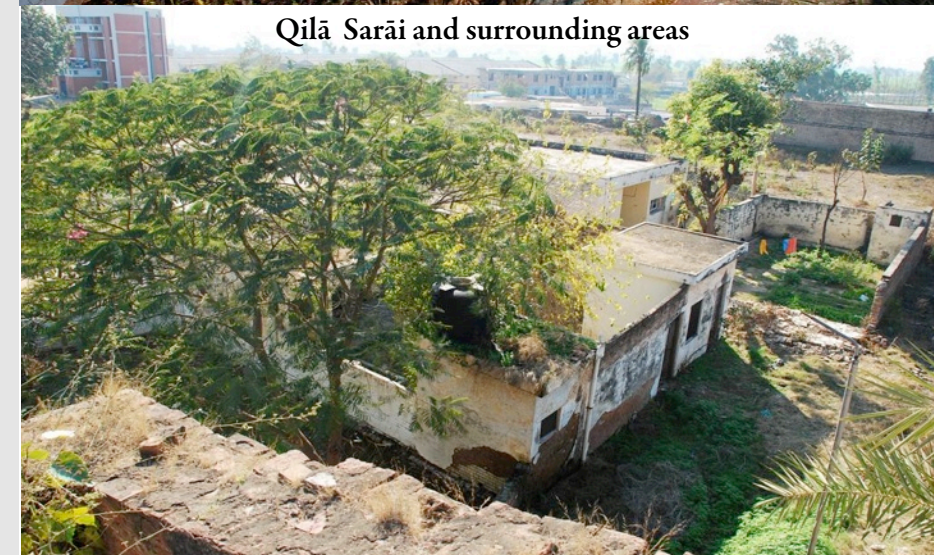
## Qilā Sarāi and Immediate Surrounding



### Hadira and Shahi Bridge

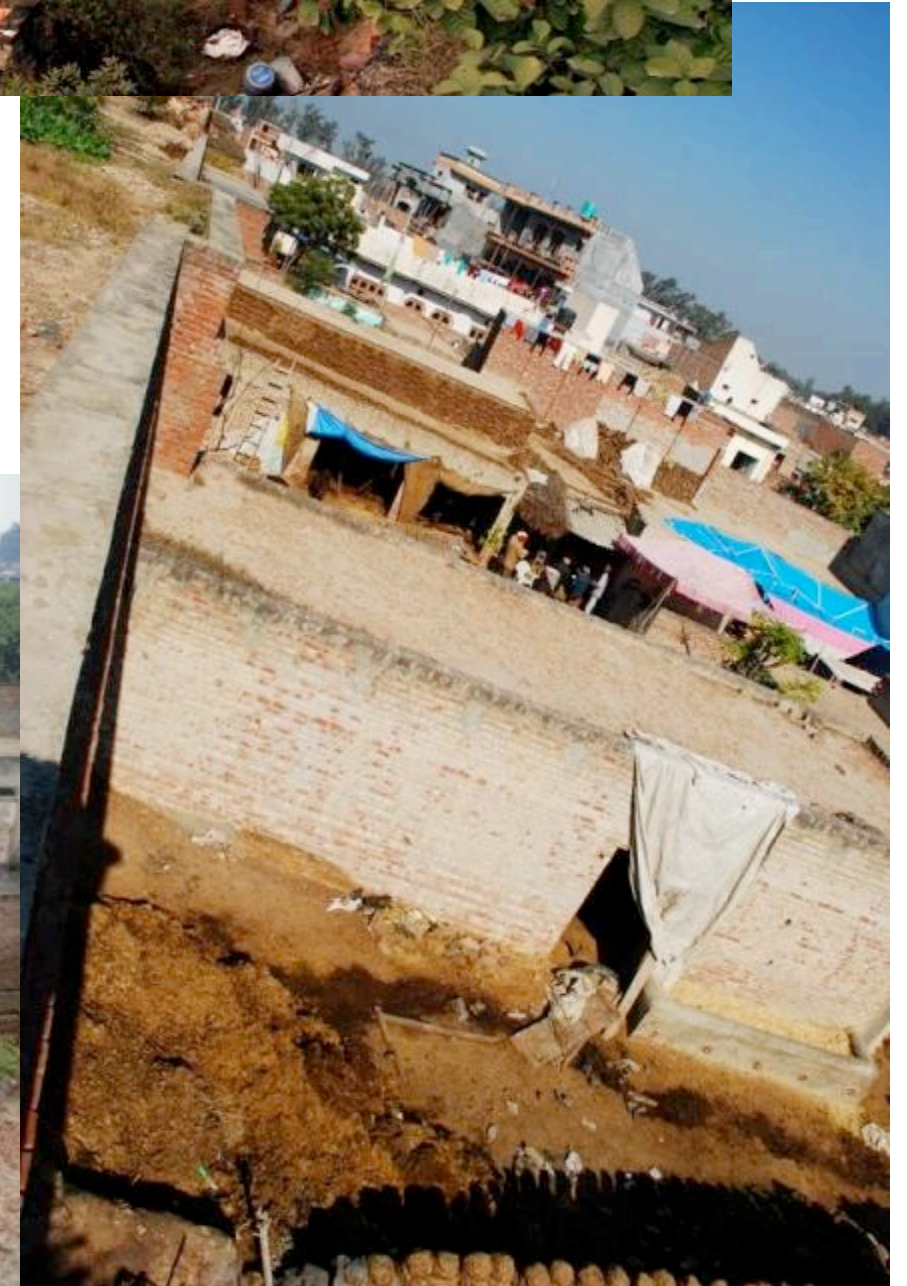
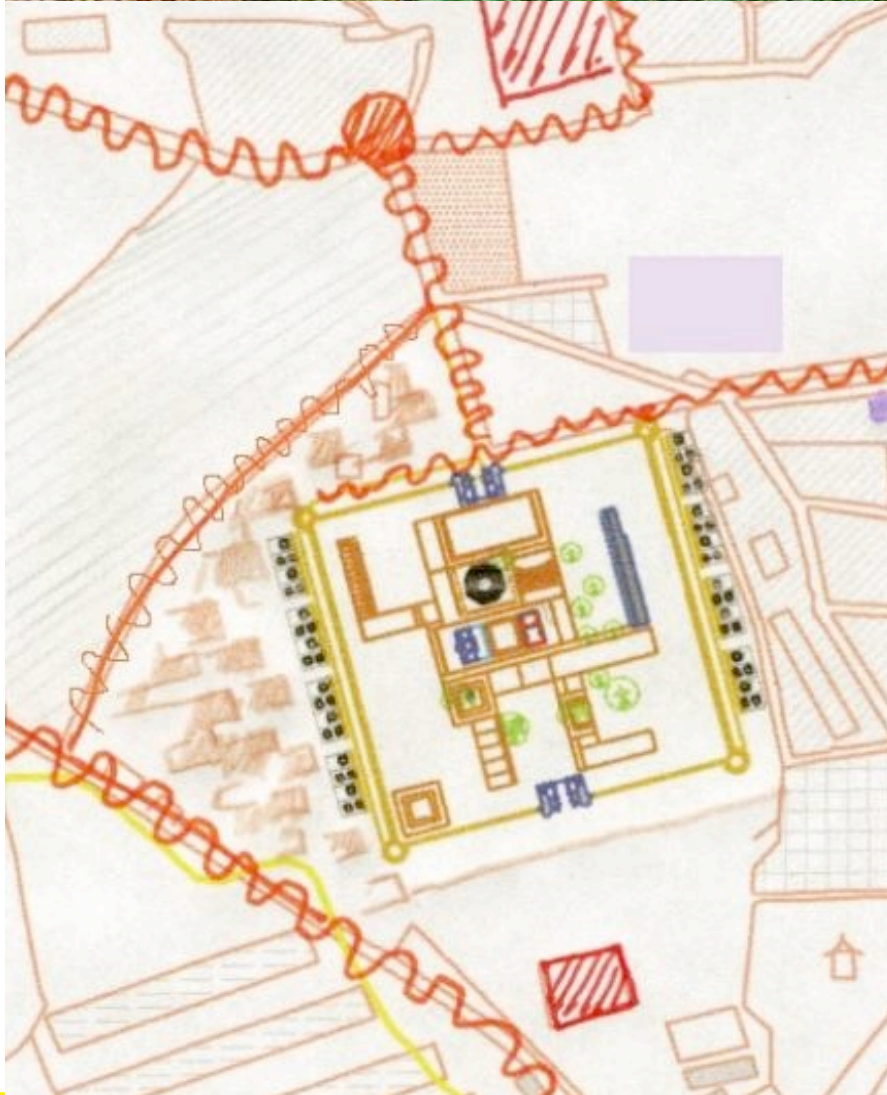
Could become a center for the conservatory for music with restored bridge as a connection between Ber Sahib and Hadira.

Qilā Sarāi and surrounding areas



Plan for having a *Parkarmā* or circumambulatory path around the Qilā and an up gradation of properties surrounding the Qilā Sarāi





Plan for having a *Parkarmā* and upgradation of properties surrounding the Sarāi

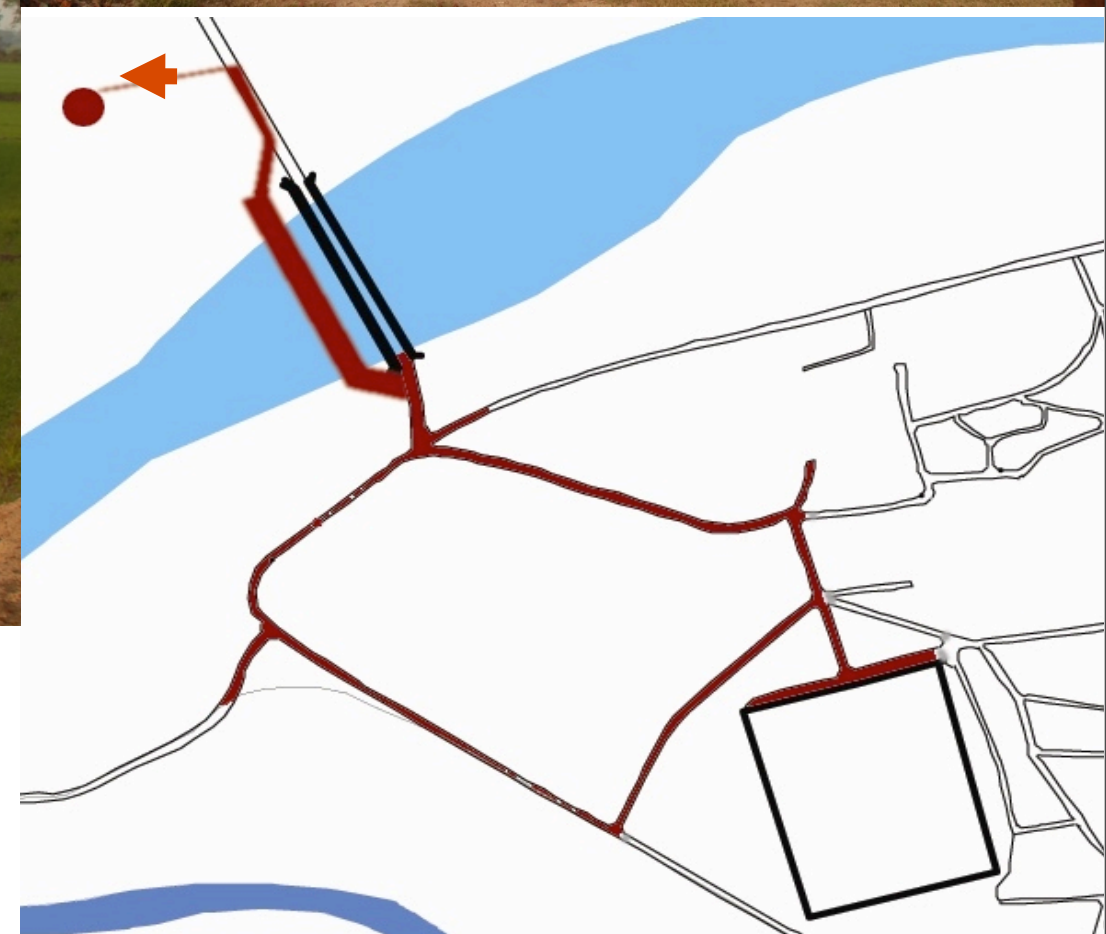




The existing houses abutting the Sarāi are proposed to be relocated to an appropriate location and the plots surrounding the Sarāi be rebuilt in the traditional typology of the region for the Conservatory.

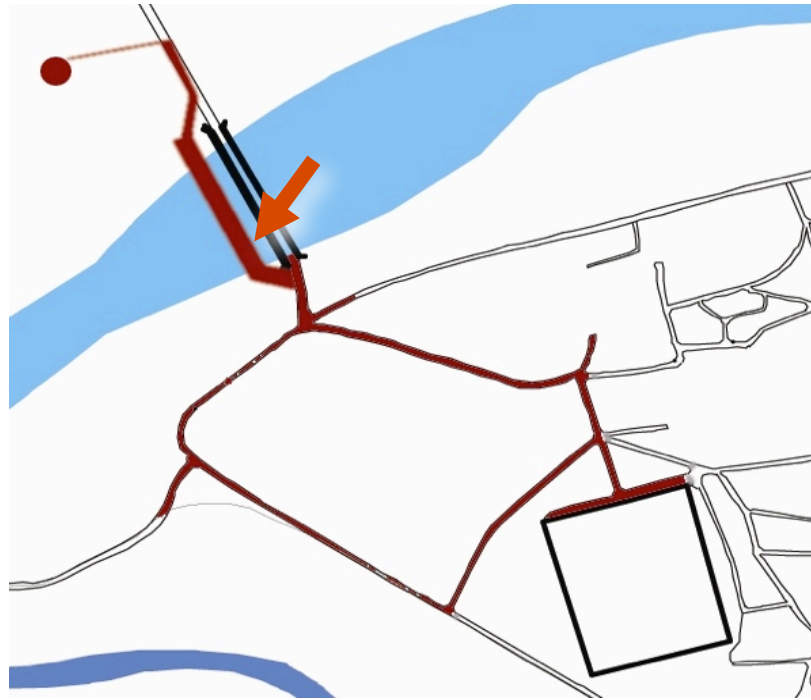
Qilā Sarāi and immediate surrounding





Hadirā and Shāhi bridge



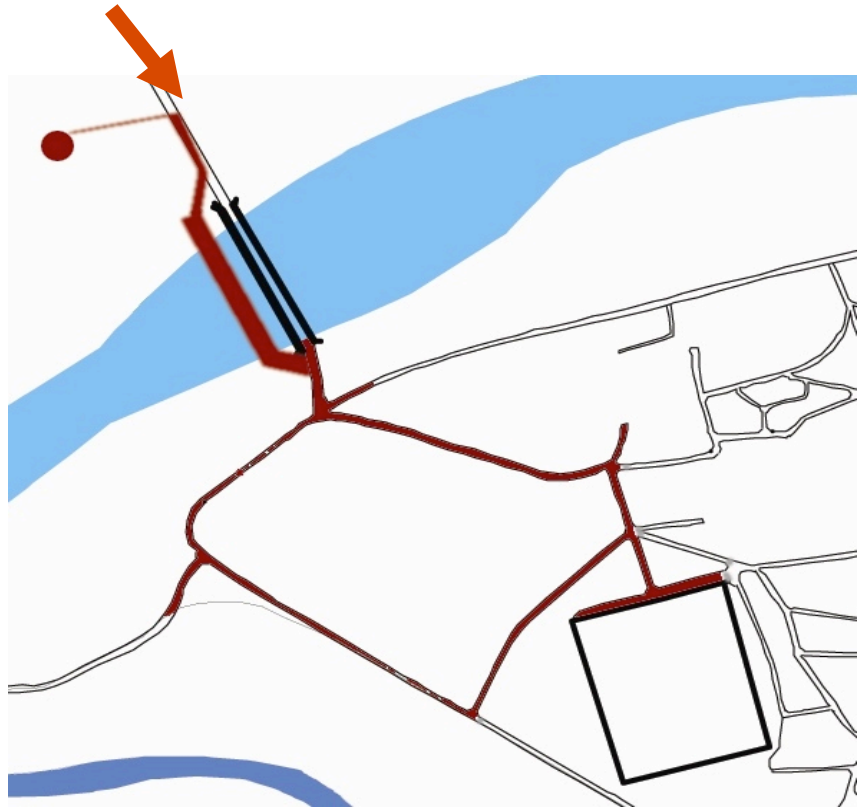


Present state of Hadirā and Shāhi bridge

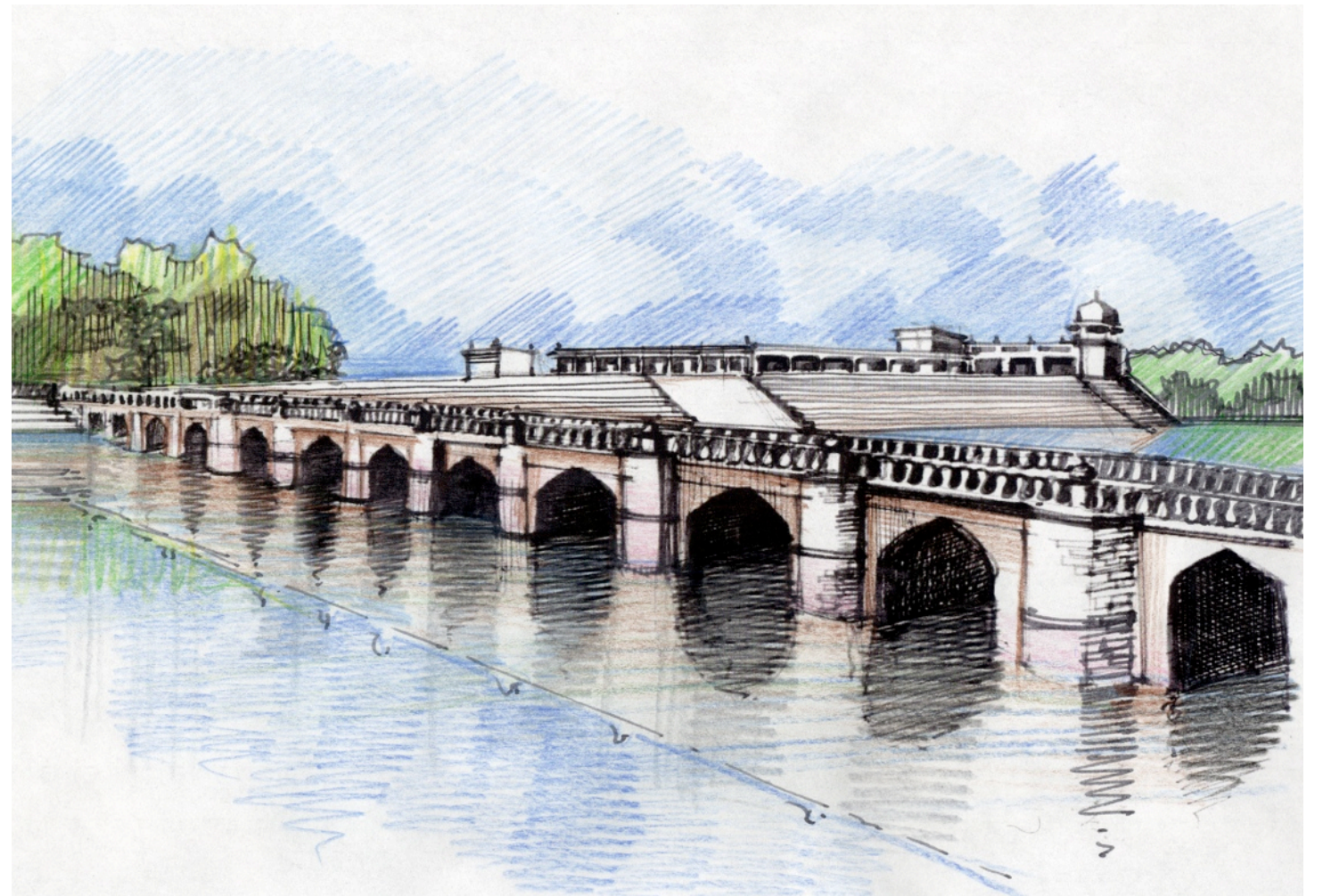


Proposed view of Hadirā and Shāhi bridge





Present state of Hadirā and Shāhi bridge



Proposed Hadirā and Shāhi bridge



## 16.(ii).IV Curriculum

See Appendix X for details  
Pages 198-199

### ANĀD Faculty of Arts and Cultural Traditions

#### Department of Music

Curriculum 2009 through 2017

Punjab has not produced top class *Gurbāni Kīrtankars*, musicians and musicologists for nearly three decades. There is a serious demand for responsible exponents who have imbibed gurus' traditions. Apart from producing world-class performers in various genres, the ANĀD Conservatory shall contribute accomplished *musicians*, *kīrtaniye* and *dhadhi* every two years after the first batch passes out the first 8 years degree/diploma course. Each *dhadhi* and a *kīrtani jatha* would have a different instrument as its core for example *veena*, *taus*, *rebāb*, *saranda*, *ik-do-tintara*, *kamaicha* and so on.

**Percussion** *Pakhawaj \ jori \ manjira (kainsian) \ tabla \ dholak \ nagara \ mridangam \ ghara (ghatam) \ khartal \ theory \ parhant (vocal recitation) \*

**Strings** *Taus, rudra vina, saraswati vina, rebāb, israj, dilruba, sur-bahar, saranda, kamaicha, ik-tara, do-tara, tin-tara*

**Vocal** *Gurbāni, rebābi, dhadhi, dhrupad, khayal, tappa, thumri, dadra, chaiti and karnatic, theory and history (of music and exponents)*

**Course duration** - 8 years

**Degree** - Diploma in Performing Arts

**Total Semesters** - 16

**Batches** - Admissions every two years

**Reviews** - Each semester is divided in to 4 quarters.

The first three are quarterly reviews and the fourth review, will be the final assessment of the whole semester.

**Objective** - To produce top class performers

**Facilities** - Intensive training, audio-visual library and a listening studio

**Days** - Classes - Monday through Friday

- Performances and practices - Saturday and Sunday

**Practice timings** - 11 hours of study each day, which includes 8.00 hours of music lessons, 1.25 hours of taal practice daily in addition to 1.45 hours of literature class.

1. Day starts at 4.00 AM (getting ready)

2. **First session** - 5.00 AM – 7.30 AM

It is compulsory for students of all disciplines to attend the morning singing session and engage in vocal training.

3. Breakfast - 7.40 AM – 8.30 AM

4. **Second session** - 9.00 AM – 11.30 PM (with 20 min. recess break)

5. Taal session - 11.45 AM – 1.00 PM

6. Lunch break - 1.00 PM – 3.00 PM

7. Literature class - 3.15 PM – 4.00 PM

8. Music theory - 4.10 PM – 4.55 PM

9. Tea break - 5.00 PM – 5.20 PM

10. **Third session** - 5.30 PM – 8.30 PM

## The ANĀD Foundation

Registered as a charitable trust with its office at C 26, Nizamuddin East, New Delhi – 110013 on March 14, 2008, as a non-profit charitable organization dedicated to the promotion and preservation of culture, with particular focus on the preservation and perpetuation of the endangered intangible cultural heritage and traditions of South Asia.

## Mission

The ANĀD Foundation's mission is to establish institutions as a means towards facilitating the recovery and enhancement of the intangible (*sukham vīrsā*) and tangible (*sthūl vīrsā*) heritage of South Asia as a priority.

ANĀD has already set up **ANĀD Archives and Research Center**, a world-class audio-restoration studio in New Delhi, where a lot of rare archival recordings have been restored and preserved.

## Tax Exempt Status

Donations are income tax exempt u/s 80G vide order No DIT (E) 2008-2009/T-1184/1659 dated 5th September 2008 of the DIT(E) New Delhi.



## Miniatures Paintings associating Guru Nānak with Sultānpur Lodhi

Image 1 - Guru Nānak resides at Sultānpur



- Guru Nānak stayed here for 14 and a half years
- The first chord on the *rebāb* was played here
- Jap Ji
- Marriage and children
- Udāsis undertaken





Image 2

Image 2 - Guru Nānak at the *Modikhanna*



Image 3

Image 3 - Guru Nānak and his wife



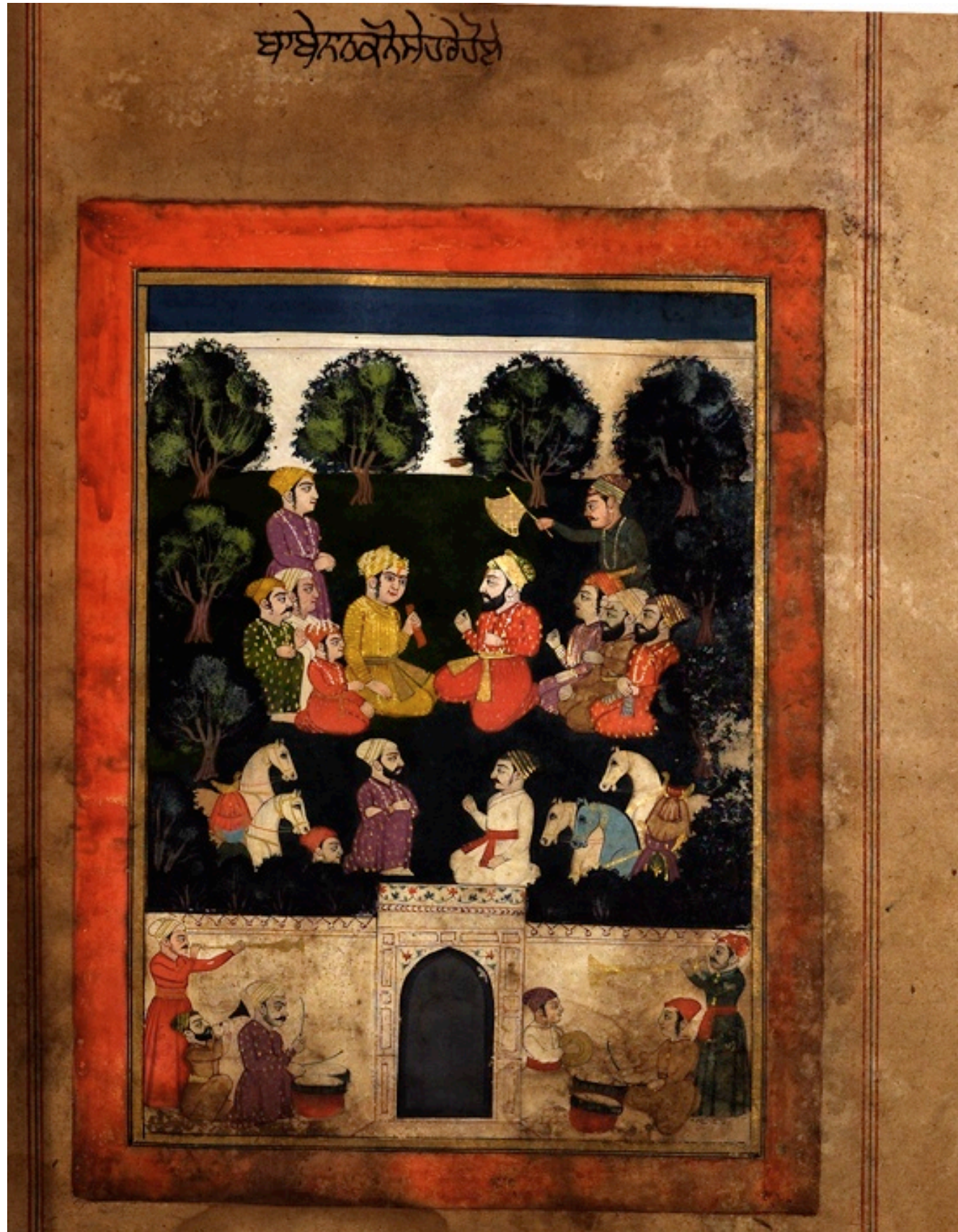


Image 4 - Guru Nānak with the wedding crown



Image 5 - Guru Nānak's engagement ceremony procession



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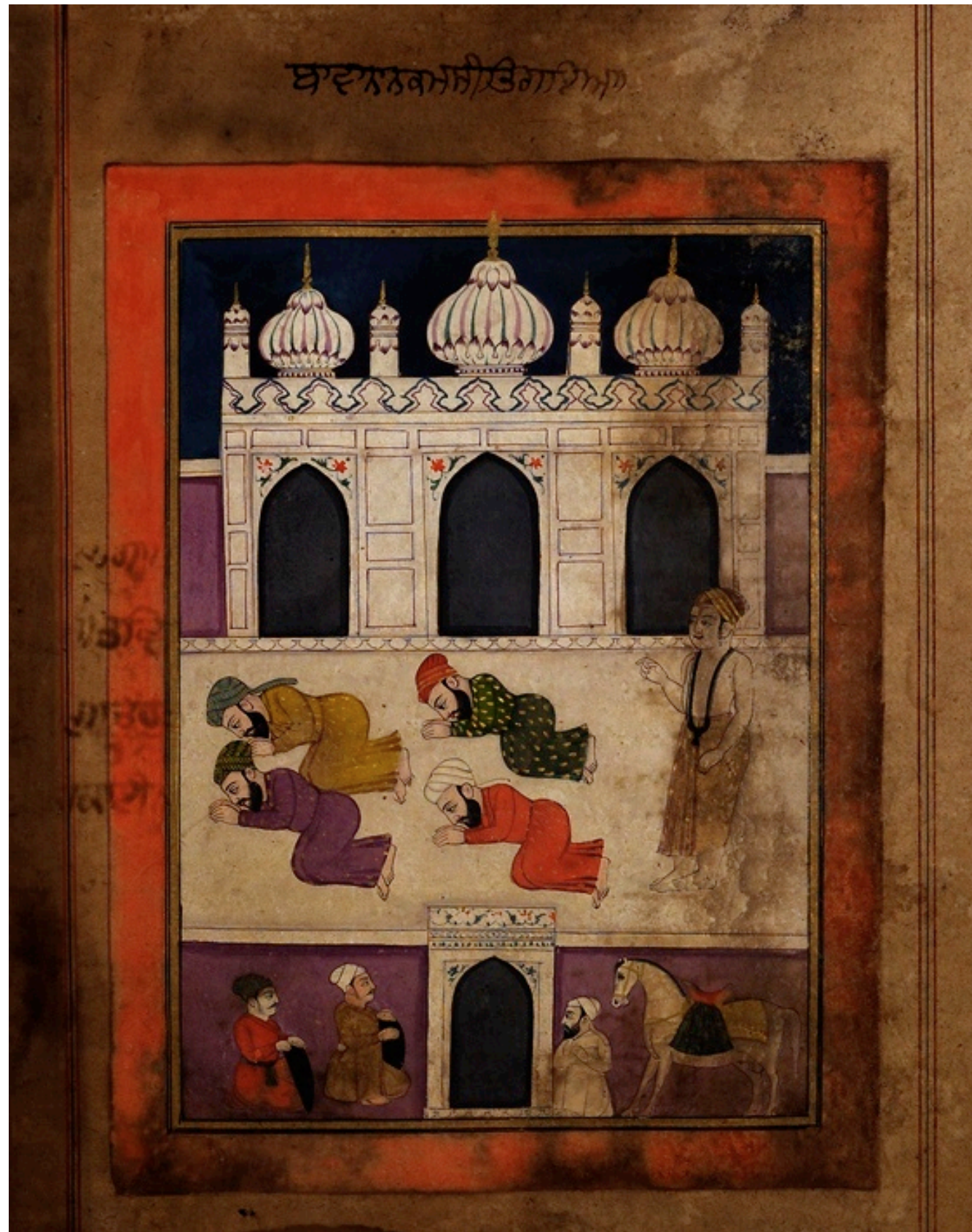


Image 6 - Guru Nānak is invited to offer *Namaz*

lvii

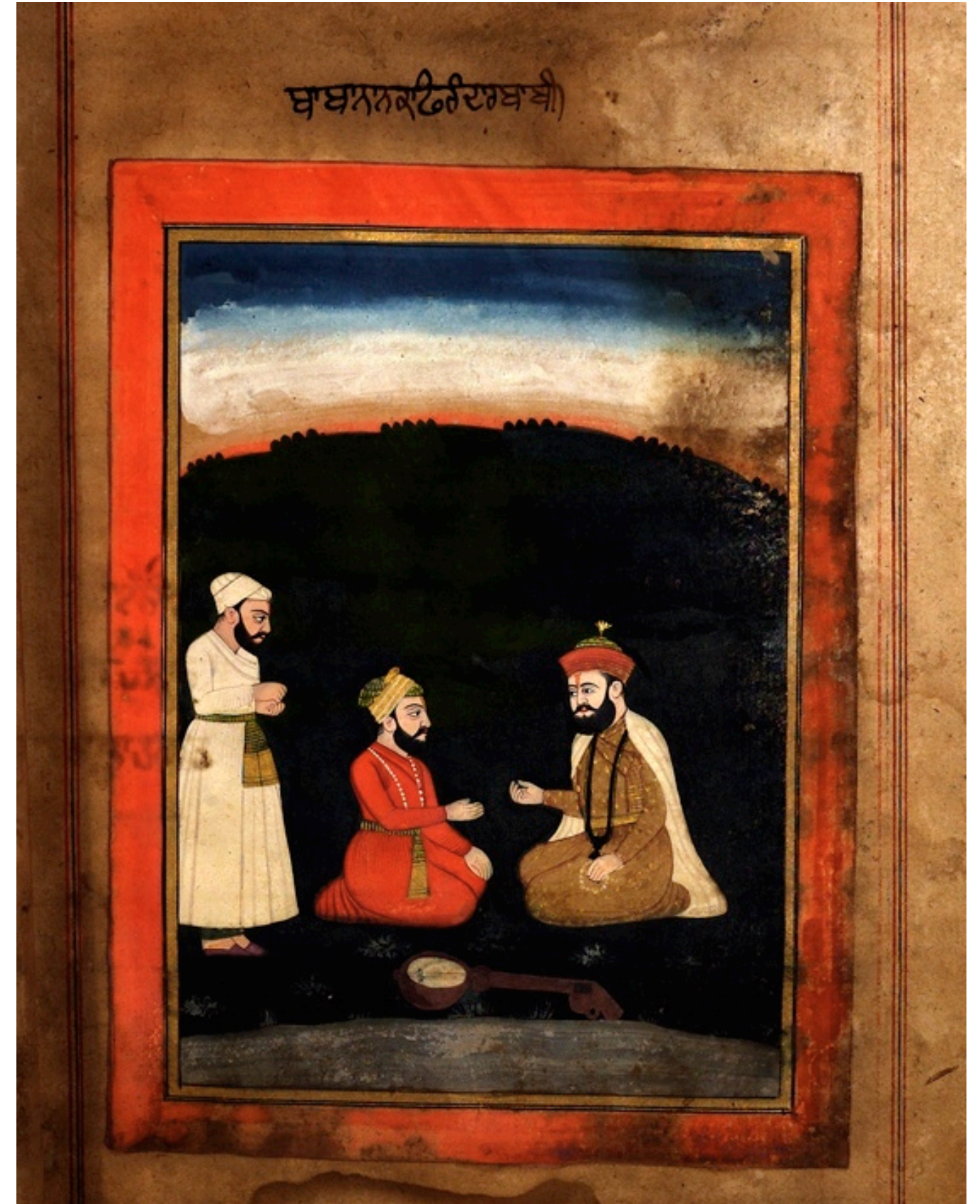


Image 7 - The legendary Firanda presents a *rebab* to Guru Nānak