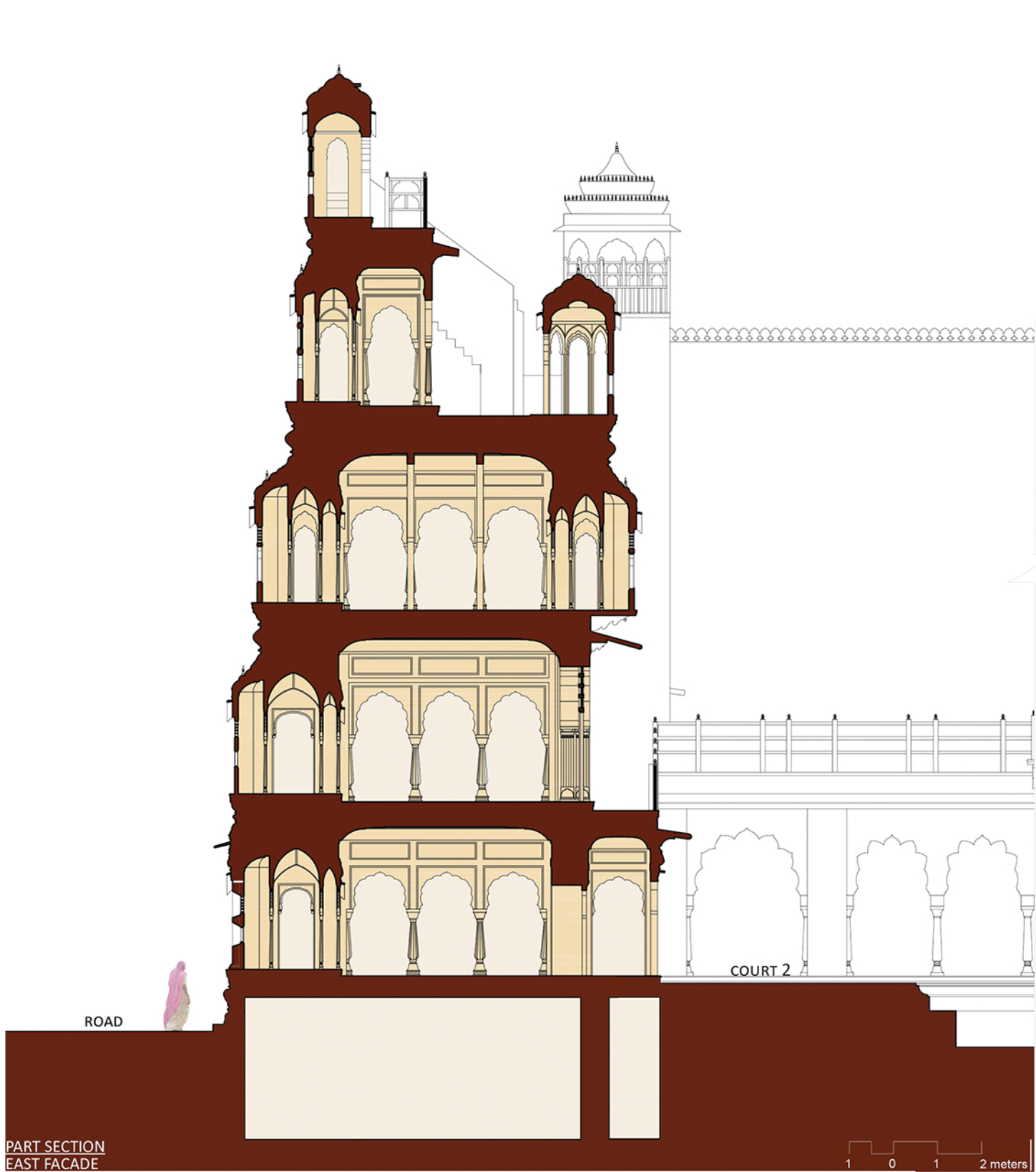


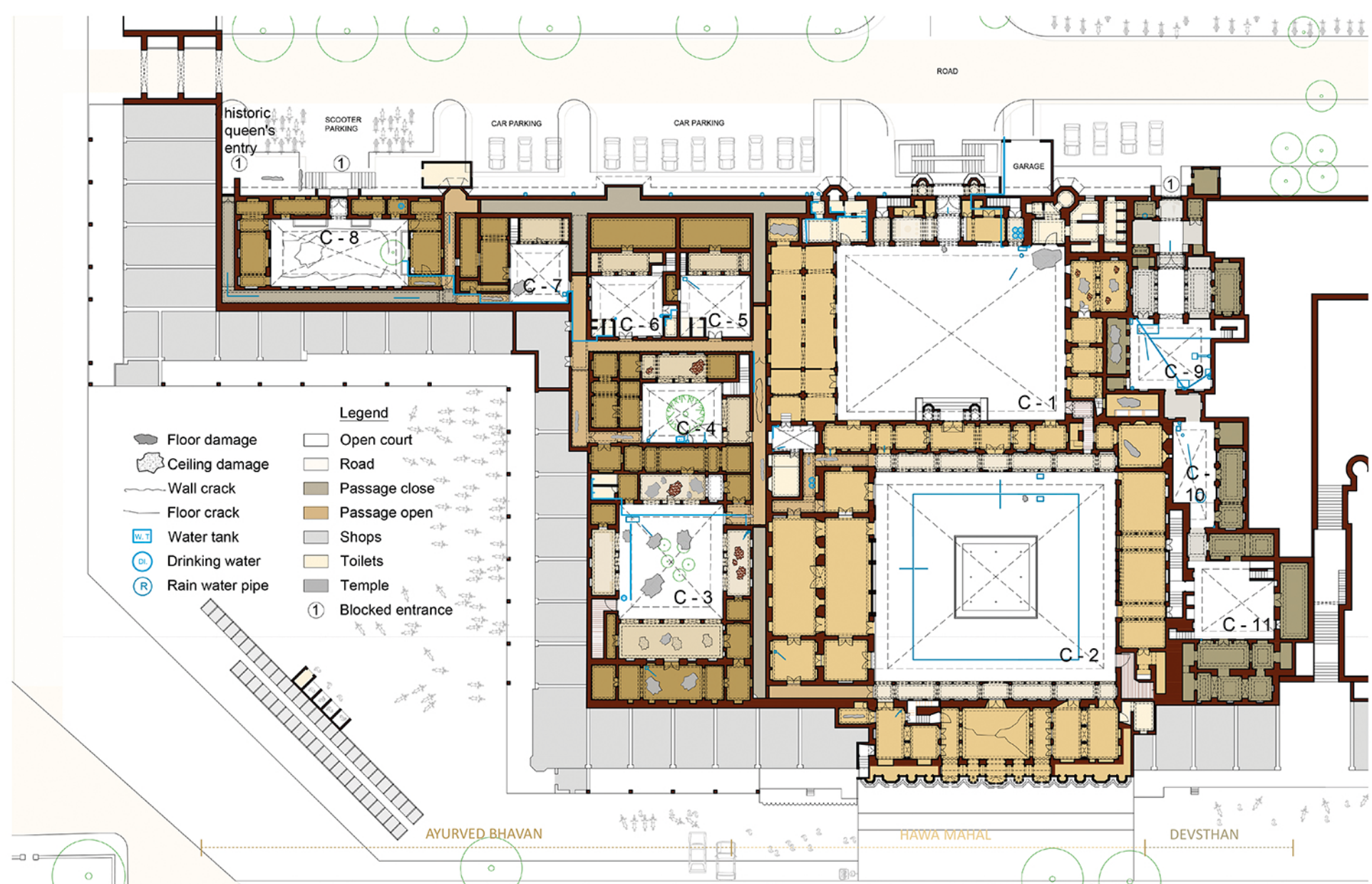


The iconic east facade of the Hawa Mahal after restoration. A simple railing prevents acts of vandalism.

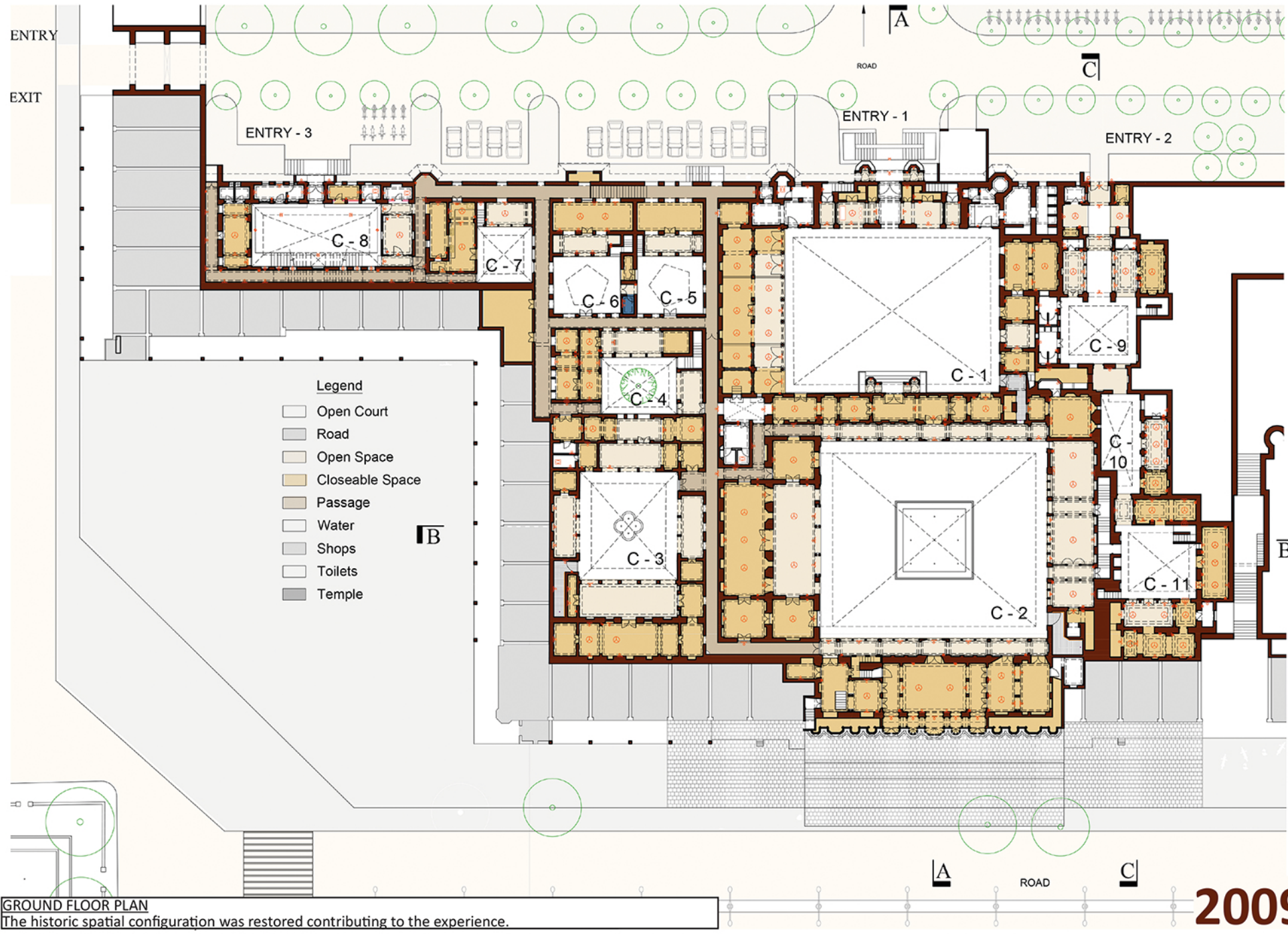


# HAWA MAHAL

## PALACE OF WINDS



GROUND FLOOR PLAN - DAMAGED STATUS including showing how the palace was blocked and separated into three parts



GROUND FLOOR PLAN  
The historic spatial configuration was restored contributing to the experience.

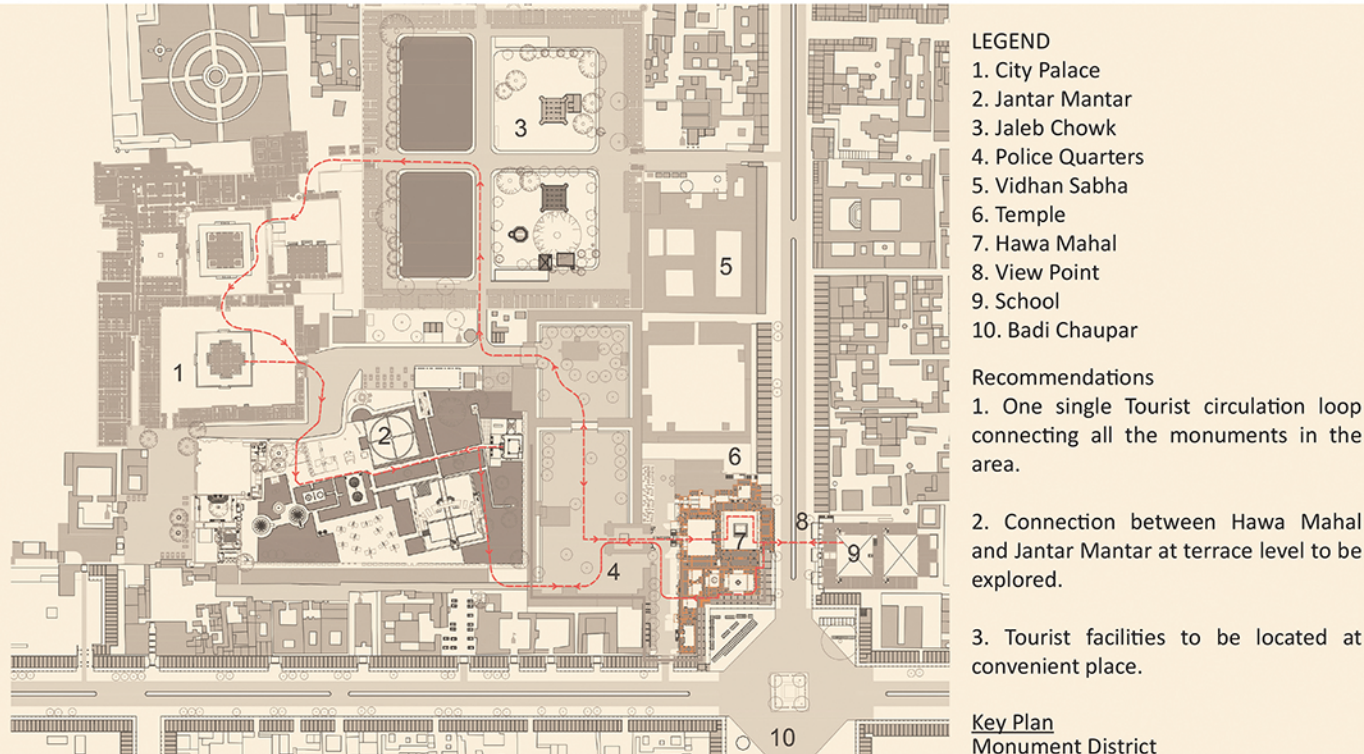
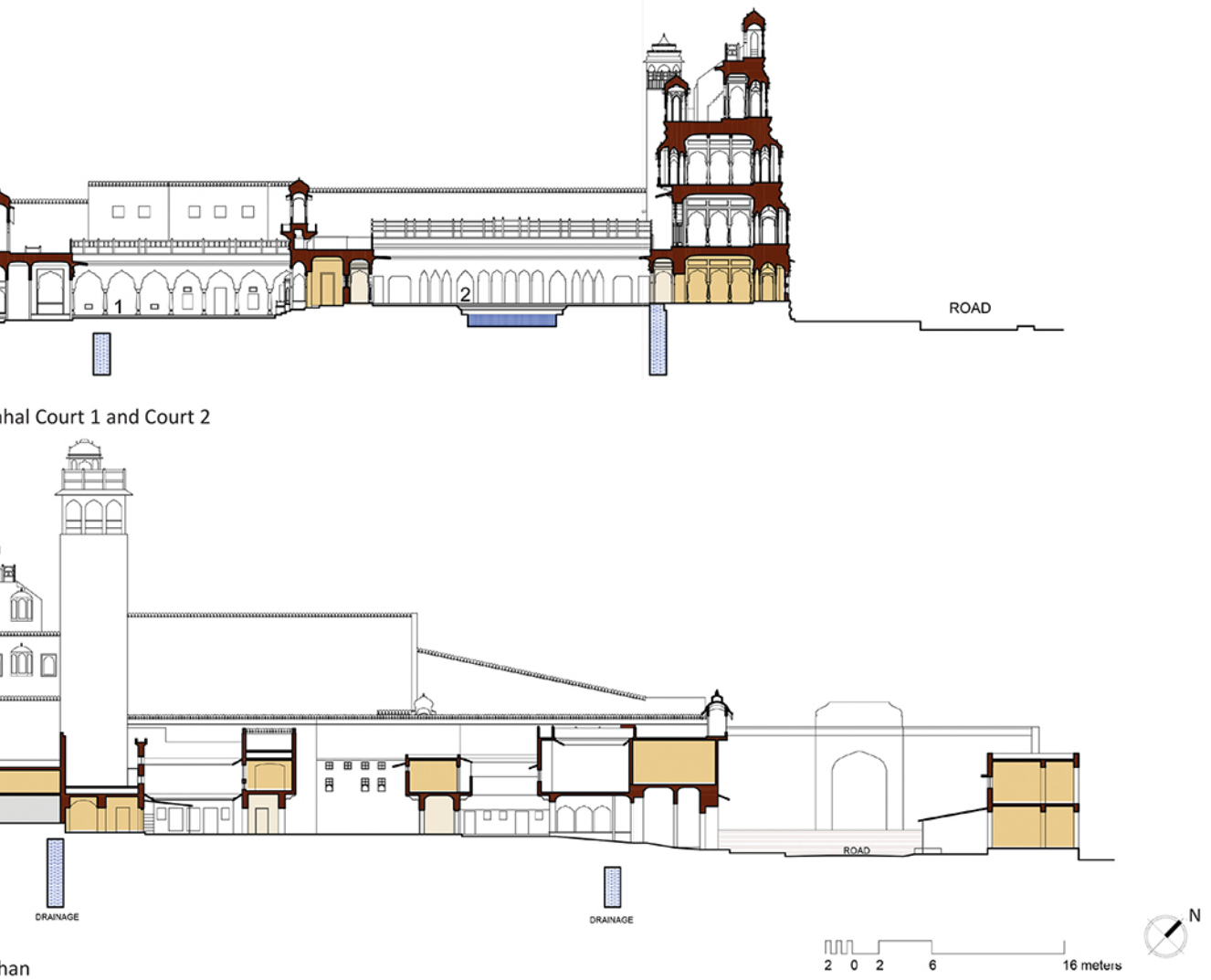
In 1798, Pratap Singh, grandson of Jai Singh II, built the Hawa Mahal, from where the royal women could enjoy a cool breeze while viewing ceremonial processions on the street below. The architect Lal Chand Ustad, designed it in the form of the crown of Hindu god, Krishna. Its unique five-story exterior is with its 953 small windows called jharokhas, with coloured glass decorated with intricate lattice work. Hawa Mahal is an iconic but eccentric face of Jaipur. The entire facade is barely 2.1 m wide, giving only spaces for overlooking the street rather than rooms to inhabit.

Variation in the articulation and size of spaces, finishes, openings, arches, columns, plasters, paintings, embellishments etc. from court to court is held together by the simple organisation of 11 courtyards and verandahs. And yet, the whole palace comes together as a cohesive whole.

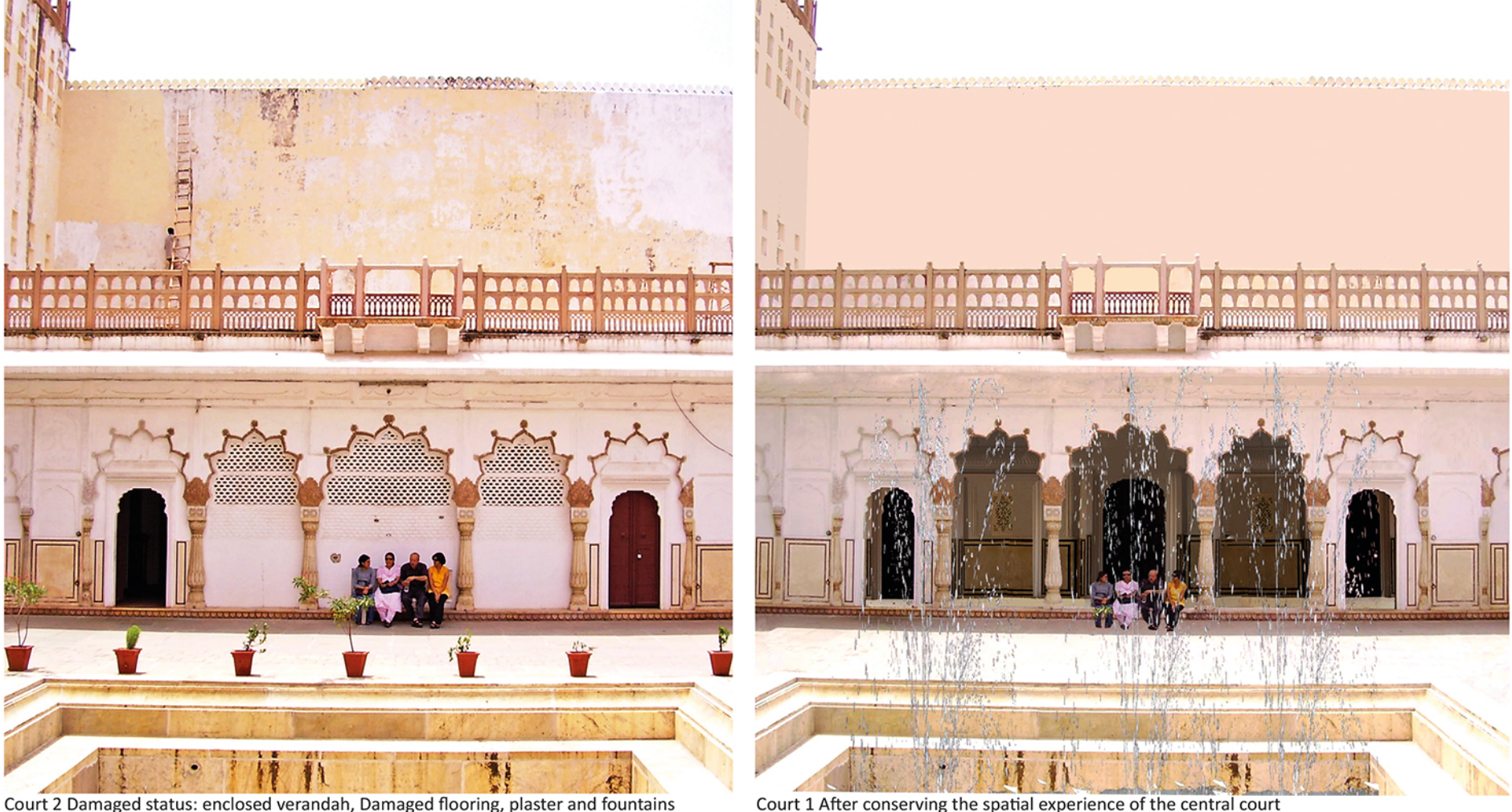
In 2006, the Hawa Mahal was divided in three parts. It was in a poor condition, with the main facade falling apart and many elements destroyed. The main palace behind the facade was inaccessible and was divided into three

parts used by various government offices with complete disregard for its heritage value. Finishes and ornamentation were damaged and had deteriorated. The surfaces and structure showed cracks. Many openings were blocked making the spaces poorly lit, damp and dingy. Inadequate security had led to vandalism. Growth of vegetation on terraces cracked the roof causing leakage and further damage to the structure. It was not possible for visitors to reach the upper floors, and the real sense of the palace was not experienced. Signage and advertisements defaced its facade. Eventual nonuse led to further deterioration.

The Hawa Mahal held an important position as an urban landmark. With the restoration of the facade, it is hoped to revive its urban function. Further, it serves as the public face of the city palace. Engaging with people in an interactive way, the palace once again claims that space, metaphorically and literally. Opening up the internal spaces of the palace has had a direct impact of the number of visitors and offers an opportunity to build events for increased associations. The conservation efforts bring the building back into an active engagement and will contribute to its longevity and continuity of its legacy.

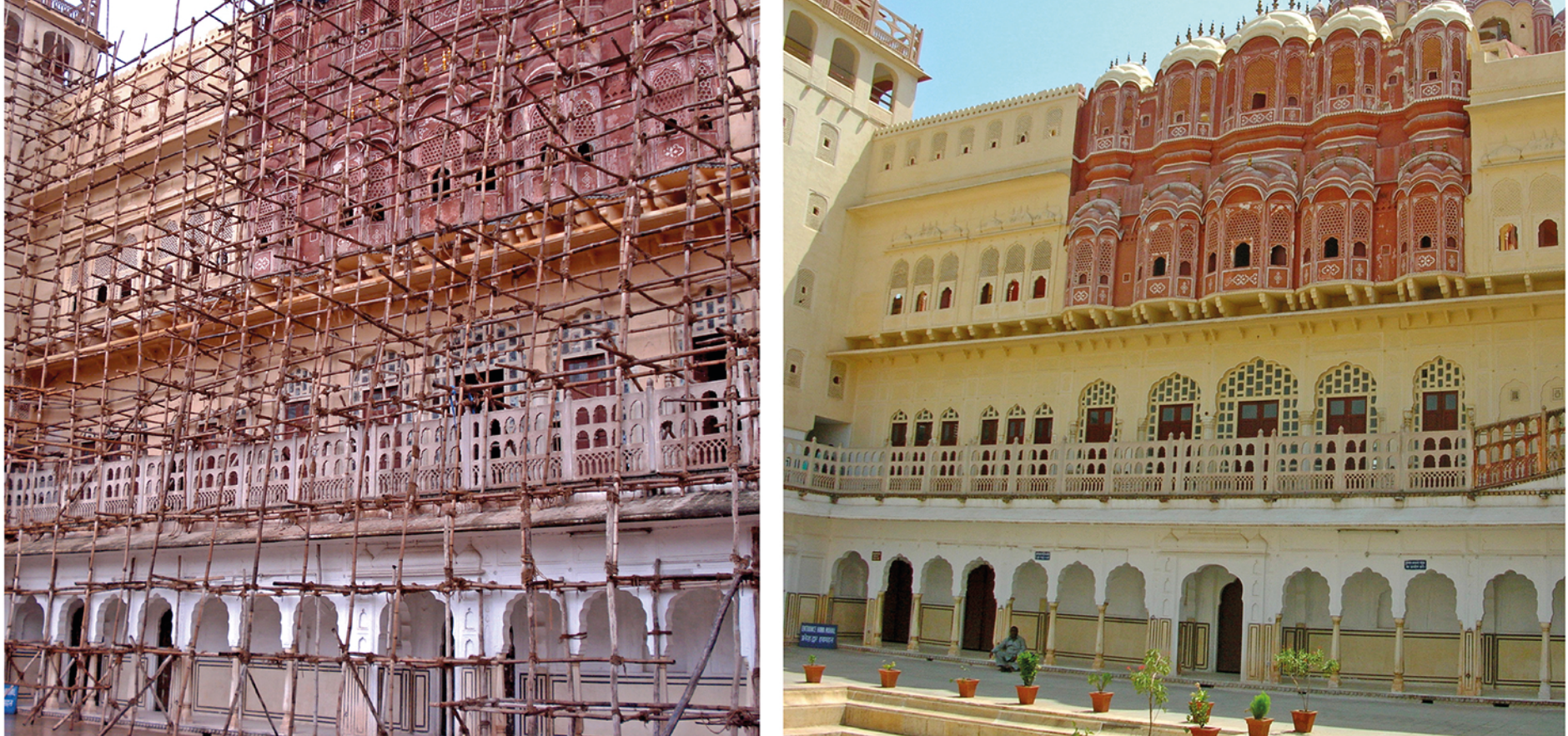


Restoring the East Facade



Court 2 Damaged status: enclosed verandah, Damaged flooring, plaster and fountains

Court 1 After conserving the spatial experience of the central court



Restoring the edge of Court 2

Court 2 with the restored fountains offering a dynamic experience

SECTION BB  
Longitudinal Section from Court 2, Court 3 and Court 11

### CONSERVATION AND DEVELOPMENT OF HAWA MAHAL, JAIPUR

Name of the Building: HAWA MAHAL

Location: Badi Chopar, Jaipur, Rajasthan, India | Altitude: 431 m. 26057'N, 750 40' E | Climate: Summer max: 380 C. min: 220 C | Winter: max: 300 C. min: 110 C | Rainfall: 64 cms

Original construction: 1799

Contract signed: 12th Dec 2006 / Completion date: 12th Dec 2009

Project area: total built up area: 6700 sqm/ Gf: 4763 sqm

Time line: 3 years: 2006 - 2009

Detail documentation, assessment and detailed project report accepted: 2006

Structural stabilization and cleaning began: 2007

Infrastructure, elec. w /s, finishes: 2007-2009

Furniture, signage, museum: 2009

Ownership of work: Rajasthan State Museums Management and Development Society and Architects

Client: Rajasthan State Museums Management and Development Society

The conservation and development project of Hawa Mahal was one of the three projects, commissioned to us by the Rajasthan State Museums Management and Development Society, Rajasthan Government. The interest of the then, Chief Minister of the state, Ms. Vasundhara Rajje to conserve the architectural heritage of the states lead to the constitution of the special body ADMA (Amber Management and Development Authority) for the implementation of the projects.

**Project team**  
Director: Minakshi Jain  
Other principals: Kulbhushan Jain, Vijay Arya, Meghal Arya  
Architects: Puja Agarwal, Vandana Goyal, Rashmi Gupta, Sanal Thathapuzha, Sanchari Saraf, Mukesh, Gaurav Jain, Nitesh Agrawal, G.Mangayarkarasi, Siyaram Dewangan  
**Consultants**  
Electrical: Harshad Jhaveri  
Procurement: S P Mathur

**Contractors:**  
1. Rajputana Constructions Private Ltd, Jaipur. Anil Tambi, Principal Contractor.  
2. m/s Anil Sharma Jaipur,  
3. Plumbing m/s Manish enterprise, Jaipur  
4. Hariprasad Sharma: Arashil Plaster work

**M/S MINAKSHI JAIN ARCHITECTS**  
1 Bhoomi Apartment, 15 Motnagar Soc, Mahalaxmi cross road, Paldi, Ahmedabad, Gujarat, India 380007

Minakshi Jain, has more than 3 decades of experience in conservation, in particular working with the architectural heritage of Rajasthan. Her conservation project of Nagaur Fort has received the UNESCO Asia Pacific Heritage award of excellence in 2002 and was shortlisted for the Aga Khan Awards in 2014. It has received acclaim for its meticulous work, scale of organisation and commitment to sharing the knowledge to younger generations through workshops and seminars.

Prof. Kulbhushan Jain, worked with Architect Louis Kahn for several years in the 1960s and had a long career spanning 50 decades in academics. He initiated several programs in CEPT University in varying capacities. He pioneered the conservation practice in India through initial research and proposals with the National Institute of Design and active engagement with the government to shape policy. His repertoire includes proposals for Fatehpur Sikri, Brajbhoomi, Jaisalmer, Nagaur Fort and Mehrangarh Fort at Jodhpur. He has published many articles, written eight books, toured extensively speaking on conservation in international and national forum and also directed four short films.

Vijay Arya graduating as the best student in the class brings his deep understanding of structure, material and construction to the practice. His attention to detail have resulted in rigorous documentation and high quality drawings.

Meghal Arya, PhD, is an associate professor at CEPT University. She brings her interest in history to organise the layers of traditional knowledge and contribute to the academic value in the project. Her PhD in the Water Architecture of Aride India appreciates the deeper meanings and cumulative knowledge systems embedded in traditional architecture.

### TYPICAL DAMAGES



Damaged Status of wall



Peepal tree grown on thea wall



Grffiti, electrical lines, religious posters on wall



Deteriorated condition of Chajias/overhang



The gamut of arches in the palace



The gamut of arches in the palace



The gamut of arches in the palace



The gamut of arches in the palace



Embellishments, Stain glass windows bringing back its historicity



Embellishments, Stain glass windows bringing back its historicity



Before



Leaf pattern detail restored

### REVIVING TRADITIONAL CRAFT SKILLS



Facade Details



Facade Details



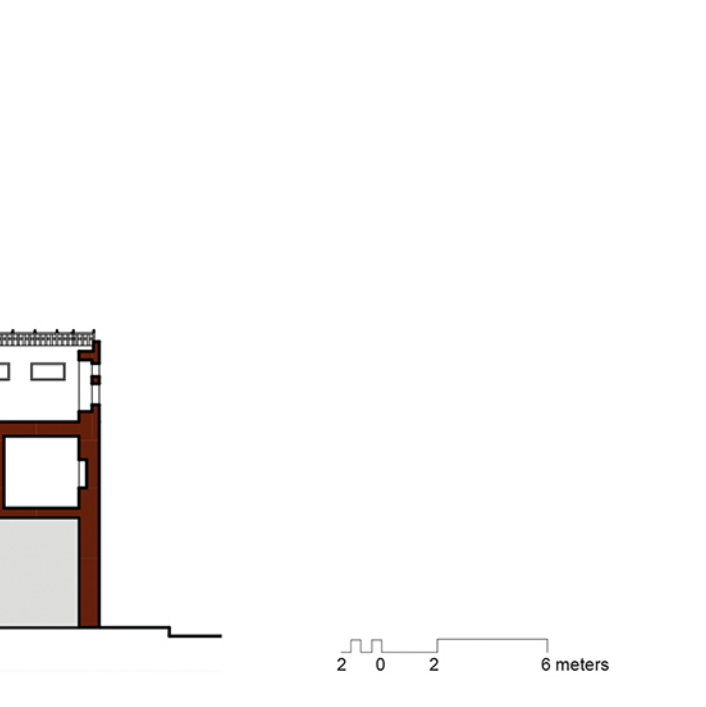
Process of doing the lime flooring



Process of doing the lime flooring



Beating the freshly done floor with sticks for several days



Beating the freshly done floor with sticks for several days



Beating the freshly done floor with sticks for several days