

# The Sakha Script

An Annual journal by Studio Sakha



Edition

20  
21



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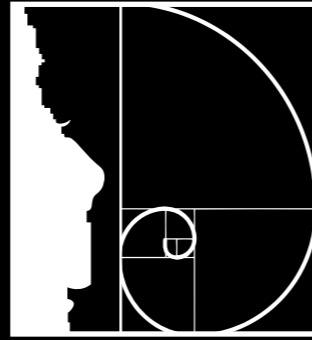
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# Studio

Sakha, the design studio founded in 2017, to design research-based, inherent, user-responsive, and contextual solutions; celebrating the art called Architecture.

The studio is involved in multi-disciplinary collaborative practices with the core team qualified to work into the disciplines of Art, Architecture, Interiors, Architectural conservation, urban design, urban planning, and landscape design. We incorporate research scholars in the design process, making our design journeys an opportunity to learn, craft creativity, researches, and innovativeness, as need be.

We at Sakha, believe in a process that is filled with innumerable exposure to interactive learning, brainstorming, conceptual and contextual thinking, experiments on testing the creativity and feasibility of design solutions.





“**Nobody remembers your failure, its just one successful attempt, people will remember you for that**”

## Meet the Principal Architect

Sandeep Sanjeev Pathe is a Registered Architect, currently working as the principal architect for his studio, 'Sakha'. He completed his Graduation from the Institute of Design Education and Architecture Studies (IDEAS), Nagpur, and Master's Degree, in Architectural Conservation, from the School of Planning and Architecture, Bhopal.

As a Principal Conservation Architect, Sakha today is working on significant conservation projects with archeological and tourism departments of four states, that include Madhya Pradesh, Tamil Nadu, Goa, and Maharashtra. Ar. Pathe is also an author, having published a varied range of research papers on heritage, architecture, and Culture.

He has also undertaken to design of various architectural and interior projects, a few of them are interior design for 'Impetus Kids' at Nagpur, café Radar, café Craving Window, 93/4 Central Park, etc. at Nagpur. He is a member of the International organization of Asian Cultural Landscape Association

(ACLA); He is also a subcommittee member of, outreach program at the Council of Architecture.

Sandeep is passionate about theatre, music, and writing. He believes that writing provides an opportunity to share one's thoughts, which may bring in new energy, new perception, and new approach amongst the young designers, which will surely bring in creativity in the work and life of a student, professional, or a teacher.

Since 2014, Sandeep had been a regular blogger, his blogs are popular among the youngsters as 'The Sunday blogs'.

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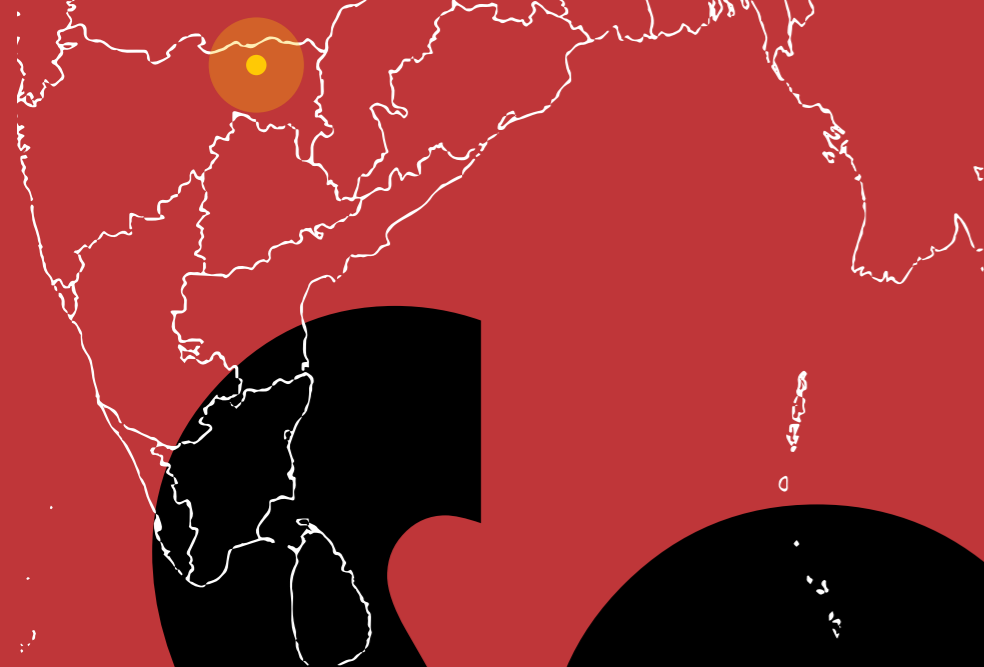
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# Script.

The script, literally defined as a system of writing, with every era being documented as a part of its inscriptions, scripts, or manuscripts. These manuscripts elaborate upon those events which occurred during a particular period that is later read, analyzed, and perceived by a new era. In a way, scripts become an important medium to record, report and elaborate an event. The main factor behind this is that we don't just script events, but we also script the rules, traditional influences, and morals that society followed during the period; the orders issued by the administration, the codes, philosophies, narratives, and morals are all elaborated in every era through one simple medium: writing the script. Thus, we can also say, scripts have a significant role in connecting two eras, one writes, and another read, based on the similar idea, we, at Studio Sakha, have developed 'The Sakha Script' where we try to connect in more elaborative techniques where we conduct dialogues on various subjects associated with Heritage, Culture, and Architecture.

## ALL ABOUT SIGNIFICANCE OF A SCRIPT

A brief objective behind Sakha Scripts



Fragrances have been a thing of wonder for as long as I can remember. While growing up, perfumes of every sort were called “scent” (pronounced s-a-i-n-t) in colloquial Bengali. This was when sophisticated city-bred men would indulge in a splash of Palmolive after their morning shave. Deo’s did not exist, and you only needed a generous dusting of talcum powder after a shower to get started with your day. So this shot is from the Photowalk and the location was Mahal Market. I had a friendly encounter with this old man who sells Attars and aggarbattis in the market, So here’s a catch to this picture. The attar seller is a friendly Muslim gentleman with pan-stained teeth and a well-meaning grin. He listens patiently as I try to tell him that I wish to click as well as try attars for the first time. His first offering comes with a grin. “White musk,” he says as he dabs the perfume on my left forearm, then swishes his fingers expertly to let the skin absorb it. The scent is underwhelming, like an ugly, artificial Jovan White cousin. I’m not convinced, so I ask him to show me something a little more subtle.

He reaches out to a corner of his antique wooden shelf with a sigh. A crystal vial containing a transparent, oily liquid emerges. The glass stopper comes off and a quick dab follows a somber phrase, “White Oudh”. I wait for a while and take a whiff, and am lost. An infinite sea of bergamot and pine top notes appears in my thoughts. The fragrance shifts to honey oak after a minute, with a lingering dark, animal note beneath, but Oudh is a different species. It’s sweet, musky, and dark all at once, with a new bloom opening and strong, old magic. Attars, like all fragrances, are chemistry experiments. The notes of attars open up in different ways on people, based on their constitution of skin oils and sweat. Your every day, alcohol-based perfume stays on for a few hours at best, after which the smell tapers off. Attars, on the other hand, have a bit more magic to them. So as the famous line from The Movie Guzarish Says.

# Balance

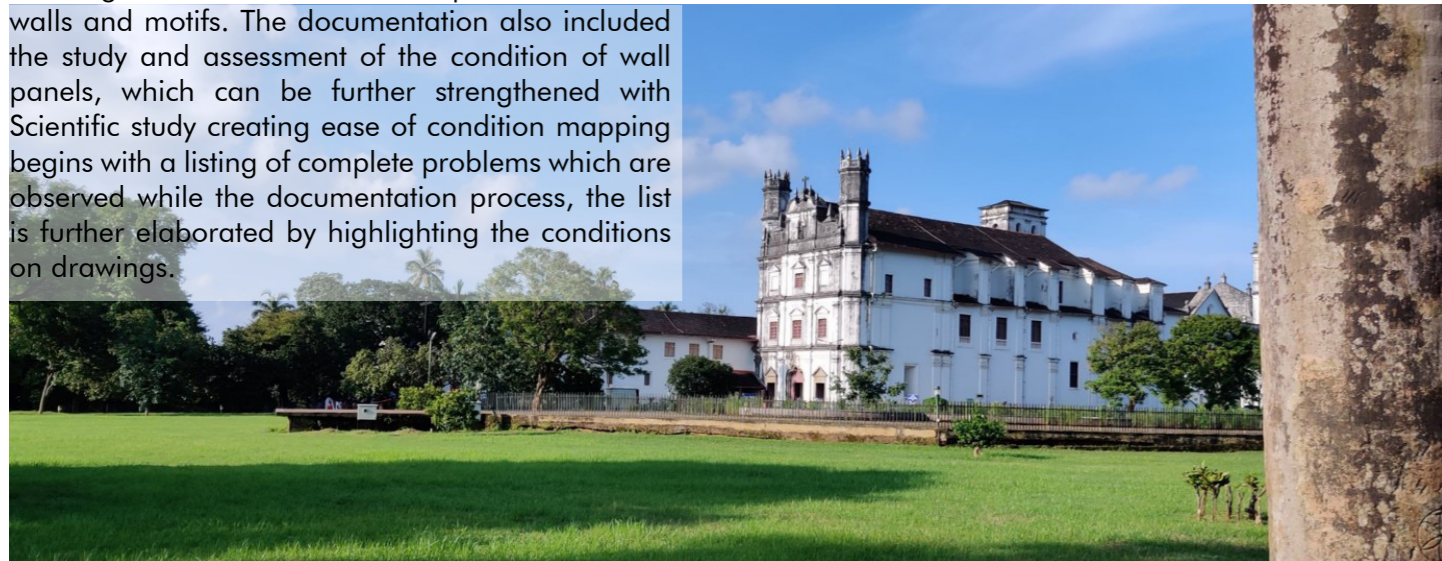
by Manishi Jaiswal Intern Interior Design studio, Sakha

# 20 CONSERVATION OF 19 WALLS AT ALTAR

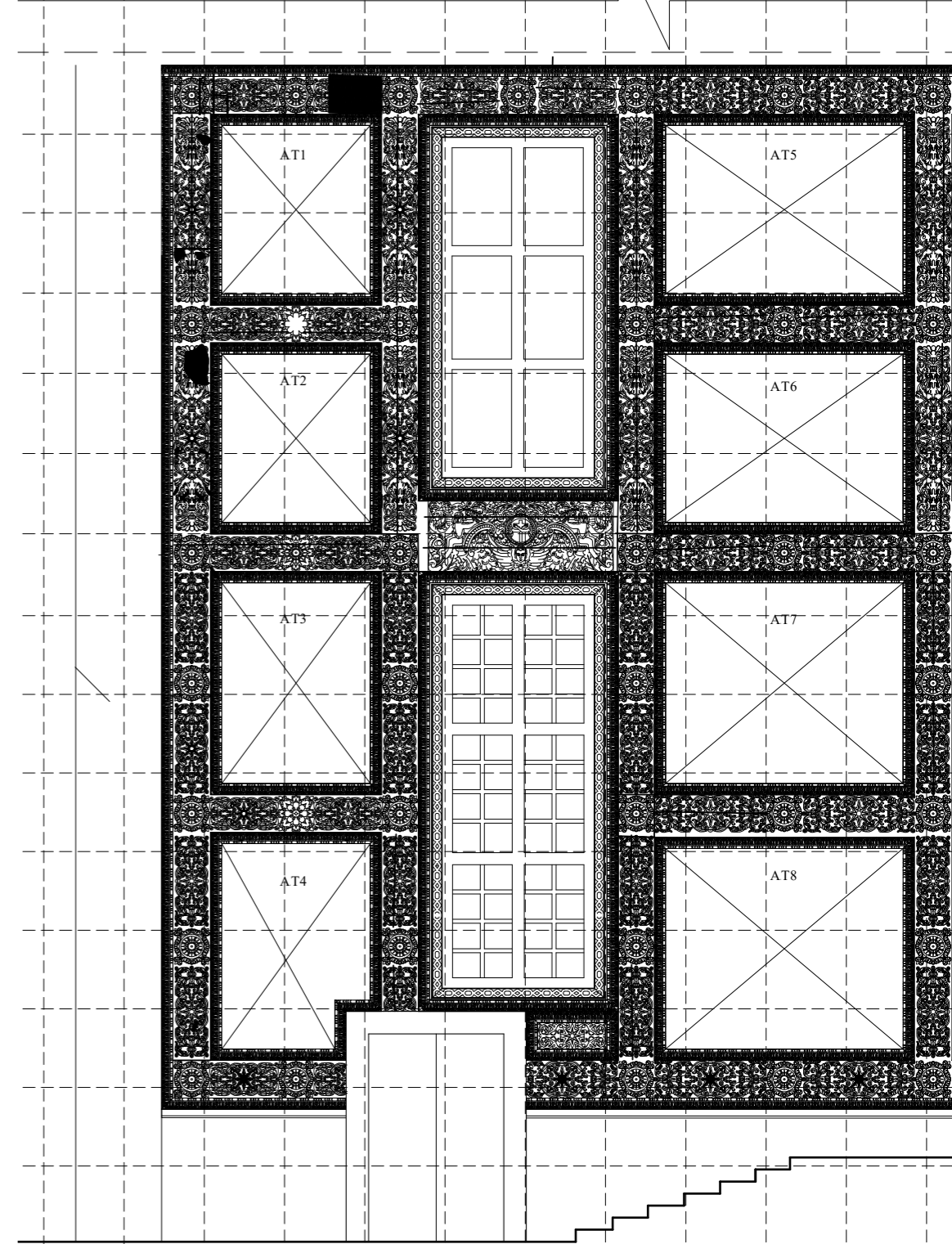
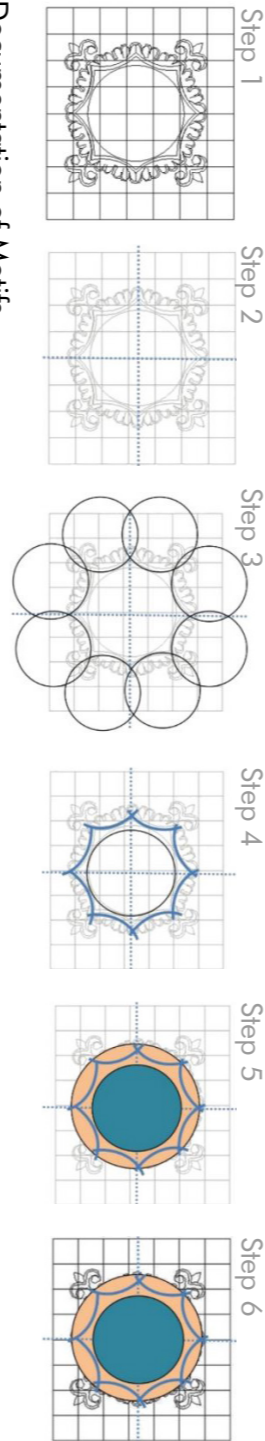
Church and Convent of St. Francis of Assisi

The former Archbishop's Palace, which connects the Se Cathedral to the Convent and Church of St. Francis of Assisi, is located to the west of the Se Cathedral. The structure is built of laterite blocks and is lime-plastered. The church faces west and has a nave with three chapels on either side, a choir, two altars in the transept, and the main altar. To the north of the main altar are a belfry and a sacristy. The convent, which forms an annexure to the church, now houses the Archaeological Museum.

Thorough documentation was completed on the two walls and motifs. The documentation also included the study and assessment of the condition of wall panels, which can be further strengthened with Scientific study creating ease of condition mapping begins with a listing of complete problems which are observed while the documentation process, the list is further elaborated by highlighting the conditions on drawings.



Documentation of Motifs





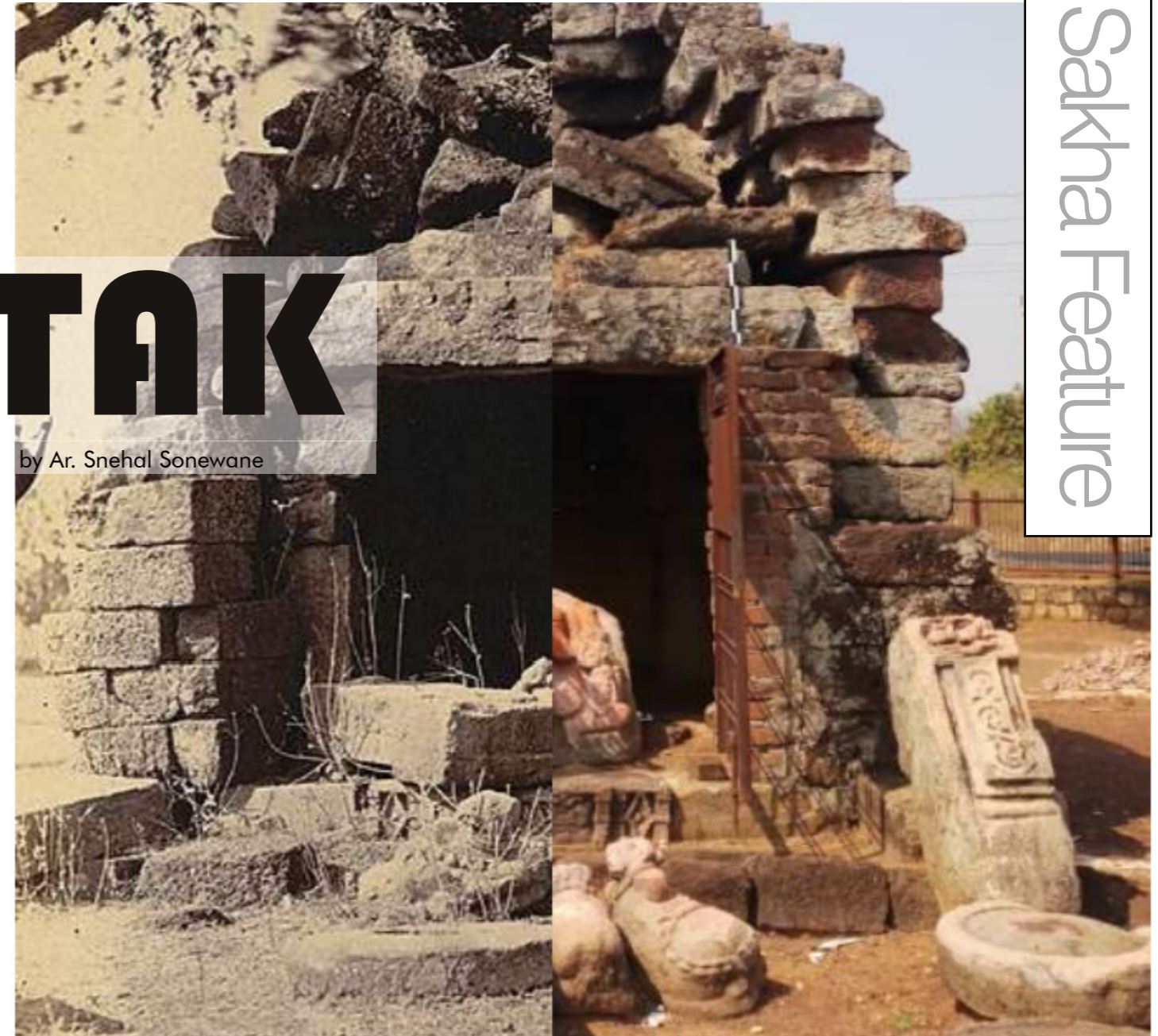
# THE ANCIENT TEMPLE: DEOTAK

Thana-Nagbhid, Chandrapur: Deotek, a small village of 2-3 km from Thana-Nagbhid and about 50 miles southeast of Nagpur contains an old temple in ruins and a large inscribed slab with nothing conserved. According to Cunningham's assistant, Joseph Daviv Beglar, in his 'Report of a Tour in Bundelkhand and Malwa' in 1873, he took a photograph of the ruin of a little laterite temple near Deotek village in the state of Maharashtra. It was first mentioned in Archaeological Survey Report by Beglar in the year 1873-74. The Archaeological Department took upon themselves and enclosed it but the temple remains uncared for with no notice board to declare protection of the site under the Ancient Monuments Preservation Act.

The inscribed slab of the oblong trapezoid of rough-grained, quartz sandstone was found in the thick shade of a magnificent tamarind tree, on the side of the village road of Deotek near the temple. The condition was the surface of the slab used as a seat by villagers and cowherds while tending cattle inside. This inscribed slab of nine feet long, three and a half feet broad at one end, and two feet ten inches at the other, with straight sides, contains two inscriptions.

Inscription: The inscription is in four lines and occupies 1'10" of the breadth of the stone, leaving a portion of about 1'6" unscripted. The characters are of the early Brahmi alphabet, resembling in many cases those of the Girnaredicts of Asoka. It is thought to be around B.C.100. The first inscription commemorates an instruction from a monarch (Swami), most likely Asoka, to the inhabitants of Chikambari that anyone who captures or kills (animals) would be punished. And this inscription was written in the Bramhi script of the Sanskrit language during the Mourya Dynasty in the 3rd century BC. The second inscription records the Vakataka king 1st Rudrasena was a believer of the lord, Shiva. Present Inscription mentioned the construction of Religious Building (Dharma -Stava) this inscription proves that the king Rudrasena I was ruled over Vidharbha. This inscription is written in the Sanskrit language of Rudrasena I of the Vakataka Dynasty in the fourth century and is found in the Petika Shishakb Bramhiscript.

The object of the inscription is to record the construction of a sanctuary (dharma-sthanam) by king Rudrasena at Chikkambari. It may be noted in



by Ar. Snehal Sonewane

December 1873, Photograph of the ruins of a small laterite temple at Deotek, taken by Joseph David Beglar in 1873-74.

April 2017, Photograph of the Ancient Deotek temple, taken by Archaeological survey of India, Nagpur circle.



this connection that there is at present a small plain structure of laterite in a dilapidated condition just near the inscribed slab. 'The temple is small consisting simple of a cell and its entrance; it may have had a small portico or a mandapa attached, as the ground in front is covered with cut blocks; but it could not have been large and indeed the temple is of the kind usually built without a mandapa. The existing structure is quite plain. The only decoration it seems to have had was in the form of a scroll on its door frame, two fragments of which are lying in front of it. The door seems to have been 4'4" in breadth and about 4' in height. The lintel had, in a recess in the middle, a small image of two-armed Ganapati measuring 6" in breadth and 8 1/2" in height. The roof of the sanctum is formed of intersecting squares and has a pyramidal shape, cut up exteriorly into gradually diminishing steps. Temples of this type can be seen in the adjoining villages of Panori and Armory. There is a large image of Ganapati placed in the cell, but it seems to be of a later age. The temple was originally dedicated to Siva. The linga has now disappeared, but from

the dimensions of the socket in an old argha lying nearby, it seems to have been a large one about 13" in diameter. Such lingas are found roundabout Mansar near Ramtek, which was undoubtedly an ancient holy place dating back at least to the time of the Vakatakas. There is a broken image of Nandi lying in front of the present temple. Through the present structure cannot date back to the 4th century A.D., to which period the inscription can be referred, it undoubtedly marks an ancient site and may have been erected when the original temple fell into ruins.

The importance of this present inscription lies in that it is the earliest record of the Vakatakas discovered so far and is besides, the only lithic record of that royal family. Its situation shows that Rudrasena I ruled south of the Narmada and renders doubtful the identification of Rudradeva, who is mentioned in the Allahabad Stone Pillar Inscription as one of the kings of Aryavarta or North India defeated by Samudragupta, with Rudrasena I of the Vakataka dynasty.

The reason the inscription was inscribed breadthwise

and commenced at the narrow end of the slab is well known, there was a revival of Hinduism and Sanskrit learning in the age of the Vakatakas. They performed animal sacrifices and could have, therefore had no regard for Asoka's precepts of Ahimsa. When, therefore, Rudrasena I built a temple of his favorite deity and wanted to put up an inscription of his own to record it, he could not have felt any scruples in chiseling off some part of the earlier inscription to make room for his record. The stone was probably placed on the broader end of its breadth and half-buried, leaving only the Vakatakas record above ground. The left-hand portion of the earlier record was left untouched as the Vakataka inscription, which was commenced at the narrower end of the slab, was finished about the middle of the stone. There is only one place, Vis, Chikambari mentioned in both the records. As pointed out by the late Rai Bahadur Hiralal, it is identical to the adjoining village Chikmara. Chikambari seems to have been a flourishing city for more than six hundred years as both the Mahamatra of Asoka and the Vakataking Rudrasena I, thought it fit mark their records there. In ancient times it must have extended to and perhaps included in its expense, the site of the modern village Deotak where the inscribed slab lies at present. According to documentation and analysis by Sakha Studio Team, the Deotek temple will come under heritage grade-I structure includes the value of Historic significance, Historic integrity, and Historic context. Temple needs to return the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without introducing new materials. They also introduce the conjectural proposal of the Deotek ancient temple and proposal of replica design of the Deotek inscription for a good example of heritage conservation in our environment.



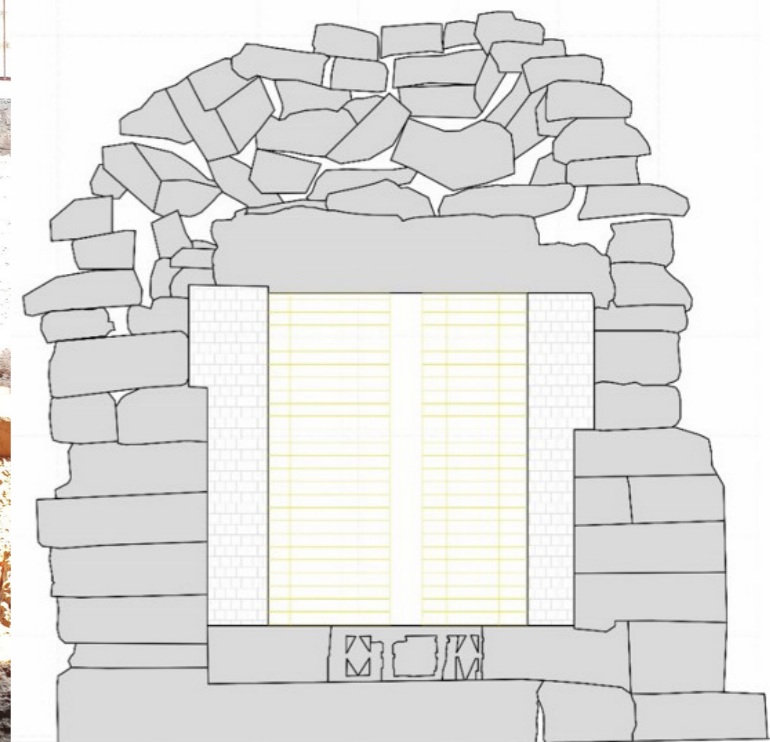
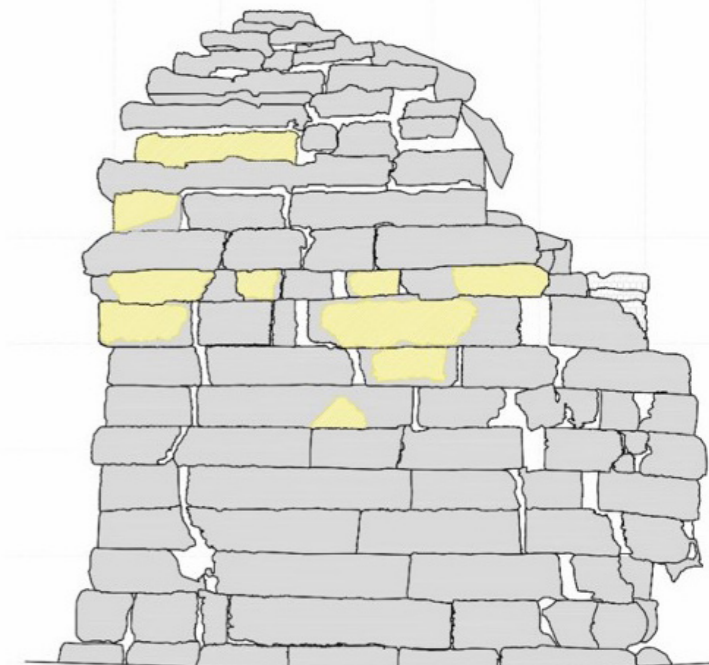
6 **Deotek Inscription stone now in the Central Museum, Nagpur. As the early report of inscription by Hiralal in the descriptive list of inscription in the central provinces and Berar'- by Sir Willis Michel**

# 20 | DOCUMENTING 18 | DEOTAK



The site visits are recorded in the form of site diaries, these visits majorly involve experts, representing the area of research from the multi-disciplinary approach. The experts provided an academic, researched-based overview of the site.

“The fissures in the masonry on the south and west side and the collapse of the phamsana roof on the eastern side, suggest a substantial earthquake after the 11th century and the absence of any restoration subsequently, indicating the structure was effectively abandoned.”- by Anon.





# SUMMER STUDIO

We at Sakha, believe every professional firm, should contribute towards the academic and towards the student. Extending to this idea, the summer studios are established with provides an opportunity for students to learn through the onsite activities and under the experience of practitioners. The summer studio is a passionate opportunity that allows various interactive sessions.



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Itwari

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Junishukravari  
Khandoba

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The Geography  
Of History

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Cultural  
influences on  
place making and  
beyond

Politics of space  
and Architecture

Learn Listen And  
Interact





*Stories connect time and people together*

An overview on the Nagpur Tales

THE  
NAGPUR  
TALES



PEOPLE  
PLACE  
PAST

# What are Heritage Dialogues?

Heritage walks are one of the popular and easy means of generating heritage awareness among people, redesigned by the author by adding an element of interaction between participants and the residents. Therefore, it led to the establishment of a unique model of conducting heritage walks, named 'The Nagpur Tales'. The model aimed at taking these ordinary walks at extraordinary levels, by organizing a platform of conducting a 'dialogue' among the student and professional participants, the residents, heritage property owners, invited scholars, professionals, and academicians. This not only conveys its historic history but also creates a discourse on its existing challenges, resulting in a study that can be used as a foundation for future initiatives for Nagpur's heritage cores.

The 'Heritage Dialogue' is made more interesting and associative by distributing a 'Ticket' called as 'Heritage Ticket' and a knowledge bag, named 'Itihas ka jhola' which carry leaflets, information brochure, and postcards and other souvenirs which accentuate and build interest among the participants about the heritage which they are going

to experience with 'The Nagpur Tale' program. The program is just not an educative initiative but also act as a catalyst in developing these pockets inside the city core, with documentation of each dialogue held between professionals, academicians, municipal officers, students, etc, which build a strong argument in preparing models which contribute the preservation, protection and overall conservation of such areas, which conveys the significant value in terms of city's historical character. The Nagpur Tale is held in academic association with IDEAS (Institute of Design Education and Architectural Studies) Nagpur, which distributes certificates for participants.

The Heritage Dialogue, Titled 'The Nagpur Tales' are published in the conference peer proceeding in the paper titled 'Role of the conservation professional in designing educative initiatives which result in establishing a sensitive approach towards the development of heritage zones in the old city of Nagpur.' in the National Seminar on emerging trends in Architecture, Design and Planning held at Amity Gwalior.

by Ar. Sandeep Pathe



# Dialogues

2018

September

Chitar oli



2019

January

Juni Shukrawari



June

Mohalla-E-Mominpura



August

Chitar oli

August

Golibar Chowk



October

Sitabuldi

2020

March

The Railway Narratives

January

The Mill Stories



# The role of Culture in Architecture

by Mayuri Vivek Deodhar

"The future of the architecture is culture". The culture is an imperishable thread that connects our society and architecture. As I have born in a Hindu family where culture and tradition have great importance, my grandparents have taught me - "the house is a temple for us". the importance of the application of the cow dung over the walls and the floor as it helps to purify the house and is good for the health as the cow is considered very sacred in Hinduism and cow dung is holy in India. The presence of a Tulsi Vrindavan in the verandah helps in increasing oxygen supply. It is that plant that gives out oxygen 20-hours a day and also absorbs harmful gases from the environment. The verandah (semi-open space) could be recognized from the door style with perforations that let us in, as in private residence whereas just a single door and walls on either side restrict one's entry. The rooms (closed space) open in the central courtyard which would be the gathering space of the family. This form of living has kept us united which helps to nourish and retain our strong bonds. In our Indian context, community living has been in focus always as it brings a sense of belonging, cohesiveness, and unity thus helping to nurture

and promote our rich culture and tradition. The communities that share common lifestyles, beliefs, and values, stay together which can be recognized by its strong context of local climate, local materials, nature, technology, and socio-cultural aspirations. The vicinity of the temple would be used as a space for communal gatherings, learning, and exploring new things. This concept of the neighborhood could be perceived through the planning of the house side by side where day-to-day communication is used to carry. The decorative carvings on the openings are used to give the grandeur effect and welcome one's arrival to the space. The concept of symmetry was seen. The workplace on the ground floor with residence on the upper floor indicated that working and living was under one roof! This pattern of living is been adapted since historical times. Why and where are those living and breathing spaces lost now? What about their spatial role that used to connect the communities?

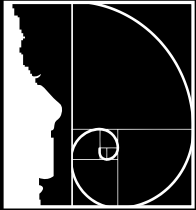
Unfortunately, the cultural shift from past decades has led to a change in lifestyle, erosion of traditional beliefs within the neighborhood. We

can see a variety of architectural expressions concomitantly in the same region. The different structures where prominently use of wood, mud plaster, limestone, and of art decor style were seen got replaced by cement creating a drift in the sense of cohesiveness to the existing abode. "The house has become a machine to live in". We need to take a pause and give a thought to the modern lifestyle adapted which has led us away from the roots of the traditional core of community living. Transformation and change in the context of time is an inevitable feature but there remains a concern for the survival and community of living traditions that are the important linkages between past and present.

Despite these transformations, some feelings within us are still the same that is the value of goodness which can help in bringing back our olden community days alive again. Whatever contextual expression, our architecture should help in connecting us with nature and the overall unity of life and so we must design such spaces that will recreate our culture which will reshape our values determining the future.



by Ankit Sangojwar



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